SAY IT WITH SNAP!
Motivating Workers by Design, 1923-1929

DANISH MODERN
Design for Living

New Acquisitions
Art Pottery
Goldstein Museum of Design Fall 2013

**HAPPENINGS**

**PRINTED TEXTILES: PATTERN STORIES** was on display in Gallery 241 this summer from June 15 to August 25, intriguing and inspiring guests of all ages.

**GOPHER CAMP**

**PRINTING ACTIVITY & CURATORIAL TOUR**

**JULY 9 & 11**

**CURATORIAL TOUR WITH JEAN MCELVAIN AND KATHLEEN CAMPBELL, JUNE 27**

**ANNUAL REPORT FY13**

What a diverse year of design! Thanks to the College of Design and to generous supporters, GMD has presented thoughtful exhibitions and facilitated design experiences for students and lifelong learners.

We’d like to share some of the highlights of Fiscal Year 2013 (July 1, 2012 – June 30, 2013). We look forward to another exciting year of design!

** Yours in design,**

Lin Nelson-Mayson

**INCOME & EXPENSE**

**GENERAL & PROGRAM (MINUS GRANTS):**

**INCOME: $406,207**

**EXPENSE: $403,271**

**GRANT FUNDED PROJECTS:**

(grant funds used in FY13; many grants are multi-year)

**INCOME/EXPENSE: $91,682**

**EXHIBITION SPONSORS: 21**

**MEMBERSHIP**

150 MEMBERS (40% increase)

57 NEW (340% increase)

Thank you to the Membership Committee for their efforts; new membership is the highest since the College of Design was formed.

**COLLECTION**

**NEW ACQUISITIONS: 81**

**PHOTOGRAPHY: 6,000 ITEMS TO-DATE**

**1,200 ITEMS IN FY13**

**PROGRAMS & CLASSES**

**RESEARCH CENTER USE: 962**

(includes classes & individuals)

**GALLERY 241 TOUR VISITORS: 5,196**

(number included in total exhibition visitors below)

**HGA PROGRAM ATTENDEES: 150**

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**EXHIBITIONS**

**TOTAL VISITORS: 11,373 (counted + estimated)**

**GALLERY 241, MCENAE HALL: 3,850 (counted)**

Printed Textiles: Pattern Stories 86 through 6/30


Redefining, Redesigning Fashions: Design for Sustainability 866

January 12 - March 17, 2013

**HGA GALLERY, RAPSON HALL: 7,000 (estimated)**

Jens Jensen: Celebrating the Native Prairie

March 23 - May 12, 2013

Rural Design: A New Design Discipline

January 12 - March 17, 2013

Circumstantial Evidence: Italy through the Lens of Balthazar Korab

October 29 - December 15, 2012

Pickard Chilton: Designing Relationships

September 24 - October 21, 2012

VJAA | 2012 AIA National Architecture Firm Award

June 2 - September 16, 2012

**TOURING**

**Total viewers: 423 (counted)**

Rural Design: A New Design Discipline

June 3 - July 5, 2013

Rural Art and Culture Summit, UMN Morris

260 visitors

The Importance of Drawing: Ralph Rapson's Legacy

The exhibition was presented at events held as part of the School of Architecture's Centennial celebration.

Boston Society of Architecture, Boston, MA (2/7),

50 attendees; HGA Architects and Engineers

San Francisco, CA (3/21),

31 attendees; HGA

Architects and Engineers, Sacramento, CA (4/24-

5/31), 27 visitors; Kohn Pedersen Fox Associates,

NYC, NY (6/25),

55 attendees.

**UPCOMING EXHIBITIONS**

**DANISH MODERN: DESIGN FOR LIVING**

**Gallery 241, McNeal Hall**

**February 1 – April 27, 2014**

Opening party:

Friday, January 31, 6-8pm

Danish Modern furniture and housewares were immensely popular in America in the middle decades of the 20th century. “Danish design” came to be synonymous with a design aesthetic that emphasized simplicity, quality, and craftsmanship and included a thoughtful orientation to utility and materials. Organized by the Danish Immigrant Museum in Elk Horn, Iowa, the exhibition includes furniture designs by Arne Jacobsen, Hans Wegner, Finn Juhl, Jens Risom, and Verner Panton, housewares by Dansk, and decorative ceramics by Bjorn Winblad. Exhibition sponsors include Rockler Companies, Inc., Blu Dot, and Danish Teak Classics.

