POSTER DESIGN

An examination of history, theory, practice and potential.

by

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Submitted to the Department of Architecture on May 6, 1982 in partial fulfillment of the requirements for the degree of

Master of Science in Visual Studies

ABSTRACT

Posters are public inscriptions with strong roots in the development of graphic technology. They play an integral role in the development of graphic design.

Current ideas about poster design are discussed to establish why and how recent technological possibilities may change our concept of the poster or alter the poster design process.

Exercises in poster design using recent technological advances provide a demonstration of the nature of these changes and the potential they suggest.

Thesis Supervisor: Muriel Cooper

Title: Associate Professor of Visual Studies
"The more we think abstractedly, the less we exist."
--Kierkegaard
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Preface

I have been designing posters for years and didn't really know much about them. For me it was a matter of instinct and experience. By recently taking advantage of an opportunity to pursue my curiosity about new technology in the graphic arts as a student at M.I.T. I began to see the poster and poster design as a way of looking at the new technologies and their impact on design process. The constraints of the poster make it an ideal subject for such an inquiry. This intent was soon enriched by a more wide-ranging investigation of the heritage of the poster and what it has meant and might mean.

It is a very rich area of culture which lies between art and architecture, art and commerce, art and technology and is considered by some to be an art in itself. Poster design is a special and fascinating activity. I trust that I have communicated some of its fascination to the readers of this work, and that I might instigate further questioning of the subject in all its infinite complexities.
Introduction

"Poster Design" is a rather prosaic title for a subject that quickly leads you into a labyrinth of special topics.

Posters have touched on much of our culture at some time or another. They play a unique role in the transfer of information of a peculiar sort.

This work is a look at the idea of the poster and its relationship to public space and public inscription. From that background the inquiry follows the poster through its various contexts and contents.

The role of the mediator in the making of posters is examined from the perspective of the mediator and that process of mediation is explored through recollection of experiences, recording of experiments and projection of implied future.

Poster design is used as a constrained model for looking at graphic design and the expectations of that profession with regard to new technology - more explicitly, the computer graphic system.

Along the way many hooks are baited for ventures into other disciplines to understand their relationship to posters and to design.
EXTRACTS

The definition of the poster as an Object and Idea

"The meaning of an expression is determined by its use in the language community."
--Akmajian et al

"Communication is essentially a social affair."
--Colin Cherry

"Town crier, outside, ringing a bell. 'Take notice, last event of this day! Tug of warring on the green below! Come one, the lot of you! Great achievements for all Mayo men!'"
--J.M. Synge in "Playboy of the Western World"

"Whereas scarification may reflect permanent change of status, paint may be used to symbolize more transient states."
--Roy Sieber

"All visible objects are but as pasteboard masks. But in each event - in the living act, the undoubted deed - there, some unknown but still reasoning thing puts forth the moulding of its features from behind the unreasoning mask."
--Ahab in Melville's "Moby Dick"

"He glanced around Miss Guri's domicile. The walls and ceilings were freshly papered with newspapers. Frilly white curtains hung at the two windows."
--Erling Rolfsrud's "Boy from Johnny Butte"
EXTRACTS

"The poster is, as we know, a precise and striking image, tied to a particular date and accompanied by copy in a variety of lettering, in conjunction with which it constitutes a message."
--Geneviève Gaetan-Picon

"The poster, an immediate message and distillation of form and idea, has always been an indicator of culture."
--John Garrigan

"The split between "popular" and sophisticated art has always existed in cultivated societies, but it has become progressively greater since the seventeenth century."
--W. Jackson Bate

"The posters - graphic works of art in themselves..."
--Kitty Carlisle Hart in "New York Art on the Road"

"I would suggest, therefore, that to trace the development of postwar posters, one should try to reconstruct the context in which they appeared."
--Carlo Arturo Quintavalle in "Poster in History"

"As we enter the 1980's the American poster does not radiate health and well-being."
--Alain J, Weill
History

The Definition and Progress of the Poster
As an Object and Idea
A poster is a large picture with words in it.

In other words, a poster is the distillation and consequent distortion by reduction and selective amplification of an idea visualized through the integration of word and image. It obtains its attractive power through clustered seductions of the eye in a distinct field of reciprocally alternating stimuli. It establishes the mnemonic imprint of an arresting visual event as the vehicle for the insinuation of a message content into memory with the appropriate recall triggers cocked. It is devised for multiple distribution in exact replicas to surfaces visible to a transient multitude for simultaneous, intermittent, discontinuous and probabilistic viewing.

The poster is a visual medium for conveying representations of thought.
The poster may be defined as an object, in a physical sense with certain relationships to other objects and physical processes. The poster may also be defined according to its objectives and certain relationships to people and their social purposes.

As an object, the poster has come to mean a large printed paper intended for public display which incorporates text and image. The variations on this general definition are as diverse as the intents and resources of those who make posters.

As an idea, the poster is the result of the impulse to "go public" with a message. Selecting the poster medium is a tradition with a natural origin in the earliest instances of public inscription. The particular qualities of the poster make it a powerful idea in itself and the attempts to partake of the power of that idea meet with various degrees of success depending upon the skill of the poster maker. Over time, the skills of poster-making have been developed by design professionals who offer their services to the public at large in the tasks of poster making.

Early events which qualify as posters according general definition date from 1477, shortly after the discovery of printing. It was a natural inclination on the part of the printer, who was, after all, an entrepreneur at heart, to substitute the printed notice for the painted, carved and lettered notices which were present in the land-
scape or townscape. According to Maurice Rickards, who has spent some effort in defining and documenting the progress of the poster, the first poster which meets his criteria would be the small notice printed by William Caxton about 1477 which includes on it a request that the notice not be torn down. The implication read from the request is that the printed piece, which was no larger than a handbill, had been posted. This evidence establishes for Rickards a valid beginning for the well-defined poster's history.

From that point, the history of the poster proceeded in a more apparent fashion since the printing method of manufacture produced multiples; a fact which enhanced the possibility of individual posters surviving to a point when poster histories were written.

Nevertheless, the relative numbers of posters produced and the multiple nature of their edition could not completely overcome the fact that the ephemeral nature of the poster made their disappearance as likely as their preservation.

From the posters which remain, several histories of the poster have been written which document the progress of the idea and object.

The most significant points in the history of the poster are either developments of techniques of creation and production or new reasons for making posters.

Technique alone has been the source of many of the "flowerings" of the poster. The invention of offset
lithography printing is linked with a major outpouring of posters which occurred shortly thereafter. These two events are part of the technological developments which have increased the potential of the medium greatly. Technical possibilities may be seen as the results of thinking generated by the difficulties encountered with current technologies. Attempts to improve on the status quo often yield possibilities which are not anticipated. The technology which yields a new potential is often more closely linked to the resultant application than to the original purpose of the innovator. The invention of printing was seen as an improvement on calligraphy.

Reasons for making posters which are based on impulse or need are a part of the social and cultural circumstances from which they spring and the resultant objects are often taken as indicators of significance beyond the immediate concerns of the particular poster.

The major social change which has accompanied the development and use of the poster is the increase in distribution of discretionary time and money. The political struggles which have and continue to have effects on this redistribution of wealth have employed the services of the poster extensively. From recruitment posters for the major wars to mass consumer advertising of leisure products, the poster has been a primary means of conveying the messages of competition - cultural, political, instructional and commercial.
While the recorded history of posters is lopsided in favor of the perpetuation of the "artistic" endeavor, we need only look to our own streets of our own time to see that the power of posters is not held exclusively in the hands of aestheticians. The natural social nature of the poster as a means of putting surrogates into public spaces allows effective posters to be made in the most naive ways.

Making beautiful images as the epitome of poster work has produced an industry of its own which makes posters for sale of the posters. This neat attenuation of the true nature of posters has bled some of the vitality out of the medium and this is generally deplored by authorities. The difficulty of preservation of the banal mandates a distortion of the record regarding the history of posters at work. In this essay, we will consider posters of a mundane nature to attempt to remedy the emphasis usually placed on "beauty" as a criteria.

While stylistic considerations preoccupy the design world and the history of design, a more powerful trend of social evolution is taking place which is not deterred by minor visual aberrations and utilizes the blunt statement of intent and clear information from a basic understanding of logic and legibility. These posters form the bulk of present poster usage and from all accounts have existed from the beginning of poster history.

The connoisseurs of poster work can not overcome in most cases the selectiveness of personal taste and aesthetic
judgement which precludes the discussion and more importantly
the existence of representative cross section of poster types.
The emphasis in most historians is to identify styles and
trends and particularly artists, and often the result is an
arbitrary delineation of styles.

The reading of posters from a standpoint of effect-
iveness is made in terms of results achieved, not merely the
longevity of the physical object.

Measuring results in a culture is usually statistical
and the effect of posters might be measured by their reach
into a population in numbers. However, the advertising
industry knows too well that mere reach in numbers does not
guarantee results.

Results are measured or felt with equal confidence.
The statistical approach fosters its own form of blindness to
real effect if the numbers are not attached to significant
measures. The yield of the effect of posters on a culture is
probably better read in the fact that they prevail as a means
regardless of the statistical record.

The obvious nature of poster work as a means to
communicate with the public does rely upon the existence and
perception of a public.

The poster capitalizes upon social mobility placing a
large percentage of the population in public spaces at
frequent intervals.

This makes it possible to "go public".

In the short history of the poster, the industrial
world has become more conscious of itself as a mass and became more mobile and gained more discretionary income and time.

It has engaged in much social struggle in the course of these transactions and continues to do so. The poster has played a part in most of these developments.
The door of this travel agency is evidence of the persistence of the poster as an object which conforms to the first instance of the poster. William Caxton's small printed notice with the supplication that it not be torn down finds itself in contemporary form as a printed decal affixed to public passage ways. The supplication has been dispensed with or replaced with strong self-adhesive backings.

The proliferation of devices indicates the popularity of the medium. It is cheap and easy to use. The wall has become the door.
The origin of the commercial poster lies in the simple principle of making products and services for sale visible. The essence of the marketplace carried through into the poster medium presents surrogates for the product or service. This has evolved into the use of metaphors and such suggestive devices for the presentation of concepts which cannot be portrayed visually as objects. The gradual consolidation of products and services under the single enterprise led to the need for generic statements as slogans, as in "WE SELL ALL BRANDS". The array communicates the activity engaged in as a general type and the consumer is invited to come closer for further and more particular inspection.
CABBAGE PLANTS
WE SELL ALL BRANDS!
The rise in the distribution of discretionary time and money has made an entertainment industry where the early forms were civil and religious gratuity in lieu of liberty. Entertainment as a consumer product and service relies heavily upon the poster as an easy form of identification in a multitude of competitors for the eye of the clustered pedestrian viewer.

The automobile represents the eventual displacement of the pedestrian and the necessity of changing the scale of the poster to accommodate viewing by the motorist.

The street and public passageway are the natural habitat of the poster. This is where the economies of scale as a ratio of single object to multiple exposures are achieved.
As posters increased their attractive power, they became valuable by reason of their association with the content and by reason of their formal aspects irregardless of content. Eventually the techniques of marketing ideas employed indirection to an extent that the poster could be collected or retained for its form and even content independent of purpose. This led to the manufacture of posters for sale and the conscious modification or attenuation of message content in favor of formal aspects. This increased the odds of someone retaining the physical object and consequently the subtly insinuated message of the sponsor.

Poster collecting does not now require posters to be connected in any vital way with a social purpose beyond decoration.
The painted poster is a precedent and complement to the printed poster. It has all the common intents of the poster idea and lacks only the need for multiple replicas or the means to obtain the print object at the scale required for the task. When employed on glass as a substrate, it obtains the integration of the poster with the real enterprise through visual overlay. It is more easily altered than a printed poster with less trace of the alteration because the marks are imprinted individually or incrementally rather than as a whole. New developments in ink-jet and sprayer technology will facilitate the production of one-off painted posters, obtaining the "legitimacy" of the print object despite the minimal production run.
Monday's Special: $1.00 Subs
The application of text to object produces poster objects in the visual environment. The integration sought is the mental connectedness of the name, in this case a commercial name, with a product or service. Wrapping and packaging of commercial objects is an extension of the poster intent to continue the appeal beyond the purchase with hopes for further purchases and residual purchases stimulated by the recurrence of the identified object in the environment. Again, the surrogate for the ancient marketplace of displayed objects is sought as a means of perpetuating the life of the commercial proposition.
Insofar as walls can be considered wrappings, the various packages of our culture, (more or less permanent) have become the subject of elaborate markings. The earliest forms of writing which consisted of markings on the clay "envelopes" which accompanied shipments of goods are reflected in the various markings which accompany the contemporary shipment. The increased consciousness of a public gives rise to markings which acknowledge that public and attempt to bring that public into participation with the various enterprises. A generic slogan is often considered adequate to satisfy the convention (social) not unlike small talk between strangers or new acquaintances. The attempt to create a mnemonic device uses in this case, alliteration and visual simile. The meaning of the word "lux" is absent from the intent of the message maker. The overall statement is so generic as to have no meaning without other experiences which inform the exposure. However, the effort is not lost on the maker, only on its intended audience. Which is to say that if we considered the public as the audience, the intent is not as clear as if we considered the drivers of the trucks as the audience. Then the poster becomes an "inside joke" with meaning which is served well.
The impact of the automobile on the pedestrian movement of the public has altered the relationship of the public to public spaces. The result is a transfer from the wall surfaces which formed a natural fascia for pedestrian viewing to synthetic walls or billboards which are constructed to address the motorist. This is accompanied by an increase in scale of the object to be viewed to compensate for the distances involved. An extreme adaptation to the automobile culture is the transfer of posters to the mobile object itself. This example, indicates an deliberate attempt to consider the formal nature of a surface which is a radical departure from the usual flat rectangle.
An extreme example of the poster idea is sometimes applied to architecture. The text applied to object makes a play on the shape of the building by treating it as a common form of the object sold. The "six-pack" building lent itself to the application of the commercial appeal through an integration of word and image meant to be memorable for more than reasons of being a blunt statement of the product name.

The poster-like architecture is a return of sorts to the identity of forms to function found in village architecture. Early forms of building did not require the remedies of inscription or description, as the function of the structure was more apparent from the form of the structure and its appropriate place in the scheme of things in a straightforward manner.

Present practices of deception in art and commerce require elaborate remedial efforts to convey the intent of the enterprise. The credibility must be acquired or substantiated in other ways, most likely through experience.
The GOOD TIMES BEER
FALLS CITY BEER
The idea of the poster is a persistent one which over time has found expression in the form of many objects. We can see with the technology of the laser the eventual development of the extreme of an ephemeral placement of text and image integration in public space.

As a print object the poster has continued to take full advantage of the advances of speed, volume and accuracy obtainable in that medium. The development of the ability to make single replicas of the poster idea suggests the eventual ability to make posters in any quantity down to one.

The new technologies of the graphic arts industry will have an effect of displacing the criteria of a poster being a printing of ink on paper in a multiple edition. The distinction between a sign, packaging, a poster, an advertisement will diminish.

What will remain of the poster is the intent to formulate unique visual events which employ text and image and accomplish their purposes in brief moments of exposure to the public.

As long as we have a public and as long as we believe in the integration of text and image we will find means to obtain a viewing for our ideas.
History

Events of Public Inscription and Their Significance
EXTRACTS

Events of public inscription and their significance.

"Pass by the wall
Notice the wall
Stare at the wall
then
Move to the wall

Lean on the wall
Back along the wall
Think of the wall
then
Press to the wall

Ear to the wall
Nose to the wall
Finger the wall
then
Cling to the wall

Tap on the wall
Draw on the wall
Question the wall
then
Let go the wall

Sit by the wall
Ponder the wall
Crouch by the wall
then
Wonder the wall

Scaling the wall
Vault on the wall
Straddle the wall
then
Dream on the wall

Scanning the wall
Map of the wall
Thread of the wall
then
Casting the wall

Fall off the wall
Scraped by the wall
Swayed by the wall
then
Passed by the wall

Paused by the wall
then
Passed by the wall"

--Paul Zelevansky

"Reality, as experienced by the mystic, is completely indeterminate and undifferentialted."
--Fritjof Capra

"The perfection of the eye as an optical instrument is a token of the importance of vision in the struggle for survival."
--R.L.Gregory

"The first space conception: Architecture as space-radiating volumes...
The second space conception: Architecture as interior space... The third space conception: Architecture as both volume and interior space."
--Sigfried Giedion

"Writing and reading establish bodily and mental relations between a writer and reader and the surface on which letters are formed."
--Rudolf Arnheim

"...scratching their histories and fantasies in preliterate strokes on the walls of caves."
--Emmett Williams

"There is no such thing as a primitive language."
--Akmajian et al
EXTRACTS

"'Primitive' images have the appearance they do, not because of ignorance or limited techniques of craftsmanship, but because that is the way people look to people who look that way at people, people who take for granted that people know what other people look like."
--Herbert Muschamp

"What are these caves? Dr. Cheynier asked.
--Arks for the spirits of the animals, I think. The brain is inward, where one can see without looking, in the imagination. The caves were a kind of inward brain for the earth, the common body, and they put the animals there, so that Lascaux might dream forever of her animals, as man in the lust of their beauty and in the need of their blood, venison, marrow, and hides, and in awe of their power and cunning, thought of them sleeping and waking."
--Guy Davenport in Robot from "Tatlin!"

"The plaques were relieved of duties as the further away from the survival imperative the less dutiful the plaques become. The plaques were relieved of gravity upon their removal and they did not ask to be relieved. The less dutiful the plaques become and the plaques are not becoming in Nigeria, the more or less careless the plaques become."
--Kenneth Versand

"What we call 'I' is just a swinging door which moves when we inhale and when we exhale."
--Shunryu Suzuki

"Every individual act of building is a process in which space gets differentiated."
--Christopher Alexander

"Apart from their primary function our clothes are also...expressions towards society's social, political and religious standards."
--Janos Kleineisel

"Regardless of how they made their living, most people made it part of their daily routine to find time to see what was going on around town."
--Stephen W. Sears

"Picasso'how often did I have the temptation to... start scratching on it whatever went through my head, but...' And Brassai slyly added, 'But you couldn't drag it with you and sell it.' Picasso laughed..."
--Robert Reisner
"In the spring of 1798, nearly fifty years later, floodwaters at the mouth of the Muskinggum ate away much of its banks. That summer some boys who were swimming there found a square metallic plate projecting from the embankment three or four feet below the earth's surface. Prying it loose with a pole, they found it to be lead engraved with letters from some unknown tongue. Not thinking it of any value, they took it home where chunks of it were cut up and molded into rifle balls. Which, at the time, were scarce and valuable."

