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ROCHESTER INSTITUTE OF TECHNOLOGY

A Thesis Submitted to the Faculty of  
The College of Imaging Arts and Sciences  
in Candidacy for the Degree of  
MASTER OF FINE ARTS

GRAPHIC DESIGN ARCHIVE  
MASTERWORKS PORTFOLIO

By

Daniel B. Pocock

May 18, 1993

## Approvals

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Date: May 20, 1993

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### **Thesis Problem Sought**

In the spring of 1992 in anticipation my forthcoming thesis project, I began by looking back at the steps that had led me to Rochester Institute of Technology's graduate graphic design program. Three key questions kept running through my thoughts as I tried to discover a suitable problem to explore—Where have I come from? What am I here at RIT to gain? And, where do I intend to go from here? I began to keep a list of educational and vocational goals which I anticipated this project would address.

Silk screen printing had played the important role of introducing me to the world of graphics as well as being a medium in which I possessed professional skills. I hoped that my thesis might use these preexisting skills. My desire to teach graphic design was fostered by my undergraduate art professors and, no doubt, my upbringing in a family of educators. I felt strongly that my project should encompass some sort of educational goals. My experience as a designer had left me feeling that I lacked creative working methods, and was incapable of producing work with substance. I wanted this project to demonstrate my ability to successfully solve visual problems—to validate the working methods I was learning at Rochester Institute of Technology. I also wanted to incorporate into my project something which would take advantage of the uniqueness of Rochester Institute of Technology. At RIT, graphic design history had become an intriguing and valuable window through which I have been able to view my discipline. The Graphic Design Archive is clearly a resource unique to RIT. Because of the general lack of information about graphic design history, this added uniqueness and originality to my project.

## **Thesis Problem Found**

Late in the 1992 spring quarter, I approached Professor Roger Remington with this list of goals and we began to formulate a project which would encompass these qualities. A few days after I laid out these requirements to Professor Remington, he proposed a project to create a portfolio of silk screened reproductions of important works included in the Graphic Design Archive. I was drawn to the idea and ruminated about the project throughout the summer months.

The project offered a set of problems which not only met my personal thesis goals, but offered many other avenues of exploration which would contribute to my educational goals. This project would take advantage of my printing skills, its final product had a strong possibilities as an educational tool. And, the very essence of the subject matter demanded historical research. This was also a project which left me plenty of room for creative exploration yet, confined me to some very real parameters.

## **Defining the Problem**

### **Choosing a Committee**

In the fall quarter I proposed the portfolio project as my thesis problem. I selected Professor Roger Remington as my chief advisor due to his personal interest in the Graphic Design Archive. I also felt that his design philosophy has strongly influenced my own. I selected Ms. Barbara Polowy, Art and Photography Librarian at Wallace Library, as an associate advisor because of her interest in the Graphic Design Archive, her familiarity and knowledge of the archive, and her special interest in the final product. Joe Watson, professor of graphic design at Rochester Institute of Technology's College of Imaging Arts and Sciences, was selected as the second associate advisor to support my graphic work and for his knowledge of design systems.

## **Thesis Proposal**

In the third week of September I submitted the following as my thesis proposal:

"I intend to develop a portfolio for the Graphic Design Archive at the Wallace Library. I will plan, research, write, design, and screen print a limited edition set of portfolios to promote the Graphic Design Archive. It will serve as a documentation of the masterworks residing in the archive, and as an informational tool which leads to a greater understanding of graphic design history." (Appendix 1)

This proposal was accepted, signed, and returned to me on September 21, 1992.

## **Project Outline**

During the fall quarter much time was spent on defining the project's parameters, producing and reworking the project outline (Appendix 2), and creating a time line for work on the design task ahead (Appendix 3). I found this portion of the project to be an essential and worthwhile part of my thesis experience. Plans went forward quite rapidly. Defining and organizing my task verbally gave me a better understanding of where its strengths and weaknesses lay before I spent a great deal of time on the physical design. For me, a good portion of the project was accomplished during this time. I defined the areas which were critical to the project's success such, as the need for this work, the setting in which it would be used, the audiences it would address, the information it would convey, and the plan by which I would accomplish these tasks. This afforded me the opportunity to rule out many faulty avenues from the project's beginning. The process of interpreting my own written outline into a visual flow chart (Appendix 3) began to bridge a longstanding void between my verbal and visual thinking, and solidified a major area of weakness in my own design process. Knowing the root problem is the first key to solving it.

## **Solving the Problem**

### **The First Committee Meeting**

My first committee meeting was held on Friday, December 18, 1992. This meeting was a very positive one. I presented the outline and a list of written questions for my committee to consider (Appendix 4). I also created a matrix for choosing specific works to include in the portfolios and we discussed what the criteria should be for inclusion of work into the portfolios (Appendix 5). One of the areas that we should have discussed more at this time was the scope of the project. The Graphic Design Archive includes eight collections of designers and a Polish Poster collection. I had high hopes of having enough time to produce a portfolio for each of these and possibly a portfolio folder to hold them. The question of whether this project attempted to break new ground in the field of graphic design was also discussed. The committee agreed that this was a new project simply because this sort of portfolio was not currently in existence for the Graphic Design Archive.

One thing which deserves mention here is the strong compatibility of my thesis committee. This quality was apparent to me from the very beginning of this meeting throughout the entire project. Each, competent in his or her own field, has been a great source of support throughout this project. When I encountered a particular problem I appreciated knowing just who to turn to. Each was willing to concede that certain areas were outside of their area of expertise and that I would find a more reliable answer to my question through another committee member. Working with a team such as this was a privilege.

## **Preliminary Designs—Lester Beall**

### **Deciding on a Format**

I began the actual design process by trying to define the physical shape of the portfolio card. Barbara and I had talked about what the appropriate size for such a piece might be. We decided that 16" x 24" would be a fairly standard base size to start from. I decided that I would like to try a square format, and also experimented with a 16" x 16" size. This size range would give a certain amount of prominence to the piece without making it extremely large and cumbersome. I explored various possibilities by creating blank models of the cards at half size (Appendix 6). The most obvious solution was a flat sheet. I also experimented with the idea of symmetrically folded sheets which when folded measured 16" x 16" and 16" x 24." These proved to be much too large when folded out. I tried a set which folded symmetrically but had a four inch horizontal cut running across the fold, half way up the page. I then took the lower portion of this area and folded it in towards the viewer. This created an interesting die-cut fold, but posed too many problems for actual production. I tried another version of this idea, folding the right half of the cover back towards the fold to cover the portion which had been die-cut from the center (Appendix 6, Fig. 1.4). From this half page idea, the final design fold emerged.

Working at both sizes, I developed the idea of a short page for the front of the card. This short page offered the most versatile forum for displaying the archival materials. I decided to keep the 16" x 16" format and tried to create a one-third to two-thirds proportion of the page sizes (Appendix 6, Fig. 1.5). This size produced a card which was easily large enough to accommodate the information and offer a proportion change when opened flat. The 16" x 24" format with the short page was much too large when opened. Once I had decided that this format was acceptable, I produced a preliminary design using the Beall images I had gathered from previously published works. I then proceeded to create a master grid for my system which was based on this fold.

## **Deciding on Preliminary Typographical Grids**

The first thing I decided to do was to base my grid structure on a typographical unit grid. Because of this I needed to make an initial assumption about what my type specifications were to be. I chose Helvetica because of its strong readability and appropriateness to the project. I based my first typographical unit grid on Helvetica set 12/18. Working on grid paper, I set out to create a master grid based on the 16" x 16" folded size and preliminary "short page" folding assumptions. I created a half-size sketch of my typographical unit grid from this information (Appendix 7) and also set copy at the size and width at which it would be used. At this point I polled my committee for their reactions to the portfolio design. Ms. Polowy was very pleased with the format as it attempted to address the information and audiences. We spoke in depth about type style and size choice, readability, card size, and about some of the information which she felt was appropriate to this format. Professor Watson seemed concerned that my grid was not designed with the flexibility I would need for a system such as this. He suggested that it be redesigned to leave more white space. He also mentioned that in setting up a grid system, it is important to designate standard information areas and repetitive elements which would remain the same throughout the pages of the publication. Professor Remington was concerned that the leading was too great and encouraged me to tighten up the text areas. When I showed him the copy set solid, we decided that this would be better. I then set out to improve the existing grid format for the portfolio incorporating these suggestions from my committee.

