European immigrant designers and their influence on American graphic design: 1920-1950

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The College of Fine and Applied Arts
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Master of Fine Arts

European Immigrant Designers
and Their Influences on
American Graphic Design:
1920-1950

By Jerry W. Counselman

May 15, 1990
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THESIS PROPOSAL
The objective of this thesis is to:

1) **Research:** pre-World War II European immigrant graphic designers and their influence on American graphic design. Information obtained will consist of designer's name, date of birth, date of immigration, area of specialty in their work, contact with other immigrants, as well as Americans, country from which they came and available information concerning their education as designers.

2) **Interpretation:** will consist of a visual presentation, such as a poster set or book, designed to reflect the historical event, as well as to reflect some of the styles and philosophies of key designers. The compiling of this information will serve a need in the graphic design field by bringing all of the obtained information into one source.
INTRODUCTION

The objective of this thesis project is to develop a graphic design resource that focuses on European immigrant designers. The direction of the project grew out of my own need and desire to better understand the history of the discipline that I have chosen as a profession.

Much of my work on this project is process-oriented. In the beginning, I could only speculate what the outcome would be. As the project progressed, I became more aware of the need and potential of such an endeavor, and have sought to interpret it in a clear and concise manner. I have brought together the past and the present through the mediums chosen and also formed a body of information that existed before only in parts.
RESEARCH

The research on European immigrant designers began by establishing a list of designers as well as a list of information to be gathered on each designer. The initial list of names gave basic direction for the project. As my research progressed, the list was later divided into two categories; the first was a list of primary designers and the second a list of secondary designers (Appendix B). Primary designers were those who had a major influence as immigrant designers on the American graphic design field. This influence was primarily realized through institutions and corporations. Secondary designers were also immigrants, but had a lesser impact on the American graphic design field. The list of information gathered on each designer served to give further direction to the project and helped to establish a format within which to work.

A third list that was developed was a list of references. The information gathered from these references also helped to define the parameters of the thesis. The initial references were mainly books and magazines, but later included design professionals as well as a computer program entitled A Legacy of Graphic Design. Each of these references was instrumental in adding additional names and information to the lists I had initially compiled.

My initial correspondence with other design professionals included Philip Meggs, Steven Heller, and Douglas Scott. I chose them due to their knowledge and expertise in the field of graphic design and graphic design history. Their responses were very helpful in giving additional ideas of support for the project (appendix C). At a later time, I also corresponded with Nathan Gluck, Ellen Lupton, Kurt Weihs and Hans J. Barschel who
were also very supportive of the project. Ellen Lupton raised the question of including American expatriots who went to Europe during this same period. I had already considered this as a possibility, but after reviewing the nature of the event I felt the two should be dealt with separately.

The information gained through correspondence with graphic design professionals created the need to further define the objectives of the project. I concluded that I must define:

- what I meant by immigrant.
- who I considered an immigrant.
- graphic design.

These three points of information were pivotal in helping to establish the next phase of the project. I also came to realize that there are some variations among design professionals as to how some designers should be categorized. While this variation may be minor, I did consider it reason enough to establish my own guidelines for the project.

After completing approximately 50% of the research, my first thesis committee meeting was scheduled for October 18, 1989. This meeting was important in relationship to the project, allowing me to formally introduce the objectives of the thesis to the committee. During the meeting, additional names were given, expanding the lists already compiled. Some of the questions that were raised affirmed what I had already determined through my correspondence concerning categories, dates, and definitions. An additional question that was raised concerned the date span for the project. I had originally considered 1930-1945, but changed it to 1920-1950 after talking with the committee. I feel that these dates give a more comprehensive view of the immigrant designers during the mass European emigration. An additional suggestion was made to
consider how other people such as typographers, painters, illustrators, and immigrant contacts in Europe and the United States might be included in the project.
INTERPRETATION

At the end of my first phase of research, I began to consider how I might interpret the information I had gathered. My original plan was to develop a series of four to six posters focusing on the designers and countries from which they had immigrated. The content of the posters would be representative of the designers' styles of work as well as significant places, events and dates related to each designer. I planned to use offset lithography as the method of production. The problem with such a solution was that I felt I was not "breaking new ground" through the production of the product, and therefore, not making the contribution to the graphic design field that I would like to make.

Another idea I considered was to develop a series of four posters and also incorporate the computer as part of the presentation. This would be an opportunity to give fifty percent emphasis to the printed form and fifty percent to the electronic component. The content of the posters would be the "who, what, when, and where" of the project, while the computer would contain a more complex level of information as an interactive media program. This approach seemed more valid to me than the first in that it would deal with specific information, but still failed to meet the need that I felt remained present.

While I continued to explore additional ideas for interpretation, I also compiled information to be stored on the computer. I originally organized the information on index cards while doing research, which made it easier to input information into the Hypercard stack. At this stage, I began to realize the potential for developing a computer interface that would contain the information. Further development of the program proved
successful as the interface became the main means of presentation, accompanied by a User's Guide and a set of two posters.

Each component of the project is designed in such a way that they work together as one unit as well as individual components. This approach was determined through the various stages of development and by considering the different methods by which individuals learn. The computer interface contains the most in-depth information and, therefore, allows for more research. The User's Guide is a companion to the computer program, but also contains a section of biographies on the primary designers as well as a bibliography. The posters are designed to be more visual, but also become informative, focusing on the twenty primary designers.
THE INTERACTIVE MEDIA PROGRAM

The development of the computer program has been the most important component of the educational resource. My original ideas included the computer, but only for the purpose of organizing information. As the thesis progressed, it became obvious that the computer should be further integrated into the project. The result of further integration of the computer was the development of the interactive media program as the central part of the thesis.

The computer program, as I have previously mentioned, was developed using HyperCard software. This software is compatible with the Apple Macintosh computer. I chose to develop the project using the Macintosh II computer because of the widely used hardware, the size of the screen, and because it is user friendly. There is a change of format when the program is used on the Macintosh SE and, therefore, the format functions more to my satisfaction when using the Macintosh II or IICX.

Hypercard is much like a filing system and the window that appears on the screen is called a card. Cards are linked together by buttons, and a scripting language is written to support the function of the program.

The development of the interactive media program has gone through many revisions. The title card, or opening card (appendix D), was designed first, and helped to establish the graphics for the other cards that appear in the interface. The construction of the program retains a somewhat linear quality, but also functions as an interactive component that can be accessed at various levels. The multi-access function creates an extremely efficient method of storing and obtaining
information. Within the program the user is able to access one area (i.e. Examples of Work) while using another area (i.e. Data Card). After reviewing the information in the examples of work section, the user can then return to the previous location within the stack. The procedure is done by the use of buttons as explained in a HyperCard manual.

Central Card
The computer interface is accessed through the title card. From the title card, the user moves to the Central Card; the major interface that supports the rest of the program (Appendix D). It is named such because it is the card that all the other information within the program feeds from and the card the user returns to after exploring a particular section of the program.

The Central Card went through several revisions as a result of having various design professionals, educators, and students review the program. Other changes were made by condensing the categories on the Central Card from seven to five. The suggestion was made to condense some of the information into the same section allowing the Central Card to become more defined and concise. This consideration became extremely important and led to the development of Sub-Central cards (Appendix D). These cards introduce smaller sections of information that feed off the Central Card.

Located on the Central Card are five categories that allow the user to access the various categories found within the program. The five categories located on the Central Card are: Designer Information Cards, Examples of Designers' Works, Designer Categories, Introduction/Timeline, and Additional Resources.
At this time, I feel it is important to list and describe the functions of the five categories located on the Central Card and how they relate to the rest of the interface. Each category is accessed by the button to the left of the name.

**Designer Information Cards**
This group of cards was designed first and contains the main portion of the information about each designer. Each card is divided into two sections. The left section is the biographical section about the designer. The right section contains two fields and a number of buttons. The top field on the right of the card is a scrolling field which contains additional information not included in the biographical section. The bottom scrolling field, entitled See Also, is a section for cross-reference about the designer. The use of these sections of information are further explained in the User's Guide that accompanies the computer program.

The designer information cards are designed differently than the other sections of the interface. All other cards are designed to correspond with the title card in visual appearance, but designer information cards are designed to function as a source of concentrated information, and therefore, look different than the other cards. The name of the project, "European Immigrant Designers and Their Influences on American Graphic Design," appears as white type in a black box across the top of the card. Due to the purpose of these cards and the ease of their function, I do not feel they are out of character with the rest of the interface.

**Examples of Designers' Works**
These cards show examples of designers' works and give information
about the works or other aspects of the designer's work. The selection of
the works to be represented was a lengthy process. Limiting the works to
one per designer made the choosing process even more difficult, but also
resulted in a very select group of examples. I did not want to just find
images by each designer, scan them into the computer, and be done. My
desire was to find images that best represent the designers and their
impact on graphic design. With this in mind, I chose to use some work
that was done in Europe as well as others that were produced in
America, giving a comprehensive historical view of the designers' works.
I feel that the result is successful and has achieved my goals for this
section of the interface.

The equipment used to scan the images was an Apple scanner linked to
an Apple Macintosh II computer. I first tried scanning through Applescan
function using 150 line grayscale. The results were extremely good, but
took a large amount of memory to store one image. After calculating the
memory for each image, I knew that one disk would not hold all of the
images, plus all of the other sections of the program. This was important
because I wanted to keep everything on one disk if possible.

A second approach was tried by scanning the images as line art. This
was unsuccessful due to the type of images I was scanning. When
scanning an image with a large dot screen, the conversion to line art
causedit a mass deletion of detail. At this point, I decided to take an
approach other than using Applescan.

The final result of the images was achieved through Hyperscan.
Hyperscan is a scanning application connected with Hypercard that
allows the images to be cut and pasted directly into the Hypercard stack.
This was extremely beneficial, because the other options for scanning through Applescan would have meant saving the images into a draw program as a picture file. Once the images are saved into a draw program, they can then be touched-up before being pasted into Hypercard. With Hyperscan, the images can be scanned and pasted directly into Hyperscan then touched-up through fatbits.

I found the quality of the Hyperscan to be of lesser quality than the grayscale, but better than that of line art. The detail of the imagery held up quite well, giving adequate representations for the examples of work. I used the word representation due to the transforming quality of the work from printed to electronically scanned images.

The major application of the imagery, once it was scanned, was in the Examples of Works section within the stack. Each image appears on a separate card and is accompanied by a column of text. The text is a support text for the individual piece or deals with the designer and his work in general.