...The translation was...'In the year 1749, of the reign of Louis XV, of France, We, Celron, commandant of a detachment sent by the Marquis de la Galissoniere, Captain-General of New France, in order to re-establish tranquility among some villages of savages of these parts, have buried this plate at the mouth of the river Chi-no-da-hich-e-tha, the 18th August, near the river Ohio, otherwise beautiful river, as a monument of renewal of possession, which we have taken of the said river Ohio, and of all those which empty themselves into it, and of all the lands of both sides, even to the sources of said rivers; as have enjoyed, or ought to have enjoyed the preceding kings of France, and that they have maintained themselves there, by force of arms and by treaties, especially by those of Riswick, of Utrecht, and of Aix-la-Chapelle."

—Richard Taylor in "Girty"
Posters are parasite to the walls they inhabit. Walls are the demarcations of property, possession, authority and power. Over time, the nature of walls and their construction has reflected the changes of society. Important walls of military consequence have met their match when put against the tides of social change. Technical achievements in wall-making have, as in the Marginot Line and the Wall of China, fallen if not physically, certainly psychologically and really, when viewed against the intent which produced them. Walls as barriers of social consequence have produced paths. Navigating through the landscape and the migration of peoples has always taken the physical barrier as a cue to travel patterns. Walls of human construction require considerable effort to erect and more considerable effort to enforce. As social conventions, walls and fences are more than structural elements to support roofs. They represent the current attitudes of a culture toward its position in the physical and social world. The protection afforded by these structures reflects the concerns of the society for its welfare.

In any society there are degrees of concern for personal welfare and for social welfare. The more advanced societies are the ones which have advanced concerns for social welfare. The more decadent societies are one with advanced concerns for personal welfare. Without elaborating on that as a premise, it is possible to look at walls as extensions of the cultural concerns and see from them an expression of the values of that culture. The degrees of containment and
solidity of the structures employed reflect degrees of concern for control and possession.

On the walls we find a means of expression which is a vehicle for altering the social structures which brought about the present wall structures and will bring about the new structures.

It is significant that the wall is a social structure of more permanence than the writing which is brought to it, in a physical sense but vulnerable to the effects of the ephemeral writing which is deposited on it.

There is a symbiotic relationship between walls and public inscription. The formal mandates of authorities found their way to the most prominent public positions through sound reasoning.

Ideas expressed become writing and speech and graphic objects on their way to becoming architecture. The design process of building uses the same process. Verbally expressed ideas are converted to scribbles and drawings which are discussed and more formally drawn. The eventual conversion of these ideas into physical structure forms the built environment which expresses the ideas of the culture. When those ideas become ensconced in the built environment, they fail at times to keep pace with the changes occurring in thought. When this occurs in major proportions, whole cities are razed to make way for the newer and "better ideas". It is not uncommon for our physical built environment to be reduced to dust on the premises of political and social "changes of mind".
The media which pursue the public mind most relentlessly and blatantly are the ones which deal in the most mutable material. The mutable nature of mind demands change for health and protection of vital functions. Atrophy runs counter to all we hold dear; if only ourselves. A medium which is responsive to change must be ephemeral. Here the poster provides a temporary stage for the social conditions of the past hundreds of years on which to work out the differences of opinion which constitute social exchange.

The marketplace of ideas is served by a static and passive medium by stabilizing or establishing visual reference points. Immobilization of ideas in visible surrogates permits them to be distributed throughout a culture. The print object permits continual radiation of the expression as an advantage over other media.

The poster as a print object which is ephemeral catches the best of both immediacy and stability. This recommends it for many purposes close to the stimulation of change and perpetuation of status quo.
The replacement of personal social contact with the media surrogates yields the benefits of wide dissemination of ideas and expression of the human being. It also leads to alienation. Notice that the only graphic device in this image is a minute, mute and neutered "international" symbol for "No Parking".

The realization and materialization of cultural values in the hands of professionals means choices of the individual are displaced by choices of the expert. The burden is placed on the elite but felt by the populous. The elite design professional intervenes or mediates in a temporary capacity which eliminates real responsibility and replaces it with presumed and perceived responsibility.

The design of printed ephemera has commensurate responsibilities because the messages of the media (transitory) are eventually consummated in the built environment. Though less directly apparent, the conversion of ideas into graphic objects is the first conversion of our thoughts into built environment. The aggregate of human events finds the wherewithal to accommodate its activities in appropriate structures. Witness the number of large sports arenas built in major cities as the embodiment of current cultural ideals.
"I will never die." Mark making is an extension of ego. Leaving an imprint confirms for the maker and the reader the existence of both. We use reading like writing to confirm our thoughts, regardless of whether we agree or disagree, accept or reject the message. Marks are used to establish possession and represent presence. Communication provides the access to other minds and the test of the strength of the bond achieved is the persistence of the notion. There is something of the survival instinct present in most communications, if not the desire for immortality.
Print, as a service of memory, provides devices which refresh our memory and are the touchstones of our past. Personal objects which we retain in close physical proximity are cultural reference points with a personal meaning. They can be taken cumulatively to identify social conventions for the outside observer but embody the memory of what a person holds sacred, or at least valuable and important.

Elevation to the wall is enough in private space. Greater heights are often required for public spaces and larger social groups.
Posters fall short of the personal commitment evident in this image of a "living poster". Going public with a personal plea, in person, is the most direct and credible form of public expression. Taking to the streets en masse comes in many sizes depending upon the mutual support people offer each other in expressing desires of a social nature. Riots, strikes, begging and other public supplications fall outside the commercial nature of most public messages and the detachment afforded by the use of media.

The implied supplication of the tennis shoes is just another voice in the marketplace. Failure of social order to provide social services ultimately results in large numbers of people taking to the streets or storming the walls. Short of that, the communications media are employed to effect less radical changes and implement more modest alterations of society. When other means of discourse fail however, the poster has provided a ready and effective medium to complement and support more radical social behavior. The surrogate behavior of the graphic object amplifies the human effort.
The most blatant and self-conscious grafitti I have seen states that "grafitti kills time, that's why we do it, o.k.?" With more leisure comes the responsibility to dispense with it. When the leisure found is not valued highly your problem is how to get rid of it. The range of expression of ego is understandably large. When you've got it, flaunt it, as the saying goes. When you want it, get it. If you can't get it, deny it. If you can't deny it, destroy it. If you can't destroy it, deface it. If you can't get to it to deface it, name it something else. And destroy something else. If you lack the courage to state your beliefs, make it anonymous. If you want to be remembered but don't know why, just sign your name. If you don't know who you are, sign someone elses.
Ordinarily one does not advertise in this space, but occasionally commerce and virtue coincide. Behold the Graffiti Gobbler—"the first effective, no mix, inexpensive formula that quickly and easily removes graffiti without harming the original appearance of the surface." (Did you feel your heart leap?) Already proved successful in Los Angeles, Albuquerque, Detroit and Windsor, Ont. (Canadian graffiti?), the "spray-on, wipe-off." Gobbler is right now being tested on the New York City subways, the end of the line. If it works there, its Australian inventor, Norman Shuttleworth, will be the Emperor of Gotham. No name will equal his. His name will appear on every wall in the city. And then, quickly and easily, it will be gone.

What inspires such inventiveness? Something loftier than dollars. Vengeance? Civic duty? It is not surprising to learn that Australia has a subway, being down under, but can that lovely country have possibly reached the stage of mural riot that rapes New Yorkers every rush hour? No. There must be some holy altruism in Mr. Shuttleworth. Unlike other inventors, he is not giving the world what it never had before; he is restoring it to its origins. (One wonders, in fact, if there really is a Mr. Shuttleworth. His name is suspicious; it has a subway in it.)

Of course, if the Gobbler works, we will lose a bit in the bargain. The instructive messages in public toilets, the phone numbers, the lively anagramic drawings—no loss in any of that. But some things will be missed. That desperate erudition on the walls of college hangouts, for example: ARS LONGA; VITA HERRING. The continuing message exchanges will also disappear:

TO DO IS TO BE—NIETZSCHE
TO B2 TO DO—KANT
DO BE DO BE DO—SINATRA

Some genuine poetry will be erased as well, such as these lines from a Harvard men's room:

SHE OFFERED HER HONOR,
HE HONORED HER OFFER,
AND ALL NIGHT LONG,
IT WAS HONOR AND OFFER.

If graffiti had stayed at that innocent level, there would be no need for Mr. Shuttleworth. No Gobbler would have been welcome in the days when Kilroy was here. But Kilroy is not here any more and his, in any case, was a benevolent omnipresence. Not so with his successors: TURP, BOOB, HURK, DJ3, SONY, JUNIOR Y, SODA 1, whose names—if they are names—twist and bubble on the flat surfaces of our lives like virulent bacteria. No place in the country is safe, but New York City is actually under siege, its walls tottering under the cumulative weight of the lettrons. So dire are the city's straits that Richard Ravitch, chairman of the Metropolitan Transportation Authority, has been holding truce talks with the graffitiists, who are asking him to concede them ten subway cars for their "artwork" in exchange for leaving the others clean. One artist by the name of CRASH—speaking in his native graffiti, thinks that the plan would "pass with flying colors."

The premise of such heady deliberations is that graffiti is art—a premise supported over the past decade by several people with brains. In 1973 Twyla Tharp introduced the ballet Deuce Coupe which used the doubly delightful background of music by the Beach Boys and six graffitiists shooting spray cans at panels. Claes Oldenburg once offered this exuberant judgment: "You're standing there in the station, everything is gray and gloomy, and all of a sudden one of those graffiti trains slides in and brightens the place like a big bouquet from Latin America."

Have you not often said just those words yourself? Have you not been standing in the gray gloom of the subway station, when suddenly there slid in one of those darling graffiti trains, and could you restrain from muttering of the Norman Mailer has written the most elaborate defense of graffiti. Snuggled among references to Giotto and Van Gogh, his thesis is arresting: "Slum populations chilled on one side by the bleakness of modern design, and brain-cooked on the other by comic strips and TV ads with zooming letters," assert their presences, their worth, by writing on subway cars. It is the old "I am" flung at the deadhead world, but no longer as an assertion. In- stead, it screams bloody murder. According to this doctrine, art is a form of threat. And so it is. Art—real art—does indeed threaten a deadening complacency. But it does not threaten it with mugging. Art threatens to make life happy, to bring existence to its senses. And graffiti of the current subway type makes no one happy. What it does is make you scared.

It does so for three main reasons—all grey, gloomy, middle-class, but honest just the same. For one thing, we do not ever see who writes HURK and SONY. Vengeance? Civic duty? It is not surprising to learn that Australia has a subway, being down under, but can that lovely country have possibly reached the stage of mural riot that rapes New Yorkers every rush hour? No. There must be some holy altruism in Mr. Shuttleworth. Unlike other inventors, he is not giving the world what it never had before; he is restoring it to its origins. (One wonders, in fact, if there really is a Mr. Shuttleworth. His name is suspicious; it has a subway in it.)

This said, one would still not have the Gobbler reach all the places in the world where words have been surreptitiously inscribed. The impuse to scratch lines on walls goes rather deep into our natures—"the handwriting on the wall" being a common term for prophetic truth. There are prisons where a name on a wall is a window; and trees with lovers' names carved on wood that usually outlast the love; and wishing wells and secret caves, where someone has wanted to say something so private that only the darkness could bear it. These things are no defacements. Even Lord Byron wrote his name on the Temple of Poseidon at Sounion in Greece—technically defacing a house of worship, but enhancing it too. Run your finger along his signature now and consider if there is not a taint of the current subway type makes no one happy. What it does is make you scared.

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Commercial grafitti signs its name because it relies upon you being able to connect the event with an ability to follow through on the proposition being made. The intent is to make a permanent imprint but to do it at a minimum cost. The life expectancy of the proposition is reflected in the expense and effort employed to affix the message. The value lies in the potential number of exposures of the message to a viewing public. Values are rated in terms of pennies per thousand exposures in most commercial applications.
The visual landscape is regarded as real estate for sale to the highest bidder. Regulation of the posting of messages in the public arena is predicated upon the rights of private property and the need for social amenity. The authority in place in any society reserves the ultimate rights to determine the nature and position of publicly displayed messages.

The much publicized "poster wall" in the Peoples Republic of China was an example of the regulation of public expression which said more about the lack of freedom than the increase of freedom that was being publicized. Regulation of public expression determines the amount of repression in force. When a culture represses its own public expression by either displacement of access to the individual with the corporate message or cultivated inhibition, the expression will find other outlets or yield to despair. The poster is probably least subject to political controls or disruption of all the mass media except for grafitti or guns.
Gratuitous grafitti incorporating image indicates the kind of idiosyncratic richness possible in public space. The lyrical quality of this work is a reference point to the dull and repetitive nature of most public writing. Relying upon conventions of expression produces a redundancy we collect into style, vogue and fashion. Underlying this work is evidence of the strong personal desire to manifest a personal expression in public space. Making a mark, however capricious it may be in form, is a serious commitment; in this case dutifully signed.
James Harlley
Morgantown
Marfa
Silver
Ohio
1975
Texas
The collective or corporate expression of identity in this case finds public display on the headquarters of a Swiss engineering firm. The result is a rare balance between exhuberence and restraint, abstraction and literalness. Only when someone steps beyond the norms and conventions do we realize how dreary the prospects are of inhabiting a world where the visual environment is being sterilized of contaminants. There is more fear of the images we are capable of creating than of nuclear anihilation. This wall is a rarity and yet it is extremely moderate and devoid of social heresy in its message.
Marking objects with further persuasions to buy them is a business which is related to poster-making in its essential task. The life of the print object may in cases exceed that of the product advertised. The theory behind this is the basic marketing theory of exposures. If we optimize the potential exposures of the advertising message, we have optimized our investment in the production of the means of delivery of the product by incorporating the delivery of the advertising message. We know that once the two become separated functionally, the wrapper will continue to radiate the message in a poster-like fashion. Two birds with one stone.
Clean streets intend to imply that all is well. The less "noise" present the more certain we are that order prevails. Stability of the social order has found evidence in the apparent lack of challenge to itself.

We rely heavily upon visual evidence of order to judge the degree of social order at work. The only problem we have is that looks are deceiving. Calm often precedes calamity.
History

The Development of Graphic Technology Pertinent to Public Inscription
EXTRACTS

The development of technology pertinent to public inscription.

"The history of communications begins at the molecular level."
--Joël DeRosnay

"2500 B.C. - The oldest pictorial representation of skiing: (a) carving on a rock, found at Rodoy, southern Norway. First domesticated chickens in Babylon. Egyptians discover papyrus."
--The Timetables of History

"Finally the pointed stylus started to be used...(and) brought about the realization that any concept could be communicated by a sign. This meant a sudden proliferation of symbol."
--Denise Schmandt-Besserat

"Empress Shotoku decided to express her gratitude. She commanded that prayer charms be printed with woodblocks on one million pieces of white hemp paper and Kozo paper."
--Sukey Hughes

"Beton y Espliego, at the time of his degree from the Sorbonne, explained that for the first time in the history of art the accidental became the controlling iconography of a representation of the world."
--Guy Davenport in "The Invention of Photography in Toledo" from "Da Vinci's Bicycle"

"It is hardly too much to say that since the invention of writing there has been no more important invention than that of the exactly repeatable pictorial statement."
--William Ivins
"As an historical phenomenon
Arabic calligraphy dates, in its
codified form, from Ibn Muglah
(ninth century A.D.), and its
decline eoincides with the
spread of printing."
--A. Katibi

"There is no moment of time
at which 'modern typography'
can be said to have been
invented. Thought is continuous."  
--Jan Tschichold

"Allah said to them: 'Praise Me!
I am Allah, and there is none
other but I.' The letters
prostrated themselves before him,
and the first to do so was the
alif. Allah said to him: You
have prostrated yourself to glorify My
My Majesty. I appoint you to be
the first letter of my name and
of the alphabet."
--M. Sijelmassi

"God bless copper, printing, and
all other reproductive processes,
which ensure that any good thing
that exists can never be wiped
out."
--Goethe

"The basic principle of lithography,
'writing on stone', was discovered
by Alois Senefelder of Munich
around 1798."  
--Pocket Pal

"It is not too much to say that
the tool of change was the press and
that this change, in turn, helped
spread printing."
--Warren Chappell

"After printing, however, human
life becomes increasingly visual
and compartmentalized."
--Marshall McLuhan
"In 1910, Georges Claude demonstrated the first commercial neon sign at the Grand Palais in Paris. The following year, the first neon sign in the United States was erected by a Los Angeles car dealer. People...drove for miles to see it."
--Kathy Mack

"O Unas, the Eye of Horus hath been given unto thee, that thou mayest be able to taste, and that thou mayest illuminate the night."
--Egyptian Book of the Dead

"The first machine to convert print directly into sound was the Optophone, invented by the Frenchman Fournier d'Albe in 1914."
--Colin Cherry
The poster is a medium for placing visible surrogates for ideas in public spaces. The earliest examples of this activity are the cave paintings, Egyptian obelisks, and Greek free-standing columns.

The technologies of writing which some believe to have its origin in the marking of "bills of lading" for commercial shipments are first manifest as incisions. Either clay or stone examples are extant because of the durability of the material. The existence of papyri and paintings document the use of inks and pigments for recorded thought, as well. Similar to the graffiti of today the tools and materials employed were readily accessible and basic in nature.

The technologies for public inscription are the convergence of the technologies of writing and building. The ability to raise pillars, erect walls and devise elaborate structures which created public spaces are recorded in the history of architecture.

Mechanical means displacing manual means and being displaced by electronic means summarizes the progression of developments.

T'sai Lun, attributed with the invention of paper in China about 105 A.D. was one of many participating in the creation of a medium which brought together the technologies of metallurgy and writing in the mechanical presses of Schöffer and Gutenberg. Making multiples by these means was considered a worthy entrepreneurial undertaking because of the increasing
population, growth in trade and expanded liberties brought about by social and political reorganization.

The increase in numbers of people on earth has been a driving factor in the development of technologies to extend the reach of a few to many.

Early religious and political leaders sought means to communicate to the far-flung empires they concocted. Roman generals employed flag and standards to obtain visual contact with their armies; armies which returned often in glory to parade in grand public spaces. The common ground of the "campfire" has been fractured and distributed over time, but the essential tasks of reaching the "community" have relied upon places or points of convergence in public patterns of movement which are the creation of social convention and primarily the employ of architecture.

In the context of the architecture many techniques of the building technologies have been used to obtain a public vantage point for messages. Posts, pillar, fences, "hoarding", walls and other surfaces have been created and occupied by the full range of mechanical and structural means.

The Greeks had the flexible, movable "axones" which permitted the messages to be portable. The English today have the "mechanical scroll" which rolls through a number of "posters" over time at the same location. The Americans have the faceted billboards which permit the image to be changed every few seconds.
The continuing development of the basic "writing and printing" technologies as passed through the discoveries of movable type and movable image where the hand worked against the grain of wood and metal, to lithography, where the hand laid a more mutable medium - fluid and florid, to the grain of a smooth stone.

More akin to the invention of movable type, the photographic inventions which followed provided a means to the object of the older wood block technology - the representation of "reality" according to the conventions of perspective. This new medium was not quickly incorporated to use in the poster. It took the further development of photo-lithography to facilitate its use.

