

# The Society of Typographic Arts:

## A SEVENTY-FIVE YEAR HISTORY

Written by Rob Dewey, FSTA and edited by Jack Weiss, FSTA



## **Celebrating Seventy-five Years**

*“Make no small plans,” and “God is in the details” are the guiding concepts of prominent Chicago architects that inspired us to make STA75 one of the landmark events in the STA’s history.*

*Planning Committee members Wayne Stuetzler and Dawn Peccatiello contributed significant hours working with me to plan the events, select materials, and stage the exhibitions. In addition, Dawn created the STA75 symbol, invitation, timeline, and history essay. Hayward Blake, Louise Tessing, and George Thompson gave generously of their time.*

*Advisory Committee members Bruce Beck, Jane Dunne, Susan Keig, Muriel Underwood, and Bob Vogele volunteered seasoned perspectives.*

*Rob Dewey researched and wrote the history essay. Gretchen Lagana, Bill Drendel, and Maryann Lea hosted the exhibitions. Russell Maylone loaned STA materials and copy stand at Northwestern’s McCormick Special Collections Library.*

*Bruce Beck, John Bisinger, Hayward Blake, Rob Borja, John Massey, Norma Patterson, Alan Porter, Wayne Stuetzler, Muriel Underwood, among others, loaned items from their collections. Rick Valicenti and Joseph Essex sought out recent work from Chicago designers. John Moore documented the work in the Scott Foresman exhibition.*

*I am deeply grateful for the thoughtful concern of Chris Conley, ACD President, and Stevie Ball, ACD Executive Director, for the safe transition of that organization’s archives to STA.*

*Many thanks, too, to our sponsors who contributed valuable goods, services, and hard cash. We could not have accomplished our goals without them.*

*Most importantly, we must thank Nate Marks for keeping the STA flame alive for the past decade. Without his stewardship of this organization’s key principles we would not have reached this day.*

**Jack Weiss, STA75 Chairman**



**The Society of Typographic Arts**

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## **The Society of Typographic Arts: A Seventy-five Year History**

The spirit that guided the STA’s founders and lived on in the passion of their successors is unique among professional organizations, and has inspired great works by hundreds, if not thousands, of designers. As we celebrate the achievements of the Society of Typographic Arts over seventy-five years, a look at the historical, cultural, and professional forces that shaped its birth, development, and renewal is both timely and revealing.

Design was entering a new era at the turn of the last century. Newspapers, magazines, books, catalogs, and advertising were blossoming with a new sensibility. No longer would it suffice to create tightly spaced layouts with a mixture of decorative alphabets. Visual boundaries were expanding. Posters and billboards were new media. Image advertising was replacing product advertising.

Chicago emerged as the railroad and printing center of the country. From the time of the World’s Colombian Exposition of 1893, the teaching of painting, sculpture and architecture had been a part of the museum function of the Art Institute of Chicago. In addition, several professional schools for the training of commercial artists had helped raise the standards of the traditional apprentice training then practiced widely in commercial engraving houses and art studios.

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In 1914, the American Institute of Graphic Arts (AIGA) began in New York and a chapter was formed in Chicago. The School of the Art Institute of Chicago established a Department of Printing Arts in 1921 to train artists to design for printing. Its director was Ernst Dettler, one of the founders of STA. The department operated for ten years and produced many outstanding graphic designers, among them Robert Middleton, another STA founder. The curriculum included printing,

typesetting, lettering, design in relation to printed pages, and processes of reproduction. A year later, the Association of Arts and Industries (AAI) was established “for the purpose of impressing upon the industries of the central West the great importance of improved artistic design as a national asset in world competition.”

At the same time, the modernist movement was underway in Europe. The world was being introduced to visual abstraction and psychological persuasion. Design was quickly evolving. By the mid-1920s, the Bauhaus emerged in Germany, and when the shockwaves hit the United States, it was both disturbing and

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inspiring. Across the country, where designers gathered, there were fierce debates on the merits of modern design principles. The relationship between modernist ideals and the “American Dream” was undeniable. While the Bauhaus demonstrated that efficiency could be beautiful, American business was turning efficiency into profit.

These complementary philosophies were best expressed by the Container Corporation of America under the leadership of its president, Walter Paepcke. Based in Chicago, Container took a holistic approach to design and created a model for the strategic use of design in business. With packaging, signage, interiors, advertising, and sales materials, Container developed a presence that translated into increased product value.