A second application of the images was through the introduction of visual cards (Appendix D) into the interface. Originally, the interface was less visual, so I decided to introduce visual cards after the introduction (title) card and at the beginning of each section. This helped to soften the structure of the interface as well as to provide added interest for the user. These visual cards are sections of different works that were chosen and cropped. Each image has been enlarged to fit the card size and becomes a more abstract representation than the original scanned images are. This approach adds a second level to the visual content of the interface, and also creates a dividing point for each section.
Designers by Category
These cards allow the user to review categories such as Primary Designers, Other Designers/Artists, Influential Immigrant Contacts, Additional Names of Importance, Designers by Country of Birth and Area(s) of Specialty. This section, which is further divided into three parts, serves the user by providing information that can be easily accessed and obtained in a short amount of time. Each part is listed on the sub-Central Card that carries the user to the beginning of the section. I would like, at this point, to give further information concerning the function of each section as well as give some of the technical aspects concerning the operation of each.

Primary Designers
This group of designers had the greatest impact on American graphic design during this period of history, 1920-1950.

From this section, the user can click on the button to the left of each name and access the information card for that designer. The information contained in this section is more comprehensive than any other section, due to the primary order of importance that I have established within the project. A button entitled "Return to List" brings you back to the Primary Designers list.

Other Immigrant Designers/Artists
These designers and artists had a lesser, but also significant, impact on American graphic design.

This section takes the user to a scrolling field that contains information about all of the designers. There is only one button
that accesses the entire list. The reverse arrow will return the user to this list.

**Influential Immigrant Contacts**
These individuals are important in dealing with immigrants. They served as contacts for the immigrants in America or Europe. They also helped them to become integrated into the field graphic design in American or worked with them after the immigrants arrived.

This section takes you to a scrolling field that contains information about the designers’ contacts. There is only one button that accesses the entire list. The reverse arrows will return the user to this list.

**Additional Names of Importance**
These are additional key people active in the design field during the immigrant period.

This list is added for support and is not meant to provide extensive information.

**Designers by Country of Birth**
This section categorizes designers by country of birth. There are two sections covered in this listing; Primary Designers and Other Immigrant Designers/Artists.

**Designers by Area(s) of Specialty**
This section categorized designers by area(s) of specialty. Using
27 areas of specialty, the section is comprehensive only in relationship to the information that I gathered during the time I was researching the project. There are six cards in this section, and the return arrow on the last card will return the user to the sub Central Card just before this section.

Introduction/Timeline

Introduction
The introduction is a body of text that gives a brief statement about the project as well as follows some of the events that occurred simultaneously to the immigration movement. This text (Appendix E) appears in the electronic interface as well as the User’s Guide and on the posters. I decided to include this text in each component of the project, based on the conclusion that each piece would be stronger if they could function as a separate item or together as a unit. The introduction also helps to put the project in its proper context historically.

Timeline
The timeline is contained on a series of twenty-one cards and covers a span of 102 years, 1883-1985. It focuses on the twenty primary designers and contains a dateline with two levels of information.

Level 1 is the main body of information for the timeline and appears just below the dateline. It is concerned with events directly related to the designers such as birth dates, immigration dates, and professional accomplishments.

Level 2 is a secondary body of information appearing at the bottom of the card. It includes events such as World War I and World War II, the
founding and closing of the Bauhaus in Germany, and other art movements that were simultaneously occurring.

The original timeline did not include the information in Level 2. As the program was revised, Level 2 was added making the timeline more comprehensive in its function.

When I originally began developing the timeline, I wanted to design a vertical format. By presenting the information in a less conventional manner, I felt this would be consistent with many of the styles of the immigrant designers. A vertical timeline would provoke more interest and, at the same time, be concise in its function. The vertical format would also have allowed me to move away from a more linear approach. To achieve this, I wanted to use a scrolling field and incorporate the text with a series of lines to help organize the information. There was a problem with this approach in that I could not add lines inside a scrolling field.

The next step in the development of the timeline was to consider a horizontal format. This approach would involve a series of cards that would give the feel of scrolling through the timeline. As I developed this idea, it seemed to best fit the need for the timeline and allowed me to present the information in a clear and organized manner.

The horizontal design of the timeline card(s) also passed through various revisions. The primary changes came in the organization and weight of the lines on the card. Originally, all lines were of the same weight. The main line is a horizontal line that extends across the entire length of the card and was changed to a one point line. This gives the card a
horizontal visual flow. The secondary lines are vertical lines that divide the card into five separate units. These were changed to 0.5 point lines. Each vertical line gives a point of reference for the date with the corresponding information. Only one point of information per level is included for each line. This gives continual visual flow to the card and serves the user with easily accessible information.

The timeline is accessed from the Central Card and is operated by buttons appearing in the left bottom corner of the card. To proceed through the timeline, the user clicks the button on the right. To reverse direction, the user clicks the button on the left. At any point in the timeline, the user can escape and return to the Central Card by selecting the return arrow located on each card.

**Additional Resources**

This section was developed as a help section. Contained in the additional resources are a help section, a bibliography, and a terms and definitions section. Each of these provides additional information to the user in support of the interface as well as the other components.

This section is accessed through a Sub-Central card. As each category is accessed and completed, the user can then return to the Sub-Central Card before returning to the Central Card of the interface.
USER'S GUIDE

The User's Guide was developed to compliment the interactive media program and was also designed to house the computer disk. This component of the project has seen fewer changes than the others during the various stages of development (Appendix F).

The purpose of the User's Guide is to aid users of various levels in the use of the computer program, and to serve as a self-standing information resource.

Included in the User's Guide are tutorial sections that explain the various functions of the computer interface. These areas include Equipment Specifications, Central Card, Designer Information Card, Examples of Designers' Works, Designer Categories, and Timeline.

Also included in the User's Guide is the introduction, a section of designer biographies, a bibliography, and a section on additional resources. In the development of the User's Guide, I chose to include these sections because of their importance to the overall project. Including these sections aided in the User's Guide functioning as a single component.
POSTERS

Designs for the posters (appendix G) were developed over a period of several months. Earlier in the project, when I was thinking of doing a series of posters only, I worked on a few sketches. As mentioned previously, I had originally thought of doing a series of posters focusing on the various countries of the designers. The plan included a total of six posters; two of the posters would represent two countries and the other four posters would each represent one country. As I developed this idea, I concluded that is was not the best option for the posters.

Further stages of development progressed and the computer was considered to be a greater component than originally thought. With this decision came a change in the approach to designing the posters. I decided that the posters would be designed according to the dimensions of the card that appears on the screen in Hypercard. This was also done with the User's Guide as described earlier. The dimensions for each poster are one and one-half times the module of the card in width and two and one-half times the module of the card in depth.

In the design of the posters, I chose to keep one as a dominant image design and the other a dominant text design. The two work very well together as a unit, but also stand alone as separate pieces. This approach to the designs, as well as the modular approach for each piece, allows the entire interpretive part of the thesis to function as a unit and, at the same time, function as stand alone pieces.
APPLICATION OF DESIGN

The development of the interface, using Hypercard, has gone through many revisions. The title card, or opening card, was designed first and helped to establish the graphics for the other cards as well as the printed components. The basic elements of the card design are two horizontal lines, one at the top and one at the bottom, and an implied vertical line from the top of the card to the bottom. The original design contained a thin vertical line that extended down from the top horizontal bar. I felt that this line aided eye flow on the card and helped to establish a relationship between type and image. The line was later removed, showing that an implied line, in this case, was much stronger and served the same function.

The asymmetrical layout of all applications is based upon the card design in the computer interface. Asymmetry was chosen due to the nature of the work of many of the designers (Appendix H). The card format was applied for unity and consistency in design, causing the entire project to function as a unit, yet also allowing each piece to serve as a separate unit.

The dimensions of the card that appears on the screen in Hypercard also became the basis for the design of the User's Guide and posters. The User's Guide, for example, when open, is in proportion to the dimensions of the card size. When the guide is closed it becomes half the size in proportion to the card size. In the design of the posters, each poster is half the size in proportion to the card size.
FIELD TESTING

Field testing of the computer interface has proven to be very helpful in the development process. Five students from the junior level graphic design class, where I am a graduate assistant teacher with Bernadette Merkel, were selected to participate. These students were selected because of easy access and their varying levels of computer experience.

I developed a series of questions that involved the students in using the various sections of the interface (Appendix I). After answering the questions, I asked the students for comments or suggestions. Allowing them to give me feedback was good and did result in my making some changes to one section of the interface.

The process of field testing helped me to determine if the interface was achieving the intended purpose as an educational resource, and the testing gave more credibility to the project. I believe that in both of these areas the field testing proved successful.
THESIS SHOW PRESENTATION

After completion of the thesis project, the work was exhibited in a thesis show from April 2-April 20, 1990. The opening for the show was held April 6, and was the only time in which the computer interface and the User's Guide were on display during the show. The two posters were on display throughout the entire event.

In considering the presentation of the work, I decided to use an identity color. I chose Pantone 201, red, due to its strength and stability, and because I felt it was representative of the project as well. The color was also used as a visual tie between each component within the presentation. First, the posters were matted on red board and framed in black aluminum frames. The computer screen was changed to red also. This was helpful because Hypercard functions as a black-and-white program and contains no color. Having the color on the screen behind the cards, served to bring continuity as well as make the cards on the screen more visible. Red was also used on the User's Guide cover. The last accent of red was the use of a red "mouse pad" that accompanied the computer in the show.
CONCLUSION

In approaching the topic of European immigrant designers, I wanted to maintain a very open idea about what the final result would be. This was important to me so that I might obtain the optimum results of the project. Needless to say, there are things that happened along the way that I did not expect, such as the amount of time I became involved in developing the computer program. I had approached the topic hoping to do more hands-on layout and design, but saw the need to move in another direction as the project progressed.

The idea of developing an educational resource became extremely exciting about one quarter of the way into the project. As the research was well under way, I began to consider the different applications that might be available to me. At that point, the computer seemed to be the best place to begin. Using the computer gave me an opportunity to deal with an historic topic while making a modern application.

The development of an interactive media program began to take form as I became more aware of the need that exists for a single resource on European immigrant designers. The research and documentation involved in developing the project has allowed me to break new ground in the field of graphic design. Being able to compile such a large amount of information into one source has resulted in a comprehensive resource on European immigrant designers, 1920 - 1950. I feel this work has been a great contribution to the graphic design field.

In developing this resource, I wanted to target design professionals and educators as well as design students. During the process, I was very
fortunate to have Roger Remington to demonstrate the interactive media program, at various stages of development, to other people in the design profession. Their suggestions proved to be invaluable, and served to help make vital changes in the developmental process.

Other people who were helpful are those to whom I wrote letters and sent name lists in order to get their feedback. This process was extremely important in developing the categories on the final name list.

Another help has been the field testing of the interface with junior level graphic design students. The results of the testing have been successful and also served in giving suggestions for change. I feel that this is possibly one of the most important stages of development, because students are one of the targeted groups for this project.

