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Design Arts Program Director Michael John Pittas, left; Lance Jay Brown, Coordinator of the Design Excellence Project, center; and Charles B. Zucker, Assistant Director of the Design Arts Program.

## The New Design Arts Program

More than 26 activities are included in the Arts Endowment's Design Arts Program, a major new program of support for, and advocacy of, design excellence.

The constituency for this program, formerly titled the Architecture, Planning, and Design Program, is larger than that of any other Endowment program. It includes some 250,000 design professionals representing the fields of architecture, landscape architecture, urban design, planning, and interior, industrial, graphic, and fashion design.

Michael J. Pittas, director of the Design Arts Program, highlighted the thrust of the new system in a speech at the American Institute of Architects' annual convention. Speaking in behalf of Arts Endowment Chairman Livingston L. Biddle, Jr., Pittas said the new program will provide:

1. A major expansion in opportunities for individual designers and

2. Consolidation of support of design services for institutions and non-profit organizations in three comprehensive categories: Design Exploration, Design Demonstration, and Design Communication.

A major feature of the program's design advocacy efforts, Pittas said, is a nationwide "visual literacy" campaign that will include establishment of an annual Presidential design awards program to honor and recognize meritorious examples of public design.

In addition to this annual event, he said, the Endowment will disseminate information about the award winners through exhibitions, a publishing program, television, and films.

The Program's dual approach—grants to stimulate design activity and advocacy of design excellence—was approved in May by the National Council on the Arts, the Endowment's Presidentially appointed advisory body. Since then a number of special projects have been started.

Charles B. Zucker, assistant director of the program, listed some of these in a speech to delegates of Design Michigan, a conference at Cranbrook Academy on revitalizing the community environment. They include:

Steps for more rigorous review of, and commentary on, government standards and regulations that influence design.

Greater efforts to encourage the Office of Personnel Management to broaden its practice of selecting designers in public service on the basis of performance standards and judgments by impartial review panels of established professionals.

A range of technical assistance projects, including a design competition handbook; a study of the economics of good design; planning for a 13-part public television series, *Design in America*; a study of old movie houses and their re-use as community facilities, and a series of publishing ventures.

## Careers of program leaders combine teaching, practice

The director of the Design Arts Program, Michael John Pittas, is a former associate professor and acting director of Harvard University's Graduate School of Design. Charles B. Zucker was an educator and planning consultant before his appointment as the program's assistant director. Lance J. Brown, coordinator of the Design Excellence Project, is a former associate professor of the School of Architecture of City College of New York.

As director of planning and development for Trenton, N.J., Pittas coordinated a full range of community planning and development programs. Later, as director of the Office of Comprehensive Planning for New York City, he supervised the central planning staff units, including those responsible for economic development and social service.

Zucker was involved in a wide variety of professional activities before his appointment. He taught at City College of New York, directed research on participatory design projects, energy design, city and town planning, recreation planning, public and middle income housing design, and educational facilities planning. He worked as a private consultant on the design of middle- and low-income housing projects and was a partner in an architecture and landscape architecture firm.

Brown was a lecturer and assistant professor at Princeton University before going to City College in 1972. As a practicing architect his work includes residential, commercial, and urban design projects. He has completed research projects in such fields as housing, transportation, and land use and is an author of publications on participatory design, planning, housing, and transportation. He is currently on extended leave from his teaching position and architectural partnership.

## Opportunities broadened for individual designers

The Design Arts Program has broadened the range of opportunities to individual designers. It now provides fellowships ranging from \$800 to \$10,000 in six categories. The new categories are:

### Senior level sabbatical fellowships.

These grants offer professional designers of exceptional talent the opportunity to explore new interests or new approaches to design. The recipients are expected to devote their attention to general concerns and common problems of their fields. Thus the work done under these fellowships has the potential for making an impact on the professions while enhancing the capabilities of the individual designer. Grants of up to \$10,000 are available.