AIGA’s national leadership found it difficult to manage or control chapters outside its New York base. The Chicago chapter was particularly free-spirited, as evidenced by a wild party thrown in July 1926 at the Buccaneers Club at Wilmette Harbor. Eventually, in 1927, AIGA decided that it would discontinue “local activities in other cities under the Institute’s name because we cannot control, in detail, the activities in another city.” It proposed that “the Chicago chapter form an independent organization, under another name.” On October 17, 1927, a group of leading Chicago designers and typographers, among them Ray DaBoll, Douglas McMurtrie, William Kittredge, Joseph Carter, and Paul Ressinger, formed The

Society of Typographic Arts.

Board minutes indicate that Zoe Reeves, of Bradner Smith, was the first female member of STA, serving on the Publicity Committee in 1928 and becoming Publicity Chairman in 1931. Not until 1955 was a woman, Susan Jackson Keig, elected STA President. In 1957, Sarah Taylor Leavitt was the first woman to become an STA Fellow.

Attitudes about continuing growth and prosperity were unabashedly bullish in 1927, nine years after World War I and two years before the great depression. STA’s founders spoke instead of establishing high standards for the typographic arts, fostering education in those arts, elevating public taste in matters typographic, and cooperating with other organizations having similar aims. To fulfill its mission, STA provided a diverse curriculum, which included lectures, seminars, exhibits, field trips, and publications.

A program of meetings was initiated almost immediately. These early gatherings often featured distinguished practitioners who were visiting the city, including Karl Herrmann Klingspor of the Klingspor Typefoundry in Offenbach, Germany; poster and type designer Lucien Bernhard; Bertha and Frederic Goudy; printer John Henry Nash; J. R. Riddell and George Jones of the London School of Printing; Oliver Simon, typographer of the Curwen Press in England; H.D.C. Pepler, who also wrote and printed an STA keepsake on hand press technique.

Also featured were Dr. Giovanni Mardersteig, founder of the Officina Bodoni Press in Italy; Albert Kner; Stanley Morison; Beatrice Warde; Karl Kup of the New York Public Library Print Department; Carl Purington Rollins, Printer to Yale University; and Victor Hammer, who also produced a keepsake for the organization using a new American cut of his Uncial type, “printed on dampened handmade paper on a hand press in two colors with an illustrated initial, engraved in brass, in which a third color was used.”

Educational programs, too, were an important part of STA’s on-going programming in the early years. An eighteen-session “Course in Fine Typography” was held in 1928-29. Two hundred fifty designers came to the first session. Women constituted about one-third of the attendance. Four hundred attended the second session lead by STA’s first Honorary Member, Frederic Goudy.

Chicago’s well-conceived, dramatically executed, and unbelievably successful Century of Progress Exposition of 1933 and 1934 did much to inspire the whole nation out of its economic stagnation. On the invitation of the Exposition management, STA contributed an excellent display of printed design in its own booth through both years. From 1927 the organization had conducted “The Annual Exhibition of Design in

diversity

Chicago Printing,” which became both proving ground and source of inspiration for designers and printers throughout the country. By the early 1950s it was considered the most important printing show in America and received worldwide attention.

Through the continuing efforts of STA and associated organizations, Chicago became a recognized center of design’s upward reach in the 1940s. First of the visiting émigrés was Joseph Binder, the Austrian poster artist, who taught a comprehensive course in style and simplicity to Chicago professionals. Soon after, the New Bauhaus was established by Moholy-Nagy in Chicago. Most of STA’s membership took advantage of the special course by Gyorgy Kepes, sponsored by the Art Directors Club of Chicago. This experience was to have a profound and continuing effect on the Chicago design community. None of these bright new influences could have prevailed, however, without the continuing support of such enlightened customers as Container Corporation of America and Abbott Laboratories, the two principal sponsors of the new design movement.

The first International Design Conference at Aspen was held in 1951 under the leadership of Walter Paepcke and titled “Design as a Function of Management.” STA played a key role in creating the organizational structure of the IDCA that exists today. Robert Middleton, Morton Goldsholl, Herbert Pinzke, and Ralph Eckerstrom chaired early IDCA conferences with support from fellow STA members. Indeed, STA members have participated regularly on the board of directors of the IDCA, which is now in its fifty-second year.

