DesignArchive online

Kimberly Edberg

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Approvals

Advisor
Professor R. Roger Remington
Date

Associate Advisors
Associate Professor Barbara Polowy
Date

Professor Frank Romano
Date

Department Chair
Professor Mary Ann Begland
Date

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25 May 1996
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Introduction

The idea of a networked learning resource focusing on 20th century editorial design and photography, subjects central to the curriculum of all three units of the College of Imaging Arts and Sciences, was originally proposed by Professor R. Roger Remington and Associate Professor Barbara Polowy (appendix 1.18). The goal was to make the resources in the Graphic Design Archive and the Wallace Library Special Collections widely and easily accessible to RIT students and others. The materials contained in the Special Collections are fragile and valuable. Therefore, a digital format was ideal both to make the materials available to a wide audience while preserving their fragile nature. DesignArchiveOnline is supported jointly by Rochester Institute of Technology and a Provost Productivity Grant.
Involvement

I first became involved in the DesignArchiveOnline project over the summer of 1995. My initial involvement was for the development of an historical timeline of magazine history with Professor Remington as a volunteer involvement. As Professor Remington and I discussed the specifics of the project's future, he mentioned that I consider developing one aspect of the online archive into my thesis topic. After some deliberation and consideration of the thesis criteria, historical, theoretical, application, research, critical thinking, innovative contribution to field, evaluative, I enthusiastically became involved. Professor Remington and I discussed in detail what my specific role would be. Since the project has many contributors, it was important to clearly define my role and ensure that it would provide a sufficient challenge for a thesis project. What evolved was my role as the interface designer for the online archive. In addition to developing the interface, I also took on the responsibility for some content development, including designer biographies, periodical information and the historical timeline.
The first task was to write a thesis proposal (appendix 1.1), summarizing the goals of the thesis project, and gain approval from my advisor and the department chair. The fall quarter was then spent developing a thesis planning report outlining and clarifying the process for the coming academic year (Appendix 1.20). The planning report included a situation analysis (appendix 1.21) describing the need for the project, a problem statement (appendix 1.21) and a mission statement (appendix 1.22) summarizing the goals of the project. In addition to these written elements I also developed a research methodology (appendix 1.23) diagramming the various viewpoints from which I planned to approach the interface design considering the user, form and content. I then created an outline (appendix 1.25) and corresponding timeline (appendix 1.29) further detailing my process within the context of the project-specific calendar, the RIT academic calendar, and the general calendar. Finally, the thesis report contained a bibliography (appendix 1.31) and glossary of terms related to the online archive and its development (appendix 1.32).
**Development**

In conjunction with the development of the thesis planning report a navigational diagram was also being designed (appendix 1.4) which served to define and outline the contents of the online archive. This was a crucial first step in beginning the interface design. After many consultations with Professor Remington and Associate Professor Polowy, the project content expert and arts librarian, four ways of accessing the information that was to be contained in the archive were defined; personal names and editorial roles, periodical information, date and general search. The navigational diagram determined the levels the user would go through when searching the archive. This diagram served to be one of the most important pieces of development which I referred to numerous times throughout my process and which served as a basis from which I developed the design of the interface.
Once the navigational diagram was completed, I began working on designing the data records card template (appendix 2). The data record cards are individual html pages which contain specific design and publication information for each image digitized online. I began with previously determined categories of information which needed to be represented on the data card; source, name, creators, publisher, description, location (appendix 1.8). Decisions had already been made about the sizes of the images on the cards. The first image to appear with the information (the thumbnail) was 128 x 159 pixels. When clicking on the thumbnail, the user could view the image at full screen size, 398 x 529 pixels. As a development team, we decided to design the interface for the Netscape browser, which is the most widely used web browser on the RIT campus network. Both the library Systems Specialist Michael Roberts and html programmer Chris Lynch, suggested designing the screens to fit on a standard 480 x 640 pixel monitor which would be the lowest common denominator for screen size. With these specifications, I began designing the data card template.

Being the first element of the archive to be designed, many of the system decisions for the project were made when designing the data card. Helvetica was chosen as the font because it is available as a system font on all computers which would allow the user to specify the font in the Netscape preferences. A unit grid (appendix 1.37) and a modular grid (appendix 1.38) were also created to structure the screen and unify the design of the individual pages within the total interface.

The same system decisions and grids were used to structure the development of an identity for DesignArchiveOnline. DesignArchiveOnline is an image based application, and I felt that the identity should communicate this to the user. I developed, as a mark, a series of frames each containing a different magazine cover from the archive’s
collection. From this static mark evolved an animation wherein multiple magazine covers faded in and out of the identity framework. This animation was developed for the introduction screen of the interface to entice the user by giving a sampling of what will be seen when browsing the archive (appendix 2).