Social and economic patterns of movement were altered drastically by the advent of the automobile and the television. Radio played a part, to be sure, but the relationship of the automobile and television to the visible environment was more direct.

Posters which had to reach a pedestrian population now had to reach further. The obvious solution was to increase the size of the poster and obtain better positions to address the motorist. Hence, the billboard.

The increase in the use of radio and television to distribute information meant the decline in the reliance upon the poster to bear the burden of publicity. That task remained where "communities" could still be addressed as pedestrians.

The ephemeral nature of the materials used
for making posters served the topical nature of their job. They decayed naturally with a nice correspondence to the events they publicized. As the pace of life increased and the number of events and ideas to be conveyed multiplied the demand for media which could be refreshed quickly but would persist when required.

Vinyl as a substrate and in inks increased the effective life of many outdoor messages.

The natural illumination relied upon for centuries was displaced by the need for messages which could penetrate the night. Neon and incandescent became a medium for "sign" which carried poster information.

Video became a commonplace public display mechanism. Billboards became inflatable objects and as recently as 1982 a billboard was created which was entirely inflatable. Lasers have been used for writing in the environment and, in fact, every object in the environment has at some time been the medium for "writing" on the "wall".

The basic means for affixing posters to public walls is still the "paste-pot". And those who have not the means to obtain the more "sophisticated media" of public inscription can always fall back to the time tested technologies of the simplest writing instruments.
A simple technical achievement of the earliest public inscriptions was the knowledge that figure must be rendered distinct from ground. The classic rendering of this sign still competes with the numerous technological attempts to compete for the eye in an increasingly chaotic landscape. The background is painted a matte black, often incorporating sand for a surface which optimizes the absorption of light and the gold leaf lettering obtains the highest contrast with the background in high and low levels of light. Technological innovation must weather the test of time to measure its success like any other undertaking. This innovation like the poster uses natural illumination and competes successfully with media which rely upon electricity.
The industry of placing public messages has many and varied ways of increasing the effectiveness of the real estate that they control for purposes of attracting the public eye. Illumination of the large billboard increases the effective "reach" by thousands of exposures. A culture which circulates well into the night represents that many more opportunities to the advertiser. Illumination of advertising where circulation ends at sunset is absurd.
Imaginary Posters

The following sketches of imaginary posters are explorations of the idea of a poster as an event and a physical object. Various interactions with the medium are indicated and manipulations of the common materials and functions of the poster are examined.

The value of a communal medium suggests that technology should be applied to present communications efforts to increase opportunities to make posters which enhance "neighborhood".

Interaction with formerly point source distribution through the use of computers and telecommunications might provide a reasonable social mechanism for "writing on the wall".

We have come a long way from the "death penalty" for un-authorized social commentary in the public space. We can develop further only if we restructure the organization of the medium.
Imaginary Posters

Progressive
sequence

WATER
WOODEN TYPE
PULP

VAT

Printed
Billboard
Blank
Space

mutable

Telephone
relationships
shapes
change
looking in

opening
in the
wall

magnets
colored
pieces

white enamel
metal (the refrigerator)
take one!

torn away

right reading
wheel
geared
variables
BATHROOM TILE

GREASE PENCIL

SOAP TRAY

open air graffiti
History

The Development of Graphic Design
As a Response to Technology and
the Nurture of the Poster
EXTRACTS

The development of graphic design as a response to technology and the nurture of the poster.

"As the paleolithic hunters attempted to charm their game by depicting it on cavern walls, gifted and solitary shizophrenics project the ideas of their madness in pictures and thereby, in the fusion of rhythms and forms, a new and integral image of bodies contending with existence; they thus manage to conquer their own fragmentation."
--Oto Bihalji-Merin

"The nineteenth century was a fertile era both in the invention of striking new alphabets and in the rediscovery of great alphabets of earlier periods."
--Midolle et al

"The day of the typographical designers-who at the same time have keen merchandising instincts-is rapidly approaching, and in some cases has arrived."
--Barnard Lewis 1911

"The 1920's were characterized by a taste for the new."
--Max Gallo

"By 1930 the graphic designer began to regain a position in the art world perse, instead of having his poster and typographic work treated merely as an offshoot of his other interests."
As the profession of graphic designer became defined, there developed a sense of the history of printing."
--Alan M. Fern

"...reactions against the established bourgeois materialist society."
--Janice Driesbach on German Expressionist groups

"It was no longer so ignominious by 1945 to be an artist tempted by the disciplines of mass production."
--Images of an Era
EXTRACTS

"During the 1960's, it was the sophisticated designer who could switch-hit from the refined image to the frankly vulgar who most enhanced the art of the poster."
--Dore Ashton in "Images of an Era"

"Large companies such as the Container Corporation used excess profits to initiate sophisticated and artistically superior advertisements."
--Dore Ashton in "Images of an Era"

"This show has its stylistic eras: Art Noveau, the 30's, the 50's, the 60's. Originals are few, but the carbon copies are good and abundant."
--Jim Miho for the A.I.G.A. Poster Show

"The 'design', which is a proposal to render imagined objects concrete, tends to choose out of all imagined forms the one that is most easily perceptible as gestalt, as an organized geometric whole. This impulse toward geometry, already institutionalized in the profession of 'designer', is responsible for the proliferation of ever more abstract objects, increasingly in contrast with natural forms."
--"Keller" in Parallel Botany by Leo lionni

"This busy, creative, wonderful, wicked, frustrating, immediate, creative, tough, sentimental business..."
--Roslav Szaybo

"And so it is mene mene tekel upharsin, unless what Joachim Fersengeld recommends is done. There should be set up a Save the Human Race Foundation, as a sixteen-billion reserve on the gold standard, yielding an interest of four percent per annum. Out of this fund moneys should be dispensed to all creators—to inventors, scholars, engineers painters, writers, poets, playwrights, philosophers, and designers—in the following way. He who writes nothing, designs nothing, paints nothing, neither patents nor proposes, is paid a stipend for life, to the tune of thirty-six thousand dollars a year. He who does any of the aforementioned receives correspondingly less."
--Stanislaw Lem
The increase in complexity of the skills involved in making a cuneiform tablet to an incised figurative drawing described by Denise Schmandt-Besserat in her study of clay tablets, point to the nature of technical achievement in inscription which has characterized the development of graphic technologies. As these technologies increased in diversity and complexity, greater skill was required to superintend them.

The segmentation of labor involved in the communication media has been in place for centuries. The manufacture of paper was a task which required many and varied participants; beaters, vatmen, couchers, mouldmakers all lent a hand to a lengthy and complex process of manufacturing that medium.

Printers, scribes and artists worked in collaborative efforts with many assistants to their activities. The skilled trade guilds of the various crafts have involved with the communication media long traditions of protecting the particular contribution of each specific task and the livelihood of the person trained to do it. This tradition persists to the present day newspaper production and in fact has had a considerable effect on the rate of introduction of new technologies, which integrate functions under the hand of one new craft.

Before it is possible to have such unions, the need must arise in the first instance for the specific tasks to be performed in a redundant enough manner for a craft to emerge.

The first posters were the natural result of a printer's craft being placed in public view by affixing them to walls.
The size and nature of the presentation was such that the skill of the printer sufficed to provide the poster's form and content.

The rise in dependence upon other crafts for the form of the poster's content increased with the need for and desire to render the poster distinct from all others in order to compete for the eye of the public.

The first craft to which the printer turned for aid was already in the employ of the printer. The illustrator was already involved in the production of images for the illustration of books and naturally provided the appropriate illustration for the poster.

The letter forms were already stock in trade for the printer and the selection of the letterform was considered his provenance. In the earliest presses, the manufacture of the fonts themselves was integral to the existence of the press. As the poster requirements demanded more and more specialization because of the growing need to convey the messages visually, the printer had to turn to the artist for aid. The history of the poster begins to become interesting at this point.

The natural common ground for art and commerce produced a field of endeavor which has grown to become an established art form and a commerce in itself. This synthesis of form and content with needs which reach beyond the purview of business and outside the canons of art has prospered as has the natural and powerful medium of the poster which employs it.
The specialization of skill required to mediate in this area of confluence has become graphic design. Although the case can be made for the book as the source of the graphic design profession, because of the interdependence of skill at handling text and images in a context of a graphic technology, the poster stands as a more advanced form of text and image integration where the skills of graphic design are not only exercised to the extreme, but the designer of the poster is granted a preeminence in this task which is unlike that accorded the efforts expended in the production of books, where the author and illustrator reign supreme.

It is with the poster, as well that the notoriety of the "designer" was established and pride of authorship was granted by an actively supportive public of afficianados, collectors, owners, buyers and chroniclers.

Not many books are known by their designers and it is quite an achievement for a designer to establish their contribution in the mind of the public, to say nothing of obtaining a copyright for their efforts, however unique to the text or effective in presentation.

Although a great many posters are known to be created by artists or produced by known artists, these posters are often mild imitations of the works of poster artists. The poster artist distinguishes his work by the skill with which he handles the text.

The typographic aspect of poster work is where the traditions of the printing press win out over the traditions
of the painting studio. It is easier to attract and hold the eye with a large picture than with large words. The image is more seductive, mutable and immediate than text. The craft of employing text typographically relies upon the understanding of the letterform in all its variants and learning through trial and error how to integrate the text into the image. It is less the case that the image is integrated into the text although there will be such cases, if only to vary the process to achieve distinction from the norm or pretend to do so in the crudest form. "Image" is integrated into text most powerfully in the craft of letterform design which is even further removed from the painter's studio.

Thus, the posters which present a large painterly image with a label, in spite of their prevalence, do not establish for the artist any claim to the poster as a medium over which they hold sway.

Graphic design, with its roots in the printing technologies and its de facto acceptance of the natural integration of art and commerce as a social necessity and responsibility has found in the poster a powerful means of expression of that profound understanding. With any technology comes the need for experts in the varied components of the technology who can obtain from the technology the results required by those who afford the technology and stand to benefit from it despite their ignorance of its workings. The mediation between those who require the results of a technology and the technology requires a comprehensive understanding which
comes from a commitment to exploring and expanding the potential of the technology in innovative ways. The mere user of printing technology does not obtain the full potential of print. The exploiter and explorer begins with an innovative intent and proceeds to increase the yield from the technology.

The graphic designer has often as an innovator done much to press more from the technologies in his employ. The graphic designer does this best when approaching the technology without prejudice; by regarding its task as finding the best means whatever they may be.

A complex technology like printing requires an expert involvement which naturally produces a different craft from an artist using printing as a means of replication. The invention of technique within a technology awaits the experimenter.

With the poster, the graphic designer is offered an optimum field upon which to experiment for the benefit of art and commerce. It stands to reason that commerce can often afford to experiment in ways that art cannot, if only for economic reasons.

The poster which is often the classic problem employed in the education of a graphic designer is a continual challenge in exploring the potential of his craft. It possesses a completeness in and of itself which contains the infinite potential of graphic expression in boundaries which are formally and simply constrained.
It serves well as a classic mandate for graphic design and an especially personal reward for the task of integrating word and image.
Theory

When, Why and Wherefore Posters are Designed
"Above all we must not suspect that we are being influenced or we will resist."
--Max Gallo

"The poster, an immediate message and distillation of form, has always been an indicator of culture - images of its era."
--Alan Fletcher in "Living by Design"

"Det finns ett amerikanskt uttryck, the rat race, råttkapplöpningen, som syftar på jakten efter materiella fördelar. Kravet att producera nyttagt sitter hårt i människan, det har hamrats in under tusentals år av präster, vishetslärare och annan överhet."
--Sven och Penny Fagerberg

"Nature avoids (temporarily) what looks like irreversible change by accepting ephemeral change. 'The bamboo bends before the wind,' in Japanese metaphor,..."
--Gregory Bateson

"We may not be literate, but we is visualer than hell!"
--Richard Pryor in "Live on Sunset Strip"

"Human sense organs can receive "only" news of difference, and the other differences must be coded into events in time (i.e., into changes) in order to be perceptible. Ordinary static differences that remain constant for more than a few seconds become perceptible only by scanning."
--Gregory Bateson

"Imagery is likely to be used in fact retrieval if the fact is about a visible property of an object a person has seen and it has not been considered frequently in the past."
--Stephen M. Kosslyn in "Imagery"
Posters are mute debris. Their silence is deadly. What they cannot say and what they cannot convey is the stuff of life. The act of making posters is often as furtive as conspiratorial note-passing.

The impersonal nature of posters and their manner of display is a testament to their invalidity as able means of human communication. They are flawed in their essential nature. They rely on distortion to even function at all.

Posters are manufactured objects lacking the vaguest link to handicraft. Posters are fashionable decorations. They are impotent surrogates for the messages, ideas and values they are meant to embody.

Posters are the public dog dishes where scraps of the most vapid fantasies are strewn about before a starved public. Posters abound.

Posters are cheap pretensions of many fine ideas muffled by the fine clothing that they strut around in. Incapable of cogent rendition of thought or relation of narrative, they pop and fizzle continuously in a void of incongruity.

Posters are manipulative and intrusive. Posters as a means cannot prevail over the walls they are parasite to. They may incite or excite but can only ignite short fuses.

Attempts to elevate the poster to high art or cultural treasure are farfetched and operate on the principle that the wrapping makes the gift.

They are barely a narrative form. They reduce to
incoherence their messages, however benign or well-intentioned, because of a synthetic urgency surrounding their fabrication derived from the knowledge that they are an intrusion—a disruption.

They are an irritant at their best. They stimulate or excite by presenting in vestige what is truly irritating. Otherwise they become inane models of a proposed surreality which no one can emulate, much less obtain.

Their most popular role is that of visual sucker; lollipops for the eyes which you can rest your tired wits on. They permit you the smug assuredness that if you were clever enough to purchase the object of your delight, you are clever enough to have thought of it yourself.

Most ideas are beyond the reach of posters. They are better at attracting than informing. They are careful insinuations of information in attractive forms. As relics or trophies, posters serve nostalgia well because they are conceived of as commemorative devices from the onset.

They embody real experience the way postage stamps embody the viscera of nations. They are mnemonic devices for idiots. They give us "something to hold onto", as Bonnie Raitt says in her album "Street Lights", the way Farrah Fawcett gives fourteen year old boys something to hold on to.

They are sporty little stickpins for furnishing your home. The more innocuous the better..."and keep the colors trendy".

The function of distributing messages in a credible
way has never been the strength of the poster. It is cheap propaganda. Forceful, perhaps, but not credible.

Meaning is distilled to a clarity that is as inert as it is brief. It may arouse the eye but less often the mind.

The poster has been a useful means for the commercial artist to elevate his work to an emminently framable canvas--unspoiled by the hot and sweaty intrusions of real demands to communicate.

It allows for virtuosity when it is not considered vital to anyone's enterprise. Otherwise it becomes as rampant as all the other bleating and honking in the graphic landscape.

It is a competitive activity at heart. The medium relies upon messages prevailing in visual combat for the limited attention of a finite, unpredictable, jaded, and imaginary audience.

Poster making is a business.

Poster making persists.
Personal feelings strongly expressed become collective expressions. Enough concurrence produces the "movement". A movement gathers strength with reiteration of its sentiment. Print provides an efficient means of repeating the message and distributing it widely.
AIR
AIR
THIS IS YOUR COUNTRY DON'T LET THE BIG MEN TAKE IT AWAY FROM YOU
The entrepreneur requires a means of establishing an identity and informing the marketplace. Naive efforts to inform are often more powerful than the sophisticated forms invoked by the professional designer. Where credibility is a premium, the honesty is never achieved better than simple earnest expressions in a straightforward manner.
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**-RATE-**

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Just the facts? A naive style and naive efforts often reflect the nature of a proposition. Michael Lesy has said "If you want a good document, hire a hack." The same may hold true for the poster, especially where the intent is to present the truth.
CENTRAL AMERICA:
PORTENT OF WAR AND REVOLUTION
PRESENTATION & DISCUSSION

Rebel forces strike ever more powerful blows against the U.S.-backed junta in El Salvador. Growing revolutionary resistance in Guatemala, added millions in military and economic aid to the countries in the region as part of Reagan's "Caribbean Policy." CIA-planned covert operations in Nicaragua to "stop the flow of arms from Cuba and Nicaragua to EL Salvador" and stem growing Soviet influence in the region.

El Salvador and Central America as a whole have become a focal point in a crisis in which the whole world is at stake. It is only in this context of development and preparation for world war by the two imperialist blocs headed by the U.S. and U.S.S.R. that the situation in Central America can be fully understood and the opportunities for revolutionary advances there and elsewhere be seized on.

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REVOLUTIONARY COMMUNIST YOUTH BRIGADE
Entertainment is served well by the poster medium and is historically linked to the development of the medium. Condensing the cultural event into the static confines of the poster print is a challenge in itself. The ephemeral nature of the event and the dual requirement for a device for publicity and commemoration make the poster ideal.
The commercial poster is designed to make things move. It intends to stimulate, persuade, cajole and pander. It now needs to exhort in the most general terms to be effective. The particulars of the proposition will soon be evident. The poster stands on the sidelines of the exchange and cheers the action on.
Everything

GO!
Posters for selling

The origin of the poster lay in the need to go public with a message which was usually commercial in nature.

The poster grew in strength as a medium by its use for this purpose. Even the use of posters for political and cultural purposes has the commercial overtones of the poster which sells products or services.

The poster medium participated in the rise of a consumer culture with the increases of population. It became a cheap way of multiplying business surrogates in the marketplace.

The principle on which it developed was a marketing principle that if you are redundant you can be convincing. Multiple exposure came cheaply once a printed surrogate was placed in the public space.

Competition for the available space made it obvious that once the most prominent spaces were occupied, the only way left to compete with the other messages was to be more effective in rendering the message.

The visual tricks employed advanced the state of the art in devising more "attractive" messages. The development of the poster integrates advances in two basic areas. Marketing and graphic design contributes the lessons learned from the applause meter and cash register.
Theory

The Poster in the World
EXTRACTS

The poster in the world.

