Graphic design archive on videodisc marketing and communication programs

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Rochester Institute of Technology

A Thesis Submitted to the Faculty of
The College of Fine and Applied Arts
in Candidacy for the Degree of
Master of Fine Arts

Graphic Design Archive on Videodisc
Marketing and Communication Programs

John Banton Malinoski
August 1986
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Preface

The body of this thesis is broken into three distinct sections.

Section one contains a creative marketing proposal, produced in an effort to organize all marketing strategies to be conducted by the project.

Section two consists of a design journal. For two months I exchanged dialogue between myself and the developmental sketches created towards the goal of creating an identity symbol for the project.

Section three is a graphic procedures manual. This design system was created in hopes of regulating and controlling the design of future materials.
THESIS PROPOSAL

The intent of this thesis is to produce a creative marketing and communication program for the Graphic Design Archive on Videodisc. The archive is a premier attempt by the Rochester Institute of Technology, College of Fine and Applied Arts, Department of Graphic Design to visually capture the history of graphic design on state of the art videodisc technology. It is my aim to produce an identity program and other printed materials that will facilitate the success of this unique endeavor.
Graphic Design Archive on Videodisc

Creative Marketing Proposal
Technology must create intimacy. We must learn to work with technology, using the materials of our time. For we are the generation of the technological age.

- Ludwig Mies van der Rohe
I INTRODUCTION

At Rochester Institute of Technology there is a project underway that is investigating the potential of employing communications technology towards the enrichment of the graphic design field. The title of the project is the Graphic Design Archive on Videodisc. It was conceived by Dr. Barbara Hodik, Assistant Dean, College of Liberal Arts and R. Roger Remington, Professor of Graphic Design. This archive utilizes videodisc and computer technology for the storage and retrieval of graphic design images. Its primary content focuses on the European avant-garde and American pioneers of graphic design of the 1930's and 1940's. The archive will also contain graphic images from a diverse foundation of photography, art, advertising, typography and printing, all within the same historical context.

A videodisc can store approximately 120,000 images, a staggering amount when compared to the capacity of a physical library archive. The potential volume and ensuing low cost of management are the main selling points of this archive. A
physical archive requires upkeep, management and funding for the appropriation and operation of an archival space. This space would have to be enormous to accommodate and exhibit a collection of 120,000 images. It is important to consider the archival characteristics of most graphic work. The printed page usually deteriorates after years of aging due to impurities found within paper and ink. The videotape will not deteriorate in time. The main costs will be absorbed and distinguished at the initial receiving of a disc. Funding required will be minimal and physical space required to operate the archive would merely have to accommodate a personal computer. A user will view the collection through a color monitor and although one will not be able to touch an actual piece, advances in high definition video will produce an image with photographic quality.

By employing computer technology and appropriate software, the archive will enable a user to instantly access an image from the enormous database. An expert system is currently being developed to facilitate the retrieval system, and once this software is operational it will be a
major tool for interaction. Depending upon the outcome of this investigation, a user will be able to engage in a formal and practical study of design properties with each image. Another attribute of this archive will be its reliance on telecommunications. The user will either receive an individual disc for use on a personal computer, or network with a database contained at RIT.

RIT is an excellent site to develop this project. The American Video Institute, under the direction of Dr. John Ciampa, has granted full support, advice and equipment to develop the archive. AVI is an electronic publishing and communications research division of RIT, which has produced several videodiscs, including a prototype graphic design disc with 5,000 images. This prototype will be expanded in the upcoming years and eventually carry approximately 50,000 images when completed. To develop the expert system or software, the project has enlisted the services of the Computer Science Department at RIT. The Department of Graphic Design has always maintained an avid interest in design theory and history and enlisted these disciplines within its educational
structure. Under the direction of Professor Remington, the department has sponsored two international symposiums on the history of graphic design. The department maintains a collection of photographic slides that pertain to this project and has commitments from outside parties for the documentation and addition of archival work for the prototype disc. The work of William Golden, Will Burtin, Lester Beall, Ladislav Sutnar, Alexey Brodovitch, Herbert Bayer and Alvin Lustig, all pioneers in design history, have either been produced on videodisc or readied for addition.

To examine the intensity of this project, one needs only to examine the work already underway. The project has enlisted the talents of a diverse range of professions. This, in itself, is dynamic when a variety of professionals collaborate toward a common goal.
II GOAL

It is the goal of this proposal to create a foundation and bring the marketing procedures to the threshold of reality. Any product or institution needs a name, an identity and materials that accompany the title for the purpose of marketing or organization. The written material that follows in this report details the project and its status. But just as significantly, this proposal provides a foundation in which characteristics can be generated into visual ideas, which in turn, evolve into an identity and publications for promotional and organizational purposes. The virtues of a design program are obvious; organization, cost effectiveness, and esthetics are among the many attributes. By reading this report, one is confronted with the magnitude of the project and can summarize that the implementation of a design program will be beneficial.

It is the goal of this proposal to solve, clarify or suggest any problems or ideas that pertain to the creation of the Graphic Design Archive on Videodisc marketing and identity systems.
III MARKETING OBJECTIVES

A. The Aim of the Marketing Objectives

1. To increase organization in all areas of production.
2. To conceptually describe the groundwork for a visual identity system.
3. To document data concerning the project's present status.
4. To suggest a methodology for the management and operation of the completed disc.
5. To produce a schedule for the creation and distribution of marketing materials.
6. To develop and implement a budget for the production of promotional materials.
7. To provide an outline to regulate and organize production phases of the disc.
B. Accomplishments to be Achieved in the Following Year

1. More information and imagery added to existing prototype, a total of 15,000 images added to database from the work of Burtin, Beall, Lustig and other design pioneers.
2. A second prototype produced with approximately 20,000 images.
3. An expert system of operational software developed and readied for interaction with prototype.
4. The development of a system and schedule for the documentation of archival work.
5. Investigation of possible funding and securing these funds.
6. Continue to upgrade and modify the taxonomy chart.
7. Introduction of promotional materials to public.
C. Target Audience

The archive would best serve those engaged in the field of graphic design, but it could also introduce people to graphic design who are not familiar with the profession. This orientation is a much needed service. The graphic designer is an often misunderstood and misinterpreted professional.

The American Institute of Graphic Arts and its regional chapters would be ideal locations as functional networking terminals. If this were the case, it would enlighten curious visitors unknowledgeable of graphic design and allow them to browse through the imagery as an introductory educational tool. If collaboration could be achieved with the AIGA, it would allow members to have an electronic library at their disposal, to research historical evidence that may pertain to a contemporary design problem.