The identity evolved into a framework for the main menu (appendix 2), which shows the user the options for accessing the information in the archive. By utilizing the structure of the identity framework, the transition from the introduction screen to the map is clear. I decided to further utilize the identity to unify the entire interface by creating a small version of the identity that would appear on each page. The small icon would indicate to the user where in the whole scheme of the archive he/she was by highlighting the section of the icon corresponding to the user’s location. For example, if the user was browsing the Personal Names and Editorial Roles section selected from the far left frame on the main menu, the far left frame of the small navigational icon would contain an image, while the other frames would be empty. When clicking on the small icon, the user could return to the main menu from anywhere in the archive. I felt it was important to include some element that would allow the user to see where within the interface he/she was located. This would allow the user to access information more easily by being able to move around more quickly and intelligently and also allow the user to return to specific locations and information.

While building the interface design and navigation, I was also developing the historical timeline (appendix 2). This involved gathering information on the history of the magazine from various sources as well as information on the creators involved in editorial history. I drew information from various books and magazines on editorial history, graphic design, specific designers and publications and the Graphic Design Archive database from RIT. The timeline became the most research intensive piece of the thesis project and took many weeks to develop. As the information grew, the design needed to be adapted to
fit the systematic decisions I had made earlier in the development process. I decided to create links from the timeline to other areas of the archive to further assist the user in accessing information. By linking the images embedded in the timeline to pages with written information, the user could further explore the history of specific designers and periodicals.

The Designer Biographies and Periodical Information were the other areas of the archive where I researched and developed text to be presented online. For each major designer included in the RIT Special Collections, I developed a concise biography containing information about his/her life, work and awards in the field of editorial design. Similarly, the Periodical Information pages highlighted notable creators involved in the history of magazines of which RIT has extensive holdings. These writings provide the reader with more detailed information that would not accompany the digitized images. Therefore, the user can choose to view images only but also have the option to gain more extensive information.

To display the interface for the final thesis show, a simulation was developed in Director 4.0 (appendix 2). The server was not yet available so an Ethernet connection could not be used in the display. The drawback of creating a demonstration of the archive in Director was that the user would not be able to run html searches as would be possible in the actual application. Nevertheless, the simulation allowed me to show the interface design in working form as well as allow the user to access my written information and timeline. Therefore, it successfully demonstrated my contribution to DesignArchiveOnline as a thesis project.

Constructing the demo involved making screen captures of each page of the archive and linking them much as they would be linked through html. The user was able to view the introductory animation, the main menu, section pages, written information, timeline and various data cards with their full screen images. Accompanying the interactive program in the gallery was a series of mounted prints which displayed how a user might navigate through the archive. The prints were laid out as individual pages in a matrix. The first
track contained the introduction screen with the identity, main menu, the four section pages (Personal Names and Editorial Roles, Periodical Information, Date and General Search). The second third and fourth tracks walked through three different sets of information for designers and periodicals, one track each for Dr. Mehemed Fehmy Agha, Alexey Brodovitch and Will Burtin and the corresponding publication for which each designer did his most prominent work. There was a data card for an image corresponding to each designer and the full screen image as well. Therefore, in the gallery setting, one could see the contents and interface of the archive both two dimensionally and digitally.
Evaluation

I received valuable feedback on the DesignArchiveOnline demo that was created for the thesis show. In terms of the interface design, all of the feedback I received was positive. Users found it easy to navigate through the application and most identified the small navigational icon as a button leading back to the main menu.

I received many comments on the success of the DesignArchiveOnline interface in breaking the conventions of Web design. Users seemed to find the use of italicized text to be just as indicative of a link as the typical blue html text seen at most web sites. The use of white space in the design of the screen also provided many users with a less cluttered, more comfortable space to view their desired information.

Unfortunately, the hypertext links from the timeline to the corresponding designer and periodical information cards was not functional in the demo. Therefore I received no feedback on this section of the archive. However, one professor suggested that the user be able to link to a specific place on the timeline from the date section card instead of always beginning at the top of the timeline. She suggested including the option to enter the timeline by a specific decade.
Conclusion

My involvement in DesignArchiveOnline has been a challenging and beneficial one in many ways. The collaborative project allowed me to apply two years of design studies in typography, information design, systems design, and identity development within the context of a real project working for an actual client with a multi-disciplinary development team. It also afforded me the experience of working in a new medium that has, and will continue to affect the nature of graphic design, the internet and interactive media.

It was a challenge to apply what I know of design for printed media to electronic media. Some compromises had to be made, both by myself as the graphic designer and also by the programmer. I feel that as a team we successfully accomplished creating an interface that has both graphic integrity and usability.
**Future Plans**

*DesignArchiveOnline* was created as supporting material for a design history course on 20th century editorial design (appendix 1.10). In the future, it is possible that *DesignArchiveOnline* 20th Century Editorial Design will be one of many online archives containing information on the history of design. At present, Professor Remington is conceiving similar online archives that could utilize the interface design created for this project. For example, *DesignArchiveOnline* 20th Century Information Design. All of these individual modules would be presented under the Wallace Library homepage.

