

Graphic Design in Chicago

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In the emerging history of graphic design, Chicago is yet to receive due recognition, even though it has a rich and complex legacy of design practice.¹ There is, in fact, no better city in the United States within which to chart the transformations that have occurred in graphic design during the twentieth century. Although no single set of circumstances can account for the development of design in Chicago, there are, nonetheless, a number of reasons why certain forms of practice flourished in the city. Central to the initial development of the commercial and typographic arts were two factors. One was the communication needs of a large industrial metropolis as represented by the newspapers, magazines, advertising, railroad timetables, and business promotions that had to appear regularly. The other, perhaps of more significance, was the extraordinary growth of the printing industry, which spawned a number of concomitant enterprises that had national import, such as publishing and advertising. During the period from about 1900 to the end of the 1920s, the Chicago printing industry made its greatest strides, growing from an annual volume of approximately \$50 million to sales of nearly \$333 million a year. By the early 1930s, Chicago ranked first in the nation in the number of people employed in printing and publishing. It had the country's largest printing plants, as well as sizeable linotype businesses, well-equipped binderies, large composing rooms, and immense facilities for map printing. Besides the bigger printing firms such as R. R. Donnelley, W. F. Hall, and the Cuneo Press, there was also an enormous number of smaller printing establishments. In addition, the city was a leader in the manufacture of printing presses and related machinery. Although Chicago could not rival New York in its number of trade-book publishers or mass circulation magazines, it was, nonetheless, a major center for the publication of trade journals, of which there were more than two hundred in 1932.²

Volume was also matched by standards of quality that had been set before the turn of the

century. In the 1890s there was a community of Chicagoans who took great interest in the finely printed books produced by the Arts and Crafts movement in England. Stone and Kimball, one of the few American publishers influenced by the English private presses and the European aesthetic movement in general, moved from Boston to Chicago in 1893, and a year later launched *The Chap-Book*, a leading "little magazine" of the 1890s. To promote the magazine, the firm sponsored a memorable series of lithographic posters by Will Bradley, Frank Hazenplug, J. C. Leyendecker, and other artists.³ While many of these poster designers were illustrators, Bradley, who was trained in a jobbing print shop in Michigan, was distinct in the breadth of his talents; he was able to design typography and advertising layouts, as well as produce illustrations.

The first of the Chicago private presses, which was to inspire others in later years, was the Village Press, started by Frederic and Bertha Goudy in 1903.⁴ At the time Fred Goudy was also doing lettering for advertising layouts and had been invited in 1899 to teach lettering design at the newly founded Frank Holme School of Illustration, where W. A. Dwiggins and Oswald Cooper had come to study. Dwiggins, who became one of America's outstanding typographers and book designers, followed Goudy to Massachusetts in 1904, but Cooper remained to establish one of Chicago's leading commercial art studios, which specialized in lettering and layouts. Cooper epitomized a type of commercial artist known as a "lettering man," who was usually hired to provide lettering for advertisements and other printed matter. Clients also found in him someone extremely knowledgeable about advertising and commercial printing, and he wrote copy as well. When designing ads, he would sometimes use available display types, but in the years before World War I, the supply of these types was limited, so he created much display lettering himself. Early on he had formed a partnership with Fred Bertsch. Known as Bertsch and Cooper, the firm was equipped to see a job through from artwork and layout to typesetting.⁵

Fig. 1 Rick Valicenti and Michael Giammanco, Poster for Richard Wagner's *Tannhäuser*, Lyric Opera of Chicago, 1988.

TANNHÄUSER

(BY) Richard Wagner (directed (BY) Peter Sellars)



LYRIC OPERA OF CHICAGO 88 89

Cooper was also in demand as a type designer, and he created a number of faces for type foundries in Chicago and elsewhere. His best-known face is Cooper Black, a fulsome round-serif face from the early 1920s that was widely used in advertising (fig. 3). Cooper Black exemplified the kind of bold lettering that was dominant in Chicago before and after World War I.⁶ Many lettering men worked in that style, which Cooper invented.

The Frank Holme School of Illustration was not the only place to study commercial art in Chicago. The School of the Art Institute of Chicago also offered courses in illustration, as well as in poster and advertising design, in the years prior to World War I.⁷ According to the school's catalogue for 1919-20, the latter course provided training in "taste and effectiveness in mass and color arrangements," and taught students "how 'selling' ideas are thought out." The school also had an evening course in lettering, taught by Ernst Detterer, which provided "a comprehensive study of 'built up' letters and of classic forms and the principles underlying their design and variations."⁸ Other illustrators in Chicago may have been enrolled at the Chicago Academy of Fine Arts, which was founded in 1922. In addition to courses in illustration, the Academy also offered classes in packaging, advertising design, and cartooning in its curriculum.⁹ One large project of the 1920s that employed a number of illustrators was the poster series commissioned by the Chicago Rapid Transit Lines and the Chicago North Shore and Milwaukee Railroad. Similar in concept to the posters done

September
1977

Field Museum of Natural History Bulletin



Fig. 2 Rocco Navigato, Poster for The Field Museum of Natural History, 1920s; from Field Museum of Natural History Bulletin 48, no. 8 (Sept. 1977), cover.

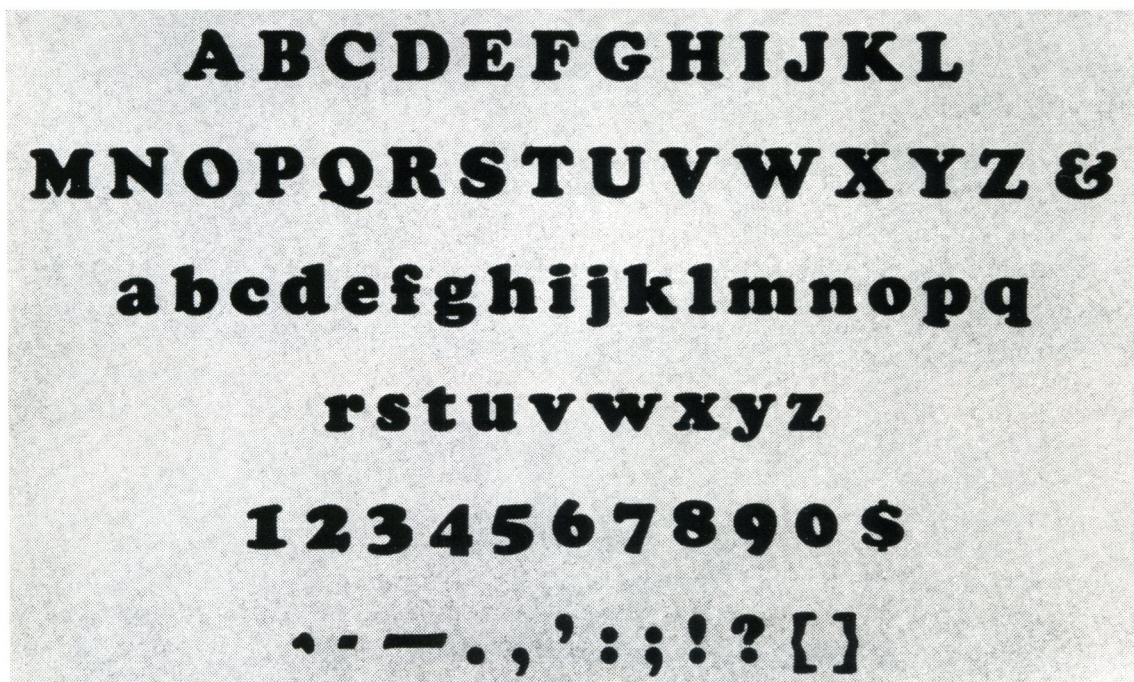


Fig. 3 Oswald Cooper, Cooper Black typeface, early 1920s; from Society of Typographic Arts, The Book of Oz Cooper (Chicago, 1949), p. 131.

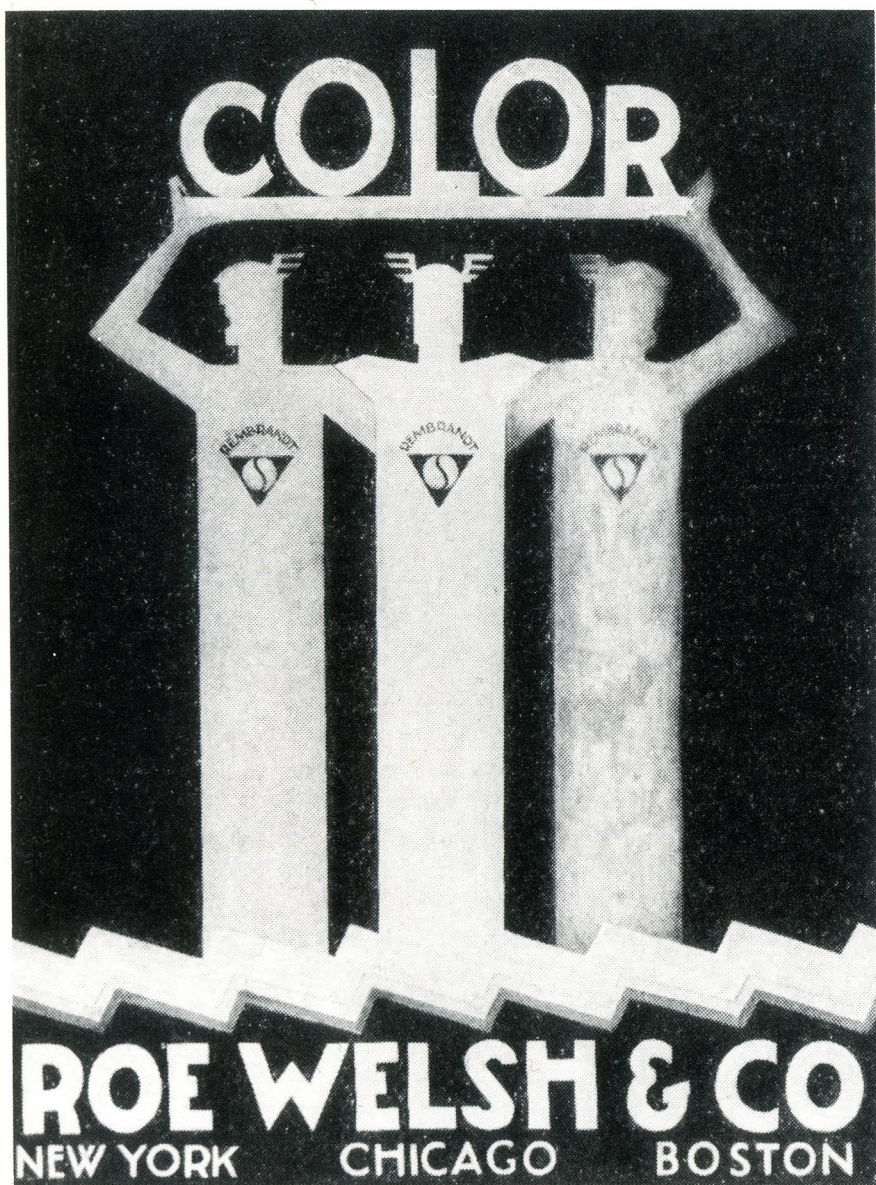


Fig. 4 The School of the Art Institute of Chicago, Department of Printing Arts, Student poster, 1929-30; from Catalogue of the Art School of The Art Institute of Chicago, 1929-1930 (Chicago, 1929), p. 45.

for the London Underground, which had begun to appear much earlier, the posters for the Rapid Transit, Elevated, and North Shore Lines were designed in several different styles, ranging from the German advertising style of Lucien Bernhard and Ludwig Hohlwein to one that had strong similarities to architectural drafting. Among the illustrators who worked on this series were Rocco Navigato (fig. 2), Willard Frederic Elmes, and Oscar Hanson.

