

The Contributions to  
The History of Graphic Design  
by Dr. Robert L. Leslie and  
The Composing Room, Inc.  
1927 - 1942

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## Dedication

To my close friends who encouraged me towards this goal and to my parents without whom none of this would have been possible.

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## Introduction

The topic of Dr. Leslie's role in the history of graphic design was mentioned by Professor R. Roger Remington in the Spring of my first year at RIT. I had read brief mentions about Dr. Leslie in both *Nine Pioneers of Graphic Design* and *Graphic Design In America* and felt this was an interesting topic that deserved more attention. The ultimate decision to research and write about Dr. Robert L. Leslie came about due to my interest in both design history and the field of printing. I had been introduced to the history of printing in David Pankow's class, "History of the Book," and wanted a chance to forge a link between this discipline and my own. Dr. Leslie had ties through his role as mentor to graphic designers and ties to printing through his diligent efforts as an educator in that field. Researching his life and contributions seemed to be a strong bridge between the two disciplines.

## Purpose

The purpose of this thesis is to inform the design field, particularly design students and historians, about the contributions made by Dr. Leslie through his work as publisher of *PM* and *A-D* magazines and as curator of the A-D Gallery. While Dr. Leslie is known in printing circles and by those involved in printing history, he and his work are rarely mentioned in graphic design history references.

## Process

Once a topic had been decided upon, it was important to narrow the scope. Dr. Leslie was an important figure in the world of printing and typography for many years. I wanted to make sure that the point of view was specifically from graphic design. Although not a graphic designer himself, Dr. Leslie, had a discriminating eye for talent and this is partly why he was so important. His eye and philanthropic heart helped start and continue the careers of many émigré and young artists. This was the connection I felt needed to be focused on. Dr. Leslie lived 102 years and had a full and busy life. To keep things simple, I centered the attention of my research on the years between 1927, when the Composing Room was started, and 1942, when *A-D* magazine ceased publication.

After the topic had been narrowed down to a manageable size I spent much of the first ten weeks creating a detailed project plan and timeline for carrying out the research and development of the project. (see Appendix 1)

During the project planning stage, it was decided that the final application of the research would be an interactive media resource. As my minor/elective path of study was computer design and interactive media, this was very appropriate. It was also important to have the ability to combine database information and images as well as sound and video clips.

The rest of the project planning consisted of dividing the project into manageable segments, defining objectives and strategies for obtaining those objectives. I also developed a detailed timeline for implementing those objectives.

## Research

During the project planning phase I began my research into Dr. Leslie's life. I started by reviewing a variety of articles and clippings kept in a vertical file by David Pankow of the *Melbert B. Cary Jr. Graphic Arts Collection*. No books have been written about Dr. Leslie's life so all my reference material came from periodical articles, obituaries and personal interviews. While reviewing these articles I discovered that in December 1960 an entire issue of *Printing News* had been dedicated to Dr. Leslie on the occasion of his 75th birthday. The RIT library no longer carried issues of *Printing News* so I attempted to have it interlibrary loaned. I did not know the specific issue, only that it was one of three from the month of December 1960. I found the run of magazines in the New York Public Library but was told a whole issue could not be loaned. It was much later in the research process before I was able to have a friend go to the library and photocopy the issue I needed. By this time my main research was finished and I was in the application development phase of the project.

From the clippings and obituaries I created a detailed timeline of Dr. Leslie's life, with particular emphasis on his activities between 1927 and 1942. (see Appendix 2)

During my research in the vertical file I discovered that a four-hour interview with Dr. Leslie had been conducted at RIT by Professor Herbert Johnson. This had been done in 1981 and was somewhere on campus. After some searching, it was found in the Media Resource TV Center on 3/4" tape. I had to dub the tape onto VHS before I could watch it. Once dubbed over, I watched it and took notes (see Appendix 3). Of four hours of tape only about one hour was relevant to my research. The most important aspect of having the videotape was in having a first-hand account by Dr. Leslie of the events I was researching.

During the quarter break I interviewed the designer Hans J. Barschel. A retired professor from RIT, he was an early contributor to both *PM* magazine and the A-D Gallery. He recounted for me memories of Dr. Leslie, New York in the 1930s and 1940s and the journal *PM*. This was extremely important as many of the people involved are now dead (see Appendix 3).

## The Magazines

The next step of research was to create a list of relevant database categories for the journal descriptions. (see Appendix 4)

I wanted to have a detailed account of each of the 67 issues of *PM* and *A-D* magazine. Once the categories were developed I began to do preliminary layouts in Filemaker Pro. I chose Filemaker Pro because it was a database program and can be set up easily. Once the information was entered it could be imported into Hypercard. After the database was set up I printed out several copies to use in the Cary Collection. The entire run of *PM* and *A-D* is kept there and can not be checked out so I needed to make my notes and entries on-site. The blank forms were easy to use and assured that the information was entered into the right place.

I then spent time reviewing each issue. I detailed the contents, listed all the advertisements as well as all the artists who contributed, the cover artists, amount of pages and any special processes involved. I discovered after the first few issues that some categories were unnecessary and others needed to be added (see Appendix 4).

After reviewing all the issues I had a hand written data card for each. The hand written information was then entered by my mother and myself into the Filemaker Pro database.

From this information, as well as from printed lists in the issues



themselves, I was able to create a list of contributing artists and designers for the entire run (see Appendix 5).

## The Artists and Designers

Once I had a list of artists, I needed to write a short biography for each. I wanted to be able to link information from the data cards to biographical information about contributors or feature artists. Several of the artists are now very well known and a lot of information is available. For about a dozen of them I used biographies that I had written last year for the Graphic Design Archive here at RIT. Other artists are not as well known. I collected biographical information from several indexes, the *The New York Times Obituaries Index* and from the *PM* magazines. There were some artists for whom I could find no information. A handful of artists were represented by small art galleries and I wrote to these to obtain biographical information. I received responses from three of the five galleries.

Once the artists list was compiled and the biographies written I reviewed the list and made a note of all the artists who were still alive, according to the information that I had gathered.

There was a chance that, like Mr. Barschel, some of these artists were still living. I explored the *PhoneDisc CD - ROM (Winter 1994 edition)* in the library as well as the *AIGA Membership Directory*. I was able to come up with a few addresses and I developed a questionnaire that I sent to these artists (see Appendix 7). I had mixed results with this process. Designers Gene Federico and Alex Steinweiss were very helpful and elaborated on my questions. Paul Rand gave simple yes and no answers providing me with no useful information. Other letters were returned by relatives saying that the artist was dead and still others went unan-

swered. I believe that there are probably more artists still alive out there but time did not allow me to explore this further. The information that I did get helped to fill in some of the gaps and added depth to what I already had (see Appendix 7).

After I had this information I went back to the library and went through each of the magazines again to fill out any biographical information on obscure artists and to see if I had missed any names. While reviewing the magazines again, I realized that a large part of the project revolved around the work of these artists and in order to show their importance I should show their work. In order to do this I would need images of important spreads and covers integrated into my project.

## The Images

Once I decided I wanted images I approached David Pankow and Professor Remington with the idea of having slides made of these spreads. I went through the issues again and selected the sections and covers to be photographed. I made selections of both major and less well known artists to show the breadth of Dr. Leslie's eye for talent. The final total was 267 images, with spreads being shot as spreads. Because the magazines are fragile and can not be taken out of the library I had to hand-carry the issues down to the Media Resource Center photo studio. The issues were taken down in two batches and I supervised the photography. Care had to be taken not to crack the bindings of the issues. I also wanted to have selective detail shots done. Once the slides were processed I reviewed them against the issues and labeled them with the dates and artists. I then put them in chronological order and took them to a local photo processor to be put on Kodak Photo CD. Photo CDs can only hold 100 images so I divided the slides into

three groups, being careful not to split up any issue between two disks. Photo CD offered an inexpensive solution for digitizing the slides. I needed the options of several different resolutions and sizes of each image and the Photo CD met this need. Once I had the finished Photo CDs the images could easily be imported into my Hypercard stacks. For the most part, the images translated faithfully. The Photo CD was two steps away from the original so there was a bit of a color shift. Keeping color true would be near impossible as color will appear different on every monitor the images are viewed on.

## The Gallery Activities

Besides the magazines, another important area to be investigated was the activity and exhibit schedule of the A-D Gallery. I discovered that many of the features were accompanied by exhibits. Professor Remington had in his possession several exhibit announcements and keepsakes. These were lent to me for inspection, scanning and research. I began to compile a timeline tracking the activity of the gallery. The “*PM / A-D Shorts*” feature in the magazine also listed some of the exhibits (see Appendix 2). While reviewing the magazines I noticed that the editors reviewed the first few issues of *Print* magazine. On a hunch I thought that if *PM* reviewed *Print*, *Print* might mention *PM*. This hunch paid off. The “Calendar / Happenings” area of *Print* magazine often listed exhibit announcements. *Print* also devoted a couple of special features to A-D Gallery exhibits. This allowed me to fill out the timeline. I also discovered ads for the Composing Room and a special advertisement selling limited edition book pages to benefit refugee artists. Something Dr. Leslie is especially remembered for is aiding refugees monetarily (see Appendix 8).

## The Composing Room

The Composing Room sponsored the activities of *PM* magazine and the A-D Gallery. It also used its contacts with the artists to promote itself. I found samples in the form of a promotional booklet and a gallery exhibit keepsake in a catalog for a bookseller dealing in ephemera. I purchased these as they were different than anything I had seen up to that point.

## The Application: Creating The Interface

I chose Hypercard 2.2 for the interface software because of its ability to handle complex database information. The new version, 2.2, made it easier to add color and pictorial information than earlier versions.

The first step in the interface was to create a graphic representation of the entire system. I had begun to develop this while working on my research. It was my intent for the project was to be a non-linear resource. The user had to be able to access the same information from a variety of different areas.

My first inclination was to represent the different parts on a web like structure. This turned out to be an impractical graphic representation as each item did not directly link to its neighbor. The final format consisted of a central axis line representing The Composing Room and arms branching off this central axis to represent each of the different lines of information (see Appendix 9). Each item on the system map represents an active spot or button. Clicking on the button will take the user to that section of the resource, either another stack or another card in the main stack. The function of the map was modeled after a system map design developed by the firm Design Interactive. When the user first comes to the map card there are no labels for specific areas just the general categories. Each category is indicated with a large

round bullet. These bullets began as squares but evolved to be circles once I selected and placed the large context background image. As the user passes the cursor over the map different names pop up allowing the user to click and access that section.

## The Stacks: The Biography Stack

The first full stack that I put together was the biography stack. The layout developed for this stack became the template for all the other stacks in the project. The goal of this stack was for each artist to have a separate card. I intended for a sample illustration of the artists work to also be on the card. In addition, I included the birth and death dates, as well as a listing of issues of *PM* or *A-D* in which the artist was included. These dates are active links to their corresponding issue data card. Later on I added the option of also going to the corresponding issue images. The field is scripted so when a user clicks on the issue line, a dialog gives the user a choice of going to the data cards or the images.

Originally I had intended to find as many samples of each artist's work to include on the biography card. After discussing this with Barbara Polowy, I decided that the only images to be included should only come from *PM* and *A-D*. This meant that for some artist's work I needed to make photocopies of line art. Other artists would not have samples at all especially if they worked behind the scenes doing general layout for advertisement and printing stories. The slides I had made did not include every artist's work. The works included on the Photo CDs were each brought into Adobe Photoshop, cropped and rotated as needed and embedded into the stack as a PICT resource. I had several issues of *PM* and *A-D* at home and scanned any artist's work included in these issues. The scanner I used was a UMAXX 840 flatbed scanner. Other images were scanned from the photocopies.

## Color and Type style

During the development of the biography stack I chose the colors for the interface. All the type is black because of the limitations of Hypercard. The main body of each card is pale yellow. Because there is so much text, I felt yellow was easier on the eye than white yet still allowed enough contrast for the type to be read. A bar for buttons was placed along the bottom of the screen. During the course of designing the interface this bar went from approximately 3/4" wide to 1/4" wide. My original grid design was based on a progressive interval system. This affected the placement of rules, buttons and text fields. Eventually the bottom bar digressed from the grid to accommodate more buttons. In addition the progressive button system looked out of place when a short word appeared on a long button. The final button size was determined by dividing the screen into six equal parts. The button color chosen was a slight gray turquoise to contrast with the yellow background.

## The Data Cards

The layout of the data cards was difficult to develop and went through several phases. There were several levels of information to consider. Standard bibliographic information such as volume numbers, issue numbers and page numbers needed to have an area of its own. Information such as the date entered and who entered it needed to be in a space of lesser emphasis. The labels describing each field needed to be in a location that related to its corresponding information. These labels moved from the bottom of each field to the left of each field through the design process. The labels also had to look different than the data yet still be legible. A smaller point size was used, but a bold weight was chosen

to further differentiate it from the changing descriptive text. A critical factor involved the appearance on screen. Printing out proofs was not always helpful since text that looked good in small point sizes in a printout was illegible on screen.

Type face was another decision that went through several manifestations. Originally I wanted the body copy to be Univers regular and the headings Univers bold. Univers kerns nicely on screen and is more legible than other fonts. I ran into problems moving my project from one computer to another when demonstrating my progress. Lack of the correct font on the host computer caused such problems as font shifts or even font substitutions. Fonts can be embedded into Hypercard stacks to avoid this problem, but my scripting skills are not advanced enough to do this. The solution was to convert all the text to Helvetica. Any instances of paint text were not affected by font conflict problems and were left in the Univers. After testing with users I decided to change the body copy to Palatino, which is easier to read on screen. In all the introduction paragraphs I also increased the leading from 14 pt. to 18 pt.

