



ON OF
Designers

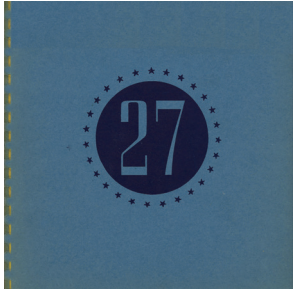
★ ★

The publication *27 Chicago Designers* was produced between 1936 and 1991. The above text and layout was the introduction to the 1938 addition. It was written and designed by Oswald Bruce Cooper. Cooper was an American type designer, lettering artist, graphic designer, illustrator and teacher of these trades. In his text *Oz* artfully presents his case for the beginning of design, the way we understand it today. More on page 35.

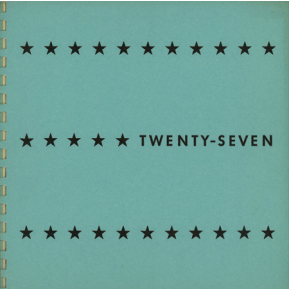
The 27 Chicago Designers Covers 1936 > 1991



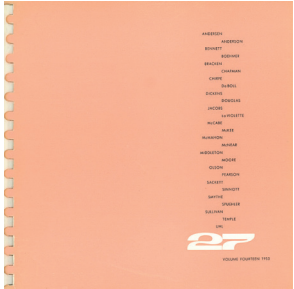
1936



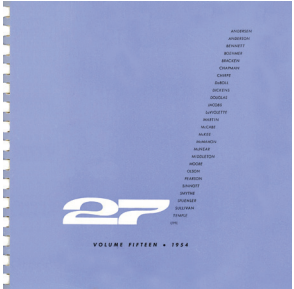
1937



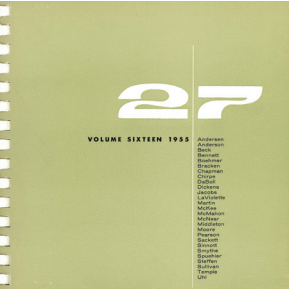
1938



1953



1954



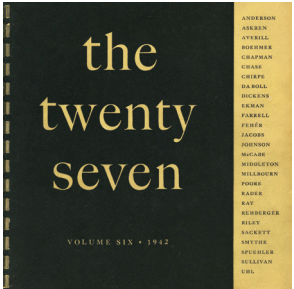
1955



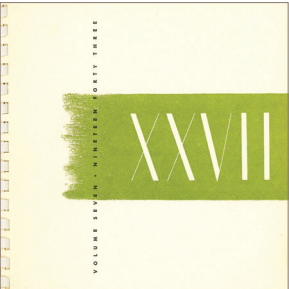
1939



1940



1942



1943



1956



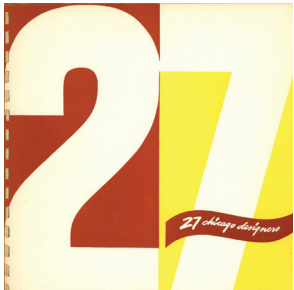
1957



1958



1945



1947



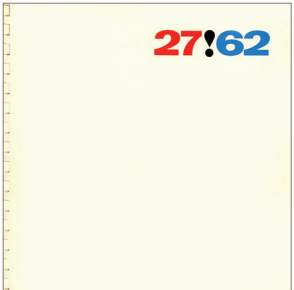
1949



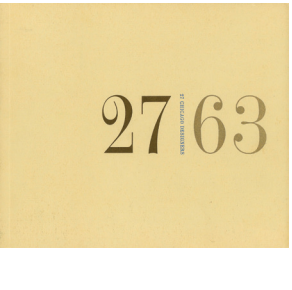
1959



1960



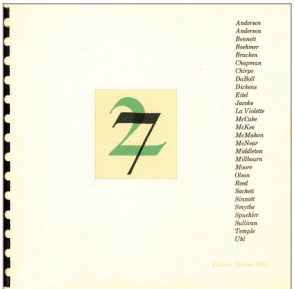
1962



1963



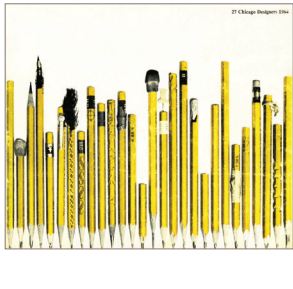
1950



1951



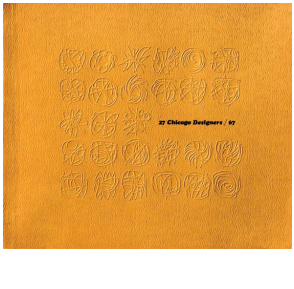
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1964



1965

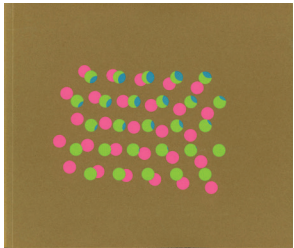


1967

The 27 Chicago Designers Covers 1936 > 1991



1969



1971



1972



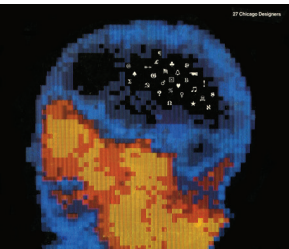
1973



1975



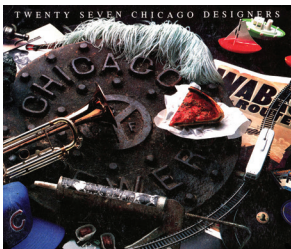
1977



1979



1982



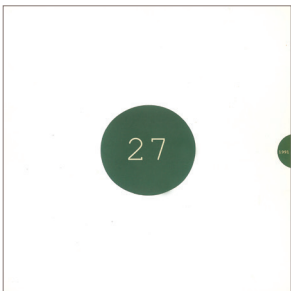
1984



1986

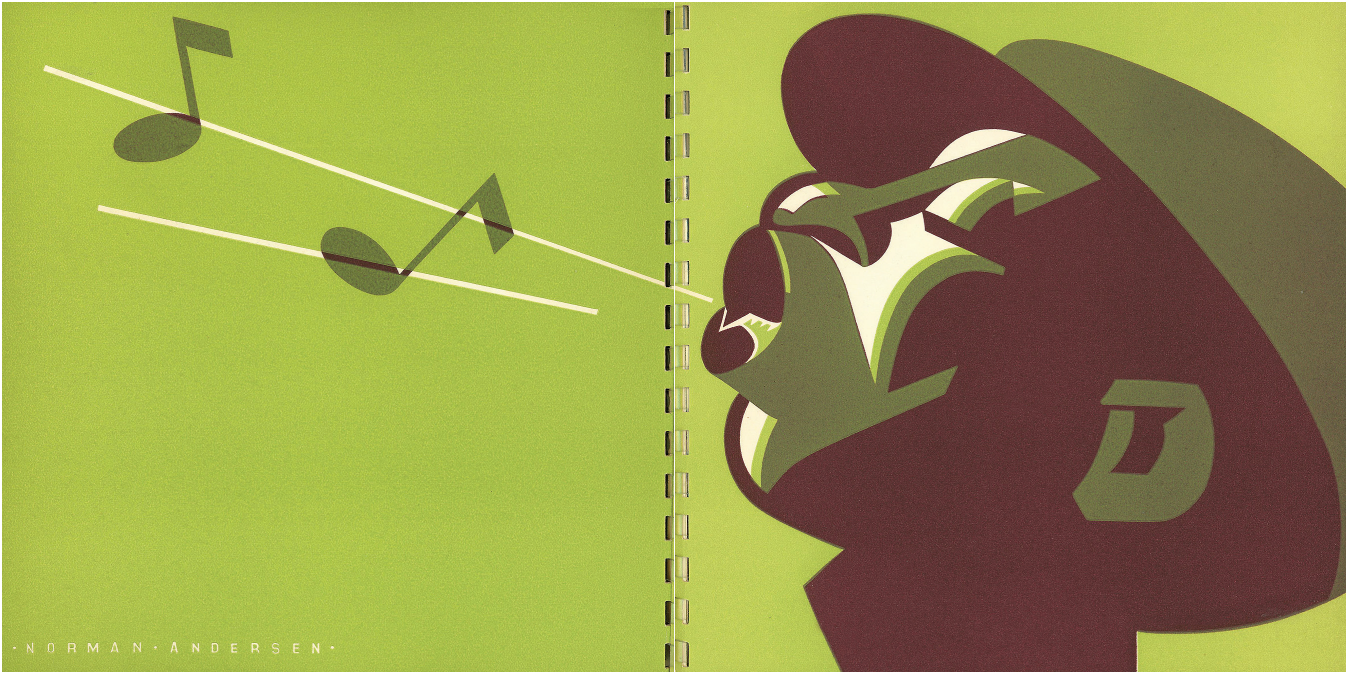


1987



1991

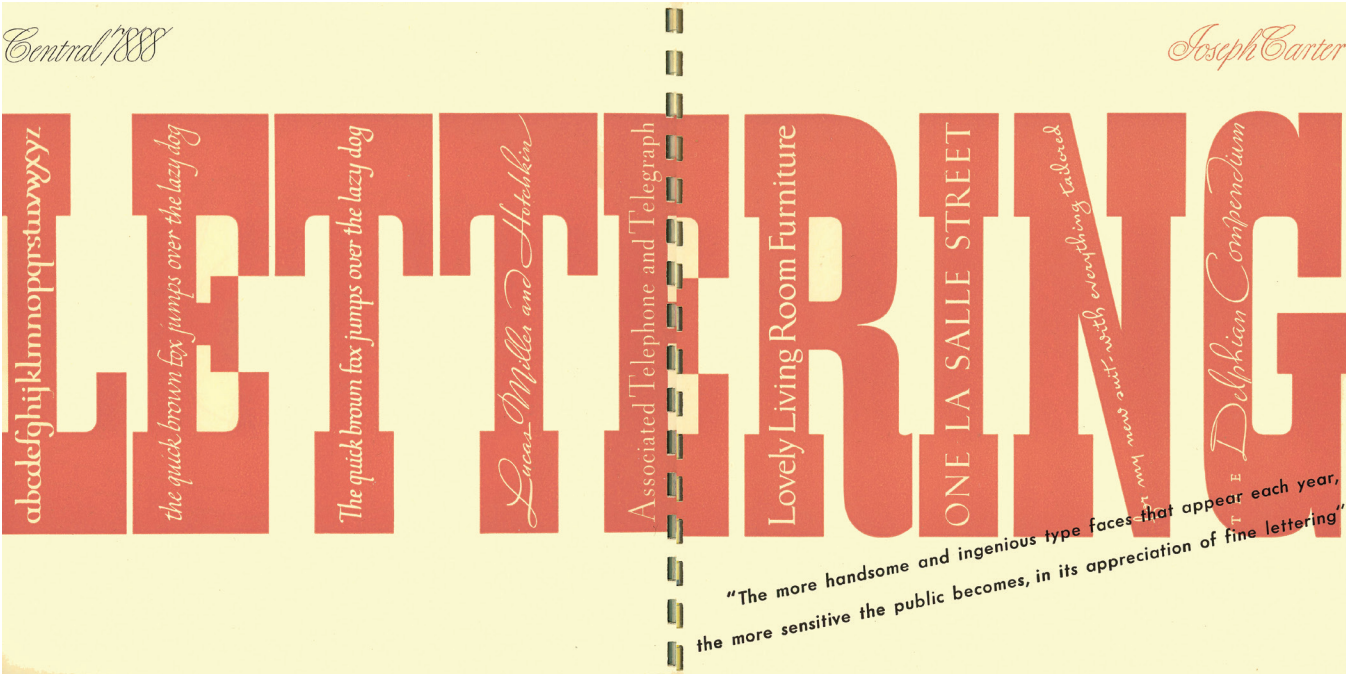
Norman Andersen Member 1936 > 1956



Norman Andersen was a great and good friend of John Averill, one of the prime movers in the beginning of the 27. A freelance painter and package designer, he lived behind the Palette and Chisel Club, eventually took over his brother's printing business, A. J. Andersen Company, producing from drawing board to final product exotic packages for perfumes, colognes, bath powders and face creams.

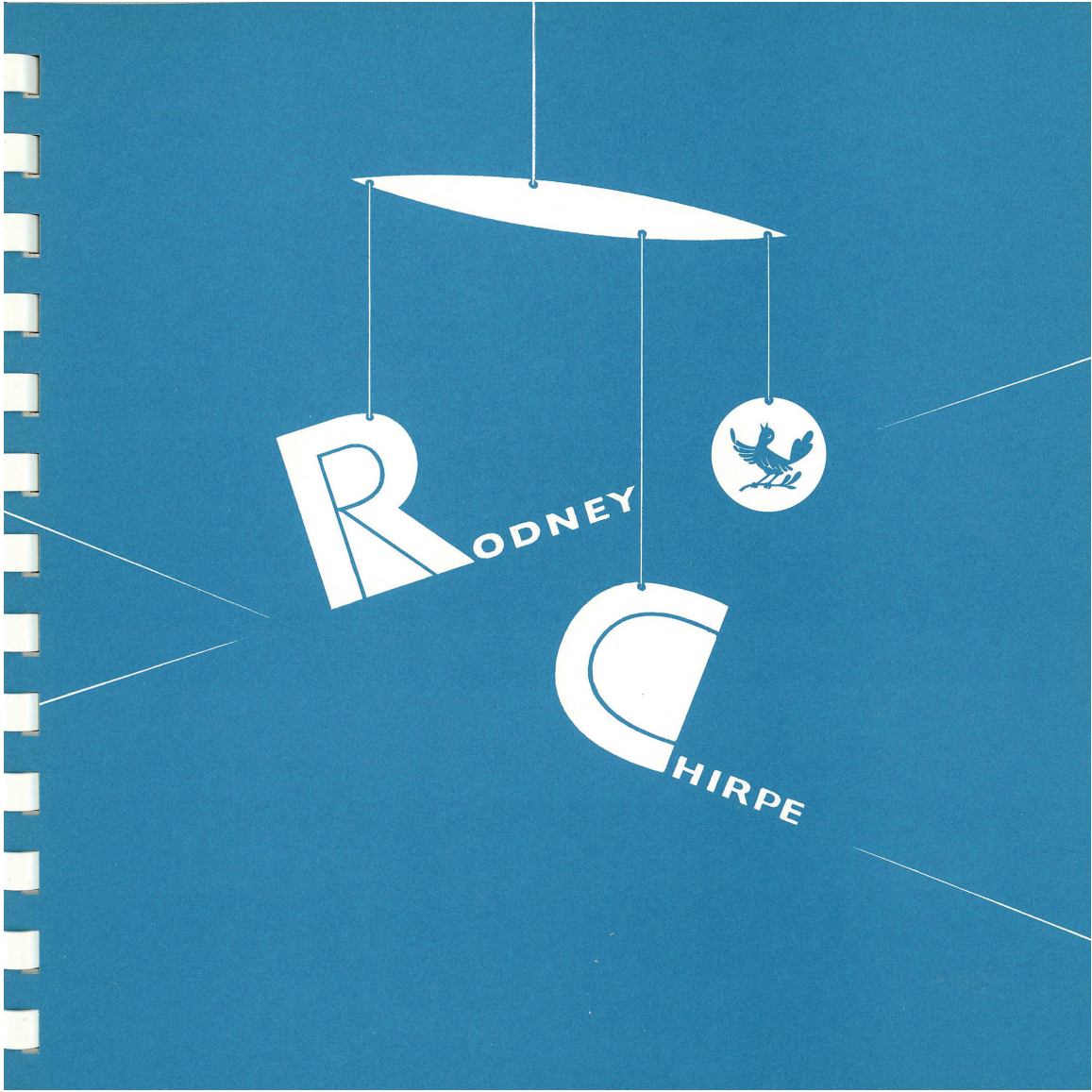
John Averill, the son of a small town newspaper editor, had printing ink thick in his veins. A leader in the school of sophisticated design-cartooning, he had also inherited that feeling of how drawings worked with type, especially Caslon. He eventually despaired of getting the 27 out on time, quit and devoted himself to The Molehill Press and his own publication, Seed Corn.





Joseph Carter started his career in the art department of R. R. Donnelley, left to associate himself with Paul Ressinger. He worked for a time with Lettering Incorporated, does a variety of freelance work, mostly layout, and lived on Chicago's northwest side.

Rodney Chirpe designed packages, books, trademarks and corporate identities rooted in calligraphy. This same sense of beautiful writing embellished the minutes of 27 Designers meetings over a period of 20 years.



Oswald Cooper saw letter designers as “sad experimentalists” who forever aim at the stars, forever over-shoot the mark, contrive the types we want today and will not want tomorrow.” Proprietor of Bertsch & Cooper, typographers, he was not only one of the foremost typographers of his time and a prime influence on Chicago lettering and design, but a writer of wit and distinction. The Book of Oz Cooper was issued as a labor of love by The Society of Typographic Arts.

As an experiment:

The examples are letters without curves, without much accuracy, without enough care by the router!

15

Serifs applied to stems of similar weight to test serif influence in letter design

By Oswald Cooper of Bertsch & Cooper Typographers Chicago

MALAY

Sans Serif — “Not letters, merely the skeletons of letters.”
Idea: To add serifs and see what we get. Actually, weights were altered a little, which spoils the test but makes the catalog more comprehensible.

Latin Antique, now obsolete, had rudimentary serifs.

I

MEANT

Distant cousin is serif of National Oldstyle [Goudy]. Without serifs, but seeming almost to have them, are Stellar [Middleton] and Ultra Modern [McMurtrie].

THANK

2 Copperplate Engraver’s serif shows form following function—engraver needs it to finish ends of stems. Not inspirational to designers generally, but Bonagura used variation of it in headings for American Magazine.

Della Robbia, now deprecated by its designer, T.M. Cleland, has serif influenced by Renaissance lettering. Design has had vitality enough to gain it place in four editions of ATF specimen book.

3

HEAVE

Raymond F. DaBoll is one of the deans of American Calligraphers, celebrated internationally for his disciplined writing and its application to almost all forms of advertising and publishing. A graduate of the Rochester Institute of Technology, he moved to Chicago in 1912 and worked here for 40 years. He now lives in Batesville, Arkansas, where he carries on an extensive correspondence with other practitioners of beautiful handwriting and continues, at 84, to work on publications.

THE WOODLANDS, Hinsdale, Ill.
August 30, 1947

SIR:

Having been brought to bed & delivered of a project, ye prospectus of which is patent upon ye verso page, I find myself again at Liberty to offer my skill to those who have need of it for ye furtherance of their commercial or mechanical ends.

The price of shelter & victuals in ye Metropolis now exceeding all reason & belief, I have removed my workshopp or atelier to ye hamlet of Hinsdale, where ye purity of ye aer & ye exquisite romantic beauty of ye surrounding boseage stimulates my brush & pen to higher flights of practical fancy in my chosen profession of Lettering & its handmaiden—Calligraphick design.

It is yf ore my intention, Sir, to pursue with all ye vigour yet remainin’ to me that search for ye warmth of human contact in my work, which is so signally lacking in this frigid mechanistic age.

With ye fond hope, Sir, that you may find cause to apply to ye STA for a copy of Mr Standard’s book on which I have happily albeit gratuitously laboured, & trusting that I may be further honoured by yr patronage, I subscribe myself,

Yr Godself’s most oblig’d
most-obedient-ble-Svt RFD

Calligraphy’s Flowering,
Decay, &
Restoration

WITH HINTS
FOR ITS WIDER USE
TODAY

By Paul Standard

+

THE SOCIETY OF TYPOGRAPHIC ARTS
CHICAGO • 1947

Workshopp
atop Garage
of

RAYMOND F. DABOLL, 917 Cleveland Road, Hinsdale, Illinois
Hinsdale 1072 [Chicago Address: 410 S. Michigan Ave. • Harrison 7269]

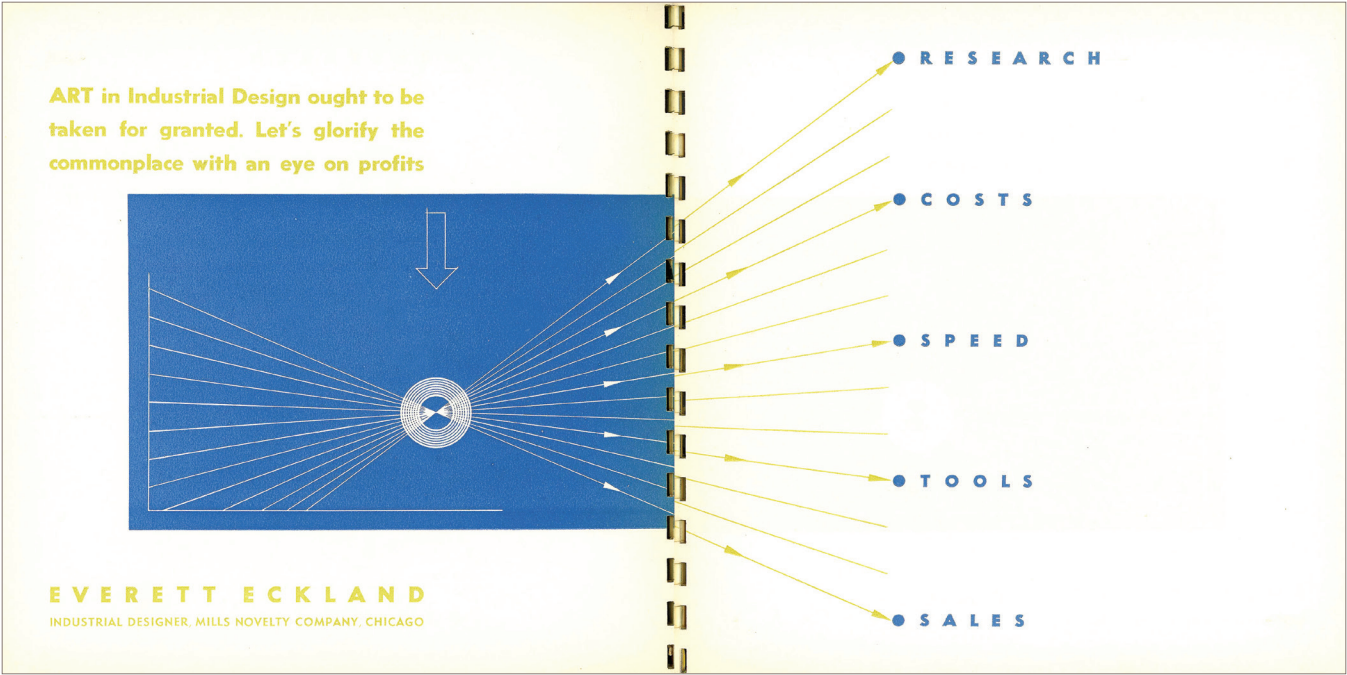
NEW
ATELIER

RFD

—or phone—, or call in person—?



Robert Sidney Dickens' well-designed studios were centers of Near-North Side activity for many years; at 540 North Michigan, on Ernst Court and most recently on Grand Avenue where he received the "Distinguished Building" award in 1969. He was named "Packaging Man of the Year" by Michigan State University and is a Fellow and past president of the Package Designers Council. A founding member of the 27 Chicago Designers, he is also an ex-race car driver, a watercolorist, girl watcher and member of the Uptown Ale, Marching and Dirty Limerick Society.



Everett Eckland was associated with Mills Novelty Company and with James Mangan, the Chicago advertising man who was also a purveyor of Celestial Space. Eckland designed those slot machines that Mangan must have known would get them to the moon.

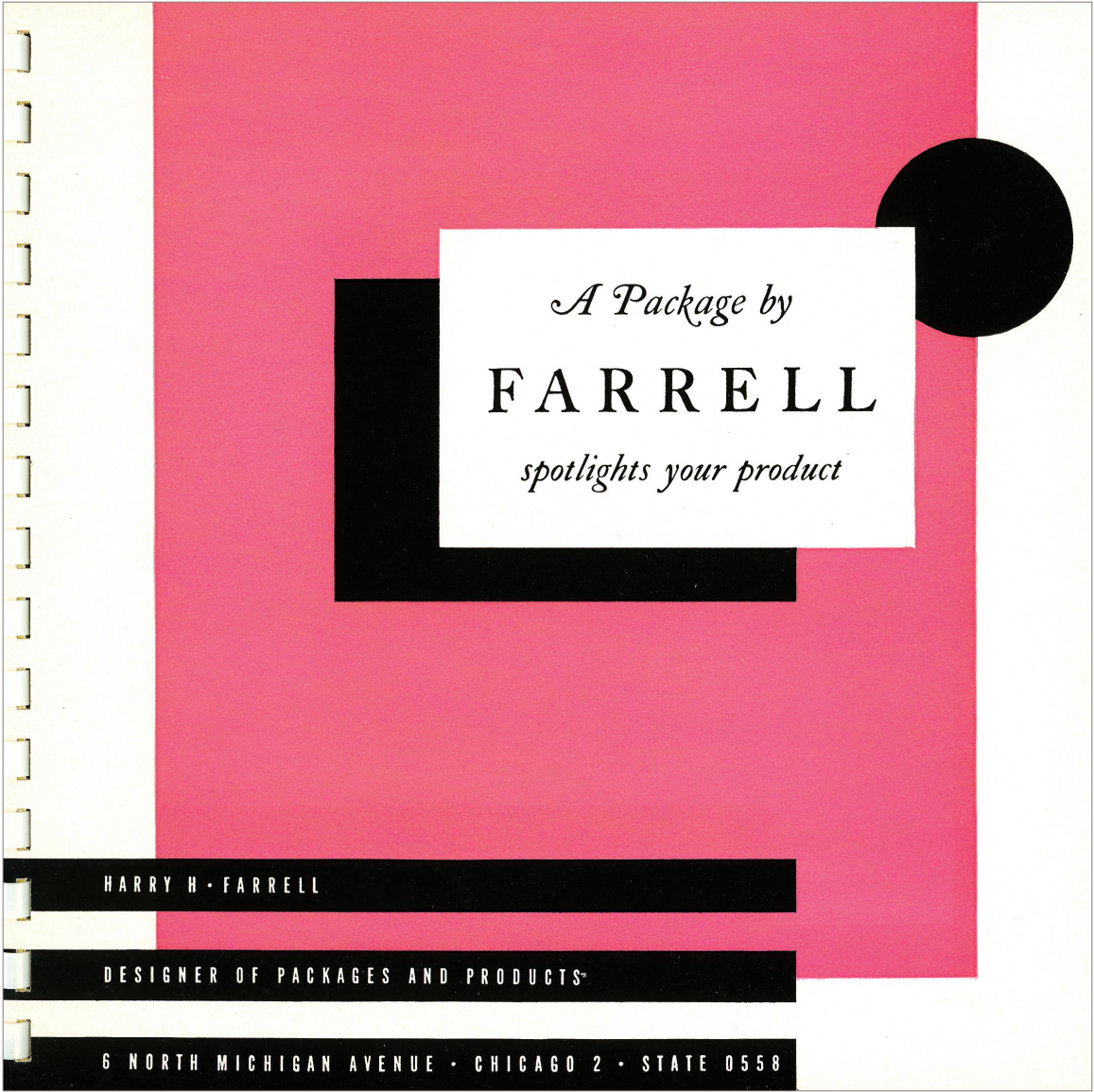
Stanley Ekman Member 1936 > 1943

Stanley Ekman, an expert in sophisticated humorous illustration, has moved his studio lock, stock and paint brush to Scottsdale, Arizona, where he has established himself as one of the outstanding artists of the Southwest. His paintings are in collections across the country, and in 1975 he has had two exhibitions: a one man show in Scottsdale and another with his daughter, Jean Ekman Adams, in Taos.



Harry Farrell, Member 1936 > 1950

Harry Farrell, was a founding member of the 27 and continued through World War II when inserts were limited to one page. A former art director of Roche, Williams and Cunnynggham, he shared studio space with Ray DaBoll and DeForest Sackett at 6 North Michigan. A product and package designer, he was also a teacher at the Chicago Academy of Fine Arts.



Henry Harringer, a graduate of the Hanseatic Art School of Hamburg, designed stage settings for the Hamburg Opera; and in Dresden, Innsbruck, Munich and Vienna before coming to the United States. He designed the R. R. Donnelley and S. C. Johnson displays at A Century of Progress, the 1933 World's Fair in Chicago, was a muralist and designer of booklets, now lives in retirement on Chicago's north side.

SALES AND ADVERTISING EMPHASIS



THROUGH LOGIC IN DESIGN AND COLOR

The work of Henry Harringer demonstrates perhaps as logical a use of design and color in the preparation of advertising, packaging and display as can be found in present American practice • Design and color, in Mr. Harringer's opinion, logically used, are integral in the finished thing, a means through which the result sought is obtained, and not an applique added for decoration. Using design and color logically, the designer asks himself before he has set pencil to paper, "What is the thing I am about to design intended to do, and how can it successfully express the product it presents?" • The quality of art, as Mr. Harringer demonstrates, is not the exclusive possession of objects in museums. A booklet that has been logically designed, for which color has been logically used, is, in its own terms, as much a work of art as a painting by a master, even though the purpose of the booklet is no more than that of selling wallboard to carpenters. And because the booklet in its preparation has benefited from the logical use of design and color, it is more effective as a piece of advertising than it could have been had design and color been added instead of being made integral with the function that the booklet is intended to perform • Art is long, and explanations wearying. Logic in design and color, like music, is its own best explanation. And on the next succeeding pages Mr. Harringer presents a display of some of the things he has done for his clients. The problem was to show in the space available as many examples as possible, to show the examples in a way that would make examination of them easy, and with enough movement and interest in the design to cause the reader to stop and examine the examples • As for Mr. Harringer's background, he was trained for four and one-half years in the Hanseatic Art School at Hamburg, and practiced his profession of designer in Hamburg, Dresden, Innsbruck, Munich and Vienna before coming to the United States. He has designed stage settings for the Hamburg Opera, furniture and complete interiors for many large homes in Hamburg and Vienna, offices and home interiors in the United States, large displays such as the R. R. Donnelly and S. C. Johnson exhibits at A Century of Progress, and probably more booklets, folders, broadsides and packages than he cares to remember. In addition he has proved himself a painter of exceptional ability • In the opinion of many persons he has brought to American design a clarity of presentation, a logical use of form and color, and a solid beauty that endow even the most trivial thing he does with an enduring character.

E. M. O.

HENRY HARRINGER · 335 BELDEN AVE · CHICAGO



Elmer Jacobs is a maverick who never joined a popular trend; even moved his studio away from downtown when such a thing was unheard of. In illustration it is evident simplicity and mood are his first objectives. Being raised on the prairie where things are big, flat and pretty far apart has influenced his whole art life. Although self-taught he has been invited to join staffs of schools from the Art Institute to the Bauhaus in Chicago, including an art residence at Indiana University. His subjects have included the romance and drama of the world especially the American West, based on his trips following the original Santa Fe and Oregon Trails, and searching out un-tourist ghost towns.

Egbert Jacobson, Member 1936 > 1938

Egbert Jacobson, one of the first 27, went on to become art director of the Container Corporation of America and a singular influence on corporate design in the nation. His company was one of the first to inaugurate an "identity program" unifying the image of the corporation from letterhead to delivery truck.