The videodisc would also contribute to the private practice of designers in the business world. Many design firms would benefit from the disc's capabilities, serving as a private library
and functioning as a resource towards the process of producing graphic design. The archive would allow contemporary designers to examine previously conducted design processes relative to current investigations. Corporations would also benefit from the presence of the archive. Industry could research existing identity systems, corporate reports, marketing materials, organizational materials, commercial products, video applications, signage, etc., while investigating their own needs.

Educational institutions might best be served by the archive, particularly research-oriented schools specializing in graphic design. With the establishment of an expert system, the disc would allow students to examine significant, historic design from a scholarly view. The impending software will provide an instructional service for the study of design variables, properties and elements. Students engaged in other disciplines of design and art would also benefit from the archive's visual tutorial. The collected imagery will not be limited to that of graphic design, but will reveal examples from other areas of design and art. The disciplines of graphic design, industrial design, interior
design, architecture, environmental design, fine art and art history are closely related and the collection will exhibit the versatility of a designer in many of these areas.

Places where archive might be used:
1. Educational centers, (colleges, universities, high schools, etc.).
2. Museums and archives.
3. Libraries.
4. Professional organizations and conferences (AIGA).
5. Design and advertising firms.
7. Private homes.

Potential users of the archive:
1. Art and design historians.
2. Researchers, writers and editors.
3. Teachers and students.
4. Professional designers and art directors.
5. Industry personnel.
6. The public.

Potential use of archive:
1. Archival documentation and storage.
2. Research, comparison and analysis.
3. Workshops and orientation to the field.
4. Client and staff orientation.
5. Academic preparation, models and examples.

How archive might be used:
1. Network.
2. Personal disc.
3. Write own software.
D. Product Distribution and Technique

1. Employment of mailing lists provided by:
   a. Technical and Education Center for the Graphic Arts, RIT.
   b. AIGA.

2. Circulation of a newsletter through one of the above mentioned lists.

3. Development of constituency provided by feedback from newsletter.

4. Sponsorship of conference for constituency detailing use of archive.

5. Establishment of an operational networking system.

By receiving supportive backing from the AIGA and other professional organizations, materials could be distributed at conferences sponsored by such organizations. These conventions attract a wide spectrum of people involved with graphic design. A Graphic Design Archive on Videodisc information booth constructed at such conferences could act as a promotional item, answering, clarifying and distributing information.
E. Funding

Presently the majority of resources for this project has been acquired from government grants and has been used towards the completion of phase 1 (see page 40). The grants received for the 1985 fiscal year are:

1. $30,000 from the National Endowment for the Arts.
2. $8,000 from the New York State Council on the Arts.

These organizations will be approached in the next several years for additional funding to guarantee completion of the project. At the time of this writing, word has been received that NYSCA has extended their grant support for 1986-87.

Investigation of funding available within the private sector is currently being conducted, and if appropriate will be approached for additional funds used for the completion of the project. When the archive is operational, it is projected to be a self-supporting organization within the RIT structure.
F. Competition

By employing state of the art video and computer technology, the Graphic Design Archive on Videodisc is in a class by itself, rivaled only by archives consisting of physical work. The Documentation Center of UNESCO's International Council of Museums does not list a specific graphic design category, but it does make mention of 135 known poster collections housed in 25 different countries. Although the total number of posters is unknown, one can speculate that the Graphic Design Archive on Videodisc's storage capacity could be as great, if not greater, than the total number of the 135 known collections. The videodisc collection will be at the disposal of a user's finger tips and will not be scattered throughout many geographic locations. Most collections contain archival posters, merely one application of graphic design. The videodisc will encompass a much more diverse collection of applications and publications, with a greater emphasis placed on the history of graphic design as a whole.
G. Timing of Publicity

The timing for the introduction of this project for public use is precisely right on schedule for two reasons:

1. The need for historical documentation of graphic design.
2. The frequency in which computer technology has inundated mainstream culture.

Technology is an ever increasing manifestation within our daily lives, the methods in which we communicate are constantly being improved and updated by the introduction of new computer technologies. Electronic materialism is a hot item on the present commercial market. The reduction of prices and consumer ignorance has enabled individuals and institutions to possess the necessary equipment to accommodate the Graphic Design Archive on Videodisc. For personal reference, a user would require the services of a color monitor, videodisc player, personal computer and appropriate software; equipment that could be purchased for under $1,000. If parties were interested in networking with a database established at RIT, the costs
would be relatively higher, ranging between $800 and $12,000, depending upon the quality of resolution and amount of computer power desired. Networking has already begun among many educational centers throughout the USA with RIT's American Video Institute at the core of the telecommunicators, initiating research to advance this mode of communication. Preliminary contacts have been established in New York, Chicago, and in England. It is fair to assume that the number of institutions engaged in this form of communication will grow and thus enable more schools and appropriate parties to gain access to this archive.

The profession of graphic design is young. There is a desire among many instrumental leaders of the profession to begin to document and trace the roots of graphic design. Work has already begun to complete this task and the Graphic Design Archive on Videodisc is another step in the direction of attaining this goal. To date, RIT has sponsored the first two symposiums on the history of graphic design, to sort and discuss agendas towards the comprehension of the profession's historic past. Reflecting back on
the First Symposium on the History of Graphic Design: Coming of Age, Massimo Vignelli has stated, "For the first time, the cry for theory, history, criticism and documentation was spelled out loud and clear to become in itself an historic statement." The Graphic Design Archive on Videodisc is an answer to this profession's dilemma; a valid, significant documentation of the roots of a profession, desperately needed by an often misunderstood vocation.
H. The Image of the Archive

The Graphic Design Archive on Videodisc is a unique endeavor, relying on technology to communicate its historic content. It will be an educational, interactive, "electronic museum" developed to enhance the graphic design profession. The archive will be perceived as distinctive, progressive, adaptable, and timeless. The design of imagery and applications should attain a contemporary feeling in which structural elements combine and communicate the characteristics of the project.
I. Promotional Objectives

The primary objectives of all promotional materials is:

1. To educate and inform potential users.
2. To announce the availability of the Graphic Design Archive on Videodisc.
3. To inform and attract support for the project.