**Individual project fellowships.** These grants are designed to assist both prac-

tioners and other individuals who may not have previously worked in design fields but who are motivated and qualified to carry out imaginative and valuable projects. Awards could be made, for example, for the exploration or testing of design concepts; development and dissemination of ideas, or the communication of ideas about design issues. Grants of up to \$10,000 could be made for projects ranging from those that affect neighborhoods or regions to those that deal with buildings or products designed for consumer use.

**Project fellowships for entering professional designers.** Grants of up to \$5,000 are available in this category for designers in the earliest phase of their careers or those returning to practice after a substantial absence.

**Project fellowships for design students.** This entirely new category of support provides up to \$800 per student through block grant awards to schools of design. Its purpose is to help students meet the costs of completing professional level thesis work that often requires expenditures for such items as printing, photography, model making, and travel.

## Support for communication, demonstration, exploration

The consolidated categories of support for institutions and organizations cover three aspects of design: theory, practice, and promotion. Eligible recipients include universities and professional schools, local governments, community corporations, neighborhood groups, cultural institutions and other organizations and institutions with nonprofit, IRS tax-exempt status.

The categories are:

**Design communication.** Support will be provided to increase public awareness of the role, value, and practice of excellent design and the impact of design decisions. Eligible activities include conferences, exhibits, workshops, or seminars; books, handbooks, guidelines, newsletters, and other publications, and archival or documentary films or videotapes. Grants of up to \$50,000 will be made on a one-to-one matching basis.

**Design demonstration.** Grants will be made to organizations, institutions and governments for projects that demonstrate the utility of design in meeting current and future needs in local communities. Projects previously considered under *Cultural Facilities* and *Livable Cities* categories will be eligible under the *Demonstrations* category. Besides the design of cultural facilities, eligible activities include neighborhood planning and urban design, central business district design, and the design of parks and open space. Of special interest to the Design Arts Program are projects which strengthen the relationship between a community's livability and the planning and design needs of the

visual and performing arts. An applicant might ask support, for example, for such activities as cultural district planning; for the design and planning for rational links between cultural facilities and such community facilities as transportation, shopping, workplaces, and residential areas, or for the design and planning of mechanisms to ensure that artists, who often pioneer the revival of neighborhoods, will have long term use of space in preferred locations and that they will not be displaced as land values increase. The maximum grant for demonstrations is \$30,000.

**Design exploration.** Proposals funded under this new category should result in insights that will add to the designer's knowledge about the aesthetic, utilitarian, economic, and social consequences of design processes and products. Priority will be given to research that deals with experimental design issues that could result in a better definition of recurrent or recently revealed design problems. In short, grants in this category are aimed at developing a sounder theoretical and applied base for design decision-making. Awards of up to \$40,000 are available on a one-to-one matching basis.

## Expanding advocacy for design excellence

In the recent past advocacy activities have been aimed primarily at improving design within the federal establishment. The rationale for such targeting of activities was a sound one in light of the fact that the federal government is the largest single client for design services. In seven years of advocacy, the program helped revise the graphic standards of more than 60 federal agencies, from letterhead to logo; was the prime mover in successful efforts to enact the Cooperative Use Act of 1976 making possible an appealing diversity of uses of government buildings; helped the Civil Service Commission (now the Office of Personnel Management) develop a rational system for evaluating applicants for design positions in the federal government, and carried out the most comprehensive inventory of federal architecture yet made. This inventory was carefully documented in *The Federal Presence*, edited by Lois Craig, coordinator of the Program's Federal Architecture Project, and published with the assistance of the Endowment.

Building on these initiatives, the new Design Excellence Project, coordinated by Lance Brown, will carry out a more comprehensive strategy for communicating promising ideas and recognizing outstanding design accomplishments.

The presidential design awards outlined above will be a major thrust in a continuing effort to help the nation gain a better understanding of the effects of design on the quality of the environment. This kind of highly



William Warner with a model of the winning design for restoration of the Provincetown Playhouse.

visible national recognition and the dissemination of significant design ideas can raise design awareness among design practitioners, consumers, and decision makers.