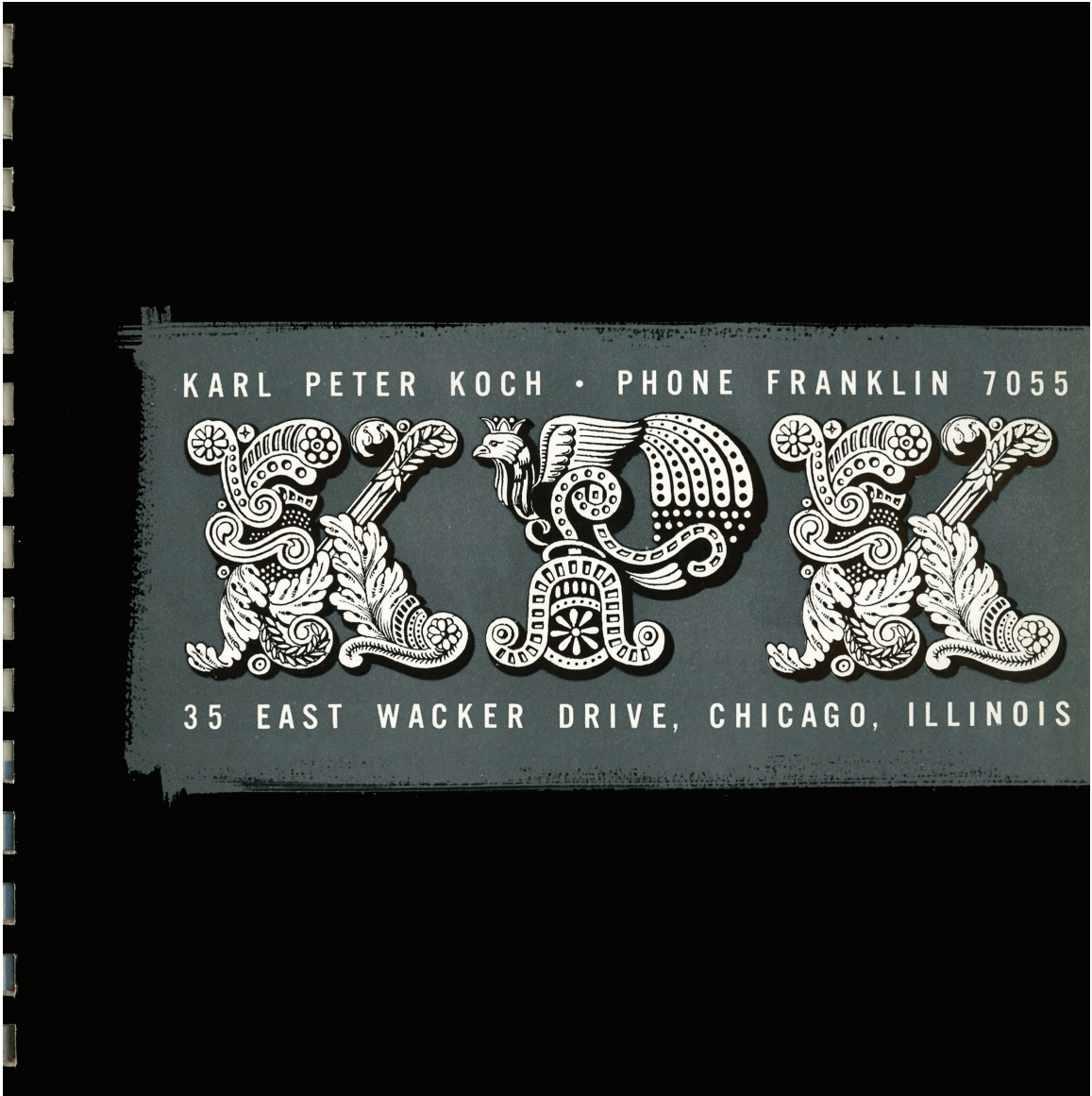
Permanent International Package Exhibit and reception room in the New York



office of Container Corporation of America, Egbert G. Jacobson, Art Director

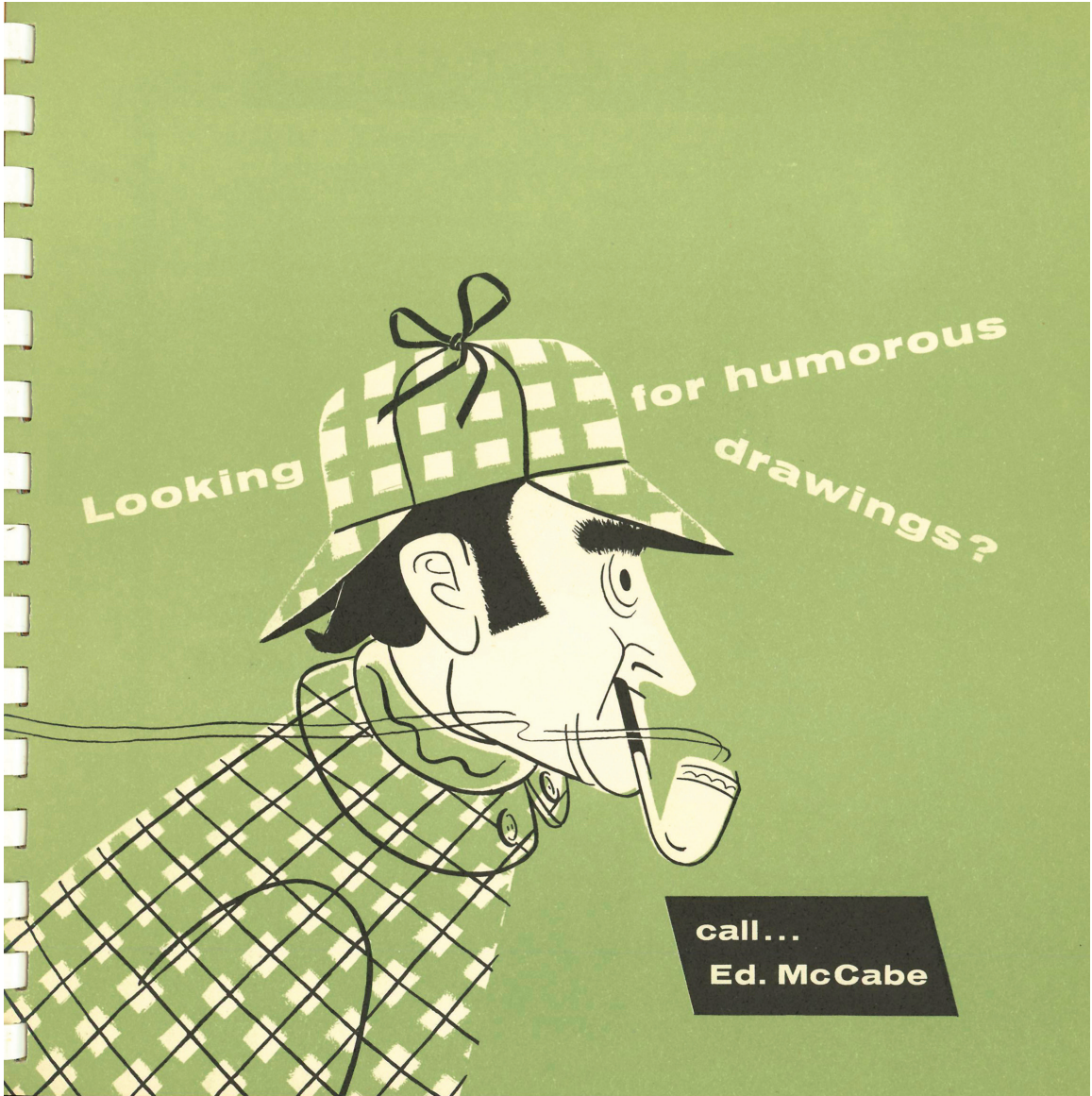
Karl Peter Koch Member 1936 and 1940

Karl Peter Koch lived on Burton Place in one of the buildings designed for Saul Kogen by Edgar Miller. He was a package designer..



Edward L. McCabe Member 1936 > 1954

Edward L. McCabe was one of the original group who got the 27 started, a humorous illustrator whose clients ranged from the Chicago Tribune to Better Homes and Gardens and numerous local and national ad accounts. He now lives in Davenport, Iowa, has taught advertising art at the Municipal Art Gallery, spends most of his time watercoloring, reading or loafing.



LUDLOW TYPEFACES * DESIGNED AND DRAWN BY R. HUNTER MIDDLETON * DIRECTOR OF TYPEFACE DESIGN

Garamond Light
Garamond Light Italic
Garamond Bold
Garamond Bold Italic

*

DELPHIAN

*

Karnak Light
Karnak Intermediate
Karnak Medium
Karnak Black
Karnak Black Condensed
Karnak Obelisk

UMBRA

Stellar Light
Stellar Bold

*

Mandate

*

Bodoni Modern
Bodoni Modern Italic
Bodoni Black
Bodoni Black Italic

Bodoni Campanile

*

The Lafayette

*

*

Tempo Light
Tempo Light Italic
Tempo Medium
Tempo Medium Italic
Tempo Bold
Tempo Bold Condensed
Tempo Heavy
Tempo Heavy Italic
TEMPO INLINE

*

Eden Light
Eden Bold

*

Nicolas Jenson (by E. F. Dettener)
Nicolas Jenson Italic
Nicolas Jenson Bold
Nicolas Jenson Bold Italic
Nicolas Jenson Open

*

Cameo
Cameo Italic

*

Mayfair Cursive

*

Ludlow Black
Ludlow Black Italic

R. Hunter Middleton's early training was in the Department of Printing Arts of the Art Institute of Chicago, headed by Ernst Dettener. As director of the Ludlow Typography Company's design department, and as an officer of the company, he has seen his types used the world over, and has received numerous awards including an honorary doctorate from Transylvania University in Lexington, Kentucky. He now operates his own Cherryburn Press specializing in limited editions of books and prints, occasionally cutting steel punches and producing matrices for type casting. He will tell you that his long wage-earning stretch did him no harm.



M. Vaughn Millbourn, a teacher and designer with an interest in growing things, combines sensitive drawings and woodblocks of flowers and birds with design, lettering and type counsel. He was a charter member of the 27 Chicago Designers.

Edgar Miller is a very influential figure in the world of Chicago design, mostly through his paintings, sculpture and stained glass windows in the old Normandy House. His architectural mural assignments brighten the walls of hotels, restaurants and apartments across the nation.





Dale Nichols is well remembered here as a painter and designer, and particularly through his association with Harry Higdon and Phoenix Flame. Traveling between Chicago and Arizona, he succeeded Grant Wood as art editor of Encyclopedia Britannica. Later he lived in Alaska, Mexico, Louisiana, Mississippi and Guatemala where he painted and produced “meta-graphs” (rubblings) of Mayan artifacts.

Taylor Poore was an idea and layout man in the Nupastel tradition who continued with great flair through the times of Celotak, color papers and felt pens until his death in 1974. His work for Hart, Schaffner and Marx and as the director of Tempo Studios as well as remembered by Chicagoans. His last office was at 333 North Michigan, just below the Tavern Club where he lunched for many years.



Douglas Rader was one of the first 27 Designers, did packages for Hart, Schaffner and Marx, was a book designer, and then left the 27 when he became associated with Lindberg Engineering Company.



Bert Ray, when he joined John Averill and the others to found the 27, was a designer for the printers Runkle Thompson-Kovats. He then became art director for Abbott Laboratories and its magazine, What's New, which revolutionized pharmaceutical publishing worldwide. Married to painter and printmaker Mary Gehr Ray, he opened his own studio on Ohio Street and continued in pharmaceutical advertising.

Gustav Rehberger Member 1936 > 1943

Gustav Rehberger has received international acclaim for his powerful depictions of the human figure, the horse, and religious and apocalyptic themes. He has had a distinguished career as painter and designer, illustrator and muralist. A founding member of the 27 Designers, he now lives over Carnegie Hall, teaches and lectures at the Art Students League of New York.



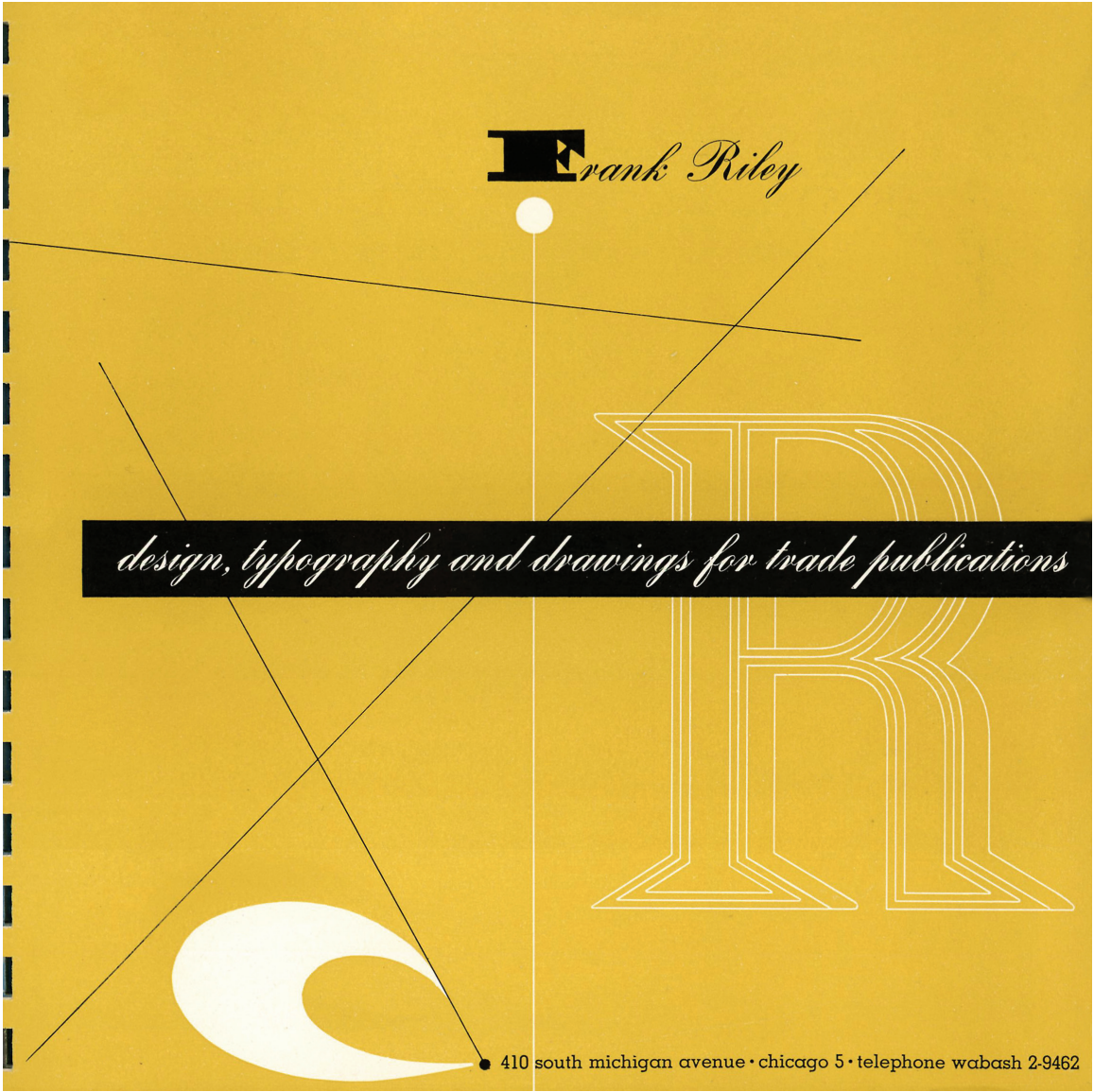
Paul Ressinger Member 1936 > 1938



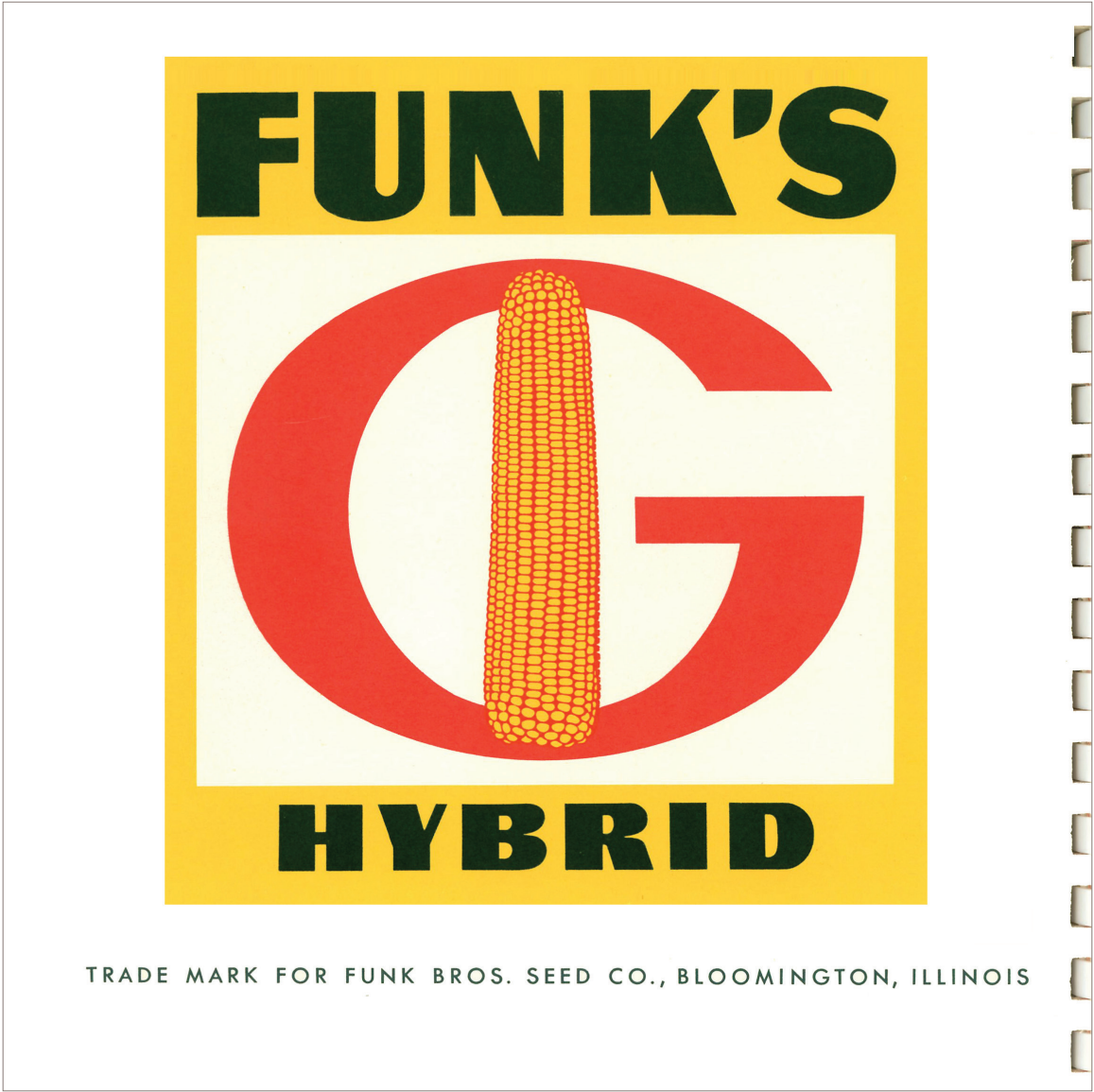
Paul Ressinger's first Chicago studio was in the stairwell of the old Auditorium Theatre, where he was working as a fireguard; and his first client was Mary Garden, who was performing there. Fired from Bertsch and Cooper because of erratic time-clock punching, he struck out on his own and became one of Chicago's premiere package and industrial designers, for Parker Pen, Montgomery Ward and Dr. West toothpaste.

Frank Riley Member 1936 > 1950

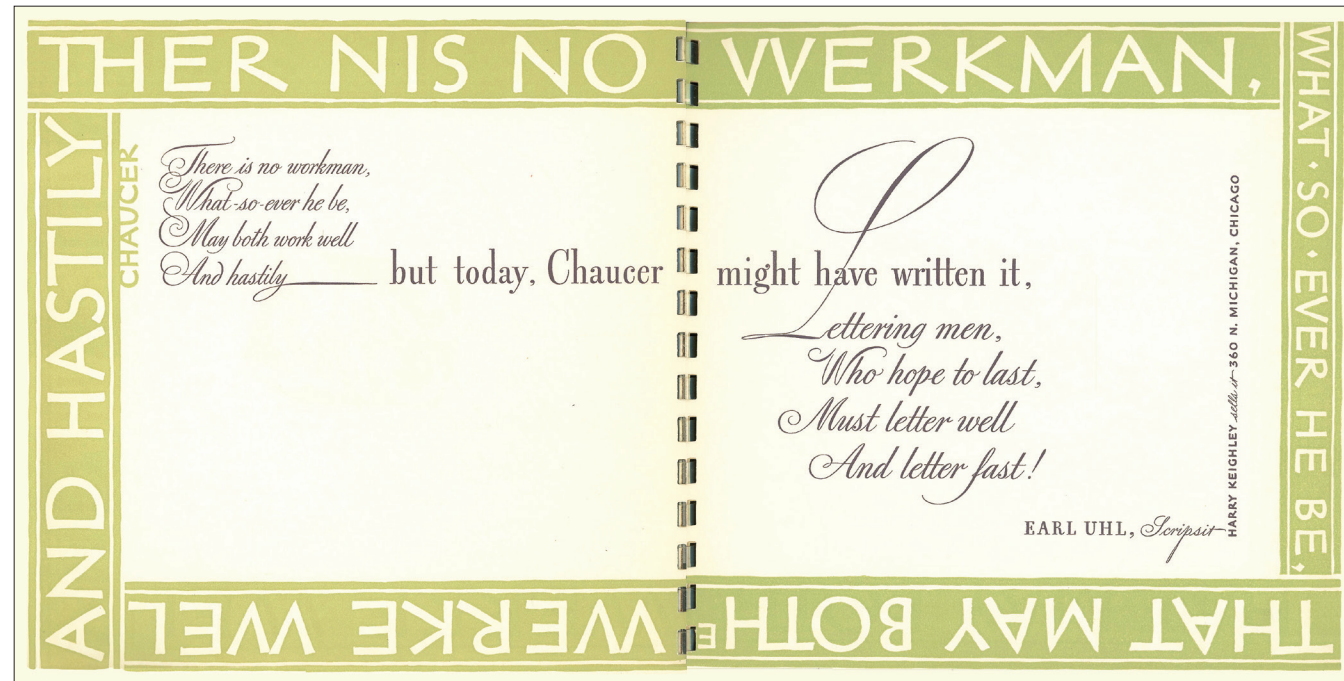
Frank Riley, one of the original 27, was designer of the American Type Founders' Grayda, named after his wife. Dividing his time between Chicago and New York in those days, he eventually chose Chicago, became associated with James Mangan and Grant Shay at Mills Novelty Company.



Ernst Speuhler Member 1936 > 1959



Ernst Speuhler was one of the first designers to move his studio out into the country—near Elgin, Illinois—a fact that he celebrated in his 27 insert for many years. His accounts were national in scope, however, and he eventually moved to North Carolina.



Earl Uhl, one of the founding members of the 27, had a great sense of humor and great skill as a lettering man. Working in the Oswald Cooper tradition in the days before Gothic was king, he brought disciplined freedom, personal expression and very little white to the Caslons and Garamonds of the '30s, '40s and early 50s.

THIS BOOK COMPRISES TWENTY-SEVEN INSERTS REPRESENTING THE WORK OF TWENTY-SEVEN Chicago designers. These designers have come together not to form an organization, but to produce work representative of the creative ability to be found in the graphic arts in Chicago. Each designer planned and produced his own insert, and positions in the book were determined alphabetically. It is the hope of the participants in this enterprise that this book will be entertaining, and that it will serve as a means of better acquainting those interested with the work of Chicago designers . . . enabling them to distinguish between the different designers as to their abilities and special fields of work . . . and, finally, that it will serve to bring more business to the designers and better design to business. Order and organization are achieved through design and the work of the designer is essential to the success of enterprise. A room, a book, a building, a machine, a highway, a bridge, a dress and a hat, a product, a package, a booklet, an advertisement, are all designed. The designer creates order and beauty through harmonies of elements, proportions, and colors. Look through this book of design and observe how these talents crystallize ideas so that they meet you half way off the page. Whether you require an artillery attack for selling, a bouquet for good will and persuading, a caricature to clinch the copy, that talent will be found here. The achievements of some of these designers in the fine arts are to be noted as enriching their background of experience. All of them have been represented in exhibitions of graphic arts in which many of them have received awards. The work of most of them has been reviewed in graphic arts publications and specimens reproduced in books of advertising art. In earlier days the Church, the kings and emperors were the patrons of artists and designers. Today, business has this privilege, for which its rewards are great. Industrial design, including product and package design, has paid its way in dividends to stockholders. The architecture of factories, the arrangement of workrooms, the design of machinery, are found to reflect the integrity and efficiency of management. The aesthetic principles of design, when applied to manufacturing, are found to produce results equivalent to the results of engineering and economics. Good design is good economy.

★ ★

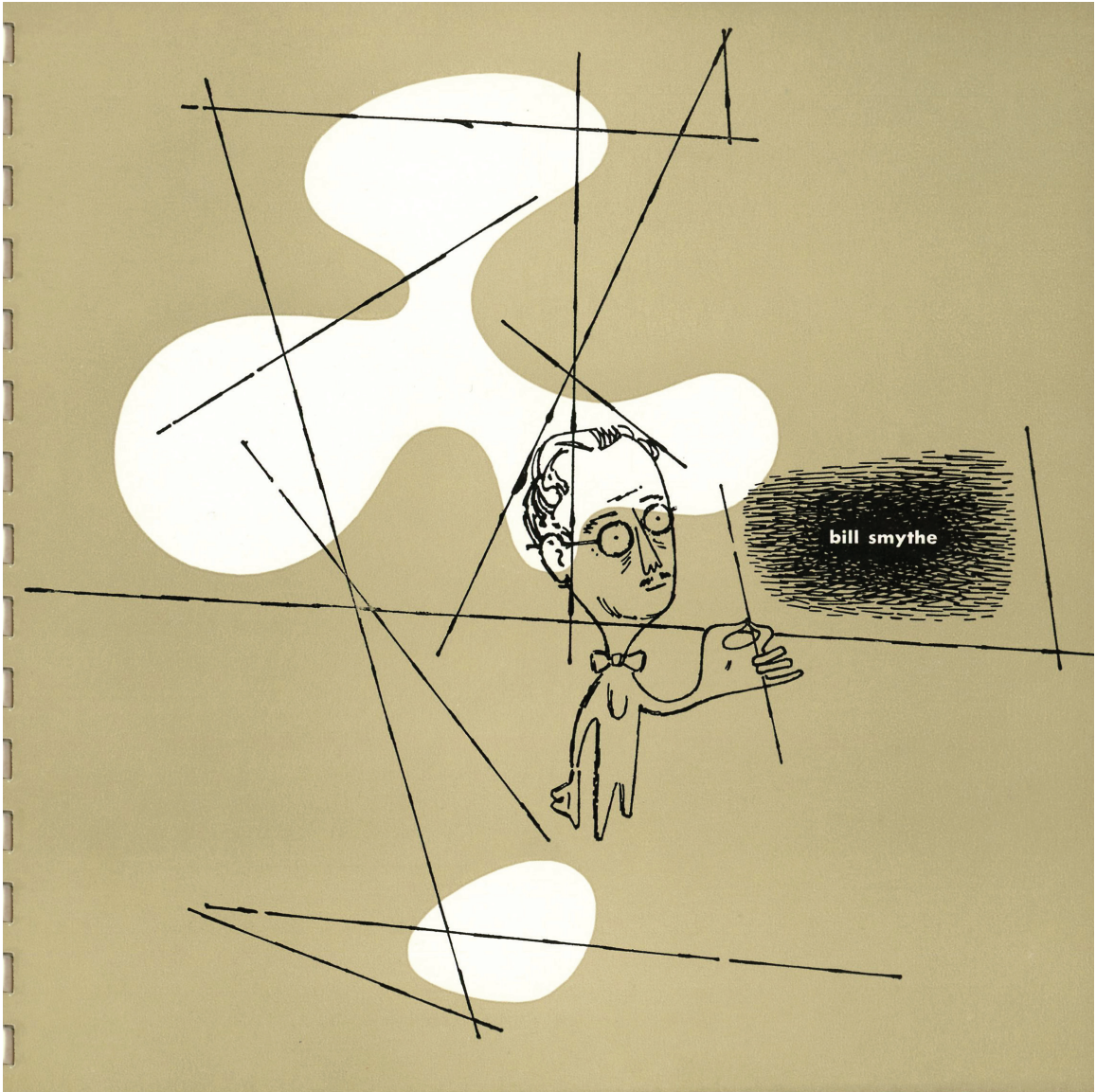
The above was written and designed by W. A. Kittredge in 1936 for the first 27 Chicago Designers publication.

The previous pages presented images and early bios of those who founded the 27 Chicago Designers organization and publication in 1936. The following pages present the images and concurrent bios of the next 98 alumni of the 27 Chicago Designers up to and including the last issues in 1991. The rules for becoming a member were relatively simple. There can only be 27 members. They must work within 100 miles of Chicago. They must be independent practitioners. However, this rule was changed, in the 60's, to admit designers working for others. Each of the following designers are presented in the order in which they became members.



Martin Johnson worked in Chicago for 35 years, with a brief hiatus in San Francisco, a freelance designer for Abbott Laboratories, Rexall and a number of Eastern pharmaceutical houses. His paintings, constructions, collages and prints are now shown throughout the American West and exhibited at the Green Apple Gallery of Las Vegas, Nevada, where he lived.

Willard Smythe was an early contributor to the field of abstract painting, invited to exhibit internationally, and asked to join the New Bauhaus when Moholy-Nagy brought it to Chicago. An art director for Printing Arts Quarterly and World Book Encyclopedia, he went on to Consolidated Book Publishers, the American Peoples Encyclopedia and to teach at the Art Institute of Chicago for 40 years.



Francis Chase Member **1938** > 1947

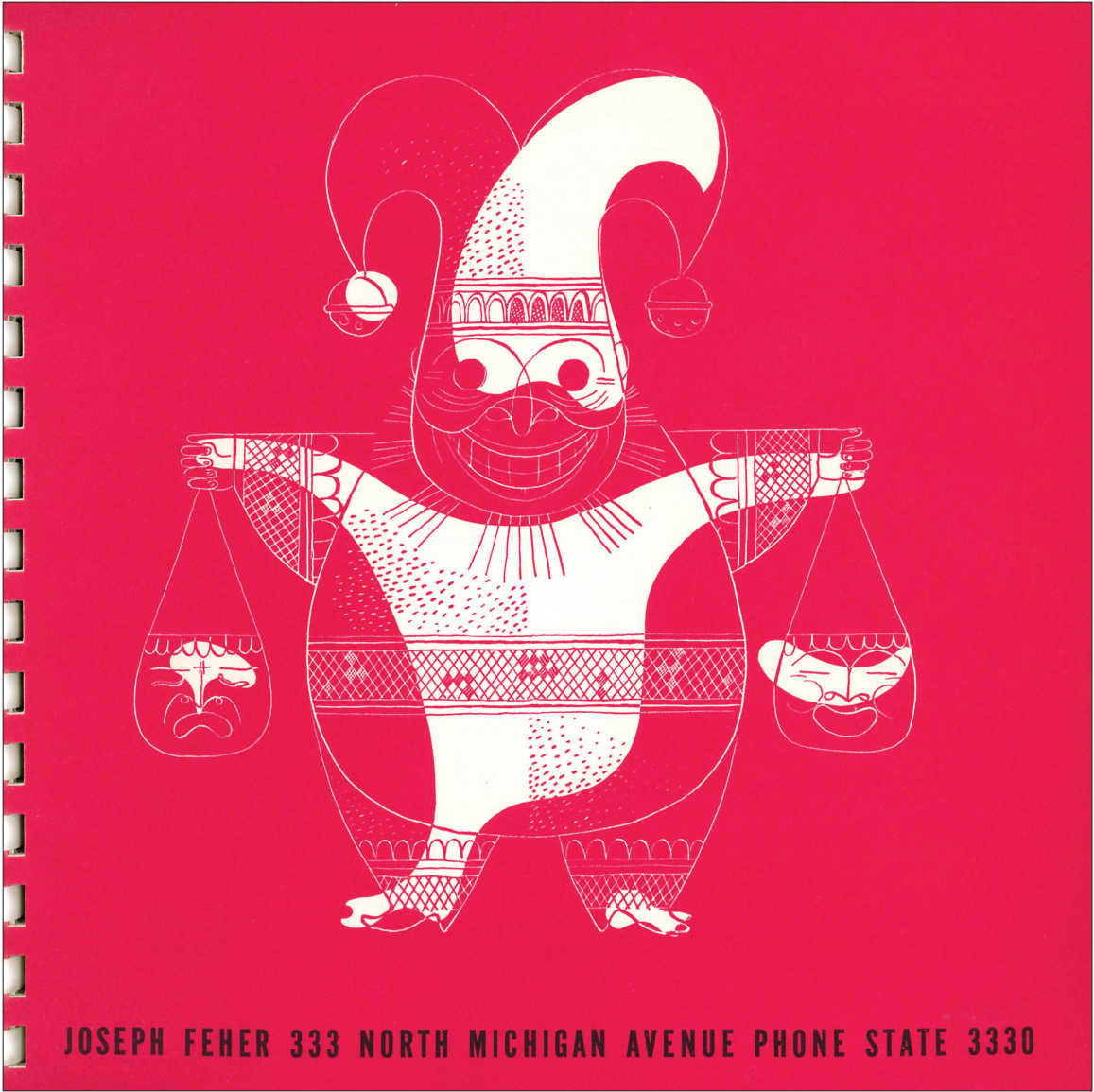
Francis Chase was born into a farming family in Nebraska, came to Chicago in 1928, went to the American Academy and the Chicago Art Institute, studied with Joseph Binder, Raymond Breinin and Georgy Kepes. He has been a freelance designer-illustrator and painter since 1949.



