DESIGN HISTORY
REVISED

Inspiring a new generation of designers by celebrating women in graphic design history through a collection of zines.

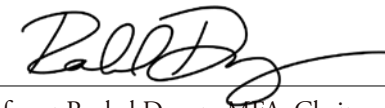**Sierra Schneider**

Master of Fine Arts Thesis

Liberty University

School of Communication & the Arts
Department of Studio and Digital Arts

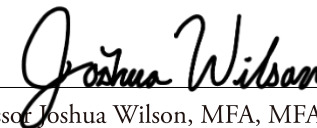# DESIGN HISTORY
REVISED

Inspiring a new generation of designers by celebrating women in graphic design history through a collection of zines.

_____

Professor Rachel Dugan, MFA, Chair

_____

Professor Brianna O'Neal, MFA, First Reader

_____

Professor Joshua Wilson, MFA, MFA, Second Reader, Thesis Advisor

TABLE OF * CONTENTS

ABSTRACT

College-aged students are unaware of the rich history of women in graphic design due to their work being omitted from the accepted graphic design history textbooks, leading to a perception that women did not have significant contributions. The research has a multifaceted goal of investigating the inception of graphic design history, the representation of women, and what methods would help Generation Z become invested in this topic.

1. How was the subject of Graphic Design History and its "canon" established?

2. What does the Represenation of Women in Graphic Design History look like?

3. What common themes do the stories of Women in Graphic Design History present?

4. What is the importance of Role Models and Inclusion?

5. What does Gen Z Value regarding this topic?

6. Are Zines an appropriate medium with which to spread information about history?

In addition to this research and literature review, a visual analysis and content analysis were conducted on three relevant projects. Informed by the findings of the research, a solution of creating a visually appealing collection of zines with short-form content of the stories of women in graphic design was created in order to educate Generation Z about women in graphic design history.

CHAPTER 1

INTRODUCTION

Introduction

The effect of design on culture and how culture effects design is fascination of mine. My love for graphic design history can be traced back to my first typography class, where I learned about the wonderful and antogonitic Dada movement. It was interesting to see how people used design, typography, and art to create discourse and call into question the values of society before and during WWI. I was able to see a direct cause and effect between society and design. I often hear that art history is where you can see what a culture values, but what makes graphic design history so special is that through it you can discern how people desired to communicate at that moment in time. There is no better window into how people want to see, connect, and share information.

Post-undergrad, my interests led me to amass a small collection of design history books that I would reference frequently during branding or design projects. With each new book, a question began developing in the back of my mind, where were the women? I understand that the same opportunities were not afforded to everyone, but there must have been more diversity in the story than what was offered. I googled the question and found an absolute wealth of information and sources. I read *Baseline Shift: Untold Stories of Women in Graphic Design* and found stories that I was looking for. Stories that, on my worst days, when I'm discouraged or wrestling with whether

I should continue graphic design at all, encourage me the most. Once I began teaching and saw a much higher demographic of women verses men in my classes My goal became to find a way to bring thse stories to a new generation of students. With this increase of women in the program, there needs to be a more inclusive and representational history because the demographics have shifted. To best provide them with the knowledge I wish I had before I entered into the professional workforce these were the questions I asked:

1. How was the subject of Graphic Design History and its "canon" established?
2. What does the Represenation of Women in Graphic Design History look like?
3. What common themes do the stories of Women in Graphic Design History present?
4. What is the importance of Role Models and Inclusion?
5. What does Gen Z Value regarding this topic?
6. Are Zines an appropriate medium with which to spread information about history?

In the following chapters, a literature review, case studies, and visual analysis have been conducted. I specifically reviewed these to better inform my understanding of the structure design history as well as the reality of the women in it in order to find a format of my solution.

Research Problem:

Celebrating the contributions of women in graphic design allows a more comprehensive view of history and alleviates the assumption that women did not have significant role in graphic design history. It also provides a more diverse, and honest representation of role models to help inspire a new generation of designers. Graphic design history is a relatively new field, and much of it is still being written and researched. While there were women in the field throughout the history of graphic design, it can be difficult for new generations of students to find this information. Currently there are several articles, books, and websites dedicated to informing people about the female role in graphic design history. Still, this wide-breadth of information from multiple sources can be challenging to navigate for young students as the materials are outside of what is considered the standard for course resources.

Knowledge Gap:

Many new sources of information have been published about women in graphic design history within the last five years, as it is becoming increasingly relevant. In addition to this, the creation of the "canon" of graphic design history has been critiqued since its inspection in the late 1970s and 1980s. However, there is a lack of research on how to make the subject of history appealing to Gen Z; therefore, new avenues of disseminated information should be reviewed.

Problem Statement

College-aged students are unaware of the rich history of women in graphic design due to their work being omitted from the accepted graphic design history textbooks, leading to assumptions that women did not have significant contributions.

CHAPTER 2

RESEARCH

Research Questions
Literature Review
Research Methods
Summary of Findings

Introduction

There is a common misconception that women have fewer contributions or significant works to the graphic design field because they were not there at all. This view is not only wrong but a dangerous assumption, as it negates the work that does exist but is not presented clearly to the everyday student.

In Natural Enemies of Books: A Messy History of Women in Printing and Typography, a collection of articles centered around the publication of a book titled *Bookmaking on the Distaff Side* discusses various aspects of women in the printing industry. The article Women's Work in Europe 1789-1950; Gender, Power, and Division of Labor by Ulla Wikander focuses on the women who worked in the printing industry during the latter half of the nineteenth century. Contrary to popular belief, there were many women who worked in the printing industry, primarily because they typically asked for lower pay despite still performing the same work as men (Fanni). As the population of women working in printing grew, so did the men's concern about how that would affect their own positions by lowering the salaries for all print workers (Fanni). They began to gradually try and force women out of the field by claiming that women within the printing industry would lead towards lower wages for men, and women's morals would be ruined as they were meant to be at home, not at a printing press (Fanni). Their female coworkers found out about the opinions their

male counterparts had of them publicly, as their concerns were printed and distributed. However, the shop owners did not see these arguments as sufficient reasoning to exclude women, so they remained (Fanni). This story is an example of the history of female experience in a male-dominated field. They experienced unwelcome environments, lower wages, and active discrimination, and in order to challenge the assumption that they were not there when graphic design history was taking place, it's essential to look at the context in which they worked.

Natural Enemies of Books: A Messy History of Women in Printing and Typography, and a multitude of others, prove that despite imposing restrictions, women carved out paths for their aspirations. These stories have value and should be told to upcoming generations of designers so all people can see themselves reflected in design's legacy. If students and designers can see themselves reflected within the lens of history, it can inspire a sense of confidence, leading to more success within the field. The issue is that if a student only gains knowledge using the required textbook for a design history course or even

> **If we look at only the most common sources for information, we'd think there were very few notable women designers."**
> **- BRAIR LEVIT**

does a quick Google search, the results would largely be from the same viewpoint, producing overwhelmingly male results. This ultimately limits a young designer's knowledge to a narrow worldview, causing them to miss out on those potential role models. As Briar Levit said in the preface to the book *Baseline Shift: Untold Stories of Women in Graphic Design History*, "If we look at only the most common sources for information, we'd think there were very few notable women designers (Levit)." The stories of women in graphic design history need to be brought directly to new students and packaged in a way that reflects how exciting the information is in order to inspire and give them the role models needed.

The research seeks to understand and discover ways to make this information more easily attainable. This would give new generations of designers a foundation of knowledge that is more inclusive and a clearer picture of the History of Graphic Design. In order to better understand the structure of design history, the research will overview its inception and the purpose behind it as an academic subject, as well as the criticisms that came with it. There will also be an analysis of the values of Gen Z from an educational perspective, the importance of role models, and look into the format and history of zines in order to explore the structure behind how they disseminate information.

Regarding Megg's History of Graphic Design

Megg's History of Graphic Design is one of the most common classroom textbooks for graphic design history and, often, the only source of information that students will refer to when learning the subject. Throughout the research for this thesis, *Megg's History of Graphic Design* is referred back to frequently. At the time of its creation,

> **History is in large measure of myth."**
> **- PHILLIP MEGGS**

this textbook was revolutionary in establishing design history as a respected academic subject. Without this book, there would be less of an understood "canon" to criticize. Megg's himself understood that graphic design had a "ephemeral" nature and "combined with its link with the social, political and economic life of its culture (Meggs)." The history of human expression can be better understood through design history. In the introduction of *Megg's History of Graphic Design*, he writes, "History is in large measure of myth… Oversimplification, ignorance of causes and their effects, and the lack of an objective vantage point are grave risks for the history (Meggs)." It is impossible to create a perfect picture of the history of graphic design, but it can certainly be expanded on to correct the underrepresented groups of women and BIPOC (Black, Indigenous, and people of color). The goal should be to inform people of the causes and their effects to create a clearer and more complete picture of history.

Female Representation in Design History

In 2019, a discovery of Lapis Lazuli was found in the teeth of a 1000-year-old woman. During the time of the skull, Lapis Lazuli was a pigment that was highly sought after and very rare, and the mineral being found in the teeth likely meant that it was being used repeatedly, suggesting that they were the teeth of a illuminated manuscripts painter (Cuttry). Since the pigment was so coveted, it was only given to the highest level and most trusted of scribes (Cuttry). The discovery is significant because it is widely believed that illuminated manuscripts were painted primarily by men. The archeological find challenges the previous perception of the demographic of those trusted to create illuminated manuscripts, and shows that women were present during the creation of these significant works. History can be updated to hold more accurate information as more recent research comes to light.
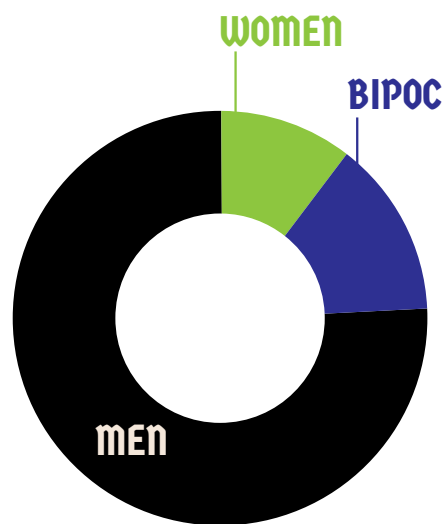
The first edition of *Megg's History of Graphic Design*, published in 1983, said the names of 15 women designers, and only nine of them had the honor of having their work on the printed page (Levit). The most recent edition, published in 2016, featured 62 women and 82 black, indigenous, and people of color out of a total of 594 designers and artists, meaning that just over 10% of the designers featured were women and were often included only in lists with no historical detail (Levit). It took thirty-three years for an additional 47 names to be mentioned, taking up a small portion of a textbook that spans thousands of years. The abysmal statistic calls to question why there is such a gap between the representation of men and women from a historical perspective.

The superficial answer is that women were not present because of the societal bias and cultural roles they were expected to hold up. According to Pamela H. Simpson, an Art Historian who taught at Washington and Lee University, in the article *Reviewed Work: Women Designers in the USA, 1900-2000: Diversity and Difference by Pat Kirkham*, the path to working within the graphic design field for women was not without difficulties. Women were not able to "go to school, own businesses, join professional organizations," or be a part of societies that allowed for networking and mentoring (Simpson). Women within racial minorities had significantly more hurdles to overcome. For Native American women, their "authentic" work was often valued and even popular, but the makers of the crafts were often anonymous (Simpson). Designers like Willi Jones, also known as Madame Posey, had a successful career designing for black clientele, but her contributions remain unrecognized (Simpson). Despite being present and contributing to the design field, their names were not recorded because they were outside of what was considered to be the standard.

Many women in the design field, in spite of the cultural obstacles they faced, held coveted positions, attended prestigious schools, were a part of influential design movements, and formed their own guilds within the industry. These stories are now being shared in books like *The Baseline Shift, Natural Enemies of Books, HerStories in Graphic Design*, and *Natural Enemies of Books: A Messy History of Women in Printing and Typography*, all of which were released between the years of 2020 and 2023. The topic of representation in graphic design history is increasingly relevant, and as knowledge expands, so does the accessibility of the material. Graphic Design history is new, and much of it is still being shaped. Understanding its origin will provide clarity on what foundational characteristics should be reformed in order to provide accurate representation.

A Brief History of Graphic Design History

Graphic design as a field developed alongside the cultural needs and the technological advancements of the 1800s during the Industrial Revolution. The title of Graphic Designer evolved as a necessity for compositors, printers, typographers, artists, illustrators, and engravers to have a term that more closely described their craft (Thomson). It is from these roots that the graphic design profession was built, and thus it is these professions that the industry recognizes as its history.

Graphic Design History as an academic subject began gaining traction in the late 1970s when an administrator at the British Design Council named John Blake wanted design to move from "a kind of coagulation of ideas" to "a recognizable body of knowledge which can be unequivocally labeled 'design history (Margolin)." The goal became to make the field of graphic design something that was distinctively separate from the art field. While graphic design has a clear relation to art, the field had become so developed that it constituted separating it from things like art, architecture, or technology. Since this was a new field of study, it borrowed its makeup from the study of art history, borrowing both its makeup and academics, as many design history teachers were drafted from the history of the art field in order to develop the curriculum (Margolin). The author of the article *Design History of Design Studies: Subject Matter and Methods* argues that "Design history has not developed on the basis of a well-understood subject matter or a set of methods and principles to guide research. Instead, it has grown as a response to initial literature in the field, first celebrating it, and then criticizing it (Margolin)." Literature on Graphic Design History has a tendency to live a short life from

the time that it was created to the time that it is criticized. There is an ever-changing discussion on Graphic Design History that is a direct reflection of the constant change in the nature of the graphic design field itself.

Ellen Mazur Thomson in the article *Alms for Oblivion: The History of Women in Early American Graphic Design* criticizes the approach of using art history as the foundation of Graphic Design history. Thomson argues that women have been left out of Graphic Design History largely because of how the academic structure of this history was created to mimic that of Art History (Thomson). Art History often revolves around the stories and works of great men as individuals without considering the cultural contexts or a broad sense of their influence (Thomson). Using an art history model for the history of graphic design ignores the concept of design as a reflection of cultural needs. The presentation of the individuals in this manner leaves little room for the societal nuances that do exist. Graphic design does not exist in a vacuum. Cultural context is needed in order to fully understand each piece, the audience, the time period, and the cultural context.

Teal Triggs in the article *Designing Graphic Design History*, also criticizes the approach to graphic design history. Triggs discusses the issue of a "patchy output" for graphic design literature because of its ephemeral nature and the field being so broad characteristically (Triggs). Because this field is so wide, it wasn't until *Megg's History*

of Graphic Design, published in 1983, that there came to be the established 'canon,' or authoritative history, that we accept today (Triggs). Teal Trigg's publication helped to define a clear history of graphic design, but even Megg's himself was aware of how there are gaps within any history that is presented. Meggs is quoted as saying, "History becomes a reflection of the needs and sensibilities and attitudes of the chronicler's time as surely as it represented the accomplishments of a bygone era (Triggs)." The quote from the creator of the textbook, suggests that he understood that the nature of history would change based on the present world. The 'canon' of graphic design history can and should change to be more diverse and inclusive. Using literature "outside of the usual scope of design history often illuminates important aspects of the graphic design position (Thomson)." If that literature is not acknowledged or shared, then there becomes a missed opportunity to show a more complete history.

> **History becomes a reflection of the needs and sensibilities and attitudes of the chronicler's time as surely as it represented the accomplishments of a bygone era**
>
> **– PHILLIP MEGGS**

Expanding on the Design 'Canon'

A key criticism to the established design history canon is the concept of Messy History vs. Neat History. Messy History is a concept that has been acknowledged by many scholars and is a cornerstone in thinking for Graphic Design Historians. Messy History, as discussed in an article by Martha Scotford in 1994 titled *Messy History vs. Neat History*, casts a critical eye on the established canon. Neat History, or conventional History, is a presentation of the cleanest idea of history. In Scotford's words, Neat History is the "simple packaging of one designer, explicit organizational context, one client, simple statements of intent, one design solution, a clearly defined audience, expected response (Scotford)." Questions are easily answered, and much of the work is well documented because it "served the establishment well (Scotford)." There is a significant risk to presenting history in this manner, the first and foremost being that it's often exclusionary in nature, and it removes design from its context. Much of design history revolves around counter-culture, and there are many movements and designers whose stories are not explored because of the Neat History concept.

Messy History, on the other hand, includes "designers who do not work alone but in changing collaborations; design works which are not produced for national or large institutions but for small enterprises or local causes; design works

which are not produced in great numbers and may even be at the scale of a "cottage industry" (Scotford)." Messy history is a much less black-and-white picture of what history can be. It allows room for all stories to be told. Messy history not only includes what has been deemed as significant in the past but to places significance on art that was previously overlooked because it was created on the outskirts of society. Scotford goes on to state that these conditions are often more accurate of a woman's cultural position (Scotford). However, the Messy History concept would also allow room for more stories from BIPOC individuals, expanding the canon to tell a more complete story of what graphic design history is. Victor Margolin, in *Design History or Design Studies: Subject Matter and Methods*, discusses the importance of recognizing that design has an ever-changing canon. Margolin argues that design itself is constantly growing, and there cannot effectively be an established and fixed body of knowledge within a field that has no "fixed identity (Margolin)." Margolin's perspective supports both the idea of Messy history and the criticism of basing the foundation of graphic design history on art history. Designers have historically crafted

> **designers who do not work alone but in changing collaborations; design works which are not produced for national or large institutions but for small enterprises or local causes;**
>
> **– MARTHA SCOTFORD**

graphic design into whatever it needed to be within that given time period. It is a field that is constantly changing and growing, just as one's understanding of its history should.

Megg's History of Graphic Design would fit nicely into the description of 'Neat History.' Making a clear and concise view of different eras, but not necessarily an inclusive one. Having this textbook be the primary source of information for undergraduate students creates an assumption that it contains all there is to know about design when, in reality, the canon can be expanded beyond that. Briar Levit, the editor of *Baseline Shift*, believes that "It is our duty to conjure up a sense of the individuals behind the work; by gathering their stories and making proper space for female graphic designers to share their experiences, we may further their legacy (Levit)." This is a stance that supports Martha Scotford's idea of "Messy History" and Margolin's argument that the identity of design is constantly changing. Sharing the experiences of the figures that are a part of history expands on the purpose and nature

of the work. In N*atural Enemy of Books: A Messy History of Women in Printing and Typography*, the writers discuss the dangers of focusing on adding just names to the canon, saying that it has a way of overshadowing the unnamed worker's collectives and trade unions (Fanni). A concept that supports Messy History as well. It opens up the opportunity for stories to be told in different and often incomplete ways; especially since the underrepresented people groups in history were frequently underdocumented.

Ruth Sykes, a UK graphic design educator, presents an alternative view that criticizes the simple addition of adding names to the canon. Sykes is more critical of the structure of how the canon itself is created, encouraging historians to rebuild the system instead of adding more to it (Resnick). In support of this, Silvia Sfligiotti, a graphic design educator based in Milan, also feels as if adding more "masterpieces" by women would only be part of the process to fix the canon; the true way to achieve this would be to talk more about how the canon itself is created (Resnick). The criticism presented by Sykes and Sfligiotti, alongside the concept of "Messy History," supports the call for change to what is understood to be the standard.

In addition to the discourse surrounding the content, there are also arguments being made for how graphic design history should be visually represented. Graphic Design Historian Paul Rennie argues that the standard academic

presentation of graphic design history does not do the subject justice. He called to light that graphic design history books are not designed in a way that "fully exploits the power of graphic design to move minds (Sykes)." Paul encouraged designers to design their own histories with passion and a sense of pride, something that cannot be done with the typical layout structure of textbooks.

That call for change has been around since the inception of Graphic Design History. Since the first international convention for Graphic Design History in 1985, there have been researchers advocating for expanding the canon to include the female role in it. In 1986, feminist writer Cheryl Buckley wrote an article titled, Made in the Patriarchy: Theories of Women and Design, within which she wrote, "We risk disempowerment and marginalization, particularly at the hands of postmodern theorists who pay scant attention to women (Attfield)." It's clear that the 'canon' of Graphic Design History has been a point of contention among academics since its beginning. Having a variety of criticisms of the format of history is not a negative concept but an encouraging one. Graphic Design History is such a new field and began around the same time as many other social movements, such as the civil rights movement, which contributed essential and influential pieces of design. The discourse surrounding the 'canon' allows room for previously forgotten or unrecognized stories to be told. It is with this background and from this point of view individual stories will be overviewed.