## **Creating the Master Grid**

In the process of recreating the master grid from my original structure, I first discarded the wide line leading that I had chosen and rebuilt my basic unit grid using Helvetica set 12/13. This added improved readability, greater visual weight, and the potential to include more text in the



copy block. The second problem that I tackled was to re-divide the page(s) into appropriate columns (Appendix 8). Because of the "short-page" this was a complex problem which took careful consideration in order to make the columns and borders come out evenly. I approached this task by considering the folded card as if it was two different parts presented side-by-side. The first section being the "short-page" (measuring 16"(96 units) x 10 1/2" (63 units)), the second section being the portion which extended to the right of the "short-page" (measuring 16"(96 units) x 5 1/2"(33 units)). Knowing my type style and point size, I figured the optimum column width for readability to be between twenty four and twenty seven units wide. Once this had been determined, the column width was compared to the width of the "short-page" Two columns twenty five and a half units wide and separated by a distance of two units comfortably fit on the page. This left a space of five units between the edges of the page and the columns. I determined that this area would be used for presenting one prominent image. Counting over to the right five units from the edge of the "short-page," I drew the vertical line which would be the left margin for the second section. On the right side of this section I set up a vertical title bar measuring seven units wide. This bar bled off the page on the top, bottom, and right side and was printed on both sides of the card for easy reference at all times. The distance between the left margin and the title bar became the active area for smaller images. While the left margin of this area remained absolute, the right margin was left open and flexible. This area would accommodate images of differing sizes and shapes. After this had been completed, I extended the grid throughout the entire piece (Appendix 8). The depth of the copy blocks were determined more by the depth of the featured image than any other factor. And the designer's name and life dates were presented vertically, reversed out of the title bar and aligned with the base of the image on the bottom. The copy standards for the entire card were then based on an asymmetrical layout. Titles were to be aligned with the top left of the left hand columns. Text copy was to begin in the column to the left of the title, flowing into the next column as needed.

The more I worked with the “short-page” the more evident the possibilities became for presenting the information. The front of the card (closed) could function more like a standard portfolio card—showcasing the images without the clutter of copy. By using the “short-page” strategically, I was able to “bring some of the images forward” to the inside of the card and elaborate on their significance. Inside, even more images could be presented. All of the biographical information was then moved to the back page where it remained easily accessible, yet out of the way. This information is read easily when the portfolio is folded. And, the main reproduction on the front stands to the right of the biography when it is fully unfolded.

### **Choosing The Images and Information**

In my initial meeting with the thesis committee I had presented criteria for choosing images. While the matrix was used initially only to brainstorm about what work to include in the portfolios, it continued to guide us throughout the selection process. Two key questions, “What does this work say about this designer?” and, “What does this work say about the uniqueness of the Graphic Design Archive?, ” helped us determine the final choices. Of course a third question was always, “Can this work be reproduced faithfully by the silkscreen method?” Because of the complex fold, juxtaposition of images and information flow became critical concerns. This dictated that the choice information and images be related to the layout and its purpose. When I had fully realized all that this format offered, I began to make my final selection of images and develop the copy for the Lester Beall portfolio card.

In searching for the appropriate images, I began to feel frustrated, as I wasn’t quite sure what kind of materials were available to me. I began researching areas of preliminary interest for all eight designers, randomly viewing much of their work on the Electronic Graphic Design Archive in the Media Resource Center of Wallace Library. The time spent here was very important to this project in that it gave me a greater understanding of the work in the Graphic Design Archive, and

reinforced the need for the portfolio project. Again, I spent a great deal of time looking over the works of all of the designers I was considering. While this gave me a greater understanding of the breadth of the material to be made more accessible through the portfolios, it also was valuable time which was not spent producing actual design work. The Lester Beall Archive proved to be the key collection for the project, as the entire collection is cataloged and it is an historically important and complete group of works.

By viewing Lester Beall's work from the laserdisc, I determined that there were three groups of work which would lend themselves to presentation in the portfolios. One was a complete set of working sketches and mechanicals of Beall's logo work for Caterpillar Tractor. When I tried to reproduce some of the pencil sketches by photocopy, I decided that the line work was too fine to stand up to the silk screen process. Also the electronic archive includes a complete case study of this project and this is available to library users at the Media Resource Center.

The second group of work which strongly interested me was the collection of Beall's paintings, drawings, and experimental photographs. Though these images evidenced the more personal side of Beall, they often blazed the trail for his professional design work, and in fact, many of these works were actually incorporated directly into his graphic designs. Though these works present a side of Beall which is largely unknown, and represent a wellspring for his creative energies, I was again concerned about creating faithful reproductions. I also questioned the presence of meaningful documentation of these works.

The third group I considered was the three series of posters created for the Rural Electrification Administration. The Rural Electrification Administration posters were originally produced by the silk screen process, making them perfectly suited to my reproduction method. They were more completely documented than the other work I considered, and presented a strong stylistic statement about Beall and his career as well as the uniqueness of the Lester Beall collection. These posters were also instrumental to his early success as a graphic designer. After

discussing these possibilities with Professor Remington and Ms. Polowy, I decided that these posters should be the focus for the Lester Beall portfolio card.

### **Final Image Selection and Design Refinement**

Finally, I began to work on the final design. I collected the images which I would need for the Beall portfolio and began to lay out the information in a full-sized working model. I chose to feature four of the six images from the first Rural Electrification Administration series to display on the closed-card format. These were chosen above the other two for their superior graphics. The premier image, placed on the "short-page," was chosen because of strong diagonals which would effectively balance and point to the other three images in the section to the right of the page division. These three were grouped together because of their strong horizontal color divisions and were arranged vertically on the card by alternating the color schemes. When the card was opened these three posters would remain visible, only now would appear adjacent to reproductions from the first and third series and a sample of working sketches. The inside of the "short-page," includes a text about the significance of the Rural Electrification Administration poster project originally written by Roger Remington for the poster display in Wallace Library. With his permission and some editing I used this information as the support copy for the work. Titles, subtitles, copy text, caption titles and text, and copy breaks were all given appropriate size measurements based on the 13 point unit grid. Helvetica bold condensed was employed for the titles, subtitles, and caption titles. Since Beall was a pioneer in corporate identity design, I placed a grouping of symbols he had designed adjacent to the biographical text on the back of the card along with a quote about his philosophy of the corporate symbol. The Graphic Design Archive logo and address were then set in a similar style and placed in the lower right hand corner of the rear panel. This was its permanent position on the grid. When I made these decisions, I recreated the master grid in Design Studio© (Appendix 8). Though I never scanned the images into the

computer, I found that by knowing the sizes and shapes of the images I could create a rough sketch of how the images were laid out on the grid (Appendix 9). In this way the computer proved to be a great support in laying out this oversized piece.

### **Biographical Information**

Throughout the design process I was busy writing the biographical information for this piece, a task which stretched my research and writing abilities. Professor Remington and Ms. Polowy were very helpful with this task, editing my written material with an understanding of the audience's needs. Both helped me keep my facts straight and encouraged me to keep the writing concise and informative. During this task I consulted biographical resources such as *Contemporary Designers* to gain an greater understanding of how others had approached this writing problem. Since I had determined that this portfolio would serve as a reference source, I set out to produce the copy in self-contained segments, each addressing specific aspects of the designer's life. I accomplished quick visual reference to these segments by separating them with bold subtitles. Copy editing continued up until the time I produced the mechanicals.

### **Reproduction, Color Seperation, and Printing**

#### **The Silk Screen Process**

One of my basic assumptions was that this portfolio would be printed using the silk screen process. Professor Remington and I thought that this would be an inexpensive method of producing a small run of the pieces. This method dictated many of the parameters for this project. Type size had to be rather large so that the screen would not dry closed during printing production. For black-and-white halftone reproduction I used a 65 line halftone dot screen to produce a dot pattern coarse enough to overcome the drying factors and the possibility of moiré patterns. Four color reproduction was technically beyond my skill and budget, mandating that the

work be presented as black and white line work, black and white halftones, or as spot color separations. I was also limited to a maximum size, a factor which was in fact pushed to its extreme.