It is my hope that in the future, the interface design I have created for *DesignArchiveOnline* will be preserved. Hopefully, future online archives at RIT will benefit from the design decisions made for *DesignArchiveOnline* 20th Century Editorial Design.
Acknowledgments

I would like to thank my thesis advisor, Roger Remington, and committee members, Barbara Polowy and Frank Romano for their support throughout the development of this thesis project. Their time and expertise were essential and much appreciated. I would also like to thank Chris Lynch for his generosity, enthusiasm and hard work.

Special thanks to Professors Roger Remington and Deborah Beardslee for their support and encouragement during the course of my study at RIT, to my parents for their confidence to Paulina.
Thesis Proposal

Thesis Proposal for the Masters of Fine Arts Degree
College of Imaging Arts and Sciences
Rochester Institute of Technology

20th Century Editorial Design
An OnLine Archive

Kimberly S. Edberg
Thesis Committee
Chief Advisor
Associate Advisors
R. Roger Remington
Barbara Polowy
Frank Romano

September 19, 1995

Thesis Committee Approval

Date

Approval, Department Chair

9/24/95
The purpose of this thesis is the development, in participation with Professors R. Roger Remington and Barbara Polowy, of an online learning resource containing text and images about magazine design of the 20th Century. The content research will involve the compilation of information on both periodicals and artists. An historical timeline documenting magazine design since the mid 1800's through the present will also be developed. I will design the graphic interface with special attention to creating a systematic appearance that will be both visually appealing and functional. The final online application will be a useful resource for the RIT Archives and Special Collections, as well as supporting material for a new history course in 20th Century Editorial Design.
Development Team Diagram

Graphic Designer

Photographer

Cataloger

Library Systems Specialist

DesignArchiveOnline

Historian/Content Expert

Programmer

Arts Librarian
1995 Provost Productivity Grant Application

Project Title: Networked Learning Resource on Design History

Applicants' Names: R. Roger Remington x2658
Department of Graphic Design College of Imaging Arts & Sciences
Barbara Polowy x2567
Reference Department Wallace Library

1. Title and Outline of Instructional Content of Materials

Background Note

The Wallace Library Special Collections include a wide variety of published (books, periodicals, posters) and unpublished materials (personal Papers, original art worked in all media, personal effects, audio and video tapes) organized in six distinct, but related collections. Ranging from a few hundred to thousands of individual items, the collections vary in level of organization and accessibility from fully cataloged to un inventoried. Only three collections (posters, artists' books, livres d'artiste) are accessible at an item level through Einstein, the library catalog. Printed finding guides and inventoried provide more general access (folder-level, record group-level) to several other collections. Due to the unique and fragile nature of much material, Special Collections items do not circulate. Materials are available for individual and class examination and study only in the library's Archives and Special Collections reading room and Bibliographic Instruction Laboratory.

The Special Collections' greatest subject strengths are graphic design and related disciplines such as applied photography and graphic arts. The collections include the personal and business archives of ten major twentieth century American designers. Together these archives constitute the most important documentation of the emerging period of American graphic design available anywhere in the world.

In an effort to overcome the bibliographic and physical inaccessibility of the Special Collections, selected materials from the designer archives were documented in the Electronic Graphic Design Archive, a laser disc and related textual database of 31,000 images, most from Special Collections holdings. The Electronic Graphic Design Archive was the product of a cross-departmental RIT project undertaken from 1988 to 1994. The project proposed here is intended to build upon the success of the Electronic Graphic Design Archive to develop a resource that is easier to create, manage, and most importantly, to distribute.

Networked Learning Resource on Design History

Networked Learning Resource on Design History is an interactive archive of images and supporting textual documentation drawn from the Wallace Library Special Collections. It provides the means to make the unique primary resources in these collections easily accessible to RIT students - to promote wide use of the collections while protecting the fragile and valuable items they include.

The prototype proposed here focuses on the history of twentieth-century magazine design and photography, a subject central to the curriculums of all three units of the College of Imaging Arts and Sciences. This topic also presents a good overview of the Special Collections resources, using materials from seven of the ten designer archives as well as the Rare Periodicals Collection.
Project Development/Implementation  July 1995 - March 1996

- Roger Remington and Barbara Polowy develop a historical framework for the project by modifying Remington's 1990 audio-visual presentation, "Great Innovators in Editorial Design" to accommodate the holdings of Wallace Library Special Collections.
- Selection: Roger Remington and Barbara Polowy review the Graphic Design Archive videodisc and original materials in the Wallace Library Special Collections to select the 1,200 single pages, spreads, sequences, covers, and other images to include in the image database.
- Photography and digitization: Items selected for the project are photographed if needed and translated to digital format by ETC. It is estimated that approximately 600 images can be digitized from the 35mm film stock master of Graphic Design Archive laserdisc and 600 need to be photographed before digitization.
- Installation of the database: The Wallace Library Systems Department staff installs EmbARK software or creates a World Wide Web homepage for the project.
- Cataloging: Cataloging records are created to support the image files using EmbARK software or Hypertext Markup language. Each item in the file is supported with a simple descriptive cataloging record. Barbara Polowy trains and supervises design graduate students hired to create the records.
- Distribution: The database is made available through the RIT campus network or through the RIT World Wide Web.