Select Stories of Women in Graphic Design History

Frances and Margaret Macdonald

Frances and Margaret Macdonald enrolled in the Glasgow School of Art in the late 1880s (Simpson). At the time, it was not rare for a woman to attend an art school before marriage, but it was for them to take their craft seriously (Simpson). The Macdonald sisters had a style of work that pulled from the Celtic revival but had a distinct sense of mysticism and ethereal nature that made their pieces feel magical. Frances and Margaret often co-signed their work and collaborated to the point where even they had difficulty remembering who contributed what (Simpson). Before they even graduated from school, they established their own studio, creating advertisements and posters and even metalwork and fabric design (Simpson). For five years, they worked independently and exhibited their designs regularly (Green).

The two sisters met their future husbands at the same school they attended. Frances married Herbert McNair in 1899 when she was 27, and Margaret married Charles Mackintosh in 1900 when she was 35 (Simpson). The two couples together became known as the "Glasgow Four," or simply, "The Four." In 1900, during the Vienna Succession, the four were invited to exhibit together in Vienna (Green). The show was an absolute hit; every piece sold, and Gustav Klimt himself said he was inspired by the work

of Frances Mackintosh. Their pieces became incredibly influential during the Art Nouveau movement (Simpson). In 1921, tragedy struck, and Frances Herbert died of a cerebral hemorrhage at just 48 (Green). Her husband, Herbert, was overwhelmed with grief and destroyed much of Frances's work. Leaving it impossible to know the full impact her work had today (Green).

Instead of remembering them as they were, a collaborative group of artists, history dubbed the 4-piece the "Mackintosh Four." Bringing to the forefront the contributions of Charles Mackintosh, the works of Frances and Margaret became overshadowed by their husband's accomplishments. This is something that can be traced back to a comment by the critic P. Morton Shand in 1933 when he stated that Margaret's work was "of a decidedly inferior artistic caliber." As his comment reverberated through time, it was repeated in 1990 when Jocelyn Grigg said that Charles Mackintosh himself "may have exaggerated her role in his work." The danger of these comments is that they contributed to erasing the legacy the Macdonald sisters had and is not an accurate

> ## Art Historians have traditionally valued the architect (male) over the designer (female) just as they have valued the husband over the wife in artistic collaborations."
> ### – PAMELA SIMPSON

picture of their many contributions to the Art Nouveau and Vienna Succession movements. According to Pamela Simpson, "Art Historians have traditionally valued the architect (male) over the designer (female) just as they have valued the husband over the wife in artistic collaborations (Simpson)." Pamela Simpson's position has been proven as accurate in this story and many others, resulting in a design history "canon" that is a result of bias instead of accuracy.

Sophie Taeuber-Arp

Ruth Hemus, in The Interventions of Five Women Artists, writers and Performers in the European Dada Movement, described Sophie Taeuber-Arp as a multifaceted artist who was also a part of the Dada art movement. Tauber was an artist who did not restrict herself to any specific medium. She danced, designed costumes, painted with watercolors, weaved textiles, and created puppets (Hemus). She was also one of the few artists within the Dada art movement who had a job. She taught at the Kinstegewerbeschule (Applied Arts and Crafts School) in Zurich for thirteen years (Hemus). She was described as having a "gentle quietness" by her fellow Dadaists. Referring to her personality In a preface to an exhibition catalog from the 1970s, Ruth Hemus wrote, "Cleverly using, with great tact, the mischievous aspects of her nature (confirmed by all who knew her) Sophie bour with a smile her most bitter attacks on the architectural and decorative ugliness of her time (Hemus)." Her work within textiles and watercolors can be

described as having a "controlled and geometric approach," in a similar vein to Piet Mondrian (Remus). Taeuber frequently blurred the lines between both 'art' and 'craft'; however, she was not interested in whether or not her work should be elevated from 'craft' to 'art' (Hemus). She was more focused on the work she created than on which category the work fit into.

It would be difficult to speak about Sophie Tauber-Arp without mentioning her husband and frequent collaborator, Hans Arp. Hans Arp was also a Dadaist and a successful abstract artist. Together, they frequently collaborated on collages and sculptures, and Sophie did the tedious work of making his designs into tapestries (Hemus). Arp himself often acknowledged Sophie's influence on his own work and uplifted her, saying, "like the leaves of a tree in a fairytale, her luminous works descended on my existence (Hemus)." Hans Arp left a very poetic account of Sohphie, suggesting that he genuinely cared for his wife and supported her work.

Despite Hans Arp viewing the creative partnership as an equal, Sophie Taeuber-Arp is labeled as 'the wife of Arp.' Reducing her contributions to the Dada movement and art in general to being a wife of an artist dismisses the high value of her work. She both contributed to the art and contributed to the family financially. Her story shows that women were integral to design movements and even openly praised during their time, but they were still not included in the canon.

Fanny Palmer

Frances Flora Bond Palmer, also known as Fanny Palmer (1812-1876), was a full-time lithographer at Currier & Ives. While she was "all but forgotten in her death, modern feminist art historians have revived her memory (Thomson)." Palmer emigrated to New York from England in the 1840s and then used her talents to create over 200 Currier & Ives lithographs (Thomson). She created lithographs on a wide range of subjects, such as landscapes, cityscapes, hunting scenes, and still lifes. She even created prints from subjects that would typically not be considered the more "feminine," like trains, steamships, and Civil War battles (Thomson). One of her prints became so popular that it could easily be found in homes throughout the country. Titled "Rocky Mountains, Emigrants Crossing the Plains," it became one of Currier & Ive's bestselling prints. She also developed new methods for the technical aspects of lithography for commercialism and, with Charles Currier, improved lithographic crayons (Thomson). It's clear through Fanny Palmer's accomplishments that she was a gifted artist who was able to produce a large volume of work that brought a level of success to herself and to her employers, which begs the question, why wasn't she remembered? Other than the typical fate that befell most female artists throughout time of simply not being written down. She was also an employee of a large company, so most of her work fell under the name Currier & Ives instead of her own (Thomson). She supported an alcoholic husband and her children with her

artistry, and yet her headstone simply reads "a relic of Edmund S. Palmer of Leicester, England (Thomson)." Edmund, being her husband's name. Part of the goal of 'Messy History' is to revive stories such as this. To bring Fanny Palmer to the forefront of the conversation when she easily regulated to work unnamed for the success of others. Telling her story of how she defied the odds of the time, worked a full-time position, created successful work, and supported her family is incredibly important.

Women of the Bauhaus

There were also groups of women who made an impact on history. The Bauhaus school and movement was incredibly influential on almost all forms of art and design. It also allowed "any person of good repute regardless of age or sex," a very modern position during the 1920s (Katsarova). Since educational institutions were rarely open to women during this era, the Bauhaus received more applications from women than men, which caused a "concern" that a too high attendance of women would, in turn, lessen the school's reputation (Katsarova). In the beginning years, the Bauhaus decided to solve their women's issue by only placing them in areas that were appropriate for their gender from their point of view. The head of the school, Walter Gropius, also believed that women did not have the capacity to think in 3D (Katsorova). Because of this, women were regulated to just the textiles section of the Bauhaus, with very few of them ever breaking into the architecture,

painting, or sculpture sections (Katsorova). It can be simple to assume that women did not create significant works of art because they were not there, but during the Bauhaus era, they were overwhelmingly so. The issue is that the work that most of the women were regulated to was deemed insignificant by nature. Even though the textile weaving department became one of the school's "most successful fields, with fabrics from the weaving workshop being successful commercially (Katsorova)." Despite the difficulties these women faced, there were still notable female artists from this era whose resilience and works deserve to be celebrated. Of those are Gunta Stolz, the only female master teacher, Ani Albers, who later became the first women textile artist to have an exhibition at the MOMA, and Lilly Reich, one of the only studies to venture into the metalwork side of the school, Marianne Brandt, a metal worker, painter, sculpture, and industrial designer so later replaced Laszlo Moholy-Nagy as a studio director, to name a few.

Common themes

While there are many more stories of women in graphic design history, from these select few, there are throughlines in the treatment of women in the graphic design profession. In the cases of Fanny Palmer, Sophie Tauber-Arp, Frances, and Margaret Macdonald, their work was overshadowed by their husbands. Though the story of Fanny Palmer differs significantly from Sophie Tauber-Arp in terms of the support they received from their partners, Fann's having alcoholism, and Sophie's

being supportive and recognizing her influence in his work, the end result of how they are remembered by history is the same.

Women printers and typographers, and women of the Bauhaus school were actively discriminated against. In both instances, the reason for that discrimination was that men had deemed it inappropriate for women to be involved in the design practice or actually believed that they were incapable of performing it because of their bias. In both of these cases, women persisted in the field and went on to create influential works of design and art.

Despite their accomplishments and the hurdles they overcame, acknowledgments of their contributions were not without the attachment of a male partner. History writes them down as wives, regulating them to the margins of history or leaving out their names and contributions entirely. In order to correct this, their stories should be elevated with nuance and pride, and many books, articles, and sources today are doing just that. However, finding these sources takes an intentional search that requires a base knowledge of graphic design history, making their stories less accessible to young or aspiring graphic designers. The knowledge should be made more accessible and brought to aspiring graphic designers. Allowing them to see a broader and more accurate portrayal of design history that goes beyond "Neat History."

The Importance of Role Models and Inclusion.

Now that the creation of the 'canon' and its exclusionary nature have been discussed, as well as women's representation in the text, the question becomes, why should the representation be balanced out at all?

Studies have shown that just the presence of a female role model can significantly help a woman's performance on math tests, and seeing women in a position of leadership can improve a woman's performance in stressful leadership tasks (Foos). Tereze Bettinardi, in her article overviewing the life and work of Bea Feitler, put this concept into perspective, "As a female designer, I often feel like I am running a relay race with no knowledge of what is being passed from one runner to the next (Levit)." According to a poll by the Special Eurobarometer, 35% of respondents believe that "women are not as ambitious as men," and are not qualified to hold leadership positions (Bierut). The article Design History Has Conveniently Excluded Women mentions a crucial statistic while female designers make up over half of all designers in the industry, only 11% of people in a leadership role

11%
OF LEADERSHIP POSITIONS ARE HELD BY WOMEN

in the design field are women (Bradon). In a study done by AIGA in 2019, 61% of designers working today are women, but only 29% of creative director positions are held by women (Bolt). The U.S. Department of Education reports that more than 60% of graduate graphic design degrees are completed by women (Bolt). According to both of these statistics there is still a long way to go before equality is reached. Min Lew, creative director at Base Design in New York, has a fascinating insight into this, "I didn't see the gender difference in a school setting. It's only in the professional world that you start to see leadership roles mostly represented by men (Bolt)." If there is any way to encourage that gap to close, it is necessary to take action on it. Role models are said to "have a statistically significant impact on women's performance in all fields (Brandon)." Bringing these stories to the next generation helps to provide those role models for women and make leadership positions feel more tangible, especially when the current demographics of students in the United States are increasingly female, at 50.2% women and 49.8% male (Zippia).

The Makeup of Gen Z

The majority of students today are Generation Z. A unique generation raised in an environment that was constantly changing technologically. This generation is one that holds distinctive values, learning preferences, and aesthetic expectations. Gen Z tends to think about diversity, inclusion,

and social justice frequently (Sudermann). They also place importance on "trust and fairness," authentic connections, and entrepreneurial and self-sufficient tendencies (Schweiger). This helps to define them as a generation who wants to be intentionally welcoming to people and, would likey would be interested in the gap of women represented in graphic design history. A study done by Adobe in 2016 reported five overall insights into this Gen Z. Two of those five insights were that "tech and creativity as important intersecting aspects of their identities, and that "creativity will play a critical role in the future workforce (Schwiege).' From these studies, it can be concluded that members of Gen Z see the value in both creative fields and the representation within them.

An article published by the Information Systems Education Journal went into detail about how to best educate Gen Z within Higher Education. Their findings elaborated on how Gen Z values the importance of "Immersive Storytelling " and that they like to approach education in a collaborative way (Schwieger). A study that came out of North Macedonia, conducted by the faculty of Tourism and Hospitality, brought up that Gen Z's attention span has been noticeably shortened (Cickovska). Students often read less than 20% of text and only spend 4.4 seconds for every 100 words on a page (Cickovska). The statistic suggests that the readers are not necessarily absorbing the information as much as they observing it. The question then becomes, how do educators make

the content more accessible? A solution that was presented to counter this was to use the method of "chunking" as a way to communicate in a style that aligns with the generation (Cickovska). Presenting information in this way during a lecture is feasible, but when it comes to how textbooks are formatted, it could easily make the information less interesting and, therefore, easily skipped over by the younger generation. Gen Z has "increased cognitive functions in visual learning ability," they've become accepted to high-quality visual imagery, and as a result, visual forms of learning have become more effective (Cickovska).

Generation Z also has specific preferences to how they consume content. In a surprising study by The Pew Research Center in 2016 discovered that age groups 18-29 had the highest percentage of readers who would prefer a printed book over a digital one at 72%. While this study is seven years old, it still provides information within a younger demographic. The World Economic Forum released statistics that 68% of Gen Z readers prefer a printed book, and 80% of books bought by 13-24-year-olds in the UK are printed (Gen Z). The preference for printed books for a generation that was raised alongside many technological advancements suggests that they appreciate alternative forms of media that are tangible. This, combined with the knowledge that "chunked" information can be beneficial in educating Gen Z, starts to form a direction as to how printed text should be formatted. As far as the actual aesthetic

expectations that Gen Z has, current trends within the marketing world can provide an excellent insight into what appeals to this generation. The article Generation Z: How to Design for the Internet Generation provided a look into what inspires this group of people. The trends listed are Nostalgia, Hyper-Visuality, The Metaverse, Inclusivity and activism, and Gothcore (Fussel). For Nostalgia, Gen Z can be seen romanticizing designs used by previous generations, mainly two decades before(Fussel). The article mentions that this could be because we are "attracted to designs that feature styles that surrounded us in our youth (Fussel)." For Gen Z, that time period is the '90s and early 2000s; this, along with Gen Z's access to the internet, makes the aesthetic a blend of all things vintage and retro. Graphic design pieces and marketing campaigns can be seen using gritty textures, torn paper, or even Polaroid-style images. Suggesting that Gen Z has an appreciation for things that feel "authentic," as opposed to designs that are presented as perfect. This aesthetic and appreciation for nostalgia fit well with the narrative approach to history. It could also be related to a preference for printed books rather than digital ones. The Article Design Trends and Aesthetics Aimed at Gen Z, posted by the

68% PREFER A PRINTED BOOK

University of Bolton, stated that Gen Z gravitates towards bold and vibrant colors (Design Trends). The colors mentioned were neon greens, vibrant pink, and electric blue (Design Trends). These bright and oversaturated colors, combined with the use of Hyper-Visuality and Nostalgia, lend themselves well to creating a variety of designs that can capture attention.

Zines as a Way to Spread Information

The preference for Gen Z is a printed book, "chunked" information, and nostalgic graphics with a feeling of authenticity, which suggests the format of zines to be a potentially successful way to spread information. Zines have a long history of disseminating information about counter-culture. Zines are often a low-cost, small format publication that throughout history, have been a to "represent the voices of people on the fringes (Kero)." Given that zines have presented this pocket of people historically, having them be a format that tells the story of previously overlooked or underacknowledged aspects of history fits within its ethos and pays homage to its legacy.

As far as the history of zines, In the 1970s and 1980s, zines were a large part of the "punk" or underground counter-culture, and in the 1990s and 2000s, they were used in a political sense for the spread of a feminist manifesto (Kero). Zines have a long history of spreading information that advocates for the equality of both genders. The book HerStories in Graphic Design by Gerda Breuer, Zines have an entire chapter dedicated to them and is described as a way to "resist the political mainstream, the advertising industry, and capitalism in general (Breuer)." There are several women-based zines that popped up throughout the 20th century, such as Spare Rib, Chrysalis, Courage, and Riot Grrls (Breuer). These zines tackled topics that magazines as Vogue, Harpers Bazaar, or Elle shied away from; topics like women's issues, domestic violence, class, race, and gender (Breuer). These cut-and-paste and often chaotically designed publications were able to create a community that was based on topics outside of the mainstream.

Understanding this background of Zines can further inform how the medium may present historical information and the heritage that this format brings with it. This, combined with the knowledge that Generation Z likes designs that have a sense of nostalgia, increases the possibility of zines being a successful format for this audience. Since zines have historically held the voices of those who felt marginalized, using this form has the possibility of matching the content from these stories.

Conclusion of Literature Review

History, as well as design, is not created in a vacuum. A turning point in this research was Martha Scotford's concept of Messy History vs. Neat History and the various critiques on the canon of graphic design. In support of Martha Scotford's concept of Messy History and Paul Rennie's argument that the standard presentation of design does not do the subject justice, a new structural form of history must be established. The traditional design and structure of textbooks can be pushed. Design History is unique and, by nature, ephemeral. A new way to present that information that pays homage to its nature while furthering the concept of Messy History both in form and content is possible. It should approached with a passion that translates to its visuals. The structure fits well based on the history of zines, their temporary nature, and their long-established ability to communicate stories.

Bringing the stories and significant works by these women to the forefront aligns with the ethos behind the inception of Graphic Design History. Graphic History as an academic subject began partly as an effort to establish the legitimacy of the field as something separate from other visual or artistic studies. That same line of thought can be applied to creating a more accurate representation of the diverse groups involved in making the field. By informing and celebrating the accomplishments of underrepresented people groups, their place in the field today can be further legitimized. There is power in the stories of these women, and many of them have commonalities with what women face in the workplace today. Frances and Margaret Macdonald, Sophie Taeuber-Arp, Fanny Palmer, and the women of the Bauhaus all deserve to have their stories told with context to provide young designers with the role models they need to make success within the field feel more attainable.

In addition to the validation that closing the gap in representation would provide, targeting the audience of Gen Z allows for this solution to be brought to them during the beginning of their careers. Gen Z values inclusivity, trust, fairness, and social justice, priming this generation to hear these stories. Combine these values with current trends that are pulling inspiration from historical eras, and what Gen Z expects visually can be met through the Zine format. They are effectively highlighting the contributions of women in graphic design history while providing inspiration to a new generation of designers.

ADDITIONAL RESEARCH METHODS

BEYOND CURIE

Case Study

This project was initiated and created by Amanda Phingbodhipakkiya, a creative director and design strategist interested in using design to connect science and society. The project, Beyond Curie, highlights and celebrates the contributions of 40 women in STEM, including those who won Nobel Peace prizes. The information began as an instagram series, but now currently takes the form of a website, poster series, and a museum exhibition that's been shown in North Carolina and the Netherlands. The project itself has been featured in Fast Company, Quartz, Forbes, Smithsonian Magazine, and Glamor, proving that the topic is very relevant and of public interest. Beyond Curie hopes to change the bias and perception of women in STEM by emphasizing women and their contributions to the field.

The ethos behind this project is similar to my proposed solution for telling the stories of women in graphic design, which makes this project incredibly relevant to analyze both in form and function. The primary

home of the project is the Beyond Curie website. The Beyond Curie website has a simple navigation featuring sections for March for Science Posters, The Women, AR App, and a Shop.

The "March for Science Posters" provides select downloadable posters created in the same style as the project with the intention that they would be used for the Women's March for Science. These posters not only celebrate the women but provide an interactive "freebie" for the audience that can generate interest. The project also boasts an associated AR app, allowing users to see the free downloadable posters in a 3D animated form. This is another free element to the project that can generate interest and excitement in the stories of women,

"The Women" page is the primary page of the project. Here, a user can find the information on the 40 women. The content is designed on a Squarespace website, with each individual woman's design as the banner. Once a name and image are selected, it takes you to an individual page

to show information about the woman and her contributions. The content for each woman is typically between two and five paragraphs. Formatting information in a way that is short and digestible without removing key contributions supports my idea to "chunk" information so it appeals to a younger demographic. Information in these paragraphs typically says where the woman is born, the reasons why her contributions have been overlooked, and any restitution that has been applied recently.