## **Mechanicals and Reproductions**

At this point in the project it was time to move to the production phase of the operation. Production of the mechanicals commenced, but not simultaneously with the perfection of the design. Instead I used the time spent producing the mechanicals, to “tweak” and polish the design before printing. To reproduce the poster images it was necessary to obtain some form of copy of the original posters. Professor Remington and Ms. Polowy had 35mm slides for the Beall images and these greatly sped my production time and allayed fears of having to photograph these large pieces for myself. I discovered that the Canon Color Copier could create reasonably good reproductions from these slides at a resolution greater than my process demanded. Having obtained color copies of the images, I separated the colors for the prints. Using the copies as a template, I hand cut Amberlith© separations for the original colors. Where halftones were used on the original posters, I made halftone reproductions from the color copies. In a few cases I had to reset the original type as faithfully as I could. After separating the colors I reduced the work by approximately fifty percent to reduce the imperfections. These separations were then composed as a film positive with the text on a press set-up sheet. Each piece challenged anew my ability to solve creatively the reproduction problems.

## **Printing Production**

My original plan was to begin the printing process during the first week of April to leave myself plenty of time to produce the work before the show. Although I did begin printing on schedule, the Beall card was the only one complete, as the printing took about twice as long as I had expected. The Beall piece was quite challenging in that it included six colors on one side, and

five on the other. Because of the very tight registration, several portions of the same color were run separately to maintain the highest degree of quality. Each halftone image was also run separately for the same reason. In all, the paper passed through the press about twenty times. The entire production time for this piece consumed at least two working weeks of my time.

### **Work During Production**

During the period I was printing the Beall card, I was also developing biographies of the other designers. I had already confronted the fact that I would not get as many of these portfolios produced as I had intended. Having discussed this with Ms. Polowy and Professor Remington, I shortened my list to four designers. Even this proved to be too much as I attempted to juggle information of three more biographies; those of Cipe Pineles, William Golden, and Alvin Lustig. Some research and writing has been accomplished for all of these, but due to time constraints I focused my energies on one more.

I chose Cipe Pineles as the subject with the most to offer my project. Little documentation of her career presently exists. This gave me the opportunity to create a new and unique document (something which had been in question at the first committee meeting). Her collection is also one of the more extensive archival collections held in the Graphic Design Archive and documents one of the few women designers between 1930-1960. Again, writing the biography slowed me down. Though the collection has not been cataloged, Ms. Polowy has a strong grasp on Pineles's career and is familiar with the collection's content. After discussing what would best suit the needs of this portfolio, Ms. Polowy and I decided to present work from the three major facets of her professional career: her time at Condé Nast, her time as a freelance design consultant for the Lincoln Center Corporation, and her teaching career at Parsons School of Design. We also wanted to showcase her very different graphic and illustrative styles. We selected material which we felt accomplished these objectives, presented her best qualities, fairly represented the archive,

and lent themselves to the silk screen process. Armed again with color copies, I set myself to the task of designing a finished dummy for the thesis show.

## **Evaluation**

### **Testing the Grid—Cipe Pineles**

In addition to producing tangible evidence of my labors and a second finished document for the archive, the Pineles portfolio was a test of the portfolio system I had designed. Real questions remained about the flexibility of the grid structure I had set up. One of Professor Watson's early questions to me was, "What happens if with one designer you have mostly horizontal material, or with another mostly vertical material?" He challenged me to "See what the information looks like and let it dictate your grid decisions." While gathering the images and text beforehand was out of the question, I was aware of these very real problems. If I designed a grid which effectively addressed the Beall collection yet did not address the other collections, this system failed to solve the problem. In considering the Pineles archive, I found that the "inside-outside" function of this design effectively addressed the problem. On the front (card closed), I was able to present an image which fit the space well. In the section to the right of the "short-page," I was able to allude to the three facets of her career. Here and on the inside, images of differing sizes, shapes, and orientation were employed, testing the versatility of this grid system. To some degree the premier images had to be chosen with consideration to the space, yet no system is without its limitations. As a whole I felt that the grid proved to be versatile in accommodating a subject where the specific elements had only been preliminarily accounted for. The grid system was designed to fulfill archive, audience, and user needs, not specifically the needs of the Pineles archive. The images were selected from the Pineles collection to represent this portion of the Graphic Design Archive as well as to fit the this portfolio structure, so to some extent the images become subordinate to the system.



One of the things that I expected in setting up a master grid was that the design and production of the second piece would be greatly accelerated by the use of a standard grid system of design. This design system also lends a degree of consistency and cohesiveness to a finished set of these portfolio cards. This in turn bestows these qualities to the Graphic Design Archive, something I had hoped this system might accomplish. This is in fact the essence of visual identity.

### **Outside Evaluation**

The method of evaluation for this project has been based on how the final piece fulfills the needs of the audiences who use the Graphic Design Archive. The questionnaire (Appendix 11) was developed using the original criteria for the ideal outcome for this project. All of the questions are intended to probe users to see if the design is successful in reaching these ideals. The method of administering the test was very informal. The Lester Beall portfolio and a model of the Cipe Pineles portfolio were placed on the table inside the entrance to the Archives and Special Collections in Wallace Library. A sign asked people interested in the portfolios to fill out the questionnaire. It was my belief that by doing this I could receive an honest evaluation from only those who were interested enough in the project to pick it up and look at it. I could then easily compare the number of questionnaires returned to the number of people that signed in at the Archives and Special Collections register during the testing period.

The final results of the evaluation were informative. There were thirty three people who visited the Archives and Special Collections during the week the portfolio evaluation was performed. In all only four people filled out the evaluation—three students and one student worker. Three of the four indicated that they were a part of the College of Arts and Imaging Sciences, the other did not state this information. Overall the feedback to the questions was positive. Most thought that the card functioned well, was easy to understand and use, and felt comfortable with the idea of using the piece as an informational poster, a portfolio card, and a

reference resource. One person commented on the print quality of the type. Three of the four indicated that these cards did not raise their awareness of the Graphic Design Archive. I think this was largely due to only having two cards finished. If there had been a full set of cards in a case, I think they would have had a different effect. Everyone wanted to see more.

### **Defending the Project**

Since the thesis show, my project has been the object of many criticisms leading me to believe that it is misunderstood. This project is not about self expression. It is about process and successful visual problem solving, about controlling my design skill and using it to draw attention to the material presented, and about the condensation of material into a meaningful, usable format. It was my intent that my design not be showy, distracting the viewer's attention from the materials it showcased. This project attempts to address questions of content, purpose, information flow, information structure, research, and the responsibility that designer has to the product's message. For me, this project has encompassed all of these. I have learned much about what it is to be a designer.

This project has also been criticized for its lack of novelty. We all know that nothing is really new. The project has attempted to create a representation of the Graphic Design Archive in order to address a need which existed. This portfolio project has brought together text and images in a unique portfolio format which addresses many needs and uses. It provides tangible representation of materials which cannot be easily or safely handled. It was designed to function in many different settings such as the classroom, and the archive, and serve as a portable representation of the Graphic Design Archive. I believe these make this a project which has been worthy of being a thesis project.

## **Conclusion**

The close of a project always brings thoughts of what might have been done differently, more effectively, or more successfully. The original scope of the project, producing a card for each person in the Graphic Design Archive, was too ambitious. The assumption that I had enough time to do this proved to be a critical mistake for me. I spent much of my time before Christmas break researching biographical resources for each person on my list. During break I tried to acquaint myself with these people, reading all that I could find about them. As the winter quarter progressed I realized that there was not sufficient time to reach this goal. Professor Remington and Ms. Polowy encouraged me to begin producing the portfolio of Lester Beall as a prototype, letting the others follow once Beall was designed. Had I sooner set aside the others and focused just on Lester Beall, I might have saved much time. The time spent on the others could have been spent more efficiently later when the system was complete. At this later date I could have more easily estimated the realistic number of portfolios possible and focused on these.

I still question the prudence of making this a silk screen production in that it severely limits the quality of the product. Given the proper funds and larger audience needs I believe this project would have been produced much more effectively by offset press.

Most of all I was disappointed with the amount of time it took to write biographical copy. I realized that I am neither a writer or an editor. In the future I can make a point to focus on what I do best.