I worked closely with Professor Meader on the layout of the data cards. The main goal was to simplify the graphic look and create a visual and logical hierarchy of information. In addition, I had help from Barbara Polowy on refining the language of the categories and maintaining correct bibliographic standards.

Once the layout was refined and field identifiers corrected, I attempted to import the information from Filemaker Pro into Hypercard. I first created an export text file from Filemaker, selecting only the categories I would actually need for the final cards. This export file was brought into Microsoft Word. In Word I added a bullet delimiter to separate each issue's information

from that of others. In Hypercard I wrote a script to transfer the information and create a new card each time it hit a delimiter. This script did not work. I consulted with Professor Gordon Goodman of the Information Technology Department and we concluded the text file was too large for Hypercard to read. I broke the file up into smaller sections and the script still did not work. I then decided to copy and paste the information into the correct fields. This was a round about way to do it but it worked (see Appendix 4).

The next step was to write scripts for the fields to link them to the other stacks. All linked fields appear on the right of the card and consist of artist's names. The issue date is also a linked field and takes the user to the images stack. The name fields link to the corresponding biography cards. The visual cue for this was Helvetica bold type in the midst of Palatino. This active text is often called hot text. Most of the hot text also has a dotted rule under it, which Hypercard uses to recognize active groupings of text. The introduction to the data cards gives a brief account of the development of the magazines and the variety of artists involved.

In addition to having the ability to move in a linear fashion, there are two ways to find specific issues. The first button lets the user enter a specific issue number and volume number and then goes to the data card for that issue. The second button brings up a list of all the issues by date . The user can select the specific issue from the list and go to the corresponding card.

This stack was also scripted to be dynamic in terms of presenting information. While I developed a specific set of categories for the data, not every issue had information for every category. The cards are scripted in such a way so that if a specific category field is empty then the corresponding field label disappears from the



card. If the field has information then the label appears (see Appendix 4).

At this point I had two stacks that were almost complete . These two were the largest and all the others would revolve around them. From here I began development of all the other parts.

## The Timeline

Two timelines, Dr. Leslie's life and the *PM / A-D* Gallery information, were combined together. I also included important dates when relevant artists were featured in the magazines. I combined this time line information with events from the design world and social and political world. I wanted the user to have a sense of context of Dr. Leslie's activities within the world.

The timeline card was divided into four columns - World Events, Date, Design Events and Dr. Leslie Life and Career. Each column was set up as a scrolling field. I used the paint tools to hide the rules showing the edges of the fields as well as the scrolling bar and arrows. I created new arrows for the scroll feature and scripted them so that all four fields would scroll simultaneously. Once this was set up and worked, I created another set of scroll buttons to move through the fields quickly. The first set, which is slow, only scrolls up and down one line at a time. The second set scrolls ten lines at a time. Then I decided to move the Dr. Leslie events to the far left and sequence the rest of the information as follows: date, design events and finally world events (see Appendix 9).

Within the Dr. Leslie column, artist's names were made into hot text to take the user to their corresponding biography card. The timeline card was originally a stack of its own but once I decided that there would be a central stack to navigate from, I included

the timeline in that stack. It is accessible from three places on the navigation map. There is a **Timeline** button in the *PM* magazine line, in the Dr. Leslie Life line and in the *PM / A-D* Gallery line. These buttons all access the same timeline card.

## The Central Navigation Stack

The first step to developing the main stack was deciding what cards would go into it. The key card was to be the map card. Another important card was the timeline card. Another card I intended to include was the New York City map showing the two locations of the Composing Room, Inc. and the dates of those locations (see Appendix 9).

Since this was becoming a reference stack, I decided to include general reference material here also. I created a bibliography card, a credits card, a help card, a glossary card and an acknowledgments card. I also created the title card and a short history introducing the user to the project.

The title card was created using Adobe Photoshop. The background image was a 1933 image of Times Square, New York. I then chose a signature cover of *PM* magazine by Lester Beall and a cover of *A-D* by Alexander Steinweiss. I placed each of these into the Photoshop document and adjusted the floating and underlying controls in the composite controls dialog box until the background color disappeared. I also adjusted the opacity slightly. Next I added an image of the Composing Room, from a book by Percy Seitlin (co-editor of *PM* magazine) and photographed by Victor Laredo.

This was placed in the lower left corner of the image and the opacity adjusted until the image of New York could be seen through the lighter areas. I then added a 1937 image of Dr. Leslie

directly in the upper center of the montage. The image was flipped horizontally keeping his gaze towards the users eyes. The title text was added according to the standard developed in the biography stack. I put a **Click Here** button in the red bars of the Beall *PM* cover but later moved it down to follow the standard developed with the button bar. I put a script in the card itself to go to the next card on a mouse click. I did this in case the user didn't click exactly in the button. There is no blue bar along the bottom of this card and the button is integrated in a way that may make it harder to hit for some users (see Appendix 9).

To direct the flow of the user, the user moves from the title card to the first card containing short history. This information was originally contained on two cards but after increasing the leading standard it was spread out over three cards.

From the first card of history the user can only go forward. On the second card the user can go forward or go back to the first card of history. Once on the third card, the user can go back and reread the history, go to the map card or choose next card. To direct the flow of the user, the **Next Card** button also goes to the map. On the map the short history sequence is accessed by the **Short History** button along the Composing Room central axis line. On the map card the **Next Card** button disappears. At this point the stack is no longer linear and the rest of the cards can only be accessed by using the map. From the other cards in the stack the user must return to the map to go somewhere new. A **Map** button is on every card in the project, as is a **Quit** button. On most cards there is also a **Help** button.

## The Help Card

In most cases the **Help** button accesses the Help card in the central stack. In a few cases the **Help** button actually accesses on-card help and opens a hidden field explaining what to do or what something is, like hot text. The Help card is very simple. On the left side there are icons and a sample of hot text. On the right side there are small paragraphs of text defining each icon and explaining how hot text works. The button bar has map access as well as a **Go Back** button that will take the user back to the location they came from. The illusion is that the help card is in the stack being browsed (see Appendix 9).

## The Bibliography Card

The bibliography card was also put into the main stack. I kept a running bibliography in Filemaker Pro as my research progressed. I copied this information and pasted it into the Hypercard field on the bibliography card. I then printed it all out and had it proofed by Barbara Polowy. I had been using the Kate Turabian book as the standard, but there were some errors in my format. There were also occasions where my sources didn't have sample formats in the Turabian book. Ms. Polowy corrected the text based on the *Chicago Manual of Style* (14th ed.) format. I made the changes and used the format as a guide for new additions (see Appendix 9).

## The Other Cards

The glossary card contained glossary information developed during the project planning phase. The credits card gives credit for each of the photos used and their source as well as credits for the videotape clips. The acknowledgments card thanks those people who were helpful in the completion of this project.

## The Quotes About Stack

During my research, I collected interesting quotes about Dr. Leslie. I put these quotes into a stack with each quote having a card to itself. I used 18 pt. Palatino Italic for the quote and 12 pt. Palatino Italic for the credit.

The comment was made to me that the quotes were very bland by themselves. I had collected several copies of photos of Dr. Leslie and I wanted to combine these with the quotes in some way. I thought that dissolving a quote into an image and back to a quote might be an effective treatment for the information, but Hypercard 2.2 was giving me some problems with the visual effects. The color tools have their own effects that seemed to conflict with the built-in effects of Hypercard. It was not until much later that I found I could use effects if I allotted more than 10 mb of RAM to the stack. At the time the conflict created a dilemma of how to combine the quotes and images without the use of dissolves.

I decided that I would take the quotes and images and combine them using Macromind Director. I knew that once I had a stack composed I could save it as Quicktime movie and call it up in Hypercard.

My first experience putting this stack together was using the Overview feature of Macromind. I put the stack together easily and quickly. I then discovered that an overview stack cannot be saved to Quicktime Movie format. After consulting with a programmer and the Macromind manuals, I learned the proper way of placing special effects in the score mode.

I brought each quote and image into Macromind as separate cast members. Each cast member was given its own cell in the same channel. I divided the bottom of the screen into six equal parts for the buttons. The buttons and text in the buttons were given their own channel.

The stack functions like an automatic slide show and opens with a photo and then dissolves to the first quote.

In the effects channel I selected dissolve as the effect and gave it a one second time for completion. Once the photo is dissolved to a quote, the quote cell pauses for four seconds, allowing the reader time to read the quote. Longer quotes pause for six seconds. The buttons along the bottom appear on every card except for the **Start** button. This button disappears once the viewer gets to the second cell. Once the user clicks on **Start** the stack plays itself. There are other buttons allowing the user to pause the slide show. There are also **Next** and **Previous Frame** buttons allowing the user to control the stack. The **Return to Map** button exits the self-contained Macromind player and returns to the Hypercard map.

Once the Macromind slide show was put together, I selected the Macromind player option to create a self playing option that installs a small driver into the file allowing the slide show to be played on machines without Macromind installed.

The map connection in the Hypercard stack and the **Return to Map** button allow a seamless transition from Hypercard to the slide show and back.

The images collected for the slide show came from a variety of sources. I scanned three of the images from *PM* and *A-D* magazines. One image was scanned from an issue of *Printing News*. The rest, which date from the mid to late 1960s, were from a collection of photos given to Professor Johnson by Dr. Leslie. These images were taken at the Composing Room sponsored Heritage of the Graphic Arts Lectures by photographer Lisle Steiner. I spent several hours reviewing a large stack of envelopes filled with photos and selected ones of Dr. Leslie with important people in the

graphic arts business. I tried to select images showing Dr. Leslie in a variety of situations.

The final image for the slide show was a drawing done for the Goudy Awards keepsake, when Dr. Leslie was presented with that award in 1973 (see Appendix 6).

The slide show can be accessed by both the **Slide Show** button and the **Quotes About** button on the Dr. Leslie line of the map (see Appendix 9).

## The Promotions Stack

The Promotions stack is accessed by the **Promotions** button along the Composing Room axis line of the map.

The promotions stack shows examples of promotional pieces produced by the Composing Room to promote itself. The first of these pieces, *The Composing Room Primer*, gives a quick lesson in typography and typographic definitions to their clients. I included all spreads of this piece and the cover in the stack. The second piece is a Christmas card sent to clients.

The pages were scanned individually and brought into Photoshop to create spreads. I also did any retouching and sharpening required. The images were brought into the stack with the AddColor XCMD, using the Color Tools stack. The layout of each card was modeled after the other stacks. The stacks containing visual examples vary slightly from the biography and data card stacks. Because most of the images were shot with a black border I made the card background black. This allows the image to pop off the screen. The button bar at the bottom of the card remains blue. A wide bar bleeds off the top of the card and contains the descriptive text.

The first card of each promotional piece has a description and

date of that piece. If applicable, I also listed the artist.

The first card was usually the cover. The subsequent spreads do not have the yellow bar or any text. There is a short introduction card to this stack with a small amount of text describing the types of pieces contained in the stack. (see appendix 9)

## The Invitations Stack

The invitations stack is accessed through the *PM / A-D* Gallery line. This stack is modeled after the look of the Promotions stack. I scanned each gallery invitation and keepsake. In some cases the open pieces were larger than the scanner flatbed. I scanned these as individual pages and put each spread together in Adobe Photoshop.

I imported the images into Hypercard using the Color Tools stack AddColor XCMD. The sequence of each keepsake is in order by date from the earliest, the Advance Guard of Advertising Artists: 1942, to the latest, the 1961 exhibit by George Salter.

The first card of each keepsake sequence describes the title of the exhibit, the exhibiting artists and the date (see Appendix 9). In some instances an artist's name is active hot text that will take the user to the corresponding biography card. Navigation through the stack is by using the **Next Card** button.



## *PM / A-D* Images

The largest stack is the images stack. This stack features the slides shot from the magazines. This particular stack gave me the most difficulty, from a programming aspect.

The first manifestation of this stack had all the images placed by date with the first 77 images resourced into the stack. In Hypercard, PICT files, icons and fonts can be programmed into the stack as internal resources. I had intended to resource all the images but the color tools stack only allowed 77 to be embedded into the stack. The other two hundred were placed into the stack using the Color Tools stack AddColor XCMD.

Each sequence of spreads begins with a description block, as in the other two stacks with images. The text gives the date of publication, the artist responsible, and in some cases, a short descriptive sentence.

The user can navigate from the data cards to the images through the date field. They can return to the data card by clicking on the date in the image card. The user can also access the biography cards by clicking the designated artists' names (see Appendix 9). The first version of this stack had 267 cards with approximately 279 images in the stack. The color button bar, black background and yellow text bars were also placed in the stack using the Color Tools stack. Originally, when I was piecing this stack together, there was an image missing because of an error by the Photo CD supplier. Once I had the corrected image, I attempted to place it into the stack in the same manner I placed the others. Once I placed the image and closed the stack the size of the stack mysteriously dropped from 16.5 mb to 7 mb. Upon reopening the stack, all the color was gone and the only images showing were the ones embedded into the stack.

I loaded the backup copy and threw out the damaged stack. In the new stack I placed the new image without incident.