Lastly, the project has a store where the audience can purchase posters, wall decals, and cards. The site also mentions that a Beyond Curie book is currently in the works. Having products for sale adds another element of interaction with the audience, providing a way for the impression of the project to live beyond an exhibition or website. The largest drawback of this section of the project is the price point. A single print is priced at $49.00, a set of 35 scientist wall decals is sold for $125, and the full 42 posters can be purchased as a digital download for $210.00. These price points are inaccessible for the average person. With the target audience of Gen Z, a zine allows for a lower price point, which helps the information to be more accessible.

The way this project expands on its initial form of a social media series into this large website, poster series, and museum exhibitions could provide a potential way for my proposed solution to grow beyond is initial medium. The information and

visuals are the same throughout each project, they are simply being repurposed and reformatted into new and exciting mediums.

Visual Analysis

For the visual analysis, I will be analyzing the same project Beyond Curie, as it was researched and created by a graphic designer. The project's primary draw is the individual designs highlighting each woman. Each of the designs features a photo of the woman as the primary focal point. The compositions rely on asymmetry, collage styles, and bold colors to draw the audience's attention. The use of asymmetry in these designs could speak to the imbalance in how women

(Phingbodhipakkiya)

were represented in history I will analyze three of the designs and then discuss the relationship of images and content, and the audience.

The design for Jocelyn Bell Burnell is created with a limited but bright color palette of red, pink, beige, black, and tea, with the primary color being red. The colors contrast well with one another and create an overall passionate and exciting design. The primary feature is the photo of the scientist herself, but surrounding her are different elements related to her discoveries, as well as primary shapes such as circles and rectangles. The

elements are assembled together in a collage that sits somewhere between a DADA-style photo collage and the Bauhaus use of primary shapes and colors. The type used in this particular design is a condensed sans serif, which pairs well with the scientific elements featured in the collage.

The design for Lise Meiter uses a bright cyan, yellow, red, white, and dark blue to create a composition that looks reminiscent of David Carson's compositions. The photo of Lisa is the most significant portion of the design design, with a secondary photo of her working just below her bust. The images have a color overlay or gradient map overtop to make them the unified color of dark blue, increasing the contrast between the photo and the lighter background. Yellow is used to highlight critical elements of the design, such as the word "Nuclear" and her right eye. The designer used a mono-style type inspired by typewriters' letterforms. The use of this particular style plays well with the scientific theme of the project.

The design for Chien-Shiung Wu has the stand-out feature of animation. Instead of being static like many of the other designs, this one has the element of movement to draw the audience's eye. The colors are simple black, white, yellow, and beige, keeping the design minimal. The type featured in this design is a sans-serif paired with an italic serif. This, combined with the white background and simple colors, give this design a more sophisticated feel.

Overall, each of the designs is fairly different, and specific to each woman. They are tied together

simply by their related design styles. The designs are set to square proportions, with the content written out underneath. I believe this is because it began as an Instagram series. The posters for sale in the shop feature the same designs.

I does not appear that a specific audience was targeted, but rather a specific goal of using design to place emphasis on these overlooked women of history. The style of the designs themselves is consistent with other pieces that are shown on her social media during the time this project was created. It was showing that the project was more derived from the creator's internal motivation to create art that could have an impact. Once the project expanded, the posters were specifically geared toward the people marching in the Women's March for Science. When the exhibitions were shown in the North Carolina of Museum of Natural Sciences, and the 3 Second Gallery in the Netherlands, the designs are content were reformatted to appeal to a more general audience.

The project shows that when design principles are applied to stories in order to highlight underrepresented groups of people, it can be successful. The design works to draw the user in, and the content is formatted in a simple and easy-to-understand way, making both the visuals and content digestible, memorable, and exciting.
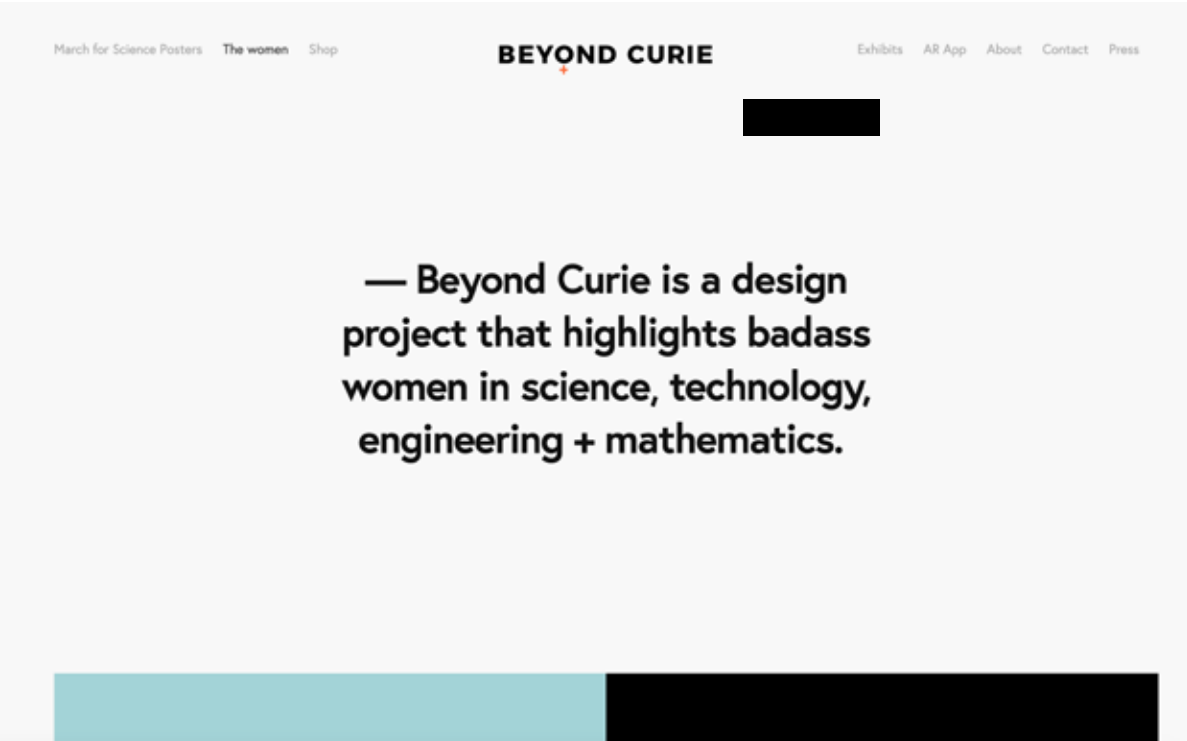
Source

Phingbodhipakkiya, Amanda. "Beyond Curie-a Design Project Celebrating Women in Stem." Beyond Curie-a Design Project Celebrating Women in STEM, www.beyondcurie.com/. Accessed 28 Oct. 2023.

2. HER STORIES IN GRAPHIC DESIGN

Case Study | Visual Analysis

Case Study

Written by Gerda Breuer, HerStories in Graphic Design is a textbook-style book that shares the impact that women have had on the field. The subtitle to the book, written both in English and German, states the purpose as "Dialogue, Continuity, Self-Empowerment, Women Graphic Designers from 1880 until today." The inclusion of these stories being self-empowering matches well with the research that I have done on the impact of role models and representation. The title of this book is a reminder that history is just as much about the present impact as it is a record of the past.

In 2012 Gerda Breuer wrote a textbook on the same project with another academic, Julia Meer. The book was titled Women in Graphic Design 1890-2012. It's difficult to find a copy of this book today, as it is out of print. The cheapest price to purchase on Amazon is $162.00, making this information reasonably inaccessible

and outdated as it is over a decade old. HerStories in Graphic Design serves as an updated version.

In the preface, the author discusses how "new knowledge about design and its history is finding its way into digital encyclopedias; geographic peripheries and ethnic marginalization are being explored; and the idea that there is one authoritative canon s being questioned, along with the exclusion of women this has often entailed (Breuer)" The author also touches on Martha Scotford's idea of "messy history," and uses that as support for adding this stories to the official "canon." The book's goal is to show the "unbroken presence of women in design history (Breuer)." I find the use of the word "unbroken" here to be a powerful one that sets the tone of the information as fact that's simply been overlooked. The author mentions that despite this new research, it will not be until the information is integrated into the official canon that the assumption that women were not present during design

history will change. The purpose of this book relates directly to the motivation behind my project. The key difference is that while this book calls for an integration of information on the academic side, the goal of my project is to directly appeal to a younger audience to change the perception of the younger generations first.

In the acknowledgments section, I can gain information on how the rights to images were obtained. For some of the images, the artists could be approached directly since this book features work up until the present. For other historical images, the author had the help of multiple people. Those people worked at museums, archives, and universities. The approximate total of people and organizations thanked for obtaining the images was 60. Seeing how many people it takes to gain these credits allows me to understand the reality of what my proposed project may be. For those zines where I intend to feature the work of the designer, it can be an option to explicitly say the image is pending approval and only show those specific zines as a proposed solution with no intention to sell or share beyond the thesis project. Another solution could be to have a QR code on these zines that links to a social media video where the art can be shared with fewer accreditation limitations.

The content of the book is formatted as a textbook but reads much more conversationally than typical textbooks. The language feels warm and less sterile than my experience with official textbooks. This would be a great element to bring into the

content writing of the zines as it creates a sense of relatability that keeps the audience engaged.

Visual Analysis

The level of detail and intention that has been put both into the design and physical form of this book clearly indicates that the intended audience is those within the design community. The book was published by Jovis, an independent publisher of Architecture, Design, and Society based in Berlin. The cover of the book is made out of a thick bookboard, bound together by a marbled interior page that's black in color and can be seen on the spine, and bright red on the interior. The pages of the book are flush with the cover, suggesting that the pages were cut after the book was bound. The type on the title of the page is left aligned and set in a geometric sans serif. The subtitle is much smaller in

(Breuer)

proportion and is set in a serifed typeface, pairing well with the title text. The color of the title is an incredibly bright neon pink, and with the focal point of the cover design being the title, the pink plays a key role in creating a very noticeable design. The use of red, black, and neon colors has been seen in each of the projects on which I have
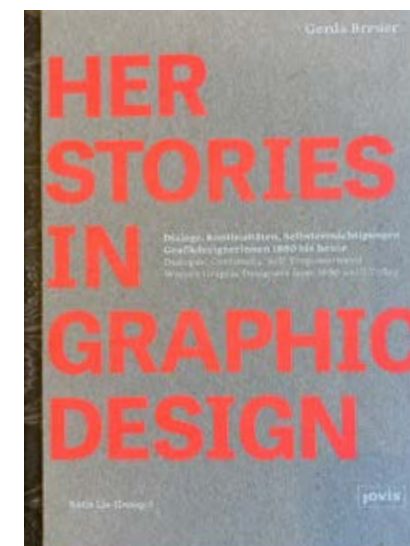
performed visual analysis. I believe this is because the information is something that is fighting to be seen. Therefore, when it comes to applying any visuals, bright, strong, and almost intrusive colors are used to further the message of expanding the canon.

The first few pages of the book are entirely black, with on image from a woman artist on each page, serving the purpose of introducing the reader to the work and setting the tone for the content. Each chapter section of the book has a full divider page set in a bright color with flushed text running vertically up the composition. The page numbers and section titles run vertically on the right side of the page, and the colors of these change according to the color theme of each chapter. This encourages a sense of cohesion for each chapter. While these layout and design choices may not be as extreme as those that

(Breuer)

would be considered relevant to zines, they still show a break from the norm, which feels necessary when presenting information that is just that.

The design should match not only the tone of it but the nature as well. When presenting ideas that are against the mainstream, the design should follow suit.

The text is set in two columns. The column on the left is in full black, while the column on the right is in English and is set in gray, suggesting that English is the secondary language for this book. Having been published in Germany, this makes sense, but it also could be another element making the information of the book inaccessible or intimidating to members of Gen Z, which is the target audience of my project.

On the cover of the book, the designer is credited on the bottom left-hand corner. It's very rare to see a designer credited on the front cover of a book. Often if they are credited at all, it can be found on the first interior page alongside publisher and edition information. This accreditation speaks volumes about the book's commitment to bringing women's contributions to light. In a sense, the book practices what it preaches and breaks the norms of what is typically expected when it comes to crediting designers. This is an element that I would like to bring into my own proposed project by crediting the type of designers and any images used throughout the design. It's also consistent with what I've seen in other projects like Women in Type.

Source

Breuer, Gerda, and Katja Lis. Her Stories in Graphic Design: Dialoge, Kontinutitäten, Selbstermächtigungen: Grafikdesignerinnen 1880 Bis Heute: Dialogue, Continuity, Self-Empowerment: Women Graphic Designers from 1880 until Today. Jovis, 2023.

WOMEN IN TYPE

Case Study | Visual Analysis

Case Study

The Women in Type project is a three-year research project from the Department of Typography & Graphic Communication at the University of Reading in the UK. The project took place between the years of March 2018 and November 2021. Funded by a research project grant from the Leverhulme Trust, there are several people who had a hand and bringing the project to life. Prof. Finona Ross led the project, Dr. Alice Savoie was the principal researcher, and lastly, Dr. Helena Lekka was the post-doctoral student. The primary "home" of the research found during the project is the Women in Type website, which was created by Alice Savoie and designed by Mathieu Triay, so that people would have an easy way to access and share the research found.

The project exists to support the act of "Rediscovering women's contribution to type history." It emphasizes the importance of typeface creation and the role that it plays in how we communicate culturally and then goes on to say that design histories have often overlooked many of those who created typefaces during the industrial era.

The reasoning the project states is that it's often assumed that typefaces are created by the work of one singer creator, whereas in reality, it's usually a collaboration and multi-step process that involves a variety of people. This line of thought supports Martha Scotford's idea of "Messy History vs. Neat History," in that "Messy History," is a way to show that many design projects were collaborations. The project notes that many women were employed by type manufacturers and deserve attention for their contributions to type during the 20th century. The research specifically focuses on women between 1910 and 1990 who worked for two main companies, the Monotype Corporation and Linotype Limited. Both of these companies are British, which allows for easy access for the project researchers as they are both based out of the UK.

At the footer of the website, the Credits, Thanks, and Contact information sections are found. Through the Credit, and Thanks section, I'm able to gather some clues as to what the process for obtaining rights to the images was. It explicitly states that the images presented on the website are

from collections for the University of Reading, the Monotype Company, the St. Bride Libray in London, The Type Archive in London, a museum based out of Lyon, and personal collections. The project being created by a professor in an academic environment likely gave the project access to images that would otherwise be difficult to obtain. The project being funded by a grant allows for a level of trust and respect to be given to both parties, making the likelihood of obtaining the rights for the images higher. The project also thanks twenty-nine individuals from the various organizations listed in the credits. This shows is the amount of communication and connections necessary for showing historical work and that the process can take time. As this relates to the solution presented in my proposal, I believe the best plan of action would be to begin that process as soon as possible. Still, if it's not possible to obtain rights before the finalized project, it can be an option to show the work but explicitly say that the relevant images are "pending approval." Only a select few of the zines that are planned will feature designs from the individuals that are highlighted, allowing for the rest to continue through the design process with fewer restrictions.

The website features an "Explore" section that is comprised of articles that cover the following topics of "Women & Work, Design Contribution, Approach to History, Technology, Feminism, and Women's Stories." Each of these sections has several short-form articles that relate to the topic, allowing for a variety of information to be shown,

all underneath one umbrella. The collection of zines that I have proposed is very similar in structure. The most significant difference is that the zine project is in print form first.

Visual Analysis

The Women in Type project features an easy-to-navigate website. The individuals of the project recognized that having the research found during the course of the three-year grant-funded project being shown solely through academic articles would create a barrier for the average person to find and appreciate. The website is constructed as a simple one-page site with only a few different sections. The colors used are bright, with the key colors of the site being a default blue and a full black. The decision to use a color palette that is so heavy could speak to the nature of how the designers wished to communicate this information. The intense colors suggest a boldness

(Savoie)

that presents the information as concrete truth. A parallax scroll is used throughout the entire site, which makes it feel like it has a sense of movement instead of simply being stationary.

The hero image of the website begins as a full-screen image of overlapping photos of women working in the field. The colors of these photos are yellow, teal, and pink, and it looks as if they've

been edited using a gradient overlay or blending mode. As you begin to scroll down through the site, the photo moves to the side to reveal the website's title underneath. This creates the feeling of revealing or uncovering hidden information for the user right from the start.

The website menu is straightforward. It provides navigation for a Reading List, Explore, and Colophon. Being a one-page website, if you select any of the navigation options, it scrolls down to its location. The home of the research is within the "Explore" section, inviting the user to take time and sift through the different topics provided. Each article is shown with a banner image related to its content. Once the user hovers over the article section, it shows the same image with a neon-colored color overlay or gradient map. The articles are typically between three and five paragraphs, with all including photographs of women and some including video or pull quotes that have been highlighted. This is another example of writing information in a way that can be easily understood and keeping the read time between five to ten minutes per article. This supports having the content within my solution "chunked" and paired with visually exciting imagery.

The website title and title of the project are set in a calligraphic sans serif, bridging the gap between a hand-lettered type and something with more structure. The typeface creator is credited at the bottom of the site as "Gig" by Franziska Weitgruber, with the body copy text credited as

well as "Grotesque 6," by Emilie Rigaud. This is a small detail of accreditation, but it speaks to the heart of the project. Rarely, if ever, is accreditation of the typefaces creators given within a project. It's also significant to note that women created the typefaces used throughout the project. This could be an important element to add to my final project. Often, type is used to be invisible, but this project has been written for people who are already invested in the creation and usage of type. Noting the type designers furthers the project ethos, and it's something that I believe the project's audience would appreciate. Within my project, this could simply mean that I should follow suit in using type that has been designed by women to show an additional element of the impact women creators have had on design as a whole.

There is a significant difference in audience between this project and other projects, like Beyond Curie, that I have analyzed. This Women in Type project comes from a place where the writers assume that the audience already has a base level of knowledge of type and the production of type during the industrial period. This helped me to realize that if I plan to target Gen Z then I need to introduce some explanations of concepts or different design eras before I dive into the contributions. This can help the information reach a broader and younger audience.
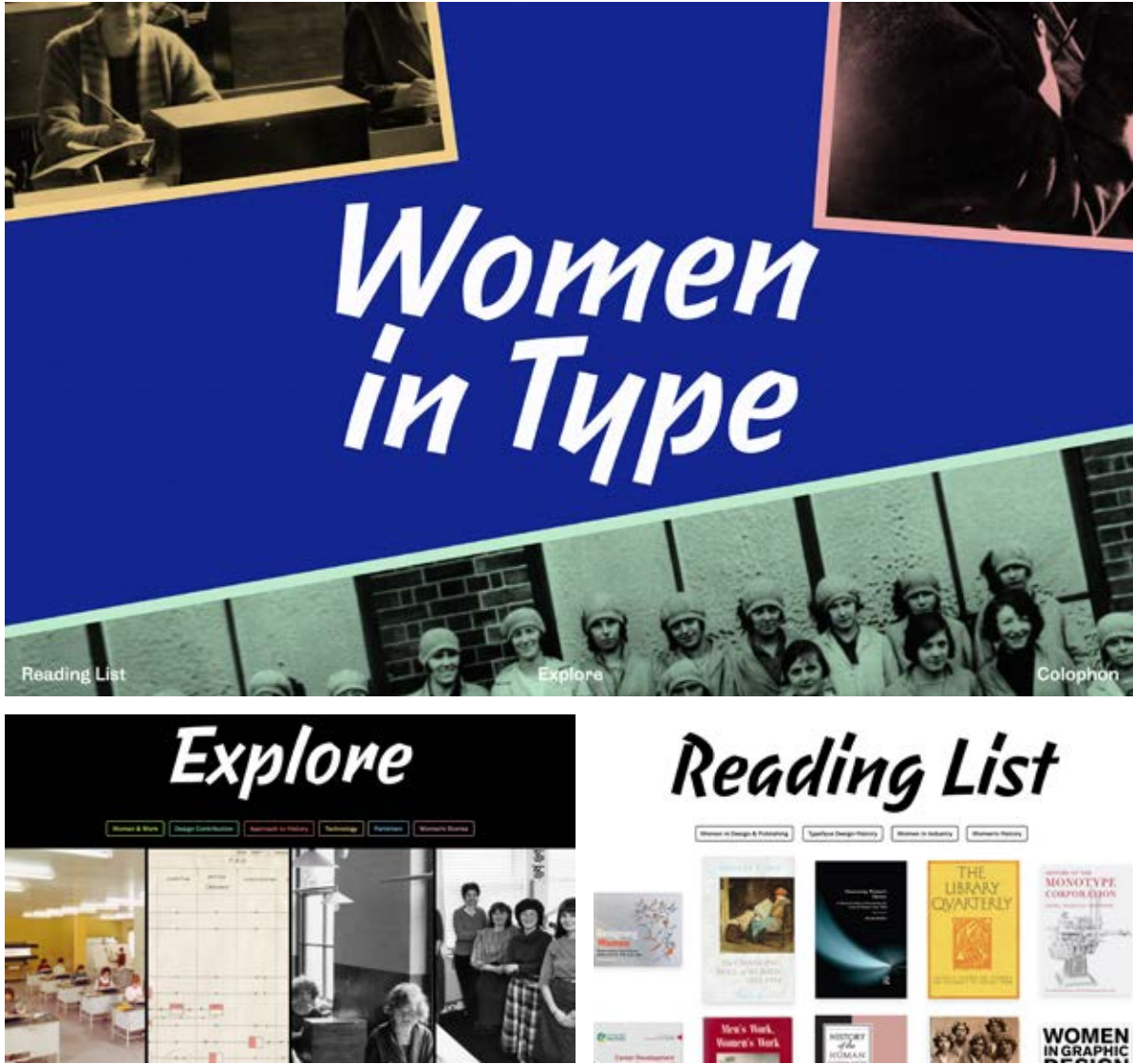
Source

Savoie, Alice. "Women in Type — Rediscovering Women's Contribution to Type History." Women in Type, 2021, www.women-in-type.com/.