As a whole I feel that I have successfully solved this problem from a design standpoint. Those who understand the portfolio's purpose have complimented me on successful presentation of the materials. I have felt a sense of accomplishment and maturity in my design work throughout the execution of this thesis problem. And, I have gained a firmer grasp on the heritage of our profession. Looking back has helped me look forward with new vision.

## Glossary

### **Assymmetrical**

**Design Layout** Modern typographic style which rejects the tradition of symmetry.

**Leading** The distance from the baseline of a line of typeset copy to the baseline of the next.

**Die-cut** The process of using sharp steel rules to cut special shapes from printed sheets.

**Halftones** The process by which continuous tone images (photos) are converted into black & white dot patterns for the purpose of printing reproductions.

**Mechanicals** Black & white artwork produced for the purpose of printing reproduction.

**Portfolio** A group of selected images which are brought together into a group and serve a common purpose.

**Short-page** One page which is narrower in width than the standard. In the case of this project, the front page of the portfolio is narrower than the full portfolio card size.

**Screen Printed** A stencil printing process by which ink is forced through a fine fabric mesh onto the substrate.

**Showcase** Placing something in a position of prominence for all to see.

### **Typographical**

**Unit Grid** This is a design grid in which all measurements are derived from the type size and leading

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Thesis Proposal for the Master of Fine Arts Degree

College of Imaging Arts and Sciences  
Rochester Institute of Technology

Title: A Portfolio of Graphic Design Archive Masterworks

✓ Submitted by: Daniel B. Pocock

Date:

Thesis Committee:

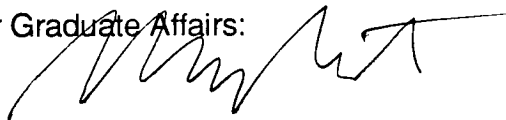
Chief Advisor: Roger Remington

Associate Advisors: 1. Barbara Polowy  
2. Joe Watson

Departmental approval:

Date:

Approval, Special Assistant  
to the Dean for Graduate Affairs:



Date:

7/6/92

Computer needs: Design and layout

Committee approval:



6-21-92

I intend to develop a portfolio for the Graphic Design Archive at the Wallace Memorial Library. I will plan, research, write, design, and screenprint a limited edition set of portfolios to promote the Graphic Design Archive. It will serve as a documentation of the masterworks residing in the archive, and as an informational tool which leads to a greater understanding of graphic design history.





**Title:** Graphic Design Archives Masterworks Portfolio

**Client:** Graphic Design Archive  
Wallace Memorial Library  
Rochester Institute of Technology  
Rochester, New York 14623

**Designer:** Daniel Pocock  
21 Warrington Drive Apt.#8  
Rochester, New York 14618

**Subject:** Graphic Design Archive Master works Portfolio

### **Problem Statement**

This project will attempt to address and partially remedy the needs identified below through the production of a portfolio. This portfolio is intended to introduce and acquaint the viewing audience to the holdings of the Graphic Design Archive, and serve as one resource reference about graphic design history. It will attempt to:

- serve as a general historical resource for graphic design.
- give a bibliography of pertinent information outside of the archival holdings.
- graphically showcase samples of materials, reproductions, and artifacts from the collections.
- give historical background on specific "collected" designers in an accessible, abstracted format.
- serve as a reference for the use of the archive and archival information.
- create a portfolio system of design which will help to unify the archival holdings into a more comprehensible and interrelated collection.
- stimulate interest in the archive and its use.
- present the essence of the Graphic Design Archive in a pleasing, "coffee table" format.

### **Need/Situation Analysis**

I believe that there is:

- a general shortage of information about graphic design history.
- a need for abstracted historical information about graphic design history.
- a need to document the GDA archival collections in a graphic manner.
- a need for tangible examples of the materials held in the archive and information about accessing these materials.
- a use for this portfolio to instruct, orient, and inform prospective archive users about the Graphic Design Archive.
- a need for a reference system that displays the specific archival holdings of graphic designers and their work within the greater context of the Graphic Design Archive and graphic design history.
- a use for a portfolio which will serve as a portable representation of the Graphic Design Archive for the purposes of obtaining new collections and financial donors.

### **Setting**

The setting will be the Graphic Design Archive, library collections, college graphic design studios, and donor's homes.

### **Audience**

- |                                       |                                       |
|---------------------------------------|---------------------------------------|
| • Graphic Design/Art History Teachers | • Writers                             |
| • Graphic Design Archive Users        | • Researchers                         |
| • Donors                              | • Local University and City Libraries |
| • Public Relations                    | • Cooperative Colleges                |
| • Design Media                        |                                       |

## **Mission**

The Graphic Design Archive Masterworks Portfolio is to be a "**sampler**" of the rich resources which can be found in the Graphic Design Archive. It will serve as an **historical resource** which will **inform** the viewer about the GDA; **showcase, reference, document and interrelate** the holdings of the Graphic Design Archive; and **stimulate and motivate** interested parties to explore these largely unexplored works of graphic design history produced between the years of 1930 and 1950.

## **Goals**

## **Objectives**

## **Processes and Strategies**

1. To produce a set of graphic **documents which serve** the **needs** of the Graphic Design Archive.

These objectives deal **primarily** with **analysis of the content and function**.

### **A. Research the Graphic Design Archive's needs** for the portfolio

- 1) Define the audiences
- 2) Define the different contexts and settings.
- 3) Define the different functions the portfolio should perform
- 3) Define the current referencing systems of the Graphic Design Archive.

### **B. Research the audience needs** for the Graphic Design Archive Masterworks Portfolio.

- 1) Determine the information needs of the specific audiences
- 2) Determine specific information which will appear on all cards.
  - Date of birth/death
  - Place of origin-nationality, race, country, etc.
  - Languages
  - Formal education
  - Fields of specific study
  - Locations important to this designer
  - Employment record/Resume
  - Any technology developed or advanced
  - Cross disciplinary work (ie. architecture) *include references*
  - Field of influence (contemporary or succeeding designers/artists)
  - Location(s) of archival work, RIT or other
  - Time period and movements involved
  - Short biographical information about the designer and his work

- 3) Determine functional needs for the portfolio.

2. To create **historical resource of abstracted** information which promotes an increased understanding of graphic design history. This would include a **sampling of important masterworks** which are housed in the **Graphic Design Archive**.

These objectives deal **primarily** with the **historical content** of the project.

### **A. Research** the (nine)? major design collections and the special works holdings which are held in the Graphic Design Archive **and create** a database of **abstracted historical information**.

- 1) a) Time period-movements-time lines of person, work, or process
- b) Education-mentors-influences
- c) General interest biographical, geographical, employment, special interests
- d) Major contributions and works
- e) Specialties

2) Abstract, write information, and create a bibliography.

**Research Information** and collect **Archival Images** from:

#### **Sources**

- Electronic Archive Data
- Archive
- Books and periodicals
- Period writing
- movements
- World history
- Contemporaries

B. **Select Images** to be implemented in the portfolio which reinforce and support the abstracted information.

- 1) Keep a notebook of images which are found during the research process.
- 2) Use the semiotic matrix to determine the most appropriate images to be included in the portfolio.

3. To create an information system for the collections housed in the Graphic Design Archive which **Interrelates** individual **collections** to each other and design history, and **references** the archive and its holdings.

These objectives deal primarily with **Information structuring** and **systems theory**.

A. **Research and explore** methods of **systematizing** the **Information** which are appropriate to this project.

- 1) Explore ways of structuring info: chronologically, historically, referentially, by period or movements. (Richard Saul Wurman)
- 2) Study methods of information flow in resource materials. (Fall project)
- 3) Choose methods appropriate to the audiences and the information.

B. **Create an information flow** which **THEORETICALLY** interrelates and references the archive.

- 1) Select the best method for the portfolio information and audiences.
- 2) Create flowcharts for the information system.

4. To **design a document** which **showcases** the Graphic Design Archive and **stimulates and motivates** the viewer to explore the archive. It should be *exciting, dynamic and promotional*. The graphic presentation should represent the most appropriate solutions to the problem, given the time constraints.

These objectives deal primarily with **application, function and design theory**.