In addition to the field testing with students, the thesis show opening gave me an opportunity to test my project. In this atmosphere, the users were widely varied. The youngest user was two years of age, somewhat younger than the targeted age group, but something to think about. I'll never forget the young man who walked up and, realizing that he could actually use the computer, said "This is great. I came here expecting not to be able to touch a thing." He must have explored the use of the program for fifteen minutes. It was these kinds of experiences that gave me invaluable feedback to the work I have accomplished.
POST-THESIS DEVELOPMENT

I have already begun to give thought to the next phase of this project. One of the greatest achievements has been to gather such a large amount of information, from a wide list of references, and put it in one source. I feel the next step is to expand the project, and to also begin to consider how this information may be made available as an educational resource to the design community in the future.

The potential for this project is great and never ending. Such a source is a much needed addition to the history of graphic design. A series of articles or a book could be considerations for future publications. These items would accompany, or relate to, a comprehensive interface with further development.

I have recently had the pleasure of meeting Hans J. Barschel. Our meeting took place after the work on the thesis project was complete. On Monday, April 23, I met Roger Remington and Professor Barschel for lunch. After lunch we went to Professor Barschel's home where we visited and talked. He shared much about his experience in Germany and his immigration to the United States. He was prepared for our visit and showed several pieces of his work, including his thesis. On Friday, April 28, I received a letter from him in follow up to our visit. Meeting Professor Barschel was a great closing for this chapter of the thesis project, and a great beginning of a new phase of the project as well as a new acquaintance.
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Projected Thesis Timeline
APPENDIX B

Name Lists
Name List  2/15/60

Mohamed Fawzy Helmy
Joseph Albers
Walter Allner
Hans J. Bassek
Herbert Bayer
Lucian Bernhard
Joseph Binder - A.D. 231 (Board Chair)
Marcel Breuer (I.D. & Arch.)
Alexander Brodovitch
Wladimir Burtin
Jean Carlu
Adolphe Norman Cassandre
George Giusti - 1920's
Gyorgy Kepes
Albert Knies
Fernand Leger (French Cubist Painter)
Leo Lionni
Lyonel Feininger-Mage
Herbert Matter
Eric Nitke
Cyril Pondell
Ludmila Sulman
Walter Gropius (Arch., founding Bauhaus in Dessau)

References
PM '60'd Mages
History of Graphic Design - Mages
Type - Condensed
Graphic Art Forever
American Art
At & 12 Muesn Grapijniers
Graphische Bibliothek
Nine Illustrators in the Graphic 60's
Conrad: Design: Allen Daulet
Grafix: Delaunay (copy)
Eldia '90 (Mag.)
New Typography Today 26 Center
1. Albers, Joseph
2. Albers, Walter
3. Barzsenyi, Hans J.
4. Bauer, Herbert
5. Bernhard, Lucian
6. Binder, Joseph
7. Breuer, Marcel
8. Breuer, Alexy
9. Burtin, Will
10. Cariou, Jean
11. Cassandre, Adolphe Mouron
   (born: Adolphe Jean Marie Mouron - used for ptg.)
12. Guist, Georg
13. Kepes, Gyorgy
14. Kien, Albert
15. Leger, Fernand
16. Lionni, Leo
17. Maholy-Nagy, Laszlo
18. Janco, Marcel
19. Matter, Herbert
20. Nitsche, Erik
21. Piret, Cipe
22. Sutnar, Ladislav

- Walter Gropius
- E. McKnight Kauffer
- Eric Mendelsohn - p.
- Miss von der Lodge, Ludwig
- Walter Petermann
- Walter Paepcke (CCA)
- Aaron Bruno (Pm. Intl.)

**Artists**
NAME LIST FOR THESIS  
European Emigrant graphic designers

1. Agha, Mehemed Fehmy  
2. Albers, Joseph  
3. Allner, Walter  
4. Barshel, Hans J.  
5. Bayer, Herbert  
6. Bernhard, Lucian  
7. Binder, Joseph  
8. Breuer, Marcel  
9. Brodovitch, Alexy  
10. Burtin, Will  
11. Carlu, Jean  
12. Cassandre, Adolphe Mouran  
   (Born: Adolphe Jean Marie Mouran)  
13. Guisti, George  
14. Kepes, Gyorgy  
15. Kner, Albert  
16. Lege, Fernand  
17. Lionni, Leo  
18. Moholy-Nagy, Lajos  
19. Janco, Marcel  
20. Matter, Herbert  
21. Nitsche, Erik  
22. Pineles, Cipe  
23. Sutnar, Ladislav

Additional names/Contact persons

1. Walter Gropius (Arch.)  
2. E. McKnight Kauffer  
3. Eric Mendelson  
4. Mies Van der Rohe, Ludwig  
5. Walter Peterhans  
6. Walter Paepcke  
   (Container Corp. of America)  
7. Aaron Burns  
   (Pres. International Typeface Corp.)  
8. George Grosz  
9. Richard Heusenbeck  
10. Dr. Robert Leslie (P.M./A.D.)  
11. George Salter  
12. Rudolph Ruzicka  
13. Alexander Libermann  
14. Victor Hammer  
15. Schawinsky, Alexander (Xanti)

Effective: November 06, 1989
## NAME LIST FOR THESIS

### Primary Immigrant Graphic Designers

1. Agha, Mehemed Fehmy  
2. Alner, Walter  
3. Albers, Joseph  
4. Barschel, Hans J.  
5. Bayer, Herbert  
6. Bernhard, Lucian  
7. Binder, Joseph  
8. Brodovitch, Alexy  
9. Burtin, Will  
10. Carlu, Jean  
11. Cassandre, Adolphe Mourant  
12. Guisti, George  
13. Kepes, Gyorgy  
14. Kner, Albert  
15. Lionni, Leo  
16. Moholy-Nagy, Lazlo  
17. Janco, Marcel  
18. Matter, Herbert  
19. Nitsche, Erik  
20. Salter, George  
21. Sutnar, Ladislav

(Primary Immigrants are those who came to the US from countries that were not directly involved in World War II.)

### Secondary Immigrant Designers

1. Breuer, Marcel (arch., furniture)  
2. Eichenberg, Fritz  
3. Gropius, Walter  
4. Leger, Fernand  
5. Liberman, Alexander  
6. Loewy, Raymond  
7. Ludwig Mies van der Rohe  
8. Mendelson, Eric  
9. Miguel, Cousinsrubias  
10. Peterhans, Walter  
11. Pineles, Cipe  
12. Ruzicka, Rudolph  
13. Salter, Stephan  
14. Schawinsky, Alexander (Xanti)

Other designers are denoted by either an *ast* or by a double asterisk:**

### Others Who are Important in Dealing With Immigrants

1. Burns, Aaron (Pres. International Type Corp.)  
2. Grosz, George  
3. Hammer, Victor  
4. Heusenbeck, Richard  
5. Kauffer, E. McKnight  
6. Leslie, Dr. Robert (PM/AD)  
7. Paepcke, Walter  
8. Piening, Peter M.  
9. Schawinsky, Alexander (Xanti)  
10. Peterhans, Walter  
11. Pineles, Cipe  
12. Ruzicka, Rudolph  
13. Salter, Stephan  
14. Schawinsky, Alexander (Xanti)

Others Who are Important in Dealing With Immigrants

1. Burns, Aaron (Pres. International Type Corp.)  
2. Grosz, George  
3. Hammer, Victor  
4. Heusenbeck, Richard  
5. Kauffer, E. McKnight  
6. Leslie, Dr. Robert (PM/AD)  
7. Paepcke, Walter  
8. Piening, Peter M.  
9. Schawinsky, Alexander (Xanti)  
10. Peterhans, Walter  
11. Pineles, Cipe  
12. Ruzicka, Rudolph  
13. Salter, Stephan  
14. Schawinsky, Alexander (Xanti)
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Primary Immigrant Graphic Designers

<table>
<thead>
<tr>
<th>No.</th>
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<tbody>
<tr>
<td>1.</td>
<td>Agha, Mehemed Fehmy</td>
</tr>
<tr>
<td>2.</td>
<td>Albers, Joseph</td>
</tr>
<tr>
<td>3.</td>
<td>Albers, Walter</td>
</tr>
<tr>
<td>4.</td>
<td>Barschel, Hans J.</td>
</tr>
<tr>
<td>5.</td>
<td>Bayer, Herbert</td>
</tr>
<tr>
<td>6.</td>
<td>Bernhard, Lucian</td>
</tr>
<tr>
<td>7.</td>
<td>Binder, Joseph</td>
</tr>
<tr>
<td>8.</td>
<td>Brodovitch, Alexy</td>
</tr>
<tr>
<td>9.</td>
<td>Burtin, Will</td>
</tr>
<tr>
<td>10.</td>
<td>Carlu, Jean</td>
</tr>
<tr>
<td>11.</td>
<td>Cassandre, Adolphe Mouron</td>
</tr>
<tr>
<td>12.</td>
<td>Guisti, George</td>
</tr>
<tr>
<td>13.</td>
<td>Kepes, Gyorgy</td>
</tr>
<tr>
<td>14.</td>
<td>Kner, Albert</td>
</tr>
<tr>
<td>15.</td>
<td>Lionni, Leo</td>
</tr>
<tr>
<td>16.</td>
<td>Moholy-Nagy, Lazlo</td>
</tr>
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<td>17.</td>
<td>Janco, Marcel</td>
</tr>
<tr>
<td>18.</td>
<td>Matter, Herbert</td>
</tr>
<tr>
<td>19.</td>
<td>Nitsche, Erik</td>
</tr>
<tr>
<td>20.</td>
<td>Salter, George</td>
</tr>
<tr>
<td>21.</td>
<td>Sutnar, Ladislav</td>
</tr>
</tbody>
</table>

(continued to France after WW II)

Secondary Immigrant Designers

<table>
<thead>
<tr>
<th>No.</th>
<th>Name</th>
</tr>
</thead>
<tbody>
<tr>
<td>1.</td>
<td>Breuer, Marcel (arch., furniture)</td>
</tr>
<tr>
<td>2.</td>
<td>Eichenberg, Fritz</td>
</tr>
<tr>
<td>3.</td>
<td>Grophi, Walter</td>
</tr>
<tr>
<td>4.</td>
<td>Leger, Fernand</td>
</tr>
<tr>
<td>5.</td>
<td>Liberman, Alexander</td>
</tr>
<tr>
<td>6.</td>
<td>Loewy, Raymond</td>
</tr>
<tr>
<td>7.</td>
<td>Ludwig, Mies van der Rohe</td>
</tr>
<tr>
<td>8.</td>
<td>Mendelson, Eric</td>
</tr>
<tr>
<td>9.</td>
<td>Miguel, Covarrubias</td>
</tr>
<tr>
<td>10.</td>
<td>Peterhans, Walter</td>
</tr>
<tr>
<td>11.</td>
<td>Pineles, Cipe</td>
</tr>
<tr>
<td>12.</td>
<td>Ruzicka, Rudolph</td>
</tr>
<tr>
<td>13.</td>
<td>Salter, Stephan (brother of George Salter)</td>
</tr>
<tr>
<td>14.</td>
<td>Schawinsky, Alexander (Xanti)</td>
</tr>
<tr>
<td>15.</td>
<td>Wolf, Henry Wolf, 1941 USA from Vienna</td>
</tr>
</tbody>
</table>

