

FROM THE ARCHIVES

Lester Beall

A Significant American Corporate Identity Program

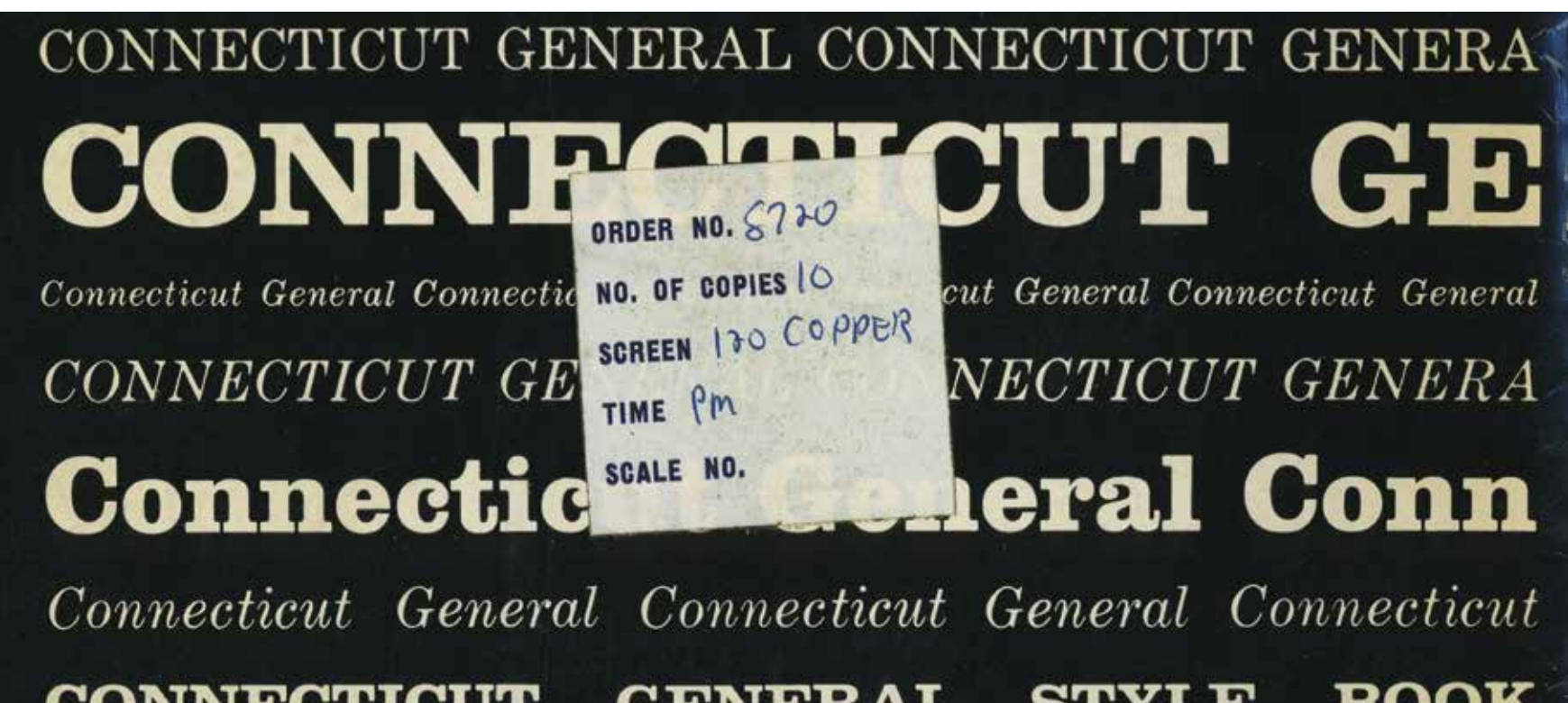
LESTER BEALL (1903–1969) was as influential a figure as Paul Rand in the development of trademark design and comprehensive corporate identity programs throughout the early 1950s until the mid- to late 1960s. Along with American and European contemporaries Herbert Bayer, Will Burtin, William Golden, Alvin Lustig, Herbert Matter, Ladislav Sutnar, and others, Beall advanced the development of corporate identity in the United States. In 1952 he officially opened his Dumbarton Farms office in rural Brookfield Center, Connecticut (He closed his New York City office in 1955.) There, Beall and his staff designed trade exhibits, publications, packaging, trademarks, and identity programs for well-respected corporate clients including Caterpillar Tractor, Connecticut General Life Insurance, Emhart Manufacturing, International Paper, Labatt Breweries of Canada, Martin Aircraft, New York Hilton, Rohm & Haas, Stanley Works, Titleflex, and Torrington Manufacturing, to name just a few.

His work for Connecticut General (CG) includes an early example of what we would now describe as a corporate identity standards manual. Assembled in 1958, the *Connecticut General Style Book [and Some Notes on Typographic Design]*, which Beall designed in conjunction with a new trademark (1956) and corporate identity program, is a landmark document, a guide from an era before such things became ossified. It sets forth the usual corporate visual language policies such as trademark, typeface, and color identification, but is of interest for establishing a general graphic design approach via loose standards and limited formal rules. It was not a detailed style manual. Instead, it presented Beall's creative design theory and embrace of typography as 'the designer's best friend,' particularly the wide range of specifications and recommendations for serified typefaces in company usage.¹

The history of modern corporate identity can be traced as far back as 1905 when F.G. Cooper (1883–1962), a letterer, poster designer, and illustrator for the New York Edison

Back cover, *The Connecticut General Style Book* (detail), (1958).

BY GREG D'ONOFRIO AND PATRICIA BELEN



It was not a detailed style manual. Instead, it presented Beall's creative design theory and embrace of typography as 'the designer's best friend,' particularly the wide range of specifications and recommendations for serifed typefaces in company usage.

Company (now ConEd) repeatedly used the trademarked character of the Edison Man to create an easily recognizable corporate icon of the time.² Better known is the comprehensive work—from company buildings and products such as lamps, electric fans, clocks, and tea kettles to logos, advertising, product catalogues, printed collateral, and even an exclusive typeface—architect and designer Peter Behrens (1868–1940) carried out for AEG (Allgemeine Elektrizitäts-Gesellschaft), the German electricity producer and electrical products manufacturer, from 1907 on.³ In the United States, Walter P. Paepcke (1896–1960), president and founder of CCA (Container Corporation of America), and Egbert Jacobson (1890–1966), director of its design department, pioneered an early American design program for the company in 1936 consisting of a trademark, stationery, packaging, printed forms, products, publications, vehicle identification, and exterior and interior signage for buildings.⁴ Soon after, in 1941, Ladislav Sutnar (1897–1976) designed the versatile and functional S visual identity program for Sweet's Catalog Service, the premiere publisher and distributor of American industrial trade products and service catalogs.

But it was not until the aftermath of World War II that companies took a serious look at corporate identity and made it a top priority. The industrial boom of the postwar years brought advancement in technology, competition among products, and the need to communicate to diverse audiences. As a result, trailblazing corporations embraced designers to rejuvenate their logotypes and build visual identities to compete and stand out in the crowded marketplace. Between the end of the war and the mid-1960s, many of the most iconic and standardized corporate identity programs were established, among them Braun, Canadian National Railway, CBS, Chase Manhattan Bank, Geigy, Herman Miller, IBM, International Paper, Knoll, Lufthansa, New Haven Railroad, Olivetti, and Westinghouse. Designers worked with company management to not only establish trademarks, printed collateral, and advertising, but also to create in-house manuals intended to ensure standardization and consistency across all aspects of a corporate identity, from logo usage to color choice, type selection, and more. Paul Rand described his 1961 *Graphics Identification Manual* for Westinghouse as 'a visual reference to something deep in the Westinghouse tradition . . . something which is genuine and natural and a true expression of the company itself.'⁵

Like Rand, Beall was among the growing and forward-thinking group of American design pioneers inspired by the principles of European émigrés. In the 1930s and 1940s he played a fundamental role in bridging the gap between European avant-garde sensibilities and the new American aesthetic in everything from advertising to printed ephemera to publication design. His highly regarded posters for REA (the United States Government's Rural Electrification Administration) and issues of *Scope* magazine (designed for Upjohn Pharmaceutical from 1944 to 1951) represent Beall's distinct visual language through his use of photomontage, layering, graphic shapes and forms, spatial distribution, and mixed typographic styles. By the 1950s he was well aware of the power of corporate identity, and emerged as one of the first designers in this area with his 1953 integrated program for Torrington Manufacturing Company, which included letterheads, labels, catalogs, and advertising. According to Beall, "One of the important means of successfully competing in today's market is the possession of a well remembered and respected corporate identity. It is a way of producing a maximum favorable impact on customers and other important groups [employees, vendors, shareholders, etc.]."⁶

