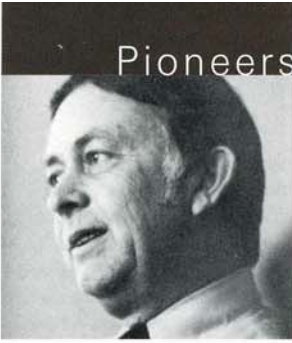


Pioneers



Carl Regehr

As one of Chicago's foremost designers, Carl Regehr established a reputation as both a graphic designer and educator. Among his many design credits are the 1963 format and art direction of *Chicago* magazine, direction and photography of an award-winning documentary film, *The Nature of a Day* and the design of the first book in the Champion Paper *Imagination* series. In addition, Carl was a professor of design at the University of Illinois as well as a design consultant to Harper College.

"Chicago is a hard goods town," he said in 1970. "You're in the center of conservatism, and you've got some very strong-minded guys who control the stock. If design has been good to me in this town it has been for one reason—the client bought it. They have bought design. It has been possible for me to initiate projects—to go after them and make them happen with such clients as the City of Chicago and Mayor Daley's Committee for Economic & Cultural Development. I was a design consultant and a member of the committee. One of our principle objectives was to update the city's reputation."


The image of Chicago as a vice-ridden, hell-for-leather city, persisting from the '20s, was a deterrent to business growth. The Committee considered presenting the image of 1964 Chicago through various mediums, and settled on Regehr's suggestion of a city magazine. A magazine was chosen because it is by nature a collection of facts and can present multiple facets of the city's character at the same time. Regehr was commissioned to design the publication and the editing was assigned to David Watt. Having delegated the responsibility, the Committee left them to create the magazine with minimum direction.

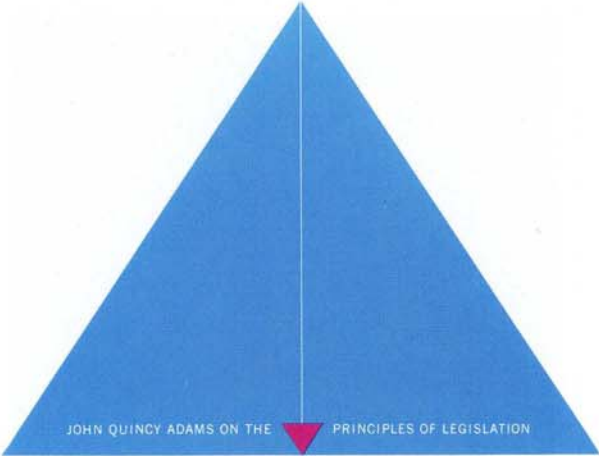
"I'm doing exactly what I want to do. It isn't easy to self-actuate your own life, but it's right for me. I get tired of this crap of sitting around and blaming the corporations, or blaming the system or blaming anybody. It comes down to a very personal thing. Do you take a personal stand about civil rights? Do you take a personal stand about everything that's happening in America? Or do you talk about it at parties while you're designing slick magazines, or improvising type, or making a million in the stock market?"

Born in 1919 in the community of Hillsboro, Kansas, Carl grew up on the eastern plains of Colorado. In an interview discussing his early years, he said, "We are what we are by





Great Ideas of Western Man . . . One of a Series . . . Container Corporation of America 



JOHN QUINCY ADAMS ON THE PRINCIPLES OF LEGISLATION

THE ETERNAL AND IMMUTABLE LAWS OF JUSTICE AND MORALITY ARE PARAMOUNT TO ALL HUMAN LEGISLATION. THE VIOLATION OF THOSE LAWS IS CERTAINLY WITHIN THE POWER, BUT IT IS NOT AMONG THE RIGHTS OF NATIONS.

(PUBLICOLA, 1791)

DESIGNER - CARL REGEHR

Left: The first of the **Champion Papers** series titled *Imagination* was designed by Regehr in 1963. The cover was 12 pt. Kromekote and die-cut for a show-through from the first inside page which was printed in twelve colors. The 60-page book was saddle-stitched, necessitating that the colored papers in the back repeat in the front where they were used for demonstrations of folding, die-cutting and other techniques.

Poster for the **Carl Sandburg Homeowners Association**, 1983.

This page: **Cummins Diesels** catalog cover, 1963.

Container Corporation's renowned *Great Ideas of Western Man* became one of the most famous advertising campaigns in history. In 1976, a collection of these advertisements was published in book form. This ad by Regehr featured John Quincy Adams and his thoughts on the principles of legislation.

