Curriculum Vitae
Ronald Fisher Arnholm Professor of Art, Graphic Design

Set in ITC Legacy Square Serif typeface—designed by Professor Arnholm for the
International Typeface Corporation

Personal:
Born January 4, 1939, Barre, Vermont

Education:

B.F.A. in Graphic Design, *Rhode Island School of Design,* 1961
M.F.A. in Graphic Design, *Yale University,* 1963

Teaching Experience:
Graduate assistant (assisted in the teaching of a graduate level lettering class), *Yale University,* 1963
Instructor in Art, *University of Georgia,* 1963–1967
Assistant Professor of Art, *University of Georgia,* 1967–71
Associate Professor of Art, *University of Georgia,* 1971–83
Professor of Art, *University of Georgia,* 1983 to present

Professional Experience:
Design of four typefaces for *Photo-Lettering, Inc., New York,* 1958–59
Designer, Publications Office, *Massachusetts Institute of Technology, Summer,* 1959
Assistant designer of an interior lobby display, depicting the history of the U.S. Postal
Service, for the world's first fully automated post office, Providence, Rhode Island, Summer, 1960
Editor and co-designer of *Spectrum,* a student publication of the *Rhode Island School of
Design,* 1961
Graphic designer for William Warner, architect, Providence, Rhode Island, 1961
Designer of signage for the *Yale University Art Gallery,* 1962–63
Co-designer of a corporate identity program for *American Tube and Controls, Inc,* West
Warwick, Rhode Island, 1962–63
Art director of *The Moderator,* a magazine of student opinion, *Yale University,* 1962–63
Graphic designer for *Blair and Stein Associates,* city planners, Providence Rhode Island,
    Summer, 1962–63
Design of the following typeface for *Photo-Lettering Inc.,* New York
    Arnholm Gothic, 1963
Design of a text typeface, for the *Mergenthaler Linotype Company,* New York, 1964
Freelance designer for the *Capital City Press,* Montpelier, Vermont, summer 1963–67,
    during which period the following were designed:
        The 1964 and 1965 annual reports of the *Whitney Museum of Modern Art,* New York,
        Proposed logotype for the *Whitney Museum of American Art,* 1965
        Logotype for the *Harvard Graduate School of Education,* 1965

Design of the typographic format for the Fall 1967 issue of the *Columbia University Graduate School of Education Bulletin*

Design of the general catalog for *Outward Bound Schools*

Design of new covers for the following :

Harvard Graduate School of Education

George Washington University Law Review

Design of a new cover for a publication, *Contact,* the *National Life Insurance Company,* Montpelier, Vermont

Design of a Donor's Booklet for *Bennington College,* Bennington, Vermont

Design of a proposed trademark for *Capital City Press,* Montpelier, Vermont

Co-designer of the 1967–68 general catalog, *Harvard Graduate School of Education*

Design of the campus signage system for the *University of Georgia,* Summer 1967

Design of a proposed corporate logotype change for *Scripto Inc.,* Atlanta, Georgia, 1969

Existing typeface unitized and adapted for the Mergenthaler Linofilm phototypesetting system for the *National Geographic Society* and *Visual Graphics Corporation*

Design of a the following typefaces for the *Visual Graphics Corporation,* New York:

VGC Aquarius 2, 1967

VGC Aquarius 4, 1967

VGC Aquarius 5, 1967

VGC Aquarius 6, 1967

VGC Aquarius 8, 1967

VGC Aquarius 9, 1967

VGC Aquarius 10, 1967

VGC Aquarius Outline, 1967

Design of a brochure for the typeface Aquarius, 20,000 copies of which were sent to art and type directors, type specifiers, and designers throughout the United States, 1972

Design of a typographic format for a proposed college botany book, McGraw-Hill Book Company, New York, 1973

Design of the for the *Athens Area Chamber of Commerce,* given to Julius Bishop and J.W. Fanning, 1975. These were executed in calligraphy.