In 1955 Frazar Wilde, president of Connecticut General Life Insurance Company, hired Beall to create a major identity program for the company. Under Wilde's leadership, Connecticut General had already undergone a major architectural and interior design development project. Its building in Bloomfield, Connecticut, designed by Gordon Bunshaft of Skidmore, Owings & Merrill, is a well-known example of modern corporate architecture and still exists today as Cigna's corporate headquarters. Florence Knoll, pioneer of the Knoll Planning Unit, designed the interior spaces, and prominent landscape architect Isamu Noguchi was responsible for the courtyards and gardens. While Bunshaft and Knoll interpreted the three-dimensional aspect of CG, Beall created a corporate identity for the company's two-dimensional products.⁷

The iconic trademark Beall created uses a stylized and elongated CG, with the G fitting snugly inside the C. Nicknamed 'the paper clip' by employees, the rounded thick corners and distinctive solid shapes both physically and appropriately represent the company and its many uses of paper and forms.⁸ "The basic objectives were to graphically project the strength of the company," Beall said, "while also implying a feeling of warmth and friendliness and also provid[ing] a symbol that would lend itself to a multiplicity of uses."⁹ In 1964, the trademark

“Even in areas where some standardization of typographical design practice is indicated it seems improbable that rigid conformation is always desirable. For rigid conformation presupposes identical problems in constant sequence.”

— Lester Beall

was chosen as one of the top 14 American trademarks, symbols, and logotypes of the postwar era and exhibited as part of *Trademarks/USA*, sponsored by the Society of Typographic Arts in Chicago.

Beall said, “Pride in the cc symbol is evidenced by its personal exposure to employees and visitors via the corporate flag, cafeteria trays, dinnerware and other internal manifestations of the desirability of employer/employee unity.”¹⁰ The cc corporate identity program included more than just a trademark. Beall designed *Building for Tomorrow* (1957), an award-winning booklet that featured the new company headquarters with photographs by modernist architectural photographer Ezra Stoller and photojournalist W. Eugene Smith.¹¹ In addition, he designed the interior building signage, policy forms, annual reports, letterheads, advertising, and other promotional material for the company.

Beall envisioned corporate identity as a combination of organized and coordinated usage, which would develop and grow over time. “Any graphic device, no matter how well designed,” he argued, “cannot alone project an overall positive image unless it is an integral part of a usage system.”¹² Consequently, Beall designed the distinctive *Style Book* (1958) and within its pages he established a proper approach to cc’s graphic elements including the new trademark, suggested typefaces, and color palette. Five hundred copies of the *Style Book* were printed and sent to all Connecticut General offices to aid in the creation of marketing and sales promotions.

“It is not practical or, for that matter, advisable,” Beall wrote in the *Style Book*, “to attempt to limit the use of company accepted visual elements, such as type, trademark, colors, to confined areas of design.”¹³ Unlike some of the more strict, systematic corporate identity manuals which would follow in the early 1960s,¹⁴ Beall’s has limited formal rules and no restrictions on the use of the trademark; no mention of a wordmark, no lock-ups or reproduction art, and no layouts for printed materials, carefully constructed grids, or recommended paper formats. Yet, what it lacks in specificity is precisely what makes it so refreshing—an informal guide to be used to enhance the effectiveness of proper use of the graphic elements in its application. “[A] broad concept for the functional use of these graphic tools is outlined plus a postulate as to what makes a graphic design an efficient instrument of communication,” Beall stated.¹⁵ By including his own design theories, he created a unique example of a corporate identity manual, one that outlined the company’s design strategy yet was personal at the same time. His illustrative example and accompanying text on the ‘planar’ vision for design is a veritable representation of Beall’s entire body of work. In addition, his description of concepts of form, texture, and color are a guide to what he considered to be good design.

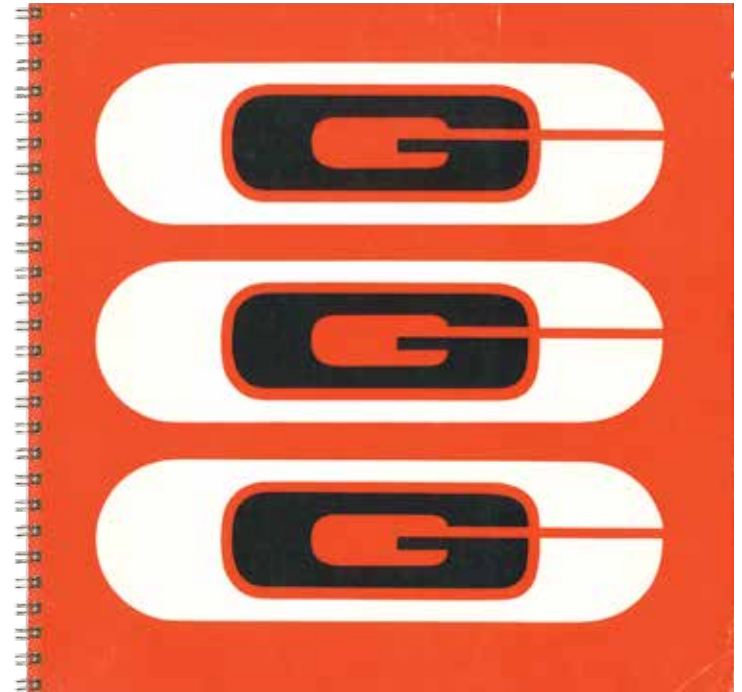
In an effort to explain the centrality of typography, the *Style Book* goes to great lengths to display type specifications for three typefaces to be used for cc printed literature: Century Expanded (in 6, 8, 10, 12, and 14 pt), Craw Clarendon (in 12 and 14 pt), and Inland Gothic (in 6, 8, 10, and 12 pt) with a variety of leading examples to demonstrate the texture and readability of each typeface. These examples amply demonstrate Beall’s succinct idea that, “Type, of all the graphic design elements, is one of the most easily controlled and manipulated.”¹⁶ In 1959 he wrote, “Even in areas where some standardization of typographical design practice is indicated it seems improbable that rigid conformation is always desirable. For rigid conformation presupposes identical problems in constant sequence.”¹⁷

Beall’s success with cc enabled him in 1958 to embark on an ambitious company identity program for International Paper, then the largest paper and paper products manufacturer in the world, which became his best-known design work. The work for IP reflects a shift in thinking on the part of Beall, who in 1962 stated, “The creation of a comprehensive graphics program for large corporations and multi-divisional companies entails a disciplined system of control, if the program is to be effectively introduced and maintained.”¹⁸ This is evident in the 1967 corporate identification manual he created for the company. It was a departure from the cc *Style Book*, specifically because of its detailed integrated system, replete with specific and formal rules for implementing the trademark, typography, colors, signage and stationary, and other printed collateral.¹⁹

The area of corporate identity in design is indebted to the work of Beall for expanding the notion of what graphic programs could be. His influence can still be felt today. In his self-promotional brochure, Beall strongly stated, “This is no time for confusion. It is a time for clear thinking—for self-realization—for a fine understanding of essential values, be it those of an individual, a company, a cause or a country.”²⁰