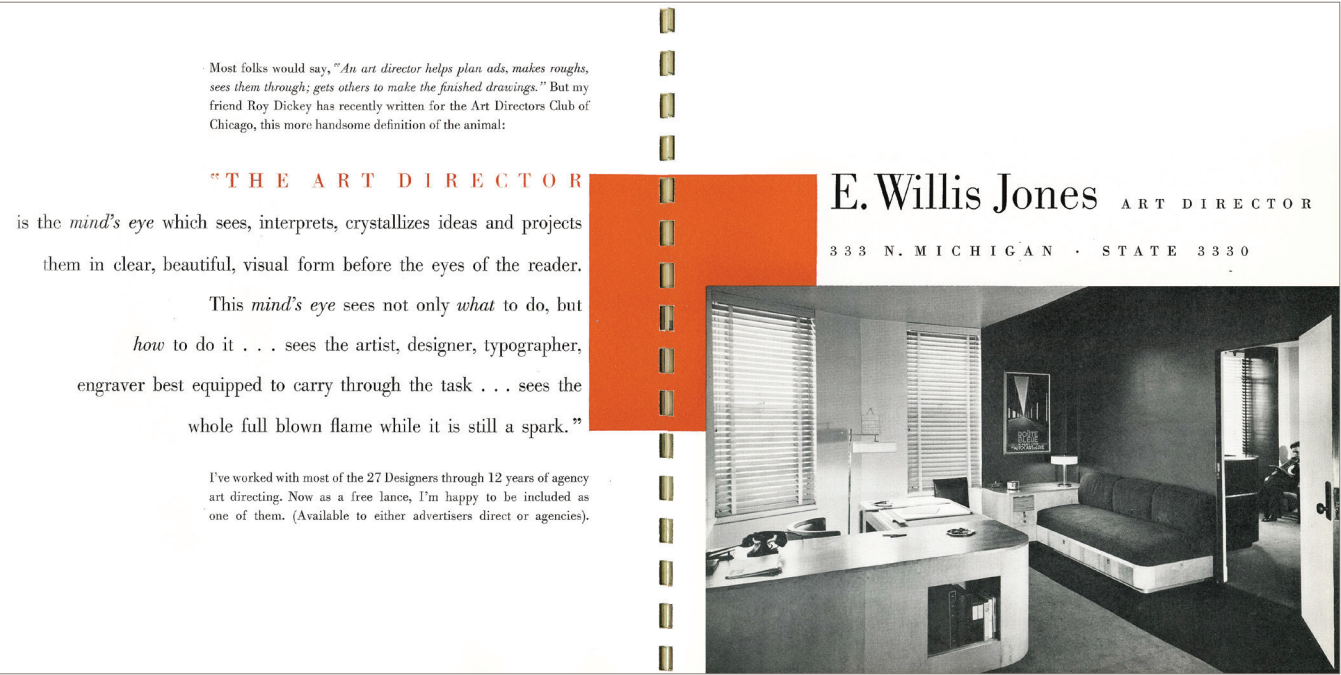
J. Francis Chase • 307 North Michigan Avenue

Joseph Feher Member **1938** > 1947

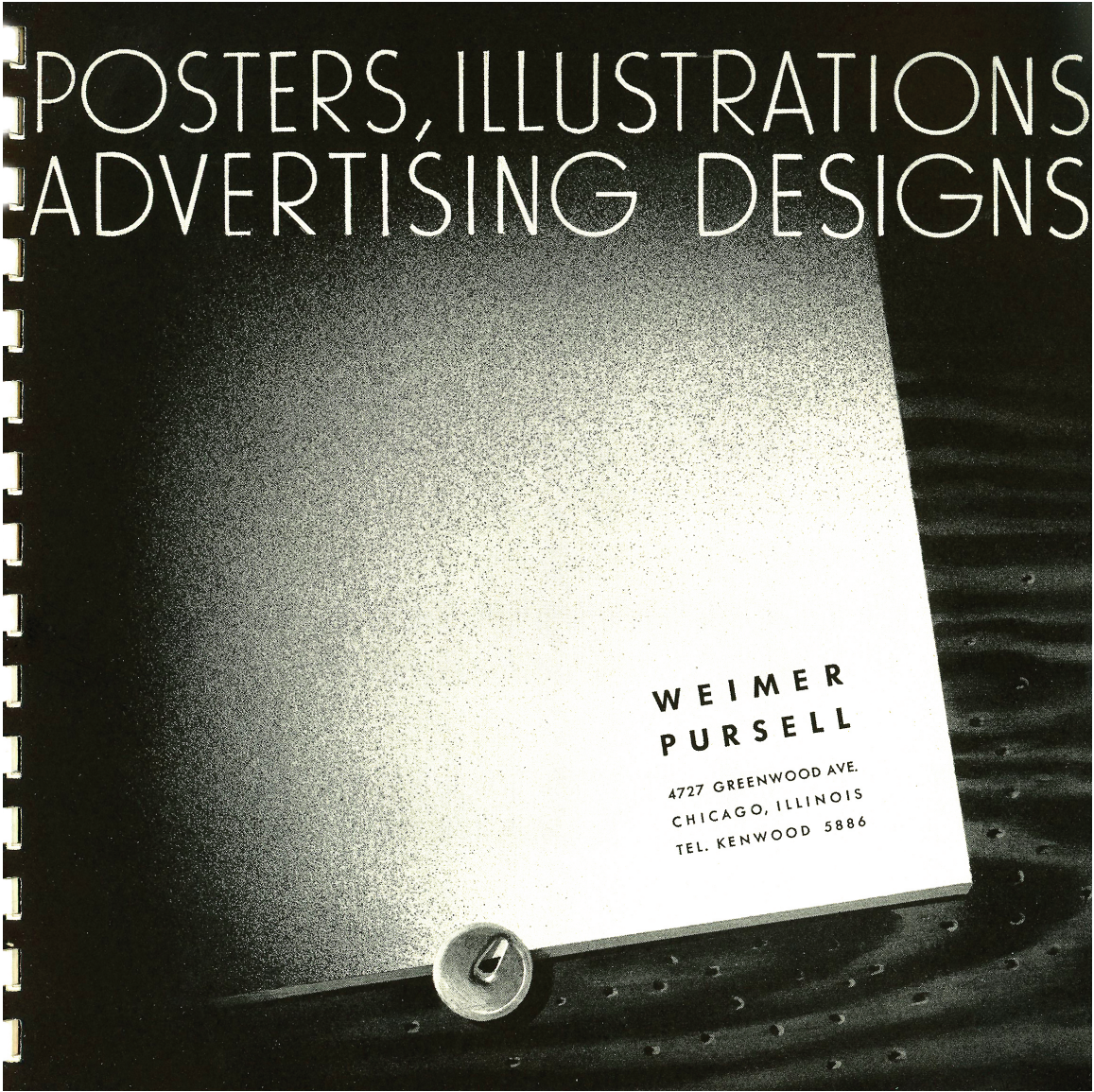
Joseph Feher was very influential in Chicago illustrative design, making beautiful black and white drawings for Collins, Miller and Hutchings, Abbott Laboratories and the Chicago Tribune. His murals and posters for United Airlines lured many travelers to Hawaii.



JOSEPH FEHER 333 NORTH MICHIGAN AVENUE PHONE STATE 3330



The 1940 insert of Willis Jones was somehow considered too controversial and was “yanked from the bindery,” so he quit the 27, but remained friends with many of its members. An avid book collector and expert on the subject of Christmas and Santa Claus, he was also the publisher of a series of One-Leaf-Books which explain American industry to high school and college students.



Weimar Pursell was a poster artist and designer, one of those strongly influenced by the visit to Chicago of European teacher Joseph Binder. After 1940, he was associated with Taylor Poore.



Robert Askren was a freelance package designer and lettering man who moved over into being a designer salesman for Raymond Loewy, Dave Chapman and Sid Dickens. He was back working with Loewy when he was killed in a Midway-to-O'Hare helicopter crash.

Though a complete designer of printed material, Edward Boehmer is perhaps best known as a pioneer in the art of paper sculpture and has recently created two unique children's books utilizing that technique. For years he maintained an office at the top of the 333 North Michigan building, later he freelanced from his home studio in Park Ridge, Illinois.



Jay Conley Member 1939 > 1940

Jay Conley designed gourmet food packages and did illustrations and portraits from the third floor studio of his Milwaukee residence. A past president of the Milwaukee Art Directors Club and chosen Art Director of the Year in 1955, winner of over 90 national and regional awards.



DeForest Sackett Member 1939 > 1956

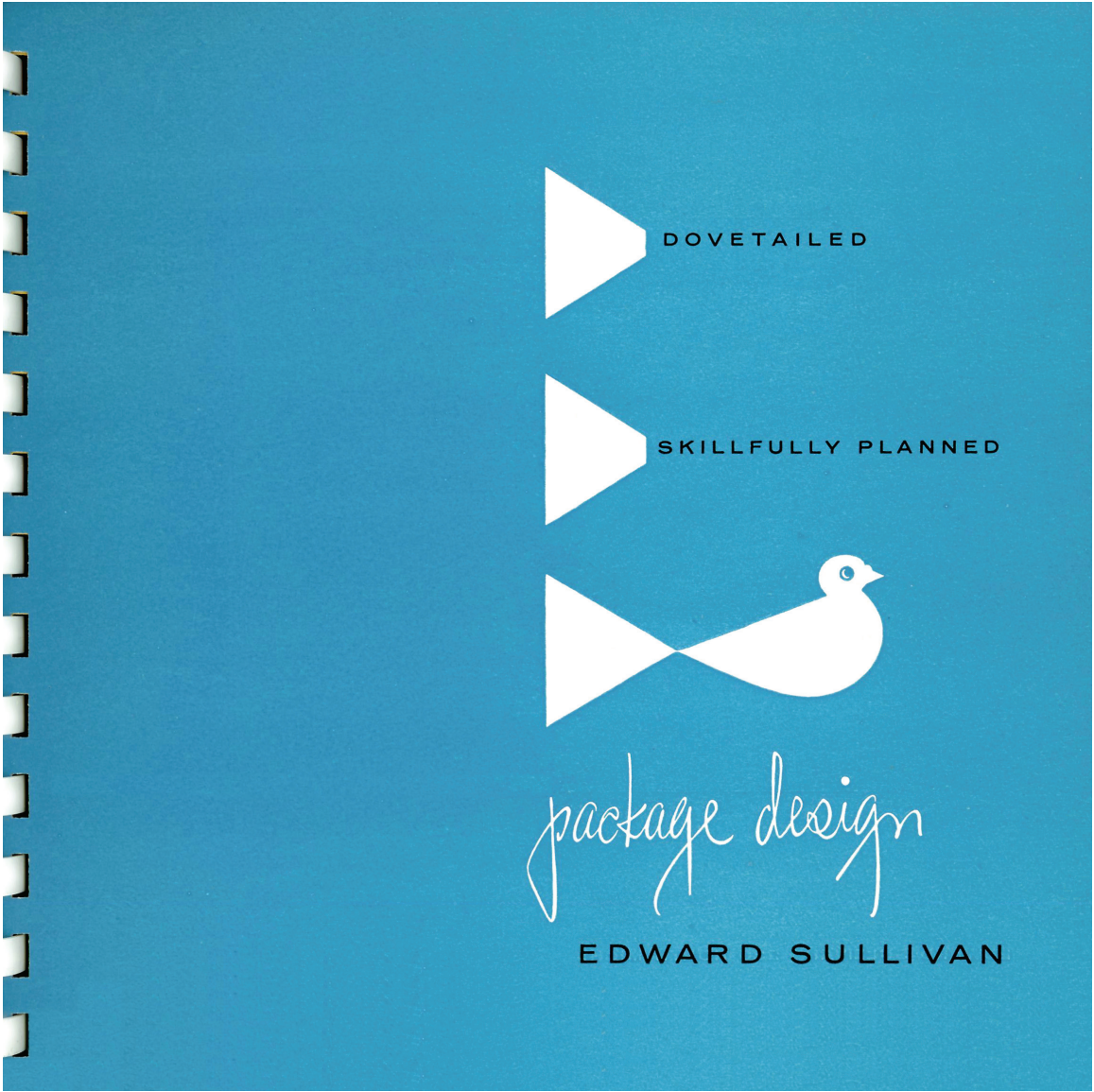


DeForest Sackett was art director of Walgreen Drug Stores, helping to revolutionize the appearance of products and the methods of merchandising them. In 1939 he started his own business and contributed to the volume of award winning pieces that brought recognition to Chicago as a leader of the design movement prior to World War II. In later years he authored a monograph on theories of color organization and harmony.

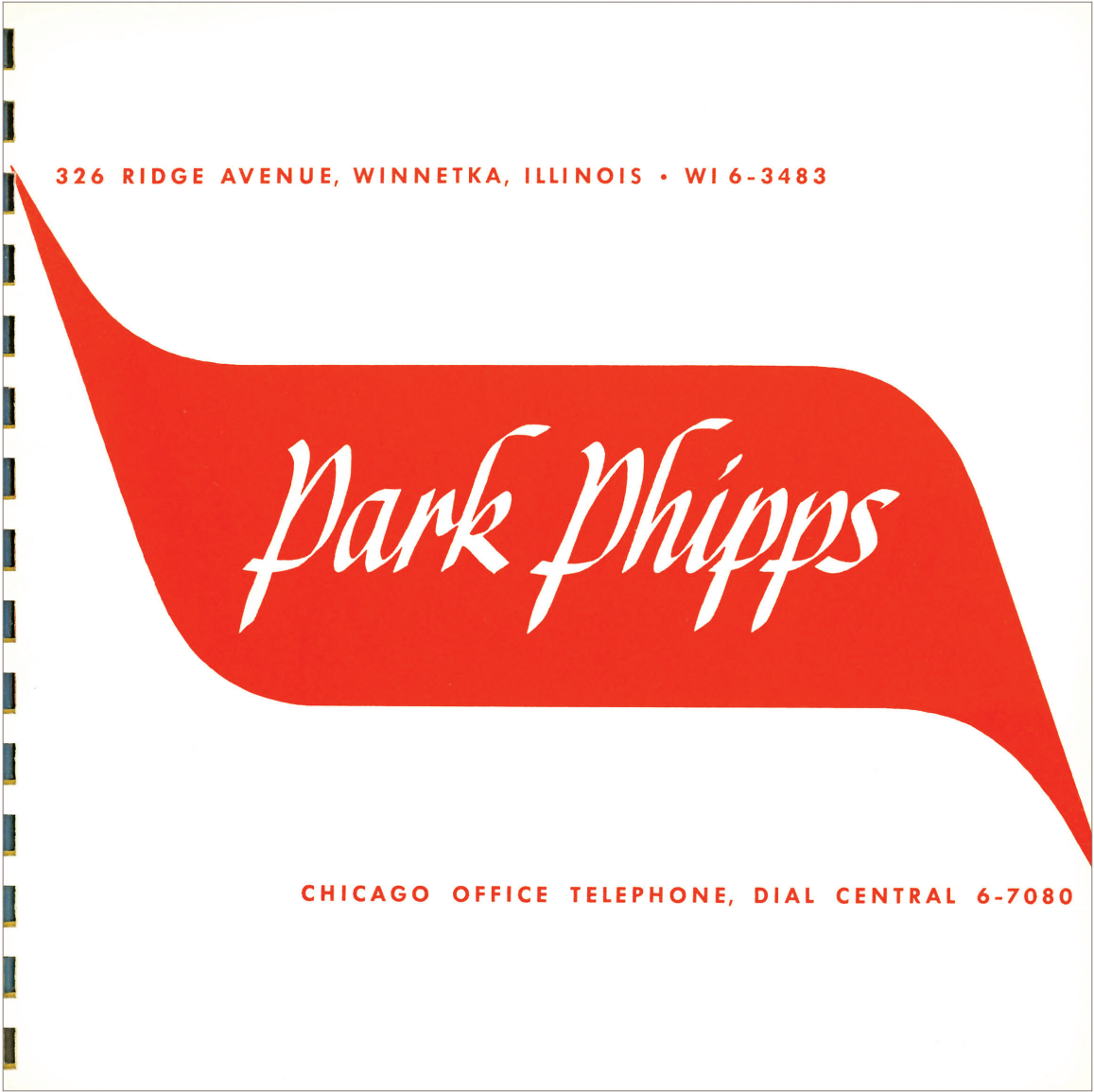
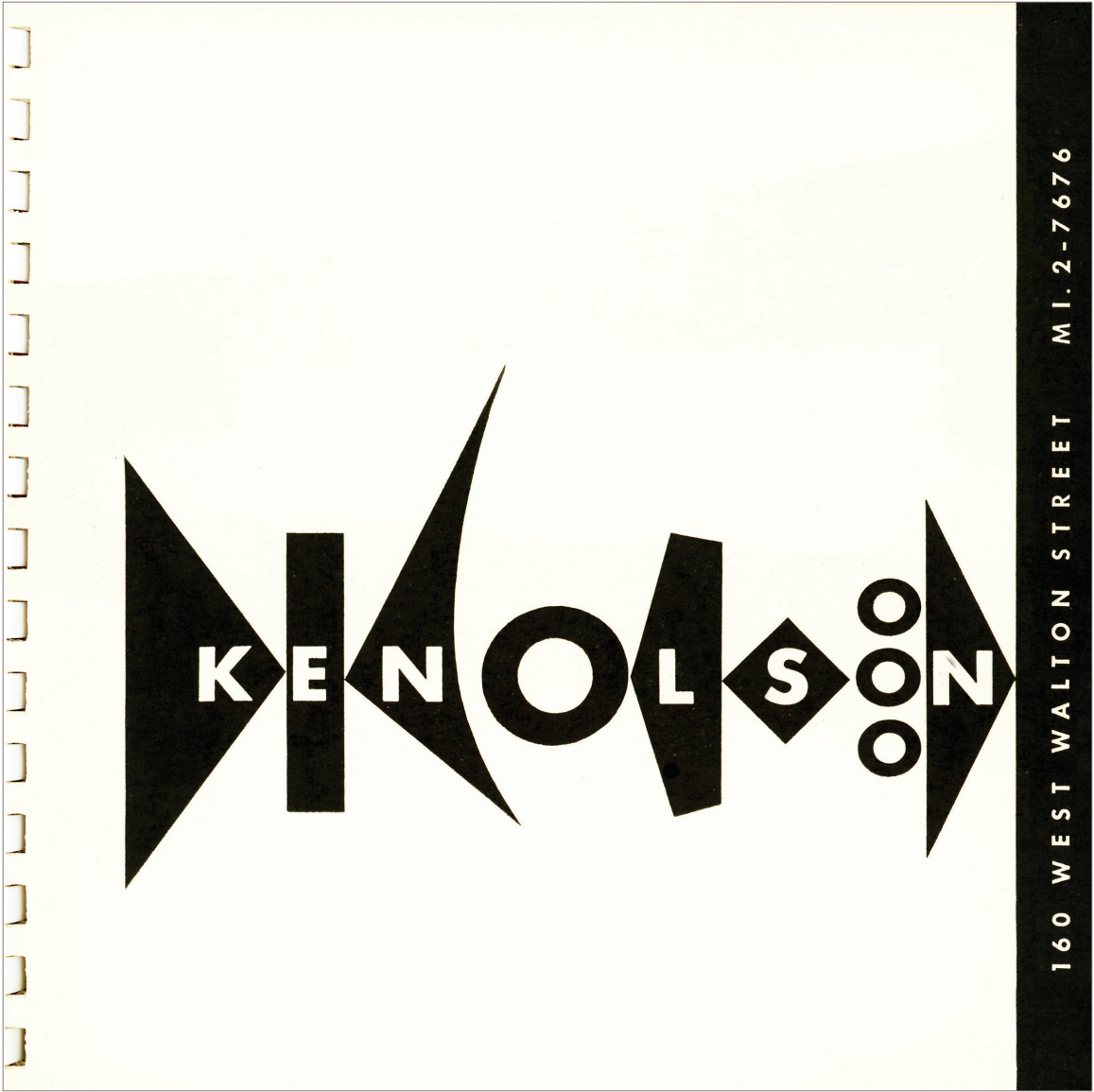


Dave Chapman liked to think back to the time he was invited out of the 27 Designers because he had built an organization of such scale that a great deal of work went out the door without his personal imprimatur. Now he is back working pretty much as an individual and liking it better; spends weekends and holidays watercoloring with Earl Gross, Dave Lockwood, Cal Dunn and others.

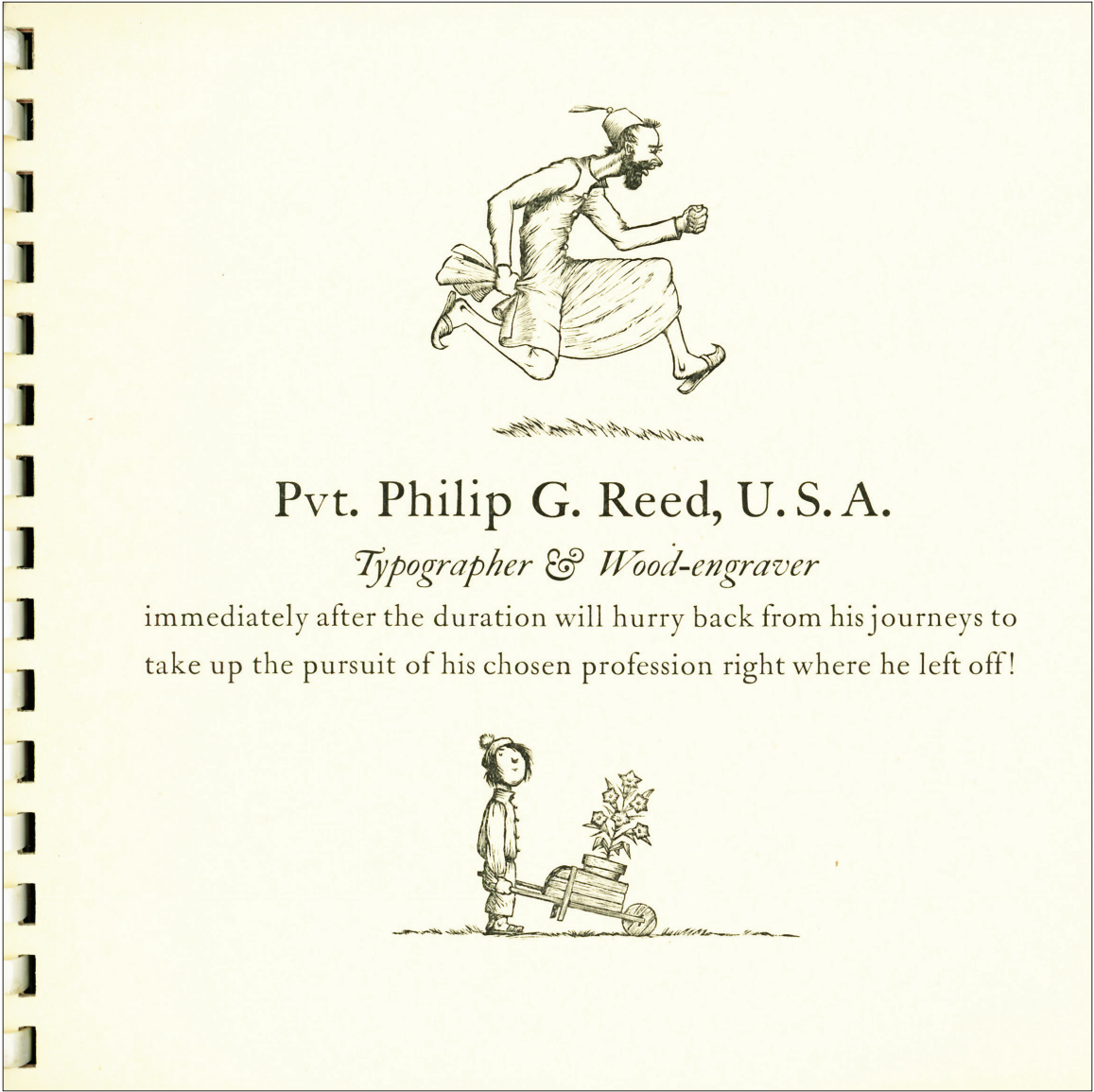
Edward Sullivan was a graduate of the American Academy of Art who became one of Chicago's most successful package designers for Dana, Taboo and Lucien Lelong, later for Abbott Laboratories, Swift and Company and Wilson Jones. A resident of Barrington, he enjoyed puttering about the house, was a collector of antique candy jars and liquor bottles.



Ken Olson's career began at the 1933 Chicago World's Fair and continued as inventor, designer, engineer and artist, producing three-dimensional exhibits for show rooms, offices and the Museum of Science and Industry. He was also an active watercolor painter.

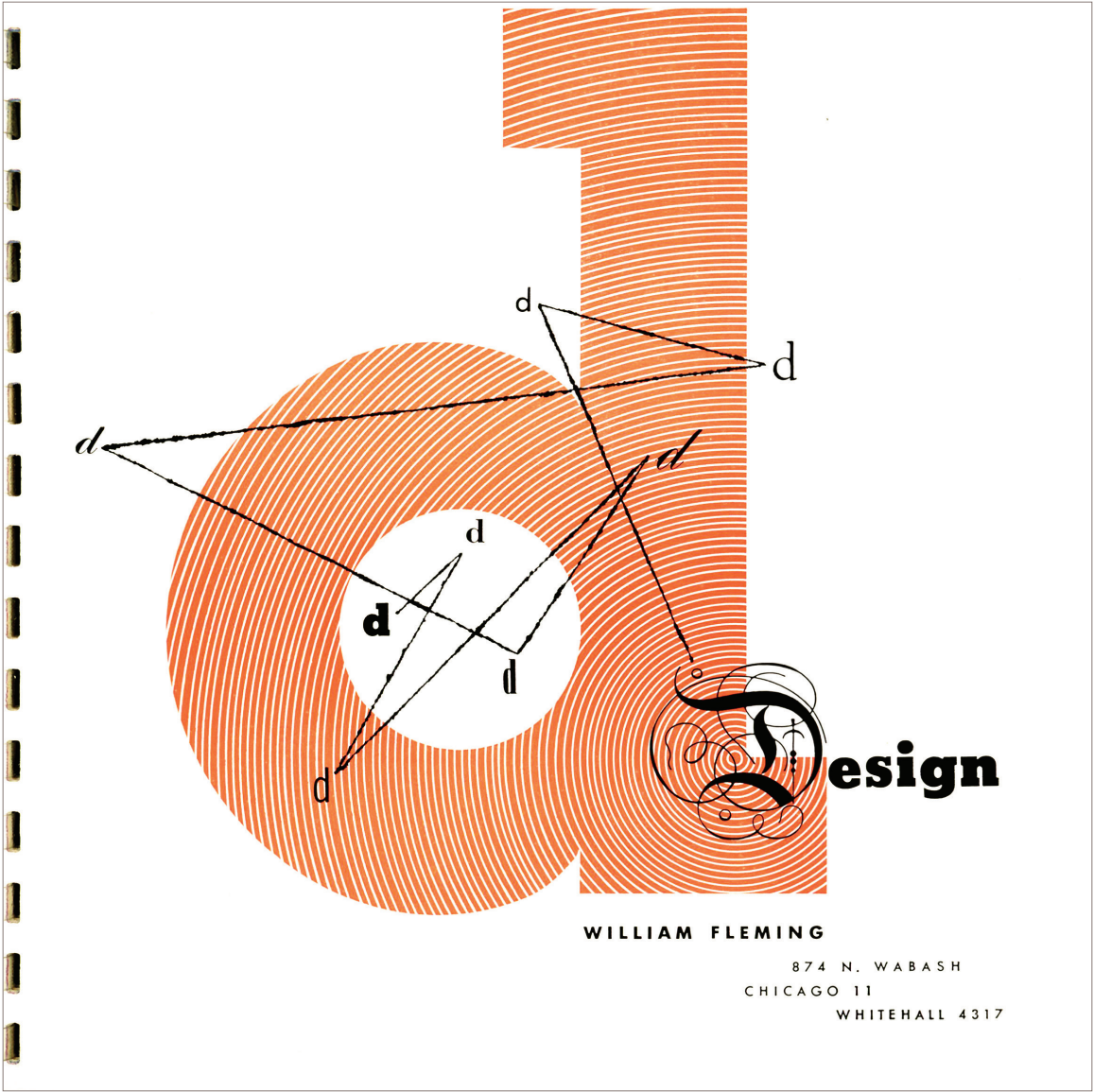


Park Phipps was for many years associated with Ernst Detterer in the Department of Printing Arts at the Art Institute of Chicago. He designed announcements and booklets for the Art Institute, Ravinia and for companies in the Chicago area.



Phillip Reed combined his own color woodcuts and typesetting, printing his 27 inserts at his shop on Superior Street. His work has been shown internationally, and he operated The Printing Office of Phillip Reed in Benton Harbor, Michigan.

William Fleming was a very precise designer. He could work in pastels all day long, roll down his sleeves and walk away from his studio at 520 North Michigan without even washing his hands. For many years he shared a studio with George McVicker.

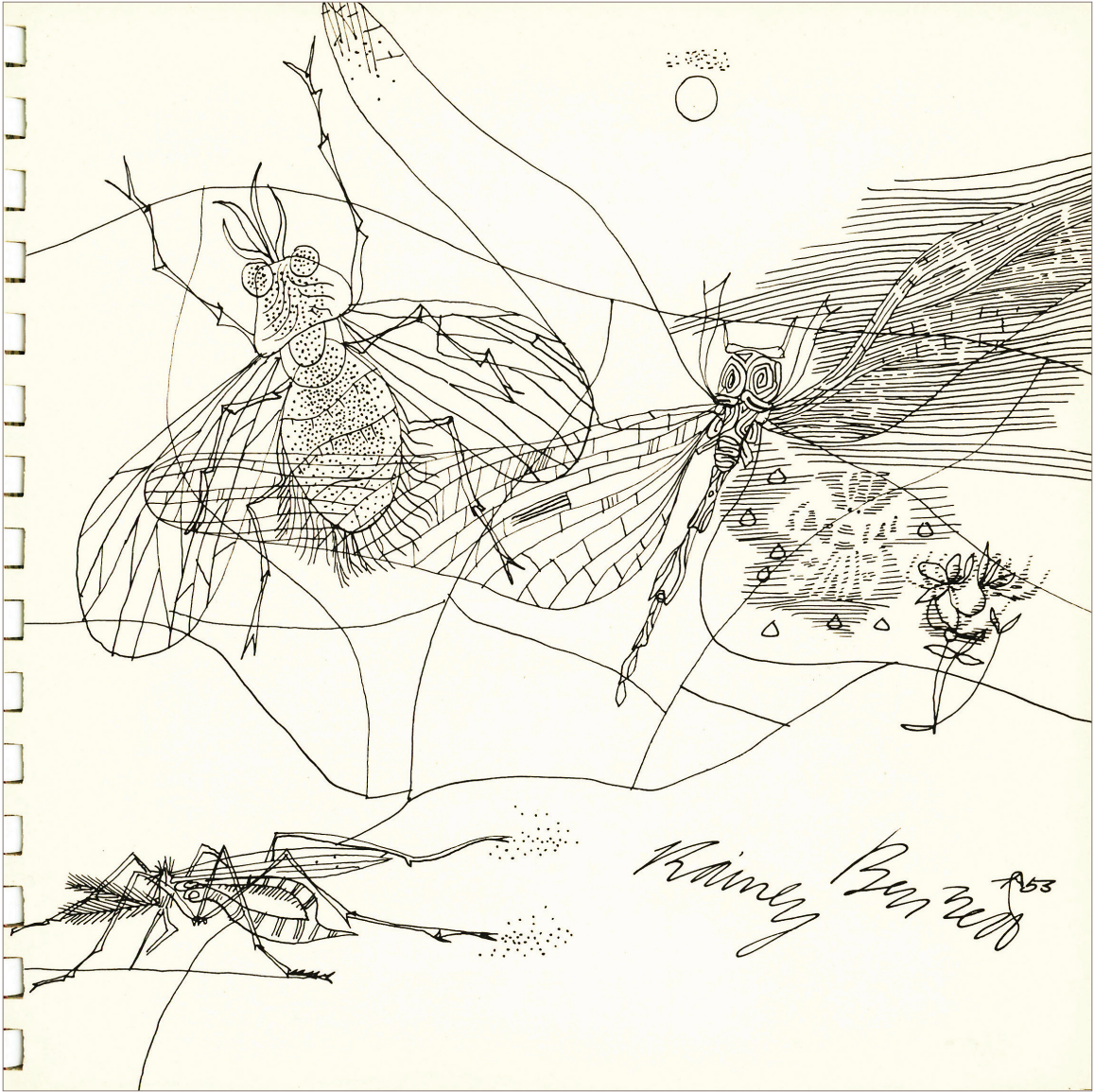


Everett McNear Member 1945 > 1977

During Everett McNear's long career as a designer-illustrator he served a extensive list of Chicago's most impressive corporations and institutions. He was the consulting designer for The Art Institute of Chicago on publications, exhibition catalogs and signage. For the Snite Museum of Art at the University of Notre Dame he contributed the overall design and installation of the permanent collection. At the San Francisco Museum of Fine Arts, The Walker Art Center, Minneapolis, Crocker Art Gallery, Sacramento he had solo exhibitions of his own work as well as being collected my many of those same institutions.



Rainey Bennett Member 1947 > 1956



Rainey Bennett's loose yet detailed fantasies in line, wash and watercolor are useful to many Chicago area clients, particularly Scott Foresman and Company and Marshall Field and Company, and across the nation to such as Fortune.



Vale Faro graduated of Armour Institute of Technology when it was within the Art Institute. Brought to his partnership at Schmidt, Garden and Erikson an artist's feeling for architecture. A graphic artist and color lithographer, he was also a member of the Cliff Dwellers, lunched most every day with John Averill and DeForest Sackett.