In order to educate and inform the public of the project, an identity system must be created and followed by a printed format of publications using this system. All printed materials relative to the marketing cause will be presented with a professional attitude and appearance. All materials will be created with a consistent sense of unity between them. The reflection of the established identity system and its applications will be one that represents the validity and value of the project's scope and magnitude. Printed materials will also inform the audience and keep them abreast of activities and enable them to obtain additional information.
IV CREATIVITY

A. Systematic Creative Ideas

An identity system should retain the ability of abstractly describing and representing the characteristics of its appointed affiliation.

In the context of this project, a symbol (rather than a logotype) seems to be an appropriate choice for the designation of representative imagery.

Through an examination of general pragmatic outcomes, a symbol is a simplified composition of structural elements that are easier to recall than those that combine to form a logotype.

Logotypes are usually more complex in nature, simple things are easier to recall and more universal in problem solving, covering a broader visual territory. There is problem in attempting to assemble the words Graphic Design Archive on Videodisc into a working logotype with esthetic qualities. The title is a lengthy conglomeration of words. To assemble these words into a descriptive, semiotically correct composition, with a distinct esthetic appeal of the established image and nature of the project, would undoubtedly yield an overly complex result. This polarity
diminishes the objectives of this particular design problem. The eventual outcome of this design problem should yield an abstract, representational symbol that captures the essence of the archive.

It is necessary to approach this design problem from a functional point-of-view. The stature and present status of the Graphic Design Archive on Videodisc is one of complexity. A functional approach will begin to contribute organization and structure to the loosely defined present status of the project. This formalist school of thought emphasizes an extreme amount of significance on the functional aspects of designed articles. The Graphic Design Archive on Videodisc is a sophisticated project devoted to the operation of its media for the betterment of a profession. The impending designs have to keep account of these considerations and must exhibit these desires through a visual orientation. This simply means, that the design of the identity mark and its applications must reflect the sophistication of the project and function whenever graphically capable. The framework of the formal approach will expedite these tasks,
placing primary importance on the function of the design rather than the embellishment. However, a high level of esthetics will be achieved through the celebration of simplicity and function.
B. Form Relationship

Delving into the design process, one needs to thoroughly understand the problem to begin satisfying it on a visual level. Initially, objectives have to be declared to verbally define the problem and expedite the design process. These visual objectives are:

1. Contrast and Unity

It is important within the context of this problem to develop their relationship and use them independently or dependently of one another. The scope of the archive unveils a contrast; the display of an archival selection of work by pioneers and avant-garde designers, presented by state-of-the-art communication and technology. This combination of old and new provides contrast. It is an objective of the design process to unify this polar existence and make it evident in the visual symbol.

2. Progression

Progression in the context of this problem can be
defined as march through time, equated to an historical survey of graphic design from past to present. A rhythmic progression should be evident within the identity symbol.

3. Designation and Multiplication of Shape

The designation of shape manifests itself from a given objective from the project. A square is representational of the digital format of the appropriated technology employed by the project. A circular format is also symbolically representational of the project, a videotdisc is a round object. Both shapes have a semantical accuracy and will be investigated during the design process.

4. Storage and Retrieval

The archive has the capacity to store nearly 120,000 images and randomly access any of these in a split second. To render 120,000 images and capture them within the limited area of an identity mark is nearly impossible, but there are ways in which the symbol can allude to this capacity. By rendering a number of images (the
square shape) in which the eye can not comfortably calculate, an enormous number can be suggested and symbolically represented. A progressive interval system can enable the identity symbol to represent storage and retrieval. Information can be composed in a sequential scheme, alluding to a feeling of retrieval of information from an area that represents storage.

5. Color

Color must function semantically, syntactically and pragmatically. The use of color can also contribute to the emphasis of other variables, such as progression, contrast and unity in the context of this problem. But first and foremost, the use of color should be representational of the project's image. A formalist attitude will be applied for the choice of a functional color scheme that will represent the sophistication and hi-tech atmosphere of the archive.
C. Creation and Circulation of Promotional Publications

After the establishment of an identity system, the first publication will be an informational piece that will update the status of the archive. This newsletter will be circulated at regular intervals during the production phases of the project. A format must be designed in which typography and imagery can be easily added to the predesigned layout, therefore a consistency among future editions will result. The first edition of the newsletter will be accompanied with a detachable section for audience participation. This survey is to be returned with comments addressed to the project and create an updated mailing list of interested people. When the project nears completion and is readied for distribution, the newsletter will again be circulated with an order form attached.

During the initial phases of the marketing activities, a poster will be created and circulated for promotional purposes. Initially, all promotional materials will be circulated through the service of select mailing lists.
Once a list of interested parties is formed, the services of the prior mentioned lists will not be needed.

The circulation of promotional materials should follow this schedule:

1. Creation of news releases.
2. Creation and circulation of newsletter with detachable comment section.
3. Creation and circulation of poster.
5. Circulation of newsletter with ordering information when videodisc is ready for distribution.
6. Continued circulation of newsletter when archive is operating.
D. Media for Marketing Tasks

The printing industry will best serve the needs of promotional materials, enabling the publications to be easily distributed and highly informational in content. Due to present monetary limitations, the production of publications must employ simple and inexpensive procedures. Printed publications should be two colors on a color paper stock.
E. Means of Production

Printing facilities situated within RIT will be investigated for production of the identity system's publications and other promotional items, therefore containing costs, but not sacrificing quality. Offset lithography and screen printing techniques are the desired means of reproduction. Both procedures are readily available within the College of Graphic Arts and Photography. By employing the availability of the Institute's resources, overhead costs will drastically be reduced and the production of printing needs will entail only the acquisition of materials. If facilities are not available at RIT, outside organizations will be contacted at higher costs.
F. Publications Needed

1. Stationery
2. Envelope
3. Business Card
4. Newsletter
5. Poster
6. Disc Package
7. Disc Label
A total of $1750.00 has been allotted for marketing activities during phase 2A (see page 41). These funds will be used for the production of the newsletter and poster. Donations will be sought after for the production of these items, therefore limiting costs and enabling the money to be used for bulk mailing procedures. These residual funds will also be used to establish and inform potential networkers through telephone correspondence. The established funds will be used only for the production of items during phase 2A of the project. Marketing activities conducted during the latter phases of the project will have budget restrictions in accordance to the needs of such activities.
VI MANAGEMENT

Positions have and will need to be created to ease the production and operation of the Graphic Design Archive on Videodisc. The most important position is that of the project director, the overseer of the entire project. His duties will cover a large spectrum of activities, from directing the production of the archive, to the art direction of present and future promotional publications.