Addressing West Coast architects, Design Arts Director Michael Pittas offered this summary of the Program's Design Excellence goals:

"In other words, we don't want to stop with recognition alone, but are, in effect, guaranteeing that the consumers and clients of design will have a better chance to be made aware of the contribution and importance of design to the quality of life in America."

## Design competitions and community cooperation

The Fort Mason Foundation, a Bay Area cultural organization that takes its name from a historic fort that is now part of the Golden Gate National Recreation Area, provides space for actors, dancers, musicians, artists, ecologists, and educators in once vacant and dilapidated warehouses in a pier area.

In these buildings, now maintained as historic structures by the National Park Service, the community-supported foundation has created galleries, theaters, and rooms for classes and performances. Early this year it appealed to the Arts Endowment for funds to hold a competition to select a design to convert these imaginative but rudimentary spaces into a permanent cultural center.

The Design Arts Program responded with a \$20,000 grant that will assist the foundation in impaneling a jury to screen architectural firms applying to enter the selection

process. Representatives of the regional and neighborhood-based groups that use the existing facility for modest fees or none, will serve on this jury. They will assist professional designers in selecting five or ten firms to be invited to submit designs and from these submissions select the best one.

The precedent for this kind of interaction between designers and the community was established by the prototypical design competition funded by the Arts Endowment—a contest held last year for selection of a design for restoration of the historic Provincetown Playhouse on Cape Cod. Both these competitions exemplify projects that meet objectives outlined in the Design Arts Program's new guidelines for "projects which help strengthen the relationship between a community's livability and the planning and design needs of the visual and performing arts."

The chain of events that led to the highly successful and nationally recognized contest in Provincetown started in 1977 when a fire destroyed the theater built on the site of one in which Eugene O'Neill began his career as a playwright in 1916. Among those who rallied to the support of the burnt-out Provincetown Playhouse was William Marlin, an associate editor of *Architectural Record* and a critic for the *Christian Science Monitor*. Marlin conceived the idea for a competition in which the participating architects would work out their design schemes in Provincetown where they could have constant access to the site and ample opportunities for association with residents who cherished the old theater.

This took the form of a weeklong charette



A member of one of the seven teams that took part in the competition works in a studio set up in a restaurant



Town Manager Charles Cobb, center, was one of hundreds of residents who visited the restaurant-studio

supported by a \$20,000 grant from the Arts Endowment and supplemented by a \$2,000 grant from the Massachusetts Foundation for the Humanities and Public Policy.

Seven teams of New England architects were chosen for the competition. Demonstrated mastery of technical skills and responsiveness to community-development issues weighed more heavily in the criteria for their selection than affiliation with established firms. The teams prepared their designs in a studio set up in a restaurant, often working with area residents looking over their shoulders. An estimated 800 townspeople took advantage of the public access to the studio offered daily during designated visitors' hours. Three local people served on a jury with such distinguished architects as I. M. Pei, Arthur Cotton Moore, and *Architectural Record* editor Walter Wagner. The jury picked a design submitted by William Warner of Exeter, R.I., but also had praise for the work of the rival firms.

The seminal qualities of the Provincetown exercise were recognized by virtually everyone who witnessed it. Months later, Design Arts Program Director Michael Pittas, one of the observers, suggested that cultural institutions that hold such competitions have reason to expect three benefits. "First," Pittas wrote in a memorandum to regional representatives of state arts agencies, "competitions make available to a cultural institution a broader spectrum of design talent. Secondly, they often have a great deal of publicity value in helping to kick off a capital fundraising campaign. Finally, the end result is often a design solution which is much more responsive to the institution's needs."



These were among the solutions provided.

## Agency teams analyze real problems in seminar

Graphic designers and editors and their supervisors from 15 federal agencies collaborated in solving problems related to actual forthcoming publications at a studio seminar at Yale University in June.