In 1921 the School of the Art Institute brought together its separate courses in lettering, illustration, and advertising design under a new Department of Printing Arts, whose aim was to "prepare designers for work in the field of printing, decorative illustration, and commercial art."¹⁰ Headed by Ernst Detterer, who had studied at the Pennsylvania Museum School of Industrial Art, the new department offered a two-year curriculum beyond the foundation year and put more emphasis on typography and lettering than other commercial art programs had done. Courses included instruction in various printing techniques, typographic layout, and designs for advertisements, posters, and packages (see fig. 4). Detterer, who was inspired by William Morris's Kelmscott Press, as well as by the British calligrapher and type designer, Edward Johnston, began introducing courses in hand lettering and illumination. A description of the lettering course in the 1924-25 catalogue referred to both its commercial and scholarly possibilities.¹¹ Detterer paid special attention to the application of lettering to typography, and he gave students a strong introduction to the his-



Fig. 5 R. Hunter Middleton, Tempo typeface, 1965.

tory of calligraphy and type design. By the 1925-26 school year, students were also required to take Helen Gardner's course in the history of art. In 1928 the department was expanded to become the Division of Printing Arts and Advertising Design, which existed until 1932, when it was folded into a more ambitious School of Industrial Art. Detterer left the School of the Art Institute in the early 1930s to become curator of the Rare Book Room and the John M. Wing Foundation of the History of Printing at the Newberry Library. The Wing Foundation was then and continues to be one of the few special collections devoted to typographic history and the graphic arts and has been an invaluable resource for many graphic designers in Chicago and elsewhere.

One of Detterer's outstanding pupils in the Department of Printing Arts was Robert Hunter Middleton, who best represents the development of graphic designers in Chicago from the mid-1920s through the 1950s because of his energetic involvement in all the city's design organizations during those years.¹² While a student, Middleton had assisted Detterer with his adaptation of Nicolas Jenson's typeface, considered to be one of the original Roman faces, for use by the Ludlow Typograph Company. It was through Detterer's recommendation that Middleton went to work for Ludlow when he left the Art Institute in 1923. In 1933 he became the company's director of typeface design and he remained with Ludlow until his retirement in 1971.¹³ During his long tenure at Ludlow, Middleton designed almost one hundred typefaces, spanning a full range of traditional and modern styles; some examples include Record Gothic, Stellar, Radiant, Delphian, and Tempo (fig. 5). Like Goudy before him, Middleton worked at the intersection of fine and commercial printing. Through Detterer he maintained close contact with the Newberry Library, and as a founder and active member of the Society of Typographic Arts, he infused the society with a concern for fine printing and an interest in typographic history. In 1945 he established his own printing and publishing venture, the Cherryburn Press. Before his retirement from Ludlow, he worked at the press in his spare time, managing to print some exemplary volumes, and then continued to issue Cherryburn publications after his retirement. Among Middleton's most notable projects were the two portfolios of prints from original blocks cut by Thomas Bewick, the British wood engraver.¹⁴

Although Middleton and Cooper were both major figures in Chicago, there is a significant

difference between them. Cooper had a wide knowledge of lettering styles and printing, but he did not have the devotion to the traditional printing arts that Middleton possessed. Middleton was essentially a typographer, rather than a letterer, and he brought an extensive knowledge of printing history to his work. In his various activities with the Society of Typographic Arts and other organizations, he promoted the relation of typographic tradition to contemporary design. Both Cooper and Middleton, however, had to come to terms with the demand for modern typefaces and each responded in kind. But Cooper, perhaps because he was a more retiring man, never established relations with the wide range of colleagues and organizations that Middleton did. Through his work with Ludlow, Middleton traveled widely and corresponded with many typographers, printers, and printing scholars in the United States and abroad. He was perhaps the most cosmopolitan of the Chicago designers for many years and was instrumental in bringing a large number of speakers to the city for lectures at the Society of Typographic Arts and elsewhere.

The Society of Typographic Arts (STA) was established in 1927 by a diverse group of lettering men, typographic designers, commercial artists, and printers. Some of the founding members had belonged to the American Institute of Graphic Arts (AIGA) but wished to break away and form their own organization because they felt the AIGA was biased towards its New York members.¹⁵ As inscribed in its first constitution, the aim of the STA was

To promote high standards in the typographic arts by all possible means; to foster and encourage education in these arts; to elevate public taste in matters typographic; and to cooperate with all other organizations and institutions having similar aims.¹⁶

Among the first members were Middleton, Detterer, and Cooper, along with Paul Ressinger, Bill Kittredge, Rodney Chirpe, Egbert Jacobson, and Will Ransom, who had worked with the Goudys at the Village Press. Initially, the membership was almost entirely male, reflecting the general paucity of women in the printing and graphic arts professions at that time. The Society envisioned an ambitious program that included publications, exhibitions, and lectures. Despite the emphasis on typographic arts in its title, it declared itself "as much interested in good posters as in well printed books" and was "concerned with the interests of the designer and illustrator as well as those of the type de-

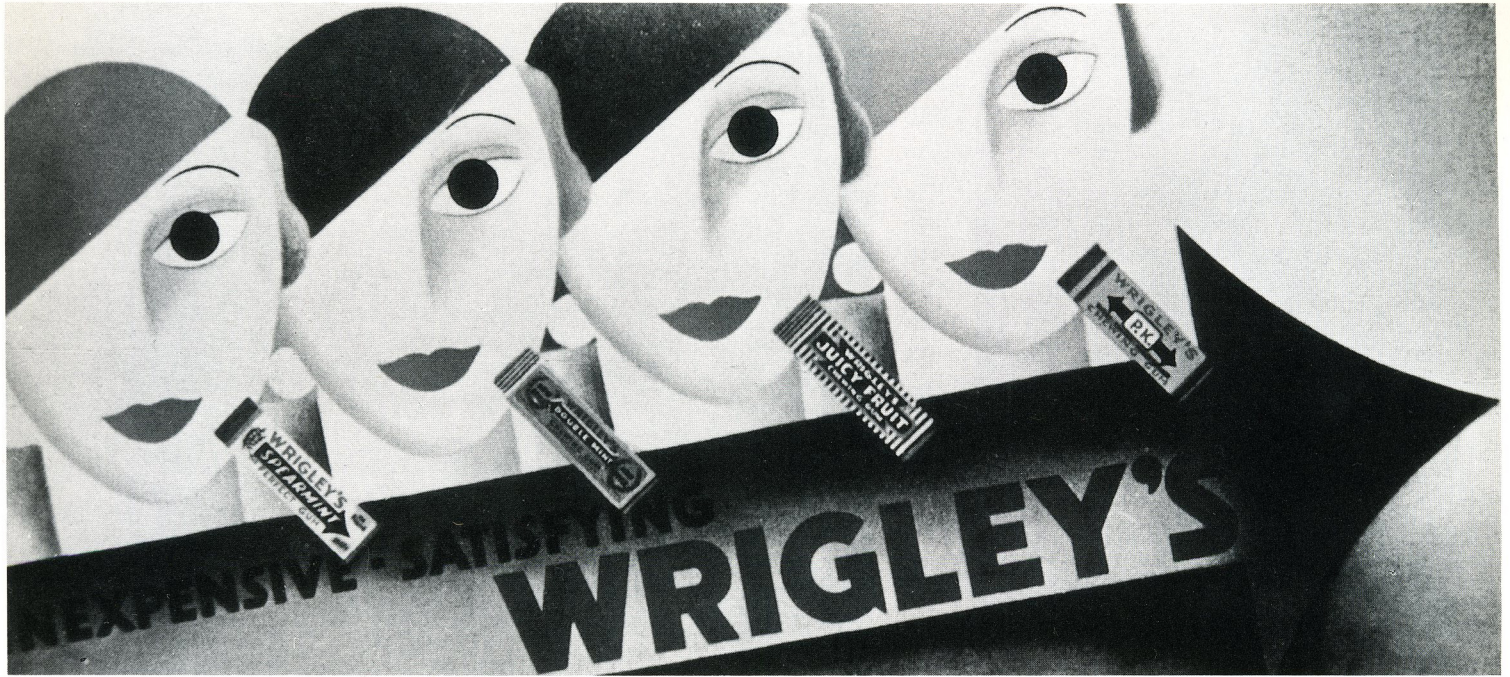


Fig. 6 Otis Shepard,
Wrigley's Billboard,
1940s.

signer and typographer."¹⁷ Among the Society's most important projects was the annual Design in Chicago Printing exhibition, which became a showcase for Chicago talent and helped to promote a distinct graphic identity for the city.¹⁸ The STA's first major project was an enterprising one. Shortly after its founding, the group proposed to the planning committee for the 1933-34 Century of Progress Exposition in Chicago that it take over the design of all the graphic material to be produced for the fair. In retrospect, the membership appears to have been overly ambitious in expecting this to come about. The fair's administration understandably was reluctant to agree to the proposition, but as a result of extended negotiations over several years, the STA was given a free space in the General Exhibits Building for an exhibition of good printing design, which it presented in both 1933 and 1934.

The STA benefited greatly from the involvement of Douglas McMurtrie, a printing scholar and publicist for the Ludlow Typograph Company, who gave a number of lectures on printing history to the group. Like Middleton, McMurtrie brought his knowledge of printing history to bear on a commercial enterprise. The author of myriad volumes on many aspects of printing and typographic history, McMurtrie realized early on that the history of printing in America was an unexplored field, and he devoted much energy to a series of studies on the early development of printing in individual Midwestern states.¹⁹ McMurtrie also kept up with the contemporary printing and design magazines in the United States and abroad, and he became aware of the

modern advertising and typographic design then being produced in Europe and in a few places in the United States. In 1929, before any articles on the new European typography and advertising had appeared in English, McMurtrie published *Modern Typography and Layout*. The book's aim was to make the American community of typographic and advertising users and providers aware of the new developments in design, and it included copious examples of type design and advertising layouts. *Modern Typography and Layout* was not an ideological argument for modern design, as was Jan Tschichold's *die neue typographie*, which had appeared in Germany the previous year. Instead, McMurtrie presented a reasoned account of the new design, being careful to note that he did not espouse everything modern but only the best work.²⁰ McMurtrie's strategy for assimilating modernism was reflective of America's lack of familiarity with European avant-garde movements and modern art in general. Unlike the way most critics viewed the modern art exhibited in the Armory show in New York and Chicago only a few years earlier, McMurtrie was sympathetic to modern design, yet he was unwilling to espouse it as a replacement for everything that had come before. And in Chicago his book appeared within the context of strongly held views on the importance of tradition in typographic design, as exemplified by the work of Ernst Dettner.