Personnel will be needed for the documentation and retrieval of archival materials. These positions will be filled by a photographic team that will travel to designated areas or document materials at RIT through photographic procedures. This team must engage its activities with a professional attitude and technique, and fulfill its objectives with efficiency and economy. An archivist or librarian is needed to constantly update, edit and prepare materials for addition to existing prototype discs. This person could be a paid part time employee receiving wages from appropriated funding or a graduate assistant employed by the Department of Graphic Design.
The American Video Institute has the necessary equipment for the operation and maintenance of an operational database. To design and update future marketing publications, the project can employ the Department of Graphic Design. The identity system will be ready for future publications containing guidelines directed towards its use. Students studying graphic design could therefore address the graphic needs of the project on an academic or volunteer level, donating their services for the production of actual design solutions.
VII CONCLUSION

Examining the direct parallels of graphic design, one finds that the disciplines of art, craft, architecture and other design fields are documented, analyzed and placed in context with the present and with each other. Graphic design is one of the youngest disciplines related to art. It was born from societal needs and evolved with technological progress, its ancestral roots are scattered, confused and intertwined with relative fields of art and printing. Within the fine arts, emphasis is placed on the investigation of historical precedents, to better understand the present and seek paths for future growth. Art is a reflection of society. So too is graphic design, a profession that mirrors the way in which we have and will communicate, exhibiting the trends, values and culture of generations. It is fair to assume that the profession of graphic design evolved out of the communicative arts, but the line between art and design has yet to be drawn and scholarly attempts to do so have been minimal. Graphic design is a valid career with an unusual past. People are just beginning to define and sort through historical examples to solve the
riddle of how we got here from there. Within the
USA there is not a single, operational institution
dedicated wholly to the preservation and analysis
of graphic design history. The Graphic Design
Archive on Videodisc is an answer to this problem.
Its objective is to sort through historical
examples and document the information for the
benefit of the profession in the process of
establishing this unique "electronic museum."
VIII TIMETABLE

A. Phase 1, 1986-87

1. Goal
   a. To complete a prototype Graphic Design Archive on Videodisc.

2. Development Activities
   a. To seek resources to maintain and extend project.

3. Curatorial Activities
   a. To assemble and organize archival materials currently at RIT.
   b. To organize the format of the videodisc.
   c. To sort and investigate potential materials to be put on disc.

4. Marketing Activities
   a. To create a graphic identity system.
   b. To establish a working network of potential users.
   c. To circulate information to interested parties.
      - poster
      - newsletter

5. Hardware Activities
   a. To photographically document archival materials for disc.
   b. To encode frame numbers for images.
   c. To transfer materials to videodisc.
   d. To master the disc.
   e. To replicate the disc.

6. Software Activities
   a. To investigate and evaluate different softwares for interaction
with videodisc.

b. To test different softwares.

7. Evaluation Activities
   a. To evaluate the disc's success as a resource, reference and documentation tool.

8. Project Status
   Completion of Phase 1: Prototype videodisc of 5,000 frames completed with prototype software designed.

B. Phase 2A, 1987-88

1. Goal
   a. To enlarge the scope of the Graphic Design Archive on Videodisc and make it operational.

2. Development Activities
   a. To seek and secure funds to extend project and maintain it.

3. Curatorial Activities
   a. To sort and investigate potential materials to be put on disc.
   b. To establish a team to retrieve and document materials.

4. Marketing Activities
   a. To continue to circulate newsletter to interested parties.
   b. To provide informational services through telephone correspondence.

5. Hardware Activities
   a. To photographically document archival materials for disc.
   b. To encode frame numbers for images.
   c. To transfer materials to videodisc.
d. To master and replicate another generation of the prototype.

6. Software Activities
   a. To select appropriate software.
   b. To perfect interaction of software with videodisc.

7. Evaluation Activities
   a. To evaluate the disc's success as a resource, reference and documentation tool.

8. Project Status
   Completion of Phase 2A: Add 15,000 frames to database from Will Burtin Archive, Alvin Lustig Archive and one collection of an avant-garde designer. Second version of videodisc produced with 20,000 frames with software tested, perfected and interacting with videodisc.

C. Phase 2B, 1988-89

1. Goal
   a. To enlarge the scope of the Graphic Design Archive on Videodisc and make it operational.

2. Development Activities
   a. To seek and secure funds to extend project and maintain it.

3. Curatorial Activities
   a. To sort and investigate potential materials to be put on disc.
   b. To retrieve and document these materials.

4. Marketing Activities
   a. To continue to circulate newsletter to interested parties.
   b. To provide informational services through telephone correspondence.
5. Hardware Activities
   a. To photographically document materials for disc.
   b. To encode frame numbers for images.
   c. To transfer materials to videodisc.
   d. To master and replicate another generation of the prototype.

6. Software Activities
   a. To refine software.

7. Evaluation Activities
   a. To evaluate the disc's success as a resource, reference and documentation tool.

8. Project Status

   Completion of Phase 2B: Add 15,000 frames to database from Charles Coiner Archive, Sutnar Archive, Alexey Brodovitch Archive and two collections of avant-garde pieces in the USA. Videodisc produced with 35,000 images with refined software.

D. Phase 2C, 1989-90

1. Goal
   a. To enlarge the scope of the Graphic Design Archive on Videodisc and make it operational.

2. Development Activities
   a. To seek and secure funds to extend project and maintain it.

3. Curatorial Activities
   a. To sort and investigate potential materials to be put on disc.
   b. To retrieve and document these materials.
4. Marketing Activities
   a. To continue to circulate newsletter to interested parties.
   b. To provide informational services through telephone correspondence.

5. Hardware Activities
   a. To photographically document materials for disc.
   b. To encode frame numbers for images.
   c. To transfer materials to videotdisc.
   d. To master and replicate another generation of the prototype.

6. Software Activities
   a. To refine software.

7. Evaluation Activities
   a. To evaluate the disc's success as a resource, reference and documentation tool.

8. Project Status
   Completion of Phase 2C: Add 15,000 frames to database. Complete documentation of avant-garde selections from Europe and USA. New videotdisc produced with 50,000 images with operational software.

E. Phase 3, 1990–?

1. Goal
   a. To fully institutionalize the archive as a resource network center.

2. Development Activities
   a. To secure funds to continue expansion of the database.

3. Curatorial Activities
   a. To sort and investigate potential materials to be put on disc.
b. To retrieve and document these materials.

4. Marketing Activities
   a. To continue to circulate newsletter to interested parties.
   b. To provide informational services through telephone correspondence.
   c. To ready the disc for distribution.
   d. To create labels and packaging designs for exportation of disc.