Cliff Eitel was a printmaker and muralist with studios in Northbrook, Illinois. Born in Idaho, trained by his artist father, he came to Chicago as a student and later art director for Swan Studios. He designed ads and booklets for Abbott Laboratories for over 20 years and exhibiting in invitational and juried fine arts shows. He demonstrated printmaking and other art forms in Northbrook high schools and was design director and president of the Northbrook Art League.



MANUSCRIPT BOOKS ^ DEDICATIONS ^ NOTICES
PRESENTATIONS ^ INITIAL LETTERS ^ CERTIFICATES
PROGRAMS ^ RAISED GOLD AND ILLUMINATION
SPECIAL DOCUMENTS ^ IMPORTANT TITLES AND
COLOPHONS ^ BROADSIDES ^ WALL INSCRIPTIONS
MAPS AND PLANS ^ MONOGRAMS AND DEVICES
BOOKPLATES ^ STATIONERY

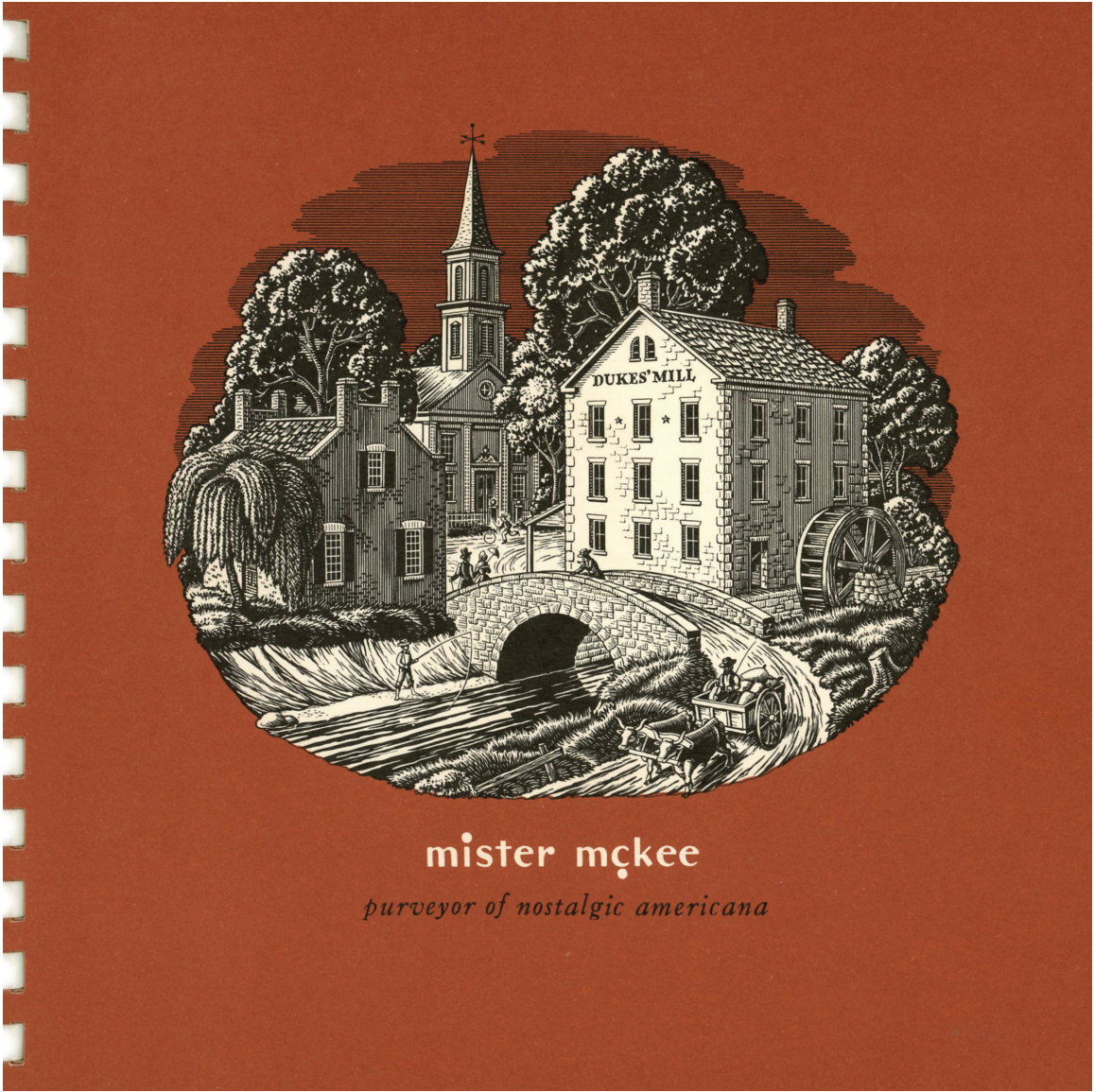
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*Egyptian symbol for the word scribe

James Hayes practiced lettering design and calligraphy in the Chicago area for 40 years. Internationally known through the publication of his work in England, Germany and Sweden, he continued freelancing for several of his old clients, which included R. R. Donnelley, the Chicago Board of Trade and Sears Roebuck.

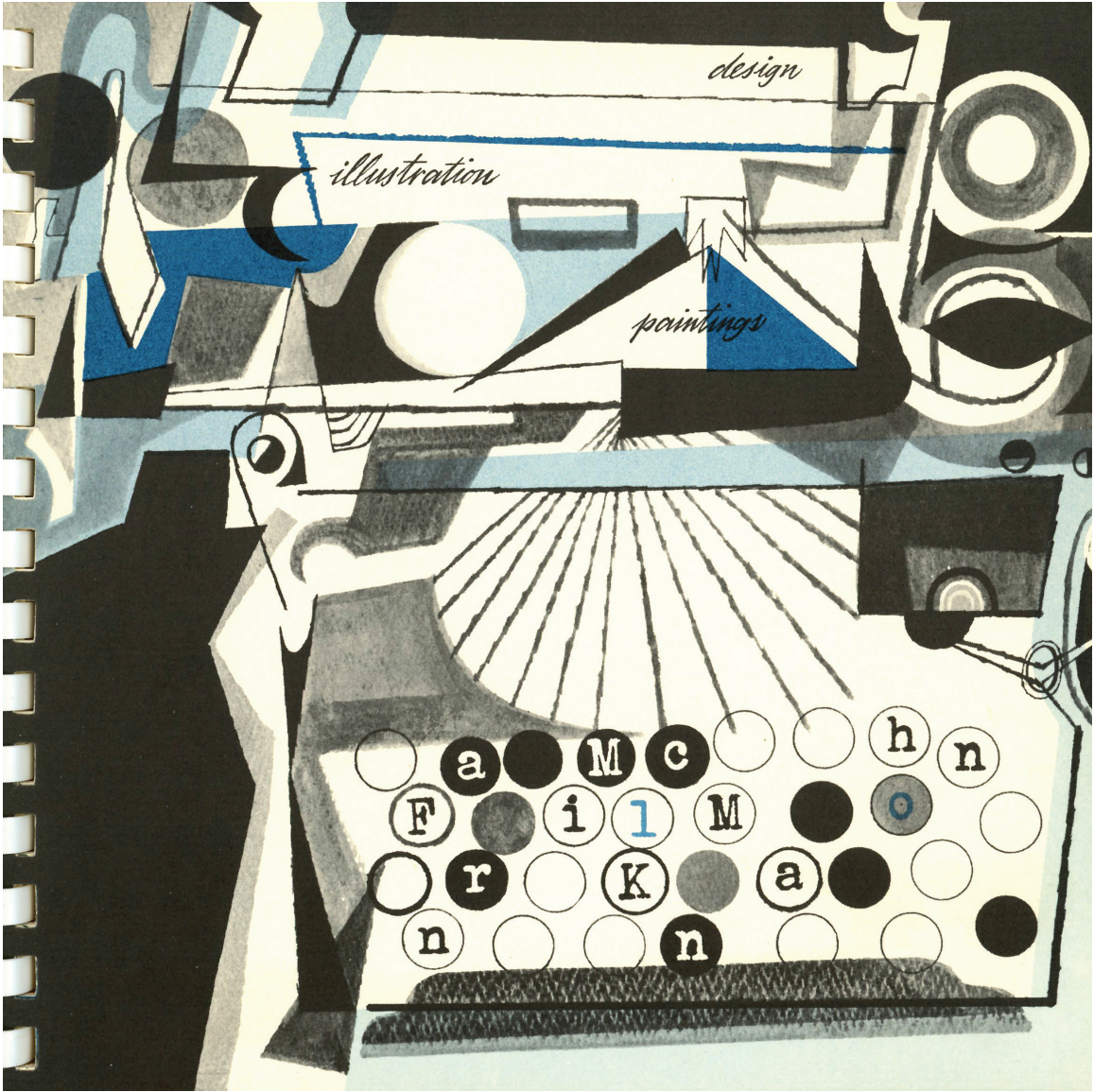
Morton Goldsholl headed up Goldsholl Associates. He studied at the Art Institute of Chicago and the School of Design under Moholy-Nagy. Goldsholl was recognized as *Art Director of the Year* by both the Art Directors Club of Chicago and the National Society of Art Directors. He received the *Walter Paepcke Design Award* citing "the role of the designer as an important force in American business," The Artists Guild of Chicago presented Goldsholl with their *Best of Show* award for Experimental Photography and the Package Designers Council named him *Packaging Designer of the Year*.

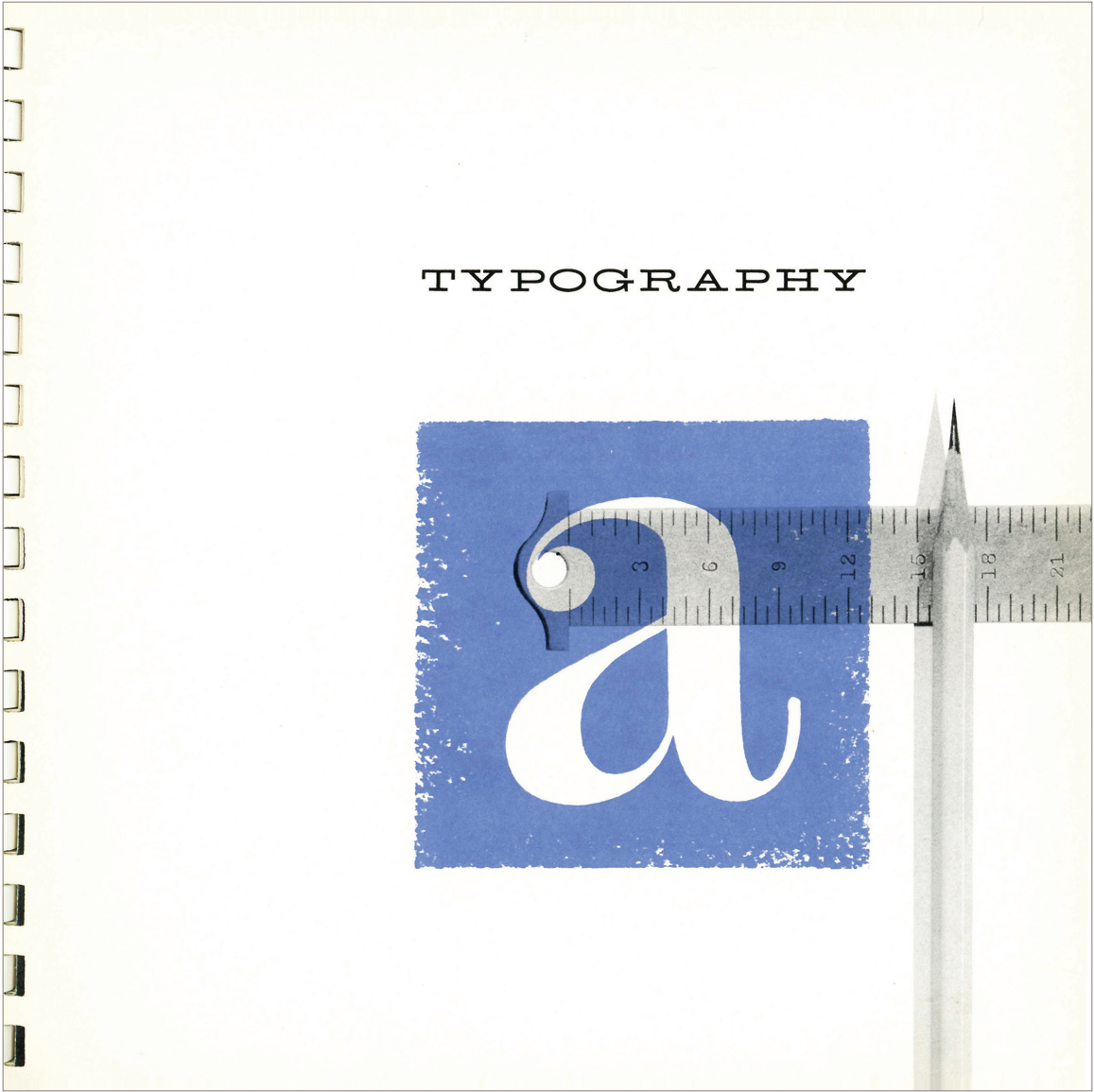
MORTON GOLDSHOLL DESIGNER 8 EAST HURON STREET • CHICAGO 11 • DE 7-1828



McKee “conscientiously cultivated congenial customers” with well-researched drawings and woodcuts highlighting nostalgic Americana.

“Today...Franklin McMahon, like his predecessors, portrays people and events of our times, but with the broadened horizons of a twentieth century person his scope takes in the entire world,” wrote Steven Jones. In his work he has given extensive coverage to American politics, the space program, sports, and industry. His television documentaries have been awarded three Emmy’s and a Peabody. He is an honorary member of the Artists Guild of Chicago and the Society of Typographic Arts, was named Artist of the Year by the Artists Guild of New York and has received honorary degrees from Lake Forest College and Loyola University of Chicago.

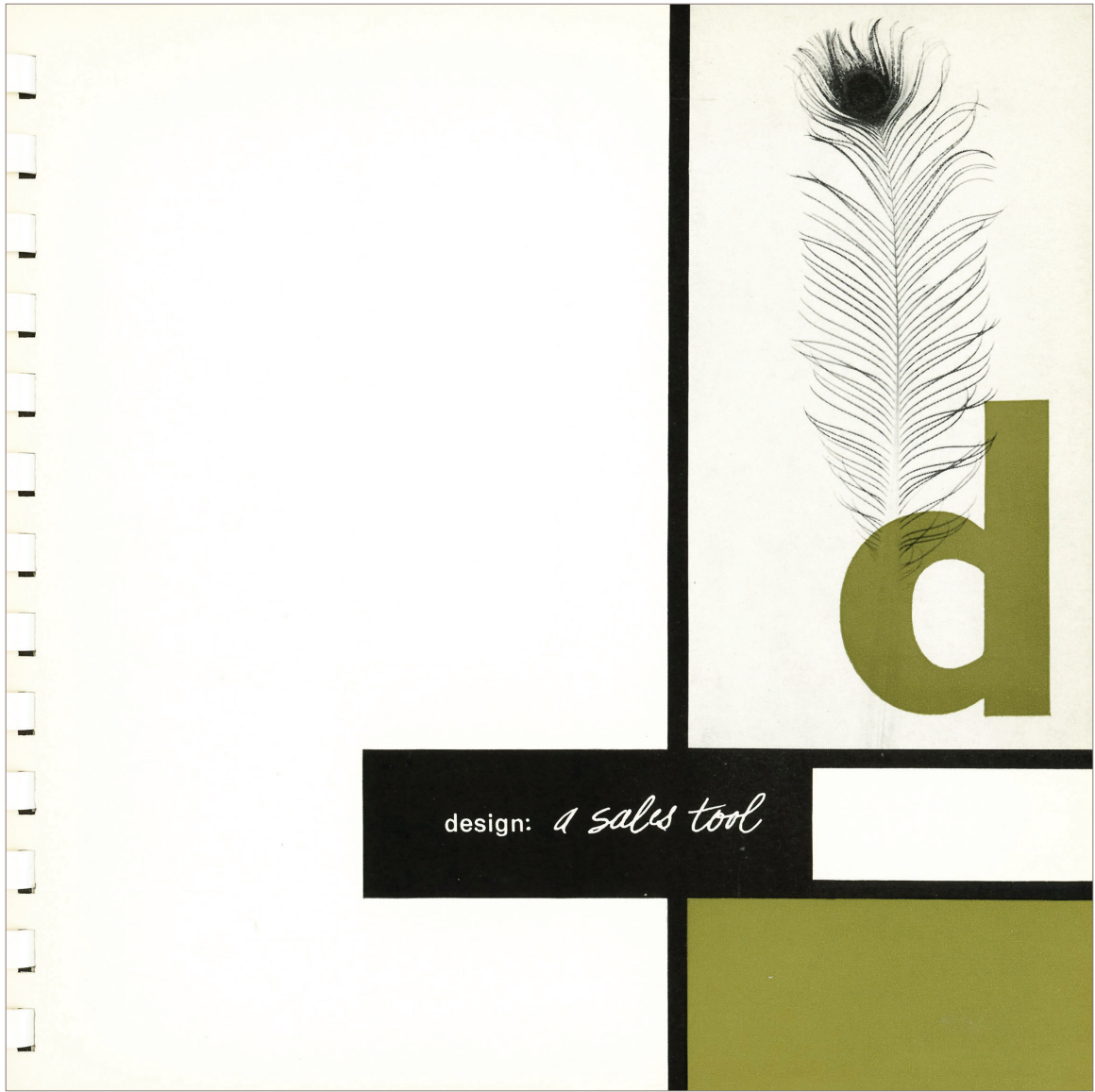




Carl Anderson’s studio is in the Wrigley Building Tower, where he concerned himself with typography, publication design, packaging and most other forms of graphic communication.

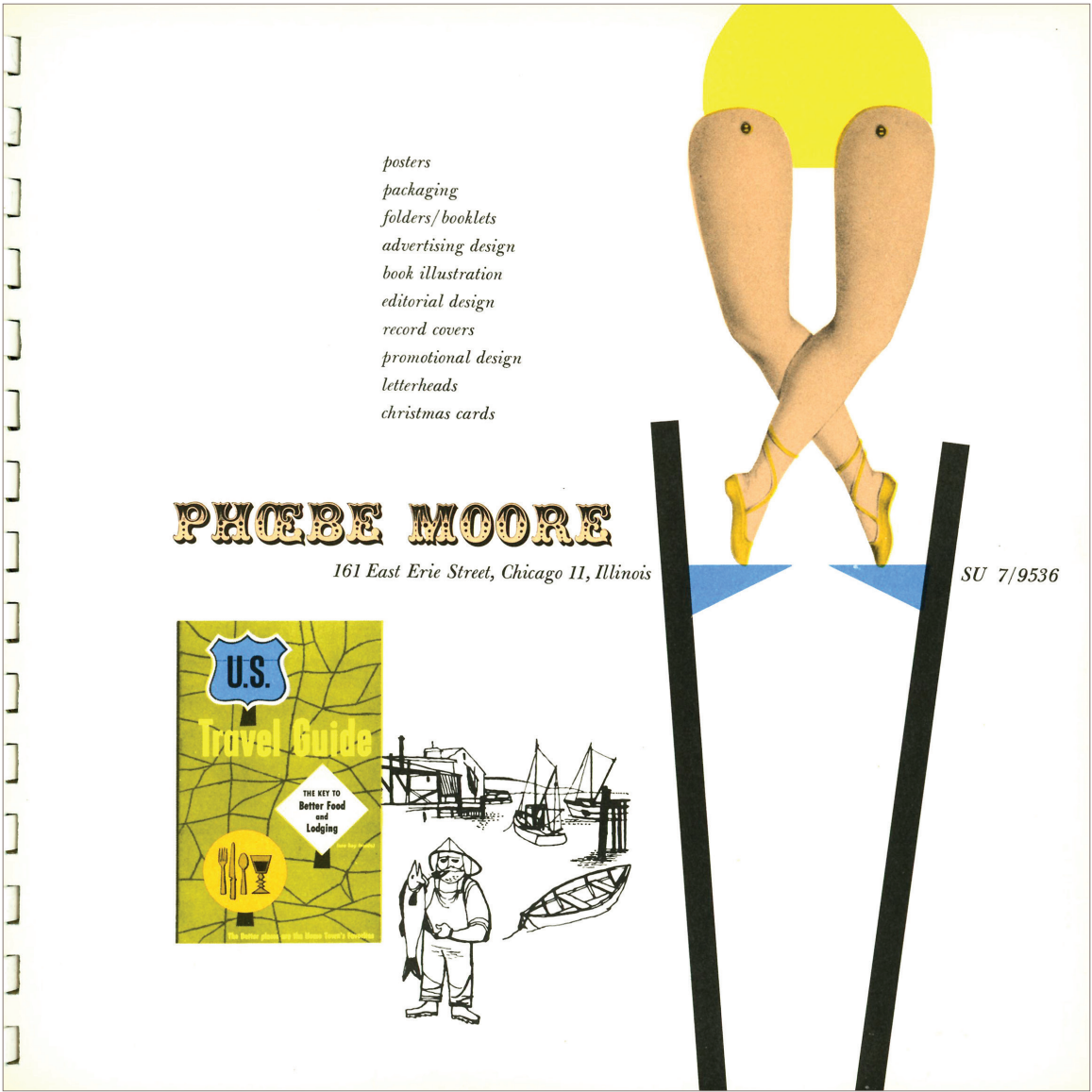
Charles Bracken left a Seattle fine arts career for one in “commercial” art; his friends were unanimous in forecasting his return in not over six months. That was in 1933, the beginning of an apprenticeship with Evans and Stultz, and an association with Chicago design that’s lasted for 42 years. Now he is returning to fine arts just a bit later than his Seattle pals predicted.

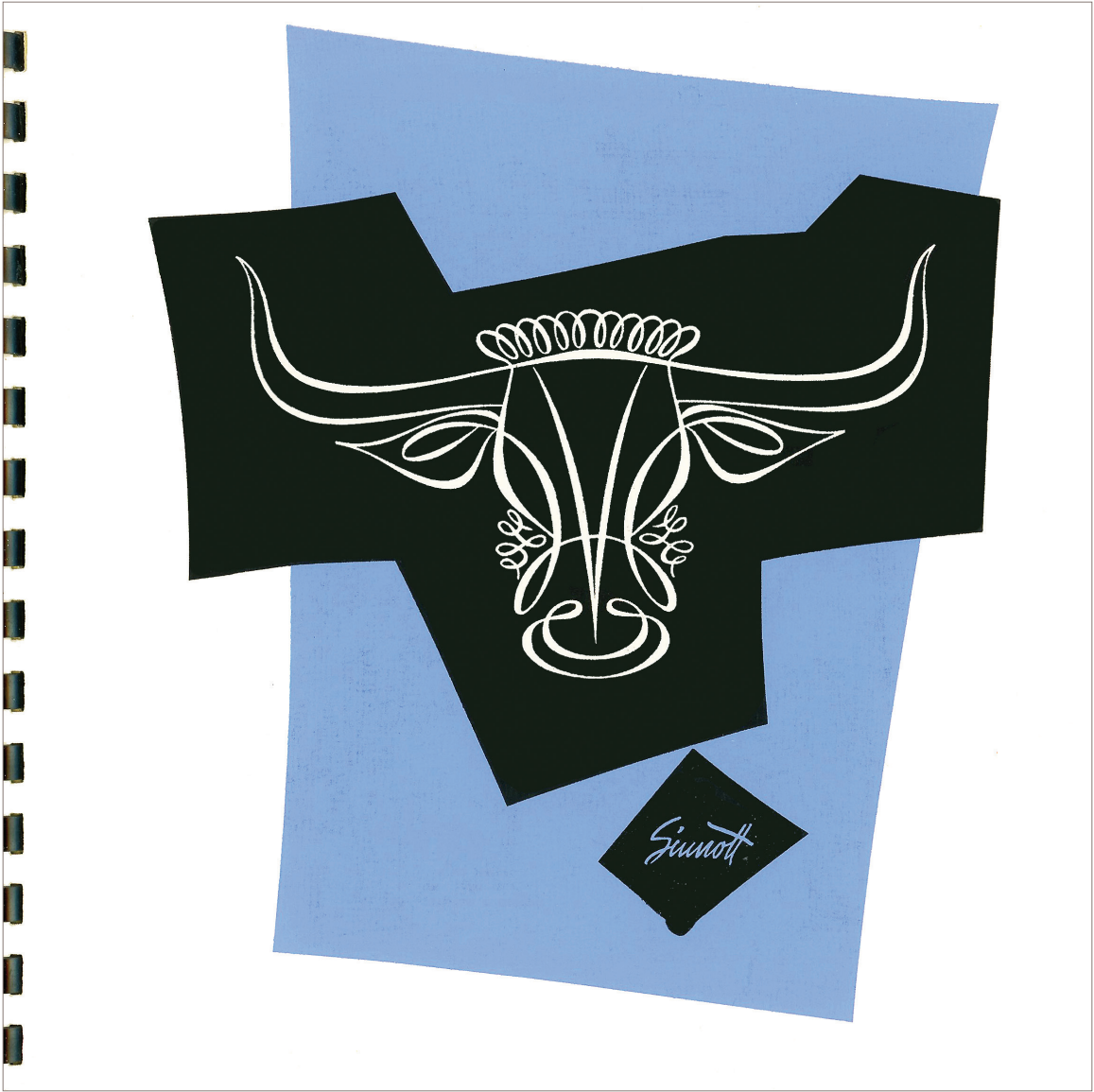




Joseph LaViolette was best known for his designs for the Palmer House and other Hilton hotels, author of an art book that is into its third printing. In later years he specialized in design for the educational field.

Phoebe Moore was born in Janesville, Wisconsin, yet lived in Chicago from the age of two. She attended the Harrison Institute of Commercial Art and the Institute of Design. Moore worked with various studios and for Esquire and Coronet magazines and has been a freelancer since the early fifties, specializing in illustrations and paintings. Her work has been extensively exhibited in New York and Chicago where she has won the Artists Guild of Chicago's *Gold Brush Award* in both commercial and fine art exhibitions.





Robert Sinnott was an exceptional design-illustrator. He eventually moved his studio to Barrington, Illinois and opened an art school there as well.



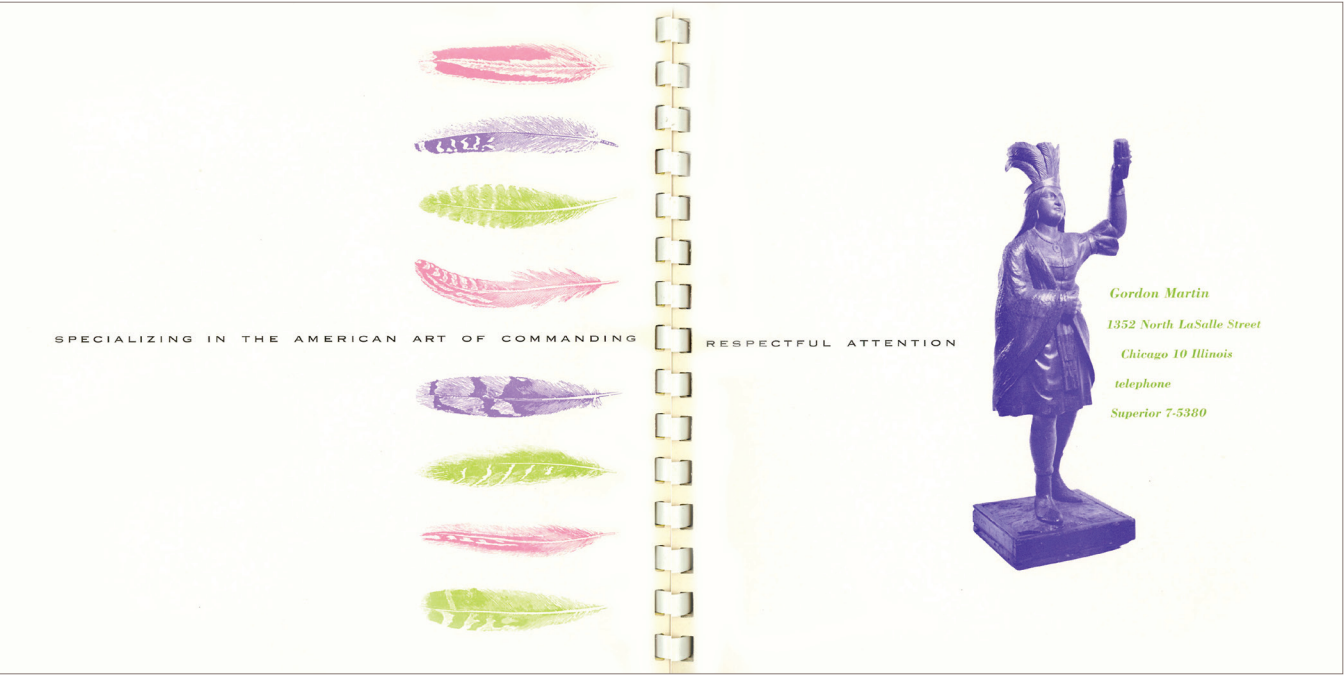
John Temple was a freelanced design and art direction in Chicago for 20 years. Later he became an art director and than an officer of Tuesday Publications, Inc.



Gene Douglas worked for Warren Weatherall, shared studio space with Phoebe Moore, was associated with Stephens, Biondi, DeCicco; later worked as a package designer for Continental Can.

Joseph Pearson, a designer-illustrator, was a 27 member until 1966 when he joined Thomas A. Schultz Company as graphic art director. He lived in Glenview, Illinois, where he also restores antique cycle-cars.





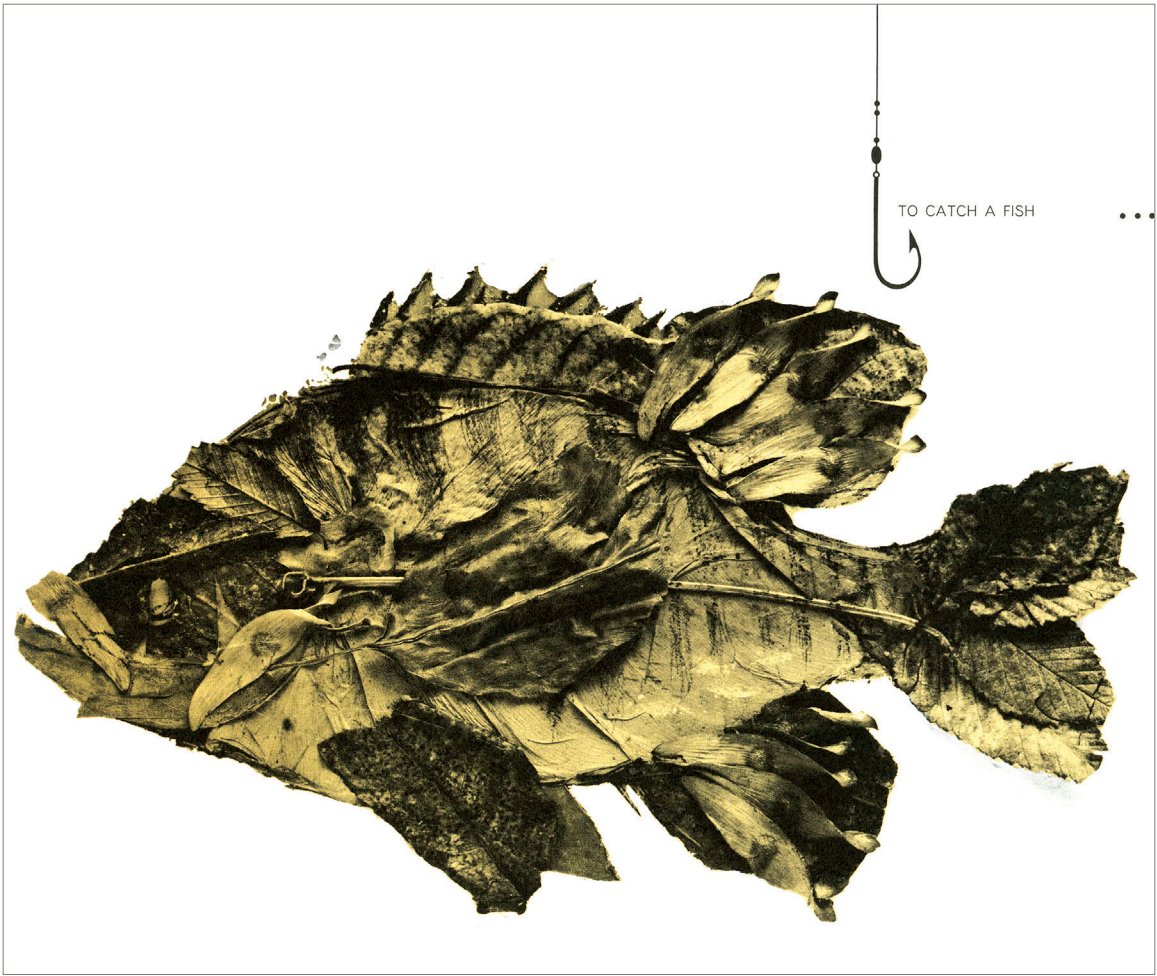
Gordon Martin and his wife, Jessie, were for many years, proprietors of The Type Shop, carefully hand setting headlines for himself and most of the other designers around town. A graduate of the Art Institute, Gordon went on to become head of the Visual Design Department at the Institute of Design and to see his book, The Playbill, published by IIT.