Although some members of the STA were sympathetic to and interested in modernism, it was the Art Directors Club of Chicago that made a more overt push to bring contemporary

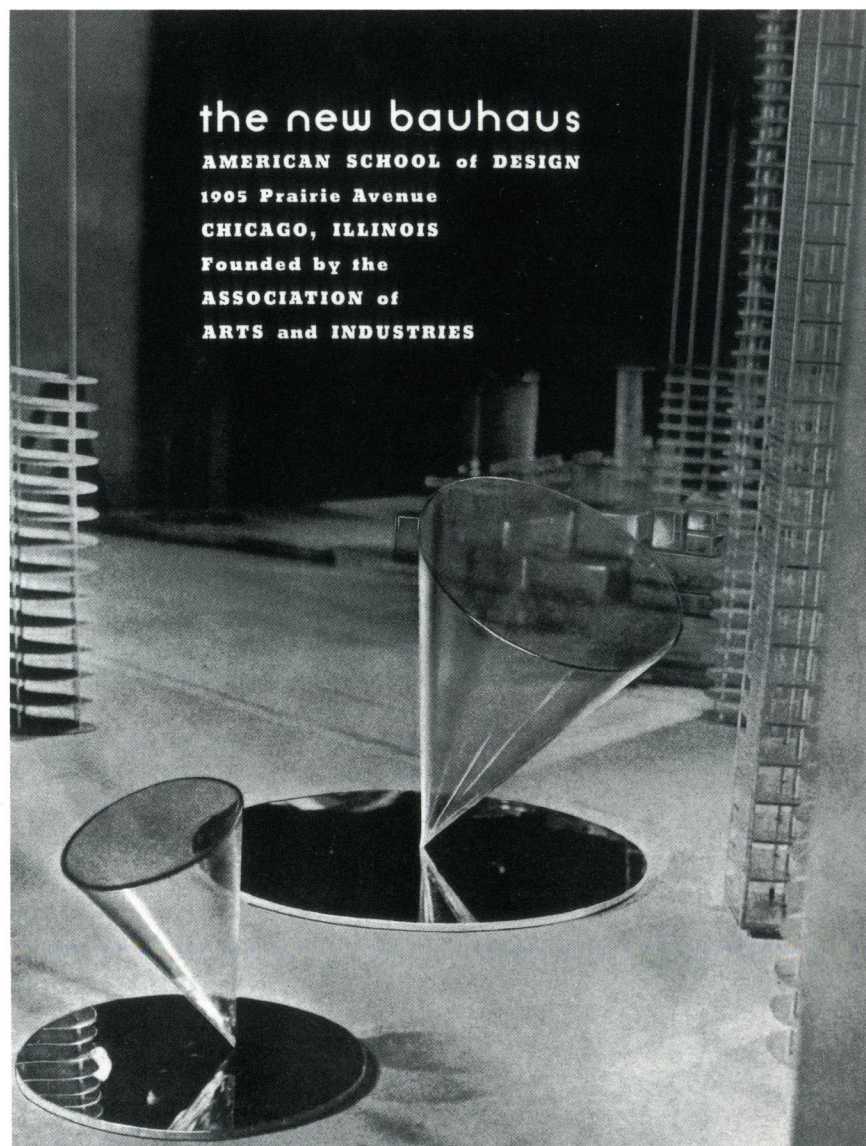
European tendencies in art and design to the attention of its members. Like the STA, which was modeled to some degree on the American Institute of Graphic Arts, the Art Directors Club of Chicago, founded in 1932, followed the precedent of the Art Directors Club in New York, which had been established in 1919. E. Willis Jones, an art director who was one of the early members of the STA, was the founder of the Chicago club.²¹ The art director's role arose within the process of preparing advertising layouts for printing. As Jones noted, "Even by 1925 the term was about as familiar as aviphenologist."²² At that time the distinction between the work of a lettering man like Oswald Cooper, who handled all phases of production, including typesetting, and an art director was not crystal clear. A general difference between the two practices might have hinged on the degree to which the art director was involved in the overall production of a printed piece, as well as the degree to which he had administrative authority. According to Jones:

Many agencies and other firms had "layout men" or art departments headed by a "manager" but they were expected to do no more than what they were told by higher-ups. These companies had to be made aware of the existence of the art director and that he could be important creatively and should have executive status.²³

Jones's impetus to found the Chicago club came from his awareness that he was the only agency art director in the STA. Although he also designed layouts like many STA members and spent time learning about type with Oswald Cooper and Edwin Gillespie at Bertsch and Cooper on Saturday mornings, there was still a sense of difference between Jones's work as an art director and the job of a designer.²⁴

In 1934 the Art Directors Club of Chicago, perhaps stimulated by the activity of the Century of Progress Exposition, sponsored a course by Joseph Binder, the Austrian poster and advertising designer whose sleek airbrush style gave his posters a distinctly modern flair. Binder's course, as it turns out, was a revelation to a number of Chicago art directors and illustrators, most notably Otis Shepard, art director for the Wrigley Company, who developed a billboard look for Wrigley that was clearly derived from Binder's style (fig. 6). As George McVicker, one of the participants in Binder's course, noted:

It was very well attended and we were quite astounded at the entirely new methods and ideas that were so different from any American art school's teaching. Stylizing of nature, figures and perspective and an "abstract symbol" approach to a problem were all new to us.²⁵



The Century of Progress Exposition, and particularly the STA's participation in it, helped to establish the importance of Chicago as a printing center and spurred interest in promoting Chicago graphic designers more aggressively. To that end John Averill, who created humorous illustrations and advertising layouts, took the lead in establishing 27 Chicago Designers, a group that intended to promote the work of its members through an annual book that would be widely distributed in Chicago and elsewhere in the United States. The format for the book allowed each designer three pages in which to make an original presentation.²⁶ Among the designers included in the earliest volumes were Averill, Rodney Chirpe, Egbert Jacobson, Robert Hunter Middleton, Dale Nichols, Ray DaBoll, Bert Ray, Paul Ressinger, Sid Dickens, and Oswald Cooper. These men had a wide variety of talents and in no way provided a unified profile of what practitioners in the graphic arts did. Averill made

Fig. 7 László Moholy-Nagy, *New Bauhaus catalogue cover*, 1937.

Fig. 8 Morton Goldsholl Design Associates, *Martin-Senour Company logo*, 1951.

woodcut illustrations for advertising layouts, DaBoll was a calligrapher, Ray designed publications and advertising flyers, Middleton was a type designer, Jacobson was the corporate art director for the Container Corporation of America, Chirpe created package and product designs, and Dickens specialized in industrial styling, packaging, and layouts.

The diversity of this work tells us something about the formation of the graphic arts profession itself. All these designers were satisfying clients' communication needs and all had some relation to printing. As tenuous a professional relationship as that might seem, it was nonetheless sufficient to bring them together to solicit new business. As with the early industrial designers, clients were more interested in how graphic artists might meet their needs than they were in issues of certification or professional unity.²⁷ In general, the work of the early 27 Chicago Designers made little reference to the European Modern Movement, although one illustrator, Werner Pursell, whose work first appeared in the 1938 edition, was strongly influenced by Joseph Binder's posters. In effect, 27 Chicago Designers was more an outgrowth of the STA's aim to improve the quality of typographic and advertising design than it was the vehicle for introducing a new conceptual or stylistic model of design to Chicago. The group did, however, gain recognition for Chicago designers nationally. Its book was mailed to potential clients throughout the country and made a strong impression, helping to build a national reputation for Chicago graphic art. At the time the 27 Chicago Designers group was founded, there was hardly another city in the United States where graphic art was so extensively developed as a professional practice.

The establishment of the New Bauhaus in 1937 first brought the principles and practices of European modern design to Chicago (see fig. 7). The New Bauhaus was the result of efforts made by the Association of Arts and Industries to found a school of industrial design that would improve the quality of American products. Frustrated by lengthy negotiations with the Art Institute over several years to develop a design program that was mutually satisfying, the association decided to start its own school and engaged László Moholy-Nagy, a former Bauhaus faculty member in Germany, to be the director.²⁸ Shortly after Moholy-Nagy arrived at the Weimar Bauhaus in 1923, he published a strong manifesto, entitled "The New Typography," in the catalogue of the first Bauhaus exhibition the



same year. He was also instrumental in updating the graphic image of the school. He continued to write about typography and the use of photography in advertising while at the Bauhaus and after he left in 1928. When he stopped teaching, he worked as a free-lance designer in Berlin and then continued in England before he took up his new post in Chicago. Moholy-Nagy was thus experienced in the principles and techniques of the "new typography" and had, in fact, been one of the first theorists of this movement. In the initial curriculum of the New Bauhaus, he placed advertising design within a more comprehensive Light Workshop, which included photography, typography, layout, and serigraphy. The workshop was headed by Gyorgy Kepes, a fellow Hungarian who had worked with Moholy-Nagy in Berlin and London.²⁹

In 1938 the Art Directors Club of Chicago invited Kepes to teach a basic course on visual design, a course that had an even greater impact



on Chicago designers and art directors than Binder's earlier course in illustration. George McVicker, who attended both courses, described Kepes's class as follows:

This course, attended by art directors, artists and designers, had more effect than anything else on the progress of design in Chicago. Previous to that, we had all been used to designing by looking through books and magazines and getting ideas—that is, taking someone else's. This whole new revolutionary concept of *thinking*—taking the required elements, the medium, the audience, the purpose, and arriving at a solution from inside out, was a real liberation, and we were just ripe for it.³⁰

McVicker thought the visual fundamentals that Kepes taught could be applied to almost any design problem, and he contrasted Kepes's course sharply with the more restricted technique that Binder had brought to Chicago four years earlier.