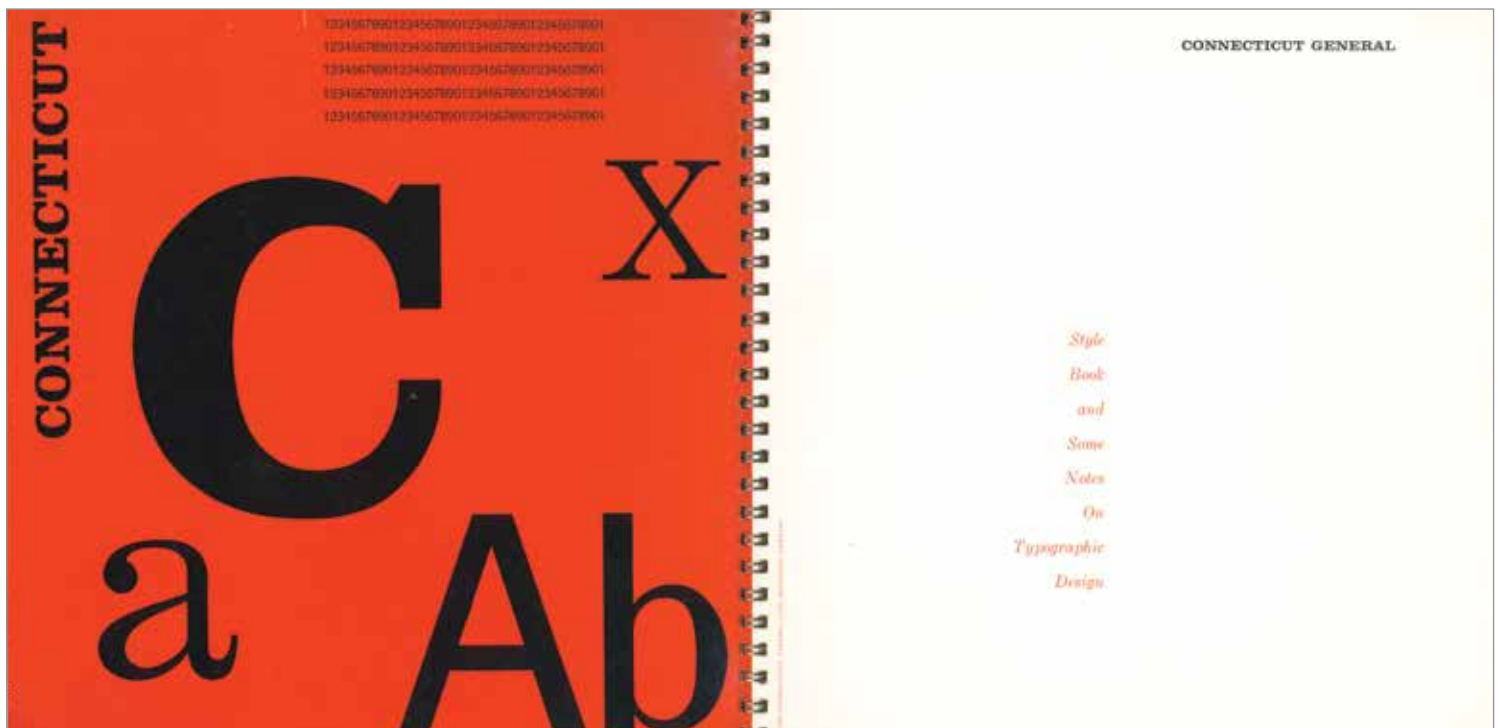
Back cover, *The Connecticut General Style Book* (1958).

The *Style Book* was designed in 1958 by Lester Beall with assistance from 'apprentice' and artist/illustrator Charles Goslin (1932–2007).²¹ Square format measuring 9" × 9"; 58 pages (29 double-sided sheets) plus stiff printed covers; printed black and red (with the exception of the color section), both letterpress and offset on dull-coated (Champion Kromkote, Warren Cumberland Dull) and vellum (Strathmore Fairfield) papers by cc's in-house print shop in a quantity of 500; with a ¼" twin-loop, metal wire binding.



Inside front cover and title page.

"The function of the cc *Style Book* is: (1) to provide a listing of recommended type faces for company usage, (2) to define the physical requirements for the use of the company symbol, (3) to specify accepted colors for printed literature and (4) to encourage and stimulate a better appreciation of the importance of consistently conceived printed material within the accepted integrated corporate design concept. This concept recognizes that today, and for that matter during any business cycle, competition for available business is always present . . . Therefore, the real import of this book is to make all company personnel fully aware of the inherent positive factors that can be constantly built into all of the visual 'appearances' of the company through its printed literature and advertising."



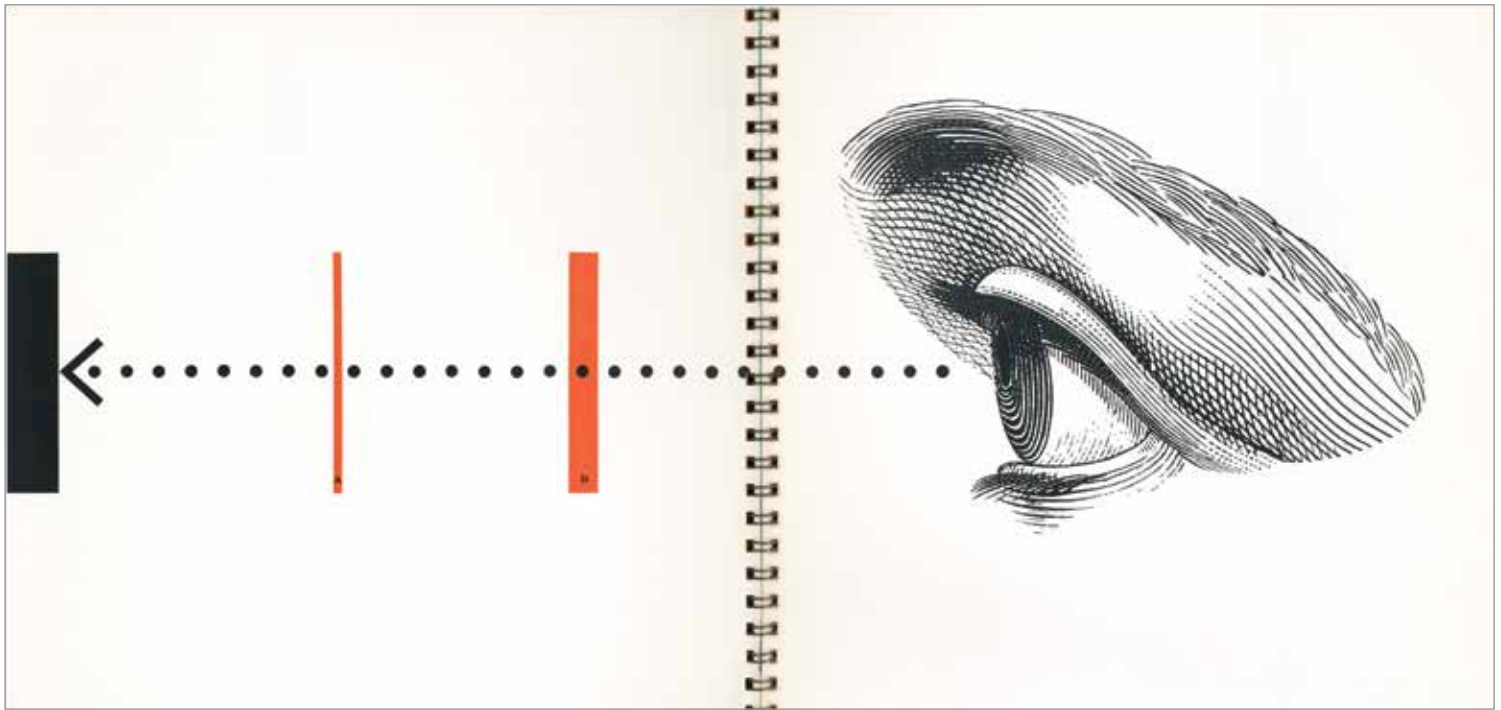
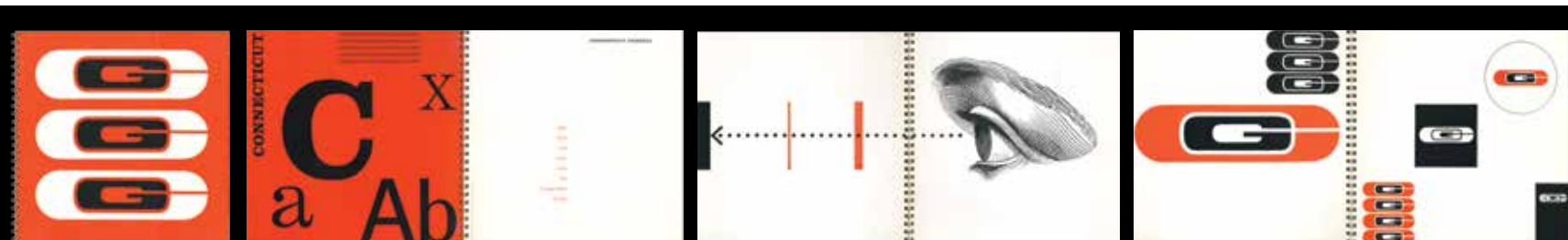
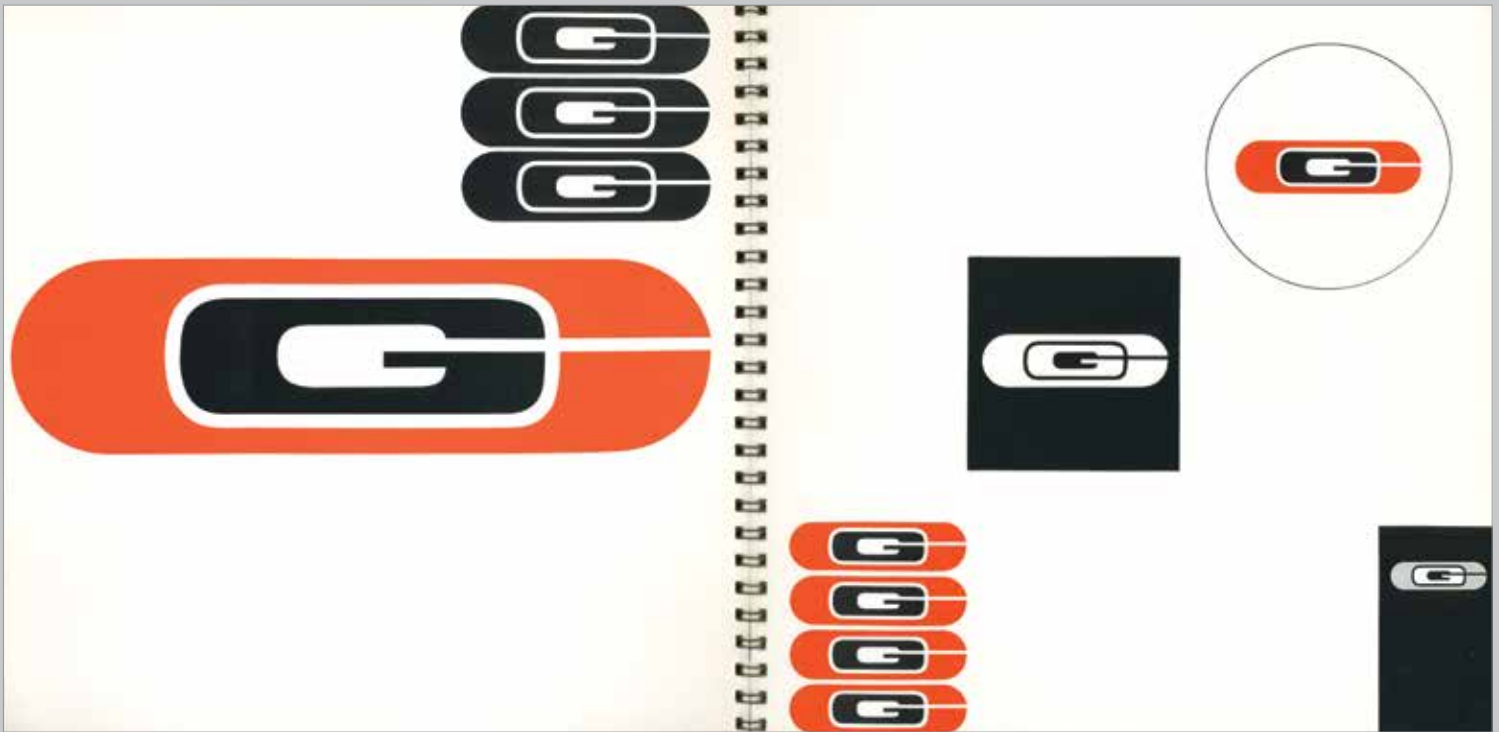