CHAPTER 3

VISUAL PROCESS

Visual Solution
Moodboard
Brand
Zine Covers
Illustration & Type Design

VISUAL SOLUTION

The visual solution is a collection of zines focusing on the stories of individual women and groups of women, all housed underneath one brand. Every element has been created to appeal to Gen Z in order to solve the issue of the lack of representation in graphic design history.

Each zine design was created in order to amplify the stories and works of the artists within the story and bring awareness to both their lives and their work. Each zine features a unique cover design to draw the attention of the audience and three interior spreads. The final spread is typically reserved for examples of the designer's work. These are poster zines, meaning that each zine has a poster on the interior. The poster is a continuation of the zine design featuring a quote from the designer. This creates an interactive element to the print pieces. Allowing the audience to explore not just the interior of the design, but uncover the poster on the inside as well.

The color, type, design, and content all work together to create a visual experience for the reader that approaches history in a new way. Generating an interest in the topic and increasing representation for graphic design history.

MOODBOARD

The moodboard helped to define the aesthetic direction of the overall brand. It is a collection of different design pieces that have been identified as inspiration for future brand design. For these pieces I focused on collecting designs that featured bright and bold neon colors, as well as zine layouts. This direction is reinforced by the Gen Z trends stated in the literature review. The moodboard provides a path for the rest of the design and type styles.

LOGO SKETCHES

The sketches were an important part of the design process because they allowed for a brainstorming process and ideas to be formed before any design went to the screen. It is in this phase where different potential logotypes were explored. Some of the sketches focus on using curves heavily, and some focus on a large contrast in widths. Once a final sketch was chosen, a refined draft was created and used to create an orignial logotype in vector form in illustrator.
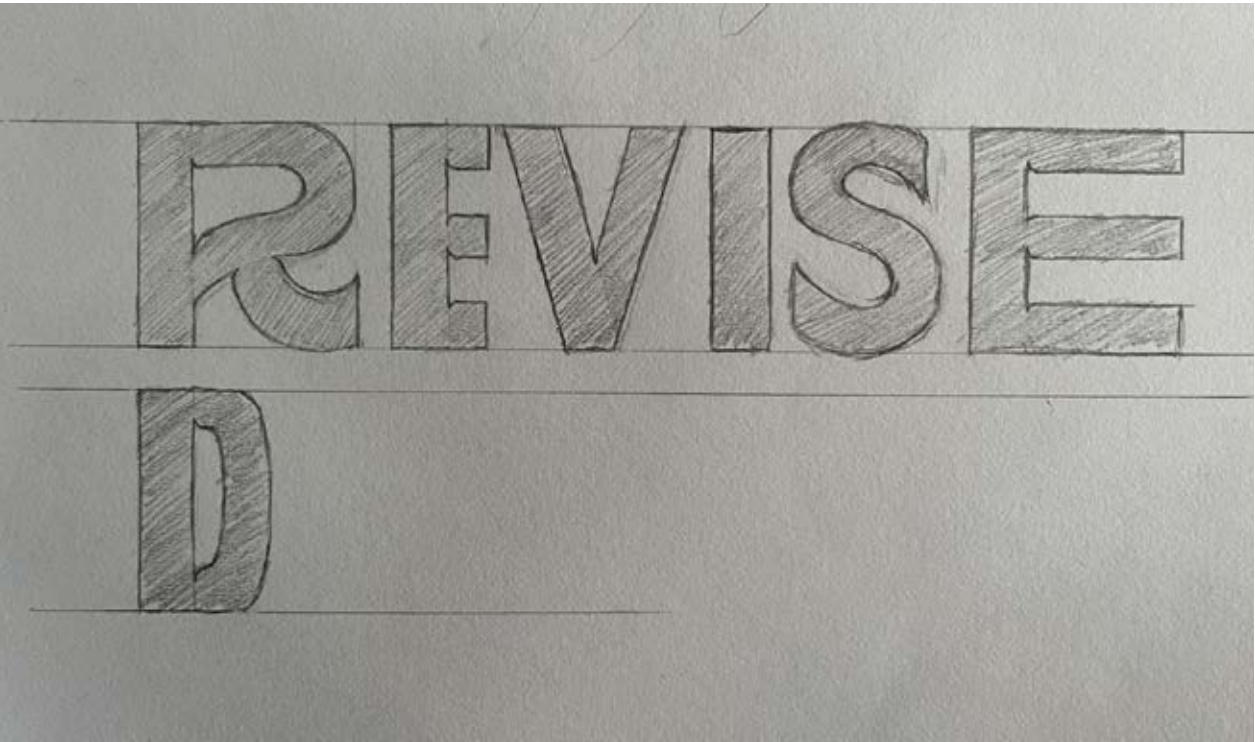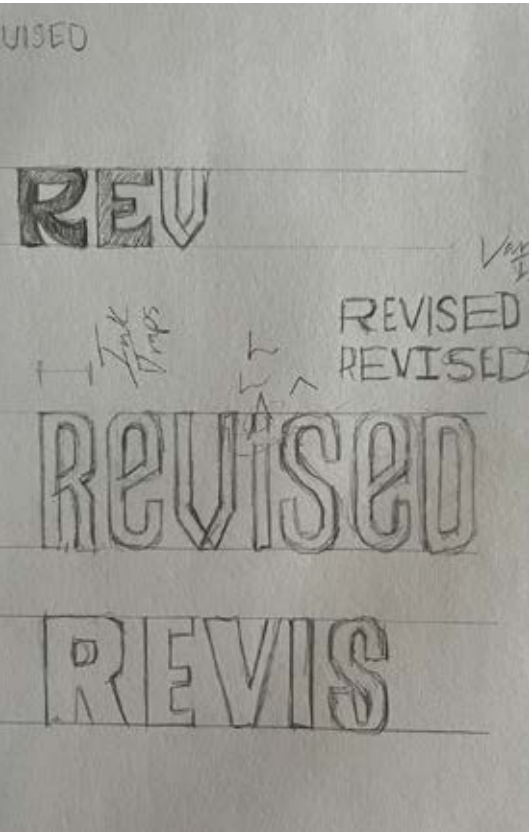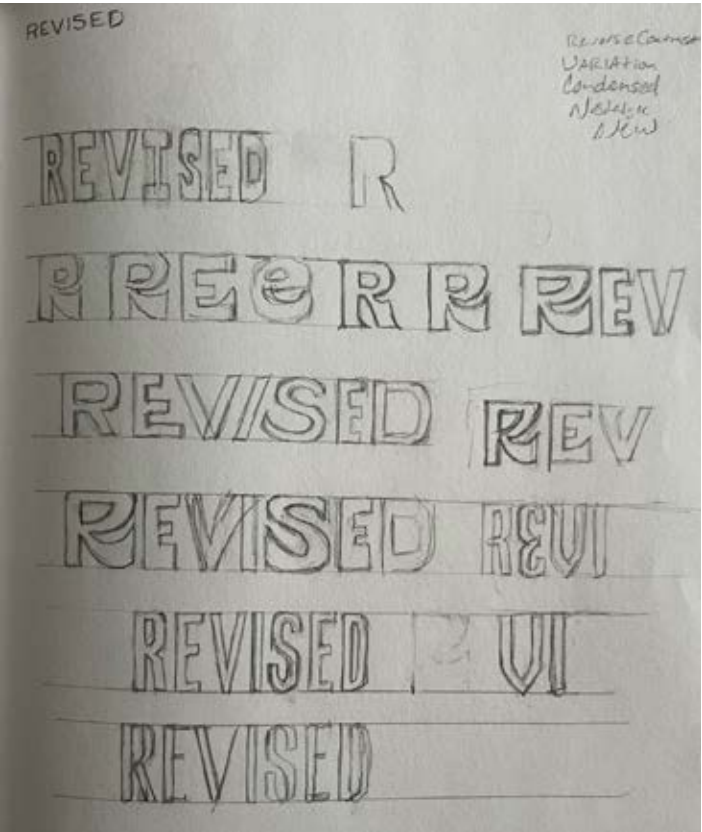
LOGO DESIGN

The purpose of the revised brand is to house the collection of the zines underneath it. It will function similarly to an apparel brand, with one cohesive brand housing several different types of designs and styles and the repeating element being the tag on the back. This logo has to have the ability to stand out to appeal to its target audience and blend in enough to allow the individual zine to shine.

The intent for the brand is for it to be a little chaotic while still remaining minimal enough to pair well with many different design styles. Each design element within the logo design was done so intentionally.

Inktraps

The "ink traps" to signify an intentional space that is created for the gap to be filled, which correlates to the overall thesis research of women in graphic design history.

Inconsistent Weights:

The inconsistent weights are intentional, they were built to add a bit of forward motion to the logo, to play on the

inconsistencies of the "clean" version of history, and to have the curves of the R and feel more consistent throughout. It's meant to be intentionally "messy," and wonky. The thick thins are slightly inconsistent from top to bottom and some art nouveau-inspired curves in the R and S allow for some breakaways from a standard geometric sans serif.

Tagline

It visually shows the idea of design history that is being stretched. The tagline helps to represent what the project is focused on. Depending on the series of zines, the brand is housing the first two words can be switched out.

COLOR

The colors have been chosen to be fluorescently bright and vibrant. The hues are meant to jump off the page and appeal to the target audience. Gen Z's color expectations tend to be high-contrast and pull from neo-techno eras.

The primary colors within this palette are the black, and the neon green. This has been done to work outside of the expectations of what people may assume a women-focused project may look like. It's also been chosen to pull from the neon green color psychology of evoking feelings of energy, creativity, and newness.

Throughout the creation of these zines this specific color palette was used. Some of the colors have better relationships than others. This aspect is shown by the color pairing blocks on the right hand of the palette. Having this guideline has helped keep the project cohesive, even though there
are many different typefaces and layouts throughout.

CMYK: 0, 0, 0, 100   RGB: 0, 0, 0   HEX: #000000

CMYK: 50, 0, 100, 0   RGB: 141, 198, 63   HEX: #80FF00

CMYK: 100,100, 0, 0   RGB: 46, 49, 146   HEX: #2E3192

CMYK: 0,6, 6, 0   RGB: 254, 239, 232   HEX: #FEEFE8

CMYK: 0,75, 75, 0   RGB: 242, 102, 73   HEX: #F26549

CMYK: 0,50, 2, 0   RGB: 244, 154, 189   HEX: #F49ABD

TYPE

Typeface choice are a crucial part of any brand, as they carry the feeling and tone of how the brand will be perceived by it's audience.
The type "Inge" is the primary header font, but another bold choice was needed to bring in that "mess" element. For this, I chose Modula Round OT. The choice of type for the headline text, and callout text do have the potential to clash, therefore it is important to be careful with how they are used together proportionally wihin a design.

The choices had to carry an energy to them that matched the purpose of the overall project and grabbed people's attention quickly.

Since this is such a type froward project, the type choices needed to be able to appeal to Gen Z who, based on my research, have a fondness for nostalgia and unique and expressive typography.

The type shown is specifically for the REVISED brand, and many other typefaces were used throughout the project.

Inge Variable

HEADLINE

CoFo Gothic VF Bold

SUBHEAD TEXT

CoFo Gothic VF Light

Body copy text. Body copy text. Body copy text.
Body copy text. Body copy text. Body copy text.
Body copy text. Body copy text. Body copy text.
Body copy text. Body copy text. Body copy text.

Modula Round OT Ribbed

CALL OUT TEXT

BRAND GUIDELINES

The brand guidelines were created in order to set the intention of the brand clearly. It helps to set the tone for whoever may be creating work within the brand. As I see this project having a future of collaboration, it was important that the guidelines communicated more than just the rules of the brand, but the tone.

I begin with a purpose section to help set that tone. A key aspect to this was the "Ode to Chaos" page which says: In 1994 the academic Martha Scotford wrote the article "Messy History vs. Neat History," within it, she takes a good hard look at the traditional way in which we tell stories about design. Neat history is the type of history people are typically used to. It's packaged up nicely, it's clean-cut, the audiences are clearly defined, and all questions are easily answered. The issue with this, as stated in

her article, is that this type of history serves the establishment well, and leaves a narrow view of history.

Messy history, on the other hand, is more open-minded. It includes collaborations, unions, and smaller-scale design works, and there is more room to tell a truer version of history, giving those stories that existed outside of the establishment a chance to be on the forefront.

This brand seeks to be a representation of messy history both in form and content. Inviting a little bit of chaos into each design, while still maintaining a consistency to establish the brand.

REVISED
WOMEN IN GRAPHIC DESIGN HISTORY

BRAND GUIDELINES

TABLE OF CONTENTS

PURPOSE

HOUSE OF ZINES

The purpose of the revised brand is to house the collection of the zines underneath it. It will function similarly to an apparel brand, with one cohesive brand housing several different types of designs and styles. This logo has to have the ability to stand out to appeal to its target audience and blend in enough to allow the individual zine to shine.

REVISED   BRAND GUIDELINES   4

TARGET AUDIENCE

The target audience of this brand is Gen Z. Gen Z values diversity, inclusion, and social justice. They also place an importance on fairness and trust. These values help to define them as a generation that wants to be intentionally welcoming to people. These are the aspects that should be shown through the brand. This high-contrast brand design will provide the aesthetics with an infectious energy that appeals directly to Gen Z.

REVISED   BRAND GUIDELINES   5

ODE TO CHAOS

In 1994 the academic Martha Scotford wrote the article "Messy History vs. Neat History," within it, she takes a good hard look at the traditional way in which we tell stories about design.

Neat history is the type of history you're used to. It's packaged up nicely, it's clean-cut, the audiences are clearly defined, and all questions are easily answered. The issue with this, as stated in her article, is that this type of history serves the establishment well, and leaves a narrow view of history.

Messy history, on the other hand, is more open-minded. It includes collaborations, unions, and smaller-scale design works, and there is more room to tell a truer version of history, giving those stories that existed outside of the establishment a chance to be on the forefront.

This brand seeks to be a representation of messy history both in form and content. Inviting a little bit of chaos into each design, while still maintaining a certain amount of consistency to establish the brand.

REVISED   BRAND GUIDELINES   6

LOGO

REVISED

INKTRAPS

I included little "ink traps" to signify an intentional space that is created for the gap to be filled, which correlates to my overall thesis research of women in graphic design history.

INCONSISTENT WEIGHTS:

The inconsistent weights were built to add a bit of forward motion to the logo, to play on the inconsistencies of the "clean" version of history, and to have the curves of the R and feel more consistent throughout. It's meant to be intentionally "messy," and wonky. The thick thins are slightly inconsistent from top to bottom and some art nouveau-inspired curves in the R and S allow for some breakaways from a standard geometric sans serif.

REVISED   BRAND GUIDELINES   8

REVISED
WOMEN IN GRAPHIC DESIGN HISTORY

R R R R

TAGLINE

Here, it's the idea of design history that is being stretched. The tagline helps to represent what the project is focused on. Depending on the series of zines the brand is housing the first two words can be switched out.

THE STAR OF THE SHOW

The most characteristic character within this logotype is the "R." The curve of the bowl and the kick-up of the tail, this letter was created to stand out. It will be the element that ties each of the logo variations together.

REVISED   BRAND GUIDELINES   10

REVISED   BRAND GUIDELINES   12

WOMEN IN GRAPHIC DESIGN HISTORY *

R

R
WOMEN IN GRAPHIC DESIGN HISTORY

A GLIMPSE INTO THE
AMAZING LIFE OF
BEA
FEITLER

CORETA KENT

INSTA/TIKTOK

This version of the logo was created to be used in social media icons to fit both the R and the tagline within a profile image.

CONSISTENCY IS KEY

The Revised brand is about making inconsistencies feel consistent. In order to properly house each zine underneath the brand, it will have a simple black tag, with the off white color "R" on the back cover.

REVISED   BRAND GUIDELINES   13

REVISED   BRAND GUIDELINES   14
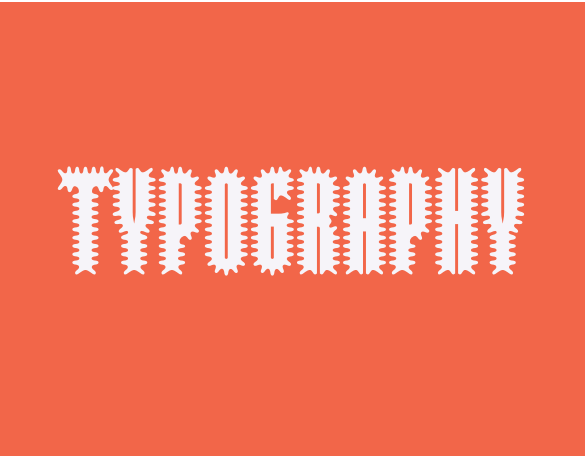
INTENTION

The typefaces chosen throughout the project have been done so intentionally. The zines will feature a variety of typography, embracing the "Messy History" aesthetic while paying homage to the counter-culture history of zines. The one commonality that all the typefaces will have is that women have created them. This takes a bit of research to confirm, but this project should be thorough.

The typefaces chosen for the brand are no exception. They have been created by women and are meant to be used in very specific instances. The brand will feature a poster series where the typefaces will be the most prominent and through specific social media posts, as well as the website and the brand explainer zine.

TYPOGRAPHY

REVISED   BRAND GUIDELINES   16

HEADLINE
SUBHEAD TEXT

Body copy text. Body copy text. Body copy text. Body copy text. Body copy text. Body copy text. Body copy text. Body copy text. Body copy text. Body copy text. Body copy text. Body copy text. Body copy text.

Inge Variable
210pt

CoFo Gothic VF Bold
20pt

CoFo Gothic VF Light
12pt

CALL OUT TEXT

Modula Round OT Ribbed
100pt

***PLEASE USE RESPONSIBLY**

The text size has been show to give an example of how the big the contrast and sizing should be between the headline type and the body copy.

REVISED   BRAND GUIDELINES   17

COLOR

A BIT BOLD

The colors have been chosen to be bright, in your face, and bold, and they should be used accordingly.