One of my original intentions for this stack was to allow the user to enlarge areas of the photo to read an area. The advantage of the Photo CD is that there are several sizes and resolutions of each image available. The size of the images placed in the stack were not large enough to see graphic detail or to read text. I selected a couple of sample cards to test this option. I created a button to magnify the image. I placed a magnifying glass icon into the button. When I did this, the stack dropped everything except the images resourced into the stack. When I deleted the button the images came back.

Inadvertently, I seemed to have found a limit to the amount of images and color panel that could be placed using the Color Tools stack. The documentation for this stack was not very helpful and did not address this problem at all.

The Hypercard manual said that a stack could hypothetically become as large as 512 mb. This size limit did not seem to take into account the peculiar use of the AddColor XCMD.

At this point, I did not have time to keep adding items and risk losing my stack. I decided the only way to guarantee that this would not happen again would be to rebuild the stack from scratch and place the pictures using the Picture XCMD. I created the first card and used the Color Tools stack to place the black background, the blue button bar and the yellow bar for text.

I then created a button and wrote a script to place all the images using the Picture XCMD (see Appendix 10). The script looked for the correct picture, placed it and then made a new card and so on until all the pictures were placed. Once all the pictures were placed, I deactivated the script and hid the button. Use of the

Picture XCMD guaranteed the pictures would be there as long as the folder containing them was linked through the path name. This revision of the stack structure kept the stack size below 1 mb. Once I had the new stack built I copied and pasted the text information from the bad stack into the new one. The links from the old stack to the data cards and biography cards had been checked so copying the information was a better guarantee that the links would be perfect than if I attempted to retype everything. I then chose the three cards with images to magnify. I created a new button with a magnifying glass for the icon and wrote a script to bring in a larger, better resolution version of the image. This allowed the user to read the text if desired. Because of the time constraint for the thesis show only three cards were given this option. I intend to add this feature to every card later, as well as a palette with tools to scroll around images that are too large for the screen.

## The New York Images

When the project was first being developed I wanted to have a stack that provided information about Dr. Leslie and The Composing Room in the context of New York City in the 1930s and 1940s. After I developed the title card I decided the large, full screen images of New York were very interesting. Rather than have a separate stack with the New York images I decided to integrate them into all the stacks.

I found several images of New York in the 1930s and 1940s as well as social and political images of the time in the *FPG Historical Selects* stock photo book. I also researched photo books and found some images by Berenice Abbot and Lewis Hine that were taken at the same time. In addition I collected some of the images from

the book on New York written by Percy Seitlin and photographed by Victor Laredo.

I scanned the images into Adobe Photoshop. Using the Image: Map: Levels dialog menu I adjusted the levels of black and the contrast to push the images back. I then converted each image to RGB and selected a yellow that was similar to the yellow used for the background of the cards. I selected all and filled with a 40 percent opacity yellow. The light yellow over the gray halftones optically appears to have a similar value as the solid yellow cards.

The light images were brought into each Hypercard stack and placed behind selected text cards. In the main navigation stack, images are behind the short history, the map, the bibliography, the glossary, the credits and the help card. In the other stacks the images are behind the introductory text (see Appendix 9). The large images are intended to give a sense of social and historical context to the information and help the user feel that Dr. Leslie's work was of a certain place and time.

## The Dr. Leslie Biography Stack

The Dr. Leslie biography stack is a small stack. It gives a detailed biography of Dr. Leslie's life. The information for the biography was gleaned from the many articles written in tribute to him, obituaries and a timeline created by Professor Herbert Johnson on the occasion of Dr. Leslie's one hundredth birthday. The biography ends with a quote by Dr. Leslie that speaks about his purpose in life.

In a final visit through the vertical file in the *Cary Collection*, I found an article that contained some early photos of Dr. Leslie alone and with his wife Dr. Sarah Greenburg. I included these in the biography stack. Once this stack was finished I decided that excerpts from the videotape would be appropriate here (see Appendix 9).

## The Quicktime Movies

To create the Quicktime movies I reviewed the videotape interview with Dr. Leslie and marked segments to digitize.

I installed a SuperMac video digitizing card into my computer, connected the VCR to it and used Video Spigot and Screenplay to capture selected video sequences.

I decided to include video clips in both the introductory short history and in the Dr. Leslie biography sections.

The subject matter of the sequences I captured enhanced the text on the cards and gave a firsthand picture of how and why *PM* was begun and why it ended. There was also an excerpt about Dr. Sarah Greenburg and why Dr. Leslie changed careers.

Since I had several clips, I brought them into Adobe Premiere.

Each final movie is a compilation of several small clips edited together to portray the information in the best manner.

Once I completed the individual movies, I created a button on each card that would access a movie. The button was scripted to open the movie in an invisible state, place it, hide the controller bar, and finally show the movie and play it automatically. Once the movie finishes playing the script hides it. The movie also closes if the user goes to the next card (see Appendix 10). Once I had the movie buttons scripted, I chose an icon for the button. The first icon was a small movie projector. It was too big to fit in the button bar so I placed it above the bar. After discussing this with my Professor Remington, I selected a different icon, reduced its size and placed it in the button bar. Once a place had been defined with a particular function, it would only be confusing to the user to make a change like this.

I then created a single card to hold the video clips. This card is in the Dr. Leslie biography stack, but can only be accessed from the map (see Appendix 9).

The video card has four small stills from the four videos. An invisible button was placed over each still allowing the user to click on the picture and bring up the movie. In the movie a small filmstrip icon appears on the first frame. This is a standard Quicktime symbol. It can be clicked to access the user controller bar. On this card, the user has full control over the movie and can stop and start the movie as desired. In the button bar, there is a **Close Movie** button allowing the user to close the movie and clear it from the screen.

To take full advantage of the drama of the project opening for the first time, I added a small ten second movie to the title card. When the user opens the project for the first time a short Quicktime movie opens after the picture comes up. This movie is Dr. Leslie talking about his desire and need to help people. I chose this quote to quickly illustrate what he was all about.

## Evaluation Techniques Interface Evaluation

Casual and formal evaluation of the interface was conducted through weekly meetings with Professor Remington. I received feedback from a programmer who specializes in this field. Several changes to simplify scripts and navigation were made as a result of this meeting. In addition, I had a student studying interactive media design navigate through the entire project and give verbal feedback and suggestions. I had another student who was totally unfamiliar with Hypercard navigate through and give verbal feedback and I set the project up during one of my classes. I had my students explore and browse through the project. I observed this directly and made notes about problems and successes. Changes were made to the interface based on these observations.

Upon showing the project to several people at University of Illinois, an interesting suggestion was made by one of the faculty. Professor Leif Almendinger, suggested that an interactive evaluation be developed that could keep track of the user's path and choose questions from a pool that corresponded with the path of the user. This is an excellent idea and will go on the future plans list.

## Content Evaluation

The thesis application was up for three weeks during the thesis show. Comments about the work, during the opening, were very positive. The computer was occupied throughout the opening and people seemed genuinely interested in the topic. Professor Herbert Johnson felt it was interesting and a fine tribute to Dr. Leslie and his work. Students seemed to feel that it had a lot of depth and would be a useful research tool

A short questionnaire was developed based on the evaluation objectives and strategies developed during the project planning stage. This questionnaire was given to a group of design students who were then asked to experience the project and answer questions as they browsed (see Appendix 11).

The questionnaire was divided into two sections. The first section was about content and the second was about the interface. The content section asked specific questions about the subject matter. The questions are from the various areas of the project, forcing the student to experience all parts of the piece. The students answered most of the questions correctly but missed a few. This could be because they did not get to that area or because I did not make the information obvious enough. The feedback about the interface was generally positive (see Appendix 11).

## Future Plans

My hope is that this project will have a life beyond the thesis. There are several things that still need to be done in order to reach a closure to the project. The first item to be done is to finish putting in the larger versions of all the *PM* images. Including these, along with a scrolling palette, will allow the user to read the spreads and study the work of these important artists.

Secondly, I intend to embed the fonts I used into the stacks in order to avoid font conflicts and font shifts.

I would also like to create an interactive test for the user. This would be both as evaluative feedback for me and for the user to help test their absorption of the information. The final step is to have the entire project put on CD-ROM so that anyone with a CD-ROM drive can have access to this information.

## Conclusion

Researching the life and work of one man and then defining the medium for presenting that information was an evolutionary process. The process of controlling several types of information was challenging and helped to define the final format for presentation.

My intent as designer had to be balanced with the projected needs of the user and the limitations of the computer as a medium. Because so much more information can be shown firsthand in a multimedia format, less formal and theoretical analysis was written and at times I had to maintain great restraint when writing about Dr. Leslie.

My hope is that the viewer can navigate through the project in a variety of directions and can customize his or her experience according to own personal needs.

Ideally, this project will be of use to future design students and design historians and will educate them about a small slice of graphic design history that until now has been given minimal exposure.



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## Glossary

### *A-D Magazine*

*PM* became *A-D* after Dr. Robert Leslie sold the name to Ralph Ingersoll. Stands for Art Direction.

### *Gebrauchsgraphik*

Influential graphic design journal first published in 1924. Dr. Leslie was the American liaison and began publishing *PM* magazine when *Gebrauchsgraphik* folded.

### *Industrial doctor*

A doctor specifically hired by industry or a manufacturing company. Dr. Leslie was the first industrial doctor in New York City, hired by McGraw Hill Publishing Co.

### *job printer*

A print shop that prints on a job to job basis rather than on a long-term contract basis.

### *PM Magazine*

The publication published by Dr. Robert Leslie to promote artists, designers and printing education. *PM* originally stood for production manager.

### *The "Creative Forties"*

Term coined by Dr. Leslie to describe the excitement and creativity of the graphic arts industry during the 1940s.

### *The Composing Room*

Typesetting firm run by Dr. Robert L. Leslie and Sol Cantor. Also published *PM* and *A-D* magazines and sponsored *A-D* Gallery exhibits and later Gallery 303.

### *'Uncle' Bob*

Dr. Robert Leslie.

## Thank Yous

I would like to thank my thesis committee, Professors R. Roger Remington and Bruce Ian Meader and Barbara Polowy, for their advice, patience and guidance. For answering my persistent questions and sharing their memories of Dr. Leslie, I would like to thank Alex Steinweiss, Gene Federico, Hans J. Barschel, Paul Rand, Herbert Johnson, David Pankow and Mark Haworth-Booth. For patiently waiting at the New York Public Library for copies thanks to Christine Serino. For answering questions about programming thanks to Professor Gordon Goodman and Jane Ann Settergren. For testing the logic and fluidity of this project I thank Christine Serino and Joe Digioia. Finally for making this possible and for listening to my ideas and complaints great thanks go to my parents, Diane and Rick Malone.

## Approvals

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Date: \_\_\_\_\_

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Date: \_\_\_\_\_

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Date: \_\_\_\_\_

## Appendices

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7. Artist's Questionnaire
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Thesis Proposal for The Master of Fine Arts Degree

College of Imaging Arts and Sciences  
Rochester Institute of Technology

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The Contribution to the History of Graphic Design by  
Dr. Robert Leslie and his Publications PM Magazine  
and AD Magazine

Erin K. Malone  
September 21, 1993

Thesis Committee

Chief Advisor: R. Roger Remington  
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Resource People: Gordon Goodman  
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Departmental Approval:  
Date:

Approval, Special Assistant to the  
Dean of Graduate Affairs:  
Date:

Computer needs other than word processing: X Yes  
May need use of the IEPL lab for printing outputs  
of the thesis application.

Committee Approval:

Thesis Proposal for The Master of Fine Arts

College of Imaging Arts and Sciences  
Rochester Institute of Technology

---

The purpose of this thesis and its associate work is to research and study the innovative contributions of Dr. Robert Leslie (1885 - 1987) to the history of graphic design, through the activities at the Composing Room, Inc. These activities included shows by upcoming graphic designers and two important design publications PM Magazine and AD Magazine.

The application of this thesis will be to interpret the research into a functional information resource for professional designers, design historians and design students. This may be accomplished by developing an interactive media database, a scholarly article and/or other design applications.

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Thesis Project Plan

The Contribution to the History of Graphic Design by  
Dr. Robert Leslie and his Publications *PM* Magazine  
and *AD* Magazine

Erin K Malone  
716 Linden Street  
Rochester, New York 14620



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## Situation Analysis

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Within American design history, there are many people, designers, typographers and printers, who were instrumental in the progression of graphic design as a field. These people were often important to the career development of many now well-known designers and their contributions are often under appreciated for their significance. The typographer, Dr. Robert Leslie, is one such person. I plan to study Dr. Leslie's contributions and show how his role as mentor was important to the careers of many pioneering designers and to the field of graphic design.

## Problem Statement

I plan to research the contributions of Dr. Robert Leslie by studying the activities of the Composing Room, Inc. These included exhibits introducing new, unknown and young designers and the publication of *PM* and *AD* magazines, primarily between 1927 and 1942. These publications were also showcases for the talents of several designers. The audience for my thesis will consist primarily of design historians, design professionals and design students. Other audiences may consist of printers and typographers.

## Mission Statement

---

Within the field of graphic design and design history, there has been no documentation of the contributions of Dr. Robert L. Leslie. This thesis will document his role as mentor to pioneering graphic designers and show the influence that the Composing Room, Inc. and its activities (*PM* and *AD* magazine and exhibits at the A-D Gallery) had to the history of graphic design. This information will be presented to professionals and students in the field to educate them on the importance of this work.