Kepes taught first at the New Bauhaus and then at the School of Design, which Moholy-Nagy founded after the New Bauhaus closed. Kepes remained at the School of Design until 1943.³¹ In 1944 Paul Theobald and Company, a new Chicago publisher dedicated to publishing books on modern architecture and design, brought out Kepes's *Language of Vision*, which made some of the principles and techniques of his teaching accessible to a wider public.³²

Aside from the radically new curriculum at both the New Bauhaus and the School of Design, their modern spirit attracted a lot of young women to the study of design. This was a new phenomenon for Chicago and helped to change the male-dominated atmosphere in the city's graphic arts community. Among the students who took either day or night classes with Kepes or Moholy-Nagy in the 1940s were Mort and Millie Goldsholl, Bruce Beck, Elsa Kula, and Herb Pinzke. All became leaders in the Chicago graphic arts community. The Goldsholl studio, which was established in the 1940s, later introduced a type of practice that contrasted strongly with many of those developed by members of STA and 27 Chicago Designers. As the Goldsholls developed their activities, they began to focus on several areas that were relatively new to Chicago, notably corporate identity (fig. 8) and filmmaking. The firm also built a strong business in packaging that was more like the kind of practice that a number of other Chicago designers, including Sid Dickens, Rodney Chirpe, Ernest Spuehler, and DeForest Sackett, had developed. Sackett, for example, designed hundreds of packages as a designer-art director for Walgreens Drug Stores before he began a free-lance business around 1939 (see fig. 9). Dickens had started earlier with a packaging business and developed that as his specialty (fig. 10). In the 1952 edition of the *27 Chicago Designers* book, he

Fig. 9 DeForest Sackett, *Self-promotion page*; from *27 Chicago Designers* (Chicago, 1940).

Fig. 10 Sid Dickens, *Minute Maid label*, 1965.



Fig. 11 Earl Uhl, Self-promotion page; from 27 Chicago Designers (Chicago, 1940).

When the Ballots are Counted

Short Cuts to Social Success
by BOB HOPE

How do they do it?

Earl Uhl
#360
N-Michigan
RAN-5820

Perfume Quiz

STYLES

Listen, the Thor even got the corporal's socks clean!

Sailor...
if we were passing
out the medals, we'd
pin a handful
on you!

ALMO LENS

Don't forget the War Bonds!

COMMUNITY WAR FUND

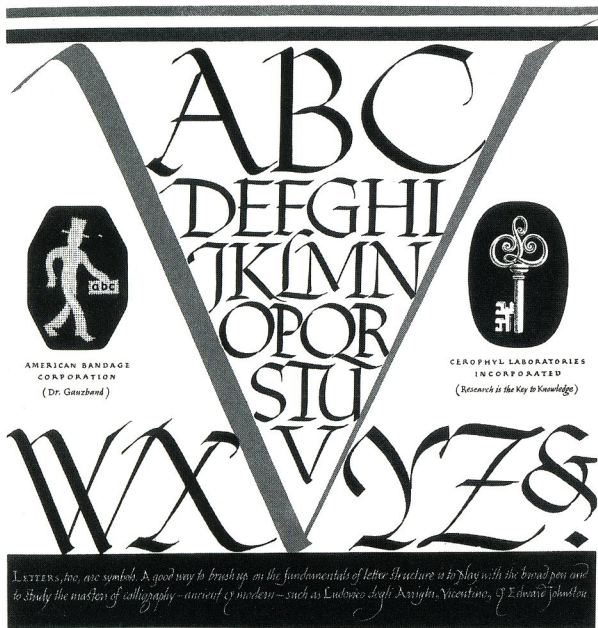
These reproductions shown by courtesy of Earle Ludgin & Co., Foote, Cone & Belding, The Thorburn Shoe Co., American Lens Mfg. Co. + Chase Reproductions shown by courtesy of Earle Ludgin & Co.

published the following statement: "A designer is a specialist. A *package* designer is a specialized specialist."³³

In the late 1930s, at the time the New Bauhaus opened, graphic arts practice in Chicago took various forms. Some designers like Dickens and Sackett specialized in packaging, but both did advertising work as well. Others, like Ray DaBoll and Earl Uhl, were lettering specialists (fig. 11), although DaBoll was particularly known for his calligraphy (fig. 12). He had studied at the School of the Art Institute and designed typographic layouts and lettering for Oswald Cooper before starting his own practice in 1929. Perhaps the majority of Chicago designers in the 1930s concentrated on general advertising layouts, posters, and some publication designs. There were also the art directors,

who worked primarily in advertising agencies, and a few typographers, such as Robert Hunter Middleton. Chicago had fewer opportunities for publication design than New York, the center of trade-book publishing as well as mass-circulation magazines. One exception was *Esquire*, which started publication in 1933 in Chicago, although it moved to New York in the early 1950s.³⁴

Beginning in the 1930s, one of the biggest clients for Chicago graphic designers was Abbott Laboratories, which hired a large number of free-lancers to work on packaging, brochures, and other printed materials. Among those who worked for Abbott over the years were Rodney Chirpe, M. Martin Johnson, Bert Ray, William Fleming, Everett McNear, Mort Goldsholl, Elsa Kula, Norman Perman, and Bruce Beck. Bert Ray



tion, although a few other companies, such as CBS, were also beginning to think about similar identity issues around the same time.³⁸ One of Jacobson's initial projects was to develop a series of corporate advertisements. The planning of the series was turned over to Charles Coiner, an art director with the N. W. Ayer advertising agency in Philadelphia. Coiner hired the French poster artist A. M. Cassandre to design a group of conceptual ads promoting the company and its paperboard products. Jacobson went on to develop a number of distinguished advertising campaigns featuring well-known artists (see fig. 14). Around 1940 Paepcke established a package design laboratory, which was under the direction of Albert Kner, who had come to Chicago from Hungary, where he had been involved in his family's printing business. Over the years the nuts and bolts package designs of the Design Laboratory received considerably less attention than Container's corporate advertising, but the lab developed many novel uses of paperboard.³⁹ A selection of Container's corporate ads was featured in a special 1946 exhibition, "Modern Art in Advertising," at The Art Institute of

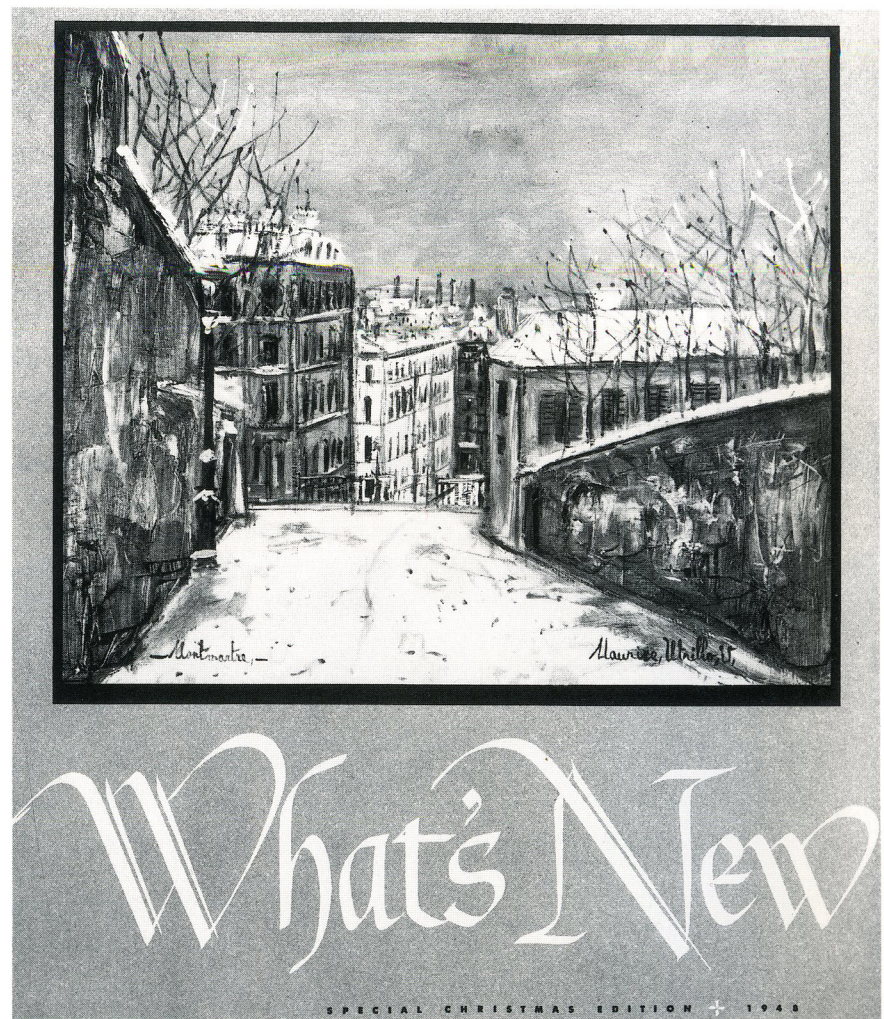
Fig. 12 Ray DaBoll, Self-promotion page; from 27 Chicago Designers (Chicago, 1942).

was the first art director of the company's house organ, *What's New*. This magazine began publication in 1935 under the aegis of Abbott's director of advertising, Charles Downs, and featured writing by such well-known authors as Jean Stafford, Carl Sandburg, and Robert Frost, and paintings that Downs commissioned from Ben Shahn, Thomas Hart Benton, Robert Gwathmey, and other prominent artists. These were used for covers, illustrations, and advertisements, and they helped to make *What's New* an exemplary visual publication (fig. 13).³⁵

The other company that had an exemplary design program as early as the mid-1930s was Container Corporation of America, founded in 1926 by Walter Paepcke through a merger of several firms that manufactured paperboard boxes.³⁶ According to James Sloan Allen, Paepcke's patronage of good design was strongly influenced at the outset by his wife Elizabeth, who persuaded him to improve the company's graphic image by hiring an art director.³⁷ In 1936 Paepcke brought in Egbert Jacobson as director of the department of design. At the time Paepcke hired him, Jacobson, who had started out as an art director in New York before coming to Chicago, was a free-lance designer and president of the Art Directors Club. He had also been an early member of the STA and was one of the first 27 Chicago Designers.

Jacobson was given the unusual assignment of creating a unified visual image for Container. He was to be responsible not only for logos, stationery, invoices, annual reports, and advertising, but also for the company's office interiors, factories, and trucks. This was certainly one of the first such assignments in an American corpora-

Fig. 13 Bert Ray, art director, cover of *What's New*, Abbott Laboratories company magazine, 1948.