Color palettes have natural relationships, some of these were meant to pair together, so it's important they're being used with the right partner. This will be signified by the "Color Friends" section.
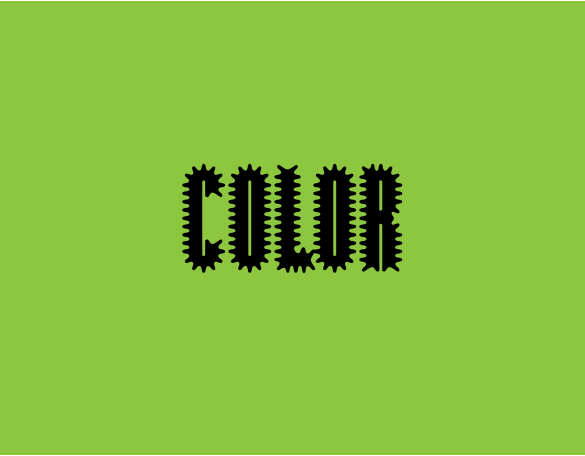
CMYK: 0, 0, 0, 100   RGB: 0, 0, 0   HEX: #000000

CMYK: 50, 0, 100, 0   RGB: 141, 198, 63   HEX: #80FF00

CMYK: 100,100, 0, 0   RGB: 46, 49, 146   HEX: #2E3192

CMYK: 0,6, 6, 0   RGB: 254, 239, 232   HEX: #FEEFE8

CMYK: 0,75, 75, 0   RGB: 242, 102, 73   HEX: #F26549

CMYK: 0,50, 2, 0   RGB: 244, 154, 189   HEX: #F49ABD

REVISED   BRAND GUIDELINES   19

"TYPE TAGS"

The typefaces chosen throughout the project outside of the brand have been picked intentionally. The zines will feature a variety of typography, embarrassing the "Messy History" aesthetic while paying homage to the counter-culture history of zines and the aesthetic of the designer. The one commonality that all the typefaces will have is that women have created them. This takes a bit of research to confirm, but this project should be thorough. Typically, I would find the creators of the typefaces by using Adobe fonts, and looking at the typographer or type foundry the type originated from.

All Type Families used:

PROGRAM
Zuzana Licko

Matrix II
Zuzana Licko

Stolzl
Mariya Lish

Carol Gothic
Alexandra Korolkova &
Alexander Lubovenko, Paratype

June Expt Variable
Fernanda Cozzi &
Oscar Guerrero, Fer Cozzi

Abril Titling
Veronika Burian &
José Scaglione TypeTogether

LONE PINE
Amy Hood

Gabriella
Fernanda Cozzi

INGE VARIABLE
Fernanda Cozzi

Parfumerie Script
Sabrina Mariela Lopez

CoFo Gothic Variable
Maria Doreuli

Manofa
Mariya Lish

Maiola
Veronika Burian

HINOOK
Type Design Based on
Angel DeCora Lettering
Sierra Schneider

LO-RES
Zuzana Licko

CONTENT CREATION

Writing the Stories

I wrote the content for each zine using a style that felt conversational and easily digestible. I often used multiple sources for each zine's focus to ensure that the information I was writing was accurate and up to date. The creation of this content was a labor of love, and one that I thoroughly enjoyed. For each story, I was able to dive into what made each individual designer or group of designers tick, getting a clear look at what motivated their creative careers.

Each zine applies the concept of "chunked" content creating short paragraphs and using design elements to bring attention to key points. The images that feature the actual design work from the women are pulled from online sources and placed at the end of each piece on a blank spread. This allows the designers' work to stand apart, unencumbered by other design elements.

I ensured that I included information that gave conext to the desginers stories. I discussed where they were from as well as indidivdual experiences some of them had, and their beliefs. Having this context is crucial to better understanding thier work. The content is designed to be a jumping off point for the audience. Introducing them to the topic, but not overwhelming them with information.

ZINE CREATION

Brainstorming & Design Process

Each zine features graphics created specifically for its story. The design is created to find a balance between current trends, Gen Z preferences, the designers work, and reflectign the contet well. In order to do this successfully, many unique graphics were created.

PROCESS *RESEARCH > DRAFT > EDIT > FINALIZE*

AUDIENCE

TRENDS

CONTENT

DESIGN DIRECTION

Angel DeCora Cover Design

When thinking about how to pull inspiration from Angel DeCora's work and pair that with modern trends, I focused on a typographic approach with textures and gradients implemented. I created a cloud-like gradient to call back to the Ho-Chunk (Winnebago) meaning of her name, which is "Women Returning Back to the Sky." For the typography, I built a typeface based on a hand-lettered type specimen DeCora created for the "Indians Book." Combining these elements allowed me to create a cover design that amplified her work and pulled in design trends through the gradients and the neon green color.

HINOOK
Type Design Based on
Angel DeCora Lettering
Sierra Schneider

CoFo Gothic Variable
Maria Doreuli
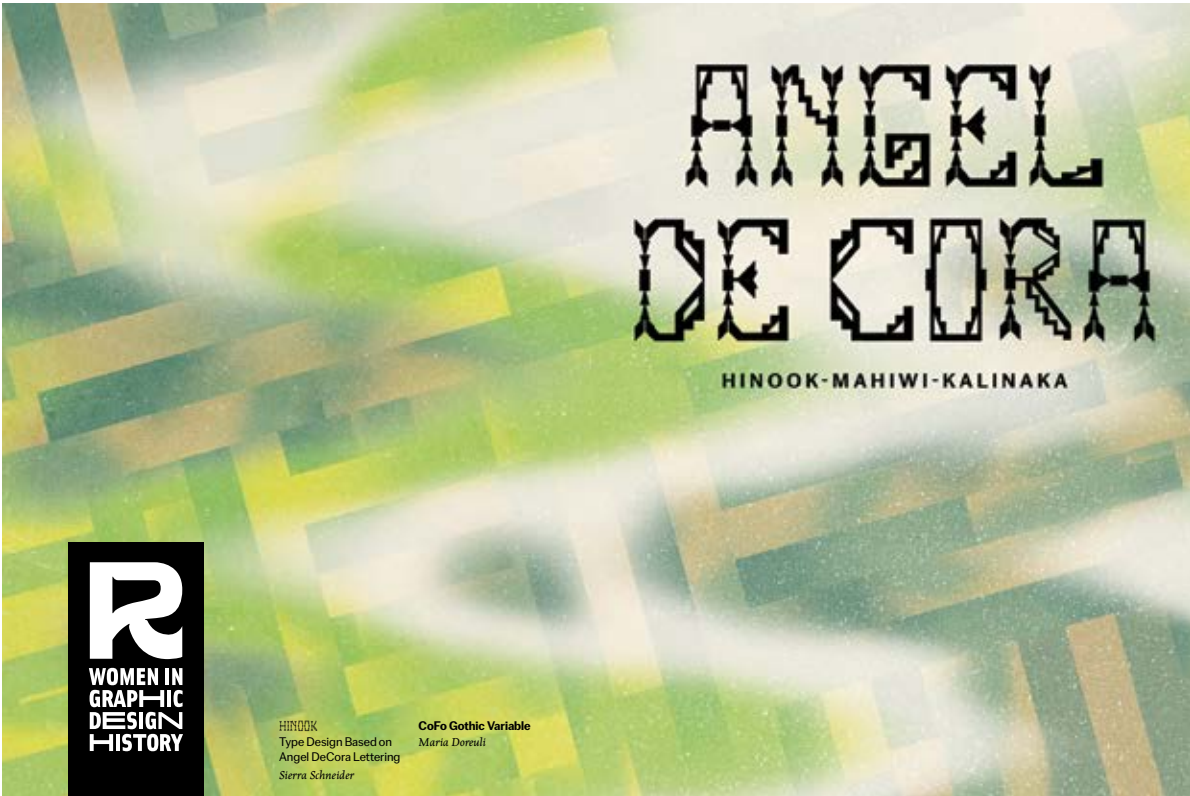
Typeface Creation

Angel DeCora, Winnebago lettering (detail) for The Indians' Book, 1907. Collection of Letterform Archive.

Hinook
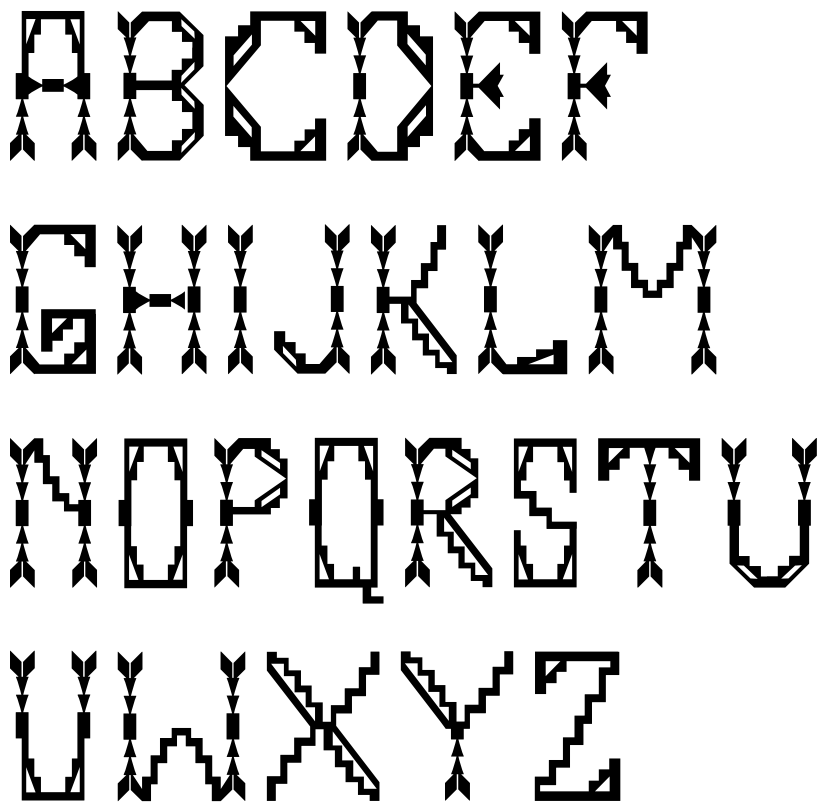
Bea Feitler
Cover Design

Bea Feitler's work has a common theme of being bright and bold and often features all-caps typography. For this design, I focused on creating a type pairing that matched the artist's energy. I used a highly condensed typeface and paired it with an extended typeface to make a high-contrast pairing that can grab the audience's attention and pulled inspiration from those Nostalgic trends that appeal to Gen Z. The primary piece of inspiration for the cover was Bea Feiler's 1972 cover for Ms. Magazine. This cover is a quintessential example of her work, and the design is something that has stood the test of time.

Bea Feitler   *(Eknæs)*
Cover for Ms. magazine
1972
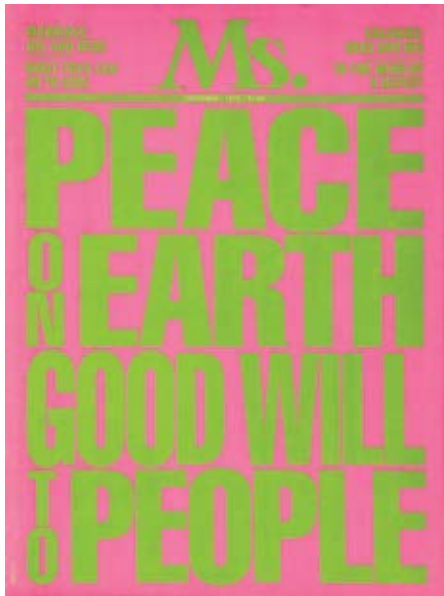
Susan Kare
Cover Design

Susan Kare developed the iconography and typefaces of the first personal Macbook computer in 1984. The research revealed that nostalgic graphics and also "Y2K" graphics were trending, making this zine the perfect opportunity to combine trends and design history to create a cover inspired by the designer's work that would appeal to Gen Z.

A few of Kare's Macintosh system   *(Hintz)*
and application icons, 1983-1984
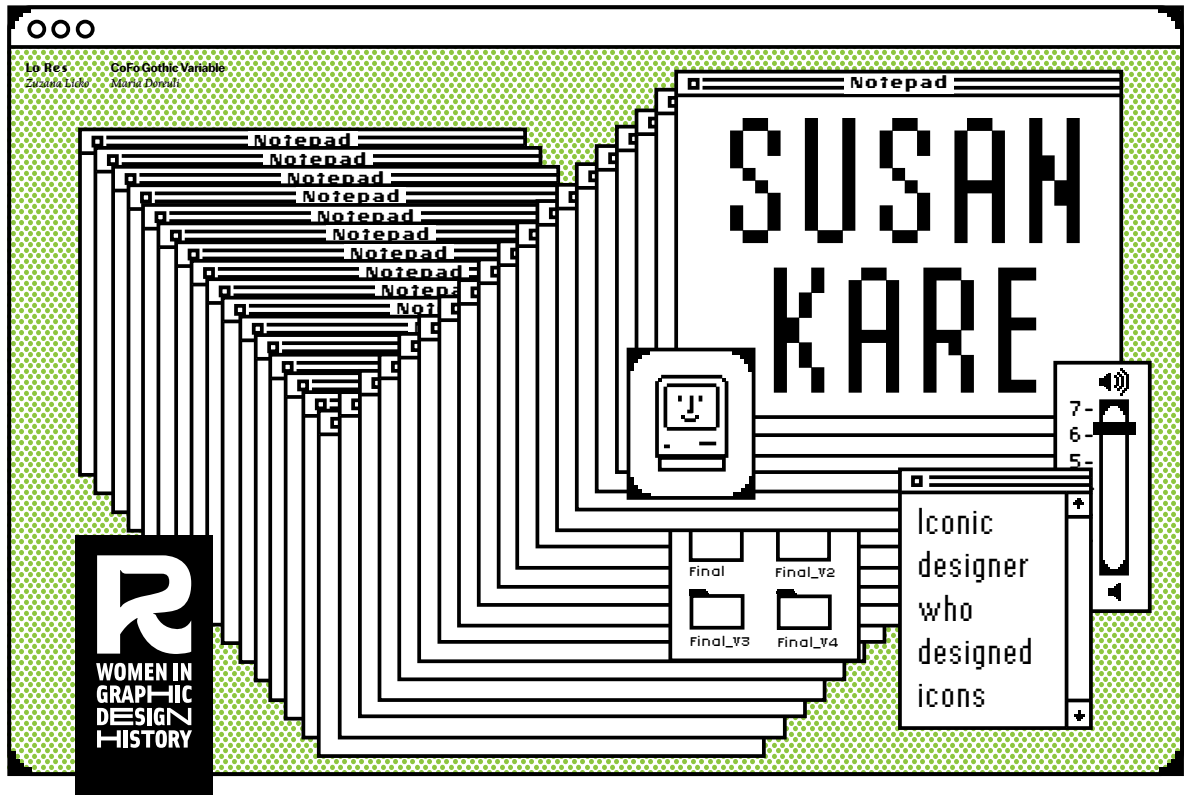
Louise E. Jefferson
Cover Design

Louise E. Jefferson was a multi-talented artist. She had so many different examples of work from various fields it was difficult to find a distinct direction. I decided to focus on pulling inspiration from textures and patterns within her graphic design work. I then updated it to have brighter neon colors that fit under the brand and added an offset square effect within the flowing lines to call back to her work in cartography.

(Arceneux-Sutton)

Corita Kent
Cover Design

Corita Kent has a large body of studio artwork that spans from abstract painting to serigraph printing and the use of type as art. For this design, I focused on pulling inspiration from her distorted type pieces and bringing that element into the design by using photoshop and blending modes. I chose a typeface that was consistent with her style, but not exact, and warped it until the composition felt balanced.

(Corita.org)
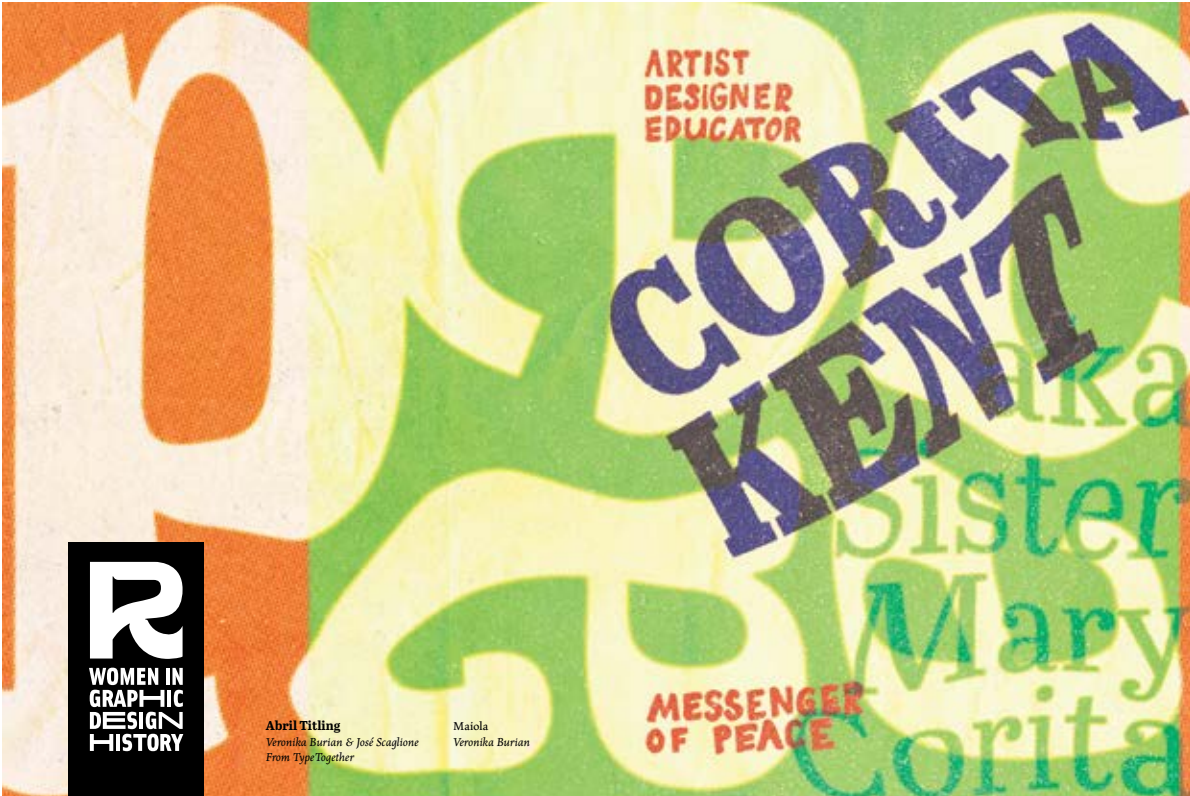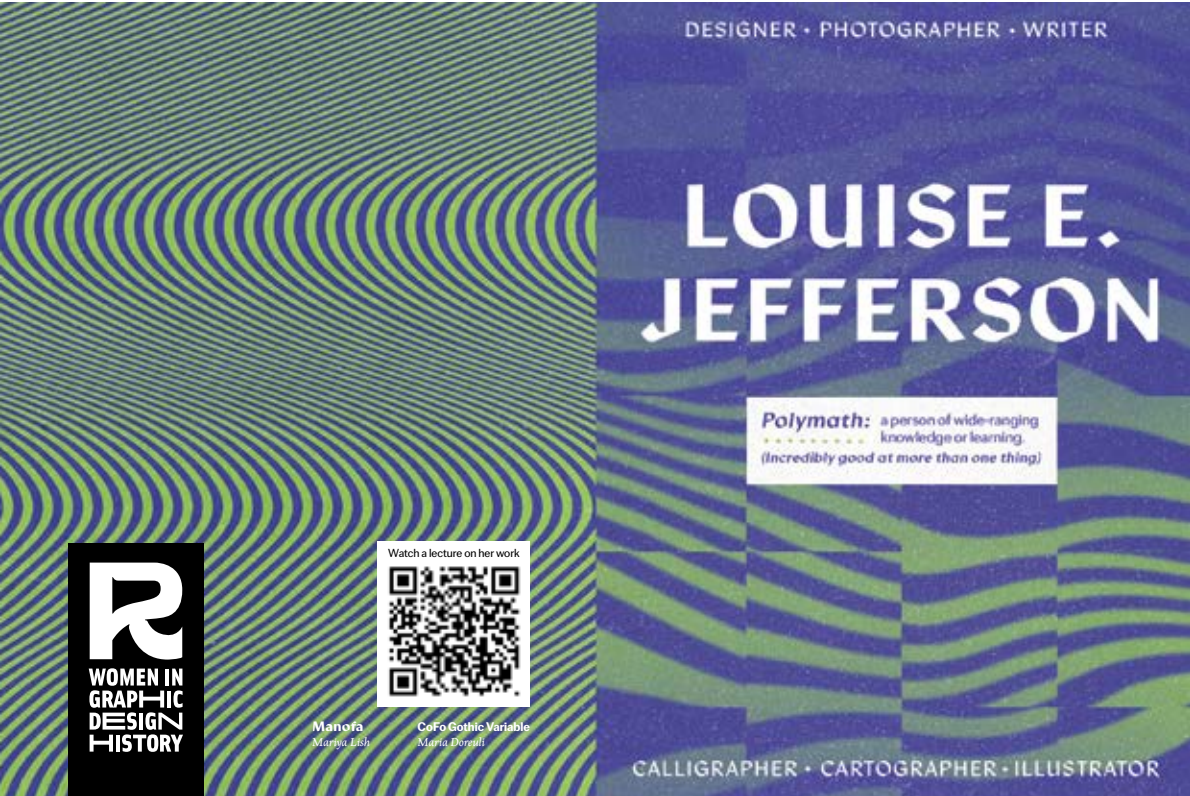
Sylvia Harris
Cover Design

Sylvia Harris's body of work focused on purposeful and functional design for people. I was able to find a copy of the year 2000 census that she redesigned and used that document as a design element. This gave me more flexibility with how I wanted to apply the images and textures. For the typography, I chose a variable font that allowed me to mix the letterforms in a way that called back to current design trends.