Project Distribution/Dissemination  March/May 1996

- Integration of assignment(s) based on Networked Design Learning Resource into Spring 1996 graphic design, editorial photography or other courses.
- General use of database by researchers throughout RIT.

Project Evaluation  June 1996

- Ongoing review, refinements and revision of database
- Evaluation of Spring 1996 course assignment(s) for database content, user interface.

Marketing Strategy for Enrolling Target Learners

- Identify target-markets
- Produce printed brochure to inform potential users/students of course offering and the availability of the Networked Learning Resource on Design History.
- Develop online announcements to create awareness of the resources and course offerings
- Write article for publication in national graphic design magazines
- Create and make presentation about the project at a national conference
DesignArchiveOnline at RIT

DesignArchiveOnline is a networked learning resource on the history of design. It is also an interactive collection of images and supporting textual documentation drawn from the Wallace Library Special Collections. It provides the means to make the unique primary resources in these collections easily accessible to RIT students and promotes wider use of the collections while protecting the fragile and valuable items they include.

The prototype program focuses on the history of twentieth century magazine design and photography, a subject central to the curriculums of Art & Design, Photography and Printing, all units in the College of Imaging Arts and Sciences. This topic also presents a good overview of the Special Collections resources, using materials from seven of the ten designer archives as well as the Rare Periodicals Collection. Designer archives include Brodovitch, Burtn, Beall, Giusti, Pineles, Barschell and others. The database will provide outstanding examples of graphic design, typographic design, editorial illustration, editorial photography and advertising photography as well as a historical framework for the development of these fields in the twentieth century.

The prototype is based on Professor Roger Remington’s 1990 audio-visual presentation Great Innovators in Editorial Design, made for the Centre Georges Pompidou in Paris. This program included 1,200 images - magazine single pages, spreads, sequences and covers and selective supporting images - with their descriptive textual records. Also important in the forming of the prototype in the Graphic Design Archive project, an electronic demonstration project in which 31,000 graphic design images on laserdisc are made available with a Hypercard interface design.

DesignArchiveOnline initially will be distributed through the RIT campus network to support Remington’s new design history course 20th Century Editorial Design. Any RIT student on or off campus with the proper equipment would be a potential user of the program, though the subject matter would make CIAS students the most likely users. Following this first application and testing of the program, it will become a selection on the RIT World Wide Web site.

DesignArchiveOnline creates opportunities for new interdisciplinary course development using related content materials and permits a wide range of interpretive outcomes based on a common networked resource.
Original Data Elements

EDITORIAL DESIGN PROJECT: RECORD DESIGN
August 3, 1995

DATA ELEMENTS

Source: Periodical title, date and page number(s)
Title: Headline on first page of spread or article title

Creator(s):
- Art Director
- Graphic Designer
- Illustrator
- Photographer
- Type/lettering designer
- Author of article
- Editor of the periodical
- Other (e.g., publisher)

Creator format
last name, first name, life dates

Source for information about responsibility will be understood to be
- Credits given on the page
- Credits list in other areas of the item
- Staff box
- Other sources - books, periodical articles, personal knowledge will be specified

Physical Description:
- Extent of original (i.e. number of pages)
- Size of the original (height, width) in centimeters
- Media (periodical, book, etc.)
- Genre (cover, contents, editorial, advertisement)
- Color or black-and-white

Data in the physical description area will describe the original, not the reproduction

Publication Information: Place of publication (city, country)
- Publisher
- Date (year only)

Data in the publication area will describe the original, not the reproduction

Comments Field:
- Corporate names
- Personal names
- Title of periodicals
- Place of publication
- Dates?
Authority Sources

Personal names: LC name authorities, based on AACR2, accessible through OCLC
Terms to describe the roles of each creator: AAT
Corporate names: LC name authorities, based on AACR2, accessible through OCLC
Periodical Titles: AACR2, accessible through OCLC
Media (if non-periodical items included): AAT
Genre: AAT
Materials (if non-periodical items included): AAT

Record Design Preferences

Sans serif type if possible
No italics
Use tags to identify each field
Flush left, ragged right
Less prominent type than data (e.g. smaller, lighter)
Specify creators' functions as tags rather than as the final field of the name
Presentation of the data
Flush left, ragged right
More prominent type than tags (e.g. larger, bolder)
Presentation of images
Screen-size images should not be bled to the screen borders, a black border should surround the image
Thumbnail images grouped at beginning of record, followed by descriptive record

SWISH Indexing Considerations

No automatic word stemming
No way to specify proximity
Bound phrase searching is clumsy

All Boolean operators can be used to formulate a search. Evaluation of terms takes place from left to right, parentheses can be used to force the order of evaluation. A wildcard can be used to search for matches to the beginnings of words only. It cannot be used in the front or middle of a word.