Bruce Beck's career began with a college degree in English; found design and designing after seeing an early volume of the 27 Chicago Designers and a post-graduate degree from the Institute of Design. Always a Chicago designer he established his own office in 1954. Beck taught at a number of universities and was an active member of many professional groups. He shared his last design office space, in Evanston, with the Turtle Press, a fine hand printing operation where he was the sole proprietor.





Fred Steffen is best known as a pictorial biographer, making beautifully composed montages on the lives of famous men and women. His work for Colliers, Kiwanis Magazine, Tuesday and Encyclopedia Britannica are particularly notable.



Franz Altschuler's early schooling was in Germany, followed by the High School of Music and Arts and Cooper Union in New York City, finishing at the Institute of Design in Chicago, under Moholy-Nagy and Chermayeff. His early design career was in New York City. In Chicago he did design work for small and large art studios and design groups. After thirty-one years working for others he opened his own office. Projects included design and illustration across all media addressing every discipline including a teaching at the Institute of Design, School of the Art Institute of Chicago, and other prestigious institutions.



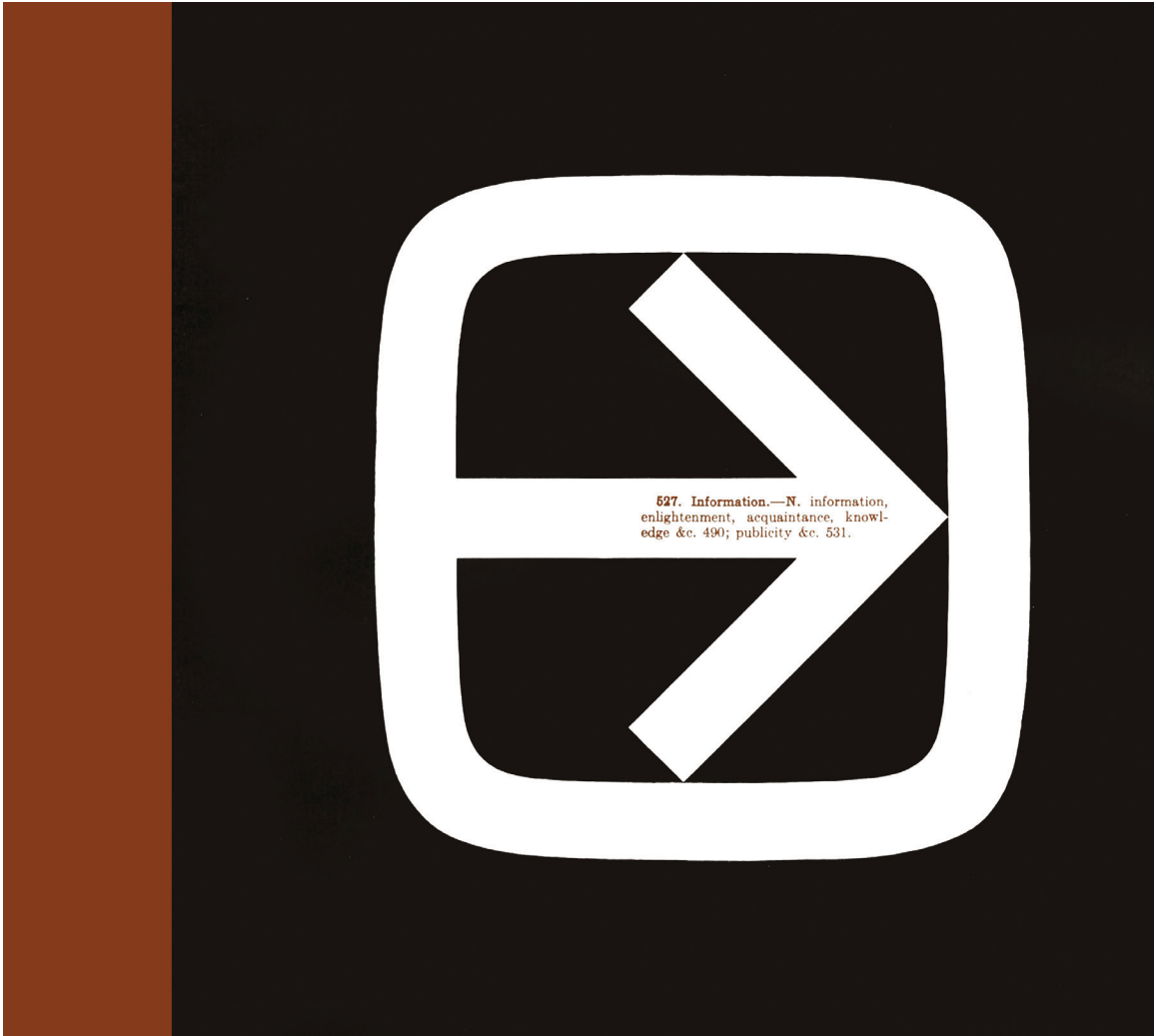
Larry Klein was versatile and chameleonic. He came to Chicago as a cartoonist and became a designer who conveyed logical ideas with great taste and a sense of humor. In his later years Klein worked largely in architectural signage.



Elsa Kula left Chicago and the 27 to join the staff in design at Southern Illinois University at Carbondale. With her husband, Davis Pratt, she was attached to the group surrounding R. Buckminster Fuller and established the Design Development Program of Thailand. After six years in Bangkok, she returned to Southern Illinois.

Lindell Mabrey Member 1957 >1979

Lindell Mabrey's degree in painting at the University of Illinois led to a career in the graphic arts, beginning with advertising layout, followed by the designing of fund-raising material, editorial design, annual reports, management communications and corporate identity. His later work emphasizes the preparation of signage studies and the development of complete signage programs for projects throughout the country. Included are hospitals, multiple use office and professional buildings, resorts, shopping centers, manufacturing and convention facilities, garages and real estate developments. His work has been exhibited and published by professional associations and trade journals through the United States and Internationally.



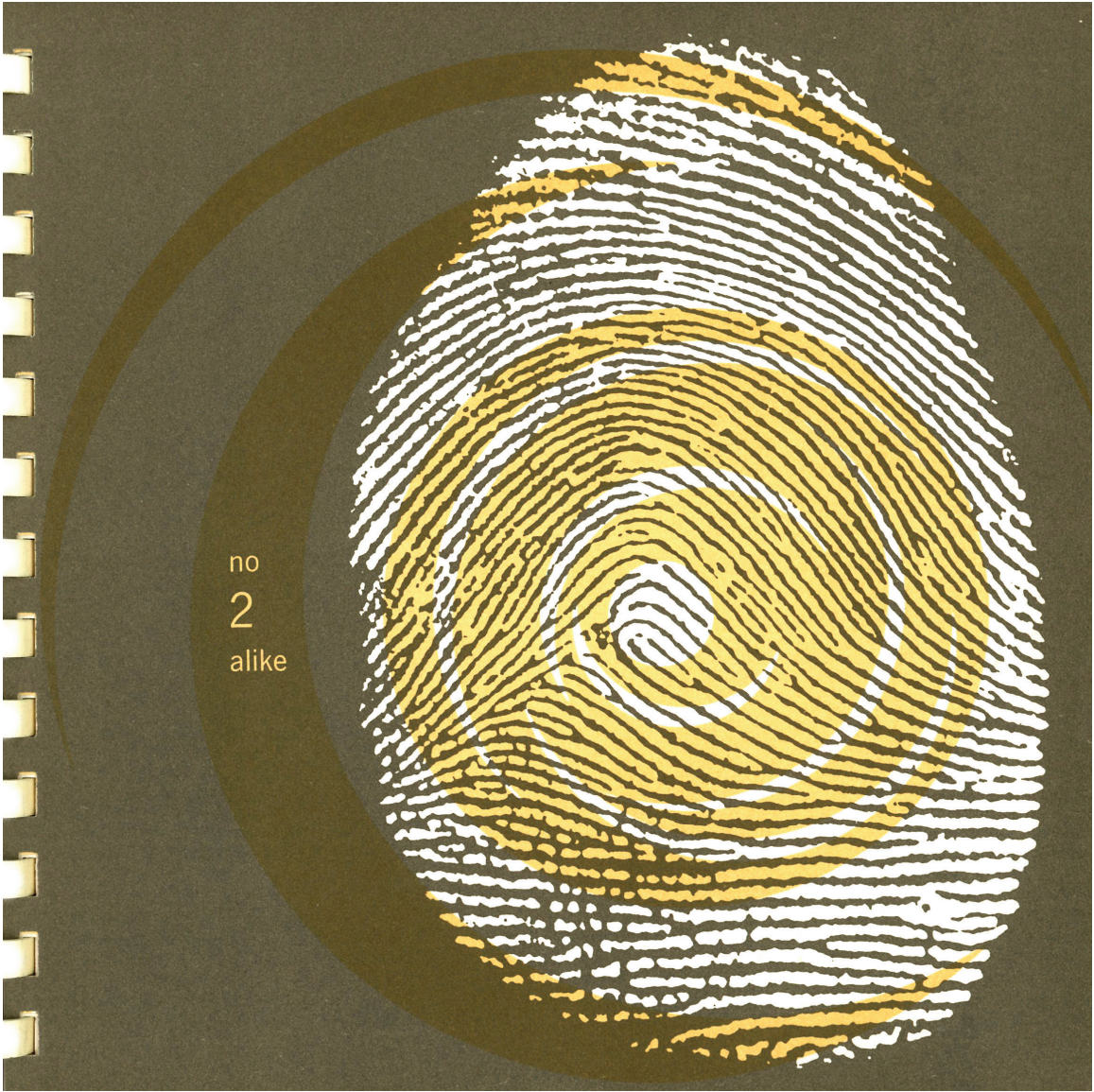
Norman Perman Member 1957 >1987



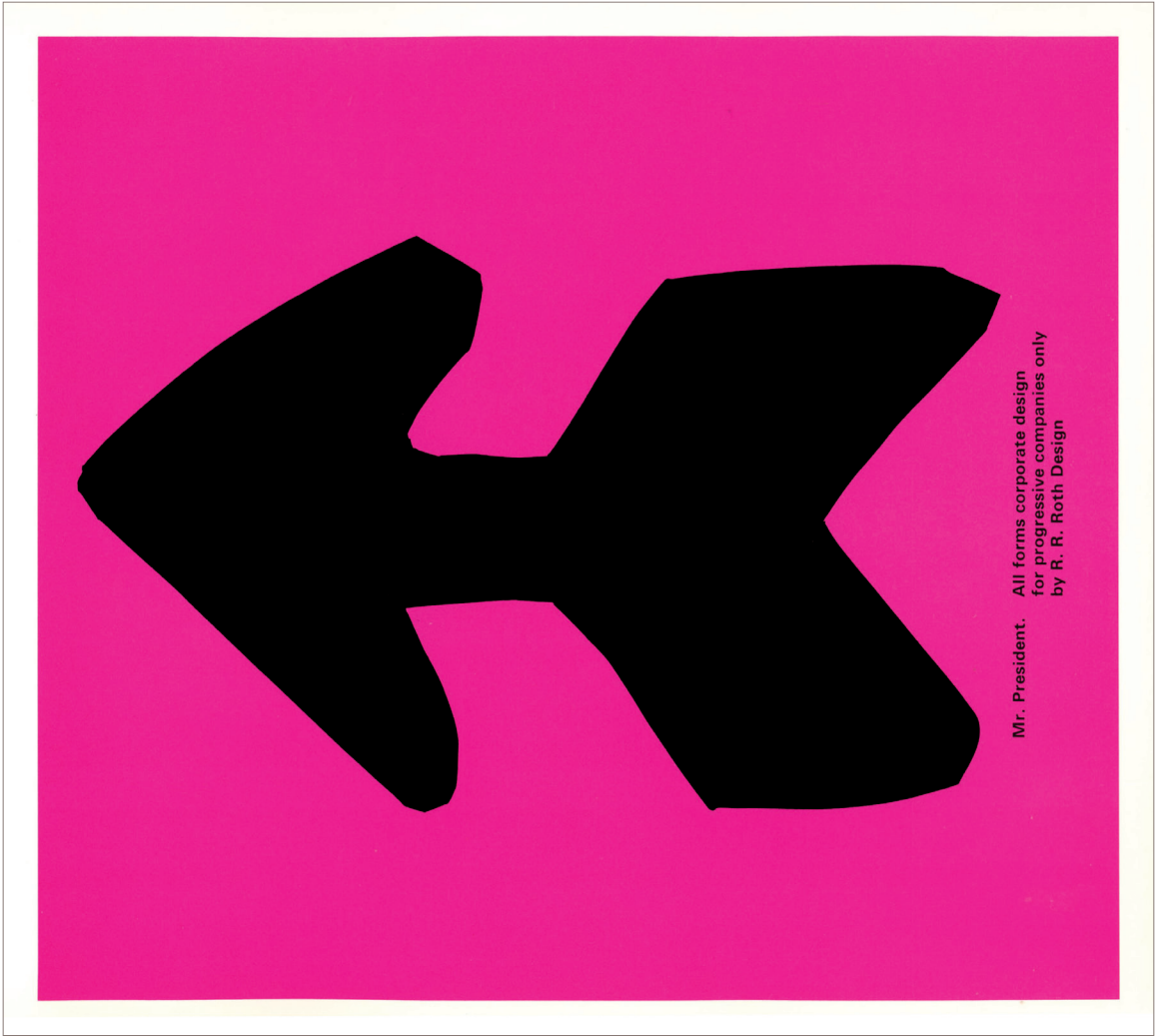
Norman Perman from the very beginning of his career he elected to maintain a small office, pursuing his goal of personal involvement in all creative aspects of his client's projects. Major projects have included several textbook programs, a museum of health care, and consultation and installation of a major corporate art collection. Over the years, Perman has received awards from AIGA, STA, Financial World, and Art Director's Clubs of Chicago and New York, as well as frequent representation in major design journals and books. He has been a guest lecturer at the University of Illinois at Chicago, and currently serves on the Board of Directors and Exhibition Committee of the Arts Club of Chicago.

Herb Pinzke Member **1957** >1982

Herbert Pinzke had a long career in design. After the Air Force he entered the Institute of Design and studied under Moholy-Nagy. This along with his early work led to a position as assistant director of the Design Laboratory with Albert Kner at Container Corporation of America. Pinzke accepted an assignment to design and art direct an encyclopedia, *Our Wonderful World* for Sears Roebuck. After four years and 18 volumes later he opened Herbert Pinzke Design. His professionalism and design leadership lead him to be one of the founders of the International Design Conference in Aspen, its president and an advisory board member for years.

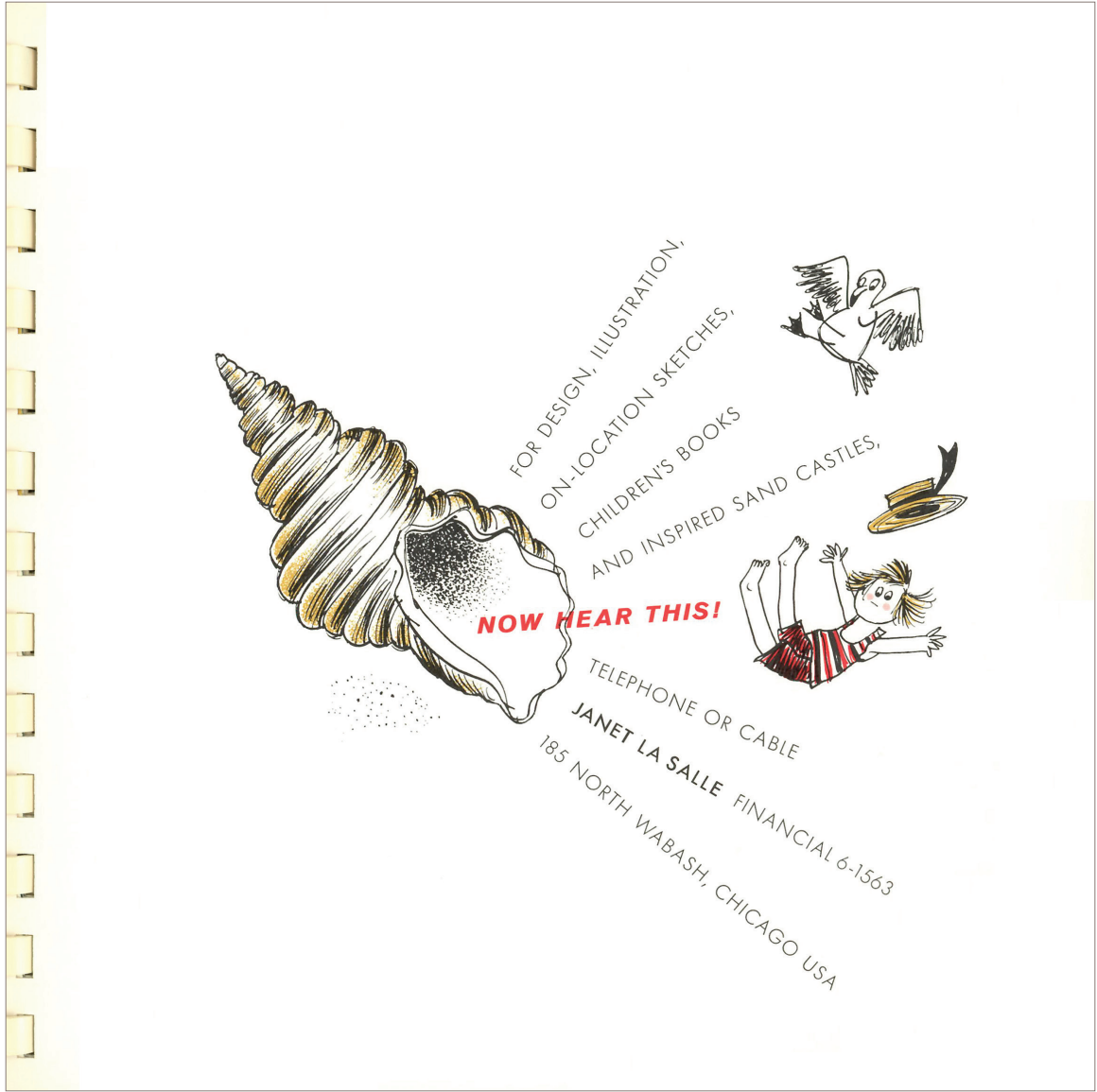


Randall Roth Member **1959** >1987

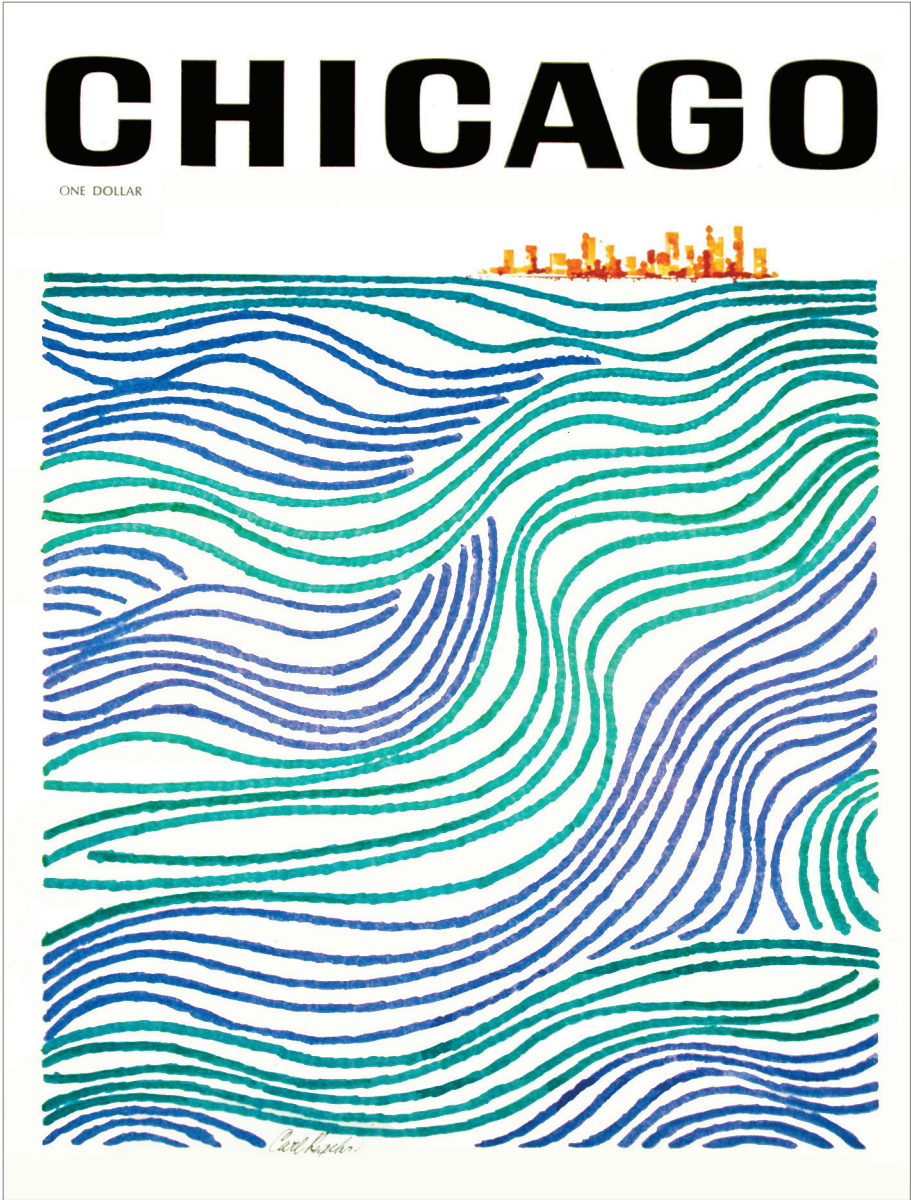


Randall Roth brings first-class talent to the development of corporate identity systems. He integrates design into all graphic media from stationery to advertising to package design to signage. He is internationally recognized, with numerous awards to his credit. Eleven of his trademark designs are included in "Top Trademarks of the World Since 1945". Five of Roth's designs are featured among 37 in the book, "Designing Corporate Identity Programs for Small Corporations", as well as Roth's essay, "Corporate Design–The Integrating Force in Advertising."

The work of Janet LaSalle graced these pages of the 27 publication in the early 1960s. For that time and longer she was one of Chicago’s finest designer illustrators. Perhaps best known is her work for Marshall Field & Company, for Kiwanis Magazine and as the illustrator of various children’s books.



Carl Regehr was raised in a Mennonite community on the eastern plains of Colorado. Formerly a member of the Mayor’s Committee for Cultural and Economic Development and vice president of the New Chicago Foundation which published the original Chicago Magazine. He closed his Chicago design office and became a Professor of Design at the University of Illinois, Champaign-Urbana.





Published Diversity

Time, budget, editorial effort and physical form are some of the factors influencing the appearance and effective results expected from most publications.

Here are a few examples: clockwise, a company magazine for Peoples Energy, a newspaper for five Evanston civic organizations, descriptive brochure for a discount brokerage firm, TV magazine for a Madison newspaper, catalog for a photographic exhibition at the Mary and Leigh Block Gallery, sales brochure for the 1211 LaSalle Apartments, collaborative catalog for Northwestern's Mary and Leigh Block Gallery, catalog for the 100 Years/100 Artists exhibition at the Art Institute of Chicago, information portfolio for a management training system and a special Venture Section for the Rapid City Journal newspaper.

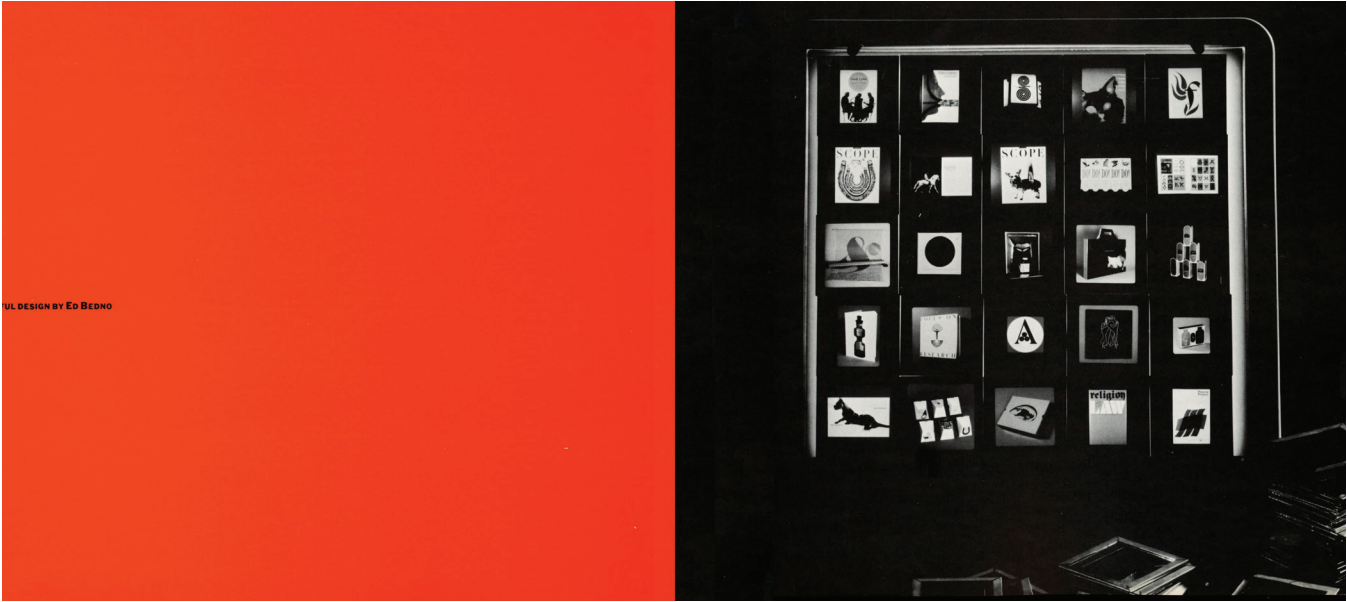
Hayward Blake is the result of years of experience tempered with stability and youthful enthusiasm that was shaped by numerous successful solutions to communication problems: Marketing materials, corporate identity, books, catalogs, newspapers, magazines and signage programs. Blake's clients were as diverse as they were many: Gannett Media Sales, Scott Foresman, USA Weekend, Cass Communications, Northwestern University, the Rapid City Journal, Chicago Dental Society, the College Board, Sears, Online Access, the Mary and Leigh Block Gallery and the Museum of Science and Industry. And, his personal and professional engagements were just as diverse: speaking, judging graphic shows, serving on boards and attending workshops for continuing education.



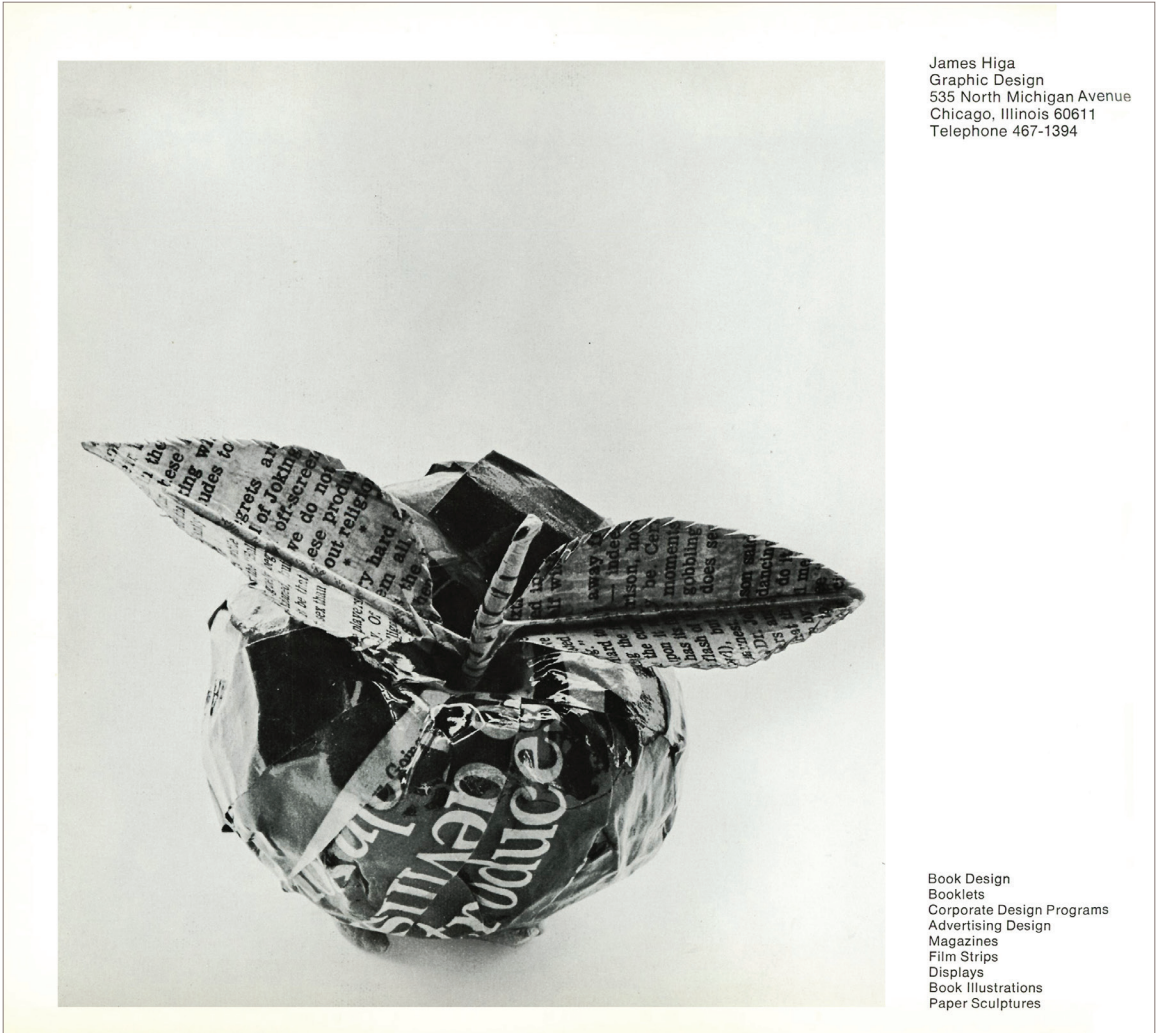
Rob and Will Kaulfuss are working designers who share ideas and confer on all projects, from concept to production. They have worked with a variety of clients to achieve successful graphic and product design solutions in areas of industrial, medical and consumer communications. This design team creates in two and three dimensions, having particular expertise in: Paperboard construction—Exhibits, portable displays, point-of-sale materials, and promotional pop-ups; Plastic construction—Display, packaging, and consumer products; Space planning—Design and layout for interior and exterior environments, including offices, museums, food service locations, animal parks, visitor centers and other public areas; Corporate design—Identity programs, product design, publications, packaging, promotional literature, lobby displays and trade show exhibits.



Lute Wassmann was a graduate in Industrial Design from the University of Illinois. Formerly associated with Raymond Loewy, Latham, Tyler, Jensen and Container Corporation, and as director and associate professor of the Institute of Design, eventually opening his own office, Lute Wassmann/Design.