Corporate Symbol for **International Telephone & Telegraph Corporation**.

Symbol for the **Committee for Cultural & Economic Development of Chicago**. "They wanted a simple mark for strong identity," Carl said. "The structural rationale is very simple. The dot is the central source or the City of Chicago or the Mayor. No symbol really means anything until it has had the exposure that can give it meaning. George Nelson once said, 'The cross would not be a valid symbol unless it had a good selling job connected with it.'"

means of where we come from. I was raised in a German Mennonite family where no ornament was allowed.” Did he crave ornaments as a child? “No. I craved information. The Mennonites are a closed system. There’s a lot expected of you and you have to contribute to the communal good. Your personal relationship with God is the most important thing. My mother talked so much about sin, she made it attractive to me.”

Carl left home as soon as he finished high school with no idea what he wanted to do. “I don’t really remember how I got the impulse to go into art. I had no direction from anyone, but I answered an ad—something simple like ‘learn to draw.’” After eighteen months, he saved enough for a couple years of school and left for Woodbury College in Los Angeles.

Inducted in 1940, Regehr served in the Air Force as a bombardier-navigator. After the war, he went to Denver University for a couple of quarters and then got a job in an offset house, Kistlers, a fine printer in Denver. After three years, he moved to Hoflund-Schmidt Typographic Service, a combination design and typography studio.

“I was becoming interested in design and became a non-resident member of the STA. In the spring of 1953, I took a gamble and went to Chicago—on a Monday—and went to work the next Monday for Burt Ray Studios. I was with him for seven years, the last four as design director. In 1960, I went into business for myself.”

In 1972, Carl moved to Champaign-Urbana and the University of Illinois. Although retired from studio life, he continued to work as a consultant, juror and speaker for design exhibitions in the United States and abroad. He died in Urbana, Illinois, in 1983.

An idealist, with a sense of social responsibility, Carl Regehr had a seemingly unlimited source of energy, a well-developed sense of humor, insatiable curiosity and the maturity to recognize what his work was and why he did it; to approach a project with intensity, but still maintain objectivity to analyze and evaluate it realistically. **CA**

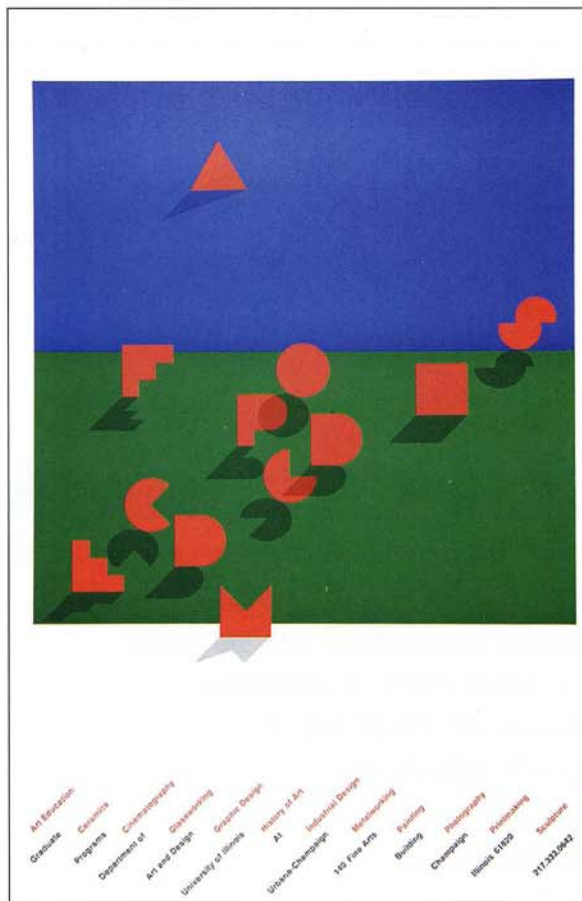
*Thanks to Jana Regehr-Armstrong, Elaine Regehr, Jack Weiss, Ron Kovach and Anne Turnbaugh for providing images, background information and captions. Additional examples of Regehr’s work can be found at www.chicagodesignarchive.org
—Jean A. Coyne*