In 1952, STA started the Type Workshop at the Newberry Library, where members designed, set in type, and printed small graphic pieces. STA’s Magic Lantern Society, initiated by Camille Cook, was one of the first film groups in the

highlights as visits with Frank Lloyd Wright and Jens Jensen in Wisconsin, Lester Beall in Connecticut, and Buckminster Fuller in southern Illinois, as well as trips to the Cranbrook Academy of Art and the General Motors Design Center. Through the efforts of Ralph Eckerstrom, then head of the University of Illinois Press, the sumptuous Robert Allerton estate was made available in 1954 for annual STA conferences that were held, on and off, through the mid-1970s.

The emergence of Playboy and Chicago magazines in the 1950s reminded the nation that Chicago was a force in publishing and a dynamic graphic design community. In recognition of Chicago design and the contribution of STA, the March 1953 issue of Print magazine was devoted entirely to STA, commemorating the organization’s 25th anniversary. The entire issue, with cover design by Bruce Beck, was designed, written, typeset, and printed in Chicago, a feat never again attempted by Print. Ten years later, STA became a founding member of the International Council of Graphic Design Associations (ICOGRADA).

In 1964, STA produced Trademarks/USA, the first national retrospective exhibition of its kind, which was dramatically staged at the National Design Center in Marina City, Chicago and attracted acclaim from around the country. Larry Klein organized the event. Bob and Bill Kaulfuss and Bob Mulcahy designed the exhibition. The jury, chaired by Mort Goldsholl, included Lester Beall, Allen Fleming, Richard Coyne, and Egbert Jacobson.

By 1975, graphic design professional organizations, including AIGA, remained local or regional in scope. While AIGA purported to represent and serve graphic designers throughout the country, it remained resolutely New York-focused. At the 1975 ICOGRADA Congress in Edmonton, forty-one American designers led by Jack Weiss and Lou Danziger, met to formulate a proposal for a truly national graphic design organization. The following year, Robert Vogeles met with AIGA president Massimo Vignelli and other AIGA representatives in New York to discuss AIGA’s support of a national design organization; while interest was shown, no commitments were made. Under pressure from its own New York chapter, AIGA agreed in 1976 to add regional Vice Presidents to its board and pursue nationalization, but independent chapters were still thought to be unmanageable and the idea was again rejected.

Keeping with its mission to cooperate with groups of similar interests, STA encouraged the founding in 1977 of Women in Design by Louise Tessing and provided its active support for seven years. Women in Design continued as a viable Chicago-based design organization for twenty-two years. Also in 1977, STA

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Midwest. It grew to become the Art Institute of Chicago’s Film Center. Frequent, highly varied field trips added both diversity and geographic scale, including such

celebrated its 50th anniversary with an exhibition, “Fifty Years of Graphic Design in Chicago: 1927-1977,” chaired by Geoffrey Van de Woerstyne.

Perhaps the single most important event affecting the direction of STA was the 1978 ICOGRADA Congress held on Northwestern University’s Evanston campus and hosted by STA. Attended by more than seven hundred designers from twenty-seven nations, the Congress addressed the theme “Design That Works!” and provided a forum for STA to challenge the future of design practice. An STA committee that included past presidents and board members planned the event. Chaired by Robert Vogeles and managed by Patrick Whitney, the Congress included three days of discussion on the continuing need for a national graphic design association.

In the twentieth century China was one of the most closed cultures to America. But by 1978 American relations with China were relaxing and STA, under the leadership of Dottie Kienast, organized one of the earliest group visits to the country. The trip was documented in an exhibition held at the Chicago Cultural Center.

In the late 1960s and 70s STA collaborated with other Chicago professional organizations to host the “Chicago” series of annual design exhibitions. In 1978 the first annual STA 100 Show, a national juried graphic design competition, was held, and continued for another twenty-two years.

STA has always been interested in documenting design history. In 1981, a symposium was held at the Art Institute of Chicago titled “Images and Realities: Discovering The History Of Graphic Design In Chicago,” featuring national and international speakers. The objective was to create a model that other areas of the country could use in discovering their respective design histories. One outcome of the symposium was the development of a design archive at the University of Illinois at Chicago Library. The R. Hunter Middleton Chicago Design Archive, headed by Gretchen Lagana, includes the documents and records of the International Design Conference at Aspen, Container Corporation of America, STA, 27 Chicago Designers, and American Center for Design.