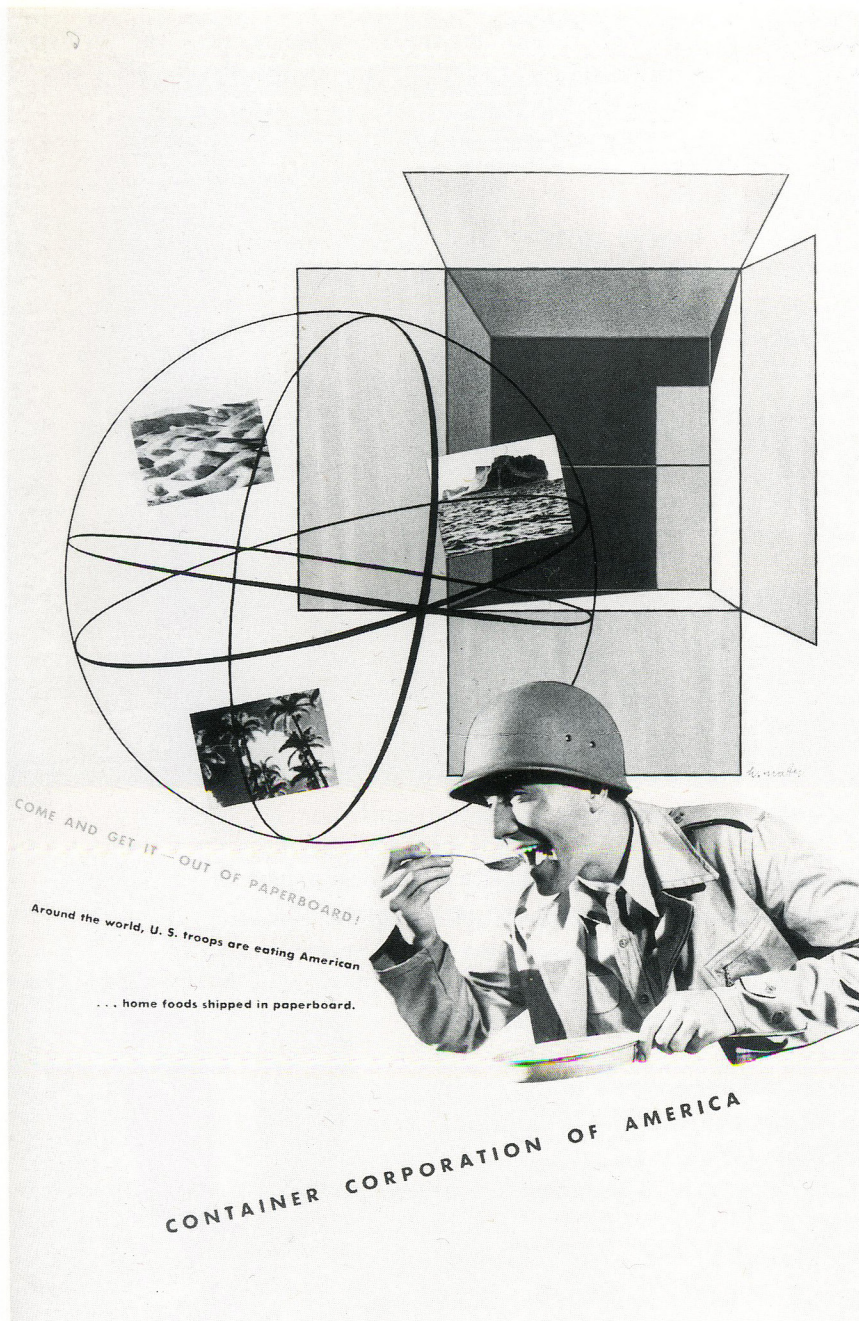


Fig. 14 Herbert Matter, "Come and Get It," newspaper advertisement for Container Corporation of America, 1943.

Fig. 15 Bruce Beck, Jewel Food Stores logo, 1950s.

Chicago and a catalogue was published by Paul Theobald.⁴⁰ The exhibition was designed by Herbert Bayer, who had created some ads for Container shortly after he emigrated to the United States in 1938. He did not meet Paepcke, however, until 1945, when he received the exhibition commission. Eventually, he did a great deal of design work for Paepcke in Aspen, while also functioning as a special design consultant for Container Corporation.

Paepcke's knowledge of design developed through his friendship with Moholy-Nagy and Bayer. He began to preach a doctrine of good design to the Art Directors Club of Chicago and other groups, and in 1949 he took up Jacobson's suggestion to hold a conference in Aspen on the

subject of design and management. The International Design Conference evolved into an annual event, although Container only funded it for the first several years. Later, it was organized for some years by a group of Chicago designers that included Robert Hunter Middleton and Herb Pinzke, who was working with Albert Kner at Container's Design Laboratory.

A conceptual program in visual communication continued at the School of Design, which opened in 1939 and became the Institute of Design in 1944. After Kepes left Chicago in 1943, Moholy-Nagy took over the graphic design program. He died in 1946 and subsequently Richard Koppe became the most prominent teacher in the program, now called Visual Design. Others who taught either at the New Bauhaus, the School of Design, or the Institute of Design were Eugene Dana, Elsa Kula, Sarah Leavitt, Hubert Leckie, Irving Titel, and Frank Barr.⁴¹ Barr produced wonderful small announcements for various events in the city that he set and printed on his own press. Hans Schleger, the German designer who had emigrated to England and become one of that country's leading postwar commercial artists, was also a visiting professor in the program in 1950-51.⁴² Both Koppe and Dana later joined the faculty of the University of Illinois at Chicago and taught in the university's art department. For some time the University of Illinois also had an exemplary institutional identity program, which was created by James Axeman.

Despite the more theoretical pedagogy at the Institute of Design, the School of the Art Institute still appealed to many students, primarily because of its strong fine arts program. The head of the program in commercial art in the early 1950s was Park Phipps, a member of 27





Chicago Designers, who had taught lettering at the school as far back as 1921, when Ernst Detterer was there. One of the city's old-timers, Phipps was primarily a teacher, but he also designed announcements for the Art Institute, Ravinia, and various commercial clients. Among the design students who graduated from the School of the Art Institute in the early 1950s and practiced graphic design in Chicago were Norman Perman and Ed Bedno. At the time, the leading studios in the city included Whitaker-Guernsey and Tempo, which was headed by Taylor Poore, and those of Bert Ray, Everett McNear, and Morton and Millie Goldsholl. The bulk of the work for most of these firms was advertising, publications, and miscellaneous printed matter. Other designers who became active in the 1950s included Randall Roth, Bruce Beck (fig. 15), Allen Porter, Ann Long, Rhodes Patterson, Franklin McMahon, Dan Smith, Susan Jackson Keig, and Carl Regehr. Regehr arrived from Denver around 1952 and became a top designer in the Bert Ray studio. It was not until 1951 that Phoebe Moore became the first woman elected to 27 Chicago Designers, to be followed shortly by Elsa Kula (fig. 16). Both women had strong backgrounds in illustration and possessed, in their different ways, a keen sense of whimsy. Kula's humor was wackier, but Moore had a gentle sense of irony that sometimes came out in the playful manipulation of female clichés, as in a hand holding a dainty handkerchief or a pair

of cut-out legs on stilts (fig. 17). Her clients included Mercury Records, for which she designed a number of covers for pop and jazz albums; she

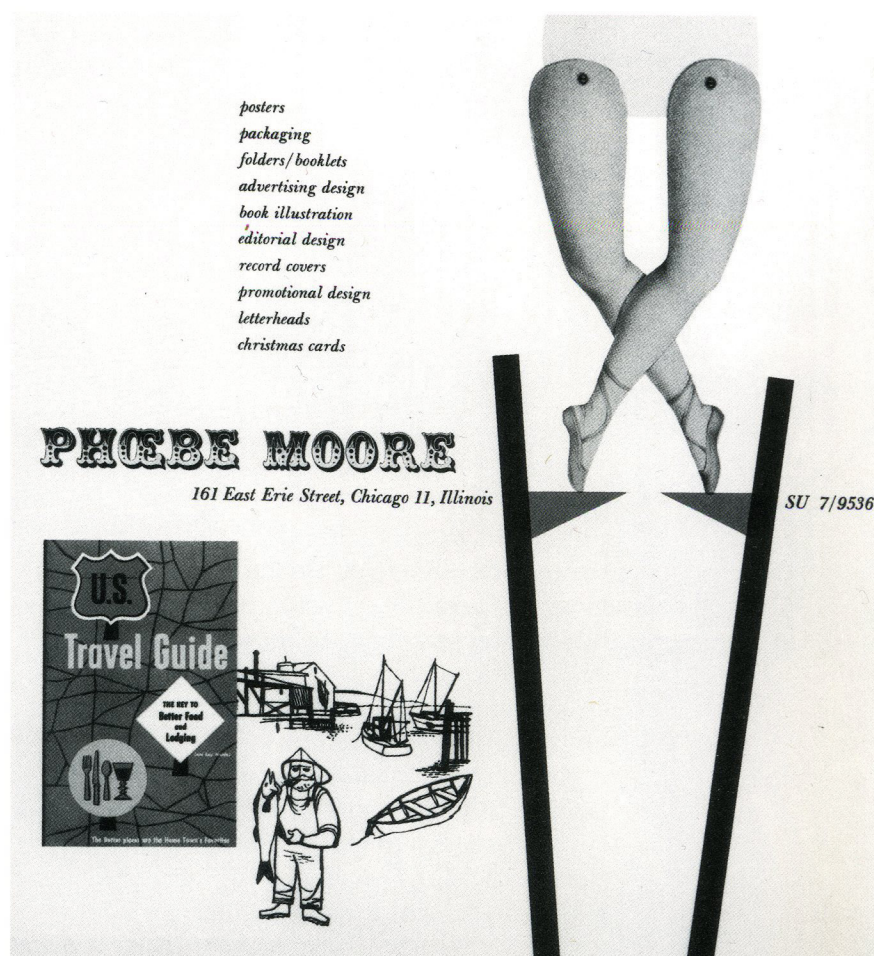


Fig. 16 Elsa Kula,
Exhibition announce-
ment, 1965.

Fig. 18 Arthur Paul,
Playboy logo, 1953.

also designed the logo for one of Mercury's new labels, Emarcy.

In 1953 *Playboy* magazine hit the newstands (see fig. 18). Its art director was Arthur Paul, who had studied at the Institute of Design and then free-lanced in the city before going to work for *Playboy*. Paul had a strong interest in painting and illustration, but not in the traditional illustrative styles that pervaded most magazine advertising and layouts. The illustrator Jerome Snyder described Paul's approach as

vastly different from the prevailing illustrative mode of the early fifties, a literal, albeit skillful, translation into pictures of what had already been said in words. Paul's effort from the outset was to project a dimension of visual excitement and invention that dealt with ideas and visual idioms rather than being a banal portrayal of commonplace events.⁴³

There are some Chicago precedents for Paul's style of art direction both in *Esquire* and in Abbott Laboratories' *What's New*, which commissioned many illustrations and covers from established artists. Like *What's New*, Paul published illustrations by numerous contemporary artists over the years, including Andy Warhol, George Segal, Alfred Leslie, and Larry Rivers, and he gave opportunities to young Chicago painters in the 1960s and early 1970s, including Roger Brown, Karl Wirsum, Ed Paschke, and Christina Ramberg. In addition, Paul created many striking layouts through the bold placement of typography and illustrations in relation to the texts. The kind of work he was doing at *Playboy*, particularly in the 1960s, was paralleled by that of other magazine art directors, such as Allen Hurlburt, Milton Glaser, and Herb Lubalin, although they were primarily in New York. But *Playboy* certainly ran counter to the tradition of advertising illustration and layout in Chicago and was in an especially fortunate position to bring art direction and contemporary art closer together.