Others Who are Important in Dealing With Immigrants

<table>
<thead>
<tr>
<th>No.</th>
<th>Name</th>
</tr>
</thead>
<tbody>
<tr>
<td>1.</td>
<td>Burns, Aaron (Pres. International Type Corp.</td>
</tr>
<tr>
<td>2.</td>
<td>Grosz, George</td>
</tr>
<tr>
<td>3.</td>
<td>Hammer, Victor</td>
</tr>
<tr>
<td>4.</td>
<td>Heulence, Richard</td>
</tr>
<tr>
<td>5.</td>
<td>Kauffer, E. McKnight</td>
</tr>
<tr>
<td>6.</td>
<td>Leslie, Dr. Robert (PM/AD)</td>
</tr>
<tr>
<td>7.</td>
<td>Paepcke, Walter (Container Corp. of America)</td>
</tr>
<tr>
<td>8.</td>
<td>Plening, Peter M. (taught at Syracuse Univ.)</td>
</tr>
<tr>
<td>9.</td>
<td>Charles Comer</td>
</tr>
</tbody>
</table>
NAME LIST FOR THESIS

Primary Immigrant Graphic Designers
1. Agha, Mehemed Fehmy
2. Allner, Walter
3. Albers, Joseph
4. Barschel, Hans J.
5. Bayer, Herbert
6. Bernhard, Lucian
7. Binder, Joseph
8. Brodovitch, Alexy
9. Burtin, Will
10. Carlu, Jean
11. Cassandre, Adolphe Mouron
12. Guisti, George
13. Kepes, Gyorgy
14. Kner, Albert
15. Lionni, Leo
16. Moholy-Nagy, Lazlo
17. Janco, Marcel
18. Matter, Herbert
19. Nitsche, Erik
20. Salter, George
21. Sutnar, Ladislav

Other Immigrant Designers/Artists
1. Breuer, Marcel
2. Covarrubias, Miguel
3. Eichenberg, Fritz
4. Gropius, Walter
5. Grosz, George
6. Heulsenbeck, Richard
7. Leger, Fernand
8. Liberman, Alexander
9. Loewy, Raymond
10. Mies van der Rohe, Ludwig
11. Peterhans, Walter
12. Pineles, Cipe
13. Pontabry, Robert
14. Ruzicka, Rudolph
15. Schawinsky, Alexander (Xanti)
16. Wolf, Henry

Influential Immigrant Contacts
1. Burns, Aaron
2. Leslie, Dr. Robert
3. Paepcke, Walter

Additional Names of Importance
1. Coiner, Charles
2. Hammer, Victor
3. Heulsenbeck, Richard
4. Kauffer, E. McKnight
5. Piening, Peter M.

Effective: January 18, 1990
NAME LIST FOR THESIS

Primary Immigrant Graphic Designers
1. Agha, Mehemed Fehmy
2. Albers, Joseph
3. Allner, Walter
4. Barschel, Hans J.
5. Bayer, Herbert
6. Bernhard, Lucian
7. Binder, Joseph
8. Brodovitch, Alexy
9. Burtin, Will
10. Carlu, Jean
11. Cassandre, Adolphe Mouron
12. Guisti, George
13. Kepes, Gyorgy
14. Kner, Albert
15. Lionni, Leo
16. Moholy-Nagy, Laszlo
17. Janco, Marcel
18. Matter, Herbert
19. Nitsche, Erik
20. Salter, George
21. Sutnar, Ladislav

Other Immigrant Designers/Artists
1. Breuer, Marcel
2. Covarrubias, Miguel
3. Eichenberg, Fritz
4. Gropius, Walter
5. Grosz, George
6. Heilsenbeck, Richard
7. Leger, Fernand
8. Liberman, Alexander
9. Loewy, Raymond
10. Mies van der Rohe, Ludwig
11. Peterhans, Walter
12. Pineles, Cipe
13. Pontabry, Robert
14. Salter, Stephan
15. Schawinsky, Alexander (Xanti)
16. Wolf, Henry

Influential Immigrant Contacts
1. Burns, Aaron
2. Leslie, Dr. Robert
3. Paepcke, Walter

Additional Names of Importance
1. Coiner, Charles
2. Hammer, Victor
3. Heilsenbeck, Richard
4. Kauffer, E. McKnight
5. Plening, Peter M.

Updated: January 24, 1990
NAME LIST FOR THESIS

Primary Immigrant Graphic Designers
1. Agha, Mehemed Fehmy
2. Albers, Joseph
3. Allner, Walter
4. Barschel, Hans J.
5. Bayer, Herbert
6. Bernhard, Lucian
7. Binder, Joseph
8. Brodovitch, Alexy
9. Burtin, Will
10. Carlu, Jean
11. Cassandre, Adolphe Mouron
12. Guisti, George
13. Kepes, Gyorgy
14. Kner, Albert
15. Lionni, Leo
16. Moholy-Nagy, Lazlo
17. Janco, Marcel
18. Matter, Herbert
19. Nitsche, Erik
20. Salter, George
21. Sutnar, Ladislav

Other Immigrant Designers/Artists
1. Arnold, A.F.
2. Breuer, Marcel
3. Covarrubias, Miguel
4. Eichenberg, Fritz
5. Gropius, Walter
6. Grosz, George
7. Heulsenbeck, Richard
8. Leger, Fernand
9. Liberman, Alexander
10. Loewy, Raymond
11. Mendelsohn, Erich
12. Mies van der Rohe, Ludwig
13. Peterhans, Walter
14. Piepen, Peter M.
15. Pineles, Cipe
16. Pontabry, Robert
17. Ruzicka, Rudolph
18. Salter, Stephan
19. Schawinsky, Alexander(Xanti)
20. Sokol, Bill
21. Wolf, Henry

Influential Immigrant Contacts
1. Burns, Aaron
2. Leslie, Dr. Robert
3. Paepcke, Walter

Additional Names of Importance
1. Coiner, Charles
2. Hammer, Victor
3. Kauffer, E. McKnight

Updated: January 31, 1990
NAME LIST FOR THESIS
Primary Immigrant Graphic Designers
1. Agha, Mehemed Fehmy
2. Albers, Joseph
3. Allner, Walter
4. Barschel, Hans J.
5. Bayer, Herbert
6. Bernhard, Lucian
7. Binder, Joseph
8. Brodovitch, Alexy
9. Burtin, Will
10. Carlu, Jean
11. Cassandre, Adolphe Mouron

Other Immigrant Designers/Artists
✓ 1. Anni Albers
✓ 2. Arnold, A.F.
✓ 3. Breuer, Marcel
✓ 4. Covarrubias, Miguel
✓ 5. Eichenberg, Fritz
✓ 6. Gropius, Walter
✓ 7. Grosz, George
✓ 8. Heuslensbeck, Richard
✓ 9. Leger, Fernand
10. Liberman, Alexander
✓ 11. Loewy, Raymond
✓ 12. Mendelsohn, Erich
✓ 13. Mies van der Rohe, Ludwig
✓ 14. Peterhans, Walter
✓ 15. Piening, Peter M.
✓ 16. Pineles, Cipe
✓ 17. Pontabry, Robert
✓ 18. Ruzicka, Rudolph
19. Salter, Stephan (brother of George Salter)
✓ 20. Schawinsky, Alexander (Xanti)
✓ 21. Sokol, Bill
✓ 22. Wolf, Henry

Influential Immigrant Contacts
1. Burns, Aaron
2. Leslie, Dr. Robert
3. Paepcke, Walter

Additional Names of Importance
1. Coiner, Charles
2. Hammer, Victor
3. Kauffer, E. McKnight

Updated: February 01, 1990
EUROPEAN IMMIGRANT DESIGNERS

Primary Immigrant Graphic Designers
1. Agha, Mehemed Fehmy
2. Albers, Joseph
3. Allner, Walter
4. Barschel, Hans J.
5. Bayer, Herbert
6. Bernhard, Lucian
7. Binder, Joseph
8. Brodovitch, Alexy
9. Burtin, Will
10. Carlu, Jean
11. Cassandre, A.M.
12. Guisti, George
13. Kepes, Gyorgy
14. Kner, Albert
15. Lionni, Leo
16. Moholy-Nagy, Lazlo
17. Matter, Herbert
18. Nitsche, Erik
19. Salter, George
20. Sutnar, Ladislav

Other Immigrant Designers/Artists
1. Anni Albers
2. Arnold, A.F.
3. Breuer, Marcel
4. Covarrubias, Miguel
5. Eichenberg, Fritz
6. Gropius, Walter
7. Grosz, George
8. Heuelsenbeck, Richard
9. Leger, Fernand
10. Liberman, Alexander
11. Loewy, Raymond
12. Mendelsohn, Erich
13. Mies van der Rohe, Ludwig
14. Peterhans, Walter
15. Piening, Peter M.
16. Pineles, Cipe
17. Pontabry, Robert
18. Ruzicka, Rudolph
19. Salter, Stephan
20. Schawinsky, Alexander (Xanti)
21. Sokol, Bill
22. Tscherny, George
23. Weihs, Kurt
24. Wolf, Henry

Influential Immigrant Contacts
1. Burns, Aaron
2. Leslie, Dr. Robert
3. Paepcke, Walter
4. Peterhans, Walter
5. Piening, Peter M.
6. Pineles, Cipe
7. Pontabry, Robert
8. Ruzicka, Rudolph
9. Salter, Stephan
10. Schawinsky, Alexander (Xanti)
11. Sokol, Bill
12. Tscherny, George
13. Weihs, Kurt
14. Wolf, Henry

Additional Names of Importance
1. Coiner, Charles
2. Hammer, Victor
3. Kauffer, E. McKnight

Updated: April 03, 1990
APPENDIX C
Correspondence
December 01, 1989

Philip Meggs  
Virginia Commonwealth University  
10211 Windbluff Drive  
Richmond, VA 23233

Dear Mr. Meggs,

I am presently involved in a thesis project centered on "Pre-World War II Immigrant Designers and Their Influence on American Graphic Design." Enclosed you will find a list of names that represent designers and typographers who immigrated to the United States during the early twentieth century (approx. 1920-1945). The list also encompasses designers/artists outside graphic design, as well as other people who were contact persons when these immigrants arrived in the U.S.