## Goals

To gather information about Dr. Robert L. Leslie's life and career.

## Objectives

- After reviewing the information, the user should be able to identify five key biographical elements about Dr. Robert L. Leslie

- After reading the information, the user should be able to compare five events of Dr. Leslie's life and career to five historically significant events.

- After reviewing the information, the user should be able to define six different aspects of Dr. Leslie's career.

To document Dr. Robert L. Leslie's role as mentor to pioneering graphic designers.

- After reviewing the information, the user should be able to create a list of at least ten of the pioneering designers that Dr. Leslie mentored.

- After reviewing the information, the user should be able to discuss the role Dr. Leslie played in the careers of at least seven pioneering designers.

## Processes and Strategies of Implementation

- Review videotaped interview with Dr. Leslie.
- Gather information about Dr. Leslie's life through obituaries and articles.
- Gather information about Dr. Leslie's life through personal interviews with people who knew him.
- Establish a timeline of Dr. Leslie's life.

- Compare life information to important historical events of the same time.
- Plot important historical information on the timeline parallel to Dr. Leslie's life.

- Categorize the different aspects of Dr. Leslie's career.
- Highlight significant events and dates.

- Research refugee designers coming to New York in the 30's and 40's.
- Create list of designers to whom Dr. Leslie was mentor.
- Create database of artists and dates.

- Write short bios of designers.
- Research how Dr. Leslie helped several designers.
- Interview designers or persons who knew them.

---

To show the influence that the Composing Room, Inc. and its activities (*PM* and *AD* magazines and exhibits at the A-D Gallery) had to the history of graphic design.

- After reviewing the information, the user should be able to identify the work of at least seven pioneering designers.

- After reviewing the information, the user will be able to write a list of at least ten of the artists and designers showcased in *PM* and *AD* magazines.

- After reviewing the information, the user will be able to make a list of at least ten of the designers shown at the A-D Gallery.

- Collect representative samples of artists work.
- Categorize work by client and date.
- Add samples of work to database.

- Review all *PM* and *AD* magazines.
- Create an index of all articles, authors and artists published in *PM* and *AD* magazines.
- Develop a working database for all the indexed information.
- Develop cross reference systems for dates, issues, articles and authors.

- Gather information about the Composing Room, Inc.
- Establish a timeline of the Composing Room, Inc.
- Highlight significant events.
- Research and review copies of gallery opening invitations and announcements.
- Create a list of all artists exhibited at the Composing Room, Inc.
- Add this information to the already developing database.

	<ul style="list-style-type: none"> <li>• After reviewing the information, the user will be able to recognize the influence of the Composing Room, Inc. within the history of graphic design and make a list of at least five contributing factors.</li> </ul>	<ul style="list-style-type: none"> <li>• Compare the concept of the A-D Gallery to Gallery 291 run by Alfred Steiglitz around the same time.</li> <li>• Research how the different artists made significant contributions to the field of graphic design.</li> <li>• Write short bios on each designer.</li> <li>• Show samples of the work by these designers.</li> </ul>
<p>To present this information to professionals and students in the field to educate them on the importance of this work.</p>	<ul style="list-style-type: none"> <li>• After reviewing the information, the user should be able to identify at least five significant elements of this work.</li> </ul>	<ul style="list-style-type: none"> <li>• Provide an environment for using the information gathered.</li> <li>• Create an interactive database.</li> <li>• Write a scholarly article presenting information and samples of work.</li> </ul>
<p>To evaluate this project and modify accordingly.</p>	<ul style="list-style-type: none"> <li>• After using this project the user will be able to provide feedback on at least two categories.</li> <li>• After using this product the user will be able to answer at least ten questions about the product.</li> </ul>	<ul style="list-style-type: none"> <li>• Interview user about presentation, access of information, level of understanding.</li> <li>• Interview with readers of article via reader response card.</li> <li>• Develop questionnaire.</li> <li>• Test users on the information.</li> </ul>

## Pragmatic Considerations

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Budget should not be a hindrance to this project.

Expenses will come in the form of outputs for the final presentation, possibly a new syquest disk, and travel and long distance phone costs for interviewing.

## Dissemination

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This project will be exhibited in the RIT Bevier gallery as partial fulfillment of the MFA. It will be kept on file by the school for future research use. A portion of the project will take the form of an article that will be submitted for publication to such magazines as *Graphis*, *Communication Arts* and *Print* magazine.



## Evaluation Plan

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### Objectives

- After reviewing the information, the user should be able to identify five key biographical elements about Dr. Robert L. Leslie
- After reading the information, the user should be able to compare five events of Dr. Leslie's life and career to five historically significant events.
- After reviewing the information, the user should be able to define six different aspects of Dr. Leslie's career.
- After reviewing the information, the user should be able to create a list of at least ten of the pioneering designers that Dr. Leslie mentored.
- After reviewing the information, the user should be able to discuss the role Dr. Leslie played in the careers of at least seven pioneering designers.
- After reviewing the information, the user should be able to identify the work of at least seven pioneering designers.
- After reviewing the information, the user will be able to write a list of at least ten of the artists and designers showcased in *PM* and *AD* magazines.
- After reviewing the information, the user will be able to make a list of at least ten of the designers shown at the A-D Gallery.

### Evaluation Strategies

- The user will be given a questionnaire to fill out asking him/her to identify key biographical elements.
- The user will fill out a questionnaire and identify comparative information.
- The user will be asked to define several aspects of Dr. Leslie's career via a questionnaire.
- The user will be asked to create a list of designers.
- Will observe a discussion about the role Dr. Leslie played in the history of graphic design.
- Will show the user work of designers and will ask the user to identify by artist.
- The user will be asked to write a list as part of an evaluation questionnaire.
- The user will be asked to write a list as part of an evaluation questionnaire.

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- After reviewing the information, the user will be able to recognize the influence of the Composing Room, Inc. within the history of graphic design and make a list of at least five contributing factors.

- After reviewing the information, the user should be able to identify at least five significant elements of this work.

- After using this project the user will be able to provide feedback on at least two categories.

- After using this product the user will be able to answer at least ten questions about the product.

- The user will be asked to discuss the influence of the Composing Room and to make a list of the contributing factors. The discussion will be observed.

- The user will be asked to identify five significant elements of this work via a questionnaire.

- The user will give feedback via a semantic differential list of statements

- The user will be asked to use the interactive database and will answer questions about the navigation and information presented. This will be directly observed.

## Bibliography

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"Irvine Kamers"

"Jean Carlu"

### AD Magazine

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"Alex Steinweiss"

"Herbert Bayer's Design Class"

### AD Magazine

Vol. VIII, No. 3 (February - March 1942)

"Will Burtin"

### PM Magazine

Vol. IV, No. 6 (April - May, 1938)

"Hans Barschel"

"AIGA 50 American Prints 1933 - 1938"

### PM Magazine

Vol. 5, No. 2 (August - September 1939)

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Blumenthal, Joseph, Herbert H. Johnson and Carl Schlesinger. "Dr. Robert Lincoln Leslie, Humanitarian and Educator (1885-1987)," Printing History vol.IX, no. 2 (1987): 2-4.

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New York; Van Nostrand Reinhold, 1992.

Remington, R. Roger and Barbara J. Hodik  
Nine Pioneers in American Graphic Design  
Cambridge, Massachusetts; The MIT Press, 1989.

New York Times  
Obituary, April 3, 1987

Personal Interviews  
Discussion with Herb Johnson  
October 25, 1993

## Glossary of Terms

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*PM Magazine* The publication published by Dr. Robert Leslie to promote artists, designers and printing education.

*AD Magazine* *PM* became *AD* after Dr. Robert Leslie sold the name to Ralph Ingersoll. Stands for Art Direction.

*'Uncle' Bob* Dr. Robert Leslie

*job printer* A print shop that print on a job to job basis

*Industrial doctor* A doctor specifically hired by industry or a manufacturing company. Dr. Leslie was the first Industrial doctor in New York city, hired by McGraw Hill Publishing Co.

*Gebraushgraphik* Influential graphic design journal first published in 1925. Dr. Leslie was the American liaison and began publishing *PM* magazine when *Gebraushgraphik* folded.

*The Composing Room* Typesetting firm run by Dr. Robert L. Leslie and Sol Cantor. Also published *PM* and *AD* magazines and sponsored A-D gallery exhibits and later Gallery 303.

*The "Creative Forties"* Term coined by Dr. Leslie to describe the excitement and creativity of the graphic arts industry during the 1940's.

## Appendix

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- i - Timeline of Dr. Leslie's life
- ii - Notes from 4 hour videotape of Dr. Leslie
- iii - Preliminary database categories
- iv - Photocopies of obituaries and articles
  - Printing News
  - Printing History
  - Publishers Weekly
- v - Preliminary timeline of A -D Gallery exhibits
- vi - Notes from discussion with Herb Johnson
- vii - Initial Thesis project timeline

## Timeline of Thesis Process 1993/1994

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September 2	Classes begin
September 7	First preliminary meeting with Roger Remington
September 14	Thesis proposal - first draft Meet with Bruce Meader Meet with Barbara Polowy Confirm thesis committee
September 21	Turn in Thesis Proposal to School of Art Situation Analysis Problem Statement
September 28	Situation Analysis Problem Statement Mission Statement Goals Objectives Processes and Strategies Research and find videotape interview with Dr. Leslie
October 5	Mission Statement Goals Objectives Processes and Strategies
October 12	Mission Statement Goals Objectives Processes and Strategies Timeline Pragmatic Considerations Dissemination Evaluation Plan Bibliography Glossary Appendix Database categories

October 19	<ul style="list-style-type: none"> <li>Timeline of thesis project</li> <li>Bibliography</li> <li>Glossary</li> <li>Research in the Cary Library</li> <li>List of names to interview or contact</li> <li>Database development</li> </ul>	
October 26	<ul style="list-style-type: none"> <li>Timeline of thesis project</li> <li>Bibliography</li> <li>Glossary</li> <li>Gather information about Dr. Leslie's life</li> <li>Review videotapes</li> <li>Talk to Herb Johnson</li> <li>Timeline of Dr. Leslie's life</li> </ul>	
November 2	<ul style="list-style-type: none"> <li>Bibliography</li> <li>Glossary</li> <li>Begin multi track timeline (Dr. Leslie's life, <i>PM</i> and <i>AD</i> magazine, A-D Gallery)</li> <li>Add information to database</li> <li>Talk to David Pankow</li> </ul>	
November 9	<ul style="list-style-type: none"> <li>Develop interview questions</li> </ul>	
November 10	<ul style="list-style-type: none"> <li>Last day of classes</li> </ul>	
November 11	<ul style="list-style-type: none"> <li>Turn in Final Thesis Project plan</li> </ul>	Interview people by phone, in person
November 17	<ul style="list-style-type: none"> <li>Fall break</li> </ul>	



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December 1	Winter Quarter begins Research <i>PM</i> and <i>AD</i> magazines
December 7	Tentative first committee meeting Review proposal
December 14	Index <i>PM</i> and <i>AD</i> magazine Index A-D Gallery exhibit information
December 21	Last class before christmas break
January 3, 1994	Classes resume Index <i>PM</i> and <i>AD</i> magazine Index A-D Gallery exhibit information
January 4	Research refugee designers Interview people who knew them
January 11	Interviewing

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January 18	Write short bios Gather samples Add info to database
January 25	Interpret information to show significance of Dr. Leslie's contribution
February 1	Enter all information into database Begin writing article
February 15	Tentative thesis committee meeting Review information, database structure, article
February 18	Last day of classes
February 27	Winter break begins
March 7	Spring classes begin
March 14	First thesis show opens

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March 15	Committee meeting review layouts, database and exhibition ideas
March 22	Prepare for show Writing article
April 1	Finished article for publication
April 4	Second thesis show opens
April 12	Interview readers of article via reader response card Interview users of database about presentation, information access
April 19	Prepare for show
April 25	Third thesis show opens
April 30	Evaluate project

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May 1	Begin writing Thesis book
May 8	1st draft - give to each committee member
May 10	Committee meeting review first draft - changes, suggestions
May 13	2nd draft - give to each committee member
May 16	Last day of classes Final Committee meeting review second draft - changes, suggestions
May 18	Finished thesis Signing by each committee member
May 21	Commencement

## Database categories

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### Contacts

- Name
- Address
- Phone number
- Relationship to Dr. Leslie
- Relationship to refugee artists

### Listing of refugee artists

- name
- country of origin
- school or style
- major european clients
  - samples of work
- major american clients
  - samples of work
- type of artist
  - illustrator
  - art director
  - commercial artist
  - designer
    - type designer
    - painter

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*PM and AD Magazine*

Issue no.