5. Hardware Activities
   a. To photographically document materials for disc.
   b. To encode frame numbers for images.
   c. To transfer materials to videodisc.
   d. To master and replicate another generation of the prototype.
   e. To ready all activities for networking status.

6. Software Activities
   a. Software perfected and operational

7. Evaluation Activities
   a. Maintain appropriate evaluation activities.

8. Project Status
   Graphic Design Archive on Videodisc is operational with networking capacity functional and with potential of more images to be added to database.
Graphic Design Archive on Videodisc

Notes and Sketches on the Development of the Identity Symbol
The spirit is a unity and this unity must be found again. Just as in individual life the person must be integrated, the same is true for the spiritual unity - form - in the cultural life of the community.

- Ludwig Mies van der Rohe
An interesting blend of organic and inorganic shapes. Actually these polarities can be seen within the same shape, the black figure. The ground seems to dominate the composition. Weakness results in the middle of the composition where shape evolves into line, producing an element that appears only once in an arrangement of repetitious shapes. The black figure has possibilities as a directional element. Direction is an important concept within this problem. The Graphic Design Archive on Videodisc is a collection of work that progresses out of the past to the present. This movement implies one direction, commonly thought of as moving left to right. But the feature of random access enables a user to move through the database in many directions. Another vote for the visual variables contrast, unity and progression!
This version of repeating shapes seems to have a stronger semantic meaning, due in part to its dependency on a grid. One can argue that a grid is a universal tool that is used on all levels of design. A methodology that was used in the past as well as the present. If its universalism is justified and that it is used as an abstract element to base the repetition of a shape and provide a form relevant to its function, the grid as a visual metaphor is appropriate. This composition appears more geometric than the previous two examples, which appear to lean more towards an organic feeling. The Graphic Design Archive on Videodisc is a project whose concept resulted from technology, an advance of industry. A circuit board or a computer's appearance are both very geometric in form. In this sketch there are many 90° angles supplemented by an occasional arc, a very simple curve.
The problem of volume and its domination in the previous sketches seems to be corrected in this one. The ground even becomes a more apparent, repetitious shape. Contrast is provided by the dialogue between figure and ground, a triangular shape juxtaposed to a circular shape, geometric vs. organic. A problem with this sketch may be its desire to move in one direction, a diagonal running from the bottom left to the top right. To attain a more multidirectional appearance, the composition may have to be shifted to a different axis. I feel this sketch has a lot of meaning under it and that the structural elements relate nicely to one another.
These are the same shapes; reversed, another sequence added and placed on a designated field. The field is too dominant. I see a circle with some "things" in it, rather than seeing these two shapes simultaneously. This is due to the incompatibility that exists between the figure and the ground which creates too much contrast.
Among the disc's features are its storage capacity, longevity and documented record of design history. The form and line (contrast and unity) share these same conceptual qualities. The line has a beginning but no end, it wraps itself in a cyclical nature. The separation of line and shape is nonexistant. Where does the line end? Does it not become the form, a boundary that describes the shape? This is a very interesting sketch, one that can bridge irony for the unified whole. However, this sketch seems to ignore any technological influences concerning the disc and appear too organic.
The juxtaposition of positive and negative space is less of a contrast and more at an equilibrium in this sketch. A contrast is found within the form through the interplay of the curve and an angular line. The repetition is slowed to an interval consisting of three units, but I feel the form is weak, receding to a line out of the shape and adding too much ambiguity.

In this second sketch, when the shape is simplified to a line, a power emerges due to the consistency of line weight. The contrast between curve and angular line still exists and there is the designation of a field. The volume areas are accessible through the use of closure. The static, one directional movement is eased by this use of closure and direction is more ambiguous. I feel this is one of my strongest sketches thus far. Thanks Armin!
In this sketch the field is rendered as an ellipse. This makes the image become more vertical in posture. Due to the single line weight, the sketch still retains a level of power. I like the optical play between light and dark and the ambiguity between figure and ground. It would be interesting to see this sketch rotated 90° and combined in composition with type.

A smaller number of line intervals and the absence of the harsh angle results in a lessening of the contrast in this drawing. This series of single line weights, fixed angles and repeating curves should be further investigated.
There could be endless variations of a theme. The previously seen angle is modified to 30° and 60° angles in the top two sketches. The second sketch is simplified too much and exhibits little excitement by closing off the volumes. The first sketch is just the opposite, too much complexity arises through the overstatement of closure and the interruption of the border by the punctured triangle. These sketches are failures. They beckon the eye to define too much action with not enough definition.

A progressive interval system is introduced in the last sketch on this page. However in this drawing, the progression is not radical enough. The extremes of thick and thin lines needs to be pumped up.
These sketches are interesting compositions of progressive line weights, yet I ask myself if they are appropriate. They are mainly one directional in movement which I believe appropriate for the concept of the historical progression of the disc's content. But I also want to symbolize the random movement associated with user interaction. The final solution should exploit movement in many directions, with perhaps one direction more dominant than the others. The first sketch has a cyclical characteristic seen in a previous drawing, but the volumetric areas bother me.
All plane figures which have a center and are perceived as closed may be described as being dot-shaped. And even if a dot expands, it still remains a dot. A mere increase in the size of an element is not enough to alter its essential character.\textsuperscript{2}

Armin Hoffman believes that the most important graphic element is the dot. Circular shapes have a semantic correctness appropriate for this problem. A shape that is identical to a videodisc and appropriate as a form symbolically associated with graphic design. The dots drawn on this page are in their most simplified form, seen as positive and negative forms, and drawn strictly proportionate to each other.
These sketches exhibit a step towards complexity. The proportional dots are combined, placed on top of one another within the same composition. They are too simple, but they are interesting to think of as broad based conceptual investigations.

To design anything, a complete understanding of the problem must be achieved by the designer. To facilitate this task, I have developed a list of key words that the final solution must visually represent.