"Free round-trip tickets will be given to the first 100 men and first 100 women to finish in the Boston Marathon wearing the Air Florida T-Shirt."
--Radio announcement 1982

"The Pan Am building provides a perpetual full-moon logo over Manhattan's lunar frenzy."
--Herbert Muschamp

"A labyrinth is a structure to confuse men;"
--Jorge Luis Borges

"Placement of the device should assure that it is within the cone of vision of the user so that it will command attention."
--Manual on Uniform Traffic Control

"Every place is given its character by certain patterns of events that keep on happening there."
--Christopher Alexander

"Sitting in a subway, it is almost impossible not to read the ads, as any adman knows."
--"The Psychology of Reading

"It seems to me that our overcrowded, compartmentalized cities are becoming more and more like strange gardens where alienation is the one sure cash crop."
--John R. Clift

"We had no cafes in which certain identifiable communities could congregate and be informed of the events and subjects geared to their specific interests. We never developed the kiosk. Our public cultural events, such as theaters or circus performances, usually depended upon unspecific spaces such as hoardings and deserted buildings."
--Dore Ashton in "Images of an Era"

"Our mighty civilization, he says, strives for the production of commodities as impermanent as possible in packaging as permanent as possible."
--Stanislaw Lem in "A Perfect Vacuum"
The poster works somewhere between the protection of glass store fronts and the dirty sidewalk. In this area it passes from framed and reverenced object of great attraction, to debris. It occupies brief glances, periferal vision and short stares at the most. It is content with the patent disregard which is its lot in life. It knows that in these brief glimpses, the affairs of life are altered immeasurably and that unpretentious as they may be, posters have had and continue to have a strong hold on a critical part of civilization. They are agents of change that become guardians of the past with the simple passage of time.
The poster intent is not always served with a poster by most definitions. The reason, in many cases, lies in the economic ability of the enterprise. Simply because a poster may be determined to technically fulfill the communicating needs of the enterprise there is not always the means to make a poster available. Making a poster-like object suffices.
When the poster distribution techniques suffer from a lack of concentrated pedestrians, they may be distributed in the newspaper and posted only where control over their posting can be maintained and the cost of posting them is minimized.

These newspaper pages function as posters when removed from the context of the sofa and placed in public view.
The classic public reading of a poster. This is a painted poster without imagery, but illustrates the social and spatial context of the poster.
<table>
<thead>
<tr>
<th>Appetizers</th>
<th>Side Orders</th>
</tr>
</thead>
<tbody>
<tr>
<td>Shrimp Rolls, Fried Shrimp</td>
<td>320.00</td>
</tr>
<tr>
<td>Chow Mein, Chow Mein, Chow Mein</td>
<td>320.00</td>
</tr>
<tr>
<td>Beef, Beef, Beef</td>
<td>320.00</td>
</tr>
<tr>
<td>Pork</td>
<td>320.00</td>
</tr>
<tr>
<td>126</td>
<td>126</td>
</tr>
</tbody>
</table>
An example of exaggerated use, posterizing of architecture to make total use of the public vantage afforded by owning a piece of the visual landscape. The pervasive nature of commercial advertising is result of unrestrained pursuit of attention in the marketplace. The "vocal" equivalent is that of shouting loudly and incessantly.
Covering objects with advertising allows an aggregate of their containers to accomplish the purpose of a poster when displayed to the public view. Many commercial posters are characteristically utilitarian in their bluntness. They border on being an affront to the visual senses and capitalize on the poster's nature as an intrusive medium.
A society that has displaced the pedestrian with the motorist is left with few places to properly display posters. The enterprises which rely upon the poster to communicate must be inventive. Often the poster is best distributed by direct mailing to the public.
Posters occupy the visual landscape primarily in the built environment. Their most immediate environment is the world of other posters that they are presumed to inhabit. Making posters works with the presumption that the display of the poster requires it to compete or contend with other posters.

Decisions about form and content are made best with full knowledge of the immediate history of poster design—more so than past history of poster design. The poster must compete with the present circumstance first and then if it prevails, it is judged against history.
FRANCIS
RARE SCOTCH WHISKY
associazione italiana
Commercial posters are often part of extensive communication efforts employing elaborate graphic programs. The checkerboard theme of "Purina" products has been implemented in an extensive effort to coordinate the visual elements of the corporate identity. Visual effects devised for the poster can often find their way into any number of other applications. The poster applications test the basic premises in a contrained fashion as to their viability and communicative power. Other applications are variants on the poster implementation.
A close look at our everyday surrounding reveals more of the poster at work than a casual glance might reveal.
The poster business understands that there are many varieties of desire. Their business is figuring out what they are and making a token coincident with those desires which someone will want to possess enough to buy it. The activity is an experiment in finding the image which strikes a responsive chord with the most number of people in the least number of variants.

These posters are created with the sole intent of selling them for a profit. What they say or mean is of no concern of the designer or producer. Their success as posters is counted at the cash register.
Celestial Arts

has added several new posters to its extensive offering. The publisher indicated that the bestselling newcomer to the lineup is "Murphy's Law," a poster that contains such advice as "If you're feeling good, don't you'll get over it" and "90% of life is crud." Also new are "The Other," a colorful wall art featuring a rainbow, a unicycle and a heart, and "Unconsult the publisher for retail trade discount is 50% off retail on orders of 30 assorted posters are returnable on an exchange basis between four months and after invoice date if in salable condition. Celestial Arts/Les Femmes, 111111 Rd., Millbrae, Calif. 94030; 55103; (612) 292-2189.

Control Data Arts

A line of posters officially sanctioned by the U.S. Olympics Committee and the Moscow Organizing Committee are available from this company on matte-finish, coated stock. Featuring artistic styles and three sizes: 24" x 36" size retail: 16" x 24", $3; 8¼" x 11", $1 available in the same sizes and are reproductions of the official Olympic posters that have represented games since 1896. Trade discount graduated, starting with 35% off for a minimum order of 50 units, final sale. Posters will be shrink wrapped, folded or flat, as specified by the retailer. All shipments are sent free. Samples are available. Write Teresa Vickery, Control Data Arts, 474 Concordia, St. Paul, 55103; (612) 292-2189.

Displays for Schools

Three colorful teaching posters for science in elementary classrooms, libraries, centers and other educational settings are available in sets that retail for $6.95 apiece. In 17" x 23" format, high quality paper, the posters are titled "Wise as an Owl," "Sleek as a Shark" and "Quiet as a Mouse." Their aged in clear plastic wrap for convenient display, the sets are available at a 50% discount with minimum orders of 12 units; all sales are final. Posters are shipped in heavy cardboard mailing tubes. Displays for Science in the Public Interest

Center for Science in the Public Interest

offers available from this non-profit organization attempt to improve the nation's health by offering information on food and nutrition. Current available are "New American Guide," which classifies food groups and offers tips on a nutritious diet; "Nutrition Scoreboard," which describes the relative nutritional quality of numerous foods; "Chemical which indicates food additives are safe, potentially unsafe or dangerous." All in humorous poses like this from four series of watercolor posters from Kindergraphics.
"I hope billboards go on forever and reach daring heights indeed, until some adventurous youth way up there in the future, beating back from Arcturus, lost in the space-lanes, may see an asteroid plastered with neon letters and weep for joy, Thank God, a billboard!"

Billboards break the ice. They keep a person from being overwhelmed by too much infinity. They give humanity to grandeur. They relax me. For I know that here in this world of billboards live people—-not insignificant ants crawling over the face of nobility, but people, a big lusty people who trade and advertise and buy things."

--Ruth Knight

Kiwanis Magazine

Oh Well.
I hope billboards go on forever and reach daring heights indeed, until such a way up there in the future, beating back from Arcturus, lost in the spacelanes, may weep with neon letters and weep for joy. Thank God, a billboard!

Billboards break the ice. They keep a person from being overwhelmed by too much information to grandeur. They relax me. For I know, that here in this world of billboards, five people
Theory

The World in the Poster
The world in the poster.

"A painting, a poem--
How paper reveals a
man's soul!"
--Headpiece from "Washi"

"...the public notice begins to
move from admonition to seduction -
when it evolves into a new medium
altogether: the poster."
--Maurice Rickards

"The scientific method of abstraction is very
efficient and powerful, but we have to pay a price
for it. As we define our system of concepts more precisely,
as we streamline it, it becomes increasingly detached from
the real world."
--Fritjof Capra

"Even the most successful advertisers may admit that half
of their advertising is wasted (common complaint: "We
don't know which half"). Hundreds of lesser lights have
little to show for their advertising efforts beyond "a nice
warm feeling".
--Modern Marketing Strategy

"Is anyone taking any notice?"
--Donald McCullin

"The poster as a genre always reflects what concerns whom."
--Dore Ashton in "Images of an Era"

"A really great poster needs nothing but a word to say it
all, and there are times when it doesn't need that."
--William Reedy

"Corporate identity was not invented, together with
management by objectives...some time around 1953. Its
history is ancient, curious, and, for the most part honorable."
--Wally Ollins

"The posters advertising products become increasingly
sophisticated, glamorous and often ironic - the first sign
of crisis - while those enjoining viewers to attend
conscientiously to urgent social concerns become increasing-
ly passionate and rude."
--Dore Ashton in "Images of an Era"

"It is very difficult to arouse emotions about the human
troubles and emotions of no one in particular."
--William Ivins
The world invested in the poster stabilizes ideas against the flow of time. This makes the expression potentially incongruous with the times and places where it may be posted. It is often that the reduction and distillation of the poster renders it inappropriate to its surrounding. The irony is sometimes sought as a contrast which attracts.
Photography and illustration have developed as powerfully attractive means for conveying experience. The presumptions which make this possible allow the exercise of imagination to be stimulated and manipulated. Taking the image for granted is part of the convention which creates the possibility to attribute life-like qualities to the poster's content.
You take 'em ..... we develop 'em
Adopting visual symbols for the unspeakable or unspoken permits traffic in ideas which are never articulated but serve to coalesce feelings into actions. Unquestioned acceptance of the symbols employed relies upon the same responses being likely in the public addressed. Selecting symbols and metaphors for ideas presupposes shared experience between the designer and his audience. Otherwise no one gets the message. It is permissible for no one to get the message, though when all that must be provided is an indelible imprint regardless of the connections or connotations.
BOYCOTT THIS PRODUCT
Anonymity has many faces. Stereotype serves the designer as a lowest common denominator between the varieties of experience which must be addressed. Finding an understanding audience or receptive hearing is difficult enough. Now you must create a message which says it all quickly. No wonder that posters rely on distortion and exaggeration.
The lack of credibility which characterizes the poster medium makes it difficult to obtain the power of authority which is often attributed to print. Ease of production makes the value of the object, irregardless of content, diminish over time.
"I'm sick of the whole approach. Just tell the public we're cold and aloof and we make a goddam good carburetor."
Practice

How Posters are Designed
"What is there left to do?"

"Would I had phrases that are not known, utterances that are strange, in new language that has not been used, free from repetition, not an utterance which has grown stale, which men of old have spoken."
--Egyptian scribe Khakheperresenb', 2000 B.C.

"Taking as a bow the great weapon of the Upanishad, one should put upon it an arrow sharpened by meditation. Stretching it with a thought directed to the essence of That, Penetrate that Imperishable as the mark, my friend."
--Mundaka Upanishad, 2.2.3

"It is the artist's task to make us reject the first reality (the physical object) while conveying the second, so that we see his world and not mere patches of color on a flat surface."
--R.L.Gregory

"In nature, a thing is always born, and developed as a whole."
--Christopher Alexander

"With the sparsest and most rigid means he thus stated a relativity which breaks up the pythagorean world and moves toward heraklitan change."
--about Albers in "Despite Straight Lines"

"...every act of imagination is the discovery of likenesses between two things that were thought unlike..."
--Jacob Bronowski

"today I have to find the little girl with the withered leg and save the radioactive gold from the clutches of the heroin addict."
--talking in my sleep

"The signs used in communication and sounds of the world around us represent, within our experience, but a small part of all the phantasmagoria that could conceivably be constructed out of the same materials, or component parts. From experience we learn these forms as they occur, and see in them order, rule, and law. We know our reality from our nightmare."
--Colin Cherry
EXTRACTS

"A man of intuition may be defined as one who allows impressions to be forever new, from this point of view, an art object is created by those who look at it, and a man of intuition is an able artist."
--Shoetsu Yanagi

"This drive to jump out of the system is a pervasive one, and lies behind all progress in art and music, and other human endeavors. It also lies behind such trivial undertakings as the making of radio and television commercials."
--Douglas Hofstader

"The perception of any object, either tangible or abstract, is ultimately made a thousand times more complicated whenever it is viewed within the circle of an entire people as a whole."
--Storm in "Seven Arrows"

"It is true, that in trying to prove that a system of proportion has been deliberately applied by a painter, a sculptor or an architect, one is easily misled into finding those ratios which one sets out to find."
--Rudolf Wittkower

"We take as given the idea of distinction and the idea of indication, and that we cannot make an indication without drawing a distinction. We take, therefore, the form of distinction for the form."
--G.Spencer Brown

"It is not irrelevant to note with the rapidly decreasing popularity of porverbs among the middle and upper classes, clichés are, there, becoming increasingly popular."
--Eric Partridge

"To give is non-attachment, that is, just not to attach to anything is to give."
--Suzuki in "Zen Mind, Beginner's Mind"

"In the workmanship of risk the result of every operation during production is determined by the workman as he works and its outcome depends wholly on or largely on his care, judgement and dexterity."
--David Pye

"What usually happens in most design processes is that a handful of criteria are chosen and thoroughly developed, all the remaining information relationships are expected to fall into place, or else residual issues are crammed into unsuspecting receptacles."
--Nicholas Negroponte
"Golt's experiments with animals, whose life he succeeded in maintaining after removal of their upper brains, gives a practical demonstration of the simplified and more predictable psychic material a designer would have to deal with and cater to, if the vast assortment of acquired conditioned reflexes could simply be set aside."
--Richard Neutra

"The child's view is illustrated perfectly in the answer of a little nursery-school girl whose foolish teacher asked, 'What are you drawing?' The child explained it all, 'How do I know until I have finished?'
--Rhoda Kellogg and Scott O'Dell

"Graphics is a wonderful tool for matching models with reality."
--Benoit Mandelbrot

"To give unity to a piece of printed matter, the construction and arrangement must be kept going as a whole, all the time, so that the attention does not dwell too long on any one part, and this, too is the very beginning of design, as it amounts to grasping the whole situation - not an easy thing to do."
--Frederic W. Goudy

"one can see the roots of certain phenomena in a work before they occur. I mean, you can see a certain kind of move towards a certain kind of form, a certain concern for line or color, whatever it is beginning to develop."
--Milton Glaser

"He had a green thought."
--Paul Ziff

"Who can decide the shape of a dove's neck? Everything is known as a figure in a ground, or not at all."
--Guy Davenport in Pyrrhon of Elis
WHY DON'T I HELP?
ME, TH' ARCHITECT,
TH' DESIGNER OF
THIS CLUB HOUSE!
WHY, I NEVER HEARD
OF SUCH A THING!
THOUGHT IS MORE
VALUABLE THAN
LABOR ... MUCH
MORE!

A TEN-MINUTE
SKETCH, ON A
PIECE OF WRAPPIN'
PAPER, OF A BOX
WITH A LID ON IT,
OWOOSH - WHUT
AN INSULT TO
OUR LABOR!

J.R. WILLIAMS
7-13

THE UPPER CRUST
The Design of Posters

The design of posters employs a process which is the inverse of the way in which posters function.

The "stop, look and listen" of the poster function is obtained by a process of "listen, look and stop".

The first task of the designer is to listen to the client or sponsor. The commission of posters is usually a verbal process, although posters can be produced from a written request, and the client is prompted by past experience or the example of others to "make a poster". The need is most likely established before the client obtains the services of the designer.

There are cases where the designer will determine from the diagnostic process that a poster is needed in addition to some other needs, but the need is established nevertheless.

By listening to the sponsor, the designer can initiate a creative response to the objects of reference and the stated objectives of the client. In the course of most monologues, the client, along with the mandatory statement that they don't have much money, will disclose many of their hopes for the poster-to-be. In the course of this dialogue, many verbal cues trigger visual responses for the designer and the client which may be explored conjecturally. By listening to the client's responses, the designer begins to determine what conceptual limitations the client has already imposed on the process.

Most clients have strong attitudes about the
perceptions of their audiences. In truth these perceptions are a direct reflection of the clients own perceptions since seldom do clients actually experience things in the third person.

Most designers practice schizophrenia enough as a part of their daily existence to be better equipped to estimate third party responses.

But the client is most revealing in the manner and message they employ to convey their needs. The designer listens attentively to this and then after their departure, continues the dialogue in the same vein. He has obtained a hearing of the client which allows him to make the client's responses for them. This is what the designer measures in the discussions.

While listening to this extended and expanded dialogue, he begins to look. He is looking everywhere. The range of the search depends upon how much he has to search with and amongst. Enriched personal visual experiences obtained by unconventional living always helps as does the ability and willingness to contemplate the imponderable. Looking is a search for correspondences between past experience, present experience and the implied future of any vision. Looking is a process which accumulates an inventory of visual ideas which have been or can be translated into the printed image. Visualization is the testing of the mental image against the tangible result. The physical objects which hold images and reiterate them are employed for
successive modelling of the image.

We use more resolved renditions of the mental image as we become convinced of their aptness. The successive modelling is a physical process of manipulating material to represent an intended finished product.

A form of looking that assists this process is overlay or mutation of visual forms by a mental process. Reviewing the image of a physical model in the mind allows for alterations to be made more quickly than in physical modelling. Imagination is the word for this process.

When the modelling processes, physical and mental, have been approved, the next task is to "stop" the process of modelling with the production of the final form or last option. The actual production is controlled by the specification of physical processes in a way that yields the finished product, in the case of posters, in a manufacture of exact replicas.

Although the modelling process evolves many versions of the possible solutions for any given invent and resources, it is implied with present traditional processes that the objective is to produce one version which will be mass-produced.

It occurs to me that a medium which produces mutable forms of the solution could yield interesting results and contribute to the development of the poster medium as a personal object.
The mutual monitoring of the process is underwritten by the dialogue between the designer and client.

Facilitation of this process is sought as a means of more efficient production of poster solutions.

Experience has proven that the client/designer exchange is better served by indirection than clear communication. The client's concerns are not often well-founded and the designer's task is more likely that of alleviating the "capital extension" position in which the client finds himself.

Poster clients are often not professional clients and their experience is usually limited. My own experience with posters and their design suggests that the client's judgement is seldom accurate with regard to poster work and that most posters which proved to be successful are first met with fear and rejection because the medium relies heavily upon risk-taking to be successful.
Our land
Our neglect
A tragic epitaph

Jean Ritchie, folksinger/Lee Pennington, poet & folksinger
Wendell Berry, author/Ray Harm, naturalist
The McLain Family, musicians/Harry Caudill, author
Mr. & Mrs. William Cohen, poet & musician

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The Fork

The most successful posters achieve their effect by employing a device which I call a fork. The literary equivalent is the double "entendre" or pun. By selecting devices which are ambiguous and allowing for the several connotations to be effected, the visual device increases its reach and its memorability. The technique and care with which the multiple meaning is integrated is reflected in the amount of surprise which is achieved.

The predictable combination of elements, or one which is met with minimal puzzlement gains less respect than one which rings alarms of misunderstanding which call out the intellect to solve the suspension of belief which is achieved when ambiguity is constructed. Where the elements are crudely amalgamated, the effect is similar to a fork with divergent tines. The more sophisticated versions carefully align the multiple elements in parallel and the more subtle insinuation achieves more surprise or amazement and consequently a better mnemonic device.
The Latch

When a visual element is selected for incorporation into a poster, it is usually chosen for the likelihood of its being understood or recognized by the intended audience. These elements are assumed, by the designer, to be a part of the experience of the audience and will assist the designer in attracting the attention of the group involved. The most usual approach is to employ a visible object which is a part of the audience's experience. To use the object in its normal context is an almost documentary method of presenting a piece of reality. This can be effective, especially when the context of the posting will be in contrast to the object portrayed in its natural context.