Date

size

Processes and techniques

    typestyles used

inserts

    processes and techniques

    typestyles used

source of document

editorial listing of articles

photographs

    credits

illustrations

    credits

Cover artist

Featured artist/Designer

    Country of origin

    Client list

    Samples of Work shown

        clients

    short bios

    author of feature

Books reviewed

Listing of advertisements

Cataloger

Data entry by

date entered

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The Composing Room

A-D Gallery

Exhibits

Date

Designers/Artists shown

Country of origin

Clients

Samples of work

Short bios

Exhibit announcement

designer

techniques and processes

paper

typestyle

Bibliography

Glossary

## Timeline of Dr. Leslie's Life and career

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- |      |   |
|------|---|
| 1885 | Born December 18, New York City<br>mother Polish, father Scottish   |
| 1899 | Becomes printer - works for Max Lubrun a Russian intellectual and job printer   |
| 1900 | Enrolls at City College of New York<br>Begins 4 year apprenticeship at De Vinne Press   |
| 1904 | Elected Phi Beta Kappa<br>Receives BS from CCNY<br>Awarded Chemistry Prize Scholarship to Johns Hopkins University<br>Becomes school teacher        |
| 1905 | Works as social worker  |
| 1906 | Joins International Typographical Union<br>Accepts Johns Hopkins Scholarship<br>Works as proofreader at Baltimore Sun to meet expenses              |
| 1912 | Receives MD from Johns Hopkins<br>Joins United States Public Health Service   |
| 1918 | Travels extensively for US Public Health Service<br>Marries Dr. Sarah K. Greenberg - obstetrician and gynecologist                                  |
| 1920 | Leaves Public Health Service<br>Becomes 1st Industrial doctor in NYC - works for McGraw Hill publishing Co.<br>Meets Sol Cantor                     |
| 1921 | Becomes partner with Sol Cantor in Enmore Linotype Co. - a trade typesetter   |
| 1926 | Cantor and Leslie sell Enmore Linotype Co. to Louis Statenstein of<br>American Book-Stratford Press<br>Spends next year as salesman for Statenstein |



1927	Leslie and Cantor establish The Composing Room, Inc.
1934	Begins publishing PM magazine created on death of Gebraushgraphik the German Graphic Arts magazine
1940	PM magazine's name sold to Ralph Ingersoll Becomes AD Magazine
1942	Stops the printing of AD magazine during WWII Joins Office of Information Service
1949	Begins annual trips to Israel - continues throughout life
1960	Monophoto Filmsetters join The Composing Room
1961	Creates Gallery 303 to display typographic arts
1965	Begins "Heritage of the Graphic Arts" lecture series Named Man of the Year by the Printing Teachers Guild
1967	Receives "Service Industry Award" from the Navigators
1968	Hosts Dr. Giovanni Mardersteig for a special Gallery 303 lecture held at The Pierpont Morgan Library
1969	Retires as president of The Composing Room Receives AIGA medal
1971	Sets up Uncle Bob's Paper Mill in Israel
1973	Receives Frederic W. Goudy award from RIT
1976	Receives 1st Annual American Printing History Association Award Travels to Europe with The Typophiles

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1981 | Records 4 hour interview with Herbert Johnson at RIT

1987 | Dies April 1 - New York City

PM / A-D Gallery Exhibitions

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1927

1928

1929

1930

1931

1932

1933

1934

1935

1936 A-D Gallery begins

1937

1938 Hans Alexander Mueller

1940 Susanne Suba

1941 Summer Exhibit  
through September 2  
Printing and Advertising Arts 1840 - 1890  
Studies in Advanced Design  
Students of Herbert Bayers American Advertising Guild Class  
Vanguard Photography exhibit - Arnold Newman and Ben Rose - September

- 
- 1942 Advance Guard of Advertising Artists  
through March  
Frank Barr, Herbert Bayer, Lester Beall, Jean Carlu, E. McKnight Kauffer,  
Herbert Matter, Laszlo Moholy Nagy, Paul Rand, Ladislav Sutnar
- 1943
- 1944
- 1945 Lettering & Calligraphy in Current Advertising and Publishing  
May 11 - June 29  
Arnold Bank, Frank Bartuska, Toni Bonagura, William Brooke, J. Albert Cavanagh,  
Warren Chappell, Edgard Cirlin, T. M. Clelan, W. A. Dwiggin, Philip Grushkin, Robert  
Haas, J. J. Herman, Rand Holub, Gustav Jensen, M. R. Kaufman, Riki Levinson, Sam  
H. Marsh, William Metzger, Oscar Ogg, George Salter, David Soshenski, Andrew  
Szoeker, Tommy Thompson, Jeanyee Wong, Miriam Woods
- A Guide to Lester Beall  
November 19 - December 31
- 1946 Four Veterans  
Herbert Bender, Charles Egri, Gene Federico, Seymour Robins
- Gergely / Barschel  
Tibor Gergely, Hans J. Barschel
- 1947 Ladislav Sutnar  
January 10 - February 28  
Paul Rand  
March 31 - May 29
- Visual Communications Techniques  
October 4 - November 28  
Alex Steinweiss

1948	Will Burtin November 9, 1948 - January 14, 1949 Ben Rose photographs
1949	Hal Zamboni March 7 - April 29 Alvin Lustig October 11 - December 2
1950	Morton Goldsholl February 7 - March 31
1951	
1952	
1953	
1954	
1955	
1956	
1957	
1958	
1960	Eleven leading designers from Paris exhibit at Gallery 303 in New York Editorial art from McCall's magazine shown at The Composing Room

- 
- 1961 Creates Gallery 303 to display typographic arts  
A Third of A Century of Graphic Work - George Salter - December
  - 1962
  - 1963 55 Years of Lucian Bernhard
  - 1964
  - 1965
  - 1966 Gallery 303 exhibit - George Trump
  - 1967
  - 1968 IBM at Gallery 303' in New York presents work by IBM Display and Design

Notes from Dr. Leslie Videotape Interview with Herb Johnson - 1981

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Dr. Leslie b December 18, 1885

trained as Dr. at Johns Hopkins

med. doctor as printer

sold newspapers on street in NY at 10

attended Town and Harris high school

connected to City College

learned printing at 14

Russian printers store

set Russian type

and kicked the press

printed letterhead

Apprenticed at DeVinne

trained as a compositor

was attending City College

worked on Century magazine, St. Nicholas Magazine

Became a Union typesetter/proofreader

couldn't get job as a printer after graduation from City

1908 received scholarship to Johns Hopkins univ.

worked at baltimore sun as proofreader

sent money to mother

Graduated 1912

joined Public Health Service

because of knowledge of printing was assigned to

Surgeon general's office

---

Became expert on Cholera

worked actively from 1912-1918 until WWI

lost left eye during this time

In Surgeon General's office redesigned all the pamphlets

If in Public Health Service didn't have to serve in the army

In 1918 came back to NY

met wife at New Year's eve party

married 54 years

1st Industrial Physician in NY

assigned to McGraw Hill - 1939

went to art school for awhile

started the Composing Room in 1921

married 1918 - July 9

met Sol Cantor at Carey printing Co. while Industrial Dr.

bought out two partners of Enmore Linotype co. and

became partner with Sol Cantor

had Composing Room at Carey Printing Co.

Mergenthaler Display Room

The Composing Room - new creation

1st in America to start a commercial art gallery related

to typography



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After *Gebraushgraphik* died created *PM* Magazine  
wanted to bring out the qualities of all the important  
refugees  
came to NY - who needed a boost  
felt magazine gave them a start

His office was showcase of the nation

*PM* was sold to Ralph Ingersoll - newspaper - 1940  
became *AD* magazine - 1940  
Art Direction

helped many refugees financially  
would recommend them to competing places

started printing education program  
articles in magazine on printing

during WWII  
stopped printing of *AD* magazine  
became part of Office of Information Service

retired from Composing Room in 1965  
was there 50 years

was coordinator at NY University of Curriculum in  
Book Publishing

*PM/AD* magazine  
started 1934  
Percy Seitlin - hired as editor  
Dr. Leslie - associate editor

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Dr. Leslie dug up history of anything related to printing history  
objective to educate young people

Created *PM* on death of *Gebraushgraphik*  
was american editor  
*PM* started as house magazine for Composing Room  
attracted many artists related to printing history

was on Board of Governors at Cooper Union for 30 years

called himself 'granddaddy' of movement from Weimar  
close to Josef Albers and Shawinsky  
ran print shop  
help start black Mountain College Press  
in Asheville NC

had Moholy-Nagy, Gropius  
fountainhead here in US  
had whole issue of *PM* devoted to Bauhaus

Herbert Bayer  
Leslie nominated him to Hall of Fame of AD club  
signed his papers of citizenship

employment agency and placement agency

Lucien Bernhard  
came here in 1922  
with reputation as Poster Designer  
type designer - sold everything to ATF  
also a fine printer

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refugees from other countries

gave great impetus to printing industry in US

established the Typophiles in 1930

since 1949 going to Israel once to twice a year

revised curriculum in printing school in Tel Aviv

Israel has no forests

import pulp

dream was to make handmade paper

Notes from conversation with Hans J. Barschel - November 1993

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HJB - You know that he was 103 years old when he died, and he lived most of his life with one eye.

EKM - Yes, that was amazing.

HJB- It happened very early in his lifetime, he was playing around, kids you know, and somebody poked out his eye. It didn't disturb him at all. And when you met him you just tried to find out which was the right eye.

He had the A-D Gallery. I had an exhibit in early spring of 1946. This was an exhibit after the war ended with Gergely and me. Gergely was a Hungarian refugee, very humorous, very recitative. You see inside (the exhibit announcement) - you can see he was very talented.

He had a secretary, which was a ?? and there was a very loyal relationship. She was rather important. She did nice public relations and people liked her. Her name was Hortense Wendell. During one summer, I was still in NY, I was in NY from 1937 - 1952. She went away on vacation and came back to her apartment and just dropped dead. They found out later, through an autopsy that it was her heart.

I was a student in Berlin of George Salter. His brother Stephan returned to NY from California where he had been working. We became friends and eventually lived together in an apartment in NY with another artist. And Stephan was actually a book designer. George Salter was an illustrator. And Stephan took me to the A-D gallery to an opening and introduced me there. I had my German portfolio. I showed him (Leslie) the work I had done at that time and it was true that Leslie, as soon as he found somebody with some talent he would take the telephone and call all sorts of art directors. He was, he knew everybody. they were helpful, he was helpful. it was one big family.

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He used to call it the 'creative forties and fifties'. Eventually, I had a tremendous amount of production during the forties and fifties.

And in 1946 this exhibit was with all sorts of new type of work - atomic energy and so on. And was very interesting.

I was engaged at this time, I married in 48. My late wife didn't dare come to the opening because she knew from other experiences (George Groz and so on) that it was an alcohol affair, handshakes with a drink and so on.

So she had ordered a nice bouquet delivered on time at the A-D gallery. You have no idea how crowded it was, you could invite everybody and everybody came. There was also a gentleman whom I had contacted through Dr. Leslie. He was at the time, he was top man of the Sheridan House Publishing. I got many assignments from him. And suddenly among all these people, it was almost like the NY subway during rush hour. Nobody could get into the door anymore, you had to lean against the pillar and push them in. This gentleman from the Sheridan House reintroduced himself as the Art Director of Standard Oil. And he asked me to see him the next day in the Rockefeller Plaza where they had their headquarters. And I went there and he had a tremendous assignment for me, which was also connected with Leslie. I was to design a book, a guidance book for all the employees of Standard Oil to explain what atomic energy was. There was nothing, not even Life magazine had anything on this. Nobody knew anything on this. So I made my rounds to all sorts of people. I got more information than the US Government could stand. It was unbelievable. I had finished the project and you can see all this work in the archives. When it was all finished I took it to our vacation place where we spent the summers. And the last trip

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in was to Standard Oil and the bill was \$7000. At this time it was a fortune, and the end result was that the US Government, some sort of agency did not permit it to be printed. Standard still had to pay the bill. There was so much information, as I explained the splitting of the atom and everything, which nobody knew about at this time. Anyway I got my nice prospective in the archives.

All this came through Leslie's connection.

EKM - The way that the connections you made through him, was that the same for all of the other artists too?

HJB - Yes - maybe different connections, but connections.

EKM - It seems like the A-D Gallery was very social - occasions for social gathering- where you could meet other artists and make connections.

HJB - Oh sure, I met quite a few - Giusti and other people, Burtin and Bernhard at this time. And there were some others. Once I was with the RIT in the fifties there was another exhibit I participated in there. I came down from Rochester to NY and attended the opening of this exhibit.

EKM - Do you know when the last exhibits were - because at some point he changed - they changed from the A-D Gallery to Gallery 303. I guess that was in the sixties.

HJB - Right - from A-D Gallery - Gallery 303, of course it was the room. Room 303 in this building. in which there was the Composing Room, Inc.

EKM - The phrase the 'creative forties' that Dr. Leslie coined - was that just because he had so many people...

HJB - No it was actually what we all did. There was a new kind of atmosphere.

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EKM - It seems like there was - partly because of people coming over from Europe - a strong concentration of creative people...

HJB - there were about five or six of us - myself, Will Burtin, the swiss guy - about 5 or 6 of us. We got to Uncle Bob away from Uncle Adolf.

EKM - I wouldn't exactly call him Uncle.

HJB - Here's a story you will appreciate. About one of the granddaughters of Wagner. They all were very much involved with Hitler because of the germanic mythology and so on. She was forced to call Hitler, Uncle Adolph. I met her in NY and she was in ?? temporarily. And she told me this story in NY. She is back in Germany and quite instrumental in reviving the Wagnerian operas. She was very far removed from the Nazi's.

EKM - You did a lot of poster work in Germany - did you find there weren't as many posters here there were magazine covers instead...