Gives higher relevance to information in header and title tags
Permits weighting of specific terms (when indexing) to increase relevance of retrieval
Stopwords can be used
Not all fields have to be searchable - system designer chooses
Spring Quarter, 1996 Course Description

History of Design: 20th Century Editorial Design

1.0 Course Number: 2039-553-01

1.1 Course Name: History of Design:
20th Century Editorial Design

1.2 Class Hours: 12:00 noon to 1:50 pm

1.3 Lab Hours: None

1.4 Room: 07-1400

1.5 Credit Hours: 3.0

2.0 Course Description

This course will be centered on the development of editorial design in the 20th Century. Content will focus on
the creators (artists, designers, photographers) and products (magazines, journals) in both a micro and macro
view. The genre will include fashion, consumer, entertainment, travel, arts, art and design, business and
contemporary magazines. Course will involve lectures, video interviews, assignments, projects, and participatory-
involvememts. Students will utilize state-of-the-art digital archival resources for research and study developed-
in conjunction with Wallace Library. Students will use original source materials as well for research.

3.0 Course Objectives

By the conclusion of the course students will have

3.1 a realization of the historical context for the course content

3.2 an understanding of the people, processes and products involved in the historical development of
the magazine

3.3 experienced both a micro and macro view of the content

3.4 benefitted from sound pedagogical methodologies

3.41 Target all types of learners

3.42 Utilize a variety of technologies and delivery systems

3.421 Lecture

3.422 Slides

3.423 Overhead transparencies

3.424 Hand outs

3.425 Projects

3.426 Video Tapes
3.427 Guest speakers  
3.428 Field trips  
3.429 Applied archival research  
3.43 Be informed as to supplemental resources for information  
3.44 Developed critical thinking abilities  
3.45 Established sound research skills  
3.4 been exposed to important and relevant design theories  
3.5 an increased literacy about the field graphic design and the role of editorial design in this history

4.0 Course Outline

Module 1 An Introduction to 20th Century Editorial Design  
   a. What is a magazine?  
   b. The anatomy of a magazine  
      -Cover  
      -Content Page  
      -Articles  
         —Page  
         —Spread  
      -Ads (21)  
         -Vanity Fair ads from 1935 (20)  
         —Lifesaver (42)  
         —50’s & 60’s (24)  
         —Weyerhauser (23)  
   c. Setting the Context  
      -WWI  
      -European Avant Garde  
      -Paris in 20’s  
      -New York in 20’s  
      -New York in 1939  
      -WWII  
   d. Early Seminal Magazines  
      -HARPER’S WEEKLY (6)  
      -LESLIE’S WEEKLY(1)  
      -Merz (4)  
      Schwitters  
      -Aiz (11)  
      Heartfield
<table>
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<tr>
<th>Module 2</th>
<th>Fashion Magazines</th>
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<tbody>
<tr>
<td></td>
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<tr>
<td>- Vu</td>
<td>(5)</td>
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<tr>
<td>Liberman</td>
<td></td>
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<tr>
<td>- ARTS et METIERS GRAPHIQUES</td>
<td>(62)</td>
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<tr>
<td>- Jugend</td>
<td>(9)</td>
</tr>
<tr>
<td>- Yellow Book</td>
<td>(4)</td>
</tr>
<tr>
<td>Beardsley</td>
<td></td>
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<tr>
<td>- Misc. early magazines</td>
<td>(14)</td>
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<p>| | |
|                      |                   |
|                      | Faulconer         |
|                      | - VOGUE           | (16) |
| Agha-Liberman        |                   |
| - German VOGUE       | (13)               |
| - Vogue Covers 1900-1960 | (50) |
| - Covers/Spreads     | (16)               |
| Liberman             |                   |
| - GLAMOUR            |                   |
| Pineles              |                   |
| - CHARM (Cipe's Thumbnail dummy) |         |
| Pineles              |                   |
| - SEVENTEEN          | (1)                |
| Pineles              |                   |
| - MADEMOISELLE       | (10)               |
| Thompson             |                   |
| Faulconer            |                   |
| - Gentlemen's Quarterly |             |
| Greenberg            |                   |
| - HARPER'S BAZAAR    | (1265+)            |
| Brodovitch           | (82)               |
| Faulconer            |                   |
| - Covers             | (45)               |
| Cassandre            |                   |
| - Misc. Covers       | (70)               |
| Brodovitch           |                   |
| Carmel Snow          |                   |
| - JUNIOR BAZAAR      | (12) (+20)         |
| Brodovitch           |                   |
| - McCALLS            | (15) (+16)         |
| Storch               |                   |</p>
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<tr>
<th>Module 3</th>
<th>General Consumer Magazines</th>
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<tbody>
<tr>
<td></td>
<td>-Misc. Consumer Magazine ads (30)</td>
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<tr>
<td></td>
<td>Giusti</td>
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<td>-COLLIERS promo (16)</td>
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<td>Beall</td>
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<td>-LIFE (19)</td>
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<td></td>
<td>-Time (70)</td>
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<td></td>
<td>-VANITY FAIR (118)</td>
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<td>Agha</td>
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<td>—-On Agha (100)</td>
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<td>Agha</td>
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<td></td>
<td>-Misc from Archive (18)</td>
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<td>Steichen</td>
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<td></td>
<td>-SATURDAY EVENING POST (7)</td>
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<td>-LOOK (27)</td>
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<td>Hurlburt</td>
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<td>-Nova (1)</td>
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<td>Peciniotti</td>
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<td>-AUDIENCE (11) 1/71 to 9/72</td>
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<td>Glaser/Chwast</td>
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<td>-UTNE READER (10)</td>
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<td>-Smithsonian (1)</td>
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<td>Thompson</td>
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<td>-Ramparts (7)</td>
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<td>-Stern (5)</td>
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<td>-House &amp; Garden (2)</td>
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<td>-MS (4)</td>
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Module 4  **Entertainment, Travel and Arts Magazines**