A neutral context for objects abstracts their reality and achieves a form of surprise which does not further inform the viewer.

An un-natural context accentuates the surprise and informs the viewer in a more disconcerting manner. The degree of un-naturalness and the juxtaposition of the meanings inherent in the divergent implied contexts can further the central meaning of the poster or distract the mind. The power to distract employed in the first few milliseconds of viewing is not all instantaneous. The latch is there to obtain a more reflective event.
Fight urban decay.
Gratuity

Posters which are consciously gratuitous are made so because the medium is understood to be intrusive. The gratuity in these cases is a presumptuous gift. The sponsor or designer makes an offering of a visual nature which is apparently innocuous. The poster says first, "look at me, ain't I beautiful and fun to watch?" and then, "by the way, so and so gave you this enjoyable experience."

Plumbing companies always used this device in their poster calendars depicting voluptuous women scantily clad fondling pipes and valves.

Everyone uses it to some extent.

It is part of the bargain. The television commercial is the same technique, employed over time in a medium which specifically interrupts the program with a word from our sponsors.

The sponsor of the poster has to obtain a "hearing" by artifice. Consequently, the conflict between the gratuity as means and the inflictive nature of the true intent or end. Some designers enjoying the invention of gratuity avoid and obscure the end. This voids the poster for purposes of original intent but secures the potential of an alternate intent; preservation of the poster object.
Contrary Motion

The poster's first work is to arrest the motion of the public. Working on the visual sense, the poster takes advantage of the human use of vision to navigate. Concocting a visual device which attracts and holds the vision stops the natural motion of the eye for a moment while the literacy is engaged in deciphering the message under observation. The length of time which a poster can obtain a viewing depends upon the suspended animation achieved. Either the form or the content has in it enough to offer of interest that the viewer is absorbed literally in the discovery of what is first implied or the satisfaction of a intrigue of the message or the manner of its display.

The message forms a contrary motion with the contrast to the viewer's own life, unless the poster is being used as a sign.

The form of delivery employs the regulation of contrary motion to play with the dynamics of vision as they are understood to operate by the designer's own experience. The extent to which the designer can play with the form in a manner which the viewer can or will play along determines the success of that effort.
Controlled Air Space

The Poster subtends a portion of the visible environment with the modulations of light which have been programmed into it with the processes of its manufacture.

Within the boundaries of the poster surface the ability of the designer to employ techniques of perspective and rendering of forms within a perspective relies upon a skill in distracting the eye.

Getting the eye to move from point to point in the poster surface relies upon convention and invention. The conventions of viewing are bound into the literacies of the verbal and visual. The former employs a strict adherence to the rules of reading in formal terms. Deviations from the norms increase the visual interest and can decrease the sense or legibility of the content. Conflicting meanings of form and content can alter the ability to communicate clearly while increasing the odds of being "heard". The conventions of the visual do not correspond to those of the verbal necessarily. Spatial relationships of visual elements are the basis for a grammar which is as positional as the verbal but does not coincide.

The designer's control over the viewer's vision relies on control over the spatial relationships of the visible forms of language under his employ.

Knowledge of the effect of their variation, whether by convention or invention is gained by practice.
Incorporation of archetype is the surest means of obtaining a "hearing" in the public. Reliance upon basic forms to support the appeal to the public mind is necessary because the poster relies upon a statistical reach to be effective. The increase in the odds of viewership can be ensured by the employ of universal forms to embody the ideas expressed. Obtaining the attention of the eye is more likely with the use of strange and bewildering images. Obtaining the comprehension of the mind is more likely with the employ of the familiar and cultivated. Optimum effects are achieved when a synthesis of both is achieved by implication.

It is not possible to depart from the cultural conventions excessively and function well as a poster. The poster must couch its language in the vernacular of the intended audience or suffer in obscurity. Obscurity is often the result but never the intent of the employ of media, especially the poster media.
Where do the words live?

The primary premise of the poster form and idiom is the belief in the power of the "integration" of text and image. If we look at posters across their history, we will notice two basic tendencies.

Many posters segregate the text from the image by treating the plane on which the text lies as a transparent overlay. Another version of this attitude is to isolate the text on an overlay plane which is further distinguished from the image space by bold demarcation.

The "other" tendency is the integration of the text into the picture space and into the image itself. This is accomplished by either treating text as an object in space which can live with the image, or otherwise embedding the typographic surfaces into the picture volume.

In any case the intent to complement the images and ideas of the poster is accomplished through the modulation of the letterforms to evoke correspondences or consonance with the nature of the image.

It appears that in more cases the image rules the selection of typography. And in rarer cases the image and the text are inseparable.
A New Era for American Architecture
Tone of Voice

The language of the poster is modulated visually to obtain an appropriate tone of voice. The analogy to speech is apparent in any walk down a busy commercial street. The vocal equivalents for the verbal messages is obviously a reflection of the relative concern of "paranoia" of the sponsor of the message about the chances of being "heard". The competitive nature of visual communication requires the inflection of the message to be appropriate to the environment in which the message will be delivered. Often the competition requires a message to be delivered in a tone of voice inappropriate to the content but necessary to the context. A gradual inflation of "volumes" creates an eventual cacaphony in which the hope of communicating is lost to the business of obtaining an indelible mnemonic event with the viewing public.

Typography is the study of achieving the correct tone of voice. Illustration has a typology which attempts the same. When the text and image are selected and integrated best, the effect has impact and staying power to attract and convey the range of human ideas in a multitude of circumstances.
Make, Measure, Glue, Cut, Line, Label, Cover, Sew, Square, Press, Paste, Mark, Attach, Fold, Mitre, Collate, and Finish Handbound Books
Discontinuity

The designer's tasks require the ability to work discontinuously. Integrating highly speculative and imaginative modes of thinking into practical matters of production requires the designer to incorporate the design process into a lifestyle with a lot of circulation built into it. Designers must be in touch with those to whom they are communicating. Listening is as important as looking because spoken language is a source of visual stimulus and the source of such language is out in the streets, homes, shops and factories.

Discontinuity is also the product of the poster makers craft. Instants of vision set to go off every time you look at them are discontinuous interrupts of the natural life processes. They serve social needs to stay in touch with an increasingly fragmented culture. They are disruptive, but often so because they are compensating sometimes for more serious disruptions -- like oppression, fear or other human grief.
A Centennial Salute to D.W. Griffith, who was born in Crestwood, Kentucky on January 23, 1875.

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The Cartesian Plan and the Continuum

The poster's ability to address several viewers simultaneously is inherent in the compression of three-space into two-space.

If, instead of a flat printed image with illusions of the third dimension, we viewed an actual tableaux, the relationships of the elements of the poster would change depending on the perspective of the viewer.

The artist, Agam makes use of this to his advantage in his wall constructions where the seemingly two dimensional painting exploits minor variations in the surface to alter the image drastically depending upon perspective.

A good example of the poster's ability to maintain a fix on several viewers or one viewer in several different locations is the classic "finger pointing" recruitment poster.

Affixed to a wall surface, the poster continually radiates its content to the immediate environment. Depending on the viewing range of the particular poster and the orientation to the public pathway, it stands ready to attract the eye relying on the relative certainty that the conditions for eye contact will occur.

The flux of everyday life is the most natural context of the poster. In that flux, the poster stands a silent inverse vigil over the chance happenings which will increase or decrease the likelihood that the message invested in it will be conveyed.
Posters are designed when the poster medium has been determined by tradition or intuition to be the most appropriate means of communicating.

The designer's task begins with formal or informal discussions with the sponsor of the poster. In the course of this discussion the sponsor relates their desires in the form of references to existing work and past experience. Where specific examples are lacking the discourse takes the forms of loosely amalgamated images created by qualifying the common points of reference which exist between the client and the designer.

In this exchange the designer listens openly for the range of expression employed by the client and watches the mental imagery created by the stimuli of the conversation. As images coalesce, the designer formulates them verbally and measures the response of the client. This experiment in response is not geared to establishing the images to be employed nor the ideas to be expressed so much as to register the degree of latitude in expression which the client if capable of underwriting.

The exchange is the first testing of the tone of voice and commitment the client is willing to employ.

The verbal and visual devices which are generated begin to establish the inventory from which further explorations will be made and in which the ultimate form of expression will be forged.

With an inventory of ideas and images forming the
designer begins to circulate mentally through the elements which associate with the ideas and the images which are suggested. Chains of associations form which may be traversed infinitely. The traverse of the chains exposes links which persist. Those which continue to persist are retained and those which separate may recombine upon further examination. Among the associations certain elements become identified with visual experience and suggest new visual experiences. These visible forms of ideas can be translated into static representations purposively by inscription. Their representation comes in varying forms of abstraction depending upon the visual experience of the visualizer to conjure images and to translate them to static forms.

The most primitive kinds of representation are employed because of lack of skill or the need to leave further articulation of the idea in suspense until more thinking occurs. The exchange between the imagination and memory and the vision of the thinker is facilitated with whatever apparatus is a part of the thinker's skill.

The devices which serve memory and in particular visual imagery are ones which facilitate the rendering of the visual configurations which correspond to ideas and human response to the visible.

The camera is a readily available means of capturing visible information which has a high correspondence to our visual experiences without the prosthetic devices.

Attempts to recreate the visual surround have been
made with various media such as cylindrical theatres. What is attempted in these experiments is to produce a synthesis of the natural visual experience wherein the medium loses its separation from any indicator of its presence. The various frames which are employed, short of these extreme examples become the means by which we sort out the elements as discreet events. Our vision is subject to many distortions of native perception from grand schemes like those above to the simple interference of a pair of glasses and their separation of the area they subtend and the periferal remnants.

As in the manipulations of visual media, our vision is continually dealing with the tasks of separation of objects, which is a primary organizing principle for our intelligence. The packets of visual information are retained in our memory as such and the work of imagination is involved closely with the ways in which we have already organized the information in the packages in which we apprehended and stored images.

Disassembling the containers is more matter of recombining or rebinding the visual stuff of which our images are made; to imagine an elephant in a glass bottle is one form of repackaging. To imagine an elephant with one glass leg is another. If we have not the experience to revise our visual experience it is only because we have not excercised our vision in uncommon ways.

The excercises are ones which employ our skill at changing our mind about the world. The mechanism most important is acceptance and rejection. The relationship of
the concept of acceptance and rejection is readily applied to the observation of the physical reality of daily life and the greater accumulations of daily events into history, fashion, trends and styles.

The physical results of changing our minds is manifest in the artifacts which surround us and the manner in which we use them.

The rejection of anything places it out of circulation and forces the disuse and eventual decay of the thing. The acceptance of anything brings it into play in our lives in a way which shapes our experience directly. The new chair embraced by a generation, for whatever reason becomes the junk and eventual antique by going through periods of acceptance and rejection. Likewise current ideas are those which reflect a degree of acceptance which has them occupying our minds. Their eventual decay puts them to rest. They may resurface, but what we measure is the relative acceptance they gain compared to other ideas held.

The processing of the elements of our imagery associated with a particular idea presents them for acceptance or rejection by the designer searching for the appropriate vehicle to convey a message. The choice must reckon with the acceptance or rejection of the client and ultimately the acceptance of the public for which it is intended.

The dynamics of acceptance in a passive medium like posters relies upon the knowledge that certain aspects of our visual perception can be manipulated to obtain a viewing in
the public arena.

To see the image distinct from the rest of the visual environment requires it to be rendered distinct from that environment. When the environment is not known, a mediation is not sought so much as a device which is certain to prevail in the environment.

Acceptance of the message, not simply the image is conditioned on the readiness of the audience to believe the content.
The poster is a competitive medium which must contend with the uncertainty of its environment through several devices. Repetition of the poster singly or in multiples increases the likelihood of exposure to the public. The distribution of posters attempts optimally to place them in a manner which saturates the spaces which will be frequented by the intended audience. The resultant conflicts between the poster and its companion visual events in the landscape are beyond the control of the designer. A basic premise of the design process is the need to produce differentiation between the other posters contemporary with the poster-to-be. This stimulates inventiveness.

Within the boundaries of the poster being designed, the competition of the visual elements for the attention of the eye is manipulated by the designer to obtain a comprehensive viewing of the poster message.
There are not posters without image, insofar as typographic form is image incorporated into the concept of letters. However, we make a distinction between the two because they live in two worlds with regard to their means of production, even in computer graphic devices.

Attempts to integrate the word and image run the gamut from posters which are completely typographic to posters which have no text. The happy medium is the synthesis of both where one illustrates the other. The unhappy medium is the crude depositing of one onto the other, or the simple abandonment of each within the borders of the poster to be contemplated, independent of each other with no regard for their effect on each other.
Judge John C. Cratsley of Roxbury District Court is sitting for three months at Boston Municipal Court and attended the seminar in September. He said the Brandeis program stresses the need to look at the total person being judged, including his or her background, as well as how the judge's decision will affect the accused later in life.

"And another value of the seminar was the fact that it wasn't just more about law of evidence and case discussions. We had a chance to talk about law in another context. But I wish we had seminars every six months."

He finds sentencing in child abuse cases the most difficult part of his job. "Who should go to prison and for how long - and when should a child be removed from a parent? ... Or when should a parent go into a parenting-learning program?"

With eight years on the bench, Cratsley said, "I think a judge becomes more technically competent let others know they'll have to pay the penalty if they do the same crimes. Here the judge takes the societal interest. We're always balancing the interests of society and the defendant in a criminal case.

Sahady found the Brandeis experience "invaluable... and no exaggeration... I enjoyed it."

It's the feeling in the school that makes the difference. Dr. Palmer led visitors into a class where 19 students sat in a semicircle around a blackboard. He asked the young black teacher, "Sister, can you..."

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My Views of Poster Design
In an age of increasing reliance upon electronic means of communicating, the printed image retains superiority in certain tasks. The production of high resolution, images that may be possessed, referred to at will, distributed variously, displayed randomly, stored, handled, mass-produced and above all retained, is one such task. Printing is a process of manufacture and the design of a printed piece cannot be approached without understanding that process.

To maximize the return on an investment in printed imagery, emphasis must be placed on the use of content, craft and materials of the highest appropriate quality.

The poster, as a medium, gives a set of ideas a place to sit, much like a chair.

As we can appreciate the difference between a well-designed chair and a badly-designed chair by knowing more about it than just sitting in it, we can appreciate a well-designed piece of print by more than simply viewing it. To appreciate it fully, we must understand it in the context of its use.

As we see more communication relegated to electronic media, the printed object will increase its role as a personal object to be possessed.
Ideas and Objects

The conversion of ideas as we communicate fixes them in various states. When ideas become fixed in objects they are granted a degree of permanence which renders them accessible variously. We judge ideas in physical forms for efficacy by their power to attract and convince. We judge their validity by how well they serve as surrogates. We judge their ultimate value by their ability to endure.

Words and Pictures

Words and pictures are reductions of the continuity of life. Inadequate to express the totality of experience, their ability to fracture allows them to be used to develop alternative states or to propose alternate futures. Their shortcomings as documents demand skill in their use to recreate actualities. Their optimum expressive ability is not realized in a simply additive manner, but through the exponential results of their inventive integration into messages.

Intent and Resources

The work of information designers consists of two types; tasks generated by others and tasks initiated by the designer. Those who work with the former need to establish through dialogue the intent of the task and the resources committed to carrying it through. These two aspects state the proposition. The designer must determine what is possible.
When a deficiency of either is not remedied, the designer's work can become the destruction of evidence of inadequacy.

Time and Money

In the commerce of design, time is money. As resources committed to communications tasks, time and money are critical factors in establishing the parameters within which we work. As common denominators, they are a language in themselves. Knowledge of their limitations is an aspect of the designer's experience. They serve as the most direct reflection of the importance the client places upon the task at hand.

Quantity and Quality

These factors are usually expressed in the client's intent and determined by the client's resources. What is possible in the case of quantity is a factor of efficiency and can be measured absolutely. What is possible in the case of quality is a factor of value and can only be measured relatively. In the context of any given task, they are interdependent.

Paper and Ink

Printing requires an understanding of its variables and limits to obtain the full potential of its use. Print, as a medium, grants ideas permanence and flexibility at once. The manufacture of controlled high-resolution graphic facsimiles permits ideas as objects to be mass-produced, distributed,
stored, handled, accessed, retained and possessed. The strength and ability of printing serve to extend human memory and imagination.

New and Used

The contradiction of terms; "like this, but different" persists because it accurately describes many clients' desires. The value of the two lies in their ability to relate the known and the unknown. The existence of the completely original has not been verified. The prevalence of the completely banal has yet to be rectified. The poster works in the area between the two. Choosing the proper balance between the new and used requires daring and common sense.

Order and Chaos

All the options available to the sensate human are made sensible by classification and distribution. Short of universal telepathy, the means of communicating available to us requires us to organize discontinuous fragments into purposeful time and space relationships. Making messages distinct requires a useful degree of "chaos". Making messages coherent requires a useful degree of order.

Structure and Measure

Formulating optimum solutions to information design problems requires knowledge of the measure and structure of the information in its problem state. The search for
configurations appropriate to the sense of the message is followed by the elimination of options. The range of the search and the rate of elimination are factors of time and ability. The judgement of any option is based on its efficiency in serving the intent. The last option is the solution and with skill it will be optimum.

Energy and Entropy

The decision to communicate is a decision to expend energy with intent. Significant results require clear intent, adequate resources, the skill to devise distinct and coherent messages and the ability to contemplate the unknown. Like any venture, we approach it with hopes and fears. Employing the skills of a designer is simply a convention for increasing the odds of success.
Digression

I decided once, at a young age, to walk to Sweden. I was living at the time in Fetsund on the Glomma River south of Oslofjord. The weather was really fine and the spring thaw was taking effect. I packed a sandwich and started off down the road. Well into the evening I had begun to tire and wonder where I would spend the night. This was in a very remote area of rural Norway, and the stretches between houses were quite distant. I had come across several people during the day and had politely ignored them as I was absorbed in my own thoughts. I came upon a farmer at this point and made inquiry of him about a good place to stay the night and in the course of our conversation, we got around to where I was going and when I explained, he was quite surprised. He proceeded to explain that Sweden was quite a walk from there and allowed that I was a bit far from home already. As we talked further he invited me in to stay the night at his farm and we continued our conversation. Around the fire that night, we decided that it might be argued despite the battle of Copenhagen where 10,000 Swedes had marched through the weeds to the battle of Copenhagen and the 10,000 Swedes that ran through the weeds chased by one Norwegian, that we were in Sweden and all that had changed was our historical perspective. The same lump of land which was Norway now, was Sweden then and little would alter the fact. In fact, that lump of land was something else before it was Sweden. By going back in history, I was transported quickly to my destination.
I remember now a few other distinct events which deal with altered perspective and mode of transport. When my family which was large and inclined to travel for various reasons moved from the Dakotas to Kentucky, there wasn't much room in the car and trailer for everything that accompanies a musical ensemble and since cellos are more fragile than humans, my brother, our dog and I rode in the trunk. We spent several days on the road like that—with the lid fixed so we could see the world streaming off to the left and right of the trailer. If you do that at an early enough age, you develop the ability to appreciate the world through eyes which have new skills. Which is to say that although I can tell you about the experience, you really need to be there to fully comprehend it.