More than a dozen outstanding graphic designers and consultants in management and communications lectured and conducted workshops. The seminar, seventh in a series sponsored by the Design Arts Program, was under the direction of Nicholas Chaparos, graphic technical advisor to the Program.

The federal teams worked at two levels. Collectively, they analyzed a specific problem of the Interior Department's Bureau of Reclamation: creating an identity for the Bureau, an agency that has broad responsibility for water and related land resources in the 17 Western states and Hawaii. In addition, each team developed text, layout and illustrations for a project of its own agency. Department of Agriculture designer Jonathan Kirk, for example, designed a four-page newsletter. Nicki Adler of the Government Printing Office, developed a grid system for a small book through modification of the Unigrad system developed originally for the National Park Service.

The week-long course provided team members with opportunities to consult with lecturers and workshop leaders. The seminar included design critiques, training sessions devoted to production methods and photography, and tours of distinguished architecture on the Yale campus. Field trips for the 62 seminar participants to Xerox Corporation's World Headquarters included presentations on technological advancements in reproduction likely to have an impact on design. Developments such as these will be discussed in the next seminar, "Design, Writing, and the New Technologies," December 9-15. The location will be announced. For information write or call the Institute for Continuing Studies in Design, Management and Communication, 1112 6th St., N.W., Wash., D.C. 20001. 202 797-7770.



## AIA awards 1979 medal to Design Arts Program

The American Institute of Architects conferred one of its 1979 medals on the Arts Endowment's Design Arts Program. The award was presented in June at the AIA's annual convention in Kansas City.

Announcing the award when the program was known as the Architecture, Planning, and Design Program, the AIA noted that "public support for the arts through sponsorship of publications, exhibits, conferences, and other efforts merits this recognition and encouragement from the architectural profession."

Program accomplishments cited in an Institute news release included legislative advocacy, major reports, and an extensive illustrated history of federal design by the Federal Architecture Project; a collaborative effort with the Civil Service Commission (now the Office of Personnel Management) to make the federal system more responsive to the need for talented designers; a continuing education program for federal designers in graphics and other fields; Architects-in-Schools programs in 32 states, and a national initiative to find new uses for the country's 20,000 abandoned railroad stations that included sponsorship of a national conference, a film, and two books.

## USDA gives highest award to designer David Sutton

The Department of Agriculture awarded its highest citation, the distinguished service award, to David A. Sutton, chief of the design division of the USDA's Office of Governmental and Public Affairs.

At a presentation of the award to Sutton and seven other Department employees, Agriculture Secretary Bob Bergland said Sutton had done a superior job of "streamlining and managing" the design division, formed in 1973 through a merger of the exhibits service and the arts and graphics division.

Sutton's appointment to head the new division was in response to a Department-



David A. Sutton

wide evaluation of USDA's use of graphics by the Arts Endowment.

Bergland credited Sutton with "upgrading the quality and performance of information programs of the entire Department of Agriculture. His accomplishments and initiatives have been recognized throughout the government."

Sutton has received recognition for his designs in silver and plastics and was a recipient of the General Motors scholarship award.



The "Chelsea Memory Wall," Chelsea, Mass., part of a downtown renovation in which Vision Inc., an affiliate of Partners for Livable Places, played a major role.

Ronald Lee Fleming  
Townscape Institute.

## Partners seek to preserve livability amid constraints

Nearly a dozen innovative demonstrations aimed at fostering a more livable community were reviewed at the second annual meeting of Partners for Livable Places.

Partners, begun as an alliance of some 25 grantees of the National Endowment for the Arts, planned the half-day session on May 24 around the theme: "Livability in Times of Constraint." Presentations by member organizations supported the Partners' advocacy of greater self-reliance by communities and their determination not to see concerns for a quality environment dismissed as frills in an era of budget-cutting.