1. Storage/Retrieval
2. Progression
3. Contrast and Unity
4. Quantity
5. Historic Movement
6. Digital
These sketches are getting there as far as accounting for the semantic objectives of this problem. Displayed is a cluster of dots (storage) and the retrieval and examination of one dot from the storage area. The seven dots acting against the lone dot provide a numerical contrast. There is too much negative area between the dots and the single one appears too isolated, but these sketches are to be only thought of as simplified ideas.
This sketch begins to resolve the problem of proximity by bringing the solo dot closer to the cluster of other dots. The concept behind these sketches is fine, but the circular forms may not be quite as appropriate as once thought of. The semantics behind a square shape may be more appropriate and representational of digital technology. A photographic slide, television monitor, and floppy disc are all relevant to the archive and square in shape. The number of shapes in this drawing should be increased to better represent a videodisc's storage capacity. Seen here are eight shapes, easily accounted for and calculated, not symbolic in any sense of 120,000 images.
The dot is a significant pragmatic concern of graphic designers. The production and printing of graphic design is conceived from an arrangement of dots (halftones and four color printing). Even a line is a composition constructed from an arrangement of dots dragged across a surface with a linear stroke. Line and dot can be thought of as simplified elements that constitute any form of imagery.
These two sketches are directly influenced by the dimensions of a video monitor screen. The display of information perceived as individual units or pixels validates the use of the grid and the square shape. The missing unit in the first sketch and the diagonal unit in the second, represent the retrieval of information from a storage area. These examples, void of a progression, retain a static, regular quality. They are rendered in both positive and negative form. The "blackness" of the first drawing gathers more attention and would be more practical in terms of reproduction and scale. The second sketch is a good example of closure provided by the line that forms around the outside perimeter of the grid.
This sketch is a step in a new direction. Instead of a regular interval system, a progression is introduced. The repetition of the square in this manner breaks up the static quality previously seen in the sameness of size. This compositional scheme is appropriate, however the progression could be more dramatic by increasing the contrast between shape sizes and by increasing the length of the progression. This avenue of investigation should be studied further.
The drawing exhibits a progression moving in many directions. It is interesting to note that the shapes progress out of a virtually black area, a storage center. This sketch is perhaps too dazzling. Instead of being an identity symbol, it should be referred to as an optical art drawing. A symbol should attract not distract, maybe tease but not torture the eye.
The key word with these three sketches is random as in random access, but I believe I interpreted it wrong. Random access is the ability of retrieving a file of information out of a vast storage bank. I directed too much attention to the word random with no considerations for the feature of access. This randomness serves little notice to order. Organization is very important to an identity system, this is the main reason for creating such a thing. How can I create an ordered, organized system of visual matter based on the contradiction of disorder? I suppose an argument can be made to justify this contrast, but since I am the creator of this identity system, no effort will be made since there is no reason to warrant such a decision in this direction.
The first drawing is similar to an earlier sketch, but in the previous version the progression was shorter and not as complex. I have an inhibition to incorporate a feeling of complexity into an identity mark. A simplified configuration of shapes resolved as an identity mark was once an important consideration of designers. I should study a balance between complexity and simplicity, these sketches come close to resolving this issue. The simplicity is the shape applied in multiples of a square. Complexity is gained by the number of repetitions and the variable of size.
With these sketches I achieved a three dimensional look to add a little excitement. This was done both on the board and through the aid of a process camera by manipulating the sketch during exposure. Sketch three resembles a turning page. A turn through history provided by a book with digital, electronic elements. The three dimensional aspect solves the problem of storage and retrieval. Information advances towards the viewer, out of a background or storage area from the past. It would be nice to have a final solution retaining the three dimensional quality, an added element of interest.
I have to closely watch the progression of size when I work out sketches. The working solution will undoubtedly have a delicate touch in regard to this visual variable. For example, in sketches two and three there is too much contrast between large and small, and the transformation is rough at the intermediate stages. I like the mirrored images. They fill the three by four video format nicely and add another level of contrast. If the symbol was to be reproduced in two colors, the mirrored images would be good examples in which a division of color would nicely fit in. Another nice quality of these sketches is the bidirectional movement they exhibit, an equilibrium between the two halves. This concept is important and solves an issue for the design problem. Stated earlier, it is that quality of the videodisc employing elements from the past as well as the future to relay its product. Both the past and the future work together to provide a whole with neither of them taking the spotlight from the other.
Perhaps I should order my visual variables into levels within a hierarchy. I have difficulty with this and am reluctant to do so. I guess my idealism interferes, for I feel that all the visual variables should exist on an equal ground. All of them should act upon one another to create a sense of harmony, this is difficult to do and many times I get distracted. I should review the visual variables and not ignore their importance during the design process.
This sketch got good feedback from many people. I feel it fulfills the requirements or the visual variables that I declared. I feel very optimistic about my sketches today, I see a light at the end of the tunnel. The only criticism I have with this drawing is that there is not enough contrast between the large and small squares and the spacing. With my next series of sketches I will begin to resolve these errors. Storage is evident by the multiple groupings of squares. Retrieval is symbolized by the missing square, an image taken from the background.
What I enjoy about these two sketches, is the architectural feeling they provoke within me. The forms remind me of the building materials farmers use to create glass walls for economical reasons. The same building materials are used frequently in post modern structures, so in this regard the sketches have an authentic contemporary appeal. What this has to do with the videodisc, I can't really tell you. The top figure is an edited version of a previous sketch, dropped out on a 3 x 4 ratio field. The introduction of the black field intensifies the sketch.

The second sketch is another edited version of the previous one. Another level of progression is introduced by cropping the field to a diamond shape. I initially tried to produce a circular version in positive form, but this image emerged which has little relevance to the problem.
The contrast between light and dark, figure and ground is interesting and somewhat successful in this sketch. I feel that I should add more contrast between the largest and smallest shapes. Also, I need to enhance the unity between figure and ground. I must manipulate and study different variations of the square shapes on the circular field. In other words this sketch is "borderline static." The regularity of the shapes competes with the border of the field. Listed below are some potential alternatives:

1. Interrupt the border and break the ground.
2. Break up the consistency of the progression.
3. Do not center the shapes on the field.
4. Create more contrast.

The circle format has an accurate meaning, after all a videodisc, the subject matter, is round. Something so simple, yet so secure.
These next sketches, a survey of one's day at the office, yield a very good outcome. They are all developed from the same theme and pattern, rendered in positive and negative form, some are cropped into a circular format.

The variables that need to be investigated and refined in the following sketches are progression, figure and ground, and contrast and unity.