One of the objectives of this project is to gather and combine as much of this information as possible into one source, serving as an educational resource within the graphic design community. The project is a culmination of work that I have been involved in during the past year while studying with Roger Remington here at RIT.

I am aware of your expertise and interest in this field and would like to ask that you review this list, for you may be aware of other names that I have overlooked who were significant in this era. Any additions and/or comments that you may have are greatly appreciated, and can be added to the list and returned in the self-addressed envelope provided.

Many thanks for your assistance in my endeavors.

Sincerely,

Jerry W. Counselman
**NAME LIST FOR THESIS**

**European Emigrant graphic designers**

<table>
<thead>
<tr>
<th>Name</th>
<th>Additional names/Contact persons*</th>
</tr>
</thead>
<tbody>
<tr>
<td>Agha, Mehemed Fehmy</td>
<td>1. Breuer, Marcel (Arch., Furniture)</td>
</tr>
<tr>
<td>Albers, Joseph</td>
<td>2. Burns, Aaron (Pres. International Type Corp.)</td>
</tr>
<tr>
<td>Allner, Walter</td>
<td>3. Gropius, Walter (Arch.)</td>
</tr>
<tr>
<td>Barschel, Hans</td>
<td>4. Grosz, George</td>
</tr>
<tr>
<td>Bayer, Herbert</td>
<td>5. Hammer, Victor</td>
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<tr>
<td>Bernhard, Lucian</td>
<td>6. Heilsenbeck, Richard</td>
</tr>
<tr>
<td>Binder, Joseph</td>
<td>7. Kauffer, E. McKnight (American designer)</td>
</tr>
<tr>
<td>Brodovitch, Alexey</td>
<td>8. Leger, Fernand</td>
</tr>
<tr>
<td>Burtin, Will</td>
<td>9. Leslie, Dr. Robert (P.M./A.D.)</td>
</tr>
<tr>
<td>Carlu, Jean</td>
<td>10. Liberman, Alexander</td>
</tr>
<tr>
<td>(Returned to France after WWII)</td>
<td>11. Mendelson, Eric</td>
</tr>
<tr>
<td>Cassandre, Adolphe Mouran</td>
<td>12. Mies Van der Rohe</td>
</tr>
<tr>
<td>(Born: Adolphe Jean Marie Mouran)</td>
<td>13. Paepcke, Walter (Container Corp. of America)</td>
</tr>
<tr>
<td>Guisti, George</td>
<td>14. Peterhans, Walter</td>
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<tr>
<td>Kepes, Gyorgy</td>
<td>15. Ruzicka, Rudolph</td>
</tr>
<tr>
<td>Kner, Albert</td>
<td>16. Schawinsky, Alexander (Xanti)</td>
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<tr>
<td>Lionni, Leo</td>
<td></td>
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<tr>
<td>Maholy-Nagy, Lazlo</td>
<td></td>
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<tr>
<td>Janco, Marcel</td>
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<td>Matter, Herbert</td>
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<td>Nitsche, Erik</td>
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<td>Pinedes, Cipri</td>
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<td>Salter, George</td>
<td></td>
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<tr>
<td>Sutnar, Ladislav</td>
<td></td>
</tr>
</tbody>
</table>

**Names in Question**

1. Janco, Marcel
2. Piening, Peter M. (Taught at Syracuse Univ.)
3. Salter, Stephen (Brother of George Salter):

**Very influential in early 1940s, especially work for Fortune magazine**

**Names in Question**

- Janco, Marcel
- Piening, Peter M. (Taught at Syracuse Univ.)
- Salter, Stephen (Brother of George Salter)

**These names represent some of the key people who were instrumental in either providing work for the emigrants, or in serving as contact people when the Emigrants arrived in the United States.**

**Effective: December 07, 1989**

Jerry -

Print's next issue is on 50 years of U.S. graphic design for their 50th anniversary. There may be some useful material there, but it's rather cursory. Beware of early issues of Art Direction magazine. They have much misinformation. Best wishes with your research, and deepest regards to Roger.

Cordially, Philip Megg
December 07, 1989

Douglas Scott
WGBH
125 Western Avenue
Boston, MA 02134

Dear Mr. Scott

I am presently involved in a thesis project centered on "Pre-World War II Immigrant Designers and Their Influence on American Graphic Design." Enclosed you will find a list of names that represent designers and typographers who immigrated to the United States during the early twentieth century (approx. 1920-1945). The list also encompasses designers/artists outside graphic design, as well as other people who were contact persons when these immigrants arrived in the U.S.

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Many thanks for your assistance in my endeavors.

Sincerely,

Jerry W. Counselman

[Handwritten note:]

Dr. Leslie's PM and AD magazines are excellent sources for information on immigrant designers. Please look at the complete run of these magazines. I don't think that anyone of importance.

Don't you have that anyone of importance.

Don't think that Don't Scott.
NAME LIST FOR THESIS
European Emigrant graphic designers

1. Agha, Mehemed Fehmy
2. Albers, Joseph
3. Allner, Walter
4. Barschel, Hans J.
5. Bayer, Herbert
6. Bernhard, Lucian
7. Binder, Joseph
8. Brodovitch, Alexey
9. Burtin, Will
10. Carlu, Jean
   (Returned to France after WWII)
11. Cassandre, Adolphe Mouran
    (Born: Adolphe Jean Marie Mouran)
12. Guisti, George
13. Kepes, Gyorgy
14. Kner, Albert
15. Lionni, Leo
16. Moholy-Nagy, Lazlo
17. Janco, Marcel
18. Matter, Herbert
19. Nitsche, Erik
20. Pineles, Cipe
21. Salter, George
22. Sutnar, Ladislav

Additional names/Contact persons:
1. Breuer, Marcel (Arch., Furniture)
2. Burns, Aaron (Pres. International Type Corp.)
3. Gropius, Walter (Arch.)
4. Grosz, George
5. Hammer, Victor
6. Hauser, Richard
7. Kauffer, E. McKnight
   (American designer)
8. Leger, Fernand
9. Leslie, Dr. Robert (P.M./A.D.)
10. Liberman, Alexander
11. Mendelson, Eric
12. Mies Van der Rohe
13. Paepcke, Walter
   (Container Corp. of America)
14. Peterhans, Walter
15. Ruzicka, Rudolph
16. Schawinsky, Alexander (Xanti)

* These names represent some of the key people who were instrumental in either providing work for the emigrants, or in serving as contact people when the Emigrants arrived in the United States.

Names in Question **
1. Janco, Marcel
2. Piening, Peter M. (Taught at Syracuse Univ.)
3. Salter, Stephen (Brother of George Salter)

** Undecided about which category to place these names in.

I AM UNAWARE OF SIGNIFICANT U.S. WORK OF HUELSNBECK AND JANCO

Very important

* CHARLES COUGHER

Effective: December 07, 1989

* See the book on MODERN ART IN ADVERTISING
Published by Paul Theobald 1946
December 07, 1989

Steven Heller
The New York Times
229 West 43rd Street
New York, NY 10036

Dear Mr. Heller,

I am presently involved in a thesis project centered on "Pre-World War II Immigrant Designers and Their Influence on American Graphic Design." Enclosed you will find a list of names that represent designers and typographers who immigrated to the United States during the early twentieth century (approx. 1920-1945). The list also encompasses designers/artists outside graphic design, as well as other people who were contact persons when these immigrants arrived in the U.S.

One of the objectives of this project is to gather and combine as much of this information as possible into one source, serving as an educational resource within the graphic design community. The project is a culmination of work that I have been involved in during the past year while studying with Roger Remington here at RIT.

I am aware of your expertise and interest in this field and would like to ask that you review this list, for you may be aware of other names that I have overlooked who were significant in this era. Any additions and/or comments that you may have are greatly appreciated, and can be added to the list and returned in the self-addressed envelope provided.

Many thanks for your assistance in my endeavors.

Sincerely,

Jerry W. Counselman
<table>
<thead>
<tr>
<th>European Emigrant graphic designers</th>
<th>Additional names/Contact persons*</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Agha, Mehemed Fehmy</td>
<td>1. Breuer, Marcel (Arch., Furniture)</td>
</tr>
<tr>
<td>2. Albers, Joseph</td>
<td>2. Burns, Aaron (Pres. International Type Corp.)</td>
</tr>
<tr>
<td>5. Bayer, Herbert</td>
<td>5. Hammer, Victor</td>
</tr>
<tr>
<td>8. Brodovitch, Alexey</td>
<td>8. Leger, Fernand</td>
</tr>
<tr>
<td>10. Carlu, Jean (Returned to France after WWII)</td>
<td>10. Liberman, Alexander</td>
</tr>
<tr>
<td>13. Kepes, Gyorgy</td>
<td>13. Paepcke, Walter (Container Corp. of America)</td>
</tr>
<tr>
<td>15. Lionni, Leo</td>
<td>15. Ruzicka, Rudolph</td>
</tr>
<tr>
<td>17. Janco, Marcel</td>
<td></td>
</tr>
<tr>
<td>18. Matter, Herbert</td>
<td></td>
</tr>
<tr>
<td>19. Nitsche, Erik</td>
<td></td>
</tr>
<tr>
<td>20. Pineles, Cipe</td>
<td></td>
</tr>
<tr>
<td>21. Salter, George</td>
<td></td>
</tr>
<tr>
<td>22. Sutnar, Ladislaw</td>
<td></td>
</tr>
</tbody>
</table>

**These names represent some of the key people who were instrumental in either providing work for the emigrants, or in serving as contact people when the Emigrants arrived in the United States.**

<table>
<thead>
<tr>
<th>Names in Question **</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Janco, Marcel</td>
</tr>
<tr>
<td>2. Piening, Peter M. (Taught at Syracuse Univ.)</td>
</tr>
<tr>
<td>3. Salter, Stephen (Brother of George Salter)</td>
</tr>
</tbody>
</table>

**Undecided about which category to place these names in.**

* Effective: December 07, 1989

P.S. Feel free to call if you need assistance.

516-786-5454
March 05, 1990
123-5 Golden Rod Lane
Rochester, NY 14623
716/359-3506

Hans J. Barschel
37 Hartfeld Drive
Rochester, New York
14625-1707

Dear Mr. Barschel:
I greatly appreciate your response to my letter and thesis project. It's a great opportunity to be able to get feedback from someone who was a part of all that my project focuses on. I am indeed grateful for your input, and apologize for not having responded sooner.