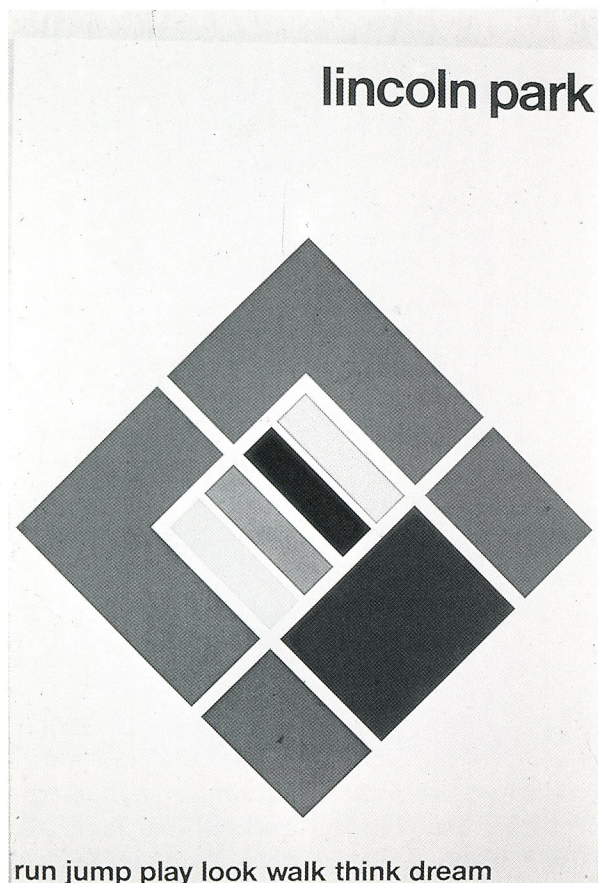
The STA had an opportunity to project an image of Chicago graphic arts to designers across the nation in a special issue of *Print* magazine that appeared in March 1953 and was guest-edited by Robert Middleton. There was a modest tone of muscle-flexing in the opening article, particularly in regard to competition with New York. And yet, compared to design in New York at the time, design in Chicago was quite tame. The New York graphic arts community had benefited from the presence of a number of European modernists—Herbert Matter, Ladislav Sutnar, Walter Allner, Will Burtin, and Leo Lionni, for example—who came to the United



States from Europe because of World War II. In New York there were also the strong publication graphics of Dr. Agha at Condé Nast and Alexei Brodovitch at *Harper's Bazaar*, as well as the provocative advertising work of Paul Rand and Herb Lubalin, and the CBS corporate graphics of William Golden and Lou Dorfsman. By contrast, the Chicago work was far more representative of the tradition of typographic arts that had been a part of the STA since its inception. The work was excellent and need not be measured by some standard of modernity or innovation, but the comparison of the two cities at the time made it clear that Chicago was hardly the center of graphic innovation that New York was.

One voice that distinguished itself from the others in the STA issue of *Print* was that of Ralph Eckerstrom, the art director of the University of Illinois Press in Urbana. Reflecting on the Chicago graphics he had viewed as a judge of the most recent STA Design in Chicago Printing show, he characterized the work as representing "warmed-up Bauhaus and cleaned up traditional concepts," and further commented that it did not sufficiently recognize the selling function of design.⁴⁴ The books designed by Eckerstrom had already begun to attract national attention, and in 1955 he came to Chicago to succeed Egbert Jacobson as director of design at Container Corporation. While Walter Paepcke was still alive, Eckerstrom was able to maintain the Container Corporation tradition of quality modern design and develop his convictions about design as a selling tool (see fig. 19). By the time he arrived, one of the company's big projects was the "Great Ideas of Western Man" series of ad-

Fig. 17 Phoebe Moore,
Self-promotion page;
from 27 Chicago
Designers (Chicago,
1954).



vertisements, which featured recognized artists and designers interpreting significant quotes by great thinkers that were selected by Mortimer Adler of the University of Chicago.⁴⁵

At the University of Illinois Press, Eckerstrom's staff included Robert Voegelé and John Massey. Massey had previously worked for Herb Pinzke in Urbana on the design of a children's encyclopedia, *Our Wonderful World*.⁴⁶ Eckerstrom and his staff at the press often discussed the Bauhaus and the new rational Swiss design of Josef Müller-Brockmann and Armin Hofmann. Massey recalls being "blown away" by Hofmann's work at an Aspen Design Conference around 1954. "I really didn't know what design was while I was at the University of Illinois," he told an interviewer in 1990. "It was called advertising design and suddenly I [was] exposed to an entirely new discipline which was design. And that changed my entire life."⁴⁷ Not long after Eckerstrom arrived at Container Corporation, he hired Massey as his assistant. At the time Container's design department also included architects, interior designers, and industrial designers, and they developed a method of working as a group. Massey recalls the "phenomenal and marvelous dialogue" that occurred among these designers, who knew something about each other's disciplines as well as their own.⁴⁸ After

Paepcke's death in 1960 there was a period of ferment as the new corporate management tried to assess the value of design in the company, and the design department experimented with a number of new strategies for advertising and public relations.

Massey became Container Corporation's director of design when Eckerstrom left in 1964 to start Unimark, one of the first international interdisciplinary design offices.⁴⁹ The company, founded by a number of partners in 1965, was intended to operate on a worldwide scale with a range of disciplines that included graphics, packaging design, interiors, and product design. As a precedent for Unimark, one should not underestimate the importance of Eckerstrom's experience at Container Corporation, where he not only encountered a multidisciplinary design group for the first time but also worked on an international scale with Container's various divisions and subsidiaries abroad. Unimark grew quickly and, thanks to Eckerstrom's gift of salesmanship, garnered a variety of large corporate accounts including Ford, Gillette, Alcoa, J. C. Penney, American Airlines, and Standard Oil of Indiana. At its peak Unimark had close to five hundred employees worldwide with about sixty in the Chicago office.⁵⁰ Massimo Vignelli headed the New York office, and over the years there were offices in Cleveland, San Francisco, Denver, and Detroit. Abroad Bob Noorda was in charge in Milan, and Francois Robert managed a small Unimark operation in Johannesburg. There were additional offices for varying lengths

Fig. 19 John Massey, Poster for Lincoln Park, 1967.

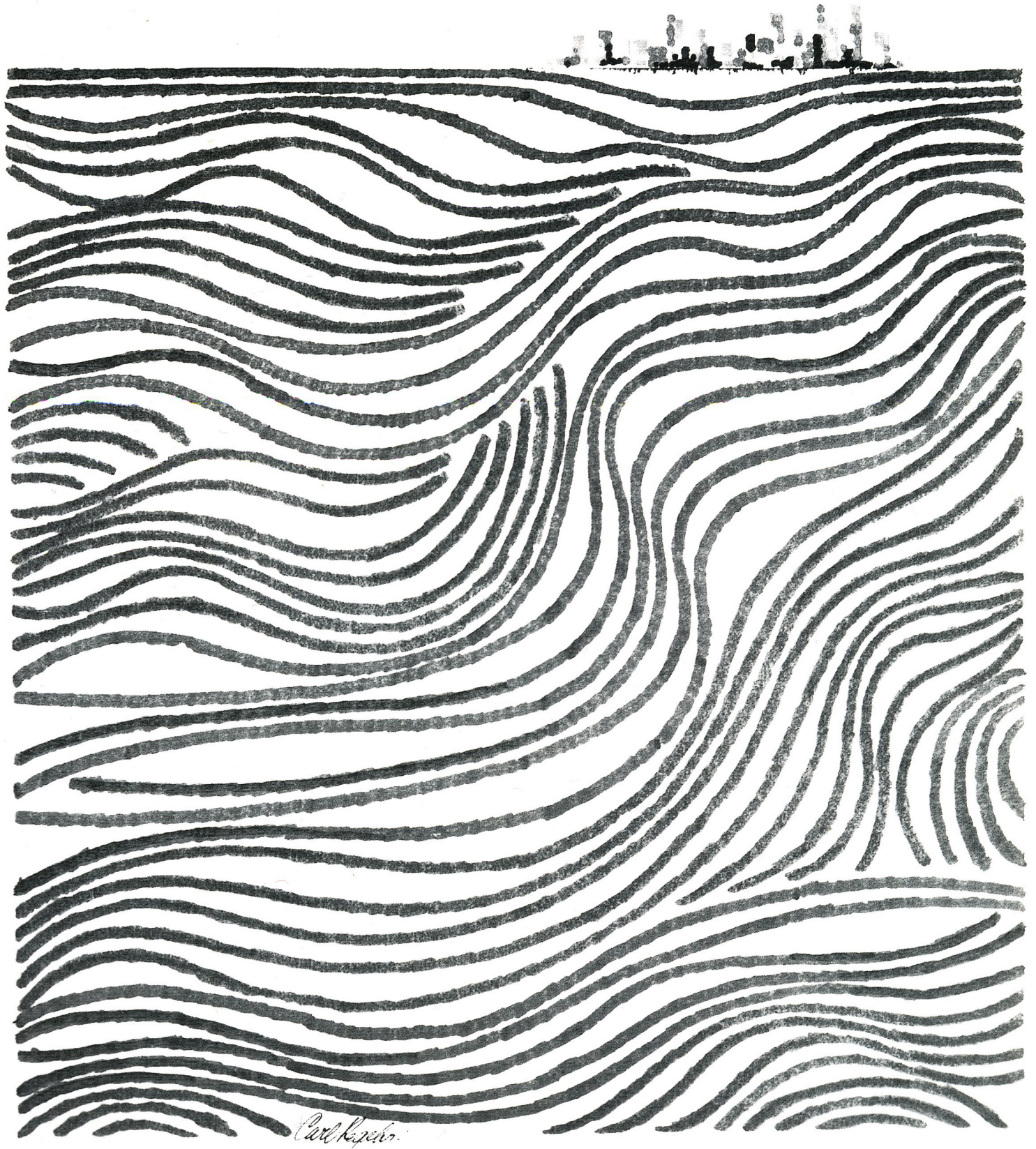
Fig. 21 Carl Regehr, First Chicago magazine cover, 1964.

Fig. 20 Ralph Eckerstrom, Container Corporation of America logo, 1957.



CHICAGO

ONE DOLLAR



Carl Kasper

of time in Copenhagen, London, and Melbourne.⁵¹

In the United States, Unimark pushed the grid system and the Swiss typeface Helvetica for corporate clients and was thus influential in bringing a cool Swiss style to corporate communications. Massimo Vignelli, the senior graphic designer for the firm, stated his belief that "design could be a system, a basic structure that could be set up so that other people could implement it effectively," and he recounts how the company's designers "used grids all the time as a tool the way a carpenter uses a hammer."⁵² By the time Unimark dissolved around 1979, it had served as a training ground for many young designers, a number of whom continued to work in Chicago after they left the firm. These included Harri Boller, Peter Teubner, Ron Coates, Ron Kovach, Tony Spadaro, and Francois Robert. Among the more seasoned designers who worked for Unimark and then went out on their own were John Greiner and Jay Doblin. Doblin, who joined Unimark while still director of the Institute of Design, established his own firm, Jay Doblin and Associates, in 1972. There he developed a focus on corporate planning, which he had begun to explore at Unimark. Doblin made the planning emphasis into a strength of his firm and began to refer to its work as "strategic planning." While it did involve graphic design, this activity was the outcome of a larger process of analyzing a company's overall internal and external communications strategies. Similar to the earlier development of corporate identity as a form of practice, strategic planning put more emphasis on planning and overall communications issues rather than just graphic identity.