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<tr>
<td>PORTFOLIO</td>
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<td>Brodovitch</td>
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<td>HOLIDAY</td>
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<td>Zachary-Giusti</td>
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<td>SHOW</td>
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<td>TOWN &amp; COUNTRY</td>
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<td>PLAYBOY</td>
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<td>TWEN</td>
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<tr>
<td>Fleckhaus</td>
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<td>Rolling Stone</td>
<td>(31)</td>
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<td>EROS</td>
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<tr>
<td>Lubalin</td>
<td>(56)</td>
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<tr>
<td>AVANT-GARD</td>
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<tr>
<td>Lubalin</td>
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<td>Direction</td>
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<td>Rand</td>
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<td>Punch</td>
<td>(1)</td>
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<td>Poland</td>
<td>(5)</td>
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<tr>
<td>Vis a Vis</td>
<td>(5)</td>
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<td>Cato</td>
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Module 5  **Business Magazines**

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<tr>
<td>STEEL HORIZONS</td>
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<tr>
<td>FORTUNE</td>
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<td>misc</td>
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<td>Burtin(45-49)</td>
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<tr>
<td>Petriccoelli</td>
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</tr>
<tr>
<td>Lidov</td>
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</tbody>
</table>
Module 6  

**Art and Design** Magazines, catalogs and journals

- **GEBRAUSCHGRAFIK** (31)
  - Barschel (2)
- **COMMUNICATION ARTS** (27)
- **PRINT** (25)
  - Lionni Misc. (60)
- **GRAPHIS** (48)
- **ID** (33)
- **IDEA** (18)
- **Industrial Design** (8)
- **Typographica** (60)
- **INTERIORS-INTERIOR DESIGN** (1)
- Gavaschi (9)
- **STILE INDUSTRIALE** (10)
- Entenza (15)
- **NEUE GRAFIK** (15)
- Neuberg (37)
- **DESIGN QUARTERLY** (37)
  - experimenta typographica (1)
- Sandberg (71)
- **AD/PM**
  - Leslie, Barschel, Beall (787)
- **WESTVACO INSPIRATIONS FOR PRINTERS**
  - Thompson (9)
- **WERK** (25)
- Keller (9)
- **ULM** (1)
- **DOT ZERO** (1)
- Vignelli (1)
- **Progressive Architecture** (1)
Module 7
Photography and Graphic Arts Magazines
- Camera Notes (4)
  Steiglitz
- ZOOM (7)
- American Photographer (17)
  Hopkins
- Aperture (11)
  White et al
- Camera (20)
- Photo
- See
- Doubletake
- Fotologia
- US Camera (6)
- TYPOGRAPHIQUE MONATSBLATTER (TM) (35)
  Weingart
- Emigre (6)
  Keedy

Module 8
New Magazine Design
- WIRED (10)
  Carson
- Beach Culture (11)
- EYE (4)
  Poynor
- RAY GUN ( )
  Carson
5.0  Content to be made available via DesignArchiveOnline (_____ images to be digitized)

Dr. M.F. Agha (27)
Vanity Fair
Vogue
Barchel
Fortune (2)
Gebrauschgrafik (2)
Womans Reporter (1)
P-M
Brodovitch (27)
Harper's Bazaar (20)
Junior Bazaar (52)
Portfolio
Pineles
Glamour—? (37)
Seventeen (31)
Charm (13)
Charm sketches
Leslie (71)
A-D and P-M (already on PhotoCD)
Rand
Steinweiss
Kauffer
Bayer
Kepes
BURTIN
BEALL
BARSCHEL
BEALL/Sandusky
Lubalin (31)
Eros (9)
Avant Garde
Giusti (11)

Holiday, Time, Graphis, etc.
Rand (20)

Direction (4)

Apparel Arts
Beall (57)
Scope
Burtin (7)
Burtin (15)

Fortune 1945-1949
Lionni (12)
1949-1952
Alner (23)
1963-1974
Thompson (6)

Mademoiselle (20)