That same year saw STA spearhead an attempt to build a national design organization out of groups that included the Society of Environmental Graphic Design. SEGDesign was itself born in 1973 when AIGA rejected members’ request to form a special interest group within the organization. Under Wayne Kosterman’s leadership, SEGDesign’s national office opened in Chicago in 1977. Also included in the discussions were the Art Directors and Artists Club of Sacramento (ADAC), the Minnesota Graphic Design Association (MGDA), the Dallas Society of Visual Communicators, and other similar groups. STA hosted a meeting of representatives

of many such organizations preceding its Fall Conference in 1981.

Also in 1981, AIGA president Massimo Vignelli and executive director Caroline Hightower met with the STA board to discuss the possibility of affiliation, but no agreement was reached. By the end of the year, the AIGA board formally committed the organization to becoming truly national. AIGA pulled out of the STA-led national design organization initiative, and established its present chapter structure.

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The 1980s was a period of rapid growth for the STA. Membership rose dramatically and the scope of activities greatly expanded, including new publishing programs, student chapters at schools coast to coast, programming, conferences, advocacy, and member services. Jane Dunne became STA’s first full-time paid Executive Director. The staff grew from a single person working part-time out of a borrowed office to four full-time professionals in facilities that included offices, a gallery, a substantial library, and a comfortable space to host receptions and other events.

In 1987, STA, together with Chicago’s Museum of Contemporary Art, hosted a roundtable discussion on “Postwar American Design and Its Cultural Ramifications.” A national panel included representatives from graphic design, industrial design, architecture, interior design, and fashion design as well as critics, educators, and historians.

STA’s planning committee, flush with the organization’s healthy growth and increasing influence, saw an opportunity to complement existing national design organizations and support continued growth. It discovered and filled gaps in professional discourse by providing substantive content on subjects that crossed traditional disciplinary boundaries, such as what was then called interaction design, design as business strategy, design education, and public design awareness. The continued success of this newly articulated direction, coupled with ongoing frustration with AIGA outside of New York, led the STA in 1989 to formally

influence



change its name to American Center for Design (ACD). The membership grew increasingly national, and the board's composition began to reflect this by including members from outside the Chicago area for the first time.

Chicago members of ACD, feeling somewhat forgotten by their own leadership and the move away from graphic design in the Midwest that had long been its focus, began in 1990 to meet informally under the Supper Therapy Association (STA) moniker. The group, led by Nate Marks, Oscar Anderson, and other former STA presidents, fellows, and board members, has continued to meet to the present day. In 1994 the first "new" STA annual winter conference was held at Nordic Hills Resort. The topic was "The Future of Chicago Design." In 1998, member Matthew Doherty gained legal rights to The Society of Typographic Arts name from the Illinois Secretary of State.

With its increasing national prominence and influence, ACD served as a vital forum for the larger professional design community. ACD actively supported design educators through collaboration and affiliation with the Graphic Design Education Association, symposia for educators, an annual national conference for design students, and services for educational institutions including traveling exhibitions. ACD's Education Foundation, built from the STA Education Fund initiated in 1981, gave annual scholarships to deserving design students in financial need. ACD addressed the role of design in business through major national conferences, publications, seminars, and unique programs.

ACD explored the implications of new technologies and media for design practice and culture through its annual Living Surfaces conferences, publications, and workshops. It increased the level of design discourse by modifying the hugely successful 100 Show and embracing a curatorial judging process, thereby provoking debate but improving on traditional and more superficial juried design competitions. It enhanced its publishing program to include a case-bound, full-color annual and an annual journal, both of which featured some of the best design writing and criticism of the period.

Much of the credit for the organization's success in this period belongs to Jane Dunne, STA and ACD executive director for more than thirteen years, whose energy, passion, care, and perseverance not only helped bring a remarkable number of projects, services, and events to life but also ensured their success. A dedicated staff, along with untold hundreds of volunteers and many great printers, paper mills, and other patrons, came together under Jane's leadership for a larger, common purpose, making it possible for the organization to achieve its goals and fulfill its mission.

In recognition of its prominence, influence, and achievement, ACD was named in 1993 to the first I.D. Forty by the editors of I.D. magazine for "constantly generating debate about the focus, values, and judgments instrumental to the future of good design... The ACD's lively, pro-active voice is making itself heard nationwide; for designers it provides a rare resource of information and an agenda for a larger vision of the professions."