Diagram of planar theory from 'Introduction'.

Part of the seven-page Introduction, this hypothetical cross-sectional view graphically depicts Beall's analytical thinking about the functions of 'planes' (a concept first made popular by El Lissitzky in the early 1920s).²² Here, Beall simplifies his reasoning for graphic design as an instrument of communication. He explains, "Contemporary graphic design is dependent upon a visual consideration of three dimensionality, even though it is two dimensional in actuality. Planes (the illusion of three dimensionality) in graphics are established by form, color and texture. The receding and/or projecting properties of each design element can be altered by changing its form, texture [type] or color [and possibly distance]. To insure the workability of a design, one must take care that no one of the established planes becomes completely disassociated from the others. The reason for this is that properly related planes make a design 'work', while improperly related planes create confusion and a sense of 'busyness' that contributes markedly to the inefficiency of the design and therefore of the projected message."





Connecticut General trademark.

"The function of this symbol is to identify the products and services of the corporation in the mind of the public." Unlike later modernists, Beall was not strict about the colors of the trademark. Of red, his second color, he wrote, "any colors [a staggering eighteen in total] shown in the back of this book are acceptable substitutes." At the same time he insisted that, "It is important to keep in mind that the symbol [elsewhere he refers to it as a trademark] should not be applied indiscriminately. Its application must be carefully considered; in fact, so carefully considered that it always reflects a positive sense of being a completely integrated, genuinely functional element of the over-all design solution."



century

Roman

It is important to note that the same type face will look different on different paper stocks. Paper can be roughly divided into two groups — coated paper and uncoated. This page is printed on rough uncoated paper commonly called antique. A magnification of this type of paper will disclose a surface made up of hills and valleys. In order to fill the valleys and break down the hills of the paper, a hard impression must be given the type. This entails a degree of ink spread which in effect thickens the lines of the type, thereby changing its appearance. This style book is printed on a dull coated paper; a paper that has the restfulness of antique paper but fulfills halftone engraving requirements minus the glare of a highly coated paper. Using a dull coated stock the printer is not required to make a hard impression but instead is able to "kiss" the paper with his type, therefore retaining to a high degree the original appearance of the type face.

century.

The bulk of the *Style Book* is dedicated to type—28 'type specification' pages, to be exact, including two double-sided 7" wide sheets. Beall wrote, "This style book is primarily interested in texture, because type is the most common of texture used in graphic design. For instance, by the employment of (1) more or less leading (spacing) between the lines, (2) more or less spacing, (3) a larger or a smaller type size or (4) a heavier or lighter type face, or any number of combinations

of these actions, the position of type (plane) relative to the planes of other elements of the design (illustration, photographs, trademarks, logotype, etc.) can be made to vary infinitely [sic]." Beall's view of type can be summed up in this statement: "In an effort to construct our own graphic problem more efficiently, an understanding of the many manipulatory potentials of type is axiomatic for, graphically speaking, type is the designer's best friend."

In 1865 our Company joined the small group of pioneers, not as a competitor, but in a new field. Up to that time, life insurance companies had followed the practice of insuring only people who were in entirely sound health. The founders of our Company believed that life insurance could, and should, be made available, for higher than normal premiums, to persons whose health fell below normal standards. It was decided to make available to a

SET SOLID

SOLID

In 1865 our Company joined the small group of pioneers, not as a competitor, but in a new field. Up to that time, life insurance companies had followed the practice of insuring only people who were in entirely sound health. The founders of our Company believed that life insurance could, and should, be made available, for higher than normal premiums, to persons whose health fell below normal standards. It was decided to make available to a

2 PT. LEAD

2

In 1865 our Company joined the small group of pioneers, not as a competitor, but in a new field. Up to that time, life insurance companies had followed the practice of insuring only people who were in entirely sound health. The founders of our Company believed that life insurance could, and should, be made available, for higher than normal premiums, to persons whose health fell below normal standards. It was decided to make available to a

4 PT. LEAD

4

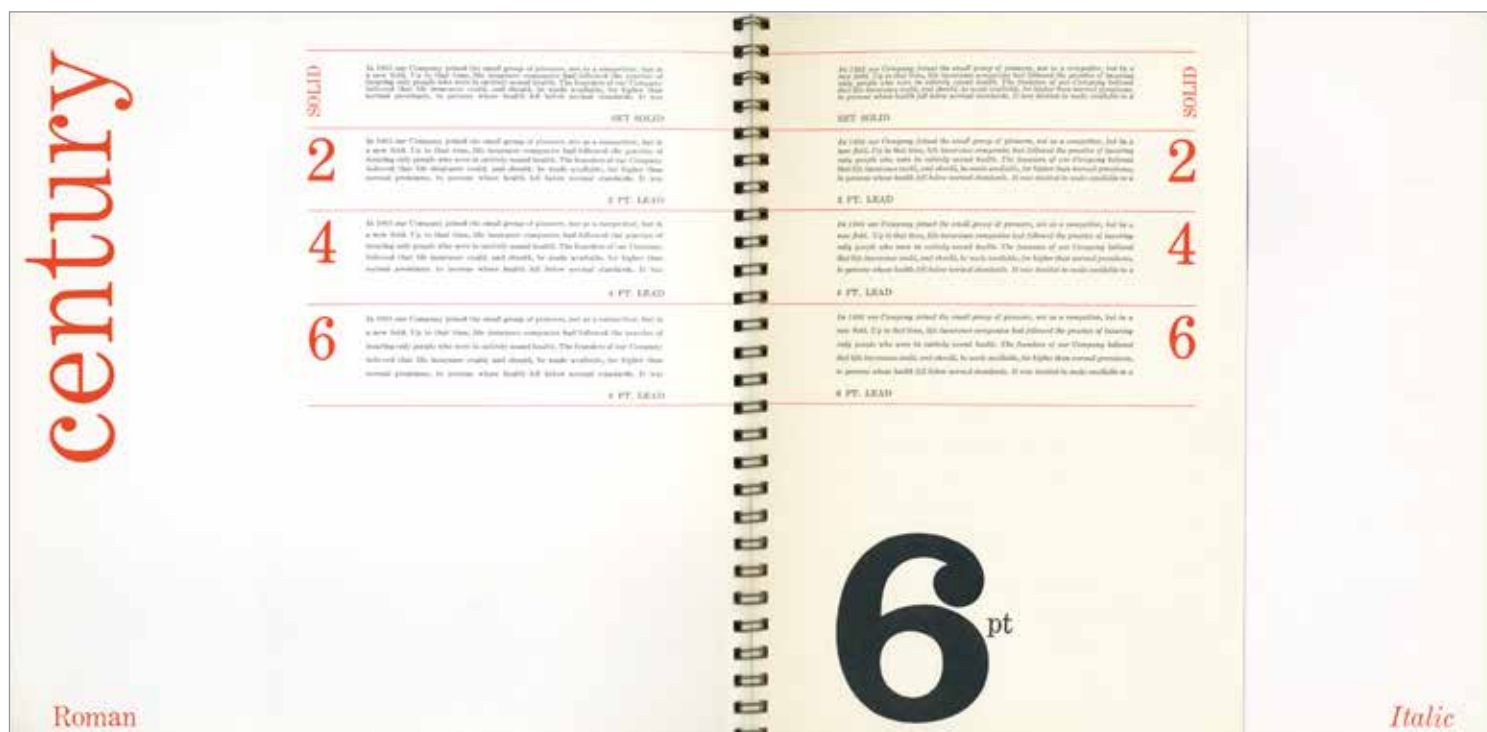
In 1865 our Company joined the small group of pioneers, not as a competitor, but in a new field. Up to that time, life insurance companies had followed the practice of insuring only people who were in entirely sound health. The founders of our Company believed that life insurance could, and should, be made available, for higher than normal premiums, to persons whose health fell below normal standards. It was decided to make available to a