Sore Popiz
Cover Design

For the cover design for Popitz, I drew inspiration from the work during her Bauhaus era. I relied on a grid in order to set the typography and design elements and then brought in reproductions of design elements that she used in an ad. These design elements will be shown through cutouts on the cover into the interior. Since Poptiz used specialty printing like letterpress into her designs. For this reason I wanted to bring the unexpected aspect of a cut out to her zine design. I also placed soft, colorful gradients in the background to tie in trending design elements.

(Morley)

Blue Teeth
Cover Design

This Zine focused on the content from one specific article. Because of this, the content and story was shorter, allowing me to explore alternative zine folds. In addition to the new zine fold I created a design that paired well with the subject of the article and pulled from brutalist design trends. I used free medieval inspired illustrations, heavily edited images, and hand drawn elements to create a cover design that would appeal to the target audience.

The Committee
Cover Design

The Committee features the story of a group of women who created the book "Bookmaking on the Distaff Side." The book is a potluck-style book with different approaches to setting type. I used this as inspiration to make a type-forward design that makes the typography the primary feature of the layouts. I kept the cover simple to play on the authority and mystery of the name "The Committee." I also used a paper texture to further the feeling that the audience is looking through an old book.

The New Deal Cover Design

The New Deal shows the work of several different artists and designers who designed national park posters. I focused on drawing inspiration from Dorothy Waugh's designs and adding western-inspired illustrations. I used free images of national parks for commercial use and edited them in the same style throughout.

(50 Nifty Finds)

CHAPTER 4

FINAL SOLUTION

ZINE COLLETION

A Visual Representation of Messy History

Each of the poster-zines were printed out and folded. Together, they create a visual representation of Martha Scotford's idea of "Messy History." Each zine utilizes a unique design direction but still looks as if it's part of a collection because of the consistency in color.

AMAZING LIFE OF BEA FEITLER

WOMEN IN GRAPHIC DESIGN HISTORY

Gabriella
Fernanda Cozzi

CoFo Gothic Variable
Mateu Donat

1971 Named art director of startup Magazine Ms.

1982 Passed away in Rio De Janeiro

1976 Left Ms. to start her own company

1989 AIGA Medal awarded

While her time at Senhor was short, it gave her enough experience to gain an international career. In 1961, she was an assistant designer at Harpers Bazaar in New York. Just two years later, she became Harpers Bazaar co-art director with Ruth Ansel. At the time, both women were 25 years old. Feitler spent a decade working at Harpers Bazaar, where her work began to shine. She excelled at creating innovative designs with a balance that both appealed to the masses and pushed the boundaries of what they expected from publication design. She also had a knack for collaboration and built relationships with artists from almost every medium throughout her career.

1962 Named co-art director with Ruth Ansel

1972 Left Harpers Bazaar transitions full time to Ms.

1961 Assists Marvin Israel at Harpers Bazaar

After a decade of working at Harpers Bazaar, creating extraordinary work, and co-art directing with Ruth Ansel, Feitler sought equal compensation for her work. About her time there, she said, "It was great to work at the magazine;

there was freedom to innovate and time to work on concurrent works. However, I wanted to be an art director on my own, to have more freedom and a higher salary, because ours was divided in two. Just like work. After 11 years, I thought I could demand my share. They didn't like the idea. So I quit."

When she left Harpers Bazaar in 1971, her next move was to be the art director of Ms., a new feminist magazine. The magazine's first issue was published in 1972. Feitler's designs were bold, witty, and sometimes controversial. In 1976, with an entrepreneurial spirit, she left Ms. to start her own firm. She was a frequent designer with Rolling Stone magazine and created numerous books, covers, record sleeves, catalogs, and ad campaigns.

Her career matched her personality, which was dynamic and always progressing. Her work was bright and carried so much energy that overflowed into the audience who viewed it. She created art from a female perspective, paving the way for future designers and art directors. She died far too young and far too soon, at the age of forty-four, after suffering from a rare type of cancer.

1991 Inducted into the Art Directors Club Hall of Fame

1938 Born in Rio De Janeiro

1959 Attended Parsons School of Design

1960 Founded Estudio G

Bea Feitler's career began during a time of constant change. The civil rights movement was in full swing, the women's liberation movement started gaining traction, and the Vietnam War was a constant backdrop to everyday life in the US. This was Bea Feitler's world, and she matched the energy of her time with her own zest for life and passion for the arts.

Born in Rio de Janeiro in 1938 after her parents fled Nazi Germany during WWII, Feitler always had a love of the arts. This led her to attend the Parsons School of Design in New York with her parents' encouragement and financial support. After college, she returned to Rio De Janeiro, where she worked as an assistant designer for Senhor in 1960 (the publication closed down the same year) and co-founded a design studio called Estudio G.

1960 Assistant Designer at Senhor

Bea Feitler Cover for Ms. magazine 1972

MS. PEACE ON EARTH GOOD WILL TO PEOPLE

Bea Feitler Spreads in Harper's Bazaar

VANITY FAIR

Bea Feitler Cover design for Vanity Fair

BAZAAR

Bea Feitler Art Direction for Harper's Bazaar

A GLIMPSE INTO THE

AMAZING LIFE OF BEA FEITLER

WOMEN IN GRAPHIC DESIGN HISTORY

1958
1959
1960
1961
1962
1971
1972
1976
1980
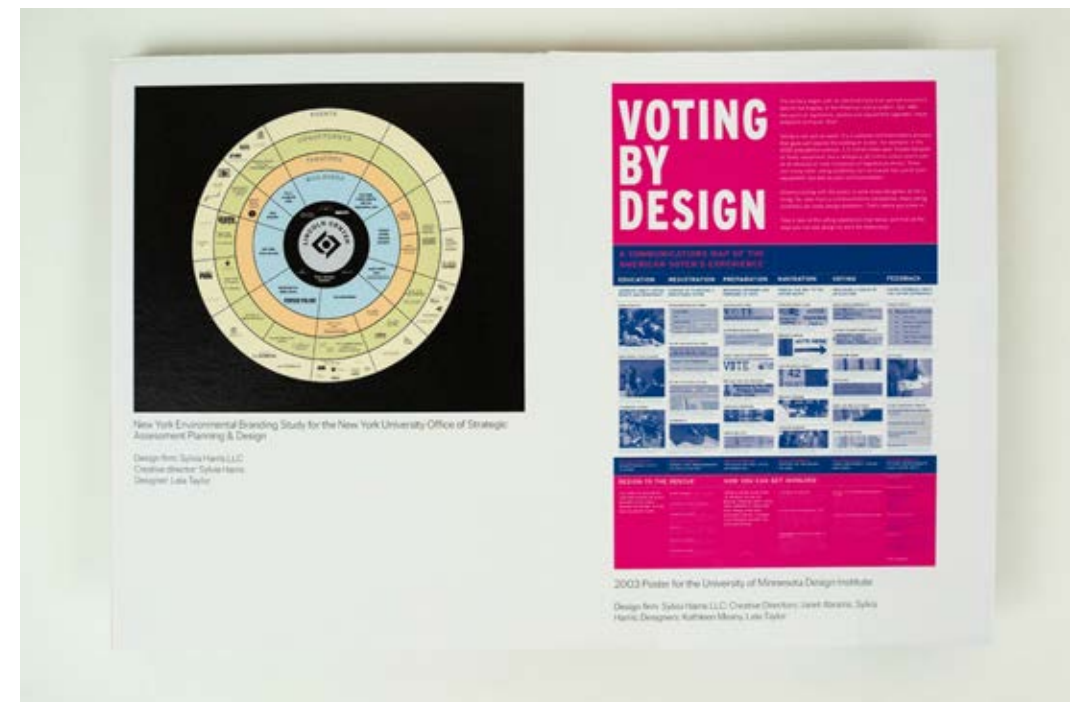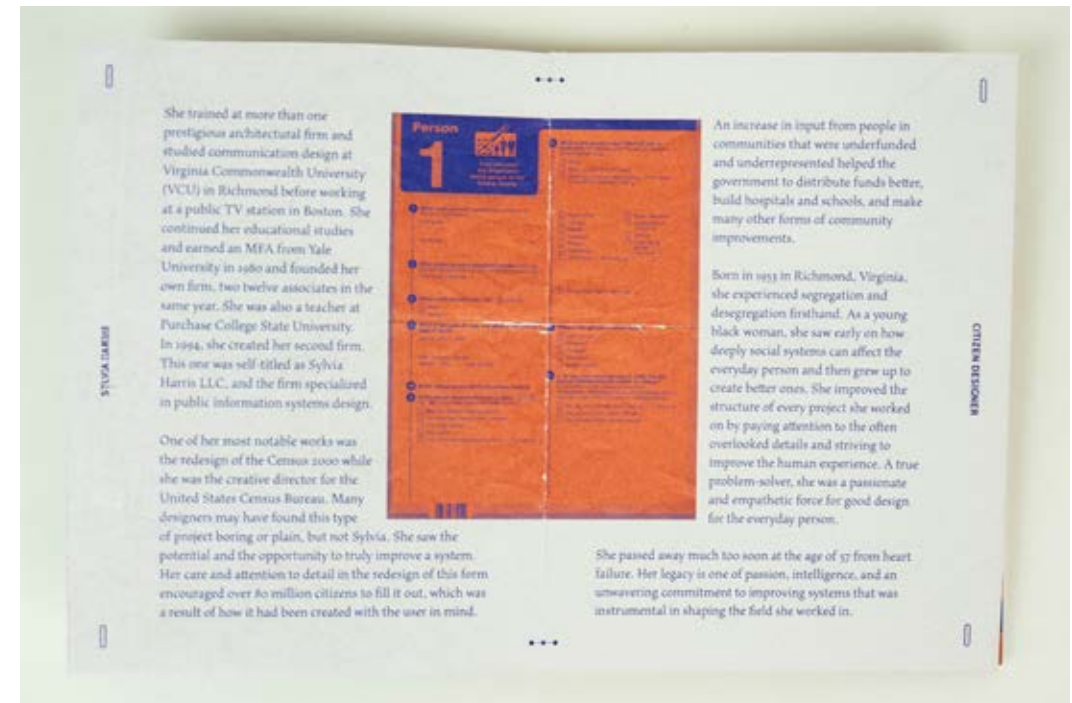1981

PEACE ON EARTH GOOD WILL PEOPLE

BAZAAR

VANITY FAIR

"Every book I do nurtures my talent, which is really the most important thing to me. No matter what I do, how commercial or aesthetic

"IT ALL COMES OUT OF MY GUTS"

BEA FEITLER

United States Census 2000

Sylvia Harris

Citizen Designer

DESIGN FOR THE PEOPLE

WOMEN IN GRAPHIC DESIGN HISTORY

June Expt Variable
Fernanda Catzli II
Oscar Guerrero, for Catzli

Manolo
Donnetta Barton

She trained at more than one prestigious architectural firm and studied communication design at Virginia Commonwealth University (VCU) in Richmond before working at a public TV station in Boston. She continued her educational studies and earned an MFA from Yale University in 1980 and founded her own firm, two twelve associates in the same year. She was also a teacher at Purchase College State University. In 1994, she created her second firm. This one was self-titled as Sylvia Harris LLC, and the firm specialized in public information systems design.

One of her most notable works was the redesign of the Census 2000 while she was the creative director for the United States Census Bureau. Many designers may have found this type of project boring or plain, but not Sylvia. She saw the potential and the opportunity to truly improve a system. Her care and attention to detail in the redesign of this form encouraged over 80 million citizens to fill it out, which was a result of how it had been created with the user in mind.

An increase in input from people in communities that were underfunded and underrepresented helped the government to distribute funds better, build hospitals and schools, and make many other forms of community improvements.

Born in 1953 in Richmond, Virginia, she experienced segregation and desegregation firsthand. As a young black woman, she saw early on how deeply social systems can affect the everyday person and then grew up to create better ones. She improved the structure of every project she worked on by paying attention to the often overlooked details and striving to improve the human experience. A true problem-solver, she was a passionate and empathetic force for good design for the everyday person.

She passed away much too soon at the age of 57 from heart failure. Her legacy is one of passion, intelligence, and an unwavering commitment to improving systems that was instrumental in shaping the field she worked in.

A PASSIONATE & EMPATHETIC FORCE FOR GOOD DESIGN, WITH A GIFT FOR MAKING COMPLICATED THINGS CLEAR.

Designer, lecturer, and all-around incredible person Sylvia Harris is known as a trailblazer in social impact design. She loves to focus on the potential of design in public spaces, multidisciplinary research, and strategy, all with a focus on the human experience. Her work can be seen in places like the Central Park Zoo and New York City wayfinding.

New York Environmental Branding Study for the New York University Office of Strategic Assessment Planning & Design

Design firm: Sylvia Harris LLC
Creative director: Sylvia Harris
Designer: Leta Taylor

VOTING BY DESIGN

A COMMUNICATIONS MAP OF THE AMERICAN VOTER'S EXPERIENCE

2003 Poster for the University of Minnesota Design Institute

Design firm: Sylvia Harris LLC; Creative Directors: Janet Abrams, Sylvia Harris; Designers: Kathleen Meany, Leta Taylor

A PASSIONATE & EMPATHETIC FORCE FOR GOOD DESIGN, WITH A GIFT FOR MAKING COMPLICATED THINGS CLEAR.

Sylvia Harris
Citizen Designer

DESIGN FOR THE PEOPLE

United States Census 2000

WOMEN IN GRAPHIC DESIGN HISTORY

VOTING BY DESIGN

Person 1

"Design teaches us not to make assumptions"

SYLVIA HARRIS

THE NEW DEAL

1935 — 1943

THE FEDERAL ARTS PROGRAM &

WOMEN

WOMEN IN GRAPHIC DESIGN HISTORY

+ Dorothy Waugh
+ Charlotte Angus
+ Mildred Waltrip
+ Katherine Milhous

While the program was imperfect, it still gave chances not often received for underrepresented people groups in the arts. Women like Dorothy Waugh, Charlotte Angus, Mildred Waltrip, and Katherine Milhous worked as graphic designers under the poster division of the Federal Arts Program.

Their posters were created to encourage people to visit national parks and zoos, inform them of health issues, and promote "calm" behavior during air raids. It was one of the first times there was a collaborative effort to use poster design to educate, inform, and advertise to the public.

To create the posters, all illustrations or imagery would have to be hand-drawn, along with the type. Then, they would go through a silkscreen or lithograph printing process. It takes a high level of skills to create this way, and all four women mentioned were adept at it. Dorothy Waugh in particular created many poster designs through the silkscreen process that have drawn more attention to the Federal Art Project designers in recent years.

It may seem like a small thing to give someone the chance to design posters, but in these women's lives, it allowed them to pursue a creative field and gain independence. Some of the women went on to have full careers even after the program ended. While the Federal Art Project was not perfect, it gave people much-needed opportunity.

In August of 1929, the stock market crashed.

Banks failed, people panicked, and what we know as the Great Depression began. To combat this, President Franklin D. Roosevelt put into place a series of programs and projects to help provide jobs and, in general, improve the lives of those affected by the Great Depression.

One of these programs was called the Federal Art Project. Supported by Eleanor Roosevelt, this program

FEDERAL ART PROJECT

was designed to employ out-of-work artists, giving them projects for public and government spaces. Even when critics said funding the arts was a waste of money, Eleanor Roosevelt stood by it. The goal that the Federal Art Project had set out to accomplish was to provide a space in the arts for everyone, including women and marginalized people groups.

It felt short of its mission, and much like many of the other projects, most of the opportunities were given to men, often with higher pay than what women and people of color would receive.

"Mystery Veils the Desert National Parks"
Dorothy Waugh, 1934
(NPS History Collection, HFCA 1650)

"Air Raid Precautions"
Charlotte Angus
1941-43

"State Parks"
Dorothy Waugh
1936

"Brookfield Zoo Information"
Mildred Waltrip
1936-38

THE NEW DEAL

1929 — 1940

THE FEDERAL ARTS PROGRAM & WOMEN

FEDERAL ART PROJECT

In August of 1929, the stock market crashed.

+ Dorothy Waugh
+ Charlotte Angus
+ Mildred Waltrip
+ Katherine Milhous

AIR RAID PRECAUTIONS
KEEP COOL · DON'T RUN · DON'T SCREAM · PREVENT DISORDER · OBEY ALL INSTRUCTIONS

"Air Raid Precautions"
Charlotte Angus
1941-43

INFORMATION — BROOKFIELD ZOO

"Brookfield Zoo Information"
Mildred Waltrip
1936-38

STATE PARKS

"State Parks"
Dorothy Waugh
1936

National Parks

"Mystery Visits the Desert National Parks"
Dorothy Waugh, 1934

DESIGNER · PHOTOGRAPHER · WRITER

LOUISE E. JEFFERSON

Polymath: a person of wide-ranging knowledge or learning. (Incredibly good at more than one thing)

CALLIGRAPHER · CARTOGRAPHER · ILLUSTRATOR

Watch a lecture on her work

WOMEN IN GRAPHIC DESIGN HISTORY

"I'm never bored. If anything, I have too many ideas."

style takes a critical look at political and social issues and uses art to take an authentic snapshot of society. Jefferson found inspiration in this that would carry through to her own work.

While she was in Manhattan, she found community with some of the artists and writers of the Harlem Renaissance. She helped to found the Harlem Artists Guild and began freelancing as a graphic designer. Like many designers, she struggled financially and had a difficult time making rent. She supported herself with her work, picking up freelance jobs for Friendship

Press, eventually leading to a full-time job. At Friendship Press, she became the first black art director in the American Publishing industry, designing and illustrating hundreds of books. She also did freelance calligraphy work, designed matchbook covers, and even designed sixty posters for the Texas Centennial Exposition for the WPA. In addition, she created work for the NAACP and all of the holiday seals for over forty years.

Her work expanded into cartography when she began illustrating maps. Typically her work would have a political

and cultural undertone. Two prominent pieces of hers were "Twentieth Century Americans of Negro Lineage" and a map of "Uprooted People of the U.S.A."

It would be impossible to give a complete depiction of the sheer amount of work and variety of mediums she used within a few paragraphs. She had the unique ability to excel at designing for any brief and any client, able to mold her style to the situation. A pivotal piece of her work came out of a series of five trips to Africa, where she created "The Decorative Arts of Africa" in 1973. The book featured three hundred

photos and drawings of African culture and design, almost all of which she created.

Even in her retirement, she never stopped working. It could be because of her deep love of creating that she never really saw what she was doing as labor. She said, "I love making paper, I love research, I love writing and photography, in short every aspect of my work pleases me." A genuinely creative spirit, she goes on to say, "I'm never bored. If anything, I have too many ideas."

There's a popular phrase, "a jack of all trades is a master of none," suggesting that doing too many things can often sacrifice quality. This, however, is not the full quote. The whole phrase is "A jack of all trades is a master of none, but oftentimes better than a master of one." There is possibly no better example of a jack of all trades than Louise E. Jefferson, whose work excelled in every facet of creativity she worked in.