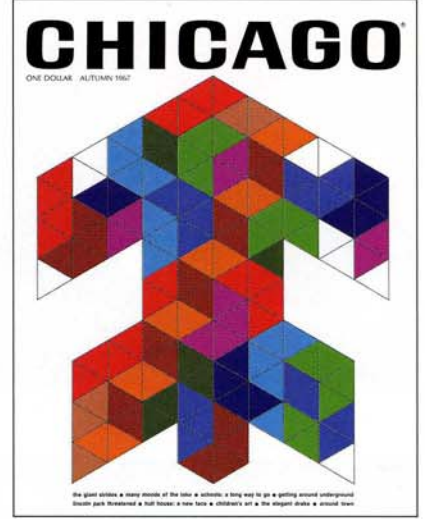
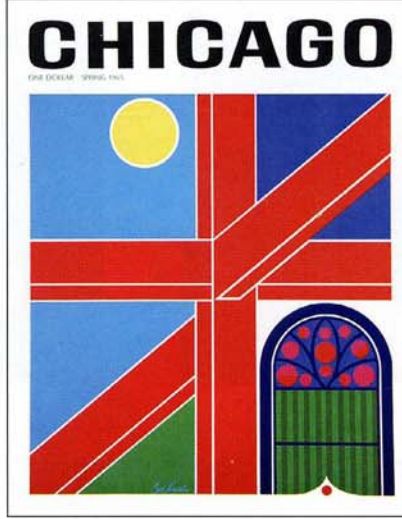
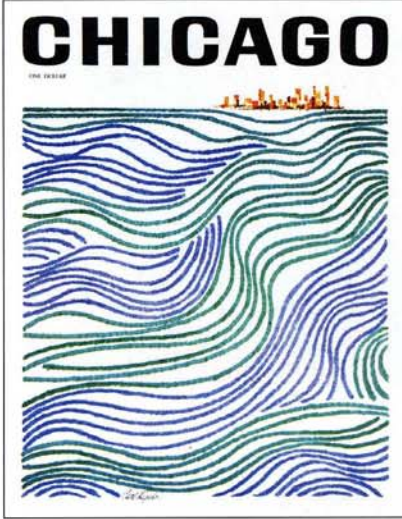
This page: Poster for the **Krannert Center for the Performing Arts**, at the University of Illinois. Regehr considered his collaboration with Shozo Sato one of his most satisfying experiences designing for the performing arts. 23 × 35, 1979.

University of Illinois poster, 23 × 35, 1981.

Right: Covers of **Chicago** magazine, 1964–1967. The charter issue of the quarterly made publishing history on two counts: it was a successful creation by a committee—and it sold out on the newsstands in a day and a half.

Poster designed by Regehr for the **Illinois Commission, New York World’s Fair**, 1964–1965. Reproduction of Lincoln’s Gettysburg Address, in Lincoln’s handwriting, now owned by the Illinois State Historical Library.





The immortal words of Abraham Lincoln at the Gettysburg battlefield, November 19, 1863, on the occasion of the dedication of the National Military Cemetery. These classic remarks have, in the intervening century, become accepted throughout the world as the greatest affirmation of our democratic form of government.

LINCOLN'S GETTYSBURG ADDRESS

GERMAN: Die Rede des Präsidenten Lincoln am 19. November 1863 auf dem Gettysburg-Feld, nach dem Tod von Abraham Lincoln, am 19. November 1863, anlässlich der Widmung des Nationalen Militärfriedhofs. Diese klassischen Bemerkungen haben sich im Laufe der Jahrhunderte als die größte Affirmation unserer demokratischen Regierungsform erwiesen.

FRENCH: Le discours du président Lincoln le 19 novembre 1863 au champ de bataille de Gettysburg, le 19 novembre 1863, à l'occasion de la dédicace du cimetière national des militaires. Ces paroles classiques sont acceptées dans le monde entier comme la plus grande affirmation de notre forme démocratique de gouvernement.

JAPANESE: The Gettysburg Address of President Lincoln on November 19, 1863, at the dedication of the National Military Cemetery. These classic remarks have, in the intervening century, become accepted throughout the world as the greatest affirmation of our democratic form of government.

Four score and seven years ago our fathers brought forth upon this continent a new nation, conceived in liberty, and dedicated to the proposition that all men are created equal.

Now we are engaged in a great civil war, testing whether that nation, so conceived, so dedicated, can long endure. We are now on a battle-field of blood. We have come to a position where we have to ask if the nation can endure as it now exists. It is for us the question of life or death.

But, in a larger sense, we are now here to dedicate not to the dead, but to the living. We are here to dedicate the spot where they have given their bodies and blood to the cause of the living. We are here to dedicate the spot where they have given their bodies and blood to the cause of the living.

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