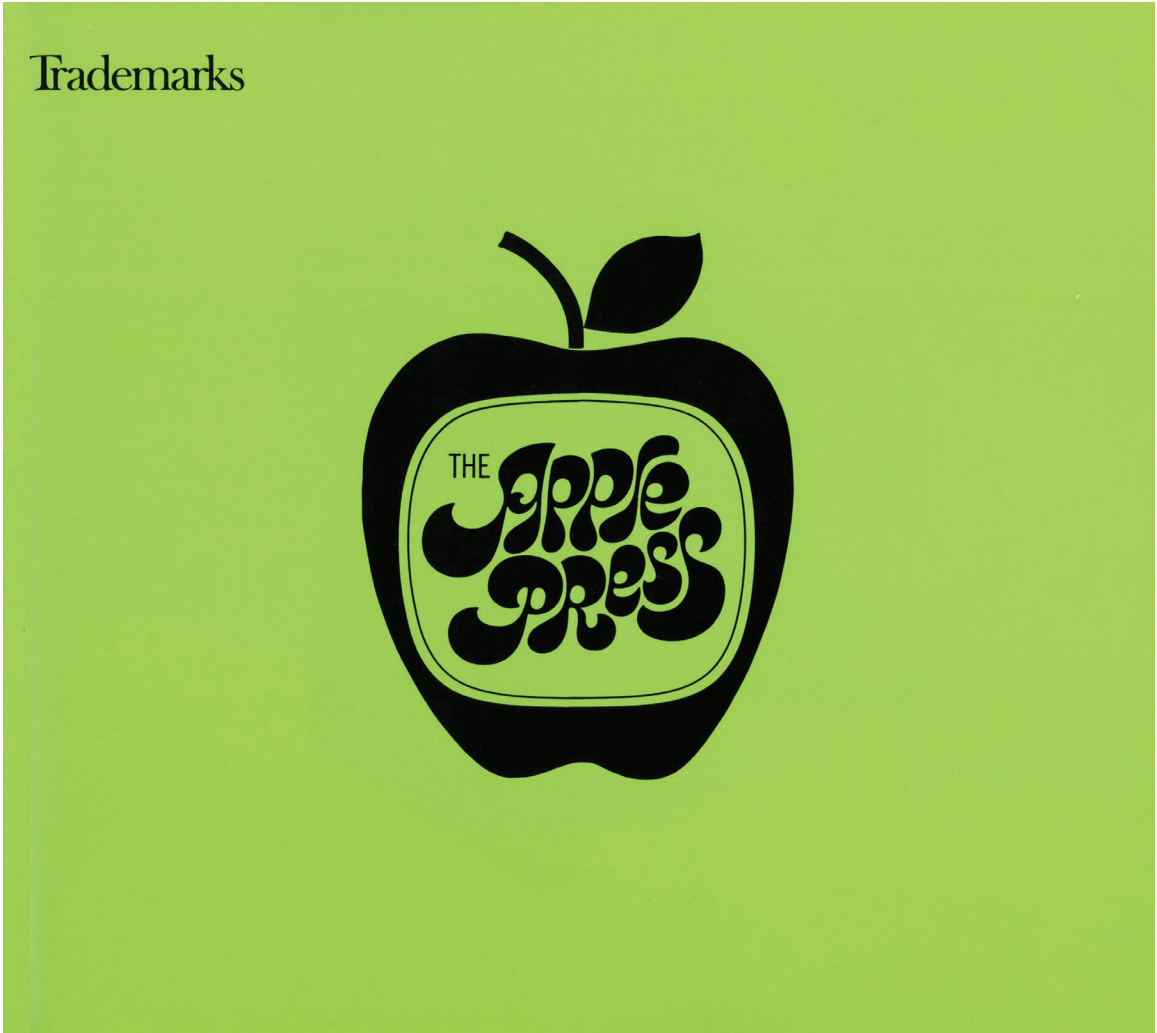


Ed Bedno left Chicago in 1972 after piling up some 300 awards, devoting himself to visual research and teaching at Virginia Commonwealth University in Richmond. His major design interest is the development and use of educational materials. He split his time between academic pontificating, grantsmanship, and restoring an old church he and his wife, Jane, bought in the mountains.



James Higa was a native of Hawaii who came to Chicago in 1949 to study at the Institute of Design and has been here ever since. He worked for a time in the design department of Container Corporation, now has his own office in Evanston where he illustrates books, makes paper constructions and has developed his new art form, "Krimpart 8." He is also participating in The Artist in the School program of Urban Gateways.

James Minnick graduated from the University of Nebraska and Art Center in Los Angeles. He worked for an advertising agency in Omaha and then came on to Chicago where he is a successful freelance designer, serigrapher and teacher of Communication Design at University of Illinois Circle Campus.





An unnamed, but authoritative, engineering source has estimated that if all of the photographic film exposed in one typical summer on trapping random images of Golden Gate Bridge were laid end-to-end and twisted into tight strands, it could support that whole marvelous structure; thereby relieving the bridge cables after some four decades of that awesome responsibility



Quantitatively, that seems a plausible enough theory. Having exposed many film strands (untwisted) of my own to the glories of Super Span, including the ennobling effects of its graceful silhouette on a number of sunsets, I was especially moved by the experience, in one instance, of viewing that elegant expanse as revealed by dawn's early light. What a show that was.

Rhodes Patterson found sustenance and satisfaction using all his creative bents: designing, photographing, filming and writing. After graduating from Louisiana Tech, Patterson decided to give his art a go by first studied painting in New Orleans and then graduate work at the Art Institute of Chicago. After serving in World War II he worked as a designer and/or photographer and/or writer and/or filmmaker for several studios, design offices, and advertising agencies as well as numerous free-lance situations before joining Container Corporation of America. For many years Patterson was also a frequent writing contributor to *Communication Arts Magazine*.

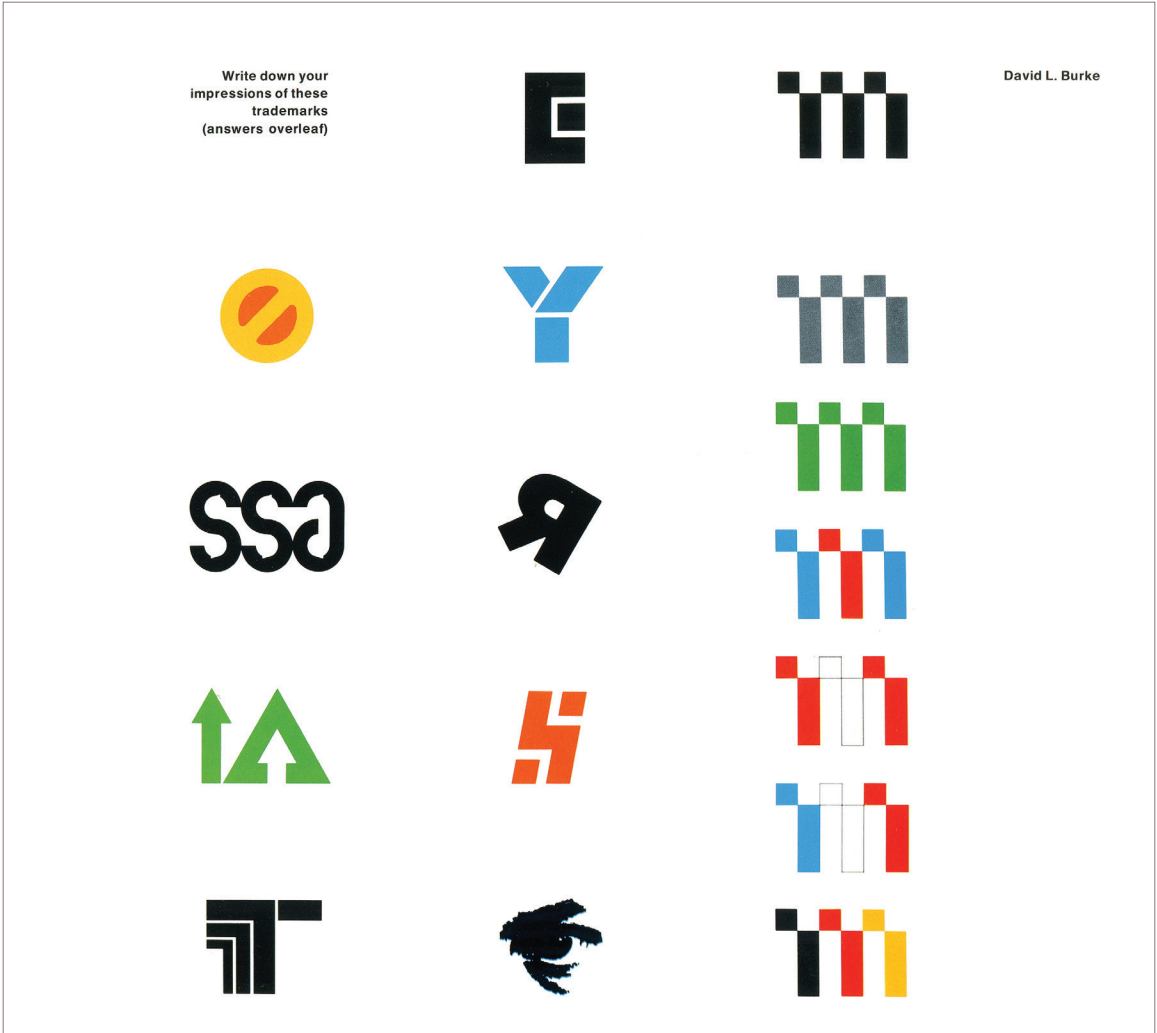
Henry Robertz was a principal of Robertz, Webb and Company. The firm divides its time in three areas of design: corporate identity, corporate publications and packaging (both industrial and consumer). The work of the office has been widely published in trade journals and major shows. Robertz came to Chicago from Minnesota where he studied painting at the Minneapolis School of Art and verbal communication in the School of Journalism at the University of Minnesota. He is a member of the American Institute of Graphic Arts and the Society of Typographic Arts. He has been director of the STA and a chairman of its annual design conference.



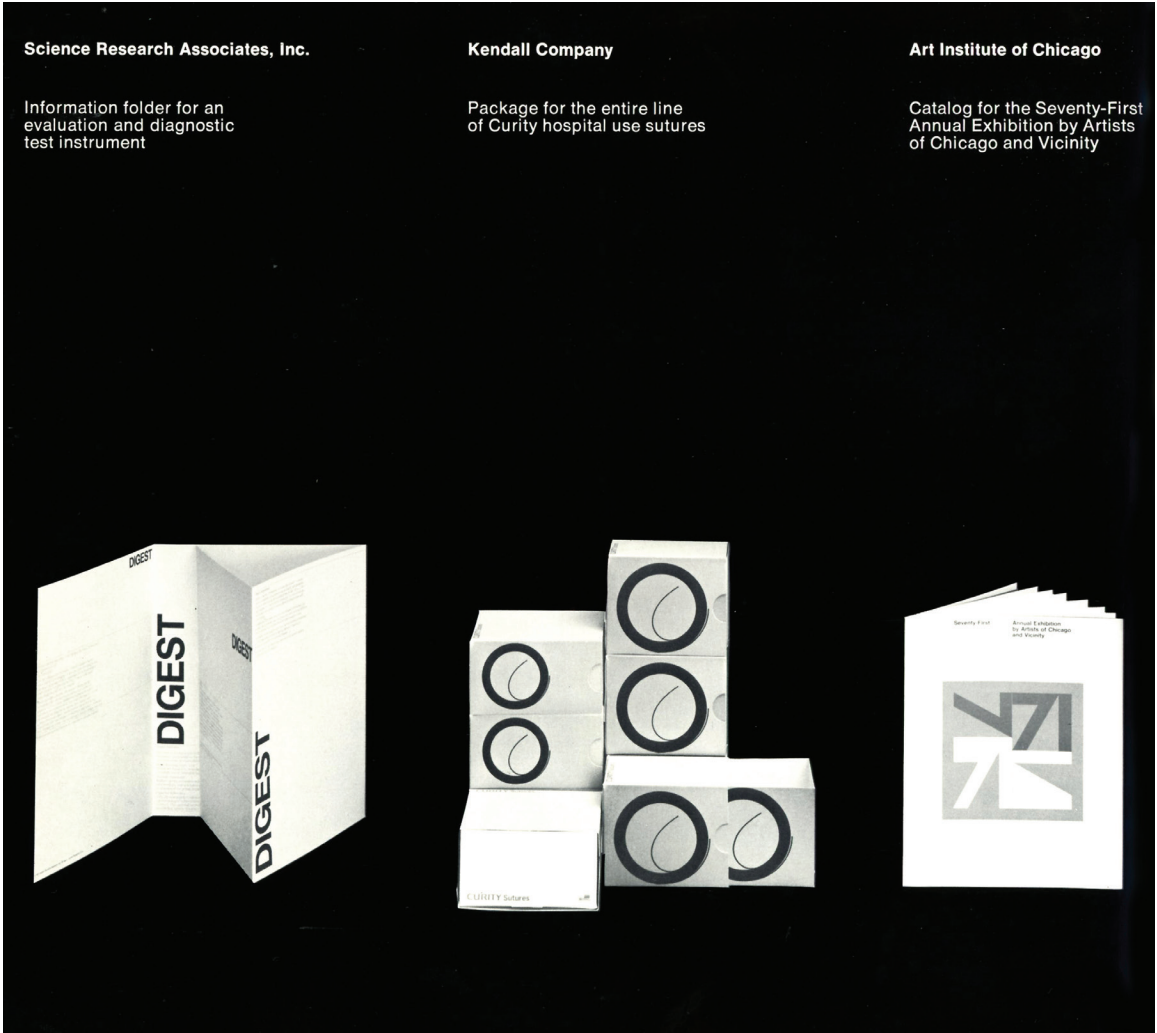
Henry Robertz values continuing relationships. Amco Industries, Inc. distributes Toyotas to 14 midwest states. This mark is the heart of its identity program, introduced while Amco was a 'sophomore' (2nd year) client. But 'new friends' (1st year) are also welcomed with enthusiasm. One of these is Zenith Radio Corporation. Zenith brought

David Burke Member 1969 > 1977

David Burke attended University of New Hampshire and graduated from Colby College in Maine, with honors. He completed post-graduate courses at San Francisco State and served three years and an officer in the U.S. Air Force. He began his career as copywriter in San Francisco. Two years later he opened his own design office. Burke settled in Chicago and built med-size design office. He has earned substantial peer recognition both nationally and internationally for is design work, particularly for trademarks and typeface design.

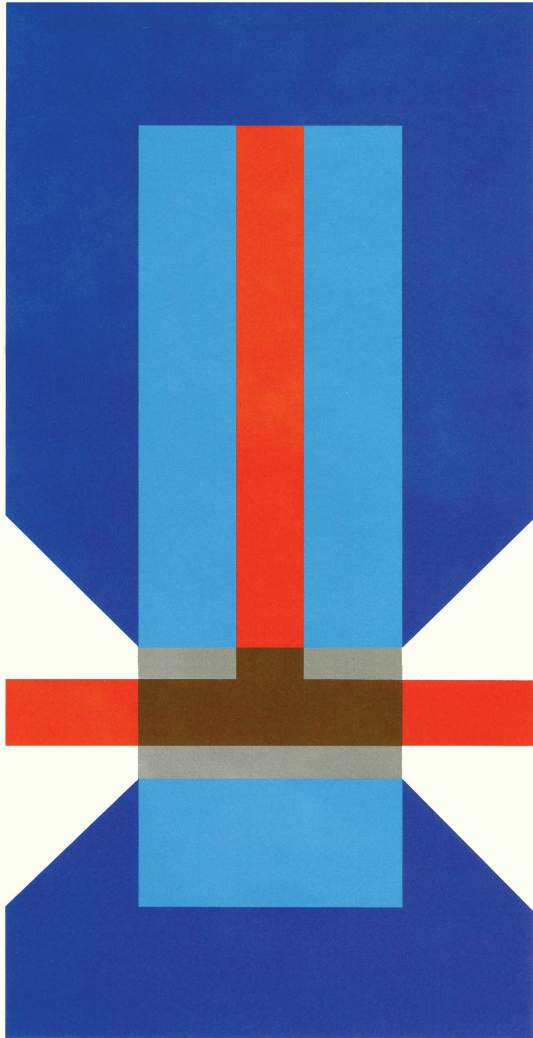


Ed Hughes Member 1969 > 1971

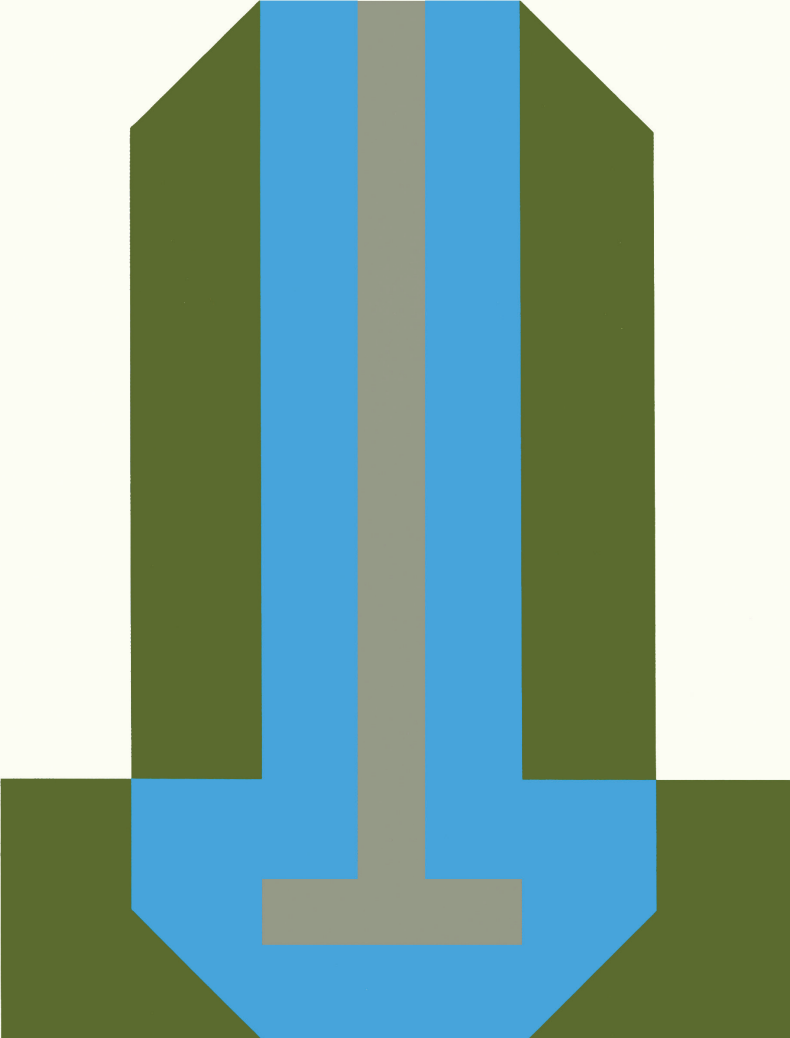


Edward Hughes had his work shown first and last in Volume 27, 1969. As a confirmed recluse, he operated a freelance office in Chicago for many years.

John Massey received his degree in fine arts from the University of Illinois in 1954. He was associated with Container Corporation of America as Director of Communication, as well as Director of the company's Center for Advanced Research in Design. He is professor of design, University of Illinois, Chicago. Massey's work ranges across a broad field of corporate identity, advertising, posters, paintings, prints and tapestries. Selections of his work are included in the permanent collection of the Museum of Modern Art in New York, and in many corporate and private collections. He is a member of the Alliance Graphique Internationale; Board of Advisors of Art Center College of Design; Fellow, Rhode Island School of Design; and past member of the Board of Directors, the American Institute of Graphic Arts.

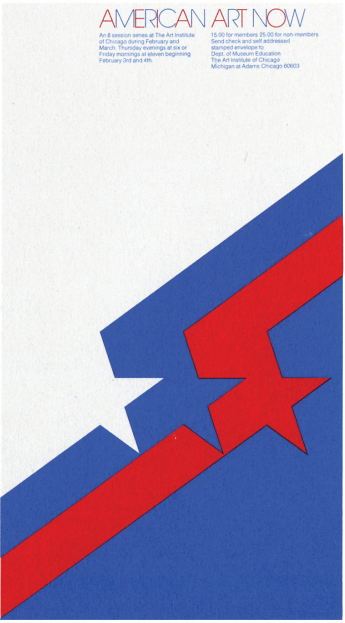
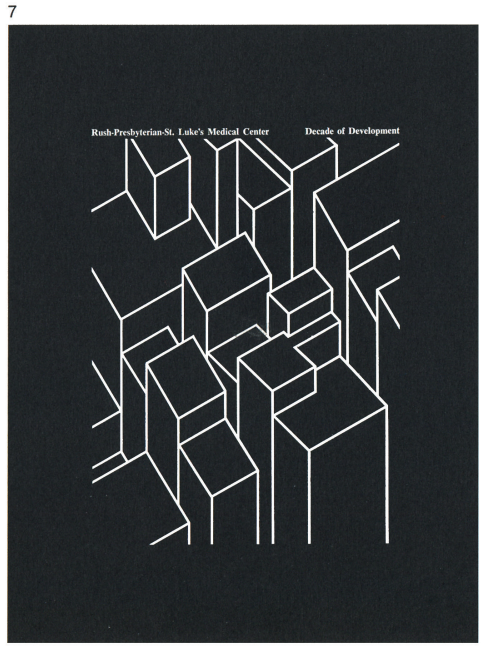
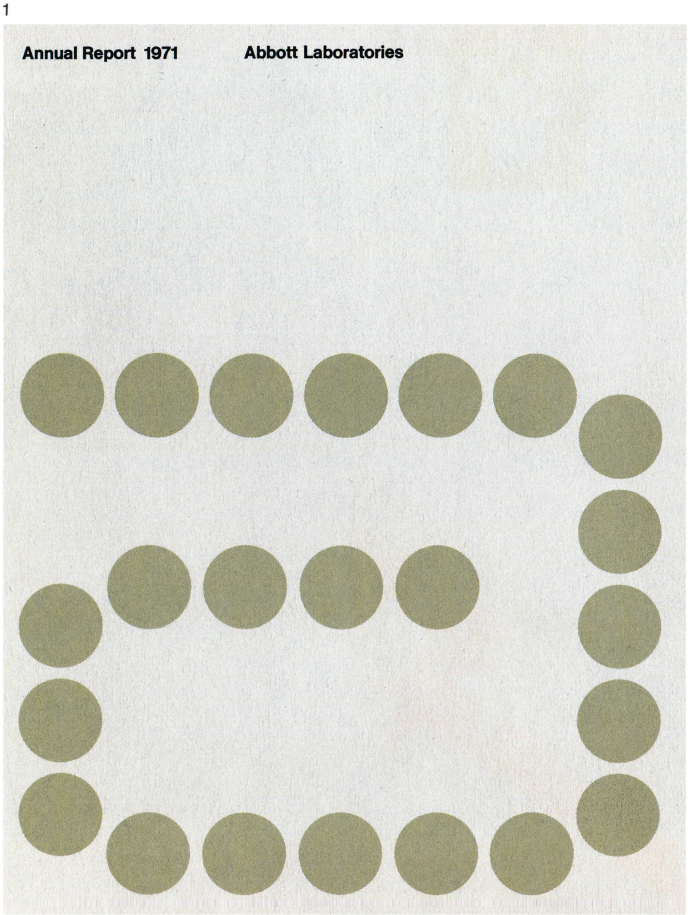


mount blanc 1971



norwegian fjord 1971

Michael Reid has achieved a balance between multiple corporate graphic assignments and single purpose projects for institutional and non-profit organizations. This balance maintains versatility and a fresh approach for extraordinarily diverse list of clients. He has taught design at the Art Institute of Chicago and was only one of twelve graphic designers whose design for the 1974 Color Show, was selected by the American Institute of Graphic Arts. His work has been published in all major design journals and has earned him a Gold Medal from the Art Directors Club of New York.



- 1 Abbott Laboratories/Annual Report
- 2 Children's Memorial Hospital/Annual Report
- 3 Carlton Industries/Monthly Magazine
- 4 Centennial Fund Logo/Art Institute
- 5 Center Logo/Quarterly Magazine
- 6 Goodman Theatre/Logo
- 7 Rush-Presbyterian-St. Luke's Medical Center Development Brochure
- 8 Allendale School for Boys/Regents' Brochure
- 9 Art Institute/Poster

W. Wayne Webb was a graduate of Baylor University, continued his studies at Chouinard and Art Center schools in Los Angeles. After stints as staff designer for Systems Development Corporation in Santa Monica and editorial designer for Meredith Publishing Company, he came to Chicago as designer and design director for Whitaker Guernsey Studios, and eventually became president and director of design for RVI Corporation.



Every corporation has, within its complex daily operations, a drama of future expectations.



Jim Lienhart is recognized for his design achievements in corporate communications, social expression products, publishing, and packaging. He has received more than 300 awards from all major national design shows. He has lectured at art director's clubs across the country, judged national design and advertising shows, and taught design at the Institute of Design in Chicago. His work is published in Who's Who in Graphic Art, World Trademarks, International Letterhead Revue, Graphis, Communication Arts, Print; Art Direction, Graphic Design USA, Idea, Vision, Typographic I and Novum Gebrauchsgraphik.

Charles MacMurray’s educational background includes study at the Art Institute of Chicago, Institute of Design and University of Chicago. He worked at Abbott Laboratories preparing ads, literature and foreign versions of “What’s New” magazine. He then followed with stints at M. Martin Johnson and Taylor Poore as designer and art director, eventually as design manager. MacMurray also held a leadership positions with Latham, Tyler, Jensen’s Graphics and Packaging Department, directing identification programs for large corporations before becoming an associate of the firm. Since forming his own office, he has continued work in institutional and company identification, packaging, publication design and financial relations communications.

Charles MacMurray
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Developer of Beverage Dispensing Units

ELGIN NATIONAL CO.
Consumer, Industrial Electronics

STEPHENS-BIONDI-DECICCO, INC.
Creative Art Services Group

RAMEY-ALLEN VINTNERS
Packaging, Print Grape Symbol

APPLIED POWER INDUSTRIES, INC.
Hydraulic Technology and Applications

WEBER-COSTELLO CO.
Educational Products

RAMEY-ALLEN VINTNERS
Brand Mark for Wines

ELGIN NATIONAL CO.
Logotype

PINDAPOY, S.A.
Argentine Citrus-Processor & Packer

MONIT AUTOMOTIVE PRODUCTS
Brand Mark for Automotive Gauge Kits

FIRST CARD SERVICES
First National Bank of Chicago


EKCO HOUSEWARES CO.
Kitchen and Home Tools

A. C. DAVENPORT CO.
Architectural Signage Products

SIMPSON-LEE PAPER CO.
Brand Mark for Converted Paper Products

MODINE MANUFACTURING CO.
Brand Mark, "I-R" Radiators

Brand and Trademark Development
Corporate Identification Systems Design
Packaging Design
Environmental Graphics
Exhibition and Museum Graphics
Financial and Public Relations Publication Design



96

97

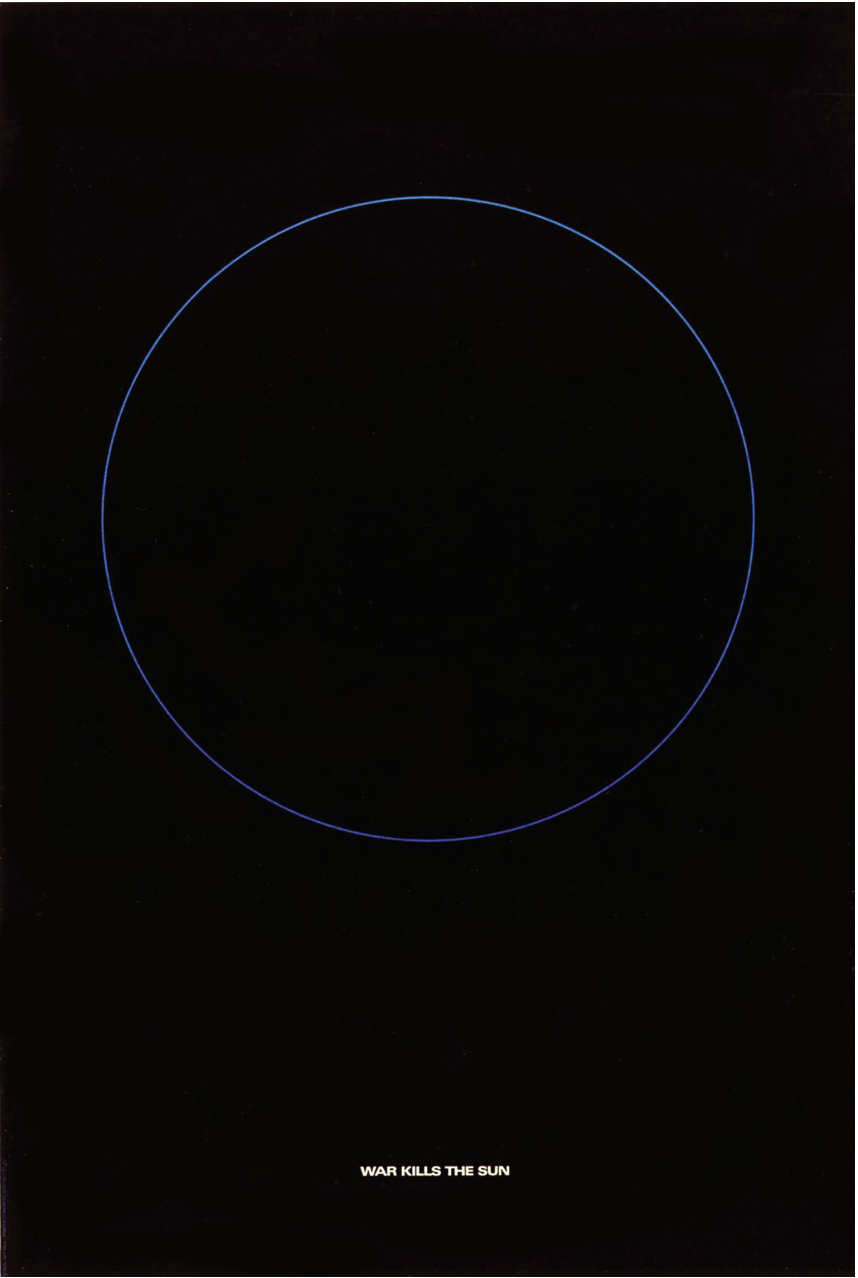
Don Marvine Member **1971** > 1975

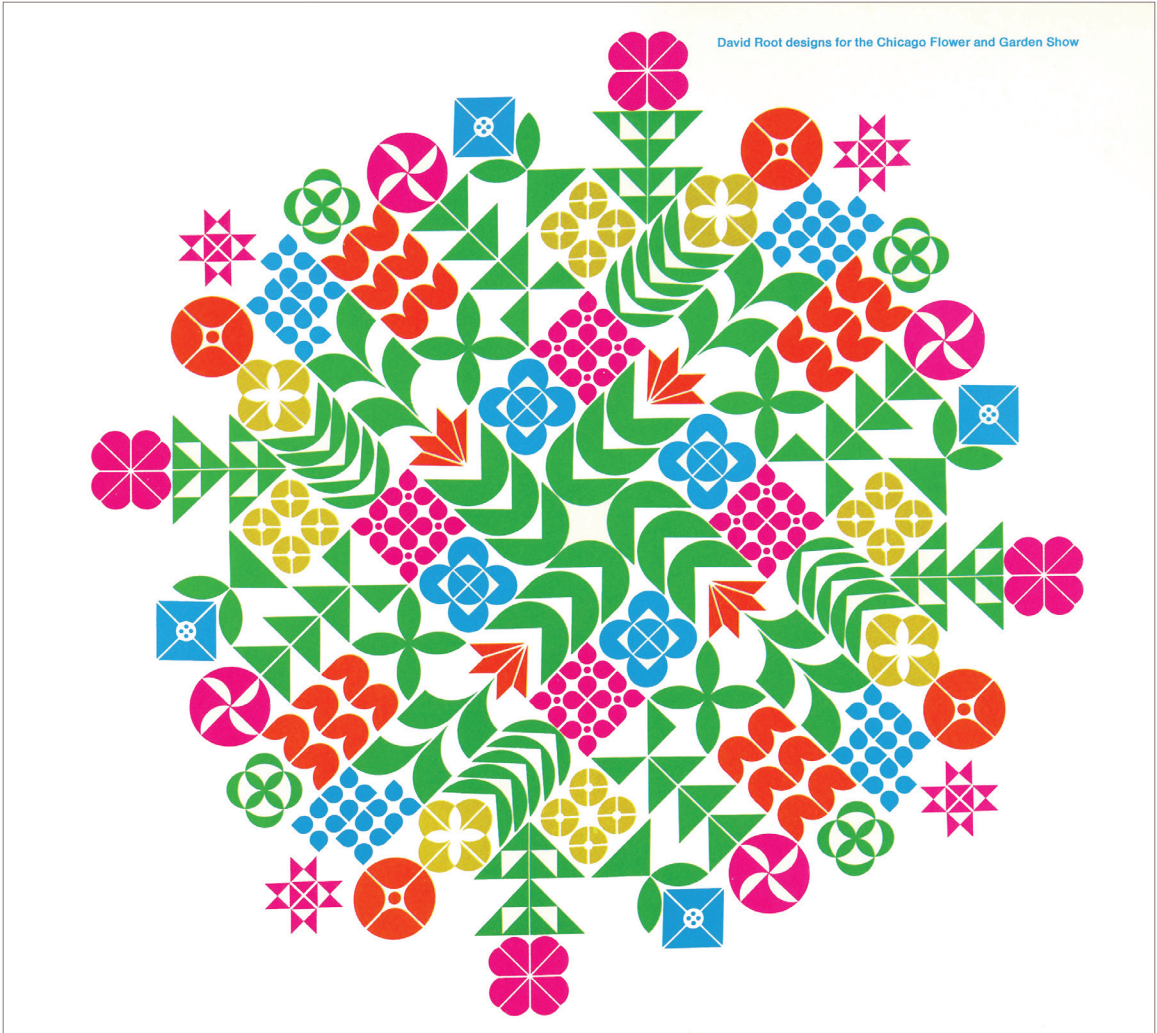
Don Marvine operated a one-man design office in the John Hancock Center. An alumnus of Art Center College of Los Angeles, he had varied experience in studio graphics, an industrial design office, corporate identity and packaging with twelve years as head of his own graphics studio. His work for Hopper Paper Division of Georgia-Pacific includes total creative responsibility for “Contrasts”. His Sunray Color Guide Series earned for Hopper the DMMA “50 Best Books of the Year”.