Westvaco Inspirations

6.0 Bibliography, Required Reading
(Please refer to full supplementary course Bibliography. Below are major references.)

6.1 A History of Graphic Design by P. Meggs
6.2 Modern Magazine Design by W. Owens
6.3 Nine Pioneers in American Graphic Design by R. Remington & B. Hodik
6.4 Magazine Design by Ruari McLean
6.5 Publication Design by A. Hurlbut

7.0 Methods of Evaluation

7.1 Attendance
7.2 Participation
7.3 Performance

7.31 Research papers
7.32 Database entries
7.33 Creative individual research design projects
7.34 Project with Design Archive Online
7.35 Other out-of-class projects
History of Design
20th Century Editorial Design

This course will be centered on the development of editorial design in the 20th century. Content will focus on the creators (artists, designers, photographers) and products (magazines, journals) in both a micro and macro view. The course will include fashion, consumer, entertainment, travel, arts, art and design, business and contemporary magazines. Course will involve lectures, video interviews, assignments, projects and participatory involvements.

Course number: 2039-553-01
Graduate course number: 2039-753-01
Course name: History of Design
20th Century Editorial Design
Class hours: Thursday and Friday, 12:15-50
Room: 07A-1400
Credit hours: 3.0

R. Roger Remington, professor of Graphic Design, will teach the course. He has been instrumental in establishing at RIT a world renown archive of original source materials of pioneering American designers. He has authored, with Barbara Hodell, Nine Pioneers in American Graphic Design. In May of 1996 his new book on Lester Beall will be published by W. W. Norton & Company.
**Situation Analysis**

The magazine has been an important part of graphic design from its beginning in the mid 1800's, with many pioneering designers having made their most influential contributions in this area. History is an important part of learning for design students, and graphic design students and professionals need to be aware of the magazine as an important part of the history of design. This thesis will serve to educate on this important area of design history, 20th Century Editorial Design, not only for students and professionals in graphic design but also photography, printing and illustration.

**Problem Statement**

Few books are available which provide information on the history of 20th Century Editorial Design. As an important part of the history of graphic design, this lack of information must be addressed. The widespread accessibility of interactive digital technology will allow for the development of more extensive archival resources to support learning about this important piece of design history.
Mission Statement

DesignArchiveOnline: 20th Century Editorial Design is a digital learning resource that will digitally document magazine design throughout the 20th century by use of visuals, designer biographies, periodical information and an historical timeline. It will be available to designers, teachers and students worldwide as an important and useful historical design resource. The online archive, created from original materials existing in the RIT Graphic Design Archive, will be created in participation with Professors Roger Remington and Barbara Polowy. The challenge of this project is the creation of an informative, functional and unique resource. The first major destination for this information will be the RIT campus network as supporting materials for a design history course. Eventually, the archive will be accessible on the World Wide Web network.
**Research Methodology**

I will undertake the task of designing the interface and select components of an interactive online archive of the history of 20th Century Editorial Design. In doing so, I will consider many points of view ranging from the student user to a general browsers on the World Wide Web. I will also approach this project from the perspective of form and content, and will refer to existing models of interactive design for reference.
Outline

1. Problem Identification
   A. Plan thesis project
      1. Write Situation Analysis
      2. Write Problem Statement
      3. Write Mission Statement
   B. Documentation of thesis plan
      1. Thesis proposal
      2. Thesis planning report

2. Assessment of Needs
   A. Assess context for project
      1. Review existing plans for archive
         a. Online archive as it supports course material
            1. Review course outline
            2. Discuss with Roger Remington
         b. As it supports Archives and Special Collections
         c. Review grant proposal
   B. Plan components of archive
      1. Create diagram of online navigation
         a. Research other web-sites’ organization and usability
         b. Develop sketches of electronic organization
         c. Determine needs of online archive
      1. Meet with Barbara Polowy and Roger Remington
         2. Evaluate and refine needs
         d. Meet with technological advisors
            1. Discuss feasibility of diagram
2. Evaluate technological needs
   2. Develop biographies and periodical information
      a. Research and analyze editorial design information
         1. Utilize Graphic Design Archive resources
         2. Refer to other materials as necessary

3. Create historical timeline
   a. Research editorial and graphic design history and their parallels
   b. Experiment with formats for timeline
   c. Explore options for applications
      1. HTML, possibilities and limitations
      2. Acrobat, compatibility and import options

C. Documentation of archive components
   1. Begin preliminary sketches of online diagram
      a. Evaluate with Roger Remington and Barbara Polowy
      b. Determine which words will contain hypertext
   2. Compile timeline as scrollable Hypercard stack
   3. Write designer biographies and periodical information copy
      a. Select needed information from GDEA information
         1. Rewrite/customize information to fit context
      b. Seek out any other needed information
         1. Research library materials
         2. Research periodicals materials
         3. Contact other designers and educators
      c. Evaluate copy
         1. Meet with Barbara Polowy and Roger Remington
d. Finalize biographies and periodical information