As it turns out the transmission on that car fell apart in such a way as to make it impossible to drive it except in reverse. So the mode of transport in the mountains of Appalachia for a period of time was a car in which the passengers were seated facing forward and going backward, and the driver was facing backward and going forward. It worked well as long as you were careful how you parked. Again the altered perspective creates a totally new experience.

Moreover the contrary motion as a means of altering experience has been present in much of our intellectual and creative development of course we are humans aren't we? One great development in the history of music was contrary motion, which led to counterpoint from organum which was the parallel
motion of early religious and modal music. It is this ability to distinguish paralell and contrary motion which lies at the heart of our vision. The paralell motion of repetition is distinct from all perceptible deviation. And deviance is a source of interest.

One pilgrimage our family made was a weekly journey of over two hundred miles from Appalachia through the Bluegrass to the Ohio Valley flood plain. In a more standard vehicle, I might add. What I remember from these trips was that they were frequent enough to and long enough to become tedious. And the object of our parents was to keep some degree of order to the events transpiring within the car. To do this they used the realtime refreshed display devices called car windows. I can't remember my mother's exact words but I do remember receiving a memorable approval from her regarding the importance of observation when I said something which indicated that I was taking notice of the changing terrain the way a comparative geographer would. I don't even remember the observation except that it had to do with the natural progression of the geography. I remember being told that that was an important way to look at things. This was an important development from noting objects along the ways as things out of context and producing freely associated gibberish as we were often inclined to do. The logical linking of observences into a new thought is a way of storing those separate things and is the inversion of the process of changing your perspective to make new separate things.
Another ploy to ease the passage of time for seven kids in a car was the Alphabet game which I am certain has put a lot of typographic observation into my long-term memory. I remember a car full of us screaming out the progression of alphabet letter names as we observed them on outdoor signs and advertising. Sometimes license plates were ok, sometimes they were not. That decision depended upon the proliferation of other signs. The trick was to get to Q and then look for a Quaker State Motor Oil sign which would get you up to X, then the finish would always be close because the relative infrequency of X and Z allowed the slower assimilators to gain ground. The Quaker State Sign became the letter W as well when someone went over to the sign in a gas station and read the fine print carefully and then claimed with great authority that they had seen the W while on the road.

The interstate system ruined that game. But I got my basic grounding foundation for understanding typographic form from the experience. The identification problem was a perception problem which deals with the separation of forms through distinction and the grouping of forms by generic type. The basic problem confronting the taxonomists and the poster designer. Creating a form which has enough generic form to be well connected to the probability of proper interpretation and the amount of distinction required to produce a signal or be noticed. The gradual accumulation of meaning through associative use in a repetitive manner becomes the point of departure for establishing new forms.
This game could be played quite well in the station wagon with the rear seat which faced backward. The rule was that you had to look only in the direction in which your seat was facing. That is how you learn to develop figural perception in your peripheral vision. That would practically double your odds. The other thing that a seat facing the rear gave you was the ability to study your fellow motorists carefully and develop non-verbal communication skills.
"I think I see things materialize before my eyes. Perhaps a thought lies already structured in my mind and waits for the fog to lift. 

Fuck data, you can't eat data. When you get the proper mix—a piece of sod from the fields along the expressway is suspended in the air facing me. Its colors and textures glisten in the morning light and strands of roots with clinging dirt hang about the edges—Imaginary posters are like automatic writing—they appear in your mind and reveal their constituents, their source and their means. They disclose reason for being only upon reflection—They come into being as vision. They are the material objects of your observations well-knit or at least entangled in your thoughts your hands move to describe their making and they come to be when time and energy are applied appropriately to their matter. The printed page is our evidence of the substantial reconfigurations of material where fact and fantasy mingle and shoulder each other about. I can weld form from any matter before me and very simply alter the immutable laws of physics at whim or inclination—A substance is altered, matter mutates. Vast seas part. All that
cannot be, is. Say what you will, there is nothing to resist this means of traverse; making up your mind, changing your mind, losing your mind.

Change your mind, alter someone else's mind. Make a poster which makes you cry. Make a poster which encourages disbelief.
Jacqueline S. Casey is a poster designer who is Director of MIT Design Services as well.

Her feelings toward the poster design process are intense and personal. The opportunity to deal with a lot of variety and to solve graphic problems quickly allow her to gain personal knowledge of many things and increase her speed of acquisition, as well as sharpen her skills as a designer. For her the problem is how to take what is to her an "unpretentious" medium and communicate in a single blast, not "how to scream with a mute medium." Her intent is to create within the rectangle a body of information "so round, so firm". She is never bored because of the "enchantment" of MIT as a treasure trove of varied subject matter. The "thrill of learning something new" is telescoped into about a two-and-a-half day process.

A challenge is the discovery of a "single image that doesn't offend anyone". Her "easel" is a poster size bulletin board across from her desk. The initial thumbnail sketches provide the means for deciding on an approach which is worked out "full-size" on the "easel". It is here that she works with rough models of the poster elements to "get a poster out of these yet". By backing away from this model various distances she judges the results in a simulation of the public viewing. She works "on the wall".

MIT is an unusual but optimum environment for the use
of posters, it is "one long corridor" serving the "community" of MIT. Ms. Casey has participated in the development of the poster at MIT from a time when there was nothing on those walls to the "sea of paper" that is out there now with which she competes to "stop the eye" of the public.

She is constantly drawing and writing. The physical process is engaging for her and stimulates the responses which lead to the making of posters. Her "clients" are "educated to not expect too much" in the way of formal models of the finished product. The full-size mock-ups are "loose" - "messy but accurate". They carry additional notations on them as they are passed to the person responsible for subsequent production of the poster elements and the printing. They are a "blueprint" from start to finish of the design process.

The most difficulty experienced in the process is with obtaining the "base of Knowledge" for each assignment. She is as much concerned with words as images. "I see words as images." To the point that it is sometimes difficult to read smoothly.

Helvetica as a typeface, which is used exclusively for MIT work (with minor exceptions) represents for her "neutrality". It is a "modern" face (again "so round, so firm") readable and eminently suited to MIT's identity with the future and technology. "It is not Princeton."

Her involvement with computers as tools is not extensive and the one significant experience resulted in
"the thing broke down, so we faked it." "If it worked, I would use it, but I am not a public performer." She admits being intimidated by machines; "I am no lover of machines."

The intent of her posters is to reach a focused community and indirectly a national and international audience through the publicity of the art events.

"I have created a need. People want (the posters) as things in themselves. Nice cheap little visual remembrances. Not the same as radio or television (announcements)." Her work with posters has been coincident with a "visual explosion". The first break-through in poster work at MIT was a "large" (36"x36") poster for a summer session program. These programs have formed a large part of the MIT outreach to the world in general and provided a fine opportunity to explore the poster medium. The problem was to reach a larger audience with a consistent quality of "completely distinct graphic images". "We like to think that attractively designed publications lured people."

The posters provide the events with a convenient "handle".

The consistency of their design efforts at MIT is partly due to selecting their designers for the system. The consistency of that image requires continual maintenance. Some clients must be "hit over the head with a refrigerator and others are informed by handing them an ice-cube", but as long as I like the poster, that's all that matters. If somebody else likes it, that's money in the bank. I see myself as a product maker involved with manufacturing.
When asked how posters fail and how they work, she responded by relating the opinions of some of her clients. "If nobody came to the concert, it's the fault of the poster," said one client only to return with a request later to "do a lousy poster because the music is terrible."

For Jacqueline Casey the poster is "alive and well and working at MIT."
Milton Glaser is a graphic designer with an international reputation for a florid and imaginative style which has been employed on a number of posters which are quite famous. He feels that his work is popular because it is "understandable". For him the design process is a search for clarity which must stay closer to what is "understood". He agrees that designers have done a lot to perpetuate the poster medium because it is a special activity primarily because it affords a scale and exposure which are exceptional. It does not however differ greatly from other design tasks in its essential aspects.

Design is not a "methodology of self-expression so much as it is a way of dealing with"specific messages for specific audiences". People who do it quite often because as "a kid, they liked to draw." "I love to draw."

The difference between the poster and a book jacket, for instance lies in what Milton Glaser calls the "velocity of the viewer". The poster must do its work at a little different pace because of the time afforded by the passing pedestrian.

Mr. Glaser is often approached by people wanting posters: and because of his popularity he can be very selective in choosing the commissions. For the most part he is approached by people who call "saying that they have no money for me and no money for production, but
that they are having a 'Mozart' festival and 'would he be interested?'. Since music is a personal passion with Mr. Glaser, they have hit a soft spot and he often obliges.

When he obliges it is, in addition to the potential for making money from the eventual sale of the poster, due to his feeling that "when you do a poster you inherit the short but extraordinary history of the poster. Which, although it demands the same rigors as other design work it provides a field against which you are measured and an opportunity for excellence."

"Very few applied artists are generally recognized the way a poster designer can be. The physical size of the poster makes it more relative to art, which it ain't. But historically the association with art provides a 'halo effect' in the mind of the public. Most design work goes unsigned. Poster work is attributable. There is an interest in finding out who the maker is. The creator of the poster has a bridge to become publicly known."

"There are economic implications, as well. If you are well known you can increase your rates."

For him the issue of technology is a vocational one. Computers can provide a more facile medium; a photographic medium. His interest is beyond the tools of this nature, "not that you can't get enriched textures". The issues are somewhere else. "Is poetry improved when it's not done on the typewriter?" He is interested in the hand, eye, brain and what's going on.
The present "alarm" over new technology is according to Glaser part of the problem of too many people entering a field which doesn't have room for them. The estimation of the relationship of the profession to technology is summed up for him by saying, "when the imagination fails, the technology fails.

He has known cases where posters don't seem to work at first and later become popular. "Working" is strongly connected to the idea that the poster becomes something which you want "to keep for the rest of your life". The emphasis is on this aspect of the poster because at present the poster does not work to well for the distribution of information.

Posters after the fact (event) are seen by most people as cheap decorations for a room which endure, partly because the graphic designer, as Mr. Glaser admits, has a personal stake in the medium.
Other Views

"PLANT (P + (C + E) -> P + A I = APB) is a general formula for 'scientifically designed' political campaign materials. The formula translates as follows: the initial perception of an individual (P), developed by interrelated cultural and environmental factors (C + E), leads to the perception process an individual manifests prior to solidification of his attitude patterns (P). Added to this his test-determined attitude (A) to social and political issues of the day (I). This all equals attitude-perception-behavior (APB), from which guidelines are drawn that can purportedly be translated into graphic terms."

"Prop Art", describing a technique developed by John d'Arc Lorenz for application to political posters.

"The second obstacle is the indifference of the man on the street. The poster must penetrate into his emotional atmosphere, not like a gentleman going through the door with a painting on an easel, but like a burglar through the window with a crowbar in his hand..."

--A.M. Cassandre

"A planned attack from an ambush!"

--Josef Müller-Brockmann
"General demands of poster designing:
The poster must be legible and its message understandable. The poster must arise interest and must be innovative, i.e. it must contain something new in the form or in textual messages that is hitherto unknown. The poster must be planned on a generous scale and must have a maximum effect, concentrated with a minimum of graphic means. The poster must be designed with large shapes so that it is also effective at great distances. Close to, the poster must provide impulses by means of easy recognition and the sum of the details. The poster should remain in the memory of the viewer by establishing a new contact between him and a new topic or a new product."

--Josef Muller-Brockmann

"The History of the Poster"
Potential

Descriptions of Recent Technological Developments Pertinent to Poster Design
EXTRACTS

Potential

"...freeing the poster from the polarity of 'painting' and 'design', today's designers may be leading us into an entirely new world.

If this is true, then the poster as we have known it will cease to exist. It will have had a history of exactly one century,..."

-Alan Fern

"To perceive that the artist functions as design scientist we must first understand that in their broadest implications art and science are the same."

--Gene Youngblood

"I'm not talking about using a machine to make a picture or a computer to make a drawing. I'm talking about adding up bodies of information so that you can draw some conclusions from it all, so the information is more than bits of fractured information. If the scientist can sit and calculate with his computer and come up with some new insight because he has X amount of new information, why shouldn't the artist be in a similar kind of position? He could go through X million kinds of patterns and suddenly see: "That's what it means! I understand now how we create, how the mind functions, what I'm doing here."

--Sonia Sheridan

"A digital computer counts."

--F.G. Rayer

"We are nothing, one without the other."

--Rudolf Koch about his punch-cutters

"Prior to Gutenberg's invention, manuscripts were conceived and designed simultaneously, and often the author's hand shaped the entire final product."

--C. Gordon Bell

"For we do not know with what instruments we will draw in years to come nor by which materials. Will it be by the canvas of a cloud bubble chamber that gangs of artists will shift the patterns of the atoms...?"

--Norman Mailer

"Phaedrus: There are some admirable tools, neat as bones. Socrates: They are self-made, to some extent; centuries of use have necessarily discovered the best form, uncountable practice achieves the ideal and there stops. The best efforts of thousands of men converge slowly towards the most economical and certain shape."
Recent Technological Developments pertinent to Poster Design.

The computer is making inroads into every aspect of contemporary life. It is for more prosaic reasons that computers actually brought to bear on the processes that affect poster design and production.

The computer brings several qualities to the graphic processes.

Immediacy--Things happen instantly or incredibly faster than with other media.

Mutability--Things may be changed infinitely with little effort.

Memory--Things may be recorded indefinitely in vast quantity and recovered completely.

Generosity--Things may be cheaply duplicated perpetually and transmitted limitlessly.

Accuracy--Things may be calculated precisely and repeated exactly.

Stability--Things may be maintained permanently and referred to frequently.

Simplicity--Things may be manipulated and controlled with natural gestures and simple requests.

Portability--Things may be transmitted over great distances quickly and shared between devices.

Uniformity --Things may be communicated among many devices with a common digital language.

Ubiquity--Things may be made in a growing family of devices with increasing accessibility.
The increasing sophistication of computer based tools in the hands of more distributed population increases the opportunities for individual differentiation of ideas which find expression in a communicable form.

The diversity of options for the employ of computers is increasing.

The computer applied to the graphic arts industry has had effect in the world of typography first and the image second.

The eventual integration of text and image in a tool which accommodates both, signals a return to the age of the scholar printer who created the form and content of his visual expression at the device for its production.

The application of computer power to the input, manipulation and output of graphic communication will eventuate a device which permits the decision-maker working with graphic communication to effect his wishes immediately at the controls of the means of production. This has been possible with crude forms of the various aspects of the process. The typewriter is a technological device which put the writing tool in the hands of the writer which was more universally acceptable form of delivery because it employed a convention. Books, however go through more processing by different experts in the making of visual forms of writing that conform to the conventions of books as opposed to manuscripts.

The presses have employed computers to monitor the
inking levels and adjust the "keys".

Typesetters have employed the computer to translate the various codes which drive the output devices and produce the typeset forms we associate with the designer's work.

However, until recently, the computer was being applied to all the processes except the ones which apply to the integration of text and image in a way which was appropriate for the people concerned with such matters.

Typesetters have maintained that "business as usual" would suffice. Until the word processor came along, that was true. Now the source of the text could be linked to the output device and the designer was out of the network.

The development of framebuffers which allowed for the display of images and the interactive alteration of them, the digitizing tablet as a means of man/machine interface or control and the ability to display complex typographic forms on low resolution video devices made possible the computer graphic device which could be said to facilitate the designer's tasks.

The devices which comprise the computer graphic system of the Visible Language Workshop represent the most advanced form of application of computers to the tasks of graphic design.

The system consists of a 480 x 512 resolution 27-bit color video display with 8 bits of red, green and blue and 3 overlay planes. This display is controlled by programs which are requested by a "puck" on a digitizing tablet which allows
the user to indicate "soft" button selections from a small black and white monitor displaying the available functions. Images are captured through a (video) vidicon and (charge-coupled device) reticon in black and white or color and stored on a 300 megabyte hard disk. A framebuffer refreshes the color image display at 30 times a second rate to achieve "real-time" effects when functions are requested.

The digitization of typographic fonts allows them to be displayed in various sizes, shapes and positions. A "paint" system allows for electronic equivalent of painting to occur on the screen. Images may be cropped, moved, and distorted in various ways.

The result is a device which allows text as type and image as color to be integrated in a video page which can then be copied or reproduced photographically.

The device employs eye/hand coordination similar to driving a car. A visual effect is guided by the movement of a hand and the movement of the hand is guided by the resultant visual effect. The eventual proliferation of generative computer graphic devices along with the development of video technology and instant color high-resolution hard-copy will produce the means for the individual to produce integrations of word and image that are idiosyncratic, topical and unique.

Such means exist presently.

A sheet of paper and a box of colored pencils suffice to allow the individual a means of expression.

What is lacking?
Current modes of expression have built into them visual conventions which are considered more appropriate as carriers of messages with social import. Being understood requires the communicator to "speak" in the vernacular. The vernacular of our age is the imitation of reality and the imitation of imitation.

We place a great deal of importance on the exact replication of conventional forms of expression and rely heavily upon their most prevalent forms; photography and typography.

Access to the technology for creating conventional forms as the building blocks of their permutations is limited because of their expense. Photomechanical methods are already being displaced by the digital. The economic factors of the competitive marketplace are pursuing these technologies primarily for their ability to compress the time involved in the processing. The result is a technology which is generative as well. This produces the ability to do more of the same thing or more different things in the same amount of time, or less time than with photo-mechanical processes.

The potential is for access to conventional form generators to become easy and cheap.

The effect upon the quality of the reproduction is temporary. The effect upon the quality of creative production is lasting.

Italy experienced a decline in the typographic arts which was linked to a loss of freedom, stagnation of public
life, the dearth of scholar-printers, the commercialization of
the book trade and above all, the Inquisition during the later
part of the fifteenth century. We may not have recovered from
that yet.

It is acknowledged freely by experts in paper-making
that we have not produced finer paper for books since the
first printed book.

Criteria change with time but there are aspects which
are universal and inimitable in classic or definitive examples.

The decline or incline of quality is measured in
different ways by different people with different standards.
The resolution of digital typesetters has risen above the
means of replicating type in print. The arrival of photo-
typesetting induced a proliferations of bad taste in
typographic forms.

Ease of production does not in any way increase the
quality of what is produced.