In this sketch, another progressive direction is introduced, complexity builds and a polarity results. In the case of this sketch, the left and right extremes exhibit this polarity. The progression of size can be smoothed out and does not have to be so awkward between intervals.
This sketch is a reversal of the previous drawing. A new contrast is introduced, conceived by the interplay of figure and ground. The field retreats to a grid and blends into the field again. This linear element produced by the grid detracts from the sketch, becoming antagonistic to the overall mass. The resulting contrast, in this case annoys me.
In the circular form, the lower area in this sketch bothers me, the progression is too abrupt. This problem is not as noticeable in the previous drawing. The problem results from a law of numbers, this area is dwarfed by the consistency of the rest of the shapes acting as a unified whole.
In the middle of this sketch there is too big of a step in the progression. Perhaps I should insert another size in this area and reduce the repetition of the same sized shape that was added to smooth out the problem area in the previous sketch. With the addition of this solution, the contrast between large and small will increase and the progression will be longer and even smoother.
This sketch is simply a reversal of the previous drawing. The addition of the black field brings out more drama and heightens the three dimensional feeling of the sketch. A smoother progression would ease the problem of little harmony between the top and bottom parts of the image. I enjoy the different connotations that result and the feelings evoked when these sketches are viewed on different axis.
I enjoy this sketch, the progression is smooth, the interplay between figure and ground is exciting and the contrast and unity produced by the multiples of shape is not static.

The next series of studies will be tangents derived from this one, knocked out in a circular format or field.
Viewing this sketch, I feel I need to sketch more versions with an even larger contrast between large and small shapes. This, I believe would reduce the complexity and simplify the entire composition. Maybe the complexity in this version is fine, but right now in my present frame of mind there seems to be too much activity. This proposed problem may be resolved if and when this sketch is reduced in size and looked at in context to its more traditional appearance.

Storage and retrieval is achieved by this sketch's character of dispersing information. Information, (shapes) progressing out of a massive area (storage).
With these sketches, I've taken the liberty of editing some of the shapes. The result is a random configuration of shapes. The top sketch exhibits a symmetrical result, and is not as exciting as the bottom version, which I believe is too complex resulting from the editing process. There has to be a rationale behind this editing process, organization is the key, not merely intuition. By rotating the second version on its axis, a feeling of motion is achieved. I wonder how appropriate this feeling is in context to the problem?
These sketches were cropped into a 3 x 4 format with an emphasis placed on the study of common contour at the edges of the compositions. With this format I have lost the semantic meaning of a videodisc, the contrast between circle and square and the three dimensional appearance derived from a circular field.
Here are two efforts in altering the progression by decreasing the number of intervals and increasing the size of the extremes—nonsuccessful! There is little information demonstrated, therefore not representational of 50,000 images. It is necessary to render a quantity of images which is uncomfortable to tally and to progress these shapes into a black space (void), that produces a bank of information that is not able to be calculated.
I am very happy with this drawing. The progression is ironed out, the problem areas are resolved except for maybe the bottom area. I feel I have satisfied the problem's objectives, the key words are visually interpretated. Now considerations such as typography, color and other applications must be investigated. I hope this version gets the "thumbs up."
I've modified the sketch produced on 3/18/86 by creating a systematic organization process for determination of the size of the multiples in the progression and their points of registration. This drawing consists of a progression of twelve units on a six unit regular interval, square grid. The design is cropped to a circle with a considerable amount of emphasis placed on the relationship between figure and ground, common contour and closure properties.

Further investigation should be conducted to determine the proper placement and axis of the accepted symbol. The relationship of the symbol and the typographic signature should have an harmonic interaction with proper semantic connotations.
Graphic Design Archive on Videodisc

Graphic Communication Standards
Because graphic design, in the end, deals with the spectator, and because it is the goal of the designer to be persuasive or at least informative, it follows that the designer's problems are twofold: to anticipate the spectator's reactions and to meet his own aesthetic needs.

- Paul Rand
I. INTRODUCTION

Consistency plays an important role in the development of the Graphic Design Archive on Videodisc Identity System. Many publications have and will be produced to fulfill the promotional and organizational needs of this organization. Such publications should be created within a system that demonstrates a sense of unity. The following guidelines will facilitate this task.

These guidelines provide only a framework for designed publications for the Graphic Design Archive on Videodisc. They are in no way a substitute or an automatic answer for creative problem solving.
II. THE IDENTITY SYMBOL

The Graphic Design Archive on Videodisc symbol is a visual device used to identify the organization. The symbol should be present on all promotional and organizational materials concerning the archive.

No other identification devices should accompany or act as a substitute for the Graphic Design Archive on Videodisc symbol. Such actions will only confuse and visually complicate the intent of the identity system.

The application of the symbol as imagery or the introduction of the symbol through photographic techniques must be approved by either Professor R. Roger Remington or John B. Malinoski.

The symbol should not be altered in any form other than what has been created and accepted as the final composition and arrangement of parts.

The symbol should only be seen as it is pictured on the following page. Any attempts to rotate or change its direction or axis is forbidden.
A. Construction of the Identity Symbol

Numerous reproductions have been made of the identity symbol for future applications. If these reproductions are found unsuitable for further reproduction, a construction system is illustrated on the following page.
B. Layout of the Identity Symbol
C. Multiple Square Dimensions
III. TYPOGRAPHY

A. Type Specification

Two fonts of the typeface Helvetica have been employed within the Graphic Design Archive on Videodisc Identity System. Helvetica is a contemporary typeface of Swiss origin. Its clean design makes it a very readable typeface enhancing the organizational properties of this identity system.

Two fonts within the Helvetica family should be primarily used for all printed materials concerning the project.

The title of the organization, Graphic Design Archive on Videodisc should always appear in Helvetica Medium. Other typographical arrangements (such as names on business cards, captions, headings, titles, etc.) that require primary appearance should also be composed in this font.

Examples of text and copy of secondary importance should appear in Helvetica Regular.
Other fonts of Helvetica are encouraged to be used for display purposes only. In no way is it encouraged to use a serif typeface or change the present typographic arrangements of existing printed materials.