HJB - Not this type of work - I really started with an avalanche of bookjackets. I did mystery books and there could be?? and then I did a great year of pharmaceutical ads - pushing drugs to doctors. I was art director of the new public health publication of the health department of New York for two years. And then I accepted a job here in Rochester for the ?? Press corp as a public relations person. They thought I would bring them a lot of new assignments - great leads - I told them this was not the case. First of all there are now printers in NY who have art departments - if the Rochester company contacted freelance artists - this was my connection too - I was doing quite a few covers for Ciba Symposium and the Art Director of Ciba became the Director of Public Health Service publication and asked me to join him. This is the way it always goes - connections.

Notes from conversation with Herb Johnson - October 25, 1993

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EM - During World War 2, Dr. Leslie stopped publication of AD Magazine. Was it ever revived after the war?

If so for how long?

HJ - Was not started back up after war.

EM - In your timeline created for his 100th birthday, there is a gap between the late 1930's (WWII) and the 1960's.

What was Dr. Leslie doing during that time?

HJ - He and Sol were concentrating on the business of the Composing Room. After the war they had to buy all new equipment and solicit business to pay for all that. Were concentrating on growth of advertising work for the NYC area. During the war it was tough to get workmen yet they were very busy. From 1929 - 1945 they couldn't add any new equipment because of the depression. They were also doing work for nothing. PM and AD were produced to keep their name out there and it kept people working. In 1941-1942 they lost work men because of Pearl Harbor yet they gained printing. They probably made out well during the war and bought ne equipment after the war.

EM - In the tapes Dr. Leslie touches upon his help to the artists and intellectuals of Weimar and the Bauhaus.

People like Albers, Bayer and Gropius. Do you have more information on his role in these artists lives and careers?

HJ - Doc Leslie was Jewish. Helped any of the German artists get out of Germany. Not all were jewish. He helped Albers set up the Black Mountain College Press. He gave money when needed and tried to get them jobs. He wrote them up in PM to try to get them work.



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EM - What about other refugee artists?

Who did he help and when?

HJ - He helped Russian artists as well. His mother was a Russian. If they appeared in the magazine it was because he or the editor (Percy Seitlin) knew them. It also helped to get more work from the Composing Room.

EM - Has there been any major documentation (other than a few articles and obits) of Dr. Leslie within the Printing world?

HJ - No.

There is a complete set of PM and AD's in the Carey library as well as in the Archives. If there are any missing ask HJ.

Herbert Johnson also has negatives and photos given to him by Dr. Leslie.

Niece and Husband live in Connecticut. Inherited estate.

Catherine T. Brody - librarian at NY City Technical College knew him well.

Leslie was on the Board of a couple of journals.

Cooper Union archivist - advisory committee of art school

PM / A-D Designers & Artist Collaborators 1934-1942

Ida York Abelman	Charles C. S. Dean	Jacob Kainen	Leo Rackow
Dora Abrahams	Adolph Dehn	Irvine Kamens	Frederic H. Rahr
Wilbur Henry Adams	Anne deKohary	Nat Karson	Paul Rand
S. M. Adler	Daniel DeKoven	E. McKnight Kauffer	Sherman Raveson
M. F. Agha	Donald Deskey	Frederick J. Keisler	Alan Reeve
Fritz Amberger	Donald Dohner	Gyorgy Kepes	Ernst Reichl
Harold Anchel	Jere Donovan	Earl Cavis Kerkam	Philip Reisman
Carlos Anderson	Aaron Douglas	W. Kohler	Bruce Rogers
Olga Anhalzer-Fisch	Andre Szenes Dugo	Saul Kovner	Julia Rogers
Leroy Appleton	William Addison Dwiggins	George Krikorian	Gilbert Rohde
Egmont Arens	Charles Egri	Robert Lawson	Ben Rose
John Averill	Fritz Eichenberg	Joe Leboit	Rudolph Ruzicka
Russell Bacon	R. C. Ellis	Matthew Leibowitz	George Salter
Walter Baermann	Richard Erdoes	Robert L. Leonard	I. J. Sanger
Hans J. Barschel	Alois Erdtelt	Benjamin Lewis	Samuel B. Schaeffer
Herbert Bayer	Harry H. Farrell	Frank Lieberman	Theodore Scheel
Lester Beall	Gene Federico	Russell T. Limbach	Georges Schreiber
Sol Benenson	J. Walter Flynn	Louis Lozowick	William Sharp
Thomas Benrimo	Norman W. Forgeue	Raymond Lufkin	Harry Shokler
Lucian Bernhard	Maurice Freed	E. G. Lukacs	Eric M. Simon
Joseph Binder	Otto W. Fuhrmann	Nan Lurie	Joseph Sinel
Faber Birren	Irving Geis	Clara Mahl	Charles W. Smith
R. H. Blend	Ruth Gerth	Beatrice Mandelman	Bernard J. Steffen
George Blow	Frank Gianninoto	Edmund Marein	Kate Steinitz
Dayton Branfield	Charles Dana Gibson	S. L. Margolies	Alexander Steinweiss
Francis Brennan	Ruth Gikow	Reba Martin	Alexander Stern
Louis Breslow	George Giusti	Herbert Matter	Harry Sternberg
Pierre Brissaud	William Golden	Laszlo Matulay	Susanne Suba
Alexey Brodovitch	Francis Goldsborough	Eleanor Mayer	William Taber
Fritz Brosius	Emery I. Gondor	Douglas C. McMurtrie	Peter Takal
Harry Brown	Witold Gordon	Elizabeth Mead	Desha Taksa
M. Stanley Brown	Erica Hanka Gorecka	Kurt Menzer	Adolph Treidler
Will Burtin	Harry Gottlieb	Wilhelm Metzger	Martin Ullman
Ernest Cabat	Frederic W. Goudy	R. Hunter Middleton	Buk Ulreich
Heyworth Campbell	Walter Gropius	Howard E. Miller	Anthony Velonis
Jean Carlu	William Harris	Hans Moller	Kurt H. Volk
Robert Carroll	Evelyn Harter	Edward F. Molyneux	Lucina Smith Wakefield
A. M. Cassandre	Riva Helfond	Bond Morgan	Lynd Ward
Edward Chaiter	Frank L. Henahan	Eugene Morley	Hyman Warsager
Ruth Chaney	William Hicks	Tobias Moss	Dorothy Waugh
Asa Cheffetz	A. G. Hoffman	Hans Alexander Mueller	Martin J. Weber
Douglas Clamp	Ben Hoffman	Arnold Newman	Arthur Weiser
Rex Cleveland	Clarence P. Hornung	William O'Neil	David Weisman
Alfred A. Cohn	James Iritani	Elizabeth Olds	Howard W. Willard
Clarence Cole	Marcel Jacno	Karl Perl	Georges Wilmet
Lucille Corcos	Eli Jacobi	M. Peter Piening	Russel Wright
Miguel Covarrubias	Gustav Jensen	Cipe Pineles	Frank H. Young
Lee Brown Coye	Harry Johnson	Robert Pliskin	Arthur Zaidenberg
Thomas D'Addario	Robert Josephy	Nathaniel Pousette-Dart	Gy Zilzer
Hubert Davis	Mervin Jules	Leonard Pytlak	Eugene Zion



Dr. Robert L. Leslie with Giovanni Mardersteig in Dr. Leslie's office



Dr. Leslie 1937



Percy Seitlin and Dr.  
Leslie 1942



Dr. Leslie at speakers  
table - late 1930's



Dr. Leslie at his desk  
- 1950's



Dr. Leslie and Dr.  
Sarah - 1919



Dr. Leslie and Dr.  
Sarah - 1960's



Dr. Leslie with R.  
Hunter Middleton





Dr. Leslie at The  
Heritage of The  
Graphic Arts Lecture  
series



Dr. Leslie with Alan  
Fern?





Dr. Leslie with ?



Dr. Leslie receiving  
award at Typophiles  
luncheon





Dr. Leslie with  
George Salter



Dr. Leslie receiving  
AIGA medal



Dr. Leslie at Heritage  
of the Graphic Arts  
Lecture



Dr. Leslie with  
Professor Trump



Dr. Leslie introducing  
Beatrice Ward



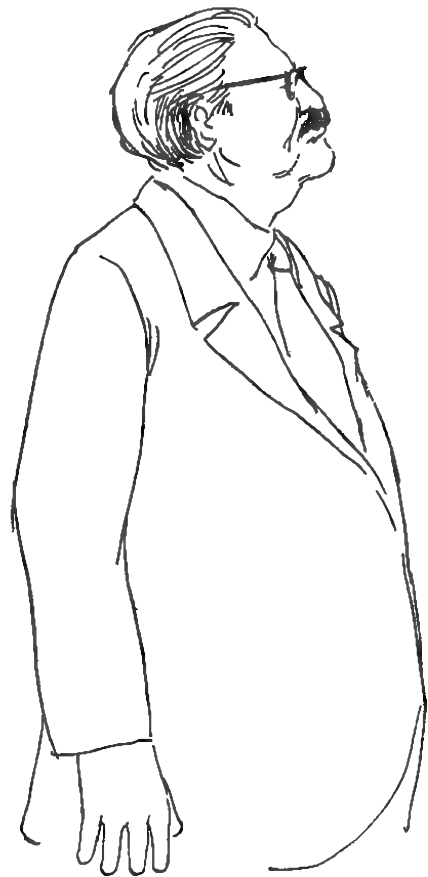
Dr. Leslie and John  
Dreyfus



Dr. Leslie and John  
Dreyfus



Dr. Leslie at Heritage  
of the Graphic Arts  
Lecture Series



*Marilyn M. Grastorf*

Dr. Leslie drawing  
used in Goudy  
Award keepsake  
book



The Composing  
Room Gallery 303  
Late 1960's



Ms. Erin K. Malone  
716 Linden Street  
Rochester, New York 14620  
716-473-0199

January 22, 1994

Mr. Alexander Steinweiss  
1134 Ell Way  
Sarasota, Florida 34243

Dear Mr. Steinweiss,

I am a graduate student at Rochester Institute of Technology. I am currently working on my thesis and am researching Dr. Robert L. Leslie. I am researching his contributions (through PM and A-D magazine and the A-D gallery) to the history of graphic design. I have been researching both publications as well as those artists and designers who contributed to them.

I am contacting several people who knew and worked with Dr. Leslie both during the time of PM and A-D, as well as later in his life. I was wondering if you would be willing to answer some questions regarding your experience with Dr. Leslie?

I am enclosing some questions and a SASE for their return. Dr. Leslie was an important link to several designers and I appreciate your involvement in this research.

Thank you for your time and memories,

Erin K. Malone

Questions about Dr. Leslie and PM and A-D magazine.

- 1) Was your initial contact to The Composing Room and Dr. Leslie as a client or a feature artist?
- 2) Were you approached to do the PM and A-D cover/features by Dr. Leslie or Percy Seitlin?
- 3) Were you approached to do these features or did you approach them?
- 4) Do you consider your contact with Dr. Leslie instrumental in the development of your early career, in any way?
- 5) Do you feel that the efforts of the Composing Room, by its publication of PM and A-D, as well as the A-D Gallery, helped to contribute to the community of graphic design?
- 6) Designer Hans Barschel equated the A-D Gallery as a community gathering place. Would you agree with this? Do you remember the A-D Gallery as a place to meet other designers and artists as well as potential new clients?
- 7) Are you familiar at all with Dr. Leslie's actions regarding his help towards several emigré designers?
- 8) Do any come to mind, particularly those that aren't well known?
- 9) Are there any anecdotes or particularly strong memories about Dr. Leslie that you would be willing to share?

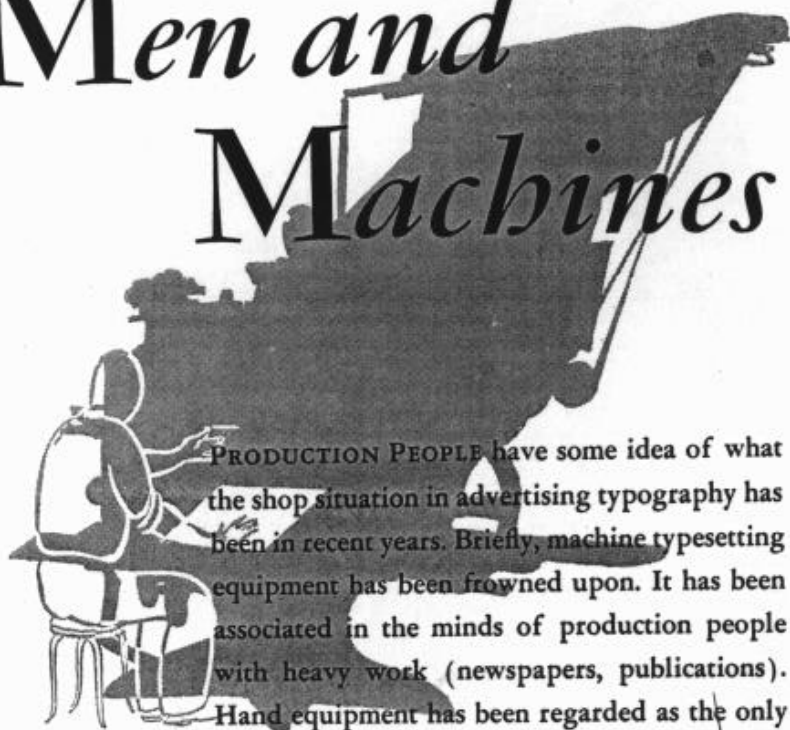
WITH ILLUSTRATIONS BY ROCKWELL KENT

CASANOVA. *The Memoirs of Jacques Casanova*. Complete in twelve volumes as translated into English by Arthur Machen with an Introduction by Arthur Symons, a new preface by the translator and twelve drawings by Rockwell Kent. Privately printed for subscribers. The Aventuros Edition. 1925. 12 vols. 8vo, red cloth, stamped in gold. Limited number. This is the same set that sold in 1925 from \$125.00 to \$150.00 depending on the binding. It is unnumbered and the binding is recent. The sheets were found later and bound and the net proceeds are to be used by Dr. Robert Leslie for the aid of refugee artists. \$20.00

Only 89 sets remain, which have been put aside for readers of PRINT. Orders will be filled in order of their receipt. Please make checks payable to ROBERT L. LESLIE, and mail to 130 West 46th St., New York.