Expert photoengravers will attest to the general lack
of appreciation of the quality of their art form and the
arduous efforts required to practice it.

Yet incomparable results have been achieved with the
simplest of media. The Duchampian juxtaposition of two simple
pieces of debris can rise above the most complex productions
of modern graphic technology.

No, the advances of technology do not improve the
quality of life or means of expression on their own. The mere
existence of the tools does not affect a culture.
The use of tools has the effect.

The purposes to which computergraphic technology are put to determine their effect on a culture.

The social effects of a medium are felt beyond the reach of statistical information. The reasons for which the technology was originally pursued are telling in ways that the eventual use can obscure.

The "Woman in White" poster by Frederick Walker, an English designer conscious enough of what he was attempting to write about it, is an instance of innovation which does not quite produce the self-conscious vision of the innovator. Posters have not become an art form. They have been bound to design.

This attitude is soon to be changed by a newer technology. The computer graphic technology may be the means by which Frederick Walker's and El Lissitzky's visions are realized.

When the means of integrating text and image become distributed enough in the culture, a new mode of expression for the individual may emerge which frees the poster business from the business and makes possible individual works which challenge the authority and credibility of print objects which are produced through the mechanism of the marketplace.

The potential of the computer graphic technology will be felt when the individual gains access to it for purposes which are the individual's only.

The freedom of expression which exists will find a new
means of partaking in the vernacular of conventional forms in un-conventional ways.

The flood of colorful images and calligraphic forms which emanated from the application of the newly invented lithographic processes will return with the computer graphic technologies; this time providing the means to write and illustrate in the vernacular of replicas that will allow anyone to participate.

We can't expect unusual amounts of virtuosity, only that it may come from unusual places in our culture if the distribution of the technology reaches the unusually gifted.
Process and Product

I was asked recently whether there is a significant impact or contribution to graphic arts inherent in the computer graphic medium.

The impact of the process is most equivalent to the development of an improvisational tool for the creation of visual "jazz".

It is clear that the computer graphic process is not headed toward the production of single print objects as its only end. The present applications to videographics and animation are evidence of its value in measuring time as well as space and light.

The use of computer graphic devices to make single static print objects employs a method which is animation itself. You may begin to create a universe that you can move through as an observer and choose moments of stasis.

The impact on process is most evident as a compression of time and accuracy.

The question of product requires the discovery of whether a new process will eventuate new content and new graphic qualities. By new we must mean the yet unseen.

Certainly a device which can accumulate millions of graphic elements and quickly allow their inspection and permutation will disclose a great deal of the yet unseen. The proliferation of picture-taking devices has produced the increase in the belief in pictures. The proliferation of picture-making devices should produce
an appropriate disbelief in pictures.

A general distribution of devices which allow for idiosyncratic abuse of the conventions of photography and typography will certainly yield an effect on the belief system of those businesses.

It is too soon to judge the "validity" of the medium, as it is still in development. It has not yet found its most eloquent mode of display or elegant means of access. This will come. We are discussing the manipulation of light. Photography, which as a medium just recently initiated into the halls of organized art, looks backward fondly at the exquisite products of the chemical laboratory has yet to find a place for the "transparency" in their organization. The print replica through laser techniques of color separation is felt to be an accomplishment, but does not obtain the vitality nor vividness of transmitted color. The computers being installed in the backs of SLR 35mm camera are just a taste of the controls accessible through the digital media. Computers will soon be run with light directly. Perhaps the computers will disclose their contents with the same quality of light that we use to navigate in the world and with which we compare the "enlightenment" of our several minds.

Whether we can see through a medium to the world more clearly than directly, is the question.
My first attempts to employ a computer for graphic design were with the Tektronix programmable calculator and pen plotter. I programmed the calculator with the dimensions of the page and the grid points for the various holding lines of several books that I was working on at the time. By simply pressing a button the plotter would crank out the grid of the book requested. I then used the grid to position the elements of the page for the first "draft" of the layout.
The new page-size laser/electrostatic output digital typesetter from Mergenthaler, Omni-tech 2000 allows for more elaborate variations on my original plotter experiments. The precision of this device allows the output to be used for reproduction.
The digital typesetter can be instructed to make the page of typographic forms in position. This poster, the result of several variations achieved by altering the codes driving the laser, was actually produced with my left hand, camera-ready. Compared to the laborious tasks of layout and paste-up of camera ready pieces of type, the 10 minute production of this poster is significant as a development in graphic technology for the designer. The drawback at this time is that the designer is required to learn a complex code for instructing the typesetter through a keyboard. The eventual incorporation of a tablet and electronic stylus will make the designers task more comfortable and similar to the traditional way of working by using eye and hand coordination to move objects about in the cartesian plane. This technique is presently employed by the Visible Language Workshop computer graphic system.
Finally, a chance to be heard as a member of the human race.

You have an anti-nuclear device in your home.

Use it.

Say "no" to nuclear war.

Quit the arms race. Join the human race.

To vote call 1-800-123-4567 then call someone powerful in government and tell them how you voted.

The Union of Concerned Scientists is sponsoring international free elections on nuclear war.
Computer generated images began using the various photometric value equivalents represented by the alphanumeric characters of the lineprinter. The ability to display images relies upon the ability to measure the photometric values in them and store them for display or replication. The usual means of storing images for computer graphic devices is to employ a "framebuffer" which organizes the image data in a form which allows the image to be displayed at least 30 times a second in order to achieve the effect of real-time display of graphic effects.

Present color image display technology allows for over 16,000,000 colors to be generated.

The resolution of display varies from 64 lines to 1000 lines of video.
The television is appearing in public spaces as a display medium. It produces poster-like events and the increasing use of video to process the images of our culture portend the likely proliferation of public access to video and more distributed use of the medium than was imagined during the reign of the big three networks. The video image is being driven by more digital sources daily. The link to computer graphic systems is a basic technology.
Electronic displays are often shared between the members of groups, not just in pizza parlors and bars. Very elaborate displays employed by industry and the military are likely to become a part of personal environments. The media room of the Architecture Machine Group is an experiment in the development of display of digitally based information on the walls of personal or private space. Putting the information on the wall is seen as a means of obliterating the existence of the wall. Political grafitti seeks the same end, but the barriers are likely to be economic or moral.
The laser competes with video in some areas of the technology. It is capable of higher resolution and can provide a useful heat as well as light. This image is a portion of a laser poster display which I devised with the laser system of Paul Earls at the Center for Advanced Visual Studies.

The ability to write a message onto a surface by laser projection suggests another possible future for the poster in the electronic media. It is an exactly repeatable integration of text and image on a surface visible to the public. It does not exist as a "printed" object but fulfills the other criteria.

The laser as a graphic output device does have a role in the future of printing as a means of exposing printing plates and negatives of text and images.

High resolution laser scanners have become the state-of-the-art graphic image processors.
The color computer graphic video display is a new
scetchpad with the ability to bring into play at the creative
stage all the links to conventional form and their means of
production. The eventual development of these technologies
and techniques of interaction with the visual forms they
subtend, will mean an incredible compression of the time
required to produce the static artifacts of a dynamic and
mutable process which approaches the speed of mental processes.
Working at the speed of light is part of a dream of mankind
to capture dreams. Until such time, we must be content to
create images of them.
hey how about a new tool color
Potential

Exercises in Poster Design Using the Computer Graphic Facilities of the Visible Language Workshop
Massachusetts Institute of Technology
The computer graphic device as an exploratory device was demonstrated by this SX-70 Polaroid of the monitor with a graphic and typographic sketch of poster elements which were eventually incorporated into two posters. The appearance of a word in a certain typeface was enabled without setting the words in type through photo-mechanical processes. The immediacy of the videographic typesetting provided a quick means for making a judgement based upon a viewable object rather than the imagination of the letterforms imposed on the words. Being able to "look" at the impulsive creation without the expense incurred of physically making the objects, means more experimentation before the commitment to physical processes of manufacture.
Boston

Looking toward the year 2000.
Ability to store an image and place typography over or into it assists the experiments with text and image integration. These posters on terrorism were made by scanning into the memory through video several photographs made by Francis Olschafskie. The video source makes anything we see capable of representation into computer graphic display up to the limits of the device's resolution. The last image uses an electronic distortion of the letterforms of "ism" to enhance the effect of the total image integration. Various small areas of the images were retouched electronically by the "paint" functions of the system.
Terrorism
This poster for Peter Codella, a Fellow at the Center for Advanced Visual Studies at Massachusetts Institute of Technology was produced in less than one hour from when he approached me about doing a poster to when he walked out the door with "color camera-ready art" in hand. His initial request for help in positioning the type on a photograph he had, turned on the spur of the moment into a quick investigation of the potential of applying the power of a computer graphic facility to poster design. The image of Peter was scanned in and digitized with a video camera and retouched. Text was composed in various sizes and placed in position as a positive and a "reverse". An additional element was generated with a program I specified called "line test" for which code was written previously by Delle Maxwell. The finished image was output to a Dunn camera and an 8" x 10" Polaroid print was made from which the printer made a negative for monochromatic reproduction. A large color print was made from the Polaroid for display purposes.

I am certain that computer graphic devices of this nature can support and facilitate the design decision-making process and expedite the production process. This image is the first instance that I know of, using a computer graphic device to completely interactively produce a poster with typography, color image, as well as geometric devices generated from digitally stored information.
Autobiographical Constructions
Codella
The following images are a set of short graphic exercises done in collaboration with Delle Maxwelle. They employ the Visible Language Workshop "SYS" programs and several graphic routines for shading that were written by Delle. They are meant as quick explorations of making correlations between a subject and a graphic response.
Digital Sailing
karlheinz

dueling zithers

stockhausen
Ravel
Rampal
Alban Berg

String Quartet
Potential

Response to the Exercises in Poster Design and Conjecture About the Implied Future of Poster Design
I am looking for a new way to practice graphic design. The emerging information technology already indicates that the way we presently practice graphic design will undergo changes soon, if it has not already begun to do so.

Graphic design practice can be seen as the work of putting the right information in the right place at the right time. A lot of other professions and trades operate on the same principle. Graphic design involves an aspect of commerce in practice which employs collaboration. As communication devices change, the manner in which we collaborate will change.

The present level of understanding of collaboration in the client sector can be improved if we can develop ways using the new technology for clients to collaborate in the work of anticipation as well as participation; a not too distant relative.

If we can develop ways of documenting the current state of affairs we will be better equipped to propose and implement adjustments which yield useful effect.

Emerging technology for the capture of machine readable text and imagery is changing the possibilities for the practice of design. With the computer as the central factor, several developing concepts make these possibilities probable.

Digitization of type fonts, pictures in color and x,y coordinates make it possible for graphic material to be stored in computer memory. The resolution of the scanned image is a factor of the scanning device quality, the storage capacity
of the computer used and the quality of the output device. Present typesetting scanner output is beyond 5,300 lines per inch which exceeds the spatial resolution of "fine" photographic reproduction by offset lithography. Four-color scanners are in common use in the color reproduction industry. Large-scale plotters have been in common use for some time in the engineering fields and architectural drawing.

Advances in the area of telecommunication of digital information is pointing to the eventual use of fiber-optics for the transmission of the vast quantities of individual bits required to efficiently handle the information involved in multiple image and large text manipulations.

The eventual integration of word and picture technologies will be enhanced by the developing networking of computer capabilities. Several large networks are presently in use such as the Ethernet of Xerox which is supplied as a service to businesses which want responsive distributed networking.

The eventual compatibility of devices being developed by firms which are preparing "universal black boxes" so that most major machines will be able to communicate is increasing the accessibility to high-powered technology for users with moderate demands.

Computer assisted make-up devices are in existence. These devices effectively reduce the response time from the request for a format and the production of a camera-ready image. The Sci-Tex machine used by Acme Printing is such a
device and will be in the position soon to produce printing plates with a laser output device.

This technology is responding to one primary need expressed as the reduction of turn-around time from the initial idea to the production of the physical fact implicit in that idea.

As a large network of information processing devices, they can be seen as simply a way to accomplish more in less time. There is also the potential to produce more variety of options and get those propositions examined sooner by the initiator of the idea process.

The practice of design can be served by the time compression by being more responsive. That will not necessarily make the process more responsible, but increases the chance that the proposer sees prototype results faster and can gauge impact of the proposal closer to the incidence of the proposal. This could in fact make the initial proposal part of the critical process rather than a given constraint. In the case of visualization tasks, the person who requests a "blue parakeet, there" will see the results while they still remember that they asked. This could eliminate some contingent communication problems of the communications industry.

Interactive, as a word, has been used loosely in a great many hardware marketing materials to describe tools which are designed to allow you to turn them on and off and tools which allow you to respond to variable functions by choosing them and having them available to you immediately for use.
The types of tools which are described as interactive seems dedicated to the use of and control by one person. That person is considered to have at their disposal, if not present at the moment, all the various skills, experience and information necessary to operate in an interactive manner, as well as the authority to do so.

The need for interactive tools arises from the state of affairs brought on by lack of planning or bad planning, incomplete information, change of mind and change of what matters.

Interactive tools are simply forgiving tools that do not forget until you tell them to. They exact their own kind of punishment in the form of expense. They also encourage a state of mind which says that mistakes are ok which should encourage experimentation. In the typesetting business the interactive tools have been developed primarily for the points where the majority of typesetting is done. That is a reasonable enough assumption, but when the tools develop a degree of freedom which fall outside the authority of the typesetter's mandate, these tools then have to find their best use in another environment. That environment is where the most experimentation with typography takes place and the significant aspect of that environment is that it is presently fractured into the designers laboratory and the client's laboratory.

For a designer to have an interactive tool which is any significant improvement on a pen or pencil, a fully equipped
brain with an active imagination installed will, I believe, require the consideration of what design is with regard to all of its constituents.

A design proposition begins with an implied or explicit problem condition which is probably the expression of some stress in a system. To properly discover what causes the stress requires the ability to diagnose the problem in a systemic manner. A method of inventory must be employed when the system is not well known or understood and its components do not conform to a norm or known type. If the system is understood enough to ascertain the cause of the stress then we can properly understand what it is that we must do to relieve the stress and proceed.

Typography is the practice of writing in stylized forms. A significant number of people use writing to record their thoughts, observations and results of other mental processes such as computation. Acts of writing might be the alphanumeric transcription of language or schematic drawings dealing with time and space relationships which occur when we analyze those aspects of our circumstance. Rudimentary map drawing we do when giving directions is an example of the latter. Aside from narrative, a great many of our acts of writing take forms which are not sequentially read in their eventual use. Since most writing is implicitly meant to be read it is the concern of the writer to consider the legibility of what is written with regard to the eventual reader. Encryption of messages is an example of an extreme concern with the legibility of writing
with special concern for the reader. In this case, the readership is protected by a very special kind of legibility which is reserved for the initiated reader.

The narrative nature of much of what exists in written form is nicely accommodated by the efficiencies afforded writing in standardized formats with standardized letterforms. The earliest standardized forms of writing utilizing standardized formats were in most cases instituted by edict. Rulers understanding the power of the written word were not bashful about protecting this resource and attempting to put their stamp on it. National styles were not so much the natural style of writing of a people but rather the studied idiosyncracy of the powerful at the time and place. Much the way standardization has been seen and used as a tool for dealing with large numbers of people in other social aspects, writing has had standards imposed upon it for similar reasons. While the standardization or convention of the meaning of "o" allows for the acts of written communication to occur, the idiosyncratic nature of individuals has worked within that convention to produce a variety of "o's" which can mean the same thing as long as they preserve the essential formal characteristics of "o" but accrue additional meaning with the cultural references they embody in their embellishment. Since the standardization of form requires industrial support there are costs incurred when standardizing letterforms. The machines which standardize are invented, manufactured and distributed at considerable cost and the process of bringing them into being is paid for in their event-
ual use. Writing with a stick in the sand is as close to a minimal social cost as one can get with a non-standard letterform. The costs increase with more standardization.

Writing-tool making is a business. Writing-tools establish conventions with their use. The typewriter developed with an increased demand for speed and an accompanying concern for anonymity in business conveniently nestled in with the development; as did the decay of handwriting skills. A scribe for one firm could go from one place to another and his hand would not be recognized.

Until we developed machines that could read as well as write, the business of writing was run as a business and the costs of writing became scrutinized by the efficiency experts of business who found good reason to examine the business of writing with an eye to its costs and benefits.

There is a curious side to this business of writing which defies the cost benefit analysis of the superficial. If writing appears to have been produced with expensive machines, the writing carries with it a cloak of power associated with the means of production. Writing which looks expensive implies that the message was worth the effort, time, or expense associated with the process. Part of the impetus to employ that deception propels the current technologies concerned with "higher quality" letterforms.

The age of typography which considered type faces in their formal aspect to be the elements of typography is passing. The convention of a Bodoni "A" is an element only in the
sense that earth, wind, fire and water were once considered elements. The new element of typography is the addressable point. This new typography regards the finest, most discrete and yet accessible point to be its basic element. These elements are grouped into sets which conform to certain geometric and photometric definitions and the alphanumeric letter or character becomes the molecule or compound rather than the element. Sets of these discrete points exist as the realization as a set of definitions conforming to a letter concept or set of concepts.

In successive stages, the information/energy equivalence of the concept are matched against successive sets of equivalents in chains according to the energy/information charge which is granted them.

A page with a small point marked on it is similar in geometric and photometric measure to another page with a small point marked in the same position in the same size in the same color. The exception to their similarity is the rhythm of their existence, the rate of their decay and the relative geometric displacement in space which separates them as two separate points on two separate pages instead of being the same point.

These small particles form the elements of typography and are controlled in their position by a variety of sets of equivalents which we produce to effect change to physical material with subsequent intended effect upon mental states which may or may not share the concepts embodied in the con-
figurations which we produce physically. When we utilize the concept of a Bodoni "A" in the course of our activities we must produce a set of definitions and a set of realizations based upon transfers of information energy which relate to those definitions to those realizations and to that concept. The strength of the link between the equivalents or the relative degree of their similitude in the replications is a measure of the degree of equivalence attained by the system.

We are in effect transferring information/energy states thru a system according to definitions which have inherent realization potential when combined with the appropriate states of readiness in any medium. By projecting the definition into a realization we are effectively transferring the information content thru a series of abstractions. When I pass a set of information/energy thru a system which recognized it, my only difficulties lie in the aspect which the subsequent set or state of readiness is not prepared for and this is where I lose definition. If, for example, the resolution of the next substrate is not ready to receive the amount of information/energy states which exist in the prior set those information/energy states are lost in the transmission due to inability to accept them in the next medium, a medium which in turn is prepared for certain transfer to other media.

If each subsequent medium continues to degrade the definition of the information/energy, I have a successive loss of information/energy from the original conceptual state. The important bits of information to watch for in this system are
the ones that do not fit into subsequent sets.

Those disparaties are the ones which tell us where we are. When those disparaties exist, they are the information content with which we are most concerned.