By the late 1990s, however, the lack of a physical locus and the loss of its fiercely loyal local membership base began to erode the organization's financial viability. While conferences, competitions, and publications continued to succeed, they became increasingly difficult to mount.

Competition grew as other organizations, magazines, and corporations introduced their own conferences, publications, and shows, many of which began

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to utilize the 100 Show's curatorial judging format. During this period, AIGA's Chicago chapter grew in size and activity, eventually supplanting STA's role in the local Chicago design community. ACD's position became more and more untenable. The economic downturn of 2001-2002 dealt the mortal blow. ACD's board of directors voted to fold the organization in April 2002, citing declining membership, conference attendance, and sponsorship revenues.

The need for a vital locally controlled forum for the Chicago design community, however, had never waned. Members of the "new" STA had already been pursuing special areas of interest. Anxious to capture the significant history of Chicago graphic design, in 1998 Jack Weiss and George Thompson organized a "Chicago by Design" workshop inviting curators, special collection librarians, and

archivists, along with designers, to discuss the design holdings in Chicago institutions. Among the presenters were the University of Illinois at Chicago, Chicago Historical Society, The Newberry Library, and Northwestern University.

In 1999, having reorganized under The Society of Typographic Arts name, the “new” STA adopted a constitution and bylaws, and elected a board and officers.

In May 2001, STA hosted its first official public event “Remembering Ralph Creasman,” a highly successful exhibition and auction of long-time STA member Ralph Creasman’s linocuts, drawings, and paintings. All proceeds from the auction benefited Ralph’s church while STA continued to gain visibility. Activities, such as regular monthly dinner meetings begun in 1990 have expanded to include the annual winter conference, workshops, field trips, and special events such as the “Paste-It-Up” show when designers submit their work for friendly peer critique, and the 75th anniversary celebration of the STA’s founding.

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While graphic design has evolved into an important economic and professional activity, its professional institutions have followed more often than led. STA was an historic aberration in that it cared more about true discourse and professional education than heralding the professional success of its members. In that regard, it remains unique.

As Robert Middleton wrote in 1953, people join STA, more than any other design organization, because of “a desire to serve rather than for personal gain. This integrity of purpose may have prevented the STA from becoming large in numbers but it also prevented distractions from primary objectives. Unique or not, the STA approach to good design and the educational value of its exhibitions and meetings have been extremely reassuring to all of us who have watched and guided it.”

## Past Presidents:

1927-29	Paul Ressinger	1961-62	John Michaels
1930	Col. E. T. Miller	1962-63	Rhodes Patterson
1931	Edwin Gillespie	1963-64	Charles MacMurray
1931-33	Logan Anderson	1964-65	Gene Dekovic
1933-34	J. L. Frazier	1965-66	Norman Perman
1934-35	Faber Birren	1966-67	Bruce Kortebein
1935-36	Rodney Chirpe	1968-69	Harry Voigt
1936-37	M. Vaughan Millbourn	1969-70	Lewis Asher
1937-38	Dale Nichols	1970-71	Robert Mulcahy
1938-39	DeForest Sackett & A.B. Southworth	1971-72	Arnold Rosenthal
1940-41	A.B. Southworth & Charles Nixon	1972-73	Bernard Meltzer
1941-42	Charles Nixon	1973-74	Robert Borja
1942-43	George McVicker	1974-75	Arvid Tessing
1943-45	Harold English	1975-76	Sidney Lewis
1945-46	R. Hunter Middleton	1976-77	Louise Scire Tessing
1946-47	Joe Skach	1977-78	John Bisinger
1947-48	Burton Cherry	1978-79	Oscar Anderson
1948-49	Walter Howe	1979-81	Robert Vogele
1949-50	Morton Goldsholl	1981-83	Rick Valicenti
1950-51	William Fleming	1983-85	Frank Dahl Kemper
1951-52	Harold Tribolet	1985-89	Josef Godlewski
1952-53	Joseph L. Strauss Jr.	1989-92	Robert Vogele*
1953-54	Bruce Beck	1992-94	Patrick Whitney*
1954-55	James M. Wells	1994-96	Katherine McCoy*
1955-56	Susan Jackson Keig	1996-99	Meredith Davis*
1956-57	Norman Cram	1999-20	Chris Conley*
1957-58	Gordon Martin	2000-02	Nate Marks
1958-59	Herbert Pinzke		
1959-60	Hayward Blake		
1960-61	Gladys Swanson		

\* American Center for Design

**Honorary Members:**

Conferred in recognition of individual achievements in design.