Composing Room Ad  
Soliciting funds to help refugee artists

# Men and Machines



PRODUCTION PEOPLE have some idea of what the shop situation in advertising typography has been in recent years. Briefly, machine typesetting equipment has been frowned upon. It has been associated in the minds of production people with heavy work (newspapers, publications). Hand equipment has been regarded as the only equipment for producing the cream (advertising typography, limited editions, etc.).

Nine years ago, The Composing Room, Inc. started in business with the central idea of using machine methods to produce the cream. For 17 years previous to that, its founders had been experimenting in the machine typesetting field.

At first, we were looked upon as the furniture movers of the industry. Art directors and production people didn't realize that we were aiming to produce work that would not only be as

good as the hand-set product, but better. That was nine years ago. Today we find that practically all of the better Advertising Typographers in New York City are putting in machines!

What does this mean?

It means that the firms that are just beginning to put in machines have a lot of experimenting ahead of them.

It means that they must learn how to fit the machine, which heretofore they despised, to a job which to them has always been a hand job.

It means that they must train a personnel to use machines in such a way as to produce something better than heavy work.

It means that The Composing Room, Inc. has had years and years of experience in this field of mechanical typesetting which the others are just beginning to explore.

It means, to sum up, that The Composing Room, Inc. is now SHOP NUMBER ONE among the New York advertising typographers!

THE *Composing Room* INC.

ADVERTISING TYPOGRAPHERS

325 WEST THIRTY-SEVENTH STREET, NEW YORK



## Central Stack Script

```
on openstack
  AddColor install
  set the width of cd window to "640"
  set the height of cd window to "480"
  set the loc of cd window to "0,0"
  hide menubar
  hide titlebar
  if there is a window "scroll" then
    close window "scroll"
  end if
  show groups
  pass openStack
end openstack
```

```
on openCard
  Send colorMe to this card
  pass openCard
end openCard
```

```
on closeCard
  -- lock screen
  pass closeCard
end closeCard
```

```
on colorMe
  AddColor colorCard,stamp,10
end colorMe
```

```
on suspendstack
end suspendstack
```

```
on resumestack
  hide menubar
end resumestack
```

```
on closeStack
  AddColor remove
  pass closeStack
end closeStack
```

## Central Stack Card Script

```
on opencard
  colorme
  movie "of help", "borderless", "121,349", "visible", "floating"
  set the badge of window "of help" to false
  set the controllerVisible of window "of help" to false
  wait 60 * 3
  show window "of help"
  send "play" to window "of help"
end opencard

on closecard
  if there is a window "of help" then
    close window "of help"
  end if
end closecard

on mouseup
  go next
end mouseup
```

Central Stack  
Short History  
Card Script

```
on closecard
  if there is a window "start composing room/moov" then
    close window "start composing room/moov"
  end if
  pass closeCard
end closecard
```

## Play Movie Script

```
on mouseUp
  movie "start composing room/moov", "borderless", "481,190", "invisible", "floating"
  set the badge of window "start composing room/moov" to false
  set the controllerVisible of window "start composing room/moov" to false
  set the closeOnFinish of window "start composing room/moov" to true
  show window "start composing room/moov"
  send "play" to window "start composing room/moov"
end mouseUp
```

## Map Scripts

### Go to a particular stack

```
on mouseEnter
  set the style of me to opaque
  set the showName of me to true
end mouseEnter
```

```
on mouseLeave
  set the style of me to transparent
  set the showName of me to false
end mouseLeave
```

```
on mouseUp
  get the short name of me
  put it into myName
  set cursor to watch
  go stack myName
end mouseUp
```

### Go to a particular card

```
on mouseEnter
  set the style of me to opaque
  set the showName of me to true
end mouseEnter
```

```
on mouseLeave
  set the style of me to transparent
  set the showName of me to false
end mouseLeave
```

```
on mouseUp
  get the short name of me
  put it into myName
  set cursor to watch
  go card myName
end mouseUp
```

Map Scripts  
Go to the  
Slide Show

```
on mouseEnter  
  set the style of me to opaque  
  set the showName of me to true  
end mouseEnter
```

```
on mouseLeave  
  set the style of me to transparent  
  set the showName of me to false  
end mouseLeave
```

```
on mouseUp  
  open "Slide show"  
end mouseUp
```

Under  
Development

```
on mouseEnter  
  set the style of me to opaque  
  set the showName of me to true  
end mouseEnter
```

```
on mouseLeave  
  set the style of me to transparent  
  set the showName of me to false  
end mouseLeave
```

```
on mouseUp  
  answer "This section is still under development."  
end mouseUp
```

## Map Scripts Video Card

```
on mouseEnter
  set the style of me to opaque
  set the showName of me to true
end mouseEnter

on mouseLeave
  set the style of me to transparent
  set the showName of me to false
end mouseLeave

on mouseUp
  get the short name of me
  put it into myName
  set cursor to watch
  go cd "videos" of stack "dr. leslie bio"
end mouseUp
```





Map Scripts  
Show All  
Button

```
on mousedown
  set the style of cd btn id 24 to opaque
  set the style of cd btn id 18 to opaque
  set the style of cd btn id 8 to opaque
  set the style of cd btn id 9 to opaque
  set the style of cd btn id 17 to opaque
  set the style of cd btn id 11 to opaque
  set the style of cd btn id 7 to opaque
  set the style of cd btn id 6 to opaque
  set the style of cd btn id 23 to opaque
  set the style of cd btn id 30 to opaque
  set the style of cd btn id 12 to opaque
  set the style of cd btn id 13 to opaque
  set the style of cd btn id 22 to opaque
  set the style of cd btn id 14 to opaque
  set the style of cd btn id 2 to opaque
  set the style of cd btn id 1 to opaque
  set the style of cd btn id 21 to opaque
  set the style of cd btn id 29 to opaque
  set the style of cd btn id 15 to opaque
  set the style of cd btn id 5 to opaque
  set the style of cd btn id 20 to opaque
  set the style of cd btn id 3 to opaque
  set the style of cd btn id 4 to opaque
  set the showName of cd btn id 24 to true
  set the showName of cd btn id 18 to true
  set the showName of cd btn id 8 to true
  set the showName of cd btn id 9 to true
  set the showName of cd btn id 17 to true
  set the showName of cd btn id 11 to true
  set the showName of cd btn id 7 to true
  set the showName of cd btn id 6 to true
  set the showName of cd btn id 23 to true
  set the showName of cd btn id 30 to true
  set the showName of cd btn id 12 to true
  set the showName of cd btn id 13 to true
  set the showName of cd btn id 22 to true
  set the showName of cd btn id 14 to true
  set the showName of cd btn id 2 to true
  set the showName of cd btn id 1 to true
  set the showName of cd btn id 21 to true
  set the showName of cd btn id 29 to true
  set the showName of cd btn id 15 to true
  set the showName of cd btn id 5 to true
  set the showName of cd btn id 20 to true
  set the showName of cd btn id 3 to true
  set the showName of cd btn id 4 to true
end mousedown
```

```
on mouseup
  set the style of cd btn id 24 to transparent
  set the style of cd btn id 18 to transparent
  set the style of cd btn id 8 to transparent
  set the style of cd btn id 9 to transparent
  set the style of cd btn id 17 to transparent
  set the style of cd btn id 11 to transparent
  set the style of cd btn id 7 to transparent
  set the style of cd btn id 6 to transparent
  set the style of cd btn id 23 to transparent
  set the style of cd btn id 30 to transparent
  set the style of cd btn id 12 to transparent
  set the style of cd btn id 13 to transparent
  set the style of cd btn id 22 to transparent
  set the style of cd btn id 14 to transparent
  set the style of cd btn id 2 to transparent
  set the style of cd btn id 1 to transparent
  set the style of cd btn id 21 to transparent
  set the style of cd btn id 29 to transparent
  set the style of cd btn id 15 to transparent
  set the style of cd btn id 5 to transparent
  set the style of cd btn id 20 to transparent
  set the style of cd btn id 3 to transparent
  set the style of cd btn id 4 to transparent
  set the showName of cd btn id 24 to false
  set the showName of cd btn id 18 to false
  set the showName of cd btn id 8 to false
  set the showName of cd btn id 9 to false
  set the showName of cd btn id 17 to false
  set the showName of cd btn id 11 to false
  set the showName of cd btn id 7 to false
  set the showName of cd btn id 6 to false
  set the showName of cd btn id 23 to false
  set the showName of cd btn id 30 to false
  set the showName of cd btn id 12 to false
  set the showName of cd btn id 13 to false
  set the showName of cd btn id 22 to false
  set the showName of cd btn id 14 to false
  set the showName of cd btn id 2 to false
  set the showName of cd btn id 1 to false
  set the showName of cd btn id 21 to false
  set the showName of cd btn id 29 to false
  set the showName of cd btn id 15 to false
  set the showName of cd btn id 5 to false
  set the showName of cd btn id 20 to false
  set the showName of cd btn id 3 to false
  set the showName of cd btn id 4 to false
end mouseup
```

Gallery  
Exhibits Stack  
Show Artists  
Button

```
on mouseUp  
  show cd fld "artist"  
end mouseUp
```

Script in artists  
list field

```
on mouseup  
  put the value of the clickLine into Artist  
  set the hilite of cd fld "artist" to false  
  hide me  
  go card Artist  
end mouseup
```

Script in  
description  
field

```
on mouseup  
  put the clickText into Name  
  go card Name of stack "short bios"  
end mouseup
```

## Timeline Card Card script

```
on opencard
  set the scroll of bg fld 1 to 0
  set the scroll of bg fld 2 to 0
  set the scroll of bg fld 3 to 0
  set the scroll of bg fld 4 to 0
  pass openCard
end opencard
```

Timeline Card  
Scroll Fast  
Up

```
on mouseDown
  put theFields() into fieldList
  put the textHeight of item 1 of fieldList into baseLineSize
  put the number of items in fieldList into numItems
  repeat until the mouse is up
    get (scroll of last item of fieldList) - baseLineSize *10
    lock screen
    repeat with count = 1 to numItems
      set scroll of (item count of fieldList) to it
    end repeat
    unlock screen
  end repeat
end mouseDown

function theFields
  return "bg field 1,bg field 2,bg field 3,bg field 4"
end theFields
```

Down

```
on mouseDown
  put theFields() into fieldList
  put the textHeight of item 1 of fieldList into baseLineSize
  put the number of items in fieldList into numItems
  repeat until the mouse is up
    get (scroll of last item of fieldList) + baseLineSize *10
    lock screen
    repeat with count = 1 to numItems
      set scroll of (item count of fieldList) to it
    end repeat
    unlock screen
  end repeat
end mouseDown

function theFields
  return "bg field 1,bg field 2,bg field 3,bg field 4"
end theFields
```

Timeline Card  
Scroll Slow  
Up

```
on mouseDown
  put theFields() into fieldList
  put the textHeight of item 1 of fieldList into baseLineSize
  put the number of items in fieldList into numItems
  repeat until the mouse is up
    get (scroll of last item of fieldList) - baseLineSize
    lock screen
    repeat with count = 1 to numItems
      set scroll of (item count of fieldList) to it
    end repeat
  unlock screen
end repeat
end mouseDown

function theFields
  return "bg field 1,bg field 2,bg field 3,bg field 4"
end theFields
```

Down

```
on mouseDown
  put theFields() into fieldList
  put the textHeight of item 1 of fieldList into baseLineSize
  put the number of items in fieldList into numItems
  repeat until the mouse is up
    get (scroll of last item of fieldList) + baseLineSize
    lock screen
    repeat with count = 1 to numItems
      set scroll of (item count of fieldList) to it
    end repeat
  unlock screen
end repeat
end mouseDown

function theFields
  return "bg field 1,bg field 2,bg field 3,bg field 4"
end theFields
```

Dr. Leslie  
Biography  
Card Script

```
on closecard
  if there is a window "dr.sarah moov" then
    close window "dr.sarah moov"
  end if
  pass closeCard
end closecard

on colorMe
  AddColor colorCard,fromRight,30
end colorMe
```

Show Movie  
Button

```
on mouseUp
  movie "dr.sarah moov", "borderless", "481,268", "invisible", "floating"
  set the badge of window "dr.sarah moov" to false
  set the controllerVisible of window "dr.sarah moov" to false
  set the closeOnFinish of window "dr.sarah moov" to true
  show window "dr.sarah moov"
  send "play" to window "dr.sarah moov"
end mouseUp
```