A. **Design a document** which **FUNCTIONALLY** **Interrelates** the individual **designers** and **holdings** and shows their place in **design history**.

- 1) Explore ways of presenting the graphic material as a package which best takes into account the intended needs, uses and purposes of the portfolio project.
- 2) Design the **functional** product.

B. Use appropriate information and images which have been researched and collected to **design the portfolio pages**.

- 1) Design a grid structure.
- 2) Use this grid to design individual pages, cover, etc.

5. To **produce** this portfolio.

These objectives deal **primarily with production**.

**Produce** the final **edition**.

A. **Produce Mechanicals**

B. **Print Edition**

**Pragmatic considerations for Goal #5**

- Screen printed (time, facilities, detail, color, size, quantity)
- Material costs (film, paper, ink, photomechanical work, solvents, covers)
- Distribution and audience
- Cost of production? Is there money? What is the budget? Are there monetary limits or can the printing constraints be the limit? Halftone work? Computer generated type and halftones? Reproduction of the actual works? Copyrights? Size?

C. **Project Scope**

At this point in the project I am assuming that I will have the time and information to produce a portfolio "card" for each of the nine major designers whose collections are held in this archive. I also would like to do a card for each of the major collections such as European and American posters, journal holdings, etc.

6. To **evaluate** the success of this **portfolio** given the starting goals.

These objectives deal **primarily with evaluation**.

A. **Explore methods of evaluating the portfolio project**.

Testing Methods

- 1)
- 2)
- 3)

B. Determine the best way to **evaluate** whether the **project** was successful.

- 1) **Create an evaluation test**.
- 2) **Evaluate the Portfolio**. Proceed with the best plan given the constraints.

## Glossary

<b>Coffee Table</b>	This refers to the format and visual look of sophistication that a printed book has. It also implicates an intimate size, usually oversized. <i>Warm, pleasing, inviting.</i>
<b>Copyrights</b>	The exclusive legal right to the publication, sale, ect. of a literary or artistic work.
<b>GDA</b>	Graphic Design Archive
<b>Halftones</b>	The process by which continuous tone images (photos) are converted into black & white dot patterns for the purpose of printed reproductions.
<b>Mechanicals</b>	Black & white artwork produced for the purpose of printed reproduction.
<b>Portfolio</b>	A group of selected images which are brought together into a collection and as a whole, serve a common purpose.
<b>Screen Printed</b>	A stencil printing process by which ink is forced through a silk mesh onto the substrate.
<b>Showcase</b>	Placing something in a position of prominence for all to see.



Doc# 84-POCCK  
11/5/92

## RESEARCH NOTEBOOK

11/30/98-1st Committee Meeting

Define the parameters for the project

- Needs of GDA
- Audience, Settings, Contents
- Holdings to be included
- Specific list of information to be o

Pragmatic considerations

Money, Colors, Materials, Quantity, Cop

11/30/98-1st Committee Meeting





**Daniel B. Pocock**  
GDA Masterworks Portfolio  
1st Thesis Committee Meeting

### **Questions for the Committee**

1. As you see it, what are the primary needs, limitations, and concerns for this thesis project?

-Needs

-Limitations

-Concerns

2. How can I best maximize the "new theory" aspect of this thesis program?

-Educational thrust

-Designing with integrity

3. What designers should I work with?

M.F. Agha  
Hans Barschel  
Lester Beall  
Alexey Brodovitch  
Will Burtin  
Jaqueline Casey  
William Golden  
E. McKnight Kauffer  
Alvin Lustig  
Cipe Pineles  
Ladislav Sutnar

4. What biographical information might be appropriate for this project? How much?

What form should it take? (written, timeline, etc.)

Should this information be separate from the images, or integrated in some way with the images?

5. Do you have particular suggestions as to how the images should be selected? How many?

6. Do you have suggestions as to the format of the portfolio?

7. How many portfolios do I need to produce?

### **Pragmatic Considerations**

- Work must be present the Archive holdings.
- No full color reproductions
- Easily separated into 2-6 spot colors
  - Can the vital type and image be extracted out photographically?*
  - Can the color separations be made from this info?*
  - Can I reconstruct the artwork?*
  - Can the work be separated photomechanically into the appropriate colors? (No tint builds)*
- Quality of a monochrome or B&W halftone reproduction. (Detail 85 line dot)
- Trademarks & Identity work in solid B&W or PMS colors.
- Will the image stand up to the scale change?
- Acceptable methods of reproduction.
  - Computer scan and photoshop.*
  - Stat camera seperation.*
  - Handcut overlays.*

The selected images should:

- solidly represent the designer's work, philosophy and style.
  - new techniques, methods, process or advancements.*
- represent an important event/work in the designer's career.
- be identifiable and researchable. (No obscure mystery images)
- as a whole, give a sense of the designer, his career, and his contributions.
- represent the importance and diversity of the Archive

Are portraits necessary?



How is this image symbolic of the Designer and his work?

[illegible]