Saul Bass	Robert Leslie
Lester Beall	Leo Lionni
Paul Bennett	Herb Lubalin
William Burtin	Giovanni Mardersteig
Ralph Caplan	John Massey
Edward M. Catich	Randolph McAusland
Richard & Jean Coyne	Franklin McMahon
Raymond F. DaBoll	Everett McNear
Louis Danziger	R. Hunter Middleton
S. H. DeRoos	M. Vaughan Millbourn
Ernst Detterer	Bill Moggridge
Niels Diffrient	Stanley Morison
Jay Doblin	Pierre Oly
William A. Dwiggins	Elizabeth Paepcke
Robert Firmin-Didot	Stanley Pargellis
Colin Forbes	Dianne Pilgrim
Martin Friedman	Christopher Pullman
Mildred Friedman	Paul Rand
R. Buckminster Fuller	Imre Reiner
Edwin B. Gillespie	Carl Regehr
Evelyn Harter Glick	Paul Ressinger
Morton Goldsholl	Bruce Rogers
Bertha Goudy	Carl O. Schniewind
Frederic W. Goudy	Deborah Sussman
Franco Grignani	Robert O. Swinehart
Victor Hammer	Bradbury Thompson
Walter Herdeg	Jan Tschichold
Method Kalab	Lella Vignelli
Rockwell Kent	Massimo Vignelli
Gyorgy Kepes	Beatrice Warde
William A. Kittredge	Richard Saul Wurman
Peter Lawrence	Hermann Zapf

**Fellows:**

Conferred in recognition of contributions to The Society of Typographic Arts.

1934	Paul Ressinger	1971	Norman Perman
1935	William Kittredge	1972	Muriel Underwood
1936	R. Hunter Middleton	1973	Camille Cook
1936	Oswald Cooper	1974	Ralph Creasman
1937	Dale Nichols	1975	Lewis Asher
1938	Raymond F. DaBoll	1975	Dorothy Kienast
1939	Joseph Carter	1976	Edward Kahn
1940	Ernst Detterer	1977	Don Levy
1941	DeForest Sackett	1978	Robert Vogeley
1949	Rodney Chirpe	1979	Harry Verploegh
1950	George McVicker	1980	Jack Weiss
1951	Harold English	1981	William Goldsmith
1952	Burton Cherry	1982	Robert McCamant
1953	E. Willis Jones	1983	Kerry Bierman
1954	Harold Tribolet	1984	Kathleen Groble Kelley
1955	Albert Kner	1985	Oscar Anderson
1956	James H. Brown	1986	Rick Valicenti
1957	Sarah Taylor Leavitt	1987	Janis Boehm
1958	William Fleming	1988	Sandra Dubois
1959	James M. Wells	1989	Mark Oldach*
1960	Walter Howe	1990	Josef Godlewski*
1961	Bert Ray	1991	Matthew J. Doherty*
1962	Gordon Martin	1991	Frank Dahl Kemper*
1963	Gladys Swanson	1992	James G. Hansen*
1964	Susan Jackson Keig	1993	Jane Dunne*
1965	Bruce Beck	1994	Christopher Brogdon*
1966	Hayward Blake	1995	Rob Dewey*
1967	Jessie Martin		
1968	Rhodes Patterson		
1969	Herbert Pinzke		
1970	Gene DeKovic		

\* American Center for Design



## Middleton Award

Recognizes individuals for a lifetime of practice and achievement in typography and visual communication and is named for its first recipient, Robert Hunter Middleton.

R. Hunter Middleton  
Bruce Beck  
Josef Müller-Brockmann  
Paul Standard  
Jack Werner Stauffacher  
Hermann Zapf

## Design Education Award

Recognizes members of the academic community whose work has influenced the direction of design history, theory and practice.

Jay Doblin  
Alvin Eisenman  
Armin Hofmann  
Katherine and Michael McCoy  
Thomas Ockerse  
Charles L. Owen  
Sharon Helmer Poggenpohl  
Carl Regher  
R. Roger Remington

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