Art Paul Member **1971** > 1991

Art Paul is a freelance designer, art director, and consultant. He is the founding Art Director for Playboy Magazine, having designed the Playboy Rabbit Logo and the first issue of the magazine in 1953. After 29 years as Vice President/Art Director at Playboy he left to pursue a more diversified art and design career. He has won numerous awards and honors, including a gold medal from the City of Milano, Italy for a show of artworks commissioned for Playboy Magazine. He was a Trustee of the Museum of Contemporary Art in Chicago and recently named an honored alumni of the Institute of Design. In 1986 he was inducted into the Art Directors Hall of Fame.





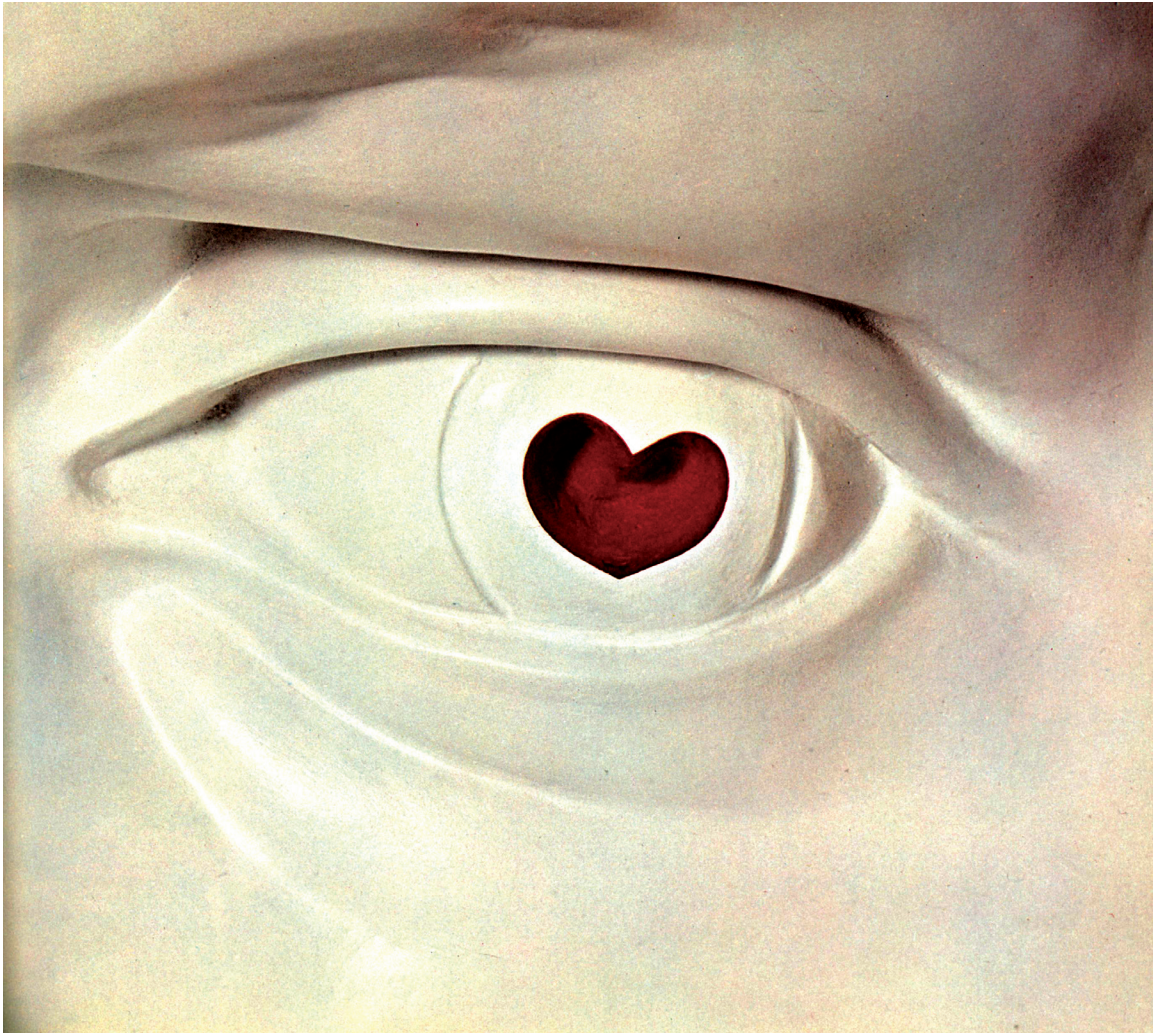
David Root was a visiting instructor in the Communication Arts and Design Department of Virginia Commonwealth University in Richmond. He finds it much more work than the design business—100 needy clients each week! He liked being in the Capital of the Confederacy during Bicentennial time. In later years he opened a design office in Washington, D.C.



John Carafoli was born in Hyannis, MA he was marked as a high-energy person with a flair for the artistic and a special knack for bringing creativity to the business world. In 1960 he graduated from The School of the Museum of Fine Art in Boston and began his first job as a designer with the University of Chicago Press. Since then he has held various jobs in advertising, editorial art, packaging, graphic design, and magazine art direction, as well as the fine art field. He received recognition as one of Chicago's top artists in the 74th and 75th Chicago and Vicinity Shows at the Art Institute of Chicago.



Robert Dickens is Chairman and chief executive officer of Dickens Design Group. He is an accomplished package and corporate identity designer. Dickens and his staff have designed many registered trademarks, copyrighted graphic and patented structural package designs. Dickens is currently a Sponsoring Member of the World Packaging Organization, a member of the Package Design Council, International Packaging Institute, USA, Industrial Designers Society of America and Artists Guild of Chicago. A native Chicagoan, he attended the University of Colorado and graduated from Chicago's American Academy of Art. During his military service (both army & navy) he designed training aids, buildings and recreational areas.



David Lawrence maintained a small, intimate studio where he works closely with his clients. Lawrence and his team of associates have worked successfully on major and complex design solutions for business, book design, education and packaging. His work has received awards and recognition from the major design organizations and international publications.



Motorola Inc./annual reports & corporate publications

Ron Bradford is a principal of Bradford/Cout Graphic Design Ltd. Corporate identity programs, annual reports, packaging, sales and promotional literature, signage and exhibit graphics are some of the firm's design services. A graduate of the University of Illinois, he was involved with design studios, advertising agencies, printing, publication, film and freelancing before forming his own company with his partner, Al Cout. His work has appeared in major journals and exhibits, where he has received awards ranging from the New York Art Directors Club to the Society of Illustrators. He has taught design at the Art Institute of Chicago, served on numerous prominent graphic design juries.



Susan Jackson Keig graduated the University of Kentucky. She has lectured at Yale University, College of the Americas Mexico, Ringling School of Art & Design, Art Institute of Chicago, Maryland Institute College of Art, University of Wisconsin and Virginia Commonwealth University. She has taught at the Institute of Design. Keig is the recipient of grants from National Endowment for the Arts, Kentucky Arts Commission and Kentucky Humanities Council, she has had one-woman shows at the American Institute of Graphic Arts New York, J.B. Speed Art Museum Louisville, St. Mary's at Notre Dame, Ryder Gallery and Chicago Public Library. Her work has garnered over 250 awards, and has been published in CA, Print, written three monographs.

Pat Dypold is a graduate of Michigan State University. Her work ranges from advertising to editorial to book illustration as well as animation for television commercials. Her humor is essential to her drawings. While she has a downtown one-woman studio, her Lincoln Park brownstone is also a source of inspiration starting with the awning over their backyard patio which reads La Mariposa *The Butterfly*. Dypold's award-winning butterfly posters became the essential ingredient in all of 7Up soft drinks graphics.



A Signage Program for Nature

The Morton Arboretum
Lisle, Illinois



The Arboretum is a 1500 acre visual continuum. The single objective is to provide a stimulating educational experience in a natural setting for its one-half million visitors annually.

The signage program is essential in contributing to the visitor's understanding of what he sees in the Arboretum. It provides clear communication and, in the process, creates a distinctive overall image for the Arboretum.

Signage, both verbal and pictorial, seeks to identify, direct and inform within a fully resolved complex of architecture, roads, trails and landscape.

Jack Weiss began his career as an illustrator in the U.S. Air Force. He studied at the Corcoran School of Art, Washington, DC and received a BS in Visual Design from the Institute of Design and a BFA and MFA in Graphic Design from Yale University. Since forming Jack Weiss Associates in 1977, he has designed projects ranging from corporate identity and communications to marketing and sales literature, educational materials and signage. Weiss is a former chairman of the 27 Chicago Designers, a member of the American Institute of Graphic Arts and the Society of Environmental Graphic Designers. In 1990 he received the STA's prestigious Bill Goldsmith Humanitarian Award for his service to the community.

Joseph Michael Essex is both a conduit and a catalyst for those with something worth saying and those who might benefit by the connecting. From studio design director, to agency creative director, to managing partner of his own consultancy, Essex has positioned and designed over 500 trademarks for clients in more than a dozen countries and three dozen cities. As mentor, teacher, and interviewer, Joseph has helped guide clients, collaborators and students toward achieving their goals. His colleagues and peers have recognized and rewarded him with honors, and titles, along with their loyalty, and respect.

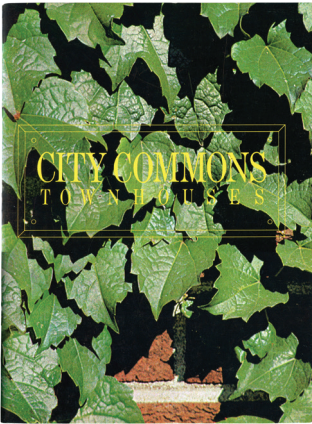
United African Companies
Forty manufacturing and distribution companies owned by Unilever / London, England



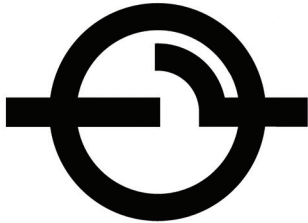
Toshiro
Importer and manufacture of Japanese textiles and finished goods / Chicago, Illinois



City Commons
Contemporary, luxury townhouses developed by Horowitz-Matthews / Chicago, Illinois



InterCultura
Service organization developing cultural exhibits for major international museums / Dallas, Texas



Worthington Hotel
Renovated four star business hotel owned by Bass Brothers Enterprises Fort Worth, Texas

Spiegel Inc.
Humanized signature to represent a personalized shopping catalog / Chicago, Illinois

Main Street
Multi-performance Arts festival, supported by City Center Development Company / Forth Worth, Texas



American Fiber Textile Apparel Coalition
A manufacturing associates formed to identify textile products made in the U.S.A. / Washington D.C.



SANDOZ
Swiss based multi-disciplined pharmaceutical and chemical company New York and Basel, Switzerland



Sundance Square
Renovated downtown outdoor shopping mall, City Center Development Co. / Fort Worth, Texas



Le Petit Chateau
Exclusively bottled wines from small growers Napa Valley, California

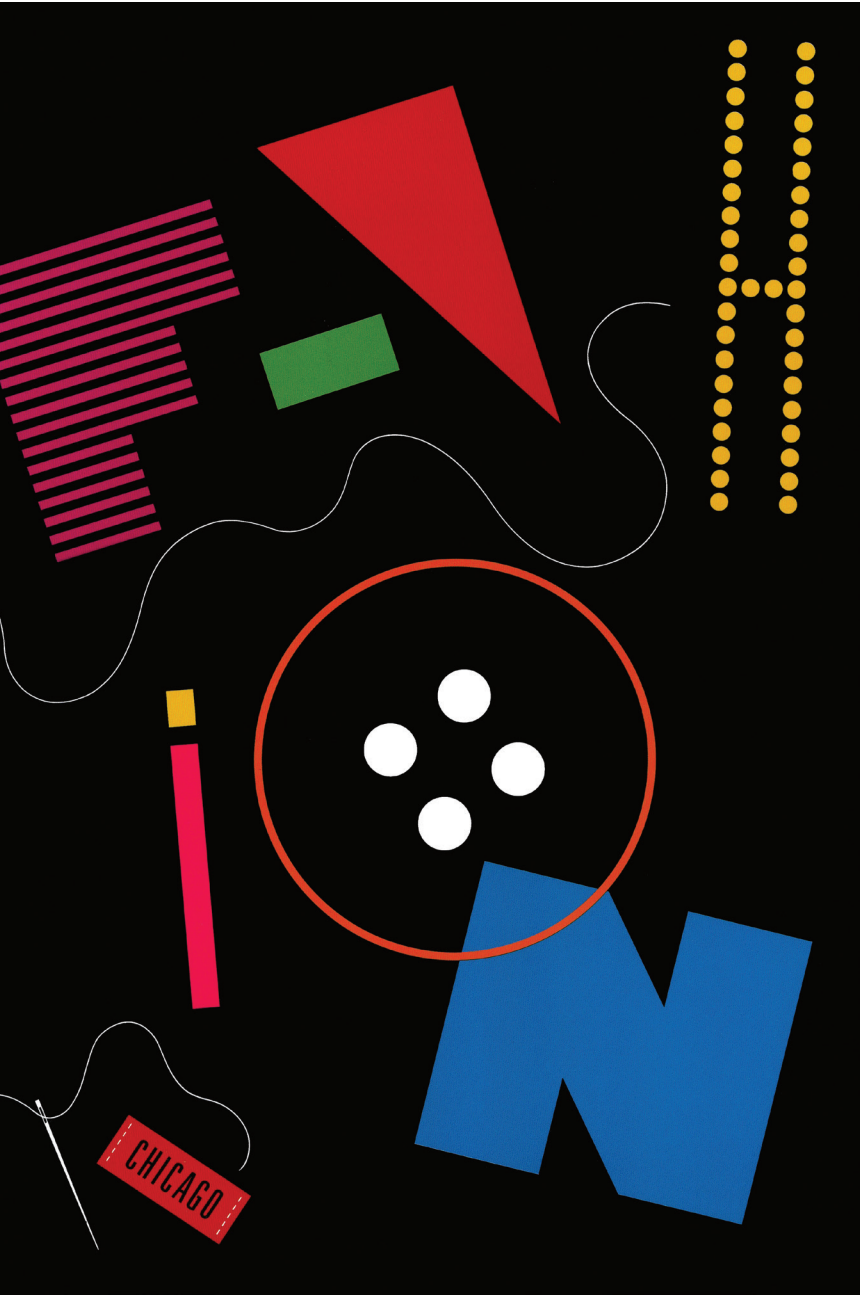


Whitehall Park
Former Franciscan seminary, now luxury townhouses on a grand scale / Oak Brook, Illinois



Joseph Hutchcroft was a designer/writer/consultant. He was Manager of Design for Container Corporation of America and a member of the board of Directors for Society of Typographic Arts as well as a member of the Board of Directors for American Institute of Graphic Arts. His design work has been included in almost every juried show in the United States and Internationally. His leadership, by example, extended beyond his profession.

Peter Teubner was Co-founder and principal of the Design Planning Group. Worked previously at RVI Corporation, Center for Advanced Research in Design and Unimark International. He formed his own company in 1973. He was responsible for the Gould identity program and design for Herman Miller's European affiliates. He designed financial and corporate communications for Abbott Laboratories, Inland Steel, Atlantic Richfield, Clark Equipment Company; graphic identity and promotional material for the US Information Agency; posters for the City of New York. Teubner has won numerous awards and his work has been published in almost every publication and is included in the permanent collection of the Museum of Contemporary Art, New York and the Art and Poster Museum, Warsaw, Poland.



A major involvement of Robert Vogele has been in the area of corporate identity planning and design. From the beginning, the emphasis has been on problem solving rather than styling. This requires the ability to work with top management and to understand the importance of "organizational engineering" as an integral part of developing a corporate identity plan. The development of the elements of identity can only be arrived at once management has agreed upon the overall plan—a plan which must grow out of a clear sense of business mission and realistic objectives for the future. Illustrated are four major programs.

Gould Inc.

Deere & Company

Pullman Incorporated

American Hospital Supply Corporation

Robert Vogele
Consultant in communications planning and design

Suite 2900, One IBM Plaza
Chicago, Illinois 60611
312/787-2220

Printing: Great Northern Design Printing
Typography: Design Typographers, Inc.
Paper: Warren Lustrro Offset Enamel Dull

Robert Vogele graduated from the University of Illinois, in advertising design, with a minor in business administration, and a M.A. in journalism and communication. He launched his career in 1955 at Latham, Tyler, Jensen. In 1958 he started his own design consulting firm which, in 1970, became RVI Corporation. The firm offers design and planning consultation and implementation in the broadest areas of corporate and product communication. The work of his office has been recognized and awarded by almost every professional and trade association and publication in America and Internationally. Vogele also founded The Design Foundation, a charitable organization formed to increase understanding of design and the design process.

David Anderson graduated from the Institute of Design. His career started at WTTW-TV. He spent five years with design firms in Chicago before launching his own office in 1970. Current clients include hospitals, Fortune 500 companies, independent professionals, toy companies, publishers, museums and cultural institutions. Professional affiliations include American Center for Design and the American Institute of Graphic Arts. He has served on the board of directors of the Frank Lloyd Wright Home and Studio Foundation and is past president of Unity Temple Restoration Foundation.

David Anderson
Graphic Design
312.332.1007

Republic Title Company
Symbol

Paper: S.D. Warren Company
Lustrro Offset Enamel Gloss
80 lb. text
Printing: Rohner Printing Company
Typography: Typographic Arts, Inc.

Jeff Barnes was born in the Midwest and educated in fine arts, communication and design. Since early youth his desire was to be a designer in the broadest meaning of the term. His work has been recognized nationally and internationally, in exhibitions and publications as well as several invitationals including "Typo-Graphism" at The Centre National D'Art Contemporain et de Culture Georges Pompidou in Paris. In addition, his work can be found in the permanent collections of The Library of Congress, The Cooper-Hewitt Museum of Design and The Museum of Modern Art in New York.

A LOOK MEANT TO BE TOYED WITH.

OR HIGH STYLED GONE WILD.





John Dolby attended the University of Cincinnati on the work/study program where his last two years were spent as a student designer with Container Corporation of America in Chicago. After starting as a staff level designer with Unimark International he soon headed up major design projects for such clients as Ford Motor Company, Dayton/Hudson, Frontier Airlines and many more. In 1968 Dolby co-founded Genesis Design, expanded to include offices in New York, Chicago and Denver over the next five years, eventually merged to form BBDM Advertising/Design.



John Greiner has directed his design firm, Greiner Design Associates, since 1971 producing corporate communications, packaging, signage and environmental graphics, and design for educational and cultural organizations. Greiner's work is grounded in the disciplines acquired as a student at the Allgemeine Gewerbeschule in Basel, and the Philadelphia School of Art; and through his practical experience as an art director, type director, free-lance and corporate designer. He is currently chairman of visual communications at the School of the Art Institute of Chicago. He is a member of the board of ADPSR (Architects, Designers and Planners for Social Responsibility), and an advisor to the board of the American Institute of Graphic Arts, Chicago.



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Diane Kavelaras, being both a corporate graphic designer and a magazine art director has given her rare opportunities to develop a unique variety of skills. After graduation from the University of Illinois and working four years in Chicago, she left for Europe to expand her design experience. When she returned to Chicago her assignments addressed the needs of both American and European clients. Utilizing the food knowledge and managerial experience she earns as art director for *Cuisine Magazine* Kavelaras transitioned into a partnership at Teubner & Associates. Numerous awards and recognition from her peers and trade publications only underlines a disciplined career.



Steve Keller Member 1982 > 1984

Steve Keller attended the Institute of Design, IIT, for both undergraduate and graduate studies in visual design and cinematography. He also studied graphics in Germany as a Fulbright Scholar. He is a Principal in the design firm that he created in 1972.



Carol Naughton Member 1982 > 1991

Carol Naughton heads Carol Naughton+Associates which was established in 1975. Specializing in environmental signage and exhibit graphics programs, CN+A projects are diverse and challenging. Environmental signage programs have included airports, large retail shopping centers, corporate facilities, universities, hotels, and health care facilities. Exhibit graphics programs range from history and education to product definition and display. She has served as a director of American Center for Design, was a founding board officer of Women in Design and is a member of American Center for Design, American Institute of Graphic Arts, and the Society of Environmental Graphic Designers.



Wendy Pressley-Jacobs Member 1982 > 1991

Wendy Pressley-Jacobs founder Pressley Jacobs Design in 1985. Major services include financial communications materials, corporate collateral, publications, marketing collateral, exhibitions and packaging. Prior to forming Pressley Jacobs Design, Wendy was Vice President/Design at Goldsholl Design and Film Companies; Vice President, Creative Group Director: Design Group at BursonMarsteller; and Principal Design Manager at Design Planning Group. She was selected “Woman of the Year” by Women in Design/Chicago in 1991. Pressley-Jacobs is a member of The American Institute of Graphic Arts, American Center for Design and the Association for Professional Design Firms.

Everything we've learned about legibility and readability doesn't help 49,755,400 Americans who see a page of text like this. **1 in 5 (20%) American adults is functionally illiterate.**

In addition to the 20% functional illiteracy rate, another 34% of American adults are only marginally literate.

US Department of Education

vieroi muspi rolo.
scingadipi tile, des maid mu.
omet tundinci tu erobal te eroic.
iquila tare tapulov. Ut meni da n
ev, quis durtson noitatic roproc
is sirobal isin tu piuquila ex ea
oc. Duis metaun lev mue est er
pred tir etatpulov tilev esse eiatselo
mesnoc, lev mullim reolod ue fug
p. Ta orev soe et masucca te
gid qui tidnald praesent mu
ud rolod te qui sait selem

William McDowell Member 1984 > 1991

William McDowell is a principal in the design firm of Cagney & McDowell. Previously, he was a senior designer with Robertz, Webb and Company, RVI Corporation and Container Corporation of America. Communications materials prepared for clients range from corporate identity and trademark development, capabilities books, annual and quarterly reports, corporate advertising and product marketing. He is a member of the board of advisors for Sculpture Chicago, a national sculpture symposium held yearly in Chicago. In 1985 McDowell was elected to the board of directors of the Society of Typographic Arts.

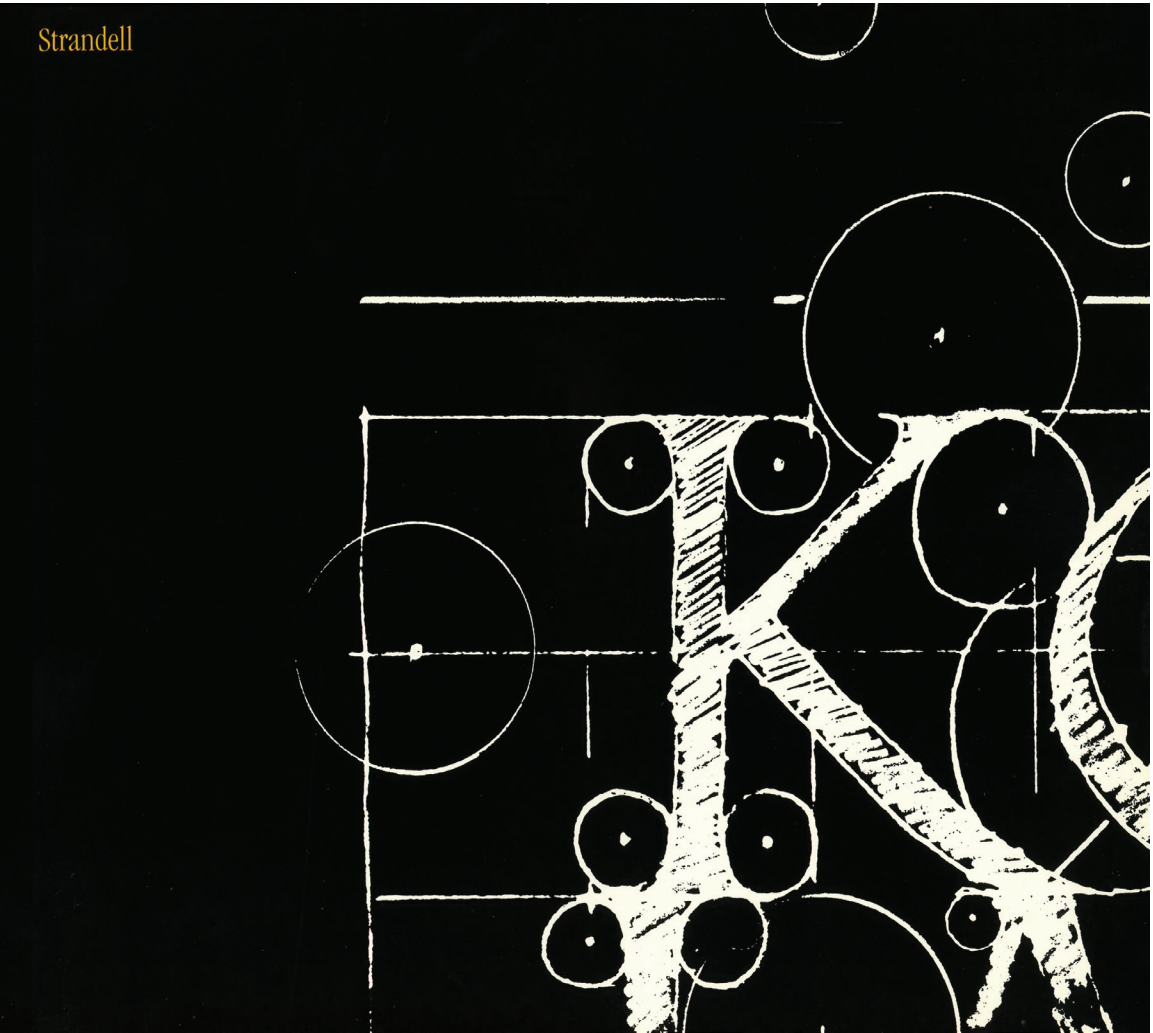


Gregory Samata Member 1984 >1991

It's very hard to write in one or two paragraphs, what my life and career have been. It never quite reads right. As a designer I have created annual reports, corporate strategy, names and brands, identity programs, chairs, bottles, films, advertising, buildings, packaging and many things that I have since forgotten. Frankly, the only thing I can really say is that I can't think of anything I'd rather be doing with my life.



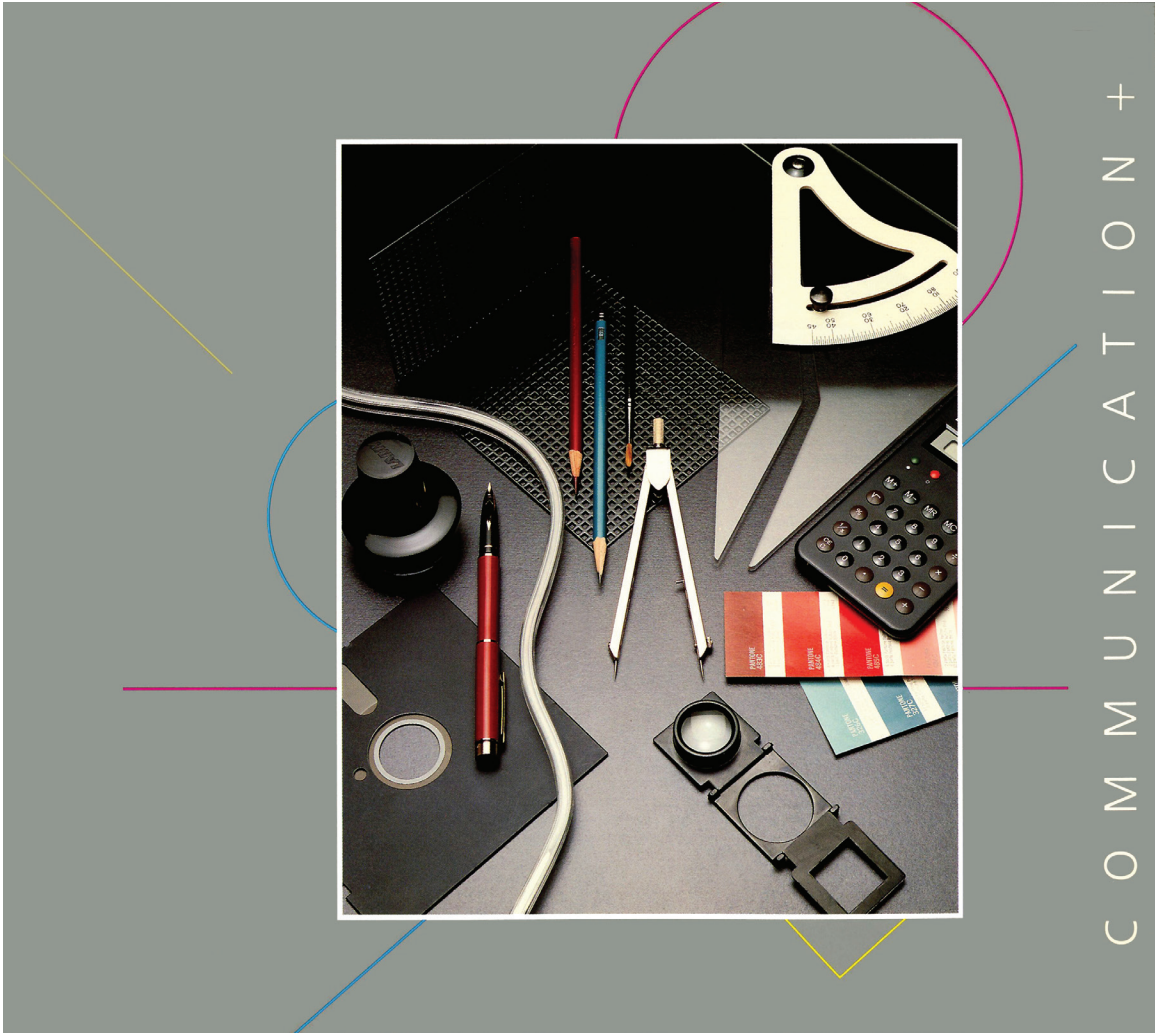
Don Strandell Member 1984 >1991



Don Strandell is the driving force of Strandell Design, starting the company in 1976 as Strandell-Baker after graduating from the University of Illinois with a BFA in Graphic Design. His talents in corporate and marketing communication have been recognized locally, nationally, and internationally. Don's particular expertise in corporate identity and communications has served such clients as Children's Memorial Medical Center, Wilson Sporting Goods, Rochester Telephone Corporation, Chicago Botanic Garden, Hyatt Hotels, United Airlines, Urban Gateways and the NutraSweet Company.

Bobbye Cochran has expanded her design and illustration firm from a one-person operation to a six-member creative team—serving an international client list that includes AT&T, United Airlines and Anheuser Busch. Among her professional honors was Adweek Magazine’s “1984 National Illustrator of the Year”, making her the first woman to win this distinction since its inception. Cochran’s work has been honored by Graphis magazine, Communication Arts magazine, Outstanding American Illustration, the New York Society of Illustrators, Women in Design Chicago, the American Institute of Graphic Arts, the Society of Typographic Arts, and Print magazine. She has also shared at Columbia College Chicago and the Art Institute of Chicago.





Josef Godlewski, as Creative director of Ligature, an educational research and development firm, he is responsible for the visual direction of the organization. Godlewski brings a unique perspective to the practice having devoted much of his time to the education of graphic designers. He has been Head of Graphic Design at Indiana University and Associate Professor of Graphic Design at the Rhode Island School of Design. His educational background includes an undergraduate degree from Union College in painting and liberal arts. He also received an MFA in graphic design and photography from Yale University.



Rick Valicenti left the Design Partnership and Bruce Beck's mentorship in 1981 to begin R.Valicenti Design on April Fool's Day. In 1988 he renamed his design studio Thirst (3st) putting a focus on what he referred to as "art with function." By 1991, Valicenti was practicing from a loft space on Blackhawk Street. Having secured representation in Japan, Valicenti was working with Shiseido and exhibiting solo at the venerable GGG and DDD Galleries in Tokyo and Osaka respectively.

As principal of Arnold Goodwin Communications, Arnold focuses on corporate marketing communications, product identity and positioning. Previously, Arnold was Vice President/Design Director and partner at Goodwin Knab & Company where he directed projects for such clients as United Airlines, The Charles H. Shaw Company, Illinois Bell, LaSalle Partners, and The Signature Group. Since opening his first design studio in 1977, Arnold has worked on assignments from identity, titles and posters for feature films to the design of retail environments. His work has been recognized by CA, Print Magazine, Graphis, AIGA, The Type Directors Club of New York, and STA 100.



Dana Arnett is a principal with VSA Partners, joining the firm in 1985. His work has received recognition from Graphis, Communication Arts, Print Magazine, AIGA, American Center for Design, the New York Art Director’s Club, IABC, and the Chicago Financial Advertisers. Arnett is a past board member of the STA and Sculpture Chicago. He currently volunteers for the Children’s Memorial Hospital Midwest Grande Prix and the 1991 International Special Olympics. Current work includes annual reports for Harley-Davidson and the Chicago Board of Trade; promotional literature for the Oak Street International Fashion Fair, Brandmeier Productions, and Interiors Magazine; product literature and identity design for Cooper Lighting and Citicorp Global Payment Products.