Born in 1908 in Washington, DC, Louise E. Jefferson knew she wanted to pursue a career in the arts from an early age. Raised by musicians, she was initially steered her towards the same career path as her parents but deviated. Her parents encouraged this and gave her wise advice, "learn more than one thing well—learn many things." She clearly took this advice to heart as she went on to work as

a designer, photographer, writer, calligrapher, cartographer, researcher, and illustrator.

She attended Howard University and took private lessons in fine and commercial

art. In the 1930s, during the Great Depression, she took a giant leap when she moved to New York City. There, she continued learning art, design, and printing practices at the School of Fine Arts at Hunter College. She learned under printmaker Riva Helfond, who was a social realist artist. Her

Louise E. Jefferson
Americans of Negro Lineage
1946

Louise E. Jefferson
The Decorative Arts of Africa
1973

Louise E. Jefferson
NAACP Fight Now for Action
1941

Louise E. Jefferson
NAACP Birthday Ball Poster
1940

ANGEL DE CORA

HINOOK-MAHIWI-KALINAKA

ONE OUT OF A THOUSAND

ARTIST LETTERER DESIGNER EDUCATOR

ANGEL DE CORA

HINOOK-MAHIWI-KALINAKA

ARTIST
LETTERER
DESIGNER
EDUCATOR

ONE OUT
OF A
THOUSAND

"I SHALL NOT BE EXPECTED TO TEACH IN THE WHITE MAN'S WAYS, BUT SHALL BE GIVEN COMPLETE LIBERTY

TO DEVELOP THE ART OF MY OWN RACE AND APPLY THIS, AS FAR AS POSSIBLE, TO VARIOUS FORMS OF ART, INDUSTRIES AND CRAFTS."

ANGEL DE CORA

ARTIST DESIGNER EDUCATOR

CORITA KENT

Sister Mary Corita

MESSENGER OF PEACE

"WHEN ART HAS CHANGED IT'S BECAUSE THE WORLD HAS CHANGED"

"LOVE THE MOMENT AND THE ENERGY OF THAT MOMENT WILL SPREAD BEYOND ALL BOUNDARIES"

LOVE THE MOMENT

GET WITH THE ACTION

THE CIRCUS

LET THE SUN SHINE IN

Corita Kent

LOVE THE MOMENT

CORITA KENT

Sister Mary Corita

ARTIST DESIGNER EDUCATOR

MESSENGER OF PEACE

WOMEN IN GRAPHIC DESIGN HISTORY

"WHEN ART HAS CHANGED IT'S BECAUSE THE WORLD HAS CHANGED"

THE CIRCUS

"LOVE THE MOMENT AND THE ENERGY OF THAT MOMENT WILL SPREAD BEYOND ALL BOUNDARIES"

GET WITH THE ACTION

LET THE SUN SHINE IN

"NOTHING IS A MISTAKE. THERE'S NO WINS & NO FAIL THERE'S ONLY MAKE."

CORITA KENT
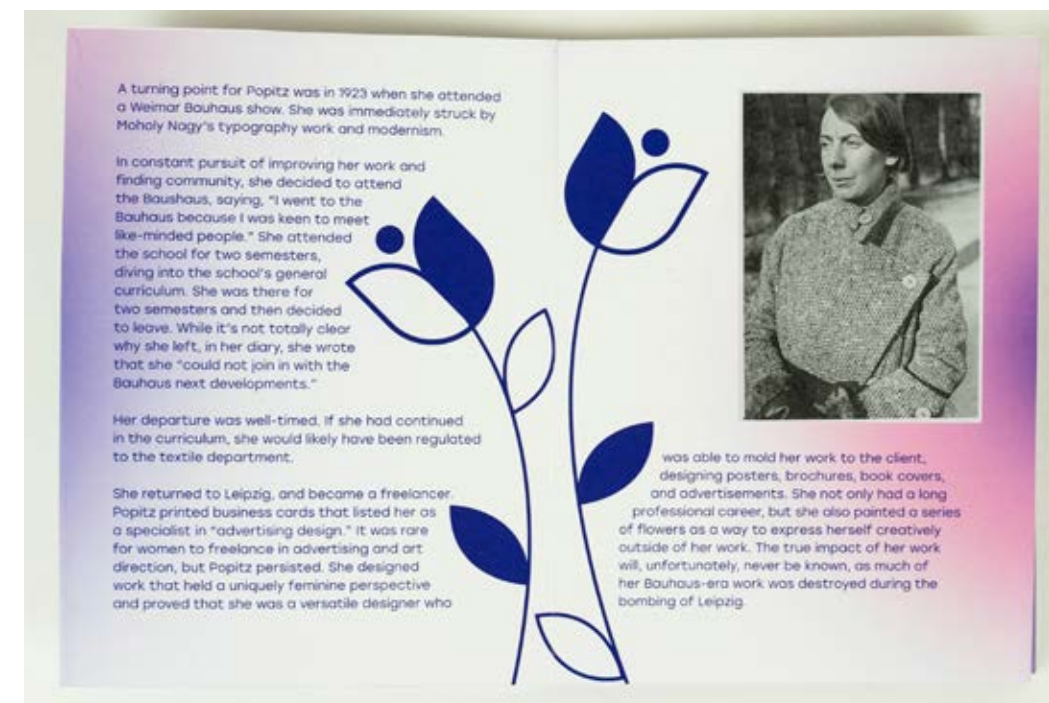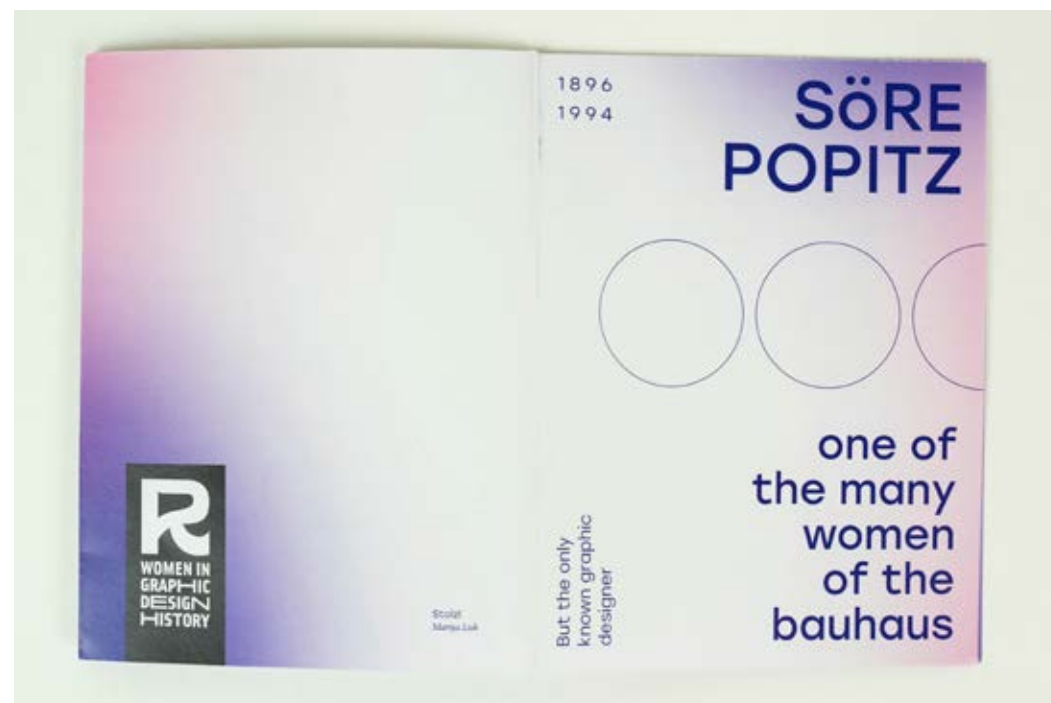
1896
1994

SÖRE POPITZ

one of
the many
women
of the
bauhaus

But the only known graphic designer

Stold Marisa Luk

A turning point for Popitz was in 1923 when she attended a Weimar Bauhaus show. She was immediately struck by Moholy Nagy's typography work and modernism.

In constant pursuit of improving her work and finding community, she decided to attend the Bauhaus, saying, "I went to the Bauhaus because I was keen to meet like-minded people." She attended the school for two semesters, diving into the school's general curriculum. She was there for two semesters and then decided to leave. While it's not totally clear why she left, in her diary, she wrote that she "could not join in with the Bauhaus next developments."

Her departure was well-timed. If she had continued in the curriculum, she would likely have been regulated to the textile department.

She returned to Leipzig, and became a freelancer. Popitz printed business cards that listed her as a specialist in "advertising design." It was rare for women to freelance in advertising and art direction, but Popitz persisted. She designed work that held a uniquely feminine perspective and proved that she was a versatile designer who

was able to mold her work to the client, designing posters, brochures, book covers, and advertisements. She not only had a long professional career, but she also painted a series of flowers as a way to express herself creatively outside of her work. The true impact of her work will, unfortunately, never be known, as much of her Bauhaus-era work was destroyed during the bombing of Leipzig.

" I am often asked, 'Since when have you painted?' Answer: 'Since I could think!' "

The Bauhaus school and movement is a turning point in art and design as so many different art forms pulled from its work as inspiration. The school united different art forms like design, architecture, sculptures, metalwork and textiles, focusing on modern design. It was also

one of the very few arts schools that opened its doors to women, which resulted in them receiving more applications from women than men. For the administration, this was concerning. The school's leadership believed that too high of an attendance from women would lessen

the school's reputation. To soothe this concern, they placed women in areas of learning that they deemed appropriate for their gender. Women were regulated to the textiles section of the Bauhaus, a study deemed suitable for them. Eventually, this section of the school would go on to become one of the most commercially successful areas. The only known graphic designer from the Bauhaus school was Söre Popitz.
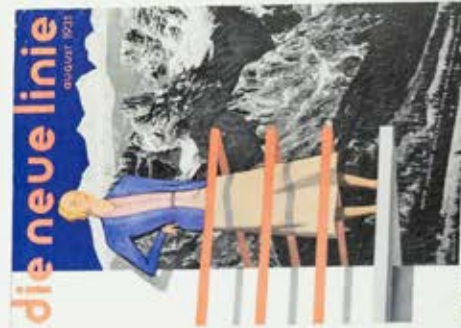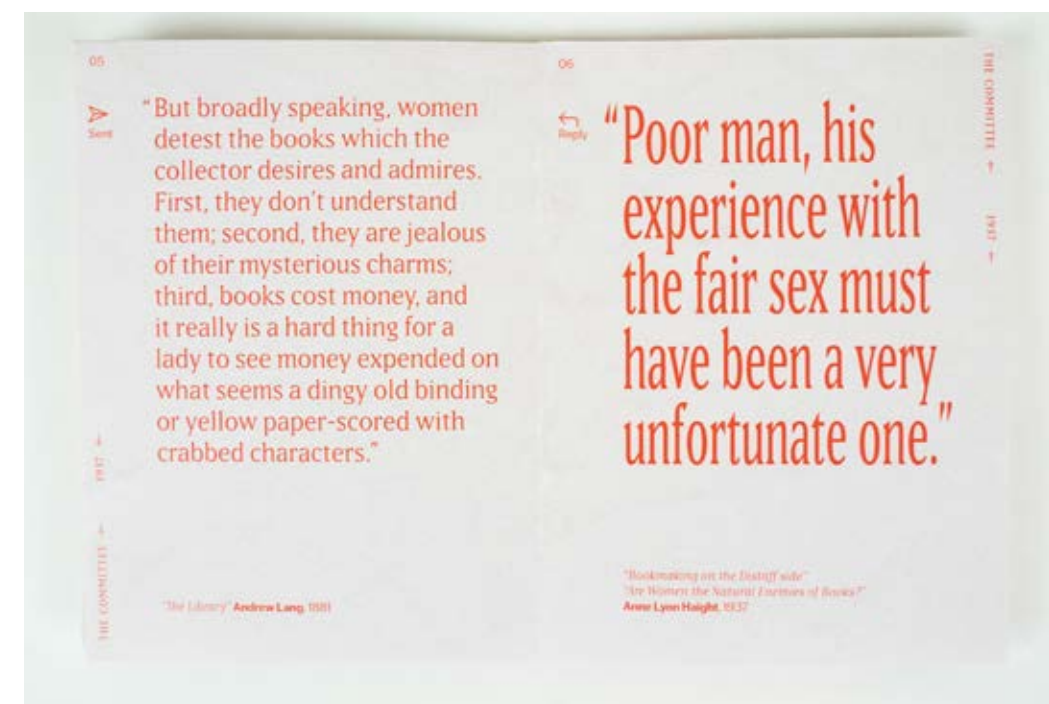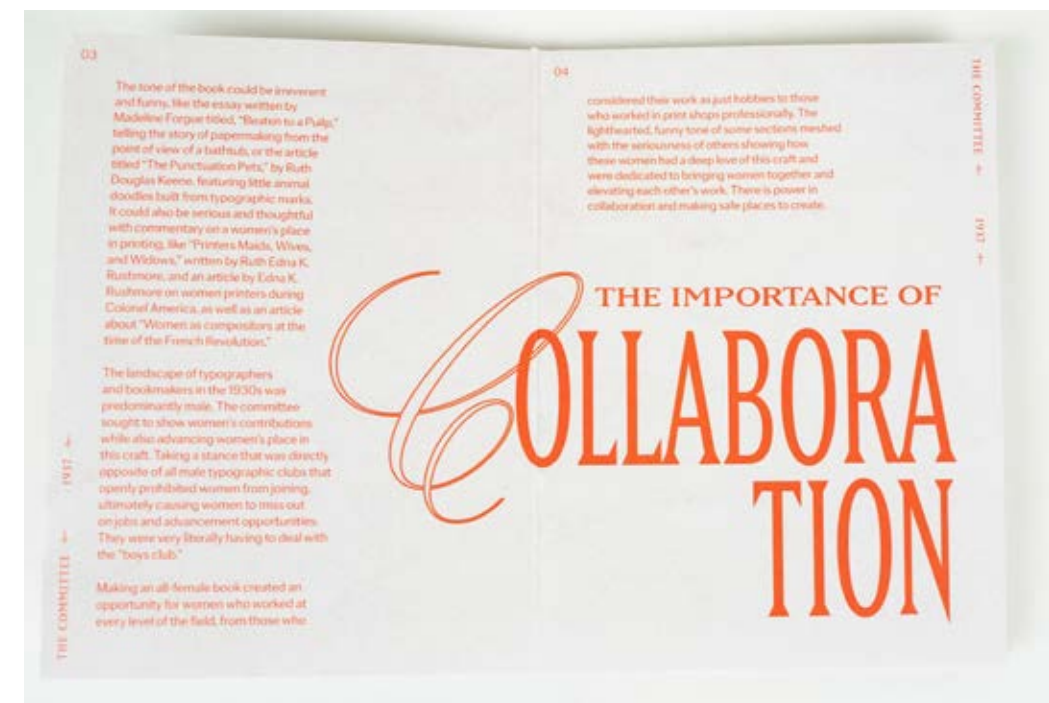
Söre Popitz, born in 1896, was drawn to art from a young age. Her grandmother encouraged this love of art, telling her to pick up a paintbrush. With that paintbrush, Popitz would illustrate her grandmother's folktales. Through this, she learned how to tell stories with images from the beginning.

In 1917, Popitz enrolled at the Leipzig Academy of Fine Arts, where she took classes on book design, typography, and advertising graphics. Her work quickly stood out in this community, and she won a poster competition in 1920.

---

kluge
Hausfrauen mieten
weise
Gasgeräte
zu mäßigem Preise
THÜGINA

Söre Popitz
Advertisment
for Thügina,
1925

Söre Popitz
Brochure cover
for the publisher
Otto Beyer,
presumed 1934

UND DIE FRAU

die neue linie
august 1931

Söre Popitz Cover for die neue linie, issue 12, 1931

SöRE POPITZ

1896
1994

one of the many women of the bauhaus

But the only known graphic designer

"I am often asked, 'Since when have you painted?' Answer: 'Since I could think!'"

die neue linie august 1931

Söre Popitz Cover for die neue linie, issue 12, 1931

Söre Popitz Advertisement for Thuringa, 1926

Kluge Hausfrauen mieten Gasgeräte THÜRINGA

Söre Popitz photobook cover for the postwar artist... presumed 1930s

"I went to the Bauhaus because I was keen to meet like-minded people"

SöRE POPITZ

THE COMMITTEE

A Brief History
of
bookmaking on
the distaff side

SCAN ME

WOMEN IN GRAPHIC DESIGN HISTORY

THE IMPORTANCE OF COLLABORATION

OF OR CONCERNING WOMEN

"But broadly speaking, women detest the books which the collector desires and admires. First, they don't understand them; second, they are jealous of their mysterious charms; third, books cost money, and it really is a hard thing for a lady to see money expended on what seems a dingy old binding or yellow paper-scored with crabbed characters."

"Poor man, his experience with the fair sex must have been a very unfortunate one."

(1937)

Ever since the days of Mrs. Gutenberg, Women have been involved in the art of Printing;

The beginning of
Bookmaking on the Distaff Side

And now, more than ever, they are to be found in the offices and factories concerned with the making of books. Yet never before, to our knowledge, have they been organized into a group for the express purpose of producing a book, by for, and concerning themselves. *Bookmaking on the Distaff Side* is the product of their writing, their designing, their type-setting and their printing; and while it has sometimes been necessary to call in the men for the more menial tasks of the printing office, it remains essentially a female book.

— THE COMMITTEE

OF OR CONCERNING WOMEN

"Poor man, his experience with the fair sex must have been a very unfortunate one."

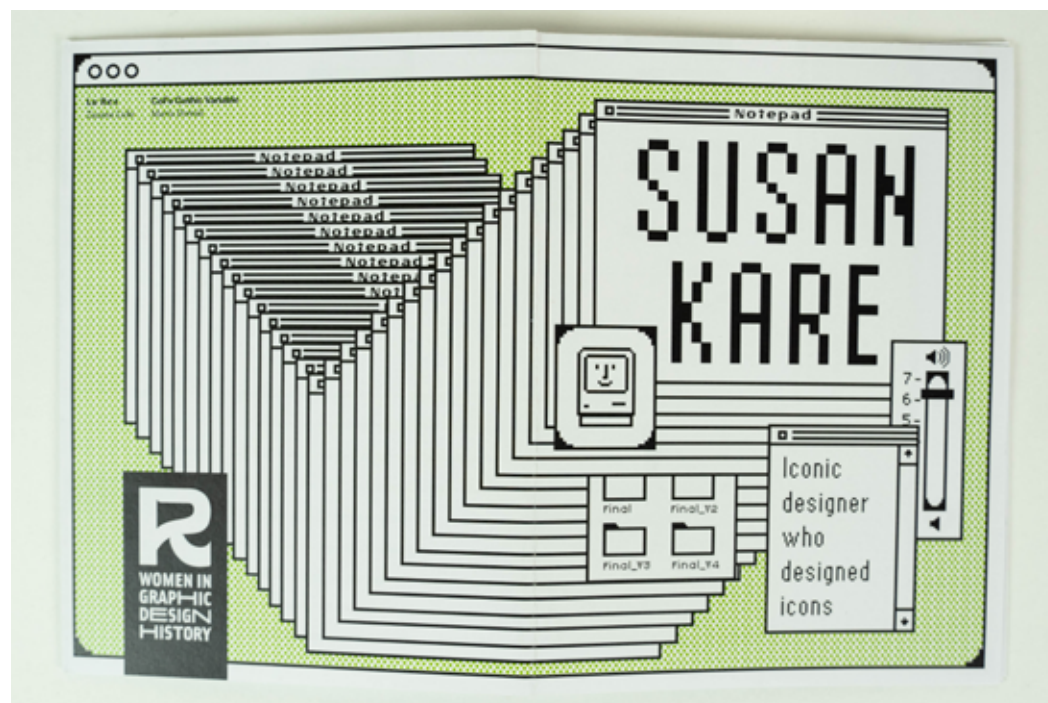# THE IMPORTANCE OF COLLABORATION

"But broadly speaking, women detest the books which the collector desires and admires. First, they don't understand them; second, they are jealous of their mysterious charms; third, books cost money, and it really is a hard thing for a lady to see money expended on what seems a dingy old binding or yellow paper-scored with crabbed characters."