Figure 1.1

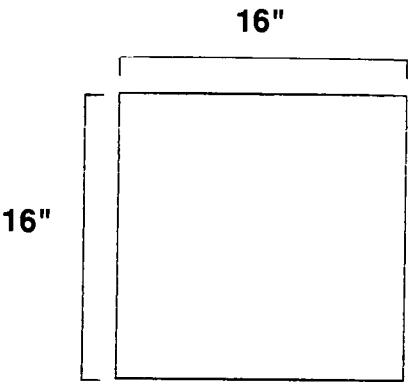


Figure 1.2

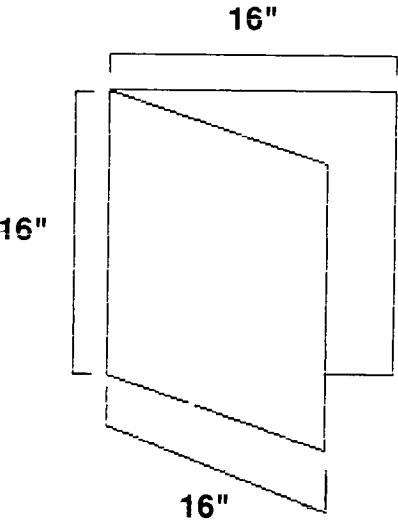


Figure 1.3

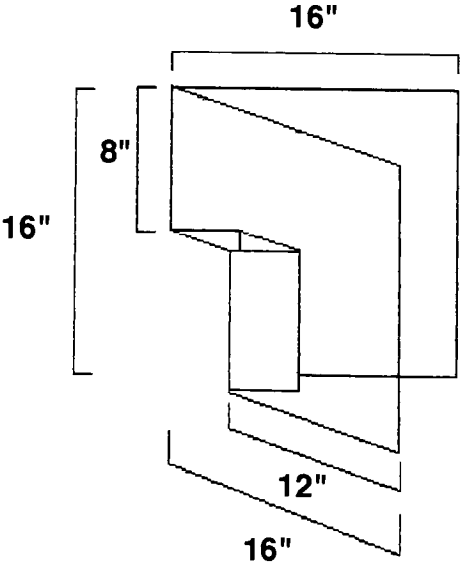


Figure 1.4

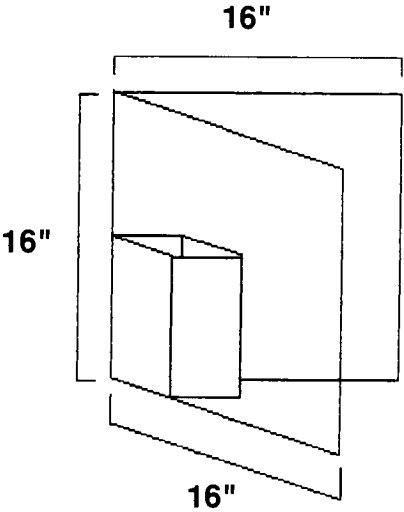


Figure 1.5

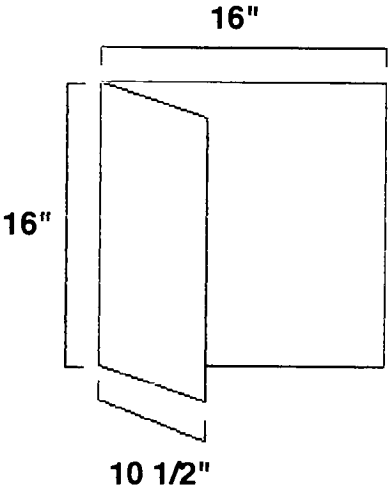




Figure 2.1

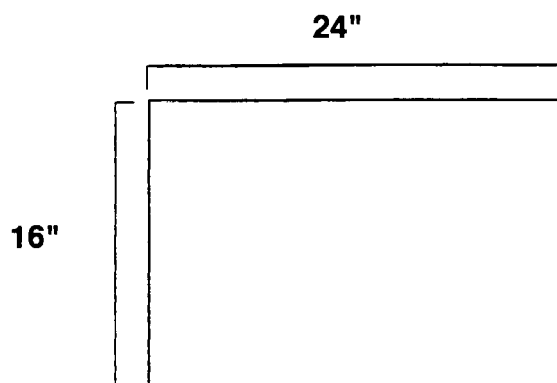


Figure 2.2

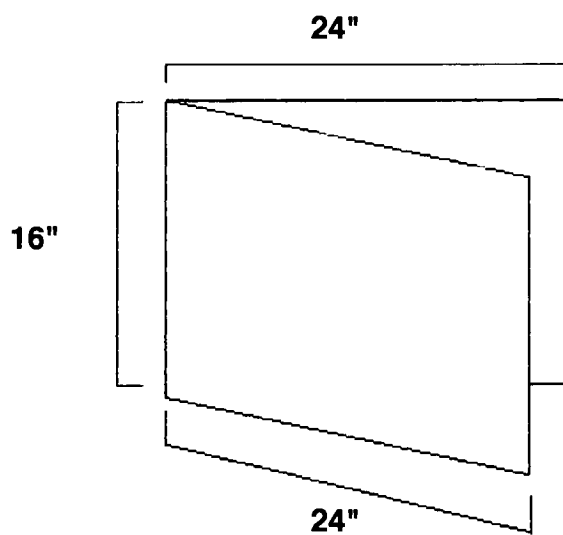


Figure 2.3

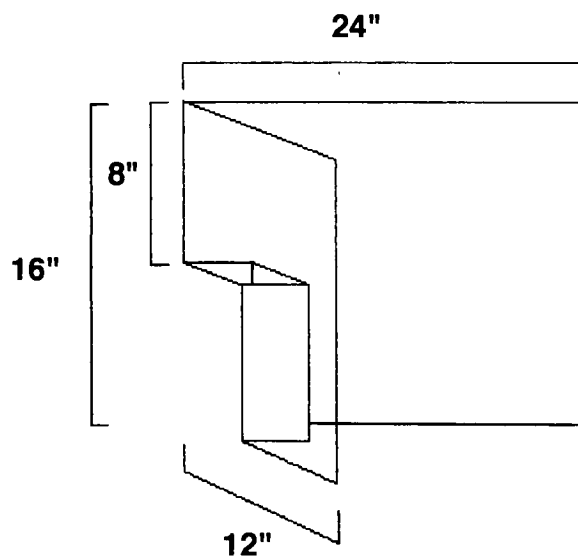


Figure 2.4

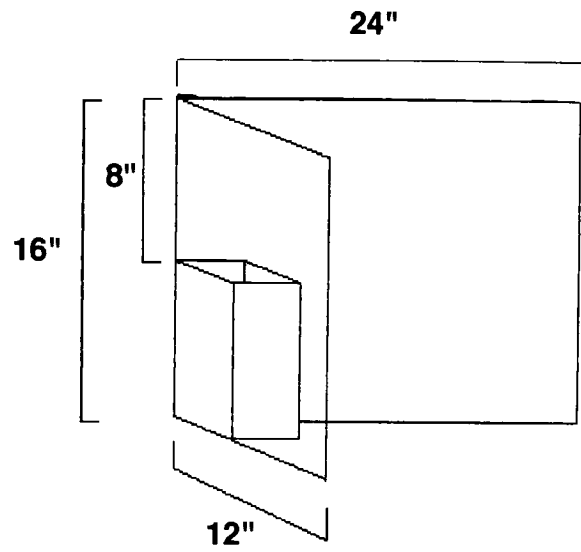
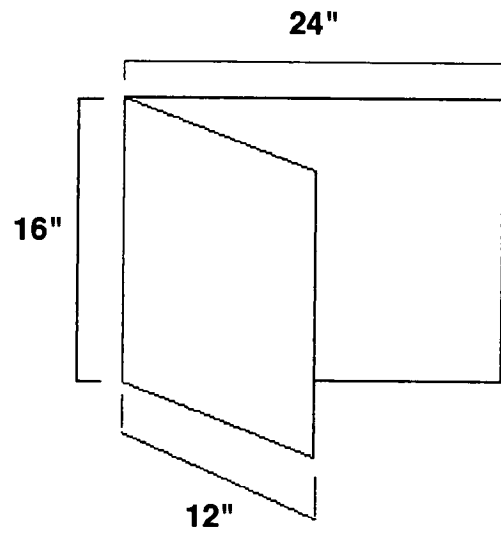


Figure 2.5





Back

TARA 3805

MASTERWORKS Portfolio view # 3

16" x 26 1/2"

Open 2



3/19 master  
GRID

12/13  
Helvetica


Page 1


Page 2











3/19  
Sketch  
H  
Ready just  
in - rough  
specifying

# Lester Beall

## The Designer and His Work

**Education:** Lester Thomas Beall was born on March 14, 1913 in Kansas City, Missouri. He attended the University of Missouri at Columbia where he earned his Bachelor's degree in Architecture in 1935. He then attended the University of Chicago where he earned his Master's degree in Architecture in 1937. He then attended the University of Chicago where he earned his Ph.D. in Architecture in 1939. He then attended the University of Chicago where he earned his Ph.D. in Architecture in 1939.

**Early Career:** After earning his Ph.D., Beall worked for the Federal Bureau of Investigation (FBI) in Chicago. He then worked for the Federal Bureau of Investigation (FBI) in Chicago. He then worked for the Federal Bureau of Investigation (FBI) in Chicago. He then worked for the Federal Bureau of Investigation (FBI) in Chicago.

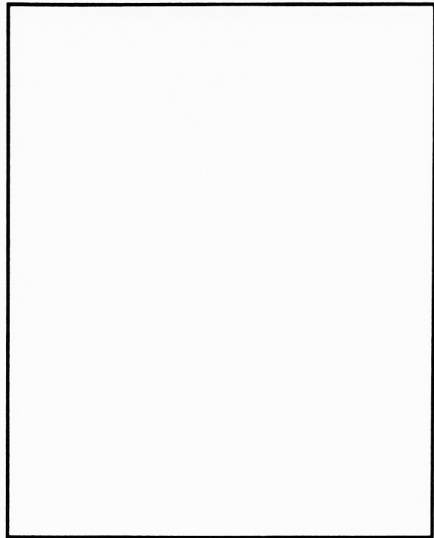
**Mid-Career:** In 1941, Beall moved to New York City and worked for the Federal Bureau of Investigation (FBI). He then worked for the Federal Bureau of Investigation (FBI) in New York City. He then worked for the Federal Bureau of Investigation (FBI) in New York City. He then worked for the Federal Bureau of Investigation (FBI) in New York City.

**Late Career:** In 1945, Beall moved to New York City and worked for the Federal Bureau of Investigation (FBI). He then worked for the Federal Bureau of Investigation (FBI) in New York City. He then worked for the Federal Bureau of Investigation (FBI) in New York City. He then worked for the Federal Bureau of Investigation (FBI) in New York City.

**Post-War:** After the war, Beall continued to work for the Federal Bureau of Investigation (FBI). He then worked for the Federal Bureau of Investigation (FBI) in New York City. He then worked for the Federal Bureau of Investigation (FBI) in New York City. He then worked for the Federal Bureau of Investigation (FBI) in New York City.

**Retirement:** Beall retired from the Federal Bureau of Investigation (FBI) in 1975. He then worked for the Federal Bureau of Investigation (FBI) in New York City. He then worked for the Federal Bureau of Investigation (FBI) in New York City. He then worked for the Federal Bureau of Investigation (FBI) in New York City.