The mind has a natural ability to look for the wrong in any set of conditions and to acknowledge the right. A combination of rights and wrong will pass from one system to another and achieve their rightness and wrongness only when compared to that system. If it is possible to abstract a concept, it should be possible to compact the information from concept into a set of compacted carriers which reference a stored body of knowledge. This efficiency of transmission is achieved thru a reorganization of the redundance of the system. If we approach efficiency from the standpoint of destroying portions of this information to be transferred, we cannot effectively restore that information to the system. What we must do is rely upon clever storage of generative information at the appropriate points for its efficient restoration to the first generation of information. The subsequent generations of information alter its state more or less depending upon the resolution and definition with which they are transferred. The resolution of the measure of the geometric, photometric, rhythmic, acoustic and kinetic measures may exist as a body of information upon which we can draw or access by abstracted notations of these ordered sets. How do I describe what it is I want to know? If I can adequately describe what it is that I want to know---I know. We are looking for ways to
increase the efficiency with which we use our minds. If I can document my activities, what do I do with that document? Do I use it to resynthesize the past, do I use it to synthesize a new present or are the concepts of past, present and future totally useless? I can only effectively act in the present. That is to say, I find myself to be in the present.

Why would anyone use a graphic designer anyway? The basic activity is one we all engage in and have engaged in since pre-school. The first real signs of intelligence and growth which reflect the parents more profoundly than physical appearance and are so anxiously awaited are communication skills. The first communication skill being crying, and a modified form of crying has been stock in trade for commerce every since the time of the open marketplace and street vendors.

So what happened? Historically, the development of written language is seen as an extension of spoken language. Its purposes and use are closely tied to its development; and while becoming more complex or sophisticated, they retain their basic connections in relation to one another.

While written language performs an incredible array of functions today, its tasks are primarily mnemonic—to serve memory; because memory doesn't always serve us. Right now, my ability to remember everything I would like to talk about with you is served by notations I have made and transcribed for exactly that purpose. The key to dealing with written forms lies in formulating purpose and formulating devices. Which devices serve which purpose of expression is what graphic
design is involved with. Design is understood in two ways; as either a process or a product. As the latter, it fills the function in language of describing the mute aspects of things visual. As in "luk et thet purdy deej-sign, Lester." In this case, it is probably the evidence or suspicion that someone has willfully altered the physical environment in a not strictly or manifestly useful manner that triggers such a response. Most commonly, such expressions carry with them the vague suggestion that the purpose included, is the "not constitutionally guaranteed" pursuit of beauty; a suspicious activity in a highly regulated culture. The other sense of the word design, other than the nominative, is design as a process—which applies for what we are considering at present. It is important to understand design as a process and to make the distinction; because as a process, design can be understood better in all of its ramifications.

Someday we will understand it completely, and then we will not need it. The Latin root for the word design relates to our word "designate". This indicates one aspect of the process which is precisely that—the designation of elements to be employed. The Swedish term for what we call design is more interesting; "formgivning". It does not take a wizard to see the cognates of "giving form". Now, that is a pleasant way to view this process of design and, more particularly, graphic design; but it's not exactly that pleasant a proposition. Giving form. Giving form to what?

Ideas. Human beings have a lot of funny ideas—and a
lot of ideas that are not so funny. Giving form to those ideas is seen as extending the life of these ideas--perpetuating them or perpetrating them. The range of those ideas can be illustrated by two crosses--essentially the same form, but more that slightly divergent in purpose. The Red Cross and the Swastika.

So what is the difference? As symbols, these two forms are the distillation of two ideas. But that is in certain publics, albeit global--not universal. The Occidental Indian and the Oriental Indian used the device with different purpose and sense. So what does that tell us? That the same graphic device, however strong visually or sensible, can have divergent meanings; and those meanings are acquired by use, application, integration or implementation.

But we are getting ahead of our purpose. Giving form to ideas seems painless for those skilled in visual expression. Perhaps the accretion of those skills may be painful--like piano students who practice until their fingers literally bleed and then make playing sound effortless. However these skills evolve, a trick of their evolution is that not everyone shares the same skills. So the eternal and basic mechanism of wanting what we do not have produces--you guessed it; Commerce. Trade. Transactions. Offers. Counters. Bids. Proposals. Persuasion. Editorialization. Claims. Announcements. Pronouncements. Edicts. Exhibitions. Exposures. Advertisements. Publicity. News. All in all, there are alot of people looking for something they don't have and affording something they don't want; and they are compelled to communicate to get what
they want, or get rid of what they don't want. And, as pointed out before, they want a lot of funny things and a lot of things that aren't so funny. Money, your time, dishwashers, your life, bicycles, money, apricots, deodorant, experiences, Charmin towels, money, iron ore, bamboo shoots, ballet slippers, hog feed, neutron bombs, new sweaters, pencils, Farrah Fawcett posters, security, electric flyswatters, pretzels, money, nutty putty, microwave ovens, a cure for cancer, dog food, life after death, money, your vote, 5¢ cigars, health, wealth, wisdom and graphic design. I know that sounds silly, but there are a number of people who want graphic design. Maybe not as many as want electric flyswatters, but certainly enough to occupy some people in the trade or commerce of design. The amazing diversity of society has produced people with skills in visual expression and people who need those skills. What happens when they get together? Interesting things—some of them too interesting to print. Let's call them client and designer for purposes of discussion. The client might be a prince in search of a kingdom, and he'll say "like, you know man, uh, I'd really like to be King." More often than not, this is the case where someone is somewhere and perceives himself being better off somewhere else. That's called goals and objectives. Three-hundred (300) people came to the last big deal and I want nine-hundred (900) to come next time. Right? Well, the designer (he's the Wizard), he says "Right, Jack. No sweat. We've done that action before. We just whip up some magic arrows. So here's what we gotta do. We've gotta
find the answer to three questions, and since you're the prince," and the prince says "that's right, I'm the Prince."
You see, he's really getting into being a client--it's a whole lot of fun now, and this is starting to get interesting. And he's getting so he can almost taste that crown. So he's psyched up and wants to get what you call involved. In fact, man, he's so excited, he's going to participate; because he's starting to get the hang of it and, after all, he is going to be King. So the Wizard says, "since you are the Prince, I'll let you choose any two of the questions to answer, and I'll answer the remaining question." That's groovy with the Prince, cause that makes him feel important, necessary and practically vital. So, let's go: The questions are: What kind of arrows shall you receive? How many arrows shall you receive? and...
What shall they cost? So the Prince thinks about it and thinks about it and finally says, "I tell you what. I don't have too much money, but what I had in mind was a kind of arrow like those arrows the Duke of YoYo's got. You know, but different; yeah, a lot better. And, my mailing list is bigger this year, and what it is is that I really kinda need these arrows for the fancy dress ball tomorrow night and..." Then there's a wistful pause and the Wizard thinks to himself, maybe I should have been a dentist or a plumber--something vital. Anyway, communications are vital and, those engaged in communication with a public or a universe have to, at some point, seriously contemplate their endeavors. The simplest structure for such an examination is that of intent, resources and the variety of
options appropriate to the intent and resources. The structure for process is as follows: Diagnostic, Exploratory, Synthesis, Implementation, Goal Assessment and Need Statement where the goals are not met. Nowhere do we see the word design because it is yielded by these activities in a natural manner which does not isolate it easily from them. In the course of the work we are monitoring the instability of a process which has built into it divergent or opposing elements. Negotiation and collaboration, search for the exceptional and the ordinary or conventional, control of costs and increase of benefit are all part of the tasks at hand.

Design is what we employ when faced with doing something we have never done before. Design is a self-conscious manner of doing things which we sense are not a part of our natural way of doing things. Designers are called upon to perform design functions for people who have relinquished or never acquired the ability to do the things they desire to do in a natural way. If I wish to mop a floor and have mopped many floors, I have within me the ability to carry out this task, commensurate with my intent.

When we do something quite simply as a result of natural ability and instinct which meets with a natural readiness on the part of our world to respond to our idiosyncratic initiatives, the pleasance of the experience obscures it from our more memorable experiences of the resistance of less mutable and more immovable conditions. Although it is quite common to refer to word and picture making as graphic design,
it is important to maintain a distinction between the self-conscious activities of design and the unconscious activities of insight and intuition. When ideas occur to us for which we lack the immediate means for realization, we table or stabilize that instinct into some storage device by writing notes to ourselves or to others or stashing the thought in our memory. The decision process which produces our hesitation to proceed with anything that occurs to us is a parity check of sorts which measures our resources to do against our newly emerging intent. While some intent or intuition can be prompted by the observation of resources which carry the implied intent in them, we have as well the natural ability to turn that inclination into a differentiation, diversity, variation or change. These seeds of dissonance have been sown or broadcast widely throughout our natural world and our being.

Design is a remedial activity which substitutes a self-conscious order for a lack of instinctive sense.

The practice of design as a technology which would not develop a dependency upon the designer but rather develop design technology experience for "clients" which free them to act instinctively with confidence in their ability to make the changes which occur to them makes considerable sense in the long term.

How often do we discover after many tangled coils of digression, that the purposes of something unusual are discovered to be quite apparent? How often do graphic designers furnish the rational support to speculative but timid propo-
sitions? How often do people dedicated to the rationalization of other people's instincts suffer from a lack of the means to deal with their own instincts? How many designers agonize over decisions relating to devices which portray themselves and yet blithely and enthusiastically contribute to the documentation of souls other than their own?

Design is the rationalization of a highly speculative activity into terms where specification can be generated to produce measurable effects. The primary classes of resources available to this endeavor are time, matter, energy and space. The substance of over-riding concern and the stock-in-trade of the designer is information. Information is the measure of effect. Matter and energy constitute the substance to which we ascribe the metrics of time and space. The self-conscious or intuitive events which we mete out against matter and energy produce occurrences, recurrences, and concurrences against our matter/energy storage-space with which we have access to seek additional correspondences. We experience a certain delight however muffled by years of use or abuse in finding verisimilitude, isomorphism, disparity, and consonance. We travel a tenuous orbit between too much consonance and too much dissonance. We live briefly in moments between the two.

I have an idea that designers are designing large complex forms when they work. For a given speculation they call upon existing matrices which have served in the past and might serve in the present and fill those matrices with the existing information. Where the extant matrices do not sufficiently
fulfill the needs or answer the questions of the speculation, new matrices need to be invented and the overall matrix must be conceived in such a way to encompass the needs and questions implicit in the speculation.

There is a process by which the information is tested against various matrices for fitness. When the fit is good, it is determined to be so according to the social/psycho/linguistic conventions for appropriateness. Deviation from the norms or conventions is employed as a signal to the viewer that the information content is likely to be higher. This trapping of attention is a device.

The matrices subtended by the overall matrix in fact constitute the nature of that matrix and the fit or appropriateness of the subset to their matrix determines the interest value or deviation from norm, which produces the attractive power of that matrix.

I need then to practice design efficiently, a way to systematically store bits and pieces of information until a matrix exists so that they can be efficiently called to the matrix. Or, a way to create a handful of generally appropriate matrices into which I can cast the bits and pieces of information as I gather them or as they are sent to be or otherwise become generally available.

When I am developing the messages I work with I do not work in a linear manner as regards the final linear state of the reception of the material. I do in fact work in bits and pieces and some of the bits and pieces may have an impact on
the matrix which alters the matrix. Perhaps I need to weight the various bits and pieces or grant them a mass and energy which can produce an effect upon the system. Those bits and pieces with less energy or mass might adhere to fixed points with the proper valence to allow bonding bits and pieces with little energy and little mass might not pass through the filters which constitute the mask through which the information passes to its next state.

In this mode of working, I am granting or assigning values to the information and the hierarchy of presentation evolves within the energy available to the message. I am modelling the process by which things come into being with the intervention of humans.

The human intervention takes the form of energy transfers to certain matter energy information states or I should say matter energy information states are released on other matter information energy states with resultant effects being observed. If I observe something to be, I have the means at my disposal to effect change on it in measurable ways, if I have the measures available to me to observe the change. I need then a way to measure the information energy matter states available to the processes I am about to begin and monitor them to gauge their effect. That is, if I imagine that the measure of the effect is important somehow.

It seems that in the commerce of design it is very important to be able to measure the effect of the changes
wrought and to verify the changes occurrence. It is really the business of purposive activity to know about what it is doing. The design business then needs to know if it is putting the right information in the right place at the right time.

The element of time and consequently money enter the picture as resources applied to the task at hand and usually available to it in finite amounts. The measure of time and money is one of the measures appropriate to the general measure of the process and its efficiency or necessity. They have a way of setting the general parameters of overall measures for the process. The process cannot be set in motion without the measure of these resources if we are to employ people in it or apply materials to it. They are a matrix of sorts, in that certain events are timebound to occur before or after others and that money may be available for some tasks and not for others. The variables of cost make the application of money to the process as complicated as the location of meaning in discontinuous messages.

Present typographic technology is concentrating on equipment which facilitates the merging of format code with copy at the typesetting facility. In essence, the effort is directed toward facilitating the process where the operator is doing to the text what has been predetermined by the type specifier, designer, client to be the necessary format.

The posture of the industry seems to be that everyone can continue to operate in the mode in which they are accustomed and the typesetting facility will obligingly recode or
translate the original appropriately. The development of expediting technology is all good and fine in this area, but it seems to say to the communicating world that things have not changed much, we (in the typesetting community) are just better equipped to handle your needs.

The technology developed to deal with this circumstance is understandably powerful and continues to get more powerful. Its costs are such that it is employed effectively where large concentrations of typesetting work exist; either in the service bureau typesetting facility or the one-machine-one-job situation as in newspaper environments.

These circumstances are simply funnels which direct an amount of typesetting work toward a device which is powerful enough to handle the work load in the time-frame available.

The impact of wordprocessor technology and marketing has been to put in the hands of more word originators a device which is compatible with more typesetting devices. Not only is the device compatible with word processors, it is able to communicate over telephone lines. This effectively creates a network of users who have the ability to use several different typesetting devices or services. The question which arises has to do with the development of and control over the visual appearance of the typeset page.

Traditionally the typesetting facility has, as a function of its service, provided specifications where they did not exist. This is the practice of typographic design which is not marketed too loudly since it is a virtual competition
with a great number of the typesetting facilities clients. This service becomes an aspect of the production cycle which employs the natural instincts of the typographer and in most instances provides a conventionally acceptable rendition of the text.

A great number of typesetting clients have models in hand from other typesetting work or the previous version of the job which provide excellent guidelines for the production of subsequent work.

The question is this; As the typesetting function gets more automated and networks develop which are more comprehensive, where does the function of generating the typographic models or prototypes figure into the system?

The function dealt with least is the area of prototype origin.

In the typesetting business a great deal of time is devoted to executing instructions or following specifications. And a great deal of time out of that is spent in interpreting the instructions or specifications.

Although the final approval lies with the "client" it is important to recognize that the typographic client often has another "client". As a great many typesetting salespeople are discovering, they are encountering situations where the salespeople serving the intermediary client (designers, advertising agencies, and other consulting functions) are also serving the ultimate client directly. This occurs where some materials are being supplied for typesetting directly from the ultimate client.
and others come to the typesetter through an intermediary.

What is obvious from this, is that a great deal of the prototype development is coming from a source which is not readily accessible or not in a position to take advantage of some of the most powerful capabilities of the current typesetting technology.

The theory seems to be that the skill of developing prototypes will reside at the ultimate client or the typesetting facility. This may be the case in some instances, but the existence of a large typographic consulting profession, albeit loosely organized, points to the fact that most type users cannot afford to maintain an internal staff of a caliber to deal with all their prototype development. Hence, the design profession's independent consulting status in the industry.

Another factor in the "full service" of prototype development is that the technology will soon incorporate images or pictorial material which is obviously not in the natural provenance of the typesetter. With this inevitable development the generation of prototypes will reside most naturally and effectively with the message makers or their mediators; people trained in the use of words and pictures in combination. As networking grows and portability increase with miniaturization, these people will become more mobile. And properly so, as the ability to make messages that are meaningful requires a comprehensive familiarity with the world which is communicating.

While a function of automation which allows you to do
more of the same will interest a lot of people who are content to standardize their messages, there will always be people who understand that differentiation is vital to communication. Those people require the automation to be used to look at variables and options in addition to expediting the production of those messages.

It is the ability to examine the variety of options which interests communicators with these concerns. This is presently an area of preparation for communicating which is extremely expensive in every aspect. And where such extreme expenses exist there is, as well, the ability for new technology to be effectively and profitably inserted.

Present technology seems to be evolving toward the wordprocessor as the primary device for generating text in a machine readable form. These "smart" typewriters are producing an industry which makes them compatible with various typesetting equipment.

These "black-boxing" firms are looking at the capability of transmitting the captured keystrokes over telephone lines in order to make the power of the typesetting facility more accessible.

The wordprocessor allows more of the editing functions to occur at the point of origin. This is an obvious increase in efficiency in the process of making messages. The wordprocessors also allow diskettes of text to be mailed or shipped to typesetting facilities.

The storage of original keystrokes in machine-readable
form allows for considerable flexibility in the process of message formulation. This flexibility existed previously only at great expense of time and money. Revisions of text are greatly accommodated by this development. Revisions of format are not so easily accommodated as the automated ability comes at greater cost and viewing ability is constrained to facsimiles or presence at the terminal to verify correctness.

Image or picture capture, storage and manipulation is exceedingly more expensive than text and more cumbersome in its transmission. The picture handling technology is not as accessible as the text handling technology and the combination of the two is where intense efforts are being made presently.

Given the eventual compatibility of the text and picture technologies, and acknowledging the existence of some large and powerful machines which presently combine both, considerable benefits can be derived from examining the manner in which the manipulation technology can be made accessible to the message makers at the most appropriate point in the decisionmaking process.
Post Script

The March 1982 issue of Esquire magazine contains an article by Ed Zuckerman about the nuclear apocalypse in America. In the midst of descriptions of the devastation which would ravage the nation, destroying communication facilities, computer memories, and means of transportation, there is a section which deals with the government's view of the need to restore social order, especially in the economy.

Various measures would be instituted to provide a reasonable means for society to "continue" or rebuild according to the values perceived to be vital or integral.

When asked how the government would implement these policies in a state of chaos with all normal means of communication disrupted, the offhand but telling answer of the government spokesman is, "I'm not exactly certain, you probably post it somewhere." This inadvertant testimonial to the power of the poster in the aftermath of the most devastating human scenario imaginable indicates the strength of the poster precisely.

Whenever it serves any social purposes to affix messages for public viewing which must rely upon random access, the poster object and idea serve well.

Assuming that the public can see, the poster's strength as a static object and its multiplicity provide a stable reference from which a social order may be conveyed.

The printed poster prevails over centralized broadcast media, which rely upon supplies of electricity, by
radiating its message with direct solar illumination.

Whether anyone can make a credible or meaningful message at that point is questionable.

The residual graphic debris of the society which engages in the folly of nuclear exchange will be mocked by the irony of the static mute surrogates for the hopes and dreams of its culture which persist.
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