— 'The Library,' Andrew Lang 1887

SUSAN KARE

Iconic
designer
who
designed
icons

WOMEN IN
GRAPHIC
DESIGN
HISTORY

Final   Final_V2   Final_V3   Final_V4

Notepad

"And with it all, good design's not about what medium you're working in, it's about thinking hard about what you want to do and what you have to work with before you start."

SUSAN KARE

Known as the "woman who gave the Macintosh a smile," Susan Kare designed the classic icons, typefaces, and many other elements of the original Apple Macintosh.

At the beginning of 1983, Susan Kare was busy at work sculpting a commissioned razorback hog out of steel when her old high school classmate, Andy Hertzfeld (Apple's lead software architect), called to recruit her to work at Apple. Apple was developing its newest product, the Macintosh personal computer, and needed imagery and new typefaces for the project. With a background in traditional art, Kare didn't really know much about graphic design or designing typefaces, but she did not let this deter her. She went to a public library and gathered books on typography, read them, and then brought them with her to her interview, just in case.

Notepad

Designing for a digital world was not just new to her but new to everyone. We were entering a new era with the concept of a "personal computer." After joining Apple's team, it was her job to develop the icons and typefaces. To do this, Kare purchased a grid notebook for $2.50 and got to work. She used the blocks of the sketchbooks to mimic bitmap graphics, pulling inspiration from her studio art background, mosaics, and needlepoint.

Susan Kare had the challenge of creating a new visual language that would have to be easily understood by people who have never used a computer. She excelled at creating icons that felt personable and intuitive, making using this new technology feel welcoming and friendly. Susan created the "Happy Mac" icon, which is still used today as the face of the "finder" icon on Macs. In

addition to icons, she developed the system fonts like Chicago, San Francisco, Geneva, and New York.

The Macintosh was released in 1984 with the memorable Super Bowl TV ad inspired by George Orwell's 1984. This means that Kare completed all the work she did for Apple within one incredible year, effectively influencing an entirely new generation by introducing a whole new digital way of communicating with users.

Following her position at Apple, Kare became the creative director at NeXT and then founded her own design firm, Susan Kare LLP, in 1989. She designs UI interfaces for companies like Microsoft and Facebook through her company. Today, she works as a Design Architect for Niantic Labs, and you can even follow her on LinkedIn!

Susan Kare's Macintosh system fonts. 1983-1984

Susan Kare, 1984. © Norman Seeff

A few of Kare's Macintosh system and application icons, 1983-1984

SUSAN KARE

Iconic designer who designed icons

"And with it all, good design's not about what medium you're working in, it's about thinking hard about what you want to do and what you have to work with before you start."

SUSAN KARE

Chicago 12 pt · NY 36 pt · San Francisco 18 pt · Toronto 12 pt · Geneva 14 pt · Venice 14 pt · Los Angeles 24 pt

Susan Kare's Macintosh system fonts, 1983–1984

A few of Kare's Macintosh system and application icons, 1983–1984

Susan Kare, 1984. © Norman Seeff

"IN DESIGN, THERE IS NOT ONE RIGHT ANSWER, THERE'S A RANGE."

SUSAN KARE

Notepad · Final · Final_V2 · Final_V3 · Final_V4

Hey, YOU'VE GOT SOMETHING IN YOUR teeth found within you should really check that out

history can be revised, updated, & changed

WOMEN IN GRAPHIC DESIGN HISTORY

In 2019 Lapis Lazuli was found within the teeth of a 1000-year-old woman

A few years ago, archaeologists discovered something unexpected—a female skull, a millennium old, with lapis lazuli found in between the teeth.

During the time of the skull, lapis lazuli was a highly sought-after pigment, only given to the most trusted of scribes.

Since the pigment was found between teeth, it suggests that it was used frequently, probably by the artist using their mouth to slick the tip of the paintbrush for finer details.

This find flipped the script on the previous assumptions that those illuminating manuscripts were monks, when in reality, many of them may have been nuns.

Lapis Lazuli

REVISED
WOMEN IN GRAPHIC DESIGN HISTORY

R
WOMEN IN GRAPHIC DESIGN HISTORY

DESIGN IS HISTORY

WHY LEAVE OUT SO MUCH OF IT?

Meggs' History of Graphic Design stands as a cornerstone textbook in graphic design history classes, widely relied upon by students and educators alike. In its latest 2016 edition, the book showcases the work of 594 designers and artists. Among those mentioned, 62 are women, and 82 are Black, Indigenous, and people of color (BIPOC). This proportion, though a step forward, falls short of reflecting the diverse reality of the population. This textbook has just over 10% of designers representing a gender that takes up over 50% of the world. These numbers can and should be updated to reflect a more accurate representation of the significant works and accomplishments women have made in the field.

● MEN   ○ BIPOC   ● WOMEN

UPLIFT, INSPIRE AND SHARE

THE STORIES OF WOMEN IN GRAPHIC DESIGN HISTORY.

THIS PROJECT EXISTS TO

WHERE ARE THE LEADERS?

Women complete more than 60% of graphic design degrees and make up over half of the field, but only 11% of those women hold leadership positions. History provides us with a lens through which to see the present. Sharing more stories of women who were leaders in the past further validates female leadership in the present.

11%

Design is ephemeral. There is a lot of it, and it usually has a pretty short lifespan, making its history ever-evolving. There are so many stories to discover and so many different ways to learn about them. History doesn't need to sit in plain, mundane textbooks. It can be expressive.

TAKE A STEP BEYOND THE STANDARD

THIS PROJECT EXISTS TO

UPLIFT, INSPIRE AND SHARE

REVISED
WOMEN IN GRAPHIC DESIGN HISTORY

THE STORIES OF WOMEN IN GRAPHIC DESIGN HISTORY.

R
WOMEN IN GRAPHIC DESIGN HISTORY

DESIGN IS HISTORY
WHY LEAVE OUT SO MUCH OF IT?

TAKE A STEP BEYOND THE STANDARD

THIS PROJECT EXISTS TO

WHERE ARE THE LEADERS?

MEN
BIPOC
WOMEN

LEARN FROM THIER STORIES AND
DESIGN LIKE ALL THE OTHER GIRLS

R
WOMEN IN GRAPHIC DESIGN HISTORY

SOURCES

WOMEN IN GRAPHIC DESIGN HISTORY

Bea Feitler

The New Deal

The Committee

Söre Popitz

Susan Kare

REVISED Zine

Angel DeCora

Corita Kent

Blue Teeth

Louise E. Jefferson

Sylvia Harris

No matter where you look, you will find discussions about women graphic designers.

– Gerda Breuer

ADDITIONAL READING

Books

Websites

Podcast

SOURCES

Angel DeCora

Corita Kent

Leslie E. Jefferson

Sylvia Harris

Bea Trotti

ADDITIONAL READING

Books

Bea Feitler

The New Deal

The Committee

Slate Popitz

Susan Kare

REVISED Zine

Websites

Podcast

No matter where you look, you will find discussion about women graphic designers.

— Corita Dreyers

DESIGN LIKE

Bea Feitler's career began during a time of constant change. The civil rights movement was in full swing, the women's liberation movement started gaining traction, and the Vietnam War was a constant backdrop to everyday life in the US. This was Bea Feitler's world, and she

Designing for a digital world was just new to her but new to... We were entering into a new era... the new concept of a "personal computer." After coming... Apple's team, it was her job to develop the icons and typefaces. To

...r career matched her personality... of constant change, and always ...gressing. Her work was bright and ...ried so much energy that ...erflowed into the audience who ...viewed it. She created art from a

POSTER SERIES & SHOW

Visuals With Impact

For the final show and presentation of the product, I created two separate poster series for a total of 13 posters, and built a zine display. My goal was to create an impact on the viewer, and make a display that was something they could look up to, furthering the theme of increasing representation and role models.

REVISED Poster Series

The REVISED poster series allowed me to display the logotype and introduce the brand's aesthetics. I used content, imagery, and designs from the zines within the collection and used those as graphic elements to create a composition that follows the trend of Hyper-Visuality. The posters were created to be displayed at .75 inches to create one image when they are displayed together.

BOLD Poster Series

The BOLD poster series was created to share uplifting messages using words that I've seen repeated multiple times throughout the stories of women. The designs are minimalistic and use the REVISED brand typography.

Zine Stand

The actual structure of the stand was created using a table saw, miter saw, drill, and spray paint. The neon green acrylic shelves were created using a Glowforge laser-cutter.
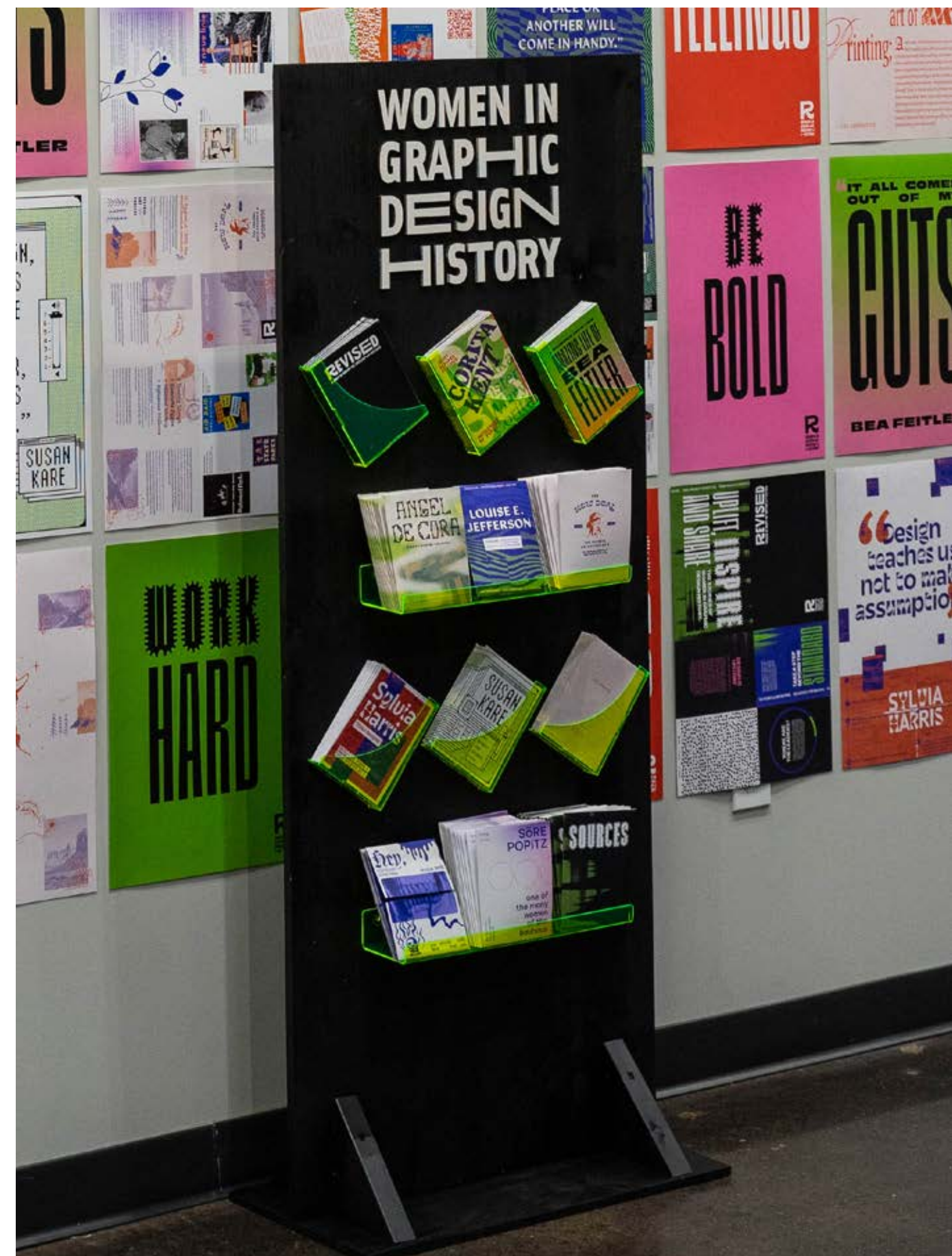
CHAPTER 5

CONCLUSION

CONCLUSION

In conclusion, REVISED provides young college students with a tangible and exciting way to learn about a gap in design history. It gives them the representation needed to have role models and challenges the assumption that women were not present in graphic design history.

The physical form of the zines not only fits well within the purpose of a zine, but it also helps to give the information a sense of permanence while still paying homage to the ephemeral nature of the design. While social media is a great way to spread information, young designers need something they can refer back to multiple times. The format of zines helps to give the information a sense of relatable authority, one that appeals directly to the audience.

This solution would benefit from collaboration. As the project continues, bringing on other designers to work with the individual stories will generate interest in the topic through participation. It would also widen the viewpoints from which the stories are written and designed, creating more variety for the project.

Overall, the goal of REVISED was to educate Gen Z and young designers on women in graphic design history using a format that is engaging and provides the representation that traditional textbooks lack. This provides them with role models which statistically impact a woman's performance in all fields, hopefully causing the number of women in leadership positions to increase well above 11% (Bradon).

Personal Growth

This project has had a profound impact on me as a person and as a creative. As I researched the stories of these women, I often found myself relating to them and their love of the field. They were resilient, designed with their hearts, and many of them were teachers and advocates. The lessons I learned, and the confidence I gained will stay with me the rest of my career.

BIBLIOGRAPHY

Arceneux-Sutton, Tasheka. "Chasing Images." Futuress, Futuress, 15 Apr. 2022, futuress.org/stories/chasing-images/.

Bolt, Laura. "Women Make up over Half the Design Industry-so Why Are There so Few at the Top?" Eye on Design, 30 Mar. 2020, eyeondesign.aiga.org/women-make-up-more-than-half-of-the-design-industry-but-how-do-they-get-to-the-top/.

Brandon, Elissaveta. "Design History Has Conveniently Excluded Women. That's Finally Changing." Design History Has Conveniently Excluded Women. That's Finally Changing, Fast Company, 1 Oct. 21AD, www.fastcompany.com/90682040/design-history-has-conveniently-excluded-women-thats-finally-changing.

Breuer, Gerda, and Katja Lis. Her Stories in Graphic Design: Dialoge, Kontinutitäten, Selbstermächtigungen: Grafikdesignerinnen 1880 Bis Heute: Dialogue, Continuity, Self-Empowerment: Women Graphic Designers from 1880 until Today. Jovis, 2023.

Cickovska, E. "Understanding and Teaching Gen Z in Higher Education". Horizons - International Scientific Journal, vol. 26, no. 3, Dec. 2020, pp. 275-90, doi:10.20544/HORIZONS.A.26.3.20.P22.

Corita.org, www.corita.org/. Accessed 25 Mar. 2024.

Curry, Andrew. "Medieval Woman Artist Unmasked by Her Teeth." Culture, National Geographic, 3 May 2021, www.nationalgeographic.com/culture/article/female-medieval-master-artist-revealed-dental-calculus.

Eknæs, Marte, and Nicolau Vergueiro. "Review: Guts and Gutters." Eye Magazine, 2017, www.eyemagazine.com/review/article/guts-and-gutters

Fanni, Maryam, et al. Natural Enemies of Books. Occasional Papers, 2020.

"50 Nifty Finds #7: The Waugh Factor (U.S. National Park Service)." National Parks Service, U.S. Department of the Interior, www.nps.gov/articles/000/50-nifty-finds-7-the-waugh-factor.htm. Accessed 25 Mar. 2024.

Fussell, Grace. "Generation Z: How to Design for the Internet Generation." The Shutterstock Blog, 23 Jan. 2023, www.shutterstock.com/blog/generation-z-design.

"Gen Z Are Reading More Print Books than E-Books." World Economic Forum, World Economic Forum, www.weforum.org/videos/gen-z-are-reading-more-print-books-than-e-books/#:~:text=Teens%20and%20young%20adults%20might,14%25%20are%20e%2Dbooks. Accessed 8 Apr. 2024.

Green, Cynthia. "The Scottish Sisters Who Pioneered Art Nouveau - Jstor Daily." JSTOR Daily, 19 Dec. 2017, daily.jstor.org/the-scottish-sisters-who-pioneered-art-nouveau/.

Hemus, Ruth. The interventions of five women artists, writers and performers in the European Dada Movement. The University of Edinburgh, 2006.

Hintz, Eric. "Susan Kare, Iconic Designer." Lemelson Center for the Study of Invention and Innovation, 4 May 2018, invention.si.edu/susan-kare-iconic-designer.

Katsarova, Ivana. "The Bauhaus Movement: Where Are the Women?: Think Tank: European Parliament." Think Tank | European Parliament, European Parliment, Mar. 2021, www.europarl.europa.eu/thinktank/en/document/EPRS_BRI(2021)689355.

Kero, River H. "A History of Zines." BOOK RIOT, 2 Dec. 2021, bookriot.com/history-of-zines/.

Levit, Briar. Baseline Shift Untold Stories of Women in Graphic Design History. Princeton Architectural Press, 2021.

Margolin, Victor. "Design History or Design Studies: Subject Matter and Methods." Design Issues, vol. 11, no. 1, 1995, pp. 4–15. JSTOR, https://doi.org/10.2307/1511610. Accessed 24 Sept. 2023.

Meggs, Philip B., and Alston W. Purvis. Meggs' History of Graphic Design. Wiley, 2016.

Morley, Madeleine. "Celebrating Söre Popitz, the Bauhaus' Only Known Woman Graphic Designer." Eye on Design, 3 Dec. 2019, eyeondesign.aiga.org/sore-popitz-meet-the-bauhauss-only-known-woman-graphic-designer/.

Phingbodhipakkiya, Amanda. "Beyond Curie-a Design Project Celebrating Women in Stem." Beyond Curie-a Design Project Celebrating Women in STEM, www.beyondcurie.com/. Accessed 28 Oct. 2023.

Pontes, Jocelyn. "Why Millennials and Generation Z Prefer Print Books over E-Books." (2020).

Resnick, Elizabeth. "Opinion: Rebalancing the Design Canon." Eye Magazine, Oct. 2021, www.eyemagazine.com/opinion/article/rebalancing-the-design-canon.

Scotford, Martha. "Messy History vs. NEAT History: Toward an Expanded View of Women in Graphic Design." Visible Language, journals.uc.edu/index.php/vl/article/view/5613. Accessed 24 Sept. 2023.

Savoie, Alice. "Women in Type — Rediscovering Women's Contribution to Type History." Women in Type, 2021, www.women-in-type.com/.

Simpson, Pamela H. Woman's Art Journal, vol. 22, no. 2, 2001, pp. 53–54. JSTOR, https://doi.org/10.2307/1358907. Accessed 24 Sept. 2023.

Simpson, Pamela H. Woman's Art Journal, vol. 19, no. 1, 1998, pp. 44–45. JSTOR, https://doi.org/10.2307/1358655. Accessed 24 Sept. 2023.

Schwieger, Dana and Christine Ladwig. "Reaching and Retaining the Next Generation: Adapting to the Expectations of Gen Z in the Classroom." Information Systems Education Journal 16 (2018): 45-54.

"Student Graphic Designer Demographics and Statistics [2024]: Number of Student Graphic Designers in the US." Student Graphic Designer Demographics and Statistics [2024]: Number Of Student Graphic Designers In The US, Zippia, 21 July 2023, www.zippia.com/student-graphic-designer-jobs/demographics/.

Sudermann, Hannelore. "Generation Z Leads the Way for Change on Campus." UW Magazine - University of Washington Magazine, University of Washington Magazine, magazine.washington.edu/feature/generation-z-leads-the-way-for-change-on-campus/. Accessed 17 Sept. 2023.

Sykes, Ruth. "Feature: Where Are the Women? Gender Disparities in Graphic Design History - Blog." Design History Society, 11 Mar. 2017, www.designhistorysociety.org/blog/view/feature-where-are-the-women-gender-disparities-in-graphic-design-history.

Thomson, Ellen Mazur. "Alms for Oblivion: The History of Women in Early American Graphic Design." Design Issues, vol. 10, no. 2, 1994, pp. 27–48. JSTOR, https://doi.org/10.2307/1511627. Accessed 13 Sept. 2023.

Triggs, Teal. "Designing Graphic Design History." Journal of Design History, vol. 22, no. 4, 2009, pp. 325–40. JSTOR, http://www.jstor.org/stable/25653135. Accessed 14 Sept. 2023.