Professional Design Testing Laboratories
Graphic Designer Aptitude Exam

Use only a pencil with a soft, black lead (No. 1 or 2, B or HB) to complete your answer sheet. If you can't find or read the numbers or letters, use your pencil to doodle some circles on the cuff of your white cotton shirt, then rub your finger across them. If this leaves an annoying smudge, your pencil is suitable. If you would like to learn your design aptitude score, send your completed form to Dana Arnett, VSA Partners, 542 S. Dearborn, Chicago, IL 60605. Good luck. For extra credit, include your rough sketches.

Note: There are lots of extra little spaces left over on your answer sheet because it turns out there were fewer questions for each section than places to answer them. Use the extras to create a halftone image or a connect-the-dots picture. Special prizes will be awarded at the discretion of the committee.

Section 1
Time — 17 minutes

Directions: Each question below consists of a brief paragraph and/or some conversational highlights, followed by a series of possible responses.

1. Fred, a graphic designer, has spent the last nine months developing a comprehensive new corporate identity package for his client. He considers it to be the finest work of his professional career, and presents it with pride.

Client: I waited nine months for this? You call this good design?

Fred: (Select the response which produces the feeling of greatest satisfaction in the pit of your stomach.)
A) So you think you could do better?
B) Why, yes sir, I do, sir.
C) Then why don't you design it yourself, Leonardo?
D) Er, uh, I, well...I hope so.
E) As if you'd recognize good design if it flew into your eye.

2. Marlene: How can you persist in complying with that antiquated grid system?

Roscoe: How can you expect a reader to consume that chaotic type-salad?

Which of the following best describes the relationship between Marlene and Roscoe?
A) Partners in a design firm.
B) Client and designer.
C) Husband and wife.
D) Fellow members of the Chicago 27.
E) Judges at a design competition.

3. The regular work week in a certain design firm is five days, Monday through Friday, 9:00 A.M. to 5:00 P.M. Each week, activities G, H, I, J, K, L, M, N, O, P must all be done. It is now Friday afternoon at 4:59 P.M., on a beautiful summer day. You have weekend reservations at a romantic county inn with your favorite person. A telephone call arrives from Key Client, insisting that additional activities Q, R, S, T, and V must also be completed by Monday morning. Your best response under these circumstances?
A) You have the wrong number.
B) I think you have made a mistake in dialing.
C) There's no one here by that name.
D) The office is closed, this is a recording. At the tone, please leave your name, your telephone number, and a brief message.
E) When dialing a call outside your area code, dial 'one' plus the area code first.

Section 2
Time — 9 minutes

Directions: Each of the following questions consists of a familiar design term printed in capital letters, followed by five other words or statements in lower case. Choose the lower case word or statement which most accurately describes the word in capitals.

1. CHAOS:
A) My files.
B) My mood.
C) My clients.
D) My relationships.
E) Words are boring. Show me images.

2. REVISION:
A) Yech.
B) Sorry, no room in the schedule.
C) It's fine the way it is.
D) I don't do revisions.
E) (Screaming noise)

3. TOO CUTE:
A) The client doesn't get it.
B) The client doesn't like it.
C) The client doesn't like puppies.
D) The client doesn't like me.
E) The client doesn't like anything.

Directions: Each sentence below has one or two blanks, each blank indicating that something has been omitted. Choose the word or set of words for each blank that best fits the meaning of the sentence as a whole.

4. A designer's success is more and more a race between good taste and _____.
A) money
B) catastrophe
C) violence
D) magazine subscriptions
E) Macintosh software

5. When presenting a _____ to a client for approval, a designer's best strategy is to _____.
A) chromalin proof...apologize.
B) concept...look sincere.
C) budget...cough.
D) revision...shrug.
E) cost increase...buy lunch.

6. The difficulty with most of today's pretentious pseudophilosophy about _____ is that you can't tell it from _____.
A) meaningful design trends...ordinary self-promotion.
B) desktop publishing...bad design.
C) creative integrity...do it my way or else.
D) concept development...I just thought of this.
E) relationship building...do what the client says.

7. Less is _____.
A) More.
B) Always a possibility.
C) Less.
D) <
E) >

Section 3
Time — 9 minutes

1) Two designers, J and K, and four clients, S, T, U, and V, are engaged in a roundtable discussion about the treatment of financial data in annual reports. The table was custom-made in Italy. Four participants, M, N, O, and P, cancelled out at the last minute. All ten chairs were manufactured by Knoll. Five of them are upholstered in black leather, the other five in a nice putty-colored textured material. One of them has a big burn hole in it.

2) Neither designer is sitting next to the other one.

3) Two of the clients are female, two are male.

4) Nobody is sitting in the chair with the burn hole.

5) One of the clients had an extremely profitable year and is wearing a new suit.

6) K and S used to work together.

7) M and N are not designers.

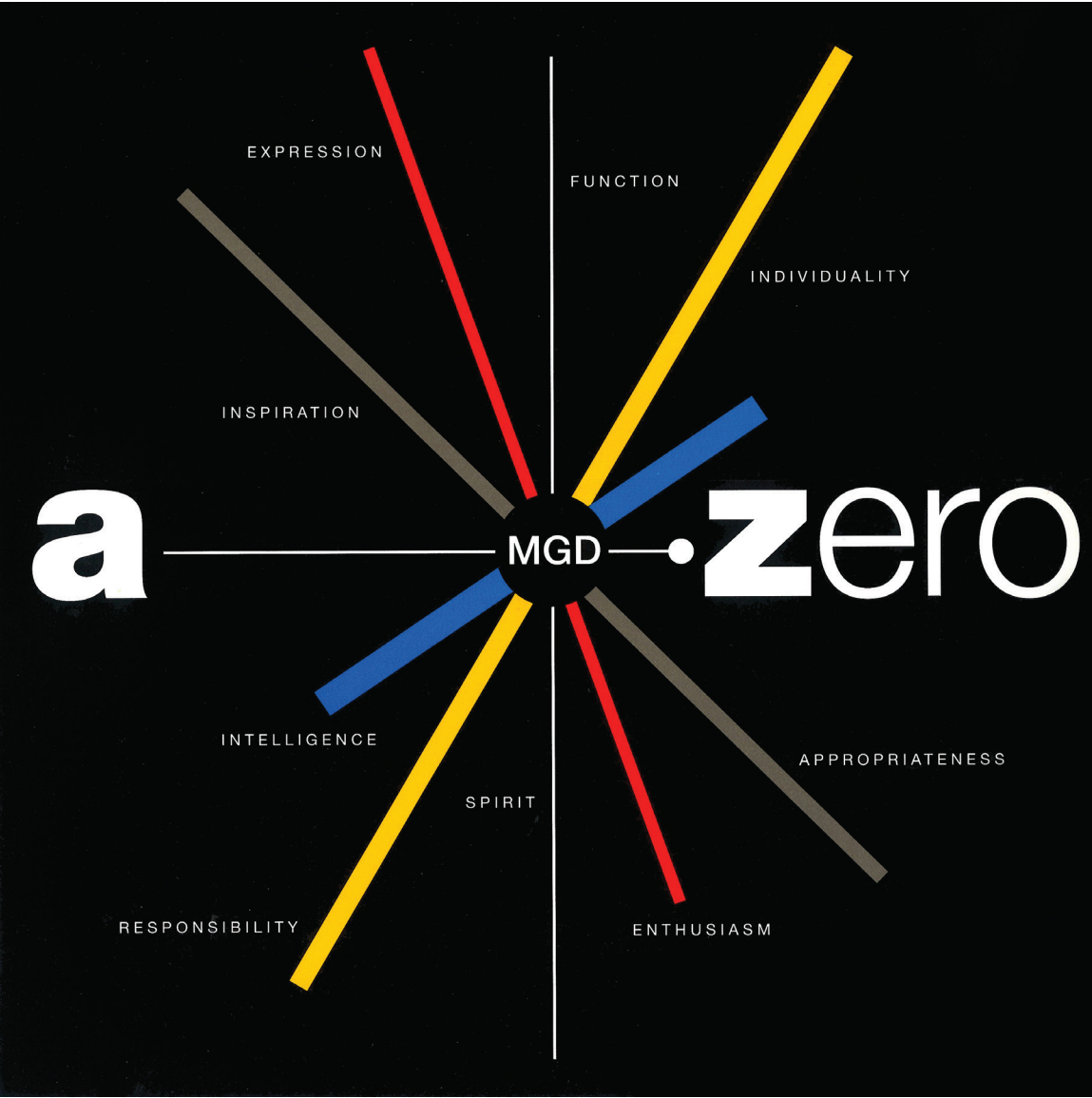
1. Which of the statements above provides no information not already available from the one immediately preceding it?
A) All of the above.
B) 3 and 4.
C) Neither 3 nor 4.
D) Please repeat the question.
E) I don't know.

Steven Bagby Member 1991

Steven Bagby is principal and founder of Bagby Design Incorporated in 1981. His clients represent a broad range of industries including consumer electronics, corrugated containers, cosmetics, fashion retailers, financial institutions, food processors, healthcare and pharmaceuticals, manufacturing, printing, real estate and telecommunications. Bagby's work has received awards from prominent design, financial and communications organizations. A member of the AIGA and American Center for Design, he has frequently served as guest speaker for various design and marketing groups. He is also active in promoting environmental awareness and conservation through his own work and through various business and community efforts.



Michael Glass Member 1991



Michael Glass practiced interdisciplinary design in both two and three dimensions as principal and founder of, Michael Glass Design. He had an ongoing commitment as an Associate Professor of Design at the University of Illinois Chicago. Glass held a B.A. in biology and both a B.F.A. and M.F.A. in design from Yale.

William Hafeman Member **1991**

William Hafeman is designer and educator. During his 24-year career in design he has led his own award-winning design practice for over 10 years. His work has been included in many national design exhibitions. Hafeman has served on the boards of of the Society of Typographic Arts and the American Institute of Graphic Arts, Chicago Chapter. He taught at the University of Illinois, Chicago for over 10 years and for several years he has been a Visiting Artist at the School of the Art Institute of Chicago.



Nice photograph. So this is
what you mean by symbols
and form?

Exactly. I'm fascinated by
the number of ways you can
put them together. What you
can say with such basic
forms. It's really endless.

Ron Kovach Member **1991**

Ron Kovach was born in Gary, Indiana in 1944. He's a US Marine veteran and Purdue University product design graduate. Prior to opening Kovach Associates (KA) he worked for the The Design Partnership and was a partner at Gruenert and Partners. When Mobium Corporation acquired KA, Ron served as Mobium's vice president, Design. He was a board member of the American Center For Design, a professor of design at University of Illinois, Chicago and president, American Institute of Graphic Arts, Chicago Chapter. Kovach specializes in architectural graphic & exhibits, corporate communication, image development and product introduction.



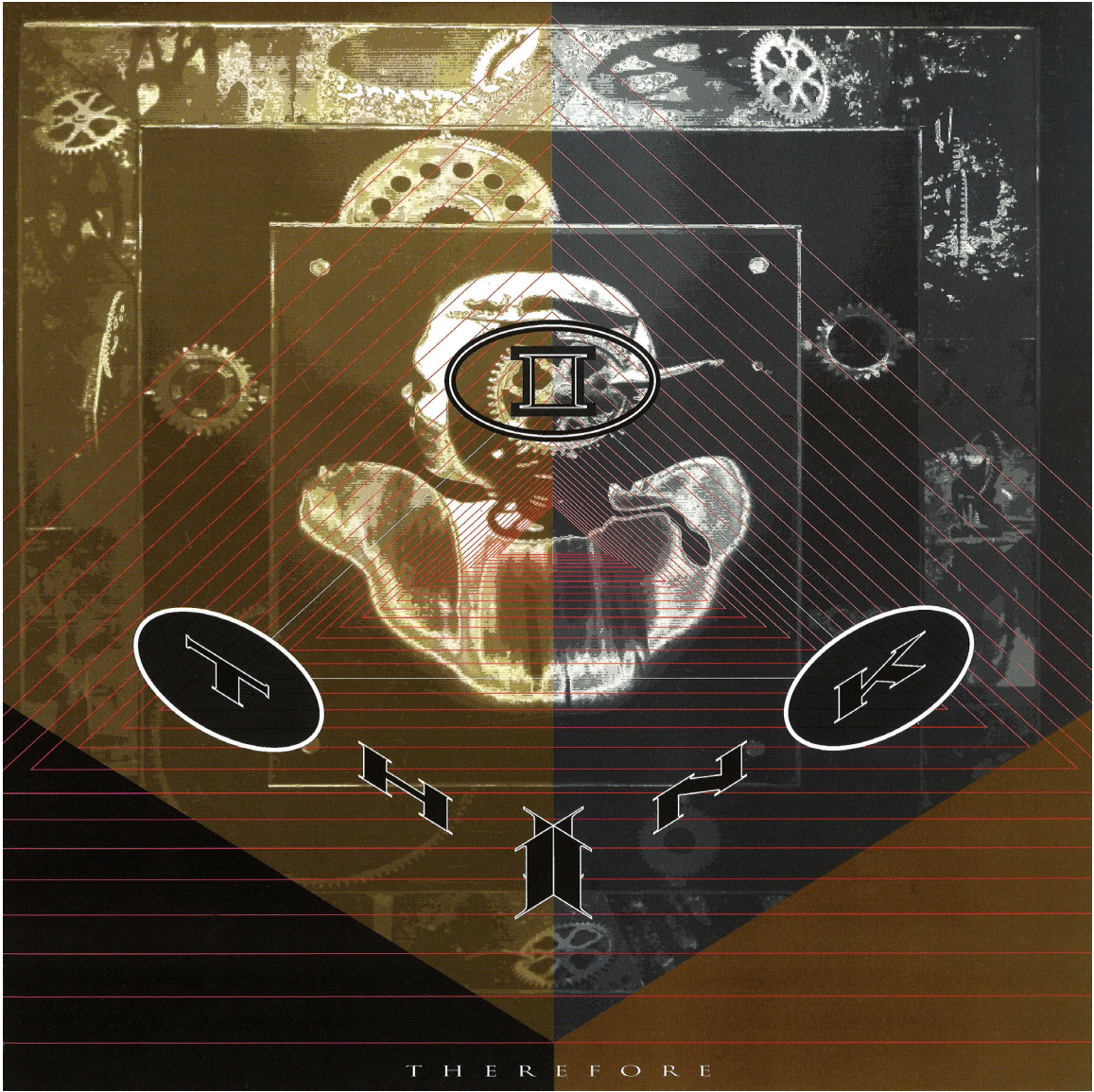
When You

Aren't Sure



Steve Liska is president of Liska and Associates, Inc., a graphic design firm founded in 1979. The ten-person office produces marketing materials for a wide range of clientele. Steve was a member of the American Center for Design, and is currently President of the Chicago chapter of the American Institute of Graphic Arts.

Anthony Ma was raised in Honolulu. Following the completion of a Bachelors degree at the University of Illinois at Urbana/Champaign he joined Strandell Design Associates. In 1987 he established A. Ma Design and has since been responsible for projects including corporate identity, publications, illustration, exhibit design and both structural and surface packaging. He taught at the School of the Art Institute of Chicago. Ma's work has been recognized by the ACD 100, *The Art of Design* and *Greening of Chicago*. His work has been published in ID Magazine, Flash Magazine, Advertising Age and Design in Chicago.



Kurt Meinecke Member **1991**

Kurt Meinecke is founder of Group/Chicago, a full service design firm creating identity programs, brochures, annual reports, packaging, exhibits, and architectural signage for a wide range of clients. He is also an active painter and sculptor. This experience enriches his creative contributions to his clients, allowing him to draw from a palette of visual techniques in developing graphic solutions to their business problems. Kurt Meinecke's work has received numerous awards from the New York Art Director's Club, Graphis, Communication Arts, the American Institute of Graphic Arts, Print Magazine, and the American Center for Design.



Sam Silvio Member **1991**

Sam Silvio has been principal of Silvio Design since 1978. He was design manager for a Chicago communications firm in the mid-1980s. His client list includes more than one hundred corporations and not-for-profit organizations. He has produced corporate identities, the gamut of printed materials, and installations. He is an member of the Advisory Board of the American Institute of Graphic Arts, Chicago, and a member of the American Center for Design. He has received numerous local and national awards.



Jilly Simons Member **1991**

Jilly Simons was born in New York City and raised in South Africa, she has chosen the United States as her home. Her design philosophy searches for a visual language which always stresses the essentials: honesty, strength and subtlety. Putting the art and craft of design ahead of bureaucratic technique, she believes that design is not only an essential means of communication, but also a powerful responsibility. Her scope of experience within the design world is large, though her firm remains small by design. She has been published both nationally and internationally.



Daniel H. Burnham, Chicago's preeminent urban architect said "Chicago's spirit exists; it finds the men; it makes the occasion; it attracts the sincere and unselfish; vitalizes the organization and impels it to reach heights not believe possible of attainment. It is even now impelling us to larger and better achievements for the public good. It conceals no private purpose, no hidden ends. This spirit –the spirit of Chicago– is our greatest asset" . Not surprisingly, the effects of Chicago's outreaching spirit also enhances its communication skills. The legendary Chicago journalists have long been celebrated in theater and film. And concurrently, high achievement in other branches of publishing and the printing arts has secured Chicago's place in the forefront of the closely associated graphic arts. . All of which brings us down to the point of the 27 Chicago Designers' involvement in this Chicago Sesquicentennial celebration. As it happens, there is a neat symmetry to the connection . . . Having only recently celebrated our first half-century in 1986, we welcome the challenging change of pace and focus in his first edition of the members' work in our second half-century. And by any measure, the combination of the poster format and 27 variations of one central theme represents a considerable departure from our usual highly individualized "source book" approach to self-promotion. . Of special interest, as well as challenge, is the diversity of subject areas for poster interpretation that Chicago offers: from A, for architecture, to Z for zoos. Not that a mere 27 options exhausts the subject choices by any means; but that number does provide a good start towards the common goal of enriching the celebration that this Chicago milestone deserves. Our organization is happy and privileged to be involved with the city of Chicago in this mutual endeavor. Excerpted from 27 Chicago Designers publication #37 written by member Rhodes Patterson

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WHY THE 27 CHICAGO DESIGNERS IS NO MORE. The 27 Chicago Designers were formed to more efficiently promote the talents of 27 creative individuals working in the Chicago area. They group joined together to produce and distribute a publication that would introduce those abilities to potential clients. Each member of the group produced a four page printed signature displaying their most recent work. The inserts were collected, bound, packaged and mailed to the most successful corporations, institutions and retailers in Chicago and the surrounding cities and states. The costs for collating, binding, packaging and postage were shared equally along with their individual mailing lists; a generous and collegial collaboration. What changed was that overtime, after many years, the best methods for getting ones new samples in front of current and potential clients changed. E-mail, websites and the Internet provided a more direct access to those same audiences, with greater frequency, faster and much less expensive. For the most part once an organization has done its job it begins to transform into it's next best self. This was so for the last generation of 27 Chicago Designers. They moved on and in many different directions, leaving the space they had prepared for others to make this own mark, to begin to create their own history. Joseph Michael Essex

Volume 24, 1964

Left to Right:

Willard Smythe
Rodney Chirpe
R.W. Kaulfuss
Gordon Martin
Elmer Jacobs
Phoebe Moore
Lute Wassman
Robert Sidney Dickens
Franklin McMahon
Joseph Pearson
Randall Roth
Morton Goldsholl



Volume 32, 1977 Left to right, Back Row Jack Weiss, Ron Bradford, Bruce Beck, Art Paul, Herbert Pinzke, Henry Robertz, Robert Lee Dickens, Hayward Blake, Susan Jackson Keig, James Lienhart, David E. Lawrence, Pat Dypold, John Caraioli, Norman Perman, Will Kaulfuss. Seated Rhodes Patterson, Randall R. Roth, Phoebe Moore, Sidney Dickens. Photo: Burlingham



Volume 24, 1964

Left to Right:

Herbert Pinzke
Norman Perman
Martin Johnson
Hayward Blake
Charles Bracken
John Temple
Everett McNear
Bruce Beck
Franz Altschuler
Carl Regehr
Edward Sullivan
R. Hunter Middleton
Carl Anderson
Lindell Mabrey
Edward Boehmer
Raymond DaBoll
Photo: Morton Shapiro



The Design Partnership
and 27 Chicago Designers
members, 1974

Standing:

Lindell Mabrey
Henry Robertz
Hayward Blake.

Seated

Bruce Beck
Jack Weiss

Photo: Communication Arts

1936 Joseph Carter Fellow 1939 <i>The Society of Typographic Arts</i>	Dale Nichols Fellow 1937 President 1937 <i>The Society of Typographic Art</i>	1949 Morton Goldsholl Honorary Member President 1949 <i>The Society of Typographic Arts</i> Chicago Fellow 2009 <i>American Institute of Graphic Arts</i>
Rodney Chirpe Fellow 1949 President 1935 <i>The Society of Typographic Arts</i>	Bert Ray Fellow 1961 <i>The Society of Typographic Arts</i>	Franklin McMahon Honorary Member <i>The Society of Typographic Arts</i>
Oswald Cooper Fellow 1936 <i>The Society of Typographic Arts</i>	Paul Ressinger Honorary Member Fellow 1934 First President 1927 <i>The Society of Typographic Arts</i>	1954 Gordon Martin Fellow 1962 President 1957 <i>The Society of Typographic Arts</i>
Ray DaBoll Honorary Member 1971 <i>27 Chicago Designers</i> Honorary Member Fellow 1938 <i>The Society of Typographic Arts</i>	1937 Willard Smythe Honorary Member 1982 <i>27 Chicago Designers</i>	1955 Bruce Beck Honorary Member 1988 <i>27 Chicago Designers</i> Honorary Member Fellow 1965 President 1953 <i>The Society of Typographic Arts</i>
Robert Sydney Dickens Honorary Member 1982 <i>27 Chicago Designers</i> Fellow 1938 <i>The Society of Typographic Arts</i>	1938 E. Willis Jones Fellow 1953 <i>The Society of Typographic Arts</i>	1957 Norman Perman Honorary Member 1991 <i>27 Chicago Designers</i> Fellow 1971 President 1965 <i>The Society of Typographic Arts</i>
Henry Harringer Honorary Member 1982 <i>27 Chicago Designers</i>	1939 DeForest Sackett Honorary Member 1975 <i>27 Chicago Designers</i> Fellow 1941 President 1938 <i>The Society of Typographic Arts</i>	Herbert Pinzke Fellow 1969 President 1958 <i>The Society of Typographic Arts</i>
R. Hunter Middleton Honorary Member 1969 <i>27 Chicago Designers</i> Honorary Member Fellow 1936 President 1945 <i>The Society of Typographic Arts</i>	1944 William Fleming Fellow 1958 President 1950 <i>The Society of Typographic Arts</i>	1960 Carl Regehr Honorary Member <i>The Society of Typographic Arts</i>
M. Vaughn Millbourn Honorary Member President 1936 <i>The Society of Typographic Arts</i>	Everett McNear Honorary Member 1982 <i>27 Chicago Designers</i> Honorary Member <i>The Society of Typographic Arts</i>	

1962 Hayward Blake Fellow 1966 President 1959 <i>The Society of Typographic Arts</i> Chicago Fellow 1999 <i>American Institute of Graphic Arts</i>	1977 Jack Weiss Fellow 1980 President 2002 <i>The Society of Typographic Arts</i>	1986 Josef Godlewski Fellow 1990 President 1985 <i>The Society of Typographic Arts</i>
1967 Rhodes Patterson Honorary Member 1991 <i>27 Chicago Designers</i> Fellow 1968 President 1962 <i>The Society of Typographic Arts</i>	1979 Joseph Michael Essex Fellow 2009 <i>The Society of Typographic Arts</i> Chicago Fellow 2007 Chicago Founding Member 1986 Above & Beyond Award 1998 <i>American Institute of Graphic Arts</i>	Rick Valicenti Honorary Member Fellow 1986 President 1981 <i>The Society of Typographic Arts</i> Medalist 2006 Chicago Fellow 2004 <i>American Institute of Graphic Arts</i> National Design Award 2011 <i>Cooper Hewitt, Smithsonian Design Museum</i>
1969 John Massey Honorary Member <i>The Society of Typographic Arts</i> Medalist 1994 Chicago Fellow 2001 <i>American Institute of Graphic Arts</i>	Robert Vogele Fellow 1978 President 1979,1989 <i>The Society of Typographic Arts</i> Chicago Fellow 2005 Medalist 2011 <i>American Institute of Graphic Arts</i>	1987 Arnold Goodwin Honorary Member <i>The Society of Typographic Arts</i> Chicago Fellow 2010 <i>American Institute of Graphic Arts</i>
1971 Art Paul Chicago Fellow 2008 <i>American Institute of Graphic Arts</i>	1982 John Greiner Advisoy Board Member 1987 <i>American Institute of Graphic Arts</i>	1991 Dana Arnett Chicago Fellow 2014 Medalist 2014 <i>American Institute of Graphic Arts</i>
Charles MacMurray President 1963 <i>The Society of Typographic Arts</i>	Wendy Pressley Jacobs Chicago First President 1986 Chicago Founding Member 1986 Chicago Fellow 2014 Above & Beyond Award 2004 <i>American Institute of Graphic Arts</i>	Ron Kovack Chicago President <i>American Institute of Graphic Arts</i>
1975 Susan Jackson Keig Fellow 1964 President 1955 <i>The Society of Typographic Arts</i> Chicago Fellow 2002 <i>American Institute of Graphic Arts</i>	1984 Greg Samata Chicago Fellow 2006 National Board Member <i>American Institute of Graphic Arts</i>	Steve Liska Chicago President Above & Beyond Award 1998 Chicago Founding Member 1986 <i>American Institute of Graphic Arts</i>
		Jilly Simons Chicago Fellow 2008 Above & Beyond Award 2000 <i>American Institute of Graphic Arts</i>

27 Chicago Designers Founders and Alumni: The Years They Became Members

1936 Norman Andersen John Averill Joseph Carter Rodney Chirpe Oswald Cooper Ray DaBoll Robert Sydney Dickens Everett Eckland Stan Ekman Harry Farrell Henry Harringer Elmer Jacobs Egbert Jacobson Karl Peter Koch Ed McCabe R. Hunter Middleton M. Vaughn Millbourn Edgar Miller Dale Nichols Taylor Poore Douglas Rader Bert Ray Gustav Rehberger Paul Ressinger Frank Riley Ernst Spuehler Earl Uhl	1942 / 43 Ken Olson Parker Phipps Philip Reed 1945 William Fleming Everett McNear 1947 Rainey Bennett R. Vale Faro 1949 Cliffe Eitel James Hayes 1950 Morton Goldsholl John McKee Franklin McMahon 1951 Carl Anderson Charles Bracken Joe LaViolette Phoebe Moore Robert Sinnott John Temple	1958 / 59 Randall Roth 1960 Janet LaSalle Carl Regehr 1962 Hayward Blake 1963 Robert+William Kaulfuss Lute Wassman 1964 / 1965 Ed Bedno 1967 James Higa James Minnick Rhodes Patterson Henry Robertz 1969 David Burke Ed Hughes John Massey Michael Reid Wayne Webb	1977 Pat Dypold Jack Weiss 1979 Joseph Michael Essex Joseph Hutchcroft Peter Teubner Robert Vogele 1982 David Anderson Jeff Barnes John Dolby John Greiner Diane Kavelaras Steve Keller Carol Naughton Wendy Pressley-Jacobs 1984 William McDowell Gregory Samata Don Strandell 1986 Bobbie Cochran Josef Godlewski Rick Valicenti
1937 Martin Johnson Willard Smythe	1952 Gene Douglas	1971 James Lienhart Charles MacMurray Don Marvinne Art Paul David Root	1987 Arnold Goodwin
1938 Francis Chase Josef Feher E. Willis Jones Weimer Pursell	1953 Joe Pearson	1991 Dana Arnett Steven Bagby Michael Glass William Hafeman Ron Kovach Steve Liska Anthony Ma Kurt Meinecke Sam Silvio Jilly Simons	
1939 Robert Askren Ed Boehmer Jay Conley DeForest Sackett	1954 Gordon Martin	1972 John Carafoli Robert Lee Dickens	
1940 David Chapman Edward Sullivan	1955 Bruce Beck Fred Steffen	1973 David Lawrence	
	1956 / 57 Franz Altschuler Larry Klein Elsa Kula Lindell Mabrey Norman Perman Herb Pinzke	1975 Ron Bradford Susan Jackson Keig	

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Franz Altschuler*	071	Cliffe Eitel	055	David Lawrence*	103	Douglas Rader*	028
Norman Andersen*	005	Stanley Ekman	014	James Lienhart	095	Bert Ray*	029
Carl Anderson	060	Joseph Michael Essex	108	Steve Liska	136	Philip Reed	050
David Anderson	113	R. Vale Faro	054	Anthony Ma	137	Carl Regehr*	079
Dana Arnett	131	Harry Farrell*	015	Lindell Mabrey*	074	Gustav Rehberger	030
Robert Askren*	042	Josepr Feher	039	Charles MacMurray	096	Michael Reid	092
John Averill*	006	William Fleming	051	Gordon Martin*	068	Paul Ressinger*	031
Steven Bagby	132	Michael Glass*	133	Don Marvinne	098	Frank Riley*	032
Jeff Barnes	114	Josef Godlewski	128	John Massey	090	Henry Robertz*	087
Bruce Beck*	069	Morton Goldsholl*	057	Edward McCabe	021	David Root*	100
Ed Bedno	083	Arnold Goodwin*	130	William McDowell	123	Randall Roth	077
Rainey Bennett	053	John Greiner	117	John McKee	058	DeForest Sackett	045
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Joseph Carter*	008	Elmer Jacobs*	017	James Minnick	085	Fred Steffe	070
Dave Chapman	046	Egbert Jacobson*	018	Phoebe Moore	063	Don Strandell	125
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Robert Sydney Dicken	012	Ron Kovach	135	Parker Phipps	049	Wayne Webb	094
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Everett Eckland*	013	Joseph LaViolette	062	Weimer Pursell	041	*Deceased	

27 Chicago Designers: Catalyst and Conduit

PERSPECTIVE: Nearly two years ago, in the fall of 2104, it occurred to me that the anniversary of the 1936 founding of the 27 Chicago Designers was approaching. I felt then that something significant should take place to celebrate that event: a book or an exhibition...or both. I took on the challenge of making that happen. As a former member and chairman of the 27 I had gathered, for my personal enjoyment, the entire collection of *27 Chicago Designers* publications that were produced to showcase the work of its members.

BACKGROUND: The 27 Chicago Designers, founded in 1936, and continuing to 1991, was dedicated to promoting the work of its members— designers, illustrators, typographers and photographers. Important founders were type designers Oswald Cooper and R. Hunter Middleton. More recent members include internationally recognized John Massey and Rick Valicenti. This collaborative effort produced 38 books in the group's 55-year history and featured both professional and personal works of each member. These books may very well have been the first “source books” for design in the United States.

COLLABORATION: Early on I asked Lara Allison, a design historian at the School of the Art Institute of Chicago, to assist me in creating a tribute to the 27. She had borrowed my 27 books to write a chapter in a book that the Chicago Art Deco Society was producing. She felt time was short, and funding unlikely, to realize a book... or an exhibition in the time we had left. But Laras agreed to write the story and co-curate the exhibition with me.

After approaching Chicago Design Museum, Newberry Library, Terra Foundation and Ukrainian Institute of Modern Art (who had held recent Institute of Design and Art Paul exhibitions) for venues and/or funding it fell to Peggy Glowacki at University of Illinois Chicago's Special Collections to offer a space and a date in 2016 for an exhibition.

UIC Special Collections has the largest and most important collection of design material in the City so we knew we would have good material to work with – beyond the 38 books that formed my collection. At the time Lara said, “I think that we can stress that without an understanding of 27 Designers, Chicago’s design history can not be fully comprehended. This was a critical institution to the formation of other design-related developments in this city.” Our purpose came into clear focus.

EXHIBITION: Today, on October 21, 2016, we've achieved our biggest goal: An exhibition, "27 Chicago Designers: Selling Design 1936-1991", co-curated by Lara Allison and me with help from Ron Kovach; A catalog, written by Lara and designed by Steve Liska; and a book, designed by Joseph Michael Essex featuring images from the 125 cumulative members of the 27, their biographies and selected text from some of the first editions. This has been a truly collaborative effort—not unlike that which brought 38 books to the marketplace in years past. I'm humbled by the generous work of my collaborators.

ACKNOWLEDGMENTS: I'm grateful to many other individuals for their support of this project. Not necessarily in order of importance, but alphabetical in the democratic tradition of the 27 books, my thanks to: Kim Blanchette with Blanchette Press, Chicago Design Archive, Joseph Michael Essex, a. Ma Don Marvinne, John Massey, The Newberry Library's Paul Gehl and Alice Schreyer, The Society of Typographic Arts, UIC Library's Mary Case, Peggy Glowacki, Valerie Harris, Linda Naru and Sonia Yaco, and Lauren Whitney Architectural Photography.

Jack Weiss
October 21, 2016

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