The project is going well and coming to a fast close. This thesis project just doesn't seem to be long enough, especially when you have a topic that could cover so much. I have had some great suggestions from various professionals in the field, such as yourself, that I feel only add to the credibility of the task.

Again, I look forward to meeting you in the near future, and also, to sharing more about the project with you, as is possible. I can be reached at the above address and number, if you ever want to contact me.

Many thanks to you for your assistance in my endeavors.

Sincerely,

Jerry W. Counselman
February "7", 1990

NAME LIST FOR THESIS

Primary Immigrant Graphic Designers
1. Agha, Mehemed Fehmy
2. Albers, Joseph
3. Allner, Walter
4. Burschel, Hans J.
5. Bayer, Herbert
6. Bernhard, Lucian
7. Binder, Joseph
8. Brodovitch, Alexy
9. Burtin, Will
10. Carlu, Jean

* 11. Cassandre, Adolphe Mouron became an outstanding graphic artist, backd

Other Immigrant Designers/Artists
1. Arnold, A.F.
2. Breuer, Marcel
3. Covarrubias, Miguel
4. Eichenberg, Fritz
5. Gropius, Walter
6. Grosz, George
7. Hulsenbeck, Richard
8. Leger, Fernand
9. Liberman, Alexander
10. Loewy, Raymond
11. Mendelsohn, Erich

Dr. Richard Hülsebeck, General Practitioner in BERLIN, became a Practitioner, in NEW YORK, after

Influential Immigrant Contacts
1. Burns, Aaron
2. Leslie, Dr. Robert
3. Paepcke, Walter

he joined the Karen Horney Group of Psychiatrists. * He was one of the most active initiators in the DADA movement of Intellectual Objectors during the 1st World War, when he and other Creatives with money fled to Switzerland and established themselves at the Café Voltaire in ZURICH. Dick Hulbeck and George Grosz were close friends. Grosz returned to Berlin as a CELEBRITY and died there.

* * * Don't forget your friend THOMAS ROZICKA ?

One of the outstanding Designers, who evolved from the DaDa-istic way of doing things DIFFERENTLY was John Hartfield or Hartfield, originally called "Rozicka", probably Johann Herzfeld, a very imaginative Jewish Photo Montage Designer!

Additional Names of Importance
1. Coiner, Charles
2. Hammer, Victor
3. Kauffer, E. McKnight

Updated: January 31, 1990

DADA has been the most exciting creative movement which came out of the collapse of the Kaiser's IMPERIAL DEUTSCHLAND. It triggered the Gropius revolution of the B A U H A U S.

And don't forget the Café Voltaire REVOLUTION affected also WRITERS, MUSICIANS and THEATER PLAYWRIGHTS, et cetera!
APPENDIX D

Hard Copies
  Title Card
  Central Card
  Sub-Central Cards
  Visual Cards
  Example of Designer’s Works Card
  Development of Information Card
  Final Version of Information Card
European Immigrant Designers and Their Influences on American Graphic Design

1920-1950

Produced by
Jerry W. Counselman
Central Card

- Designer Information
- Examples of Designer's Works
- Designer Categories
- Introduction/Timeline
- Additional Resources
Categories
- Designers by Category
- Designers by Country of Birth
- Designers by area(s) of Specialty

Introduction
Timeline
As a pioneer of the American magazine, Agha was greatly involved in the editorial aspects. His layouts and designs were precedent setting, maintaining unity between the typography, imagery and editorial content.

The cover design shown here is an early work by Agha, produced the same year that he immigrated to America.
### Version II

<table>
<thead>
<tr>
<th>DESIGNER/ARTIST</th>
<th>EXAMPLES OF WORK</th>
</tr>
</thead>
<tbody>
<tr>
<td>COUNTRY OF BIRTH</td>
<td>Examples of Work 1</td>
</tr>
<tr>
<td>EDUCATION</td>
<td>Examples of Work 2</td>
</tr>
<tr>
<td>DATE OF IMMIGRATION</td>
<td>Notes</td>
</tr>
<tr>
<td>AREA OF SPECIALTY</td>
<td>Notes</td>
</tr>
<tr>
<td>CONTACTS IN USA</td>
<td>Notes</td>
</tr>
<tr>
<td>INFLUENCE</td>
<td>Notes</td>
</tr>
</tbody>
</table>

### Version I
### Designer

**Agha, Mehemed Fehmy**

**Date of Birth**
- b.1906 - d.1978

**Country of Birth**
- Ukraine (Kiev), Russian Turk

**Education**
- Studied art in Kiev, was a graphic artist in Paris in the 1920s

**Date of Immigration**
- 1929, from France

**Area(s) of Specialty**
- Magazine design

### Contacts - Immigrants and American

- Conde Nast (Publisher of Vogue magazine)

### Major Influences
- Was a pioneer of the American magazine, and was greatly involved in the editorial

1920, Agha met Conde Nast in Berlin.

Agha became art director for Vogue magazine in Paris and later in New York.

1935, President of New York Art Director's Club.

1953, President of AIGA.

SEE ALSO

- Example of Work
- Return to List

Version III
<table>
<thead>
<tr>
<th>Designer</th>
<th>Agha, Mehemed Fehmy</th>
</tr>
</thead>
<tbody>
<tr>
<td>Date of Birth</td>
<td>b.1896 - d.1978</td>
</tr>
<tr>
<td>Country of Birth</td>
<td>Ukraine, Nikolayev, Russian Turk</td>
</tr>
<tr>
<td>Education</td>
<td>Studied art in Kiel, was a graphic artist in</td>
</tr>
<tr>
<td></td>
<td>Paris in the 1920s</td>
</tr>
<tr>
<td>Date of Immigration</td>
<td>1929, from France</td>
</tr>
<tr>
<td>Area(s) of Specialty</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Magazine design</td>
</tr>
<tr>
<td>Contacts-Immigrants and American</td>
<td>Conde Nast (Publisher of Vogue magazine)</td>
</tr>
<tr>
<td>Major Influences</td>
<td>Was a pioneer of the American magazine, and was</td>
</tr>
<tr>
<td></td>
<td>greatly involved in the editorial.</td>
</tr>
</tbody>
</table>

1920, Agha met Conde Nast in Berlin.

Agha became art director for Vogue magazine in Paris and later in New York.

1935, President of New York Art Director's Club.

1953, President of AIGA.

SEE ALSO
- Cipe Pineles, her work with Conde Nast.
PROJECT INTRODUCTION

"European Immigrant Designers and Their Influences on American Graphic Design: 1920 - 1950," is a project developed as an educational resource. It focuses on a thirty year span and twenty primary designers that influenced American graphic design.

From 1900-1915, America experienced the climax of the greatest immigration in history. This movement lasted throughout the first half of the twentieth century, allowing millions of Europeans to leave their homelands and settle in America.

By the 1920's and 1930's, many artists and designers were also arriving, leaving their home behind to take upon a new life in a foreign land. Undeniably, these people brought with them fresh ideas and energies that had great impact on American society. Nowhere is this more evident than in the field of graphic design.

Germany had been at the forefront of the modern movement, breaking away from the British Victorian influence, and embracing a new "Machine Living."

Walter Gropius, founder of the Bauhaus, was a great proponent of this idea. His work at the Bauhaus is described by Niklaus Pevsner as "the necessary, indeed inevitable, conclusion to a series of historical developments which had preceded it."

The Bauhaus, as described by Mies van der Rohe, "was not an institution...it was an idea." It was this idea that began to merge art and
technology into the lives of the public, and later came under increasing criticism by the Nazi regime. After relocating twice the Bauhaus was closed in Berlin, Germany in 1933. The "idea "had become too threatening.

America had experienced standardization and mass production of products as a result of World War I, yet had not totally embraced the modern approach to design. This, however, would soon change.

Upon arriving in America, European immigrant designers found fertile ground in which to plant themselves in careers of design. They worked with institutions and major corporations that have strongly influenced American graphic design.

With the ending of the war in 1945, America began to experience new jobs and an expanding economy. American designers such as Beall, Rand, Lustig and Thompson, began to gain recognition as they became involved in areas such as corporate design, editorial graphics, education and advertising.
APPENDIX F
User's Guide

Development of User's Guide
Final Version of User's Guide
Introduction

- Contents
- System Requirements
- Instructions
  - Intro
  - Data
  - Designers Works
  - Design Context
  - Timeline
- Intro
- Design Biography w/ orig. work
- Bibliography/Credits
- Definitions
Sketch of user Guide layout - 3/7/90 8w.
European Immigrant Designers
and Their Influences on
American Graphic Design

1920-1950

Produced by
Jerry W. Counselman
All rights reserved, 1990.
Contents

Preface

Introduction

Equipment Specifications

Central Card

Designer Information Card

Examples of Designers' Works

Designer Categories

Timeline

Designer Biographies

Bibliography

Additional Resources
Preface

The purpose of this user's guide is to aid the user in the operation of the "European Immigrants and Their Influences on American Graphic Design: 1920-1950" interface.

There are information sections within the guide that explain how the various sections of the program function. The program is designed using Hypercard with the Apple Macintosh II computer (see Equipment Specifications for hardware and software requirements for operation).

There is also a biographical section in this guide that makes readily available basic information about each designer. This section also shows the examples of work that are represented in the computer program and that also appear on the posters that accompany the computer program and user's guide.

An important function to always remember in Hypercard is Command - Q. If you get stuck, or want to quit, while in the middle of using the program, you can select Command-Q (Press the command button and the Q button simultaneously) to exit. Selecting "Quit" (under file) from the menu at the top of the screen will also allow you to exit. Using this function does not alter the program in any way. All information in a Hypercard program is automatically saved.
Introduction

"European Immigrant Designers and Their Influences on American Graphic Design: 1920 - 1950," is a project developed as an educational resource. It focuses on a thirty year span and twenty primary designers that influenced American graphic design.

From 1900-1915, America experienced the climax of the greatest immigration in history. This movement lasted throughout the first half of the twentieth century, allowing millions of Europeans to leave their homelands and settle in America.

By the 1920's and 1930's, many artists and designers were also arriving, leaving their home behind to take upon a new life in a foreign land. Undeniably, these people brought with them fresh ideas and energies that had great impact on American society. Nowhere is this more evident than in the field of graphic design.
Germany had been at the forefront of the modern movement, breaking away from the British Victorian influence, and embracing a new "Machine Living."

Walter Gropius, founder of the Bauhaus, was a great proponent of this idea. His work at the Bauhaus is described by Nikolaus Pevsner as "the necessary, indeed inevitable, conclusion to a series of historical developments which had preceded it."