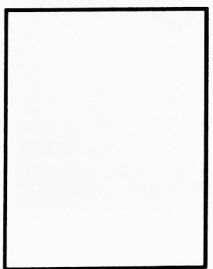
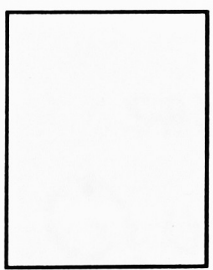
**Awards:** Beall has received several awards for his work. He has been named a Fellow of the American Institute of Architects. He has been named a Fellow of the American Institute of Graphic Arts. He has been named a Fellow of the American Institute of Design.



## The Rural Electrification Posters

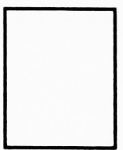
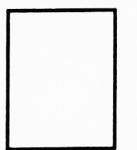
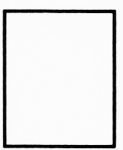
When I Think Back  
Remember  
My Boy

Beall Industries  
New York, New York  
10001



In the mid-1930s the United States Government initiated a series of public improvement projects in an attempt to combat the economic depression and rural poverty. These projects included the construction of roads, bridges, and other infrastructure. The Rural Electrification Administration (REA) was established in 1935 to provide electricity to rural areas. The REA's first poster, "When I Think Back," was published in 1935. It was a black and white illustration of a man looking out a window. The poster was part of a series of posters designed to promote the REA's work. The posters were published in 1935, 1936, 1937, 1938, 1939, 1940, 1941, 1942, 1943, 1944, 1945, 1946, 1947, 1948, 1949, 1950, 1951, 1952, 1953, 1954, 1955, 1956, 1957, 1958, 1959, 1960, 1961, 1962, 1963, 1964, 1965, 1966, 1967, 1968, 1969, 1970, 1971, 1972, 1973, 1974, 1975, 1976, 1977, 1978, 1979, 1980, 1981, 1982, 1983, 1984, 1985, 1986, 1987, 1988, 1989, 1990, 1991, 1992, 1993, 1994, 1995, 1996, 1997, 1998, 1999, 2000, 2001, 2002, 2003, 2004, 2005, 2006, 2007, 2008, 2009, 2010, 2011, 2012, 2013, 2014, 2015, 2016, 2017, 2018, 2019, 2020, 2021, 2022, 2023, 2024, 2025.

The first poster was published in 1935, the year that the United States entered World War II, and it was the first of a series of posters designed to promote the REA's work. The posters were published in 1935, 1936, 1937, 1938, 1939, 1940, 1941, 1942, 1943, 1944, 1945, 1946, 1947, 1948, 1949, 1950, 1951, 1952, 1953, 1954, 1955, 1956, 1957, 1958, 1959, 1960, 1961, 1962, 1963, 1964, 1965, 1966, 1967, 1968, 1969, 1970, 1971, 1972, 1973, 1974, 1975, 1976, 1977, 1978, 1979, 1980, 1981, 1982, 1983, 1984, 1985, 1986, 1987, 1988, 1989, 1990, 1991, 1992, 1993, 1994, 1995, 1996, 1997, 1998, 1999, 2000, 2001, 2002, 2003, 2004, 2005, 2006, 2007, 2008, 2009, 2010, 2011, 2012, 2013, 2014, 2015, 2016, 2017, 2018, 2019, 2020, 2021, 2022, 2023, 2024, 2025.



# Lester Beall

3/19  
#5

Lester Beall

# The Designer and His Work

Architectural design is one of the most important of all the arts. It is the art of creating a plan for a building or other structure, and it is the art of making a design that is both functional and beautiful. Lester Beall was a pioneer in this field, and his work has been influential for many years.

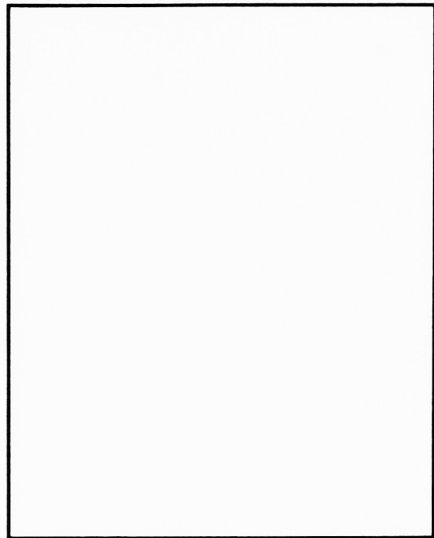
Beall was born in 1892 in Chicago, Illinois. He was the son of a prominent architect, and he followed in his father's footsteps. He studied architecture at the University of Chicago, and he worked for his father's firm. In 1915, he moved to New York City, where he worked for the firm of J. Ross Macdonald. He was there that he met the architect John D. Williams, and he was there that he began to work on his own.

Beall's work was characterized by its simplicity and its clarity. He was a pioneer in the use of the "International Style," and he was a pioneer in the use of the "Bauhaus" style. His work was influential for many years, and it is still influential today.

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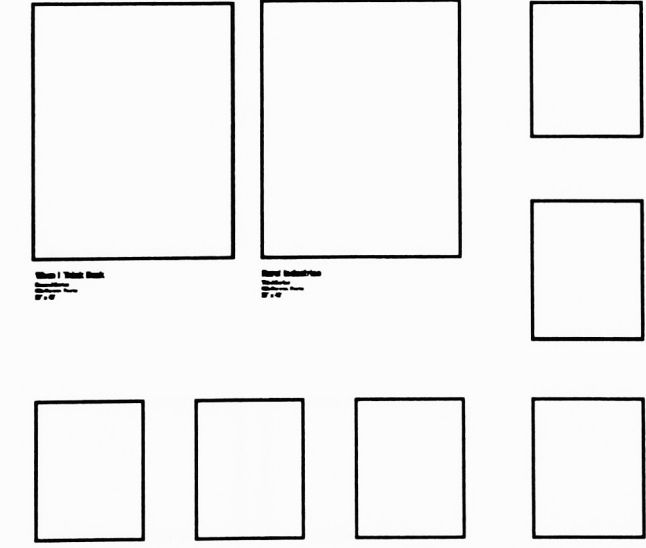
# The Rural Electrification Posters

The Rural Electrification Administration (REA) was created in 1935 to provide electricity to rural areas. It was a federal agency, and it was the first time that the federal government had been involved in the provision of electricity. The REA was created by the Rural Electrification Act of 1935, and it was the first time that the federal government had been involved in the provision of electricity.

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Lester Beall









3/19  
8

# The Designer and His Work

**Early Years:** Lester Thomas Beall was born on March 14, 1903 in Kansas City, Missouri to William Lester Beall and Mary Beall. His family moved to St. Louis and then by the age of seven his family had moved to Chicago. Beall was born and raised in Chicago. He attended the University of Chicago and the University of Illinois. He was a member of the American Institute of Graphic Arts and the American Society of Illustrators. He was also a member of the Chicago Society of Design.

**Education:** Beall attended the University of Chicago from 1921 to 1924. He studied in the Department of Architecture and the Department of Fine Arts. He was a member of the University of Chicago's design group, the "Chicago Group." He was also a member of the American Institute of Graphic Arts and the American Society of Illustrators.

**Early Career:** Beall worked for the Chicago Society of Design from 1924 to 1926. He was a member of the Chicago Society of Design and the American Institute of Graphic Arts. He was also a member of the American Society of Illustrators.

**Mid-Career:** Beall worked for the Chicago Society of Design from 1926 to 1928. He was a member of the Chicago Society of Design and the American Institute of Graphic Arts. He was also a member of the American Society of Illustrators.

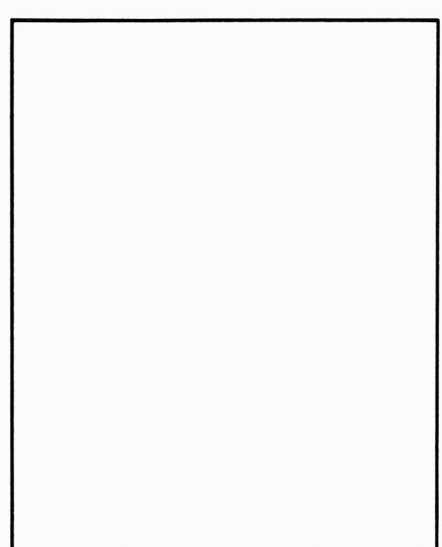
**Late Career:** Beall worked for the Chicago Society of Design from 1928 to 1930. He was a member of the Chicago Society of Design and the American Institute of Graphic Arts. He was also a member of the American Society of Illustrators.