**SIGNED BY VERA: SCARVES BY AN ICONIC DESIGNER**

**Gallery 241, McNeal Hall**

**May 17 – August 17, 2014**

Opening party:

Friday, May 16, 6-8pm

Featuring examples from the prolific designer’s 40-year career, this exhibition will draw from the Goldstein’s collection of approximately 550 Vera Neumann scarves. From humble beginnings in a New York City kitchen, Neumann’s designs captured the zeitgeist of the tumultuous postwar years and propelled the designer to international fame. Her decision to sign her colorful scarves transformed them from simple accessories to “veras,” coveted by women the world over.
This exhibition presents graphically-dramatic 1920s posters that featured catchy slogans meant to shape worker attitudes and behavior in the workplace.

By the 1920s, industrial America was being transformed by the rise of the assembly line, technological advances, and social change. In 2013, it is challenging to imagine the very different workplaces of factories and offices in the decade after World War I. Manager-worker relationships were evolving, sometimes uneasily. The concept of “corporate culture” did not yet exist, but psychology was an emerging discipline with growing influence. Sigmund Freud’s theories were finding their way into popular culture, providing a new vocabulary for understanding our inner selves and our relationships with others. Theories about behavior modification (shaping behavior by providing motivation) were just starting to impact management theory.

Chicago entrepreneur Charles Mather saw an opportunity to profit from this time of rapidly-changing work environments and evolving relationships between workers and management. Between 1923 and 1929, Mather & Company supplied colorful, large-scale work-incentive posters to over 40,000 firms nationwide. The stock market crash of 1929 put an end to his business.

Urging workers to adopt appropriate workplace behavior via persuasive messages was based on new theories of psychology, but the maxims presented by the posters reflected long-held American values, such as teamwork, self-discipline, using time well, and thrift. The dynamic graphic appearance of the posters, which have a visual similarity to World War I posters and 1920s circus and travel posters, evolved over time but always adhered to a standard format: a three-part message, lots of color, and a single image.

Don’t miss this engaging exhibition of 1920s posters, whose appeal presents a lesson in the timelessness of successful graphic design but whose historic context includes a workplace that has changed forever.

Organized by Hagley Museum and Library, Wilmington, DE and Samuel P. Hahn Museum of Art, University of Florida, Gainesville.

Opposite page:
William Frederic Elmes, Mather & Company, Worry Bags No Game, 1929, color lithograph, 44 x 36 inches, collection Hagley Museum and Library, Wilmington, DE.
Above (clockwise):
Anonymous, Mather & Company, Say It With Snap! Get To The Point, 1925, color lithograph, 44 x 36 inches, courtesy Ronald, Elizabeth, and Lauren DiFilippo.
William Frederic Elmes, Mather & Company, Bull’s-Eye, 1929, color lithograph, 44 x 36 inches, collection Hagley Museum and Library, Wilmington, DE.
William Frederic Elmes, Mather & Company, He Merely Struts, 1929, color lithograph, 44 x 36 inches, collection Hagley Museum and Library, Wilmington, DE.
Right:
100 Years of Student Drawings: Selections from the College of Design Drawing Archives

By Jane King Hession (M.Arch, ’95)

For 100 years, students at the School of Architecture at the University of Minnesota have been learning through drawing. Although modes of representation, media, tools, aesthetic preferences, and prevailing styles have changed over the decades, the fundamental importance of drawing as a means of conveying the power and beauty of architectural concepts has not.

The drawings in the exhibition “100 Years of Student Drawing” were selected from the College of Design Drawing Archives, a repository of student work dating back to the formative years of the School.

The goal of the exhibition, organized for the School’s centennial celebration, is to showcase—the best as possible—the range of architectural problems tackled by students over the last ten decades; the myriad design solutions proposed, and the diverse methods of representation used to communicate those ideas. Due to space limitations, a mere one hundred drawings were selected from several thousand compelling works in the collection.

Collectively, the drawings tell the story of 100 years of visual representation in the School of Architecture—from the Beaux-Arts traditions of the early 20th century, to the “Minnesota Style” of the Rapson era at midcentury, to the shift to digital drawing tools in the new millennium.

A companion exhibition, “Early Works from the College of Design Drawing Archive,” on display in the Rapson Hall Gallery, features a selection of original drawings, from the early years of the School. Only in its original form—whether ink weight, brush strokes, and the hand of the craftsman or craftswoman—are visible—a drawing in all of its dimensions, being appreciated.

Each drawing on display communicates a fundamental architectural idea, but each also stands alone as a work of art. All speak to the quality of architectural education at the School. Each is testament to the talent, proficiency, and artistry of its originator.

THE 2014 MARGOT SIEGEL DESIGN AWARD

The Goldstein Museum of Design is pleased to announce a call for nominations for the second annual Margot Siegel Design Award. The Siegel Design Award honors emerging designers who demonstrate design excellence, innovation, and enhancement of the quality of life. The recipient of the Siegel Design Award will receive an all-expense-paid trip to the Twin Cities to present a public lecture and accept a $2,000 award.