In a keynote address, William C. Norris, chairman and chief executive of Control Data Corporation, outlined plans of a new for-profit corporation established to demonstrate that building and rebuilding cities is a growth industry that can return a profit to its investors. Norris heads this \$3 million enterprise, formed by Control Data and other business and philanthropic organizations.

Projects presented at the Partners' meeting in the auditorium of the East Wing of the National Gallery of Art were in the fields of land use, housing, transportation, public facilities, economic development, community

participation, recreation, and cultural affairs.

Richard A. Kahan, president of the New York State Urban Development Corporation, and Frank T. Keefe, former state planning director and chairman of the Massachusetts Development Cabinet, moderated sections of the meeting. Their participation and that of Huey D. Johnson, California Secretary of Resources, acknowledged the significance of state participation in state-federal-local partnerships.

Robert H. McNulty, president of Partners, presided. The group elected William K. Reilly, president of the Conservation Foundation, as chairman, succeeding Alan C. Green, president of Educational Facilities Laboratories.

Partners for Livable Places welcomes as members organizations and individuals who have demonstrated an interest in improving the quality of life through enhancement of the built environment. Inquiries should be addressed to the Partners' headquarters, 2120 P Street, N.W., Washington, D.C. 20037.



Delegates to the research retreat, shown discussing an issue, included (top photo) Chairman Michael Brill of the Buffalo Organization for Social and Technological Innovation and Niels Diffrient of Henry Dreyfuss Associates.

## Retreat explores issues in design research

What are the critical problems involved in design research?

What ethical considerations and systems of values are involved in conducting such research?

What strategies can organizations and individuals take to make optimum use of research resources? What strategies can institutions which support research take to see that the results of projects they fund are widely disseminated?

Representatives of 15 organizations engaged in design research explored these questions and variants of them at a retreat July 13 through 15 at Belmont Conference Center in Elkridge, Md.

The retreat was jointly sponsored by the Arts Endowment and the National Science

Foundation. In the opening session, Michael Pittas, director of the Arts Endowment's Design Arts Program and Fred Krimgold, director of NSF's Environmental Research Program, joined with representatives of eight other federal agencies in briefing delegates about the grants their programs provide.

Under the direction of retreat chairman Michael Brill, president of the Buffalo Organization for Social and Technological Innovation, the non-federal participants responded to these briefings. They were encouraged during the discussion to give their perceptions of what the order of priorities in design research should be and to make suggestions that might help the Arts Endowment, NSF and other federal agencies administer grants for design research.

A report reflecting the participants' proposals and recommendations and suggested next steps will be published.

## Design Michigan Conference stresses community revival

Representatives of cities and towns in Michigan with populations of less than 50,000 took part in a conference for revitalizing the community environment at Cranbrook Academy of Art, June 10 through 12, in Bloomfield Hills, Mich.

Participants in this state-wide conference included community officials, planners, developers, business representatives, and citizens. The conference is sponsored annually by Design Michigan, which seeks to promote informed design decisions through such means as educational programs and materials, exhibitions, conferences, and workshops.

Speaking on the assembly's opening day, Charles Zucker, assistant director of the Design Arts Program, said he had come to "observe this assembly first hand as a model for design activities in other states."

In listing aspects of Design Michigan that make it "outstanding," Zucker said:

"You have a full time coordinator (Jack Williamson), which gives the program stability; you have an institution like the Cranbrook Academy and sponsors like the Michigan Council for the Arts to give it credibility; and, finally, the issues addressed here are timely and significant."

The delegates heard presentations on successful projects in renovation, preservation, adaptive reuse, and related redevelopment approaches.

Two mini-conferences, both requested by delegates to the conference at Cranbrook, have been scheduled by Design Michigan for October. The first of these will be held October 2 in Utica, a Detroit suburb. The conference will explore the impact on downtown Utica of the proposed routing of an interstate highway near the town. Preservation and commercial rehabilitation will be among topics to be discussed at a conference on October 20 in Marquette, the major

city in Michigan's Upper Peninsula.