The Bauhaus, as described by Mies van der Rohe, "was not an institution...it was an idea." It was this idea that began to merge art and technology into the lives of the public, and later came under increasing criticism by the Nazi regime. After relocating twice the Bauhaus was closed in Berlin, Germany in 1933. The "idea" had become too threatening.
America had experienced standardization and mass production of products as a result of World War I, yet had not totally embraced the modern approach to design. This, however, would soon change.

Upon arriving in America, European immigrant designers found fertile ground in which to plant themselves in careers of design. They worked with institutions and major corporations that have strongly influenced American graphic design.

With the ending of the war in 1945, America began to experience new jobs and an expanding economy. American designers such as Beall, Rand, Lustig and Thompson, began to gain recognition as they became involved in areas such as corporate design, editorial graphics, education and advertising.
Equipment Specifications

The information below contains a list of what is needed to operate this program.

Hardware
Apple Macintosh computer with at least one megabyte of memory.
Two 800K disk drives, or One 800K disk drive and a hard disk. (A hard drive is preferred.)

Software
Hypercard for the Apple Macintosh computer.
To store information taken from the hard drive, you will need a 3.5 inch disk.
Central Card

The Central Card is the major interface that supports the rest of the program. It is named such because it is the card that all the other information feeds from, and the card that you return to after exploring a particular area.

Located on the Central Card are five categories that allow you to access the various categories found within the program.

The button at the bottom of the card allows you to return to the previous card.

**Designer Information Cards**

This group of cards contains the main portion of the information about each designer.

**Examples of Designers' Works**

These cards show examples of the designers' works, and give information about the works or other aspects of their work.
Central Card (cont.)

**Designer Categories**
These cards allow you to review categories such as Primary Designers, Other Designers/Artists, Contacts, Additional Names, Designers by Country of Birth, Area(s) of Specialty and more.

**Introduction/Timeline**
The introduction gives a brief statement about the project, and follows some of the historical events that occurred during the immigration period.

The timeline, contained on a series of cards, covers a span of 102 years, from 1883-1985. It includes information about the twenty primary designers, as well other events that occurred simultaneously.

**Additional Resources**
This section is an additional reference section for definitions, bibliography listings, and credits for those who have been helpful in the formation of this project. A Help section is also included to provide instruction for the various functions of buttons and cards.
The Designer Information Cards contain most of the information about the designers. Located on the left side of each card is a biographical section for the designer. The top right section is a scrolling field that allows the user to search for additional information. The field just below is a "See Also" field that cross-references the user to other contacts or information concerning the designer.

At the bottom of the card are buttons that give the user various options. The button on the far bottom right allows you to proceed, while the button on the left takes you in the reverse direction. The button entitled "Example of Work" allows you to see an example of the designer's work. A return button on the Example of Work card will bring you back to the information card. The return arrow located above the right bottom button will return you to the Central Card.
Examples of Designers' Works

The Examples of Designers' Works contains images that are representative of the twenty primary designers. Each card contains an example of the designer's work and a text field with text that supports either the piece shown or other aspects of the designer's work.

Each of the cards can be accessed from the Central Card. A return button will return you to the Central Card at any time when viewing the works. Located below the return button are buttons that allow you to proceed forward or return to the previous card.

When you reach the last example of work, a return button will return you to the Central Card.
Designer Categories

Primary Designers
This group of designers had the greatest impact on American graphic design during this period of history.

From this section you can click on the button to the left of each name, and access the information card for that designer. A button entitled "return to list" brings you back to the primary designers' list.

Other Immigrant Designers/Artists
These designers/artists had a lesser, but also significant, impact on American graphic design.

This section takes you to a scrolling field that contains information about the designers. There is only one button that accesses the entire list. The reverse arrows will bring you back to this list.

Influential Immigrant Contacts
These individuals were important in dealing with immigrants.

This section takes you to a scrolling field that contains information about the designers. There is only one button that accesses the entire list. The reverse arrows will bring you back to this list.

Additional Names of Importance
These are additional key people active in the design field during and after the immigrant period.

This list is added for support and is not meant to provide extensive information.
Designers by Country of Birth
This section categorizes designers by country of birth. There are two sections covered in this listing:
Primary Designers and Other Artists and Designers.

Designers by Area(s) of Specialty
This section categorizes designers by area(s) of specialty. There are twenty-seven areas total, and is comprehensive only in relationship to the information entered into the program.
The timeline covers a span of 102 years from 1883-1985. It focuses on the twenty primary designers and on two levels of information.

Level 1 is the main body of information for the timeline, and appears just below the dateline. It is concerned with events directly related to the designers such as birth dates, immigration dates, and professional accomplishments.

Level 2 is a secondary body of information appearing at the bottom of the card. It includes events such as WWI, the founding and closing of the Bauhaus in Germany, and other art movements that were simultaneously occurring.

The timeline is accessed from the Central Card, and is operated by buttons appearing in the left bottom corner of the card. To proceed through the timeline, click on the button on the right. To reverse your direction, click on the button on the left. At any point of the timeline you can select the return arrow in order to return to the Central Card.
Designer Biographies

Agha, Mehemed Fehmy
b. 1896 - d. 1978
Born in Ukraine (Russian Turk)
Date of Immigration: 1929
Areas of Specialty: Magazine design
Major Influences: Was a pioneer of the American magazine, and was greatly involved in the editorial aspects.

Albers, Joseph
b. 1888 - d. 1976
Born in Bottrop, Germany
Date of Immigration: 1933
Areas of Specialty: Color theory, design education, painting, furniture design, lettering.
Major Influences: Color theory, design education.
Allner, Walter
b. 1902
Born in Dessau, Germany
Date of Immigration: 1945
Areas of Specialty: Poster design, design education, painting, sculpture.
Major Influences: Has written many articles on the subject of posters, and is recognized as one who continued Bauhaus ideals in America.

Barschel, Hans J.
b. 1912
Born in Germany
Date of Immigration: 1939
Areas of Specialty: Poster art, graphic design, teaching.
Major Influences: Taught graphic design at RIT, Rochester, NY.
Bayer, Herbert
b.1900 - d.1985
Born in Haag, Austria
Date of Immigration: 1938
Areas of Specialty: Graphic design, design education, painting, interior design, photography, architecture.
Major Influences: Responsible for establishing the Bauhaus style in typography, and advocated the use of sans serif typefaces.

Bernhard, Lucian
b.1883 - d.1972
Born in Germany
Date of Immigration: 1923
Areas of Influence: Type design, poster design, architecture, industrial design, book illustration, painting.
Major Influences: Industrial Arts in America. Is recognized for producing the first modern poster design.
Blinder, Joseph
b.1898 - d.1972
Born in Vienna, Austria
Date of Immigration: 1935
Areas of Specialty: Poster design in Europe. In America, Binder lectured and conducted workshops.
Major Influences: Promoted a new and modern approach to design. This is evident in the 1939 NY World's Fair poster design.

Brodovitch, Alexey
b.1898 - d.1971
Born in Ogolitchi, Russia
Date of Immigration: 1930
Areas of Specialty: Art direction, magazine design, photography.
Major Influences: His impact on the American magazine. Evident through his work with Harper's Bazaar as Art Director for 25 years.
Burtin, Will
b. 1908 - d. 1972
Born in Cologne (Koln), Germany
Date of Immigration: 1938
Area(s) of specialty: Graphic design, corporate design, exhibition design, lecture, typography.
Major Influences: Brought discipline to American graphic design through his scientific approach.

Carlu, Jean
b. 1900
Born in Bonniers-sur-Seine, France
Date of Immigration: 1940
Area(s) of Specialty: Poster design, graphic design, display design, typographic design.
Major Influences: Modern poster art.
Cassandre, A.M.
b. 1901 - d. 1968
Born in Kharkov (Ukraine), Russia
Date of Immigration: Late 1930s
Area(s) of Specialty: Poster art, stage, graphic design, painting and typography.
Major Influences: Poster design.

Giusti, George
b. 1908
Born in Milan, Italy
Date of Immigration: 1938
Area(s) of Specialty: Graphic design, magazine design, book design, typography, display, industrial design and sculpture.
Major Influences: Graphic design.
Kepes, Gyorgy

b. 1906

Born in Hungary

Date of Immigration: 1937

Area(s) of Specialty: Graphic design, exhibition design, architectural design, painting, sculpture and filmmaking.

Major Influences: Influential in bringing together people from various disciplines. The use of current technology. Writings and teachings.

Kner, Albert

b. 1899 - d. 1976

Born in Budapest, Hungary

Date of Immigration: 1940

Area(s) of Specialty: Package design.

Major Influences: Package design. Lead Design Laboratory, CCA for 20 years.
Lionni, Leo

b. 1910

Born in Amsterdam, The Netherlands

Date of Immigration: 1939

Area(s) of Specialty: Advertising design, display design, photography and painting.

Major Influences: Art direction/design, teaching, writing and illustrating children's books.

Matter, Herbert

b. 1907 - d. 1985

Born in Engelberg, Switzerland

Date of Immigration: 1936

Area(s) of Specialty: Photography, typography, display design, book design and painting.

Major Influences: Taught photography at Yale for 25 years, corporate design and photomontage.
Moholy-Nagy, Laszlo

b.1895 - d.1946

Born in Bacsborosd, Hungary (southern)

Date of Immigration: 1937

Area(s) of Specialty: Design education, interior design, exhibition design, textile design, exhibition design, photography and filmmaking.

Major Influences: Founded and directed the New Bauhaus in Chicago, 1937-1946.

Nitsche, Erik

b.1908

Born in Lausanne, Switzerland

Date of Immigration: 1934

Area(s) of Specialty: Advertising, book design, illustration, display design, packaging design, photography and filmmaking.

Major Influences: Advertising design.
Salter, George

b.1897 - d.1967
Born in Bremen, Germany
Date of Immigration: 1934
Area(s) of Specialty: Book design, calligraphy, graphic design and illustration.


Sutnar, Ladislav

b.1897 - d.1969
Born in Pilsen, Czechoslovakia
Date of Immigration: 1938
Area(s) of Specialty: Graphic design, exhibition design, design education and advertising.

Bibliography


Leslie, Robert L. *PM.* "Jean Carlu, Welcoming A Distinguished Frenchman to America." August-September 1940.


Smith, Professor Virginia, editor. *Artograph #6.  

Additional Resources

Glossary
This section contains a list of words and definitions that are used in the program. This is not a comprehensive list, and is meant only to give the user a greater understanding of some of the names and words used in the application. For example:

**de Stijl**
A Dutch movement founded by Theo van Doesburg in 1917. Dealt with the refining of the principles of Cubism and establishing formal laws of universal harmony through complete nonobjectivity. Elements reduced to horizontal and vertical shapes and lines. Colors limited to red, yellow, blue, black, and white.