Around the time that Unimark started in the mid-1960s, several other offices opened and began to play an important role in establishing Chicago as a major center of corporate design. One was the Center for Advanced Research in Design (CARD), which John Massey operated as a semi-independent subsidiary of the Container Corporation while he was still director of design there.⁵³ CARD carried out a number of projects that were significant in Chicago, as well as nationally. These included a series of banners and posters for the City of Chicago (fig. 19), the redesign of the identity system for the Atlantic Richfield Company, and an identity program for the U.S. Department of Labor. Together, these projects were important because, unlike Unimark, which focused on corporate clients, CARD got Chicago designers involved with the federal government and the city administration in ways

that they had rarely been before.⁵⁴ The banners and posters were part of a larger civic project to improve the image of Chicago. This was conducted under the Mayor's Committee on Economic and Cultural Development, a group formed around 1955. An important effort of the project was the founding of a new city magazine, *Chicago*, proposed to the Committee by Carl Regehr, who became the art director and created a strong graphic look for the publication over a number of years (fig. 21). The committee's awareness of design stimulated other organizations to improve their public images. The Chicago Metropolitan YMCA commissioned H. B. Smith to create a new graphics program for the organization, and some of the city agencies began using outside designers for their annual reports. Another project that resulted from this momentum was the signage program for O'Hare International Airport designed by Hayward Blake.⁵⁵

Another design office that was structured to serve the communication and marketing needs of corporate management was RVI Corporation, headed by Robert Voegelé. Like Massey, Voegelé also learned more about graphic design at the University of Illinois Press under Ralph Eckertstrom than he had as a student in the advertising design program at the University of Illinois, Urbana. He developed a knowledge of corporate design when he worked as director of graphics for Latham, Tyler, Jensen, an industrial design firm in Chicago. In 1958 Voegelé went out on his own as a corporate identity consultant, and by 1965 he had developed the RVI Corporation as an umbrella organization that had within it separate firms to handle advertising, packaging, and graphics. RVI was also the training ground for a number of young designers who later established their own firms in Chicago, among them Wayne Webb, Jim Lienhart, and Bart Crosby.

By the late 1960s, the work of RVI, Unimark, CARD, and the Container Corporation, along with the activities of other firms such as Goldsholl Associates, Design Consultants Inc., and the Design Partnership, had begun to give Chicago a reputation for corporate graphics. The Design Partnership was formed in 1968 from four separate studios, those of Bruce Beck, Blake & Weiss, Mabrey/Kaiser, and Henry Robertz. The aim of these designers was to provide a vehicle through which they could work on larger projects than a small firm could handle alone.

In 1969 Mary Garrahan published an article in *Chicago* magazine in which she referred to Chicago's graphic designers as follows:

Fig. 22 Chris Garland,
Cover of *Zoetrope*, no. 3
(March 1979).

Solving sales problems is their thing, and if that sounds stodgy, take a long look at industry today. The evidence of the designer's eye is there, for corporations want recognizable and consistent visual images for their companies.⁵⁶

But not all designers would admit to the dominance of this quality. In the same article, Jim Lienhart was quoted as saying that Swiss graphics had spawned too many imitators in Chicago and their work at its worst had become stylistic decoration.⁵⁷ By contrast, Lienhart developed his own sense of expressive typography and playful wit that was somewhat distinct in the city during the 1960s (fig. 23). Besides corporate graphics, a number of firms, large and small, did extensive design work on textbooks, particularly for Scott Foresman, where Hall Kearney was vice-president of design. Ed and Jane Bedno, Norman Perman, and others, even Unimark for a short period, completely changed the look of school textbooks by creating strong contemporary layouts and using photography extensively. Because of Scott Foresman's tremendous influence on the school market, this new look helped to revolutionize elementary and secondary school teaching.

The work of the large corporate-oriented firms helped to propel Chicago graphic designers into a wider arena of recognition, but it also contributed to a perception that most design in the city

Fig. 23 Jim Lienhart,
The Black Sheep Club
logo, 1962.



40. *The Black Sheep Club*, Chicago, Ill. (1962)
Designer: Jim Lienhart/Whitaker Guernsey Studio
250 E. Illinois, Chicago, Ill.



was characterized by clean, sober graphics rather than more expressive, risk-taking work. Ed Bedno echoed this perception when he characterized New York's Push Pin Studio as being "oriented to the groovy, wild image that isn't Chicago's thing."⁵⁸ The emphasis on corporate design and planning that had given Chicago greater national recognition in the 1960s and 1970s also contributed to a broader orientation for the STA. In 1977 the society changed its annual show from a local to a national one, which was renamed the STA 100 Show. The STA also became more active in the International Council of Graphic Design Associations (ICOGRADA) and was selected to host the 1978 ICOGRADA Congress. The major responsibility for this congress was undertaken by Robert Voge, who hired Patrick Whitney, now director of the Institute of Design, as the program director. Jay Doblin advised Voge to present a set of case studies that would allow the congress to deal with problems of design evaluation.⁵⁹ As a result, the congress turned out to have been one of the more focused ICOGRADA events and one that tried to give more emphasis to research and theory than previous congresses had. Voge became president of the STA after the 1978 congress, and he initiated some new proj-

ects, notably Design Chicago, an umbrella concept within which several programs were held that addressed Chicago's graphic design history, and the *STA Journal*, which began as a modest-size publication and was subsequently considerably enlarged.

In 1989 the STA changed its name to the American Center for Design (ACD) to acknowledge the fact that "Society of Typographic Arts" no longer explained to the public what its members did. Few were typographers or were involved with the typographic arts in the way many of the organization's founders had been, and there was a move within the STA to give greater recognition to the broad spectrum of disciplines represented in the organization.⁶⁰ In the meantime, the American Institute of Graphic Arts had become a national organization, and there was now a Chicago chapter to complement the graphic design activities of the ACD. It can be argued that the large interdisciplinary design offices which started in the mid-1960s dominated the external perception of graphic design in Chicago more than they did the actual practice. Chicago has always had many smaller offices whose work has been recognized in Chicago shows and those elsewhere, especially the work done in the 1960s and 1970s by the offices of Norman Perman, Randall Roth, Ed and Jane Bedno, Michael Reid, David Burke, John Greiner, Larry Klein, and others.⁶¹ A new organization, Women in Design, was established in 1978 to address particular concerns of women designers. In addition to dealing with issues such as commensurate fees, the organization fulfilled a networking function and also sought more recognition for women through several exhibitions, including its tenth anniversary show, "Ten Years: Women in Design, Chicago."⁶²

During the 1980s, a few of the smaller design offices tried to carve out a niche for more expressive work but succeeded only to a modest degree. A studio that introduced a New Wave look from California in the early 1980s was Xeno, whose chief designer was Chris Garland. Among his varied projects, Garland art-directed a free cultural newspaper called *Zoetrope* (fig. 22). But the

kind of experimentation Garland was promoting has failed to take hold to any significant degree in Chicago. Xeno, in fact, eventually moved to Los Angeles. Through his studio Thirst, Rick Valicenti has built a reputation as a free spirit within a relatively conservative Chicago design community (see fig. 1). One can also mention the late 1980s work of Anthony Ma, David Frej, and Maria Grillo, for example, as representing a more experimental approach.

In the past twenty years many of the young designers who chose to begin their careers in Chicago have come from the graphic design programs at the University of Illinois campuses in Urbana and Chicago. While Carl Regehr was a professor at Urbana in the 1970s and early 1980s, he was influential in moving the program from an emphasis on traditional advertising design to modern graphic design. At the Chicago campus, former teachers and students at the Institute of Design were initially most influential in developing the program—Richard Koppe, Eugene Dana, and Tad Takano, in particular. In recent years John Massey has joined the faculty at the Chicago campus, as have others with active studios in the city, such as Michael Glass and John Greiner. In 1984 the *School of Art and Design at the University of Illinois at Chicago*, began to publish one of the design field's first scholarly journals, *Design Issues*.

Today, the graphic design scene in Chicago, as in the United States as a whole, is extremely pluralistic and difficult to characterize. To make a generalization, however, I would argue that the corporate legacy of the 1960s still remains the strongest influence on young designers in the city. Chicago design is less distinct than it once was, because designers across the country now share similar professional backgrounds and have access to the same up-to-date information and technology. Although Chicago is still a large and active center of graphic design practice, it remains to be seen whether the city's designers can reassert a strong sense of identity comparable to that which Chicago had as a graphic design center at several earlier moments in its history.

NOTES

1. The only reference to Chicago graphic design in Philip Meggs's widely used textbook *A History of Graphic Design*, 2nd ed. (New York, 1992) is to Container Corporation of America and several firms that were offshoots of it, Unimark and CARD.

2. Data on Chicago publishing is from Ernest T. Gundlach, "Chicago's Growing Leadership in Printing, Publishing, and Advertising," in Glenn A. Bishop and Paul T. Gilbert, *Chicago's Accomplishments and Leaders* (Chicago, 1932), pp. 76, 78, 80.

3. See Victor Margolin, *American Poster Renaissance: The Great Age of Poster Design, 1890-1900* (New York, 1975).

4. On the Village Press, see Will Ransom, *Private*

Presses and Their Books (New York, 1929), pp. 79-86. Frederic Goudy's life is recounted in D. J. R. Bruckner, *Frederic Goudy* (New York, 1990) and summarized by Sebastian Carter in *Twentieth Century Type Designers* (London, 1987), pp. 42-50. Bertha Goudy, who typeset nearly all the Village Press books and made bindings as well, is given special attention in the exhibition catalogue *Ten Years: Women in Design, Chicago* (Chicago, 1988), pp. 22-26.