Design Michigan will publish the proceedings of the annual conference and a revitalization resource directory. Both will be ready by January 1. The directory will include listings of federal and state programs, the names of resource persons in Michigan, and case histories of successful programs.

Readers who wish more information about Design Michigan's activities should write Jack Williamson, Coordinator, Cranbrook Academy of Art, 500 Lone Pine Road, P.O. Box 801, Bloomfield Hills, Mich. 48013. (313) 645-3316 or 3312.

## 'Celebrating Architecture' is theme of Smithsonian lectures

"Celebrating Architecture" will be the theme of a series of eight lectures at the Smithsonian Institution sponsored by the Smithsonian Associates. Michael Pittas, director of the Arts Endowment's Design Arts Program, and Lance Brown, coordinator of the Design Excellence Project, will moderate the lectures, to be given on Tuesday evenings from 8 to 9:30, beginning October 9. The moderators will introduce the series, October 9, with a lecturer yet to be announced.

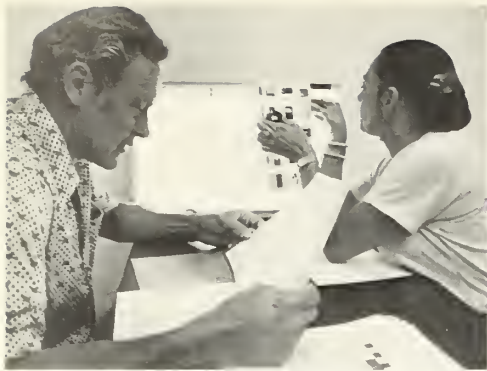
On October 16, Anthony Vidler, associate professor of architecture and urban planning at Princeton University and a fellow in the Institute of Architecture and Urban Studies of New York, will give a lecture titled, "Is There an Avant-Garde Today?" J. B. Jackson, professor of landscape design at Harvard University, will discuss "The Vernacular Dwelling in Western Culture" on October 23.

On October 30, Charles Zucker, assistant director of the Design Arts Program, will speak on "The Inertia of Environmental Change." Nathaniel Owings, a founding partner in the architectural firm of Skidmore, Owings and Merrill and vice-chairman of the Pennsylvania Avenue Development Corporation, will speak on "Architecture: Celebration or Wake" on November 6. Jack Lebduska of Pomeroy-Lebduska of New York City will discuss "The Role of Design in a Time of Limited Resources" on November 13.

On November 20, Kenneth Frampton, professor of architecture at Columbia University, will discuss "Beyond Style: Typologies of Modern Architecture."

"Falling Over the Cutting Edge of Technology" will be the topic of the concluding lecture on November 27 by Peter Blake, chairman of the Department of Architecture and Planning at Catholic University of America.

Fees for the entire series will be \$56 for resident members of Smithsonian Associates and \$74 for non-members. A special rate of \$32 has been established for full-time graduate students in architecture and urban studies. Admission fees for individual lectures will be \$8 and \$10. Readers wishing additional details may phone Smithsonian Associates at (202) 381-6797.



At a session in Los Angeles to evaluate the work of applicants for federal openings for photographers, members of a panel of professionals examine slide portfolios.

## Exams open for architects and landscape architects

The U.S. Office of Personnel Management will accept applications for architect and landscape architect positions (GS 5-13) through October 12. A panel of top professionals from both government and the private sector will evaluate the applicants on the basis of portfolios of slides showing examples of their work.

Persons rated eligible for these positions as a result of a fall, 1978, open period do not need to reapply. Further information about job requirements and application procedures can be obtained from any of the Federal Job Information Centers throughout the nation or from the Denver Area Office of Personnel Management. Phone: (303) 327-5461.

## Arkansas assembly studies use of design in problem solving

State government leaders and design professionals discussed the uses of design in problem solving at the Design Arkansas Assembly in Little Rock September 10 through 12.