Design of the inscription at the base of the *Andersonville War Memorial,* Andersonville, Georgia, 1976

Design of a proposed trademark for *Encyclopedia Britannica,* for a subsidiary, July 1976

Design of calligraphic awards for the Athens Area Chamber of Commerce, 1977. These awards were presented to Dean Rusk, Congressman Robert G. Stephens, and Chappelle Matthews.

Design of a the following typefaces for the *Visual Graphics Corporation,* New York:

VCG Fovea Extra Light, 1977

VCG Extra Light Italic, 1977

VCG Light Italic, 1977

VCG Medium, 1977

VCG Medium Italic, 1977

VCG Bold, 1977

VCG Fovea Bold Italic, 1977

VCG Fovea Extra Bold 1977

VCG Fovea Extra Bold Italic, 1977

Designer for The Georgia Review, 1978 to 1994 .This included the modification of a new design format and the design of all subsequent covers. I also acted as a consultant in the selection of art work for all of the issues plus the layout of this artwork.

Design of the logotype for *Brown Thrasher Books, The University of Georgia Press,* 1979

Design of a calligraphic award given to the retiring Clarke County Chief of Police, 1979

Design of the following typefaces for the *Los Angeles Times:*

L.A. Times, 1980

L.A. Times Italic, 1980

L.A. Times Bold, 1980

L.A. Times Bold Italic, 1980

Design of the masthead for the *Georgia Journal magazine,* 1980

Design of a new logotype and stationery for the *University of Georgia Press,* 1980

Design of new artwork for the trademark of *O.K. Harris Gallery,* New York, 1980

Design of a full-color advertisement for the artist Davis Cone, which appeared in the February 1980 issue of *Arts Magazine*

Design of a proposed logotype for *Dixie Machine and Supply Co.,* Inc, Barre, Vermont, December, 1986

Design of a poster for the 40th anniversary of *The Georgia Review,* February 1987

Design of a logotype, and stationary, for *AIDS Athens* (donated), Summer 1987

Design of a new certificate for the Office of the Dean, *Franklin College of Arts and Sciences, The University of Georgia,* 1987

Design of stationery, business cards and mailing labels for *The Georgia Review,* 1989

Design of the following typefaces for the *International Typeface Corporation*:

ITC Legacy Sans Book, 1982

ITC Legacy Sans Book Italic, 1982

ITC Legacy Sans Medium, 1982

ITC Legacy Sans Medium Italic, 1982

ITC Legacy Sans Bold, 1982

ITC Legacy Sans Bold Italic, 1982

ITC Legacy Sans Ultra, 1982

ITC Legacy Serif Book, 1982

ITC Legacy Serif Book Italic, 1982

ITC Legacy Serif Medium, 1982

ITC Legacy Serif Medium Italic, 1982

ITC Legacy Serif Bold, 1982

ITC Legacy Serif Bold Italic, 1982

ITC Legacy Serif Ultra, 1982

Design of the following typefaces for the *Los Angeles Times:*

L.A. Times Classified, 1987

Design of the following typefaces for the *International Typeface Corporation:*

ITC Legacy Sans Book Condensed, 2006

ITC Legacy Sans Book Condensed Italic, 2006

ITC Legacy Sans Medium Condensed SC, 2006

ITC Legacy Sans Medium Italic Condensed, 2006

ITC Legacy Sans Bold Condensed, 2006,

ITC Legacy Sans Bold Condensed Italic, 2006

ITC Legacy Sans Light Condensed OS, 2006

Design of the following typefaces for the *International Typeface Corporation:*

ITC Legacy Serif Extra Light Condensed, 2009

ITC Legacy Serif Extra Light Italic Condensed, 2009

ITC Legacy Serif Book Condensed, 2009

ITC Legacy Serif Book Italic Condensed, 2009

ITC Legacy Serif Medium Condensed, 2009,

ITC Legacy Serif Medium Italic Condensed , 2009

ITC Legacy Serif Bold Condensed, 2009

ITC Legacy Serif Bold Italic Condensed, 2009

ITC Legacy Serif Ultra Condensed, 2009

Design of the following typefaces for the International Typeface Corporation:

ITC Legacy Square Serif Extra Light, 2009

ITC Legacy Square Serif Extra Light Italic, 2009

ITC Legacy Square Serif Light, 2009

ITC Legacy Square Serif Light Italic, 2009

ITC Legacy Square Serif Book, 2009

ITC Legacy Square Serif Book Italic, 2009

ITC Legacy Square Serif Medium, 2009

ITC Legacy Square Serif Medium Italic, 2009

ITC Legacy Square Serif Bold, 2009

ITC Legacy Square Serif Bold Italic, 2009

ITC Legacy Square Serif Ultra, 2009

Exhibitions (international)

Typomundus 20/2: *World of Typography,* "a world exhibition of the most significant typography of the 20th century," 1970. The initial exhibit was in Stuttgart, Germany and was later circulated around the world.

TDC 2010 *Awards Exhibition,* touring the United States, Canada, England, France, Germany, Ireland, Japan, Russia and Spain, Summer 2010

Types for The New Century, a traveling exhibition originating in London England, 10 March

until 5 May 2013. The exhibition opened in London in April 2012, then showed at University of the West of England (Bristol), Birmingham Institute of Art and Design University of Northumbria (Newcastle) and University of Derby, then travelled to Germany to the Museum fur Druck-kunst in Leipzig and the Bauhaus University in Weimar last year. The next venue will be the national print museum in Dublin; dates to be confirmed. The exhibition presents a diverse selection of type and letterform reflecting the radical changes that have taken place in the practice of typeface design since the digital revolution of the late century. During this time, type has completed its transition from an arcane craft, previously an adjunct of the `` ````printing trade, to a medium of experimentation and enquiry in an increasingly public market, democratised by the impact of digital design software. *Types for the New Century.* An Exhibi tion of contemporary type design and typography, curated by Will Hill (Senior Lecturer in Graphic Design at *Anglia Ruskin University,* Cambridge) for the Company of Stationers. It features about 90 outstanding typeface designs from around the world, with examples from the USA, Germany and the Netherlands and the UK. It includes work from over 14 countries of many internationally established designers as well as talented newcomers to the field. Though most of the designs have been originated or significantly updated in the first decade of this century, they reflect a range of stylistic traditions drawn from over 550 years of printed type, and in some cases from even earlier. Focusing type design made in Central Germany the second part of the exhibition shows type works from students and graduates of art academies as Burg Giebichenstein University of Art and Design Halle /Saale (Saxony-Anhalt), Bauhaus-University Weimar (Thuringia) and Academy of Visual Arts Leipzig (Saxony). Fonts from about 18 type designers and numerous examples of use are presented.

Exhibitions (national):

Composing Room Gallery, New York, 1963. An exhibition of the award winners in the *Composing Room for Excellence in Typography.*

Trademarks USA, an international exhibition sponsored by the *Society of Typographic Arts,* Chicago, 1964, (group show, juried)

One-man exhibition of paintings, *Georgia Museum of Art, The University of Georgia,* 1964.

Visual Graphics Gallery, New York City, 1965, 1966. Juried. Exhibition of typographic designs. Wichita, Kansas, 1975, (Juried)

Callaway Gardens Art Exhibition, Callaway Gardens, Pine Mountain Georgia, 1964, 1965, 1966, 1967, 1968. (Juried.)

Southeastern Annual, High Museum of Art, group show, 1967 (juried)

Two-man exhibition with William Thompson, Sculptor, Georgia State University, Atlanta, 1967

Hunter Annual, Chattanooga, Tennessee, 1967 (Group show, juried)

One-man exhibition of paintings, Visual Arts Gallery, Department of Art, *The University of Georgia,* 1973. (invitational).