Dr. Leslie

Video Clip

Card

Show Movie

Button

```
on mouseUp
  movie "dr.sarah moov", "borderless", "480,305", "visible", "floating"
  set the controllervisible of window "dr.sarah moov" to false
  set the badge of window "dr.sarah moov" to true
  put "dr.sarah moov" into cd fld Movie
end mouseUp
```

Close Movie

Button

```
on mouseUp
  put the value of cd fld Movie into CloseMovie
  close window CloseMovie
end mouseUp
```



Short  
Biographies  
Find Artists  
Button

```
on mouseUp
  ask "What artist are trying to find?"
  put it into Artist
  if there is no card Artist then
    answer "That artist is an unknown contributor or -
    is not listed in this index. Please check the index to verify."
  exit mouseup
end if
go card Artist
end mouseUp
```

Script in  
Artists List  
Field

```
on mouseup
  put word 2 of the clickline into LineNumber
  put line LineNumber of cd fld "cards" into CardId
  if the value of CardId is empty then
    go card "Unknown"
  else
    go CardId
  end if
end mouseup
```

Short

Biographies

Feature Dates

Field Script

```
on mouseup
  put the value of the clickline into Issue
  set the hilite of bg fld "feature dates" to false
  answer "Do you want to see image examples of this issue or go to
the data card?" with-
  "Data Card" or "Images" or "Cancel"
  set cursor to watch
  if it is "Data Card" then
    go card Issue of stack "Data Cards"
  else
    if it is "Images" then
      go card Issue of stack "PM spreads"
      if there is not a card Issue then
        answer "There are no visual examples of this issue at this time."
      end if
    else
      if it is "Cancel" then exit mouseup
    end if
  end if
end mouseup
```

Issue

Unknown

Feature Dates

Field Script

```
on mouseup
  put the value of the clickline into Issue
  set the hilite of bg fld "feature dates" to false
  if Issue = "issue unknown" then exit mouseup
  if Issue = empty then exit mouseup
  else
    go card Issue of stack "Data Cards"
  end if
end mouseup
```

Data Cards  
Stack  
Find Date  
Script

```
on mouseUp
-- the commented section of this script is intended to
-- build a field with the names of the cards for selection
-- once it is built it is commented and all that is needed is a show cd fld
-- the necessary script to go to the card is in the field

-- lock screen
-- go first card of bg "cards"
-- -- gather information from each card
-- put empty into theCards
-- repeat for the number of cds in this bg
-- if bg fld "date" is empty then
-- go next card
-- else
-- put bg fld "date"& return after theCards
-- go next card in this bg
-- end if

-- end repeat
-- go card "introduction"
-- put theCards into cd fld "card name"
-- unlock screen

show cd fld "card name"
end mouseUp
```

Issue Date  
Field Script

```
on mouseup
put the value of the clickline into Name
set the hilite of cd fld "card name" to false
go card Name of bg "cards"
hide me
end mouseup
```

# Data Cards Background Script

```
on opencard
lock screen
set the hilite of bg fld "Artist Featured" to false
if bg fld "PM / A-D Shorts" is empty then
  hide bg btn "PM / A-D Shorts"
else
  show bg btn "PM / A-D Shorts"
end if
```

```
put bg fld "No." into it
if it < "19" then
  hide bg fld "No."
  hide bg btn "No."
else
  show bg btn "No."
  show bg fld "No."
end if
```

```
if bg fld "Designers" is empty then
  hide bg btn "Designers"
else
  show bg btn "designers"
end if
```

```
if there is a cd fld "Designers" then

  show bg btn "designers"
end if
```

```
if bg fld "Cover artist" is empty then
  hide bg btn "Cover artist"
else
  show bg btn "Cover artist"
end if
```

```
if bg fld "Book Reviews" is empty then
  hide bg btn "Book Reviews"
else
  show bg btn "Book Reviews"
end if
```

```
if bg fld "Artist Featured" is empty then
  hide bg btn "Artist Featured"
else
  show bg btn "Artist Featured"
end if
```

```
if bg fld "Art Director" is empty then
  hide bg btn "Art Director"
else
  show bg btn "Art Director"
end if
```

```
if bg fld "Photographers" is empty then
  hide bg btn "Photographers"
else
  show bg btn "Photographers"
end if
```

```
if bg fld "Illustrators" is empty then
  hide bg btn "Illustrators"
else
  show bg btn "Illustrators"
end if
```

```
if bg fld "Processes" is empty then
  hide bg btn "Processes"
else
  show bg btn "Processes"
end if
```

```
if bg fld "Typestyles" is empty then
  hide bg btn "Typestyles"
else
  show bg btn "Typestyles"
end if
```

```
if bg fld "Insert Processes" is empty then
  hide bg btn id 21
else
  show bg btn id 21
end if
```

```
-- if bg fld "Insert Typestyles" is empty then
-- hide bg btn id 22
-- else
-- show bg btn id 22
-- end if
```

```
if bg fld "PM / A-D Shorts" is empty then
  hide bg fld "PM / A-D Shorts"
else
  show bg fld "PM / A-D Shorts"
end if
```

```
if bg fld "Photographers" is empty then
  hide bg fld "Photographers"
else
  show bg fld "Photographers"
end if
```

```
if bg fld "Book Reviews" is empty then
  hide bg fld "Book Reviews"
else
  show bg fld "Book Reviews"
end if
unlock screen
pass openCard
end opencard
```

```
on colorMe
  AddColor colorCard,fromRight,30
end colorMe
```

Data Cards

Date Field

Script

```
on mouseup
  lock screen
  put the clickText into issue
  set the hilite of bg fld "date" to false
  if there is a card Issue then
    go card Issue of stack "PM Spreads"
  else
    go back
    answer "Images are not available for this issue."
  end if
  unlock screen
end mouseup
```

Cover Artist

Field Script

```
on mouseup
  put the clickText into Name
  go card Name of stack "Short Bios"
  if there is not a card Name then
    go card "unknown" of stack "Short Bios"
  end if

end mouseup
```

## PM Spreads Stack Script

```
on openCard
  Send colorMe to this card
  pass openCard
end openCard

on closeCard
  lock screen
  pass closeCard
end closeCard

on colorMe
  AddColor colorCard,stamp,30
end colorMe

on openStack
  AddColor install
  set the width of card window to 640
  set the height of card window to 480
  set the loc of card window to 0,0
  hide menubar
  hide titlebar
  if there is a window "scroll" then
    hide window "scroll"
  end if
  show groups
  pass openStack
end openStack

on closeStack
  AddColor remove
  pass closeStack
end closeStack
```



```
-- •intent
-- set the stack up to properly place on each card
-- the corresponding pictfiles
```

```
on DisplayPictFile pictfile-- , TheCenter
  global gPath
  if there is a window PictFile then
    exit DisplayPictFile
  end if
  -- construct the filename
  put gPath & ":" & PictFile into FileName
  -- open the picture (not visible)
  Picture FileName, "file", "rect", false,, true
  -- set the location of the pict window
  set the loc of window PictFile to "60,50"
  set the dithering of window PictFile to true
  show window PictFile
end DisplayPictFile
```

## PM Spreads Background Script

```
on opencard
  -- • intent
  -- to make sure that when you return to this card
  -- that the picture is displayed in the correct place
```

```
  send colorMe to this card
```

```
  if bg fld "name" is not empty then
    displayPictFile bg fld "name", "61,50 "
  end if
  pass openCard
end opencard
```

```
-- •intent
-- to put away the color so that it doesn't show up on the next card
-- where it doesn't belong
```

```
on closecard
  if there is a window bg fld "name" then
    close window bg fld "name"
  end if
  pass closeCard
end closecard
```

```
-- • intent
-- to make sure that when you return to this stack
-- that the pictures are displayed in the correct place
```

```
on resumestack
  if bg fld "name" is not empty then
    displayPictFile bg fld "name", "61,50"
  end if
end resumestack
```

```
-- • intent
-- to put the pictures away so that they don't float around
-- in front of the wrong stack
on suspendstack
  if there is a window bg fld "name" then
    close window bg fld "name"
  end if
end suspendstack
```

PM Spreads

Place Picture

Button Script

•intent

-to choose the correct picture, add the name of it to a hidden field  
-on the card and change the name of the card to the Pict file name

```
-- on mouseUp
-- answer file "Select the pict file" of type PICT
-- if it is not empty then
-- put it into FileName
-- set the itemdelimiter to ":"
-- put the last item of FileName into PictFile
-- set the itemdelimiter to ","
-- picture PictFile, , "rect", false, 16, true,
-- set the loc of window PictFile to "61,57"
-- set the visible of window PictFile to true
-- answer "Is this the right image?" with "Yes" or "No"
-- if it is "yes" then
-- put PictFile into bg fld "name"
-- else
-- close window PictFile
-- end if
-- end if
-- -- set the name of this card to PictFile
-- end mouseUp
```

PM Spreads  
Text Field  
Script

```
on mouseup
  put the clickText into Search
  lock screen
  if Search = line 2 of bg fld "text" then
    go card Search of stack "data Cards"
  else
    put the clickText into Name
    go card Name of stack "Short Bios"
  end if
  unlock screen
end mouseup
```

What year was Dr. Robert L. Leslie born?

- a)1881 b)1885 c)1900 d)1887

What year did Dr. Robert L. Leslie die?

- a)1985 b)1981 c)1987 d)1978

Why did Dr. Leslie switch careers?

- a)He decided he hated medicine. b)He wanted to be in business for himself.  
c)His wife thought one doctor in the family was enough. d)He inherited a typesetting firm.

What year did PM magazine begin publication?

- a)1927 b)1934 c)1921 d)1930

What year did A-D magazine end publication?

- a)1942 b)1940 c)1945 d)1939

What was happening in the world the year PM magazine began?

What was happening in the world of design the year PM began?

What was happening in the world the year A-D ceased publication?

What was Dr. Leslie's specialty when he was a doctor?

- a)Cancer b)Cholera c)Tuberculosis d)Typhus

How did he put himself through medical school?

- a)waiter b)typesetter c)proofreader d)cab driver

Name six major activities that Dr. Leslie was involved with during his life.

List ten designers featured in PM magazine.

List ten designers who designed covers for PM and A-D magazine.

List at least two designers/artists that Dr. Leslie "discovered".

List ten designers showcased in the A-D Gallery.

List five designers that were featured in PM or A-D and were involved in an exhibit at A-D Gallery.

List five factors contributing to the influence of The Composing Room, Inc. to the history of graphic design.

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This project was easy to use.      easy      \_\_\_\_\_hard

The map card provided enough information to access all parts of the project.      enough      \_\_\_\_\_not enough

The headlines were legible.      very legible      \_\_\_\_\_not legible

Text type was easy to read.      easy to read      \_\_\_\_\_hard to read

Use of Quicktime movies added interest to the information.      interesting      \_\_\_\_\_not interesting

More movies should be integrated into the project.      more      \_\_\_\_\_less

Large background images provided a strong sense of context to the project.      strong      \_\_\_\_\_weak

The Help card was helpful.      helpful      \_\_\_\_\_useless

More help is needed throughout the project.      more      \_\_\_\_\_less

Read each statement and plot your rating along the line. The closer your rating is to the word, the stronger your opinion is in relation to the word.

## Equipment List

### Hardware

Macintosh Quadra 700

240 Quantum Internal Hard drive

20 mb RAM

UMAXX 840 Flatbed color scanner

ClubMac 1280MD optical drive

MDS 44 Syquest drive

TI Microlaser PS35 Laser Printer

SuperMac Digital Video Card

### Software

Hypercard 2.2

Adobe Photoshop 2.5

Adobe Premiere 2.0\

Macromedia Director 3.1.1

Filemaker Pro 2.0

Screenplay

Quark Xpress 3.2



## Technical Specifications

The Contributions to The History of Graphic Design by Dr. Robert L. Leslie and The Composing Room, Inc. requires 150 mb of disk space, a minimum of 8mb of RAM and a 14" color monitor.

Software requirements include Hypercard 2.2 and Quicktime Movie extension. Hypercard 2.1 may be used but support of the color may be questionable in some instances. For greater speed in Quicktime movies and in bringing color in use of a Macintosh FX or Quadra series is recommended.

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Within American design history, there are many people, designers, typographers and printers, who were instrumental in the progression of graphic design as a field. These people were often important to the career development of many now well-known designers and their contributions are often under appreciated. The graphic artisan and educator, Dr. Robert Leslie (1885 - 1987), is one such person.

This project is compiled from original research about Dr. Leslie's contributions and his role as mentor to many pioneering designers. I have studied the activities of the Composing Room, Inc. which included exhibits introducing new, unknown and young designers and the publication of *PM* and *AD* magazines, which featured many emigré and young American designers. The scope of research focuses on the years primarily between 1927 and 1942. This is the first time that this information has been brought together in one unified project.

In addition to his importance in the history of graphic design, Dr. Leslie had close ties to Rochester Institute of Technology. He received the Goudy Award in 1973 and was a regular attendee of that awards program. He presented a carved slate to the School of Printing in 1975 and recorded four hours of interview in 1981 with Professor Herbert Johnson, a longtime friend.

The application of this project is an interactive media format. The intended primary audience consists of design historians, design students and design professionals. Other audience may consist of printers and typographers. While Dr. Leslie is known in printing circles and by those involved in printing history, he and his work are rarely mentioned in design history references. It is my hope that after experiencing this project, users and viewers will appreciate and understand the scope of Dr. Leslie's involvement and importance in the history of graphic design.