Helvetica

abcdefghijklmnopqrstuvwxyz

ABCDEFGHIJKLMNOPQRSTUVWXYZ

1234567890 (.,;:!?'"*-+$£%)

Helvetica Medium

abcdefghijklmnopqrstuvwxyz

ABCDEFGHIJKLMNOPQRSTUVWXYZ

1234567890 [.,;:!?'"*-+$£%]
B. Typographical Arrangement

The official typographic signature or arrangement of the title and address of this organization should not deviate from what is illustrated below. The title should always appear in Helvetica Medium accompanied by the address in Helvetica Regular. The composition is arranged flush left, rag right. All future arrangements should remain proportionate to a 9/10(title) and 8/10(address) typographical composition. The composition of words and lines must not be altered in any form. Existing materials with the typographic signature must not be changed when future printed editions are required.
C. Location of Symbol with Typographic Signature

The Graphic Design Archive on Videodisc identity symbol should always appear to the left of the typographic signature producing a consistency between the two items. The direction and the axis of the symbol should never be altered from what is illustrated on this page. Latitude is given to the vertical placement of the symbol in relation to the typography, however a consistency should result between all printed formats. The designer's discretion in this matter will result in a final solution. Correct proportions between the symbol and typography will be illustrated later with the letterhead, envelope and business card. Existing printed materials are not to be altered in any form if future editions are required.
IV. COLOR

A color scheme has been employed in the production of printed materials created as stationery materials. All inks should be derived from the Pantone Matching System. PMS 200 (scarlet) and PMS 431 (gray) have been chosen along with the paper stock Classic Laid Antique Gray (24# for letterhead and 60# for business card) for the stationery. Future editions of the stationery should not deviate from this formula.

The symbol and title of the project should always appear in the same color when printed together. The address should appear in a contrasting color.

PMS 200, 431 and the paper stock are by no means the only choices permitted in the design of future materials. Colors chosen for these tasks should be thought of as hues that complement, not bitterly contrast, the existing choices.
V. PUBLICATIONS

A. Letterhead

The letterhead is composed on a 10 point typographical grid. Horizontal placement of the "B" unit margins is determined in picas, while the vertical measurement is determined by points. The "B" unit composition has an asymmetrical configuration. This grid was designed to provide a consistency with other applications, but also permits a reasonable amount of latitude in pending design decisions.

The point size and leading of the typography is as follows:
1. The title is set 9/10.
2. The address is set 8/10.

The placement of the symbol is determined by a "B" unit. Future editions of the letterhead should not deviate from this formula.

Examples of the printed design and dimensions of the grid are illustrated on the following pages.
3. Letterhead Grid

An example of the letterhead grid and its corresponding dimensions are illustrated on the following page.
B. Envelope

The envelope is designed on a standard #10 size, business envelope format. The grid designed for the letterhead has been adapted for use with the envelope to produce a consistency between the two designs.

The point size and leading of the typography is as follows:

1. The title is set 9/10.
2. The address is set 8/10.

The placement of the symbol is determined by a "B" unit. Future editions of the envelope should not deviate from this formula.

Examples of the printed design and dimensions of the grid are illustrated on the following pages.
3. Envelope Grid

An example of the envelope's grid and its corresponding dimensions are illustrated on the following page.
C. Business Cards

Two business cards, vertical and horizontal formats, have been produced to complete the stationery package. The format is of traditional size, 2 x 3½ inches. Because of the limited size format, the grids used for the letterhead and envelope had to be abandoned. The appearance of these cards has been generated from an intuitive design process, with attention placed on consistency with the other stationery items.

The typographic signature has been modified to accommodate the size problem. The address of the project has been dropped in point size to a 7/8 typographical arrangement. Names on business cards should be produced in Helvetica Medium along with the title of the project. Mechanicals have been produced if further editions are required, therefore this formula does not have to be violated in any form.

Examples of the printed design appear on the following page.
R. Roger Remington  
Project Director

Graphic Design Archive  
on Videodisc

Rochester Institute of Technology  
College of Fine and Applied Arts  
One Lomb Memorial Drive  
P.O. Box 9887  
Rochester, NY 14623-0887  
(716)475-2658/2646
D. Newsletter

The Graphic Design Archive on Videodisc newsletter has been titled "Archival Update." The newsletter has been designed on an 8½ x 14 inch format, as a trifold, self-mailing piece. The grid designed for the letterhead has been adapted for use with this format. Numerous examples of this grid have been produced to facilitate the production of further editions of this publication.

The masthead has been designed by reversing the typography out of a 5 x 38 pica rule. The words "archival" and "update" have been reproduced in 30 point Helvetica Medium and 30 point Helvetica Medium Italic, respectively. Camera ready copies of the masthead have been made available for future editions of the newsletter.

Certain conditions must not be altered in any way to provide a consistency between future editions of the newsletter. These conditions are:

1. Location and form of masthead, symbol and edition issue must not be altered.

2. All article headlines are to be produced in 9 point Helvetica Medium (10 point lead).
3. All text copy should read as 8/10 Helvetica Regular.

4. No typography or imagery should interfere with the symbol on upper three panels and left hand spread of "B" units.

5. Edition issue should be set in 8 point Helvetica Medium.

6. Captions for photographs should be set in 6/8 Helvetica Medium.

7. Acknowledgement section can be relocated, but should not be changed as far as typographic style, size and sequence of information.
   a. Contributors names are set in 6/8 Helvetica Medium.
   b. The "plug" for NEA and NYSCA is set in 6/8 Helvetica Regular.

8. No other type styles or sizes should be used other than what has been specified.

A proof of the newsletter is exhibited on the following page.
E. Poster

A Graphic Design Archive on Videodisc poster has been produced as a camera ready mechanical and is ready for production when funding is available.

The poster was created on a 40 unit field grid. Each unit is 4 inches square, a figure that can be easily halved into more units. The overall dimensions of the poster are 22 x 32 inches, this format can be easily reproduced on a standard press sheet.

The poster consists of an enlarged version of the identity symbol, reproduced as imagery, containing historic examples of graphic design. The main display type (50,000) is composed of Helvetica Bold Condensed. The secondary display (graphic design images) is composed of Helvetica Regular. The text type reads as 12/24 Helvetica Regular and the poster contains the typographic signature correctly proportionate to the original.

Examples of the poster "rough" and dimensions of the grid are illustrated on the following pages.
1. Poster Grid

An example of the poster grid (scale = .25) and its corresponding dimensions are illustrated on the following page.
Conclusion

The writing and visual development of this thesis merely represents one individual's determination towards the creation of this project. Under the auspicious direction of Professor R. Roger Remington, many people within and outside of the RIT structure have united their talents with one goal in mind. This goal is to produce a Graphic Design Archive on Videodisc. Someone, somewhere should thank these people for their efforts. Regretfully this will probably never happen, but it is my personal feeling that this project will benefit the whole of the graphic design profession for years to come. I don't think we could ask for a better thank you. My only reservation is the fact that my duration at RIT and my services to the project have come to an end. I now eagerly and impatiently wait for the project to be completed and operational. My brief acquaintance with RIT was one that matured me as a designer and as a person. The many people I learned from have had a profound effect on my life. It is my hope that I have had some sort of effect upon them.
Bibliography


End Notes