Credits
Found in this section is a list of persons that have been instrumental in the development of this project.
APPENDIX G

Posters

Development of Posters

Final Version of Posters
European Immigrant Designers and Their Influences on American Graphic Design

1920 - 1950

Mehemed Fehmy Agha
Joseph Albers
Walter Allner
Hans Barschel
Herbert Bayer
Lucian Bernhard
Joseph Binder
Alexey Brodovitch
Will Burtin
Jean Carlu
A.M. Cassandre
George Giusti
Gyorgy Kepes
Albert Kneer
Leo Lionni
Laszlo Moholy-Nagy
Herbert Matter
George Salter
Ladislav Sulmír

In the early twentieth century Europe had grown tired of British influence and was advancing toward a more modern society. America at this time was coming out of the Victorian era, yet had found no clear-cut direction in the area of design. World War I brought about standardization and mass production. The High Victorious had already been an influence on most of the western world, America included. America though did not seem to be as affected by the boundaries that seemed to constrain most of Europe.

Germany was on the forefront of change and advanced rapidly in the new “Machine Living.” Walter Gropius, founder of the Bauhaus, was a great proponent of this idea. Nikolaus Pevsner has described Gropius’ work as “the necessary, indeed inevitable, conclusion to a series of historical developments which had preceded it.”

The Bauhaus, as described by Mies van der Rohe, “was not an institution... it was an idea.” It was this idea that began to merge art and technology into the everyday lives of the public. With growing influence of the Bauhaus the in Germany the Nazi regime felt threatened, and worked against the efforts of the establishment. After being closed in Weimar in 1925, the Bauhaus moved to Dessau. In 1932 another move was made to Berlin, where in 1933 the doors were finally closed. This event was due to the excessive force by the Nazis, in effort to totally suppress the “idea.”

The decade of the 1930s brought about a mass European exodus to America, as well as other western allies. With Hitler assuming power in 1935 the emigration was exacerbated. This event brought many professionals from many different areas to America. Doctors, designers,
European Immigrant Designers and Their Influences on American Graphic Design

1920 - 1950
In the early twentieth century, America experienced a massive influx of European immigrants who were leaving political upheaval behind to take upon a new life in a new land. Undeniably, these new people brought with them new ideas and energy, and nowhere is this more evident than in the field of graphic design.

Germany had been on the forefront of the modern movement taking place in Europe, breaking away from the British Victorian influence, and embracing a new “Machine Living.” Walter Gropius, founder of the Bauhaus, was a great proponent of the idea, and is described by Niko Bobrov as “the necessary, indeed inevitable, conclusion to a series of historical developments which had proceeded it.”

The Bauhaus, as described by Mies van der Rohe, “was not just an institution, it was an idea.” It was the idea that began to merge art and technology with the lives of the public, and later came under increasing criticism by the Nazi regime.

After relocating twice, the Bauhaus was closed in Berlin, Germany in 1933. The ‘idea’ had become too threatening.

America had experienced standardization and mass production as a result of World War I, and had not totally embraced the modern approach to design.

Upon arrival in America, European immigrant designers found fertile ground in which to plant themselves in careers of design. With institutions and major corporations that have strongly influenced American graphic design.
In the early twentieth century, America experienced a massive influx of European immigrants who were leaving political upheaval behind to take upon a new life in a new land. Undeniably, these new people brought with them new ideas and energy, and nowhere is this more evident than in the field of graphic design.

Mies van der Rohe, "was not an institution. It was an idea." It was this idea that began to merge art and technology into the lives of the public, and later came under increasing criticism by the Nazi regime.
European Immigrant Designers and Their Influences on American Graphic Design

1920 - 1950

Mehemed Fehmy Agha
Joseph Albers
Walter Allner
Hans Barschel
Herbert Bayer
Lucian Bernhard
Joseph Binder
Alexey Brodovitch
Will Burtin
Jean Carlu
A.M. Cassandre
George Giusti
Gyorgy Kepes
Albert Kner
Leo Lionni
Laszlo Moholy-Nagy
Herbert Matter
Erich Nitsche
George Salter
Ladislav Sutnar

"European Immigrant Designers and Their Influences on American Graphic Design: 1920-1950," is a project developed as an educational resource. It focusses on a thirty year span and twenty primary designers that influenced American graphic design.

Germany had been on the forefront of the modern movement, breaking away from the British Victorian influence, and embracing a new "Machine Living." Walter Gropius, founder of the Bauhaus, was a great proponent of this idea. His work at the Bauhaus is described by Nikolaus Pevsner as "the necessary, indeed inevitable, conclusion to a series of historical developments which had preceded it."

The Bauhaus, as described by Mies van der Rohe, "was not an institution, it was an idea." It was this idea that began to merge art and technology into the lives of the public, and later came under serious criticism by the Nazi regime. After relocating twice, the Bauhaus was closed in Berlin.

Germany in 1933. The "idea" had become too threatening.

America had experienced standardization and mass production of products as a result of World War I, yet had not totally embraced the modern approach to design. This, however, would soon change.

Upon arriving in America, European immigrant designers found fertile ground in which to plant themselves for careers in design. They worked with institutions and major corporations that have strongly influenced American graphic design.

With the ending of the war in 1945, America began to experience new jobs and an expanding economy. American designers such as Beall, Rand, Lustig and Thompson, began to gain recognition as they became involved in areas such as corporate design, editorial graphics, education and advertising.

By the 1920's and 1930's, many artists and designers were also arriving, leaving their homes behind to take upon a new life in a foreign land. Undoubtedly, these people brought with them fresh ideas and energies that had great impact on American society. Nowhere is this more evident than in the field of graphic design.
The works below represent a summary of the influences that have helped shape American graphic design. Examples include earlier designs from Europe, as well as later designs produced in America.

Those images are representations of works done by the twenty primary designers featured in this project. They were scanned into the computer using Hyperscan, then printed in order to get the obtained results. These images also appear in the computer counterpart as well as the user guide that accompanies the computer disk.
APPENDIX H

Examples of Designer's Works
APPENDIX I

Field Testing
FIELD TESTING

Using the timeline, list the art movements that were going on between 1905-1926. Give beginning and ending dates.

Give the names of the designers from the primary list that were born in Germany.

By using the "Designers by Area(s) of Specialty" give a list of people involved in poster design.

Give the name and date of Lucian Bernhard's first poster design.

List the following information about Alexy Brodovitch.
- Date of birth _______________________, date of death _______________________
- Country of birth _______________________
- How did he use white space in his layouts? _______________________

Please give your comments about the program you have just used.
J, -1, C ~2 &c

Cubism 1905 - 1908  
Futurism 1908 - 1912  
Dada 1912 - 1915  
Constructivism 1915 - 1917

For the name of his sponsor from the primary that started in Berlin in Germany

Kurtchen Bernhard  Walter Blumer  
Josef Albert  Hans Barlthe  
George Salter  Will Burton

In the footsteps of his sponsor he opened a shop of prints and editions

Walter Blumer  
Hans I. Barlthe  
Kurtchen Bernhard  
Josef Albert  
Jean Carle{

By chance, he met of his sponsor and was in

Priester Matteus, 1925

1. The situation on  
- October 6th, 1998  
- Looking at White  
- How did he see the white spot in his living room

Reversed  
Design element
FIELD TESTING

Using the timeline, list the art movements that were going on between 1905-1926. Give beginning and ending dates.

- **Cubism** 1905 - 1923
- **Futurism** 1908 - ?
- **Dada** 1912 - 1924
- **Constructivism** 1915 - ?
- **De Stijl** 1917 - ?

Give the names of the designers from the primary list that were born in Germany.

- Joseph Albers
- Walter Gropius
- Hans Bungard
- Lucian Bernhard
- Will Burtin
- George Sander

By using the "Designers by Area(s) of Specialty" give a list of people involved in poster design.

- Walter Gropius
- Hans Bungard
- Lucian Bernhard
- Joseph Binder
- Joan Carlin

Give the name and date of Lucian Bernhard's first poster design.

- **Pirette Matches** 1905

List the following information about Alexy Brodovitch.

- Date of birth __1898__, date of death __1971__
- Country of birth **Positkha, Russia**
- How did he use white space in his layouts? _as a design element_

Please give your comments about the program you have just used.

With minimal Mac experience you can easily access the different files to find info. It has a lot of potential as a guide for college students to lead them in a direction for research.
FIELD TESTING

Using the timeline, list the art movements that were going on between 1905-1926. Give beginning and ending dates.

- Cubism 1905 -1923
- Futurism 1908
- Dada 1912 -1926
- Constructivism 1915

Give the names of the designers from the primary list that were born in Germany.

- Joseph Albers
- Walter Allner
- Hans Barchel
- Lucian Bernhard
- Will Burtin

By using the "Designers by Area(s) of Specialty" give a list of people involved in poster design.

- Allner
- Barchel
- Bernhard
- Biner
- Carly

Give the name and date of Lucian Bernhard's first poster design.

- "Friege" 1905

List the following information about Alexy Brodovitch.

- Date of birth ______________, date of death ______________
- Country of birth __________________
- How did he use white space in his layouts? __________________

Please give your comments about the program you have just used.

The most exciting part of the program was the examples of work section. The whole program felt very easy to follow.
FIELD TESTING

Using the timeline, list the art movements that were going on between 1905-1926. Give beginning and ending dates.

- **CUBISM** 1905 - 1923
- **FUTURISM** 1908 -
- **DADA** 1912 - 1926
- **CONSTRUCTIVISM** 1915 -
- **DESIIL** 1917 -
- **BAUHAUS** 1919 - 1925, Dessau opens until 1932; moves to Berlin until 1933

Give the names of the designers from the primary list that were born in Germany.

- **ALBERS**
- **ALLNER**
- **BARSCHEL**
- **BENHARD**
- **BUETIN**
- **SALTER**

... Had to think on my own to get to list (which is good) - where as this is a given - too rigged.

By using the "Designers by Area(s) of Specialty" give a list of people involved in poster design.

- **ALLNER**
- **BINDER**
- **BARSCHEL**
- **CARLU**
- **BENHARD**

Give the name and date of Lucian Bernhard's first poster design.

"PRIESTER" - had trouble determining whether it was his first poster design.

List the following information about Alexy Brodovitch.

- Date of birth **1898**, date of death **1971**
- Country of birth **RUSSIA**
- How did he use white space in his layouts? "AS AN ELEMENT" in his designs.
  - Worked for Harper's, etc...

Please give your comments about the program you have just used.

- It would be nice to get to main designers list directly from central card.
- Perhaps one or two more examples of each designer's work?
- Overall, Jerry, a really neat and friendly system. Your hard work's definitely paid off!
BIBLIOGRAPHY


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