6 PT. LEAD

6

6^{pt}

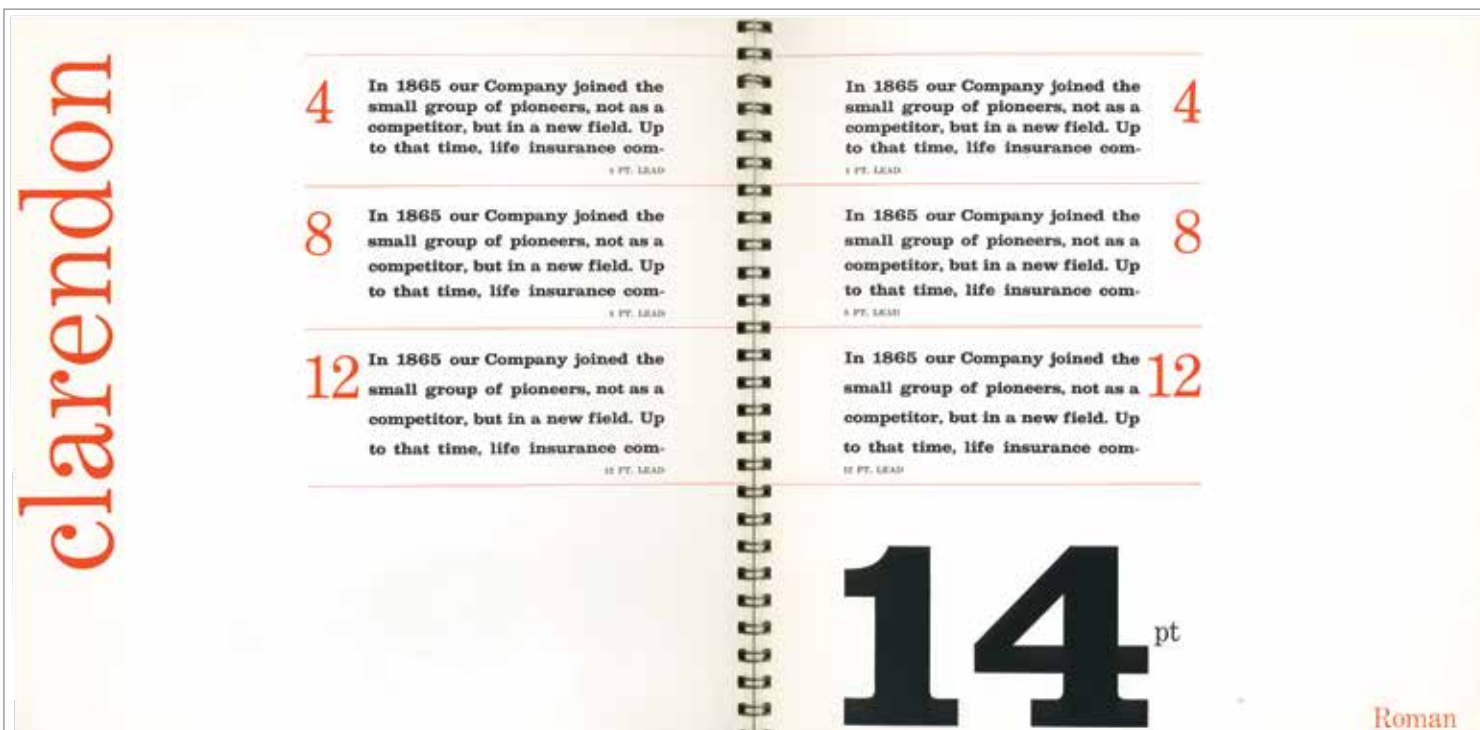
Italic



century.

The specification pages are occupied with examples of differing point sizes and leading recommended for use in printed literature, yet the *Style Book* never indicates the specific type of printed collateral used by CG. “Constant references to these pages will facilitate the project at hand, by eliminating or reducing second ‘guesses’.” This means, in effect, lower production costs per project.” The principal typeface recommended is Century Expanded roman and italic (Morris Fuller Benton, American Type Founders, 1900), known for its exceptional legibility, fairly large x-height, short ascenders and descenders, and sturdy serifs (set in 6, 8, and 10 pt with solid [no leading] or 2, 4, and 6-pt leading, 12 pt with 3, 6, and 10-pt leading, and 14 pt with 4, 8, and 12-pt leading—ten pages or five double-page spreads). In 1952, it was one of the top three typefaces used in American advertising.²³

Beall goes to great lengths to discuss the efficiency of type within the design: “Ten Point Century Expanded set solid is clearly denser in texture and therefore blacker as a unit than the same Ten Point Century Expanded with six point leading. This, in effect, means that the solidly set Ten Point Century Expanded projects itself as a unit on a plane closer to the eye than the Ten Point Century Expanded unit with six point leading . . . The reason: the increase in type size concentrated more black in the area.” The type is displayed on different paper stocks; both dull coated and antique (uncoated). Beall points out that, “It is important to note that the same type face will look different on different paper stocks.”