4. Construct historical timeline
   a. Compile all information

3. Design
   A. Plan interface design
      1. Select images for use in introduction screen
         a. Quintessential images from most well known creators
      2. Discuss feasibility of screen design ideas with technological support
   B. Develop interface design
      1. Develop system for interface design
         a. Determine dimensions of average screen to be utilized
         b. Develop grid for screen
         c. Select font(s) to be used throughout interface
         d. Select other graphic elements to be used
      2. Evaluate effectiveness and appropriateness of interface design
         a. Meet with thesis advisors and evaluate
         b. Meet with technological support and evaluate
         c. Revise interface design
      3. Finalize interface designs

4. Development
   A. Finalize digital application
      1. Compile all elements of online archive
      2. Evaluate and refine
   B. Complete printed application
      1. Design poster(s) and other materials promoting the online archive
a. Research materials, production costs and service bureaus
b. Create grid, select images and text
c. Ensure unification of printed and electronic applications

2. Produce posters and other promotional materials

5. Implementation
   A. Online archive implemented
      1. Implemented on RIT vax as course support material
      2. Implemented on World Wide Web
   B. Thesis show!

6. Retrospective Evaluation
   A. Gain insight into effectiveness/interest level of project
      1. Analyze comments left by users of online archive
      2. Speak with professors and other designers
### Timeline

<table>
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<th>September</th>
<th>October</th>
<th>November</th>
<th>December</th>
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<tbody>
<tr>
<td>10</td>
<td>Compose elements of thesis proposal and plan</td>
<td>10</td>
<td>Discuss online diagram with thesis advisors</td>
<td>7</td>
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<tr>
<td>24</td>
<td>Discuss online diagram with technological support</td>
<td>24</td>
<td>Design data records formats</td>
<td>22</td>
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<tr>
<td>26</td>
<td>Revise online diagram</td>
<td>26</td>
<td>Complete thesis planning</td>
<td>7</td>
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<td>Review existing archive plans</td>
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<td>Begin thesis research</td>
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<td>Fall quarter begins</td>
<td>9</td>
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<td>19</td>
<td>Thesis plan approval</td>
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<td>Fall/Winter break</td>
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<td>General</td>
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<td>Daylight savings ends</td>
<td>23</td>
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<td>May</td>
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<td>3</td>
<td>7</td>
<td>11</td>
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<td>Create historical timeline</td>
<td>Develop system for interface design</td>
<td>Online archive implemented on vax system</td>
<td>Gather feedback on thesis</td>
<td>Thesis report draft</td>
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<td>Research editorial and graphic design history and parallels</td>
<td>Evaluate effectiveness and appropriateness of interface</td>
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<td>Organize information</td>
<td>Final report completed</td>
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<td>Compile timeline as scrollable Hypercard stack</td>
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<td>11</td>
<td>15-18</td>
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<td>Classes resume</td>
<td>2nd Committee mtg.</td>
<td>Spring quarter begins</td>
<td>Thesis installation</td>
<td>My 25th birthday</td>
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<td>Winter quarter ends</td>
<td>3rd Committee mtg.</td>
<td>Thesis Show reception</td>
<td>Final committee mtg.</td>
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<td>19-24</td>
<td>Sign-off on report</td>
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<td>Winter/Spring break</td>
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<td>2nd Thesis Show</td>
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<td>St. Patrick's Day</td>
<td>Easter</td>
<td>Commencement</td>
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<tr>
<td><em>How</em>, Digital Design Issue, August, 1995</td>
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<td><em>Mac Home Journal</em>, November, 1995, Volume 3, No. 11</td>
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<td><em>Macworld</em>, &quot;Make the Right Connection,&quot; October, 1995</td>
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<td><em>PCNovice</em>, Guide to Going Online, Special Reprint, Volume 3, No. 11</td>
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<td><em>Communication Arts</em>, Interactive Design Annual, Sept/Oct, 1995</td>
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<td>Interactive examples, Daniel Stillion</td>
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<td>Glossary</td>
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<td>Acrobat</td>
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</table>
I propose to develop a graphic identity for the thesis project DesignArchiveOnline 20th Century Editorial Design. As with all effective identities, the specific character of this application must be uniquely expressed in the graphic mark which will represent it. DesignArchiveOnline has many special characteristics. It is historic in content, yet progressive in format. It is both highly interactive and highly accessible. The archive holds the works of the most influential contributors to the field of both editorial design in specific, and graphic design as a whole. The archive is therefore extremely rich and diverse in content.

Being that the archive is image based, the identity should communicate the wide range of image holdings one can view upon access. The archive has many elements, and similarly the identity may have multiple elements. The information contained in the archive is layered and therefore, one single identity may not be appropriate; a multi-layered “virtual” identity may be a more appropriate representation of this highly informational, constantly evolving, interactive application.
Identity Framework
Hi, cO
OJ>
ok,c. 3?
'oQ03
DC+
CL>!
Graphic
User Interface
Netscape
Unit Grid
Modular Grid
Appendix 2

<table>
<thead>
<tr>
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