Representatives of seven cabinet-level departments took part in the three-day conference and an exhibit at the Multi-Agency Complex on the Capitol Mall. The exhibit included photographs of construction of the new State Capitol and features of the old State House; examples of signage for state parks and graphic designs for competitive promotional materials; illustrations of historic preservation carried out on the state's first gasoline station, and displays of the work of a student-staffed graphic studio of the University of Arkansas that provides design assistance to government and nonprofit organizations.

Joan Shantz of the Arts Endowment's Design Arts Program traced evolution of Arkansas's design improvement initiatives and discussed their importance. The Assembly also heard remarks by Mack Rowe, chief of graphic communications of the Federal Reserve Board; Jerome Perlmutter, former federal graphics coordinator, now a Washing-

ton, D.C., graphic consultant; Jim Johnson, a Little Rock graphic designer, and Bruce Wesson, a Little Rock advertising agency executive.

For additional information about the assembly and Design Arkansas, readers should consult Ms. Phyllis Lueken, the program's coordinator, Office of State Purchasing, P.O. Box 2940, Little Rock, 72203, (501) 371-2338.

## British designer to discuss graphics for public sector

British designer Colin Forbes will discuss "Recent Trends in Graphic Design for the Public Sector" in the first in a series of design lectures at 3 p.m., November 20, at the auditorium of the East Wing of the National Gallery of Art.

Forbes is a partner in Pentagram Ltd., a New York and London multi-disciplinary design firm. For tickets (on a first come, first served basis) send a self-addressed envelope to the Institute for Continuing Studies in Design, Management and Communications, 1112 Sixth Street, N.W., Washington, D.C. 20001.

## Design briefs

**Preservation newsletters** . . . Some 60 newsletters of national and international scope are described in an *Annotated List of Newsletters on Historic Preservation and Related Subjects* published by the National Trust for Historic Preservation. Requests for copies should be sent to Brigid Rapp, Librarian, Educational Services, National Trust, 740-748 Jackson Place, N.W., Washington, D.C. 20006.

**Quality attributes** . . . Two publications that outline provisions of the Government Printing Office's Quality Attributes Program are available from GPO. A 40-page booklet outlines contract terms that apply under this program to publications that fit GPO's description of "general printing." This includes books, pamphlets, and cut forms. These terms are incorporated by reference in all specifications for general printing purchased by GPO. Put into effect last May, the program established five levels of quality for printed products; each of these levels is defined by measurable attributes. For example, such attributes as trim sizes, dimensions, and ink densities can be assessed on the basis of quantitative measurement rather than human judgment. Details of the program are discussed in GPO's Technical Report No. 19, *The GPO Quality Attributes Program—An Update*.

**Photography for Graphic Designers** by Norman Sanders has been published by the Design Arts Program of the National Endowment for the Arts. Sanders analyzes the characteristics of good photography and explains how to judge the reproductive qualities of photographic prints. Sanders' book is



the third in a series for professionals in the communications field. *Design Standards Manuals* by Bruce Blackburn explains how such manuals can help designers develop efficient, economical publications. In *Grids: Their Meaning and Use for Federal Designers*, Massimo Vignelli demonstrates proper use of the grid in graphic-design layout. Copies of all three publications are being distributed on request by the Institute for Continuing Studies in Design, Management and Communications, 1112 Sixth Street, N.W., Washington, D.C. 20001.

**Graphics assessment** . . . In a recent issue, *Graphics Today* gave this appraisal of the Arts Endowment's seven-year-old effort to improve federal graphics: "One of the most significant corollaries of NEA's Federal design improvement efforts . . . is the dramatically increased competitive eligibility requirements brought about in large measure by the NEA. . . . Another accomplishment, of course, is that publications' readability has been strengthening the relationship between the government and the public with more visually accessible and communicative material . . . design practices were made more interdisciplinary, certain individuals were given more responsibility as art directors, and a systems approach to design was introduced, where applicable . . . cost savings can be considered real profits in government. NEA's efforts seem to be leading clearly in this direction."

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