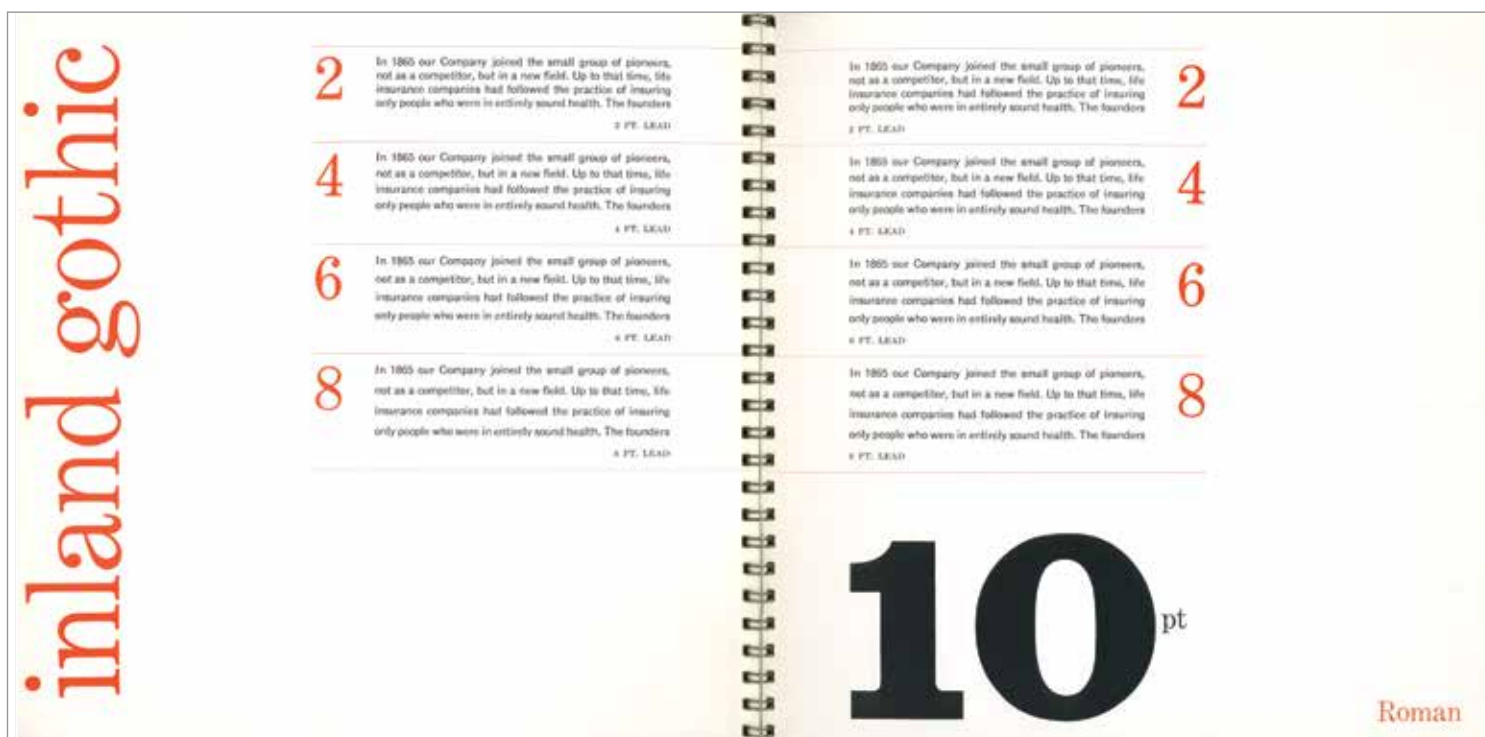


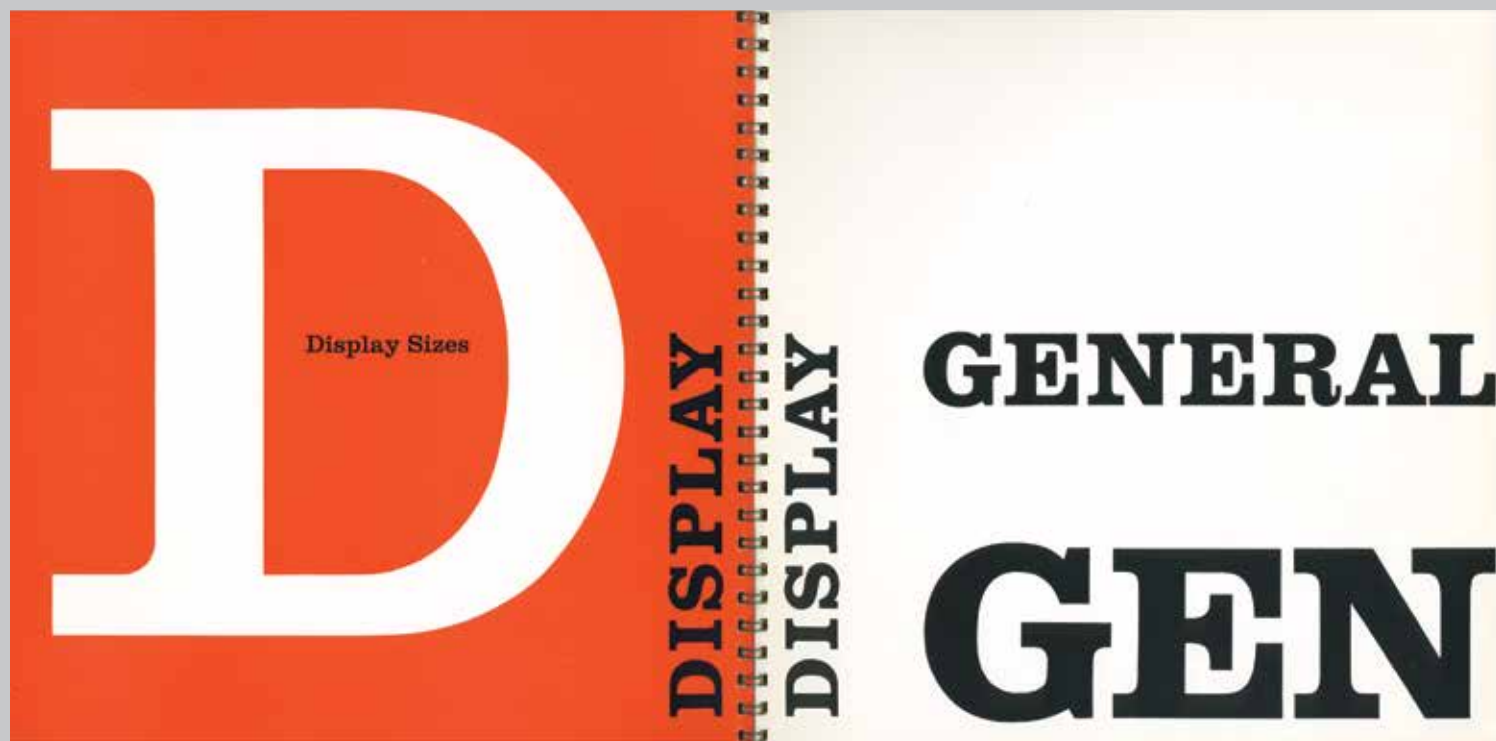
clarendon.

Above: Craw Clarendon roman set in 12 pt with 3, 6, and 9 pt leading and 14 pt with 4, 8, and 12 pt leading (four pages or two double-page spreads). Craw Clarendon (Freeman Craw, American Type Founders, 1955), hailed for its clarity, sturdiness, and broad usefulness was widely popular from the moment it was released.

inland gothic.

Below: Inland Gothic roman set in 6, 8 and 10 pt with 2, 4, 6, and 8-pt leading and 12 pt with 3, 6, and 12 pt leading (eight pages or four double-page spreads). Originally called Gothic no. 6 (Inland Type Foundry, 1895), Inland Gothic, adapted by Monotype as a practical utility face, was widely used before the advent of Univers, Neue Haas Grotesk (later Helvetica), and Folio in 1957. It was available from American Type Founders.²⁴





The display sizes of Clarendon type shown on the opposite page are, from top to bottom: 36 Point Amsterdam Clarendon Bold Capitals, 36 Point Amsterdam Clarendon Bold Capitals and Lower Case, 30 Point Crow Clarendon Capitals, 30 Point Crow Clarendon Capitals and Lower Case, 24 Point Amsterdam Clarendon Capitals, 24 Point Amsterdam Clarendon Capitals and Lower Case, 20 Point Amsterdam Clarendon Bold Capitals, 20 Point Amsterdam Clarendon Bold Capitals and Lower Case.

The display sizes of Clarendon type shown on the opposite page are, from top to bottom: 36 Point Amsterdam Clarendon Bold Capitals, 36 Point Amsterdam Clarendon Bold Capitals and Lower Case, 30 Point Crow Clarendon Capitals, 30 Point Crow Clarendon Capitals and Lower Case, 24 Point Amsterdam Clarendon Capitals, 24 Point Amsterdam Clarendon Capitals and Lower Case, 20 Point Amsterdam Clarendon Bold Capitals, 20 Point Amsterdam Clarendon Bold Capitals and Lower Case.