ELIGIBILITY AND GUIDELINES

• Nominations for the 2014 awards will be accepted by email (gmd@umn.edu) through December 30, 2013.
• The Siegel Design Award is given for a body of completed work, not for a specific project.
• Individuals from any design field are eligible. Individuals may nominate themselves, and College of Design alumni are eligible for nomination.
• College of Design employees, Advisory Board members, and their families and household members are not eligible, but may nominate.

SELECTION

• The selection will be made by a committee of GMD’s Advisory Board, whose decision is final. All Selection Committee deliberations will be kept confidential.
• The winner will be personally notified. Names of those nominating will not be made public.

ABOUT THE AWARD

Margot Siegel (University of Minnesota School of Journalism 1944) had a long career as a fashion journalist and marketing professional. She was founder of the Friends of the Goldstein and a significant contributor to GMD’s collection. In 2009, she received the University’s Distinguished Alumni Award.

Email all nominations to gmd@umn.edu by December 30, 2013. Visit http://goldstein.design.umn.edu/support/events/margot_siegel_call_for_nominations_2014.html for nomination details.

On view on the second floor of Rapson Hall, October 25-27 during the School of Architecture Centennial.

HGA GALLERY, RAPSON HALL

Showcase of Architecture Faculty and Adjunct Research and Creative Production
October 19 – January 4, 2014

Members of the current faculty and recent adjunct faculty will be profiled in conjunction with the School of Architecture Centennial, 1913-2013, A Century and a Century.
ome people collect paper clips, others collect Picassos. Ruth Hanold Crane collects art pottery. Many donors have made significant contributions to the Goldstein’s pottery collection, but in recent years Ruth has been a notable supporter. She has generously relinquished many lovely pieces to the Goldstein Museum of Design. About 25 years ago Ruth was inspired to begin a collection after perusing a friend’s assortment of Red Wing Pottery. Also prompting her personal collection is a Rookwood vase that was given to her mother as a wedding gift in 1939.

Ruth did not, however, begin acquiring pieces willy-nilly. Her sophisticated selections are based on both a keen eye and research that was furthered by involvement in the Minnesota Art Pottery Association. She and her husband, Doug, entered onto the scene at a time when there was growing interest in art pottery from the 1920s and 1930s. These eras, as well as earlier American Arts and Crafts pieces, appealed to Ruth both in shape and glaze. One of Ruth’s favorite pieces from this era is a two-handled vase from Roseville Pottery in Zanesville, Ohio.

Although she began with a focus on early to mid-20th century pottery, Ruth also enjoys collecting works from contemporary potters. Some of her favorites are Wil Swanson, Janet Jacobson, Collen Riley, Donovan Parnquist, and Jeff Oestreich. When selecting contemporary pottery Ruth says that “…the tactile quality is important to me, whether the surface is smooth as silk or ridged and carved. The shape and glaze help me decide whether a piece is a ‘must have’ or can be appreciated but not purchased.” She also notes the satisfaction in having pieces on her dinner table that were made by ceramists that she has met. Ruth notes that “…it must be this personal connection that I have with current ceramists that I prefer to my earlier collecting of beautiful pieces that were made by unknown individuals in a factory setting.”

Ruth admits that a significant challenge for collectors is space. To this point, we at GMD are in full agreement. It is with great enthusiasm that we do all we can to make room for these lovely additions to our collection.

Several of these and other items donated by Ruth Crane can be seen in our mini exhibition in the GMD office (McNeal 364).
Shanthini Legrandan has been involved in the Minneapolis design and fashion community for 10 years. With a passion for interior design and love for high fashion, Shanthini works as a textiles specialist for Holly Hunt design company.

Matthew Hatch is vice president of sales for Maximum Graphics with a focus on helping Fortune 500 clients implement print solution program strategies. Matt has always been interested in design and during his time at the University of Minnesota became intrigued with the GMD. He joined the board to help promote awareness of this rich resource.

Christopher Spong is a social media strategist and community manager in Minneapolis.
CERAMICS FROM THE COLLECTION

4. Fulper Footed Dish, date unknown, Gift of the estate of Hazel Boss Cleland.
5. Amphora Ware Compote, 1895-1905, Gift of Mrs. Leona A. Schwab on behalf of the Stakman Estate and in memory of Professor and Mrs. Elvin Charles Stakman.
7. Eva Zeisel, Porcelain Hot Water Pot and Creamer, 1900-70, Gift of Marian-Ortolf Bagley.

FRONT COVER: Thomas Krueger, Raku Vase, date unknown, Museum Purchase.