5. The best reference on Cooper is The Society of Typographic Arts, *The Book of Oz Cooper* (Chicago, 1949).
6. Cooper Black and other typefaces by Cooper are discussed in Richard N. MacArthur, "On Cooper Typefaces With Some Digressions," *The Book of Oz Cooper* (note 5), pp. 71-124. One way that commercial artists earned money was to create alphabets that would be cut in metal by type foundries. Packard, a typeface sold by the American Type Foundry, originated in Cooper's lettering for Packard Motor Company ads.
7. On the early history of design training at the School of the Art Institute, see Roger Gilmore, ed., *Over a Century: A History of The School of the Art Institute of Chicago, 1866-1891* (Chicago, 1982), pp. 80-85. Design is also mentioned in Charlotte Moser, "In the Highest Efficiency": Art Training at The School of the Art Institute of Chicago," in Sue Ann Prince, ed., *The Old Guard and the Avant-Garde: Modernism in Chicago, 1910-1940* (Chicago and London, 1990), pp. 193-208.
8. The School of the Art Institute of Chicago, *Catalogue of the Art School of The Art Institute of Chicago, 1919-1920* (Chicago, 1919), pp. 15, 24.
9. "Recollections of an Institution: The Chicago Academy of Fine Arts," *Creative Communicator* 11, no. 1 (1980), pp. 2-5. The Chicago Academy of Fine Arts closed its doors in 1979.
10. The School of the Art Institute of Chicago, *Catalogue of the Art School of The Art Institute of Chicago, 1921-1922* (Chicago, 1921), p. 12. It is of interest to note the early use of the term "designer" rather than "commercial artist" in this catalogue copy.
11. The School of the Art Institute of Chicago, *Catalogue of the Art School of The Art Institute of Chicago, 1924-1925* (Chicago, 1924), p. 19.
12. On Middleton's role as an organizer, see Herbert Pinzke, "Organizer and Catalyst," in Bruce Beck, ed., *RHM: Robert Hunter Middleton, The Man and His Letters* (Chicago, 1985).
13. See James M. Wells, "The Man and His Career," in Beck (note 12), pp. 1-8.
14. Middleton had acquired about one hundred of Bewick's blocks for his personal collection. See Gordon Williams, "The Bewick Blocks," in Beck (note 12), pp. 51-64, and R. Russell Maylone, "Cherryburn," *ibid.*, pp. 65-72.
15. James Wells, "Book Typography in the United States of America," in Kenneth Day, ed., *Book Typography 1815-1965 in Europe and the United States of America* (Chicago, 1965), pp. 369-70.
16. "STA Constitution," 1928, Society of Typographic Arts Records, Chicago Historical Society.
17. Statement of Submission of Constitution, Society of Typographic Arts Records, Chicago Historical Society. Some members were unhappy with the emphasis on typographic arts in the title and the name was changed to the Society of Graphic Arts before being changed back at the 1928 Annual Meeting. "Minutes of the Annual Meeting, June 12, 1928," The Society of Typographic Arts Records, Chicago Historical Society.
18. For an overview of work done by STA members, see the exhibition catalogue issued by The Society of Typographic Arts, *Fifty Years of Graphic Design in Chicago: 1927-1977* (Chicago, 1977).
19. See Frank McCaffrey, *An Informal Biography of Douglas C. McMurtrie* (San Francisco, 1939).
20. Douglas McMurtrie, *Modern Typography and Layout* (Chicago, 1929). McMurtrie's book is discussed in Lloyd Engelbrecht, "Modernism and Design in Chicago," in Prince (note 7), pp. 130-31.
21. E. Willis Jones, "How It All Started—Twenty-Five Years Ago," *ADCC News Bulletin* (early winter 1957), n. p.
22. *Ibid.*
23. *Ibid.*
24. In the 1938 edition of 27 *Chicago Designers*, Jones explicitly defined himself as an art director, not a designer.
25. George McVicker, "European Influences on Chicago Designers," *Print* 7, no. 5 (March 1953), p. 27.
26. "In the Beginning," 27 *Chicago Designers*, 40th anniversary edition (Chicago, 1975), n. p.
27. On the development of industrial design as a profession in America, see Jeffrey L. Meikle, *Twentieth Century Limited: Industrial Design in America, 1925-1939* (Philadelphia, 1979); and Arthur Pulos, *American Design Ethic: A History of Industrial Design* (Cambridge, Mass., 1983), pp. 336-419.
28. The literature is growing on the New Bauhaus and its subsequent incarnations under Moholy-Nagy as the School of Design and the Institute of Design. The initial source of documentation was Sybil Moholy-Nagy's *Moholy-Nagy: An Experiment in Totality* (Cambridge, Mass., 1950). The first major exhibition on the school was mounted by the Bauhaus-Archiv in Berlin, which published a major catalogue, *50 Jahre New Bauhaus: Bauhausnachfolge in Chicago* (Berlin, 1988). An exhibition on Moholy-Nagy in Chicago included material on his pedagogical activities; see *Moholy-Nagy: A New Vision for Chicago* (Urbana and Chicago, 1991). A major study of the New Bauhaus and its subsequent forms under Moholy-Nagy has been completed by Alain Findeli but has not yet been published. Findeli has, however, published two important articles, "The Methodological and Philosophical Foundations of Moholy-Nagy's Design Pedagogy in Chicago (1937-1946)," *Design Issues* 7, no. 1 (Fall 1990), pp. 4-20; and "Design Education and Industry: The Laborious Beginnings of the Institute of Design in Chicago in 1944," *Journal of Design History* 4, no. 2 (1991), pp. 97-113.
29. Moholy-Nagy had invited Herbert Bayer to join the faculty of the New Bauhaus, but Bayer received word on his way to America by ship that the school would soon close because of financial difficulties and thus did not pursue the offer. Gwen Finkel Chanzit, *Herbert Bayer and Modernist Design in America* (Ann Arbor, 1987), p. 84.
30. McVicker (note 25), p. 28.
31. The combination of photography, photomontage, typography, and layout in the Light Workshop at the New Bauhaus had precedents in other courses taught in Europe in the 1920s and 1930s, especially those of Joost Schmidt at the Bauhaus and Max Burchartz in Essen.
32. On Paul Theobald and Company, which also published Moholy-Nagy's *Vision in Motion* in 1947 and a subsequent book by Kepes, *The New Landscape*, see Victor Margolin, "Paul Theobald and Company: Publisher with a New Vision," *Printing History* 9, no. 2 (1987), pp. 33-39.
33. 27 *Chicago Designers* 14 (Chicago, 1952), n. p.
34. Celia Hilliard, "Sophistication Sells: *Esquire's* Chicago Success Story," *Chicago Magazine* (May 1980), pp. 134-36, 183, 140.
35. *What's New* lasted until the 1960s, when it was transformed into an international medical quarterly titled *Abbottempo*. For background information on Abbott Labs, with a short section on Charles Downs and the company's advertising, see Herman Kogan, *The Long White Line: The Story of Abbott Laboratories* (New York, 1963).
36. A wide range of examples from the company's design program can be seen in *The First Fifty Years: Container Corporation of America* (Chicago, 1976). For an extensive account of the program, see James Sloan Allen, *The Romance of Commerce and Culture: Capitalism, Modernism, and the Chicago-Aspen Crusade for Cultural Reform* (Chicago and London, 1983). Neil Harris discusses the design program within a larger history of American graphic arts in "Design on Demand: Art and the Modern Corporation," in *Cultural Excursions: Marketing Appetites in Cultural Tastes in Modern America* (Chicago and London, 1990); see also Philip B. Meggs, "The Rise and Fall of Design at a Great Corporation," *Print* 46, no. 3 (May/June 1992), pp. 46-55, 116, 118.
37. Allen (note 36), p. 26.
38. Dennis Doordan has noted that the architect William Lescaze was given a series of commissions by CBS between 1934 and 1949 that included responsibility for "the design of a major new broadcasting facility, the interior design of studio and office spaces, the design of a variety of studio furnishings such as microphones and clocks, the design of a mobile broadcasting vehicle, and the graphic design for CBS facilities across the country"; see Doordan's essay "William Lescaze and CBS: A Case Study in Corporate Modernism," *Syracuse University Library Associates Courier* 19, no. 1 (Spring 1984), pp. 43-55.
39. Allen (note 36), p. 33.
40. The Art Institute of Chicago, *Modern Art in Advertising: An Exhibition of Designs for Container Corporation of America*, compiled and edited by Egbert Jacobson and Katherine Chandler (Chicago, 1945).
41. For examples of work by students of Koppe and Dana, see 50 *Jahre New Bauhaus* (note 28), pp. 142-45.
42. Despite the intensity of the program and the student involvement in it, some thought it was not practical enough. In the 1960s a committee from the Art Directors Club of Chicago was invited to visit the school and make suggestions that might be incorporated into the curriculum. The team perceived the curriculum as too theoretical and too far removed from practice. Among their recommendations was the recruitment of practicing art directors to teach part-time, and a greater emphasis on drawing because, as the committee rationalized, human figures were still the principal subject in advertisements and annual reports. After the report was submitted, however, no action was taken; see "ADCC and IIT Department of Design," Leonard S. Rubenstein Collection, University Library, University of Illinois at Chicago.
43. Jerome Snyder, quoted in *The Art of Playboy: An Exhibition of Illustrations Commissioned by Arthur Paul* (Chicago, 1978), n. p.
44. Ralph Eckerstrom, "STA Design in Chicago Printing Show," *Print* 7, no. 5 (March 1953), pp. 54-58.
45. Selected "Great Ideas" ads are reproduced with explanatory texts in John Massey, ed., *Great Ideas* (Chicago, 1976). The series began in 1950 and lasted until the mid-1980s.
46. Massey cites Pinzke as having introduced him to the "broad range and potential of what design is all about"; John Massey interviewed by Robert Even, *The Chicago Design Project* (interview transcripts), p. 18.
47. *Ibid.*, pp. 16-17.
48. *Ibid.*, p. 21.
49. The most thorough documentation of Unimark thus far is Jan Conradi Helms, "A Historical Survey of Unimark International and Its Effect on Graphic Design in the United States" (M.A. thesis, Iowa State University, 1988). See also Ralph Eckerstrom, "Unimark International: Design Team" *STA Journal* 1, no. 2 (Winter 1980), pp. 13-14; and Massimo Vignelli, "Unimark: Toward a New Language of Design," *ibid.*, p. 15. Unimark is a shortened form of Unimarketing, an earlier suggestion by James Fogelman, one of the founding partners.
50. Helms (note 49), p. 75.
51. *Ibid.*, pp. 13-14.
52. Vignelli (note 49), p. 15.
53. At Container, Massey continued an exemplary design program with the assistance of a staff that included Joe Hutchcroft, Bill Bonnell, and Jeff Barnes.
54. An earlier precedent for the involvement of Chicago graphic designers with the city was Robert Middleton's design of a letter form for Chicago's street signs in the late 1930s.
55. On the work of the Mayor's Committee for Economic and Cultural Development, see Robert A. Bassi, "Chicago: Still the City of 'First,'" *Print* 22, no. 2 (March/April 1968), pp. 26-33, 114, 118, 121. This issue of *Print* featured a series of articles on "Graphic Design in the Human Environment."
56. Mary Garrahan, "Conversations on Design," *Chicago* 6, no. 3 (October 1969), p. 28.
57. *Ibid.*
58. *Ibid.*
59. Robert Vogle interviewed by Robert Even, *The Chicago Design Project*, pp. 244-47.
60. The title was chosen by a committee that Vogle chaired. Telephone interview with Jane Dunne, executive director, American Center for Design, June 9, 1992.
61. Numerous examples of work from these studios can be seen in *Fifty Years of Graphic Design* (note 18).
62. See *Ten Years: Women in Design, Chicago* (note 4). As of 1988, Women in Design was one of only three graphic design organizations for women in the United States; the other two were in Phoenix and Los Angeles.