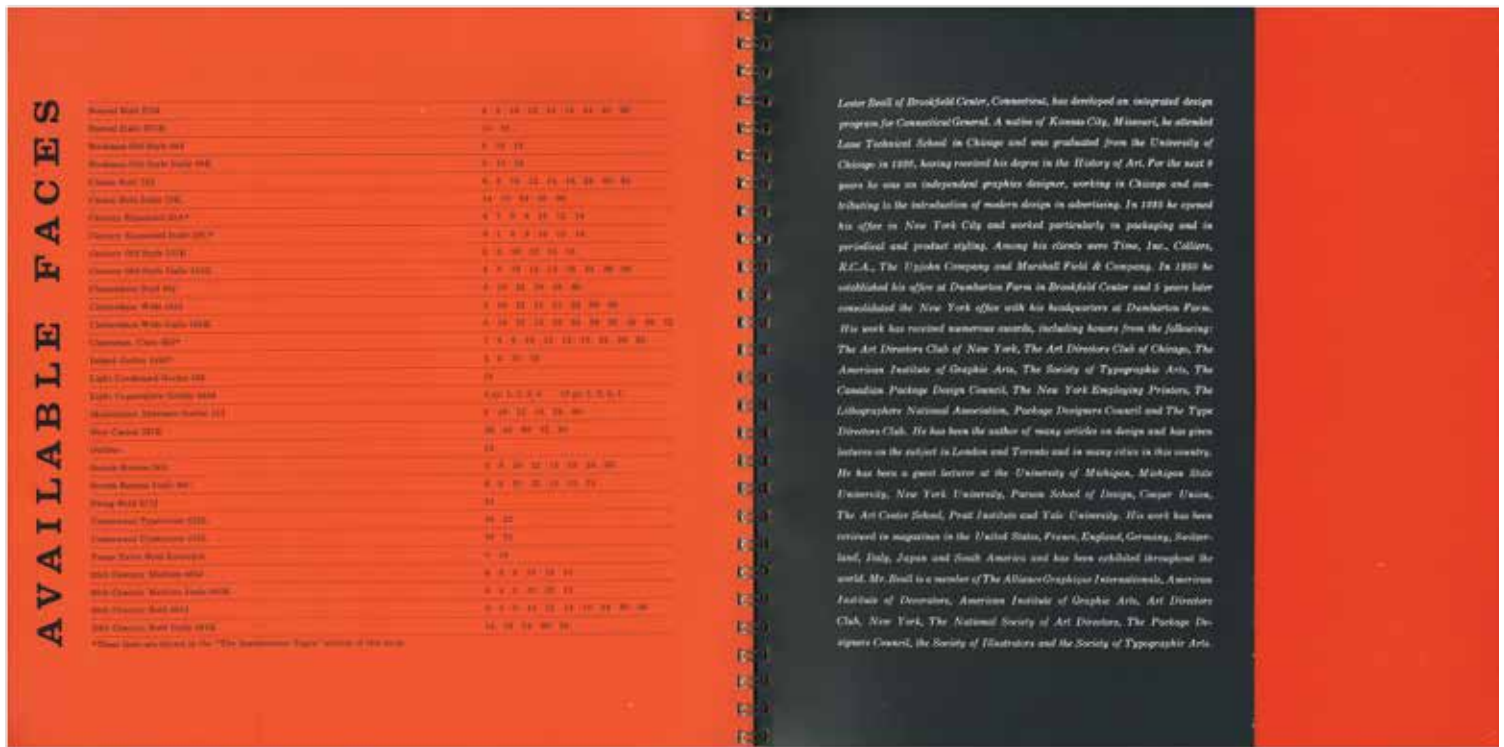
D
D

CONNECTICUT GENERAL
Connecticut General Conne
CONNECTICUT GENERAL CONNE
Connecticut General Connecticut Gen
CONNECTICUT GENERAL CONNECTICUT
Connecticut General Connecticut General
CONNECTICUT GENERAL CONNECTICUT GENERAL
Connecticut General Connecticut General Connecticut

Display sizes.

Although not explicitly stated, the wordmark *Connecticut General* is always displayed set in Clarendon type, both Amsterdam Clarendon (imported and distributed by Amsterdam Continental Types and Graphic Equipment Inc., New York) and Crow Clarendon. (There is no known Clarendon issued by Lettergieterij Amsterdam [N. Tetterode] which suggests that Amsterdam Clarendon was an imported version of the Haas Clarendon designed by Hermann Eidenbenz in 1953.) Here, the wordmark is set both in all capitals and in title case in bold and regular in 20, 24, 30, and 36 pt: Amsterdam Clarendon for all but the 30 pt size. There is no clear explanation for why Beall mixed the two Clarendons, since Crow Clarendon was available in a full range of sizes up to 72 pt.

Clarendon provided an attractive yet balanced contrast to the straight lines and ultra-modern architecture of CG's building's. Beall may have been inspired to choose the type during his tenure at *Scope* magazine whose owner, Upjohn, had a slab-serif trademark designed in 1947 by Will Burtin. It was also part of a 1950s trend in the United States toward slab serifs as seen in Herbert Matter's trademark for the New York, New Haven, and Hartford Railroad (1954), Paul Rand's trademark for IBM (1956), Alvin Lustig's signage program for the Northland Shopping Center (1954) and masthead for *Industrial Design* magazine (1954), and Bradbury Thompson's designs for *Westvaco Inspirations*.



Available Faces.

Beall did not explain the left-hand page (Available Faces), but it appears to be a list of typefaces (and sizes) available either from cc's in-house print shop or their regular type house. Those that are part of Beall's identity program are marked with an asterisk. Curiously, Amsterdam Clarendon is absent. The page is a reminder that type choices were severely limited in the metal era.





Colors.

"Eighteen colors have been established for secondary use in printed literature. They are keyed to numbers and should be requested by number. All these colors are premixed by the ink manufacturer and kept in stock by the [cc] print shop. Therefore, a consistent use of only the colors indicated will contribute materially to a reduction in printing costs."

Beall describes what to do or not to do with the colors verbally rather than visually. For example, "As for white type on color, in general, the requirements are that the value of color be 30% darker than the type, and unless the value of the color is between 75% and 100% (black) the wordage should be at a minimum." His view is that, to adorn unnecessarily something already beautiful ("gilding the lily") seldom answers the problem. "You can't set too tight a pattern or you will kill the creative urge of the personnel involved . . . You might say we've laid down principles more than we've set up rules," he explains.²⁵

The *cc Style Guide* predated the introduction of the Pantone Matching System in 1962. Carefully formulated pms colors took the guesswork out of matching colors from job to job or across materials and printing methods. Thus, in tone and specificity, Beall's instructions on color contrast with the more rigid corporate design manuals of the late 1960s and early 1970s, such as the one for the New York City Transit Authority (NYCTA, 1970). Unimark International, the designers, sternly write, "The following sample color swatches should be matched by the suppliers for the color codification of lines. They should be the *only reference* for color standards, whatever reproduction method is used."²⁶



1. Typewrite the copy on one side of uniform sheets of bond paper. 2. Use a sturdy paper that can stand handling and will take pencil and ink. 3. Furnish original as copy. Carbon copies should not be used as they smudge and are difficult for typesetter to read. 4. Make all your "author's alterations" in your manuscript BEFORE it is set in type. This is much less costly than "author's alterations" in type. 5. If clippings, etc., must be used, paste them on the standard size copy sheets. Do not use staples. 6. Number all pages of copy consecutively and on the last sheet write "end." 7. Check carefully for uniform style, punctuation, spelling, capitalization, figures—such as names, dates, amounts of money, statistics, etc. 8. Give complete specifications, date desired, number of proofs and sample of color when other than black. 9. Set a delivery date which will enable us to give your work the care and attention it deserves. 10. In tabular work, specify if rules have to register exactly with copy. 11. Symbols used to mark corrections on proofs should be clearly indicated and easily understood. The marks illustrated below are traditional and standard, and we recommend that you use them in marking proofs. 12. All marks and instructions should be made in the margin. If no changes are made on the proof, write "okay", initial it, date it, and return it with any further instructions. When changes are required, mark them, write "okay as corrected" or "show revised proof" as the case may be, add your initials, and return the proof.

EXPLANATION	MARKS	ERRORS MARKED
Take out letter, letters or words indicated.	e	He marked the proof ^e .
Insert space where indicated.	#	He marked th [#] proof.
Turn inverted letter indicated.	9	He ma ⁹ ked the proof.
Inserted letter as indicated.	x	He maked the proof.
Set in lower case type.	lc	He ~~st~~ arked the proof.
Wrong font.	wf	He marked the proof.
Broken letter. Must be replaced.	x	He marked the proof.
Reset in italic type the matter indicated.	ital	He marked the proof.
Reset in roman type the matter indicated.	rom	He marked the proof.
Reset in bold face type word, or words, indicated.	bf	He marked the proof.
Insert period where indicated.	o	He marked the proof ^o .
Transpose letters or words as indicated.	tr	He the proof ^{tr} marked.
Let it stand as it is. Disregard all marks above the dots.	stet	He ~~marked~~ the proof.
Insert hyphen where indicated.	/=	He made the proof ^{/=} mark.
Equalize spacing.	eq#	He marked the proof.