**Mid-Career:** Beall worked for the Chicago Society of Design from 1926 to 1928. He was a member of the Chicago Society of Design and the American Institute of Graphic Arts. He was also a member of the American Society of Illustrators.

**Late Career:** Beall worked for the Chicago Society of Design from 1928 to 1930. He was a member of the Chicago Society of Design and the American Institute of Graphic Arts. He was also a member of the American Society of Illustrators.

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Beall  
1928  
Chicago Society of Design  
Chicago, Illinois

# The Rural Electrification Posters

**Background:** In the early 1930s, the Federal Rural Electrification Administration (FREDA) was established to provide electricity to rural areas. The FREDA was created by the Rural Electrification Act of 1936. The FREDA was responsible for the construction of rural electric systems and the distribution of electricity to rural areas.

**Posters:** The FREDA commissioned a series of posters to promote rural electrification. The posters were designed by Lester Beall and his colleagues. The posters were intended to educate the public about the benefits of rural electrification and to encourage the construction of rural electric systems.

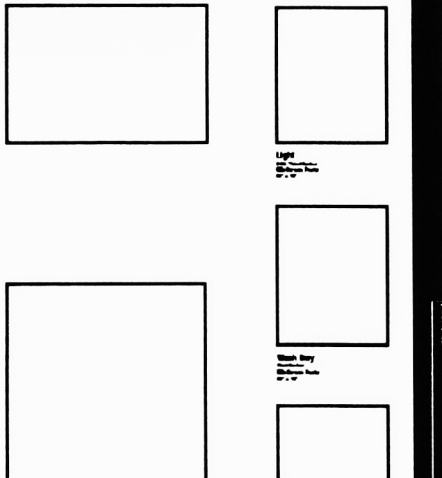
**Design:** The posters were designed in a simple, clean style. They used bold, sans-serif typography and simple line drawings. The posters were intended to be easily understood by the general public.

**Impact:** The posters were highly effective in promoting rural electrification. They helped to educate the public about the benefits of rural electrification and to encourage the construction of rural electric systems. The posters were also used by the FREDA to raise money for the construction of rural electric systems.

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Beall  
1936  
Federal Rural Electrification Administration  
Washington, D.C.











## **Childhood**

Lester Thomas Beall was born on March 14, 1903 in Kansas City, Missouri, to Walter Miles Beall and Effie Thomas Beall. While Lester was very young the family moved to St. Louis, and later settled in Chicago where they remained throughout his adolescence.

## **Education**

Beall was educated at Chicago's Lane Technical Institute where he studied science, math, and engineering and took courses in life and mechanical drawing. Beall entered the University of Chicago as a physics major in 1922, and graduated in 1926 with a bachelors degree in art history

## **Chicago**

In 1927 the University of Chicago offered Beall a fellowship to pursue his master's degree in art history, but he decided instead to establish his own freelance business in Chicago. It was during this period that Beall was introduced to the works of the European avant-garde artists and typographers. In 1928, he married Dorothy Wells Miller. Their first child, Lester Beall, Jr. was born in 1928, their second, Joanna May Beall, in 1935.

## **New York**

In September of 1935, Beall decided to move to New York City and open an office and studio in New York. In 1936, he moved his family to Wilton, Connecticut where he established his rural home and office while still maintaining his office and studio in Manhattan. During his years in New York and Connecticut, Beall served many prestigious clients, among them Mutual Broadcasting Company (1939), *Time* magazine (1938-1939), and Upjohn's *Scope* magazine (1944).

## **Connecticut and Dumbarton Farm**

In 1952 Beall moved his New York office to 60 Sutton Place, and opened a studio at Dumbarton Farm in Brookfield, Connecticut. In 1955, he closed his New York office and consolidated his business at Dumbarton Farm which remained his workplace until his death on June 21, 1969. On the "Farm," Beall was able to integrate his

## **Honors and Exhibitions**

1937 One-man exhibit at the Museum of Modern Art, New York

1937 *PM* Magazine features the work of Lester Beall.

1945 One-man exhibit at A-D Gallery, New York.

1948 One-man exhibit at the Society of Illustrators, New York.

1962 One-man exhibit at American Institute of Graphic Arts, New York.

1972 Inducted into the New York Art Directors' Club Hall of Fame.

## **Beall Archival Holdings Information**

The Lester Beall Collection was donated to Rochester Institute of Technology in 1984 by Joanna Beall Westerman and Lester Beall, Jr. In 1986 Sandra Markham took on the task of organizing and cataloging the collection, finishing the project in 1989.

The Lester Beall Collection consists of extensive written and visual work documenting a lifetime of professional achievement. The collection includes over one hundred document and portfolio boxes of correspondence, photographs, design samples, published and unpublished writings, notebooks, posters, biographical material, and business papers assembled by Beall, his staff and, especially, his wife, Dorothy Miller Beall. It provides a remarkably comprehensive record of the designer and his life, and reveals every phase of the creative process which has established Lester Beall's contribution to the history of graphic design in America.

English *Vogue*. Upon her return, Condé Nast asked her to become the art director of *Glamour*, a publication intended for a more general audience than *Vogue*. Dissatisfied with this less experimental forum for her talents, she soon left Condé Nast. In 1944, Pineles once more found herself headed for Europe, this time to Paris to be the art director of *Overseas Woman*, a magazine produced by the United States Army for women stationed overseas. In Paris she was able to join her husband, William Golden who was also stationed there with the U. S. Army.

### ***Seventeen***

Upon her return to the United States, Pineles worked briefly as a freelance designer. She soon took a position as art director at *Seventeen* magazine which was under the editorship of Helen Valentine and published by Street and Smith Publishing. Enjoying the freedom of designing for a publication which addressed a sophisticated, youthful audience, she remained in this position from 1947 to 1950. Her use of type and layout displayed great mastery gained through hard work, dedication, and her exposure to Dr. Agha and William Golden. It was in this publication that Pineles first tried to bring work of fine artists to the American public. She sought out and engaged such talented artists as Ben Shahn, Jacob

Institute of Technology's Wallace Library Archives and Special Collections by Carol Burtin Fripp and Thomas Golden in 1991. It is an extensive and outstanding collection documenting the life and work of one of the most significant early women designers.



## Evaluation for **The Graphic Design Archive Portfolio**

Please take a few moments to fill out this evaluation being as honest in your assessment as possible. Thank you for your time.

1. What is your relationship to the Graphic Design Archive? Worker, Student, Library Staff, Faculty, Outside party? Please indicate your professional field or study.
2. What interest do you have in the Graphic Design Archive? Resource, general curiosity, no interest, other.
3. Does this portfolio give you a greater understanding of the Graphic Design Archive? Lester Beall? Cipe Pineles?
4. Does this portfolio spark your curiosity to use these resources? If so, what was it particularly that sparked this interest?
5. Do you find the portfolio comfortable and pleasing to use? Is it confusing in any way?
6. To the best of your knowledge does the portfolio function well as a portfolio card and an introductory reference resource to the archival holdings on this person?
7. In your opinion could this card be used as an informational poster?
8. Would you like to see more cards about the other designers in this archive?





## **Selected Bibliography for Portfolio Biographies**

### **Lester Beall Card**

Beall, Lester. Lester Beall: [catalog]. Brookfield Center, Connecticut: Lester Beall, Inc., [1962?].

Remington, R. Roger, and Barbara J. Hodik. Lester Beall: a look back. Communication Arts Magazine, September/October, 1985, v27, p84-99.

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Livingston, Alan and Isabella Livingston. Graphic Design and Designers. London England: Thames and Hudson Ltd., 1992.

### **Cipe Pineles Card**

C P. Print Magazine, January/February, 1956, p18-29.

Pineles, Cipe, Kurt Weihs, Robert Strunsky, eds., The Visual Craft of William Golden. New York: George Braziller, Inc., 1962.

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