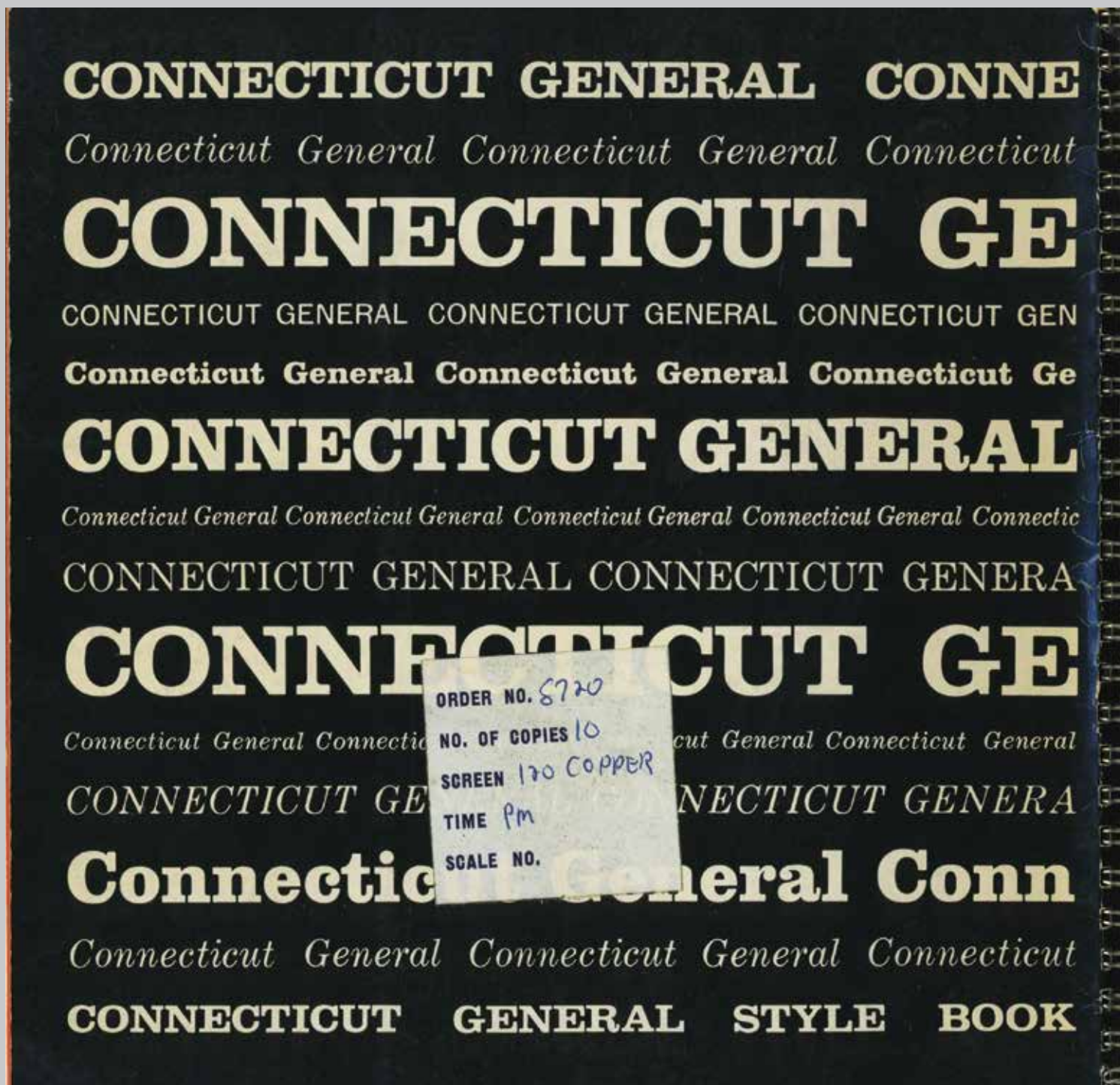
Proofreaders' Marks.

"All marks and instructions should be made in the margin. If no changes are made on the proof, write 'okay', initial it, date it, and return it with any further instructions. When changes are required, mark them, write 'okay as corrected' or 'show revised proof' as the case may be, add your

initials, and return the proof." This double-page spread is a holdover from the time when printers were primarily responsible for typesetting. These marks are a reference for the convenience of authors and editors. They are used to make instructions on a proof quickly and easily.



Move over to point indicated. [if to the left; if to the right]	[	[He marked the proof.
Lower to point indicated.	[	<u>He</u> marked the proof.
Raise to point indicated.	]	<u>He</u> marked the proof.
Insert comma where indicated.	,	Yes, he marked the proof.
Insert apostrophe where indicated.	'	He marked the boy's proof.
Replace with capital the letter or letters indicated	<u>H</u>	<u>H</u> e marked the proof.
Use small capitals instead of type now used.	sc	He marked the <u>proof</u> .
Draw the word together	∘	He ma [∘] ked the proof.
Used when copy has been omitted	<i>Out, see copy</i>	He [^] proof.
Spell out all words circled	<i>spell out</i>	He marked the (2d) proof.
Start a new paragraph	¶	reading. ¶ The reader
Not a separate paragraph. Run in.	No ¶	marked. [⤵] The proof was read by
Indent 1 em	□	□ He marked the proof.
Indent 2 ems	□□	□□ He marked the proof.
Insert parenthesis where indicated	(/)	(He marked the proof.)



Back cover, *The Connecticut General Style Book* (1958).

*The Connecticut General Style Book was
courteously provided by the Herb Lubalin Study
Center of Design and Typography.*

- 1 Lester Beall, *Connecticut General Style Book [and Some Notes on Typographic Design]*, (n.p.: Connecticut General Life Insurance Company, 1958), Introduction. "Type, of all the graphic design elements, therefore, is the one most easily controlled and manipulated. In contract, the inherent properties of photographs, drawings, paintings, trademarks, etc. used in a given design problem, are usually 'built-in' and, therefore, cannot be readily changed. Hence, in an effort to construct our own graphic problem more efficiently, an understanding of the many manipulatory potentials of type is axiomatic for, graphically speaking, type is the designer's best friend."
- 2 Leslie Cabarga, *The Graphic Design of F.G. Cooper* (New York: Art Direction Book Company, 1996).
- 3 Tilmann Buddensieg and Henning Rogge, *Industriekultur, Peter Behrens and the AEG, 1907-1914* (Cambridge, MA and London: The MIT Press, 1984), p. 178 and 193.
- 4 Philip B. Meggs and Alston W. Purvis, *Meggs' History of Graphic Design*, fourth ed. (Hoboken, NJ: John Wiley & Sons, 2006), p. 342.
- 5 F.H.K. Henrion and Alan Parkin, *Design coordination and corporate image* (London/ New York: Studio Vista/Reinhold, 1967), p. 72. "Westinghouse is a unique company, in the things it does, in the things it makes; and the design program seeks to express that quality to our public. Yet it should be added that this program is not limited to external appearances."
- 6 Beall, *Style Book*, Introduction.
- 7 Alexandra Lange, *Tower Typewriter and Trademark: Architects, Designers and the Corporate Utopia, 1956-1964* (New York: New York University, Graduate School of Arts and Science, 2005). For a detailed survey covering Connecticut General Life Insurance Company and its creative team—architect Gordon Bunshaft of Skidmore, Owings & Merrill, interior designer Florence Knoll, graphic designer Lester Beall, and landscape designer and sculptor Isamu Noguchi—see chapter two, "There's No Place Like Work: Connecticut General and the White-Collar Landscape."
- 8 Ibid., p. 47.
- 9 Lester Beall, *Trademarks/usa* (Chicago: Society of Typographic Arts, 1968). "In cc's advertising, (space & TV) sales promotion and other areas the fact has been proven that a well designed symbol and system of application will achieve many of the over-all desired objectives embodied in corporate identity as well as the corporate image."
- 10 Ibid.
- 11 *Design and Printing for Commerce* (New York: American Institute of Graphic Arts, 1958).
- 12 Beall, "The Trademark: A Graphic Summation of Individuality," *Trademarks/usa*.
- 13 Beall, *Style Book*, Introduction.
- 14 Meggs and Purvis, *Meggs' History*, p. 411.
- 15 Beall, *Style Book*, Introduction.
- 16 Ibid.
- 17 Lester Beall, "What is New in American Typography?," *Typography-u.s.a.* (New York: The Type Directors Club, 1959), p. 10.
- 18 R. Roger Remington, *Lester Beall: Trailblazer of American Graphic Design* (New York: W. W. Norton, 1996), p. 94.
- 19 Meggs and Purvis, *Meggs' History*, p. 405.
- 20 Lester Beall, *Lester Beall* (Brookfield Center, CT: Dumbarton Farms, 1962).
- 21 Scott Santoro, "Charles Goslin," Worksight, 2004 http://www.worksight.com/prattgal-lery_goslin_art.html (accessed March 24, 2013). Upon graduation, Goslin began working for Beall. "The minute I walked into Beall's studio at Dumbarton Farm, as Beall called it, I knew it was the place for me," Goslin recalls. "The studio wasn't decorated with utilitarian color charts or production materials; only framed photographs and paintings, carefully hung alongside choice design projects pinned to the walls . . . the message was that design not only solved the client's problems, it also nourished the designer creating the work and the audience viewing the work." Goslin worked for Beall for four years before setting up his own practice.
- 22 R. Roger Remington, *Lester Beall: Space, Time & Content* (Rochester, New York: RIT Cary Graphic Arts Press, 2003), p. 21.
- 23 Lewis Blackwell, *20th-Century Type* (New Haven, CT: Yale University Press, 2004), p. 100.
- 24 Mac McGrew, *American Metal Typefaces of the Twentieth Century*, second revised ed. (New Castle, DE: Oak Knoll Books, 1993), p. 155.
- 25 Lange, *Tower*, p. 48.
- 26 *New York City Transit Authority Graphics Standards Manual* (New York: Unimark International, 1970), p. 11.