1990 Faculty Exhibition, March 17–May 6, *Georgia Museum of Art*

Visual Arts Gallery, Department of Art, the University of Georgia, Summer 1996

Work in collections:

Spelman College, Atlanta, Georgia

Mead Corporation, Atlanta, Georgia

Georgia Commission for the Arts Traveling Exhibition

Awards, recognitions, commissions:

Composing Room Award for Excellence in Typography, *Yale University,* 1963

Awarded one-man exhibition in the 34th Annual Exhibition of the Association of
Georgia Artists, 1964, by James Johnson Sweeney, *Guggenheim Museum,* Juror

Awarded a prize in the *First National Typeface Competition,* sponsored by the *Visual Graphics
Corporation,* New York, 1964, for the typeface Arnholm Sans Medium

Corporate trademark for *American Tube and Controls* was chosen as one of the best 190
American trademarks, and was included in the exhibition, *Trademarks U.S.A.,* under the
auspices of the *Society of Typographic Arts, Chicago,* 1964

The 45th Annual Exhibition of Advertising and Editorial Art and Design of the *Art Directors
Club of New York,* 1966

Awarded a Certificate of Merit "for an outstanding contribution to the development of
the graphic art of the 20th century" by the *International Center of Typographic Arts,* 1970

Silver Award for the design of the University of Georgia Campus sign system, *University and
College Designers Association,* 1975

Commissioned by the *Los Angeles Times* to design the four primary headline typefaces for the `
newspaper, 1980. The typeface series, consisting of and regular italic, were introduced in
October, 1980, in the completely re-designer paper.

Recipient of the *Albert Christ-Janer Award for Creative Research,* by the *The University of Georgia
Research Foundation,* 1994

Installed as an Honorary Member in the Golden Key Honorary Society, November 18, 1997
Recipient of "Certificate of Excellence in Type Design", award from ther *Type Directors Club,*
New York,for the font family Legacy Square Serif, 2010, also receiving a Judges Choice.

Received a nomination for the Design Award of the Federal Republic of Germany for the design
of the ITC Legacy Square Serif font family, 2011

Publications: (Where the artist/designer or work is mentioned, or is the subject of an article):

Biographical listing in the publication "Fifteen Award Winning Typeface designers" *Visual
Graphics Corporation,* 1965, p.35

"Word Paintings of Ronald Arnholm," by Eugene M. Ettenburg, *American Artist,* November,
1967, pp. 68–70

Exhibition catalog "Ronald Arnholm," *Georgia Museum of Art,* Athens, Georgia 1969

"The Word Paintings of Ronald Arnholm," by Edward M. Gottschall, *Typographic i,* Volume 3,
1971, no page numbers. Published by the *International Typographic Composition
Association, Inc.*

"Artist Designs Text Type Viewed by Many People," *Waycross Journal Herald,* Waycross, Geor
gia, Saturday, April 12, 1975, p. 18

"Type Designing Tedious," *The Athens Daily News, Athens Georgia,* Thursday, April 17, 1975

"Corporation Accepts Art Class Type Design," The University of Georgia Community News, March 24, 1975

"L.A. Times Using New Typeface Designed by U.G.A. Professors," *Athens Banner Herald/Daily News,* Athens, Georgia, December, 1980

"Barre Native's Design Talents Restyle Los Angeles Times," The Times Argus, Barre, Vermont, December 22, 1980

"L.A. Looks East for New Type, Columns, University of Georgia Faculty-Staff News, January 12, 1981

Listed in The 45th Annual of Advertising and Design of the Art Directors Club of New York, 1966. No page number.

Biographical listing in *Who's Who in American Art,* 12th Edition to present

Mentioned in the article"L.A. Times introduces new body type" Editor and Publisher, August 9, 1980, p. 15

"Word Images," The Georgia Review, Summer 1983, pp. 336–344

Eight page brochure introducing the Veritas typeface released by the World Typeface Center, New York, November 1981

Eight page major article introducing the ITC Legacy family of typefaces, in U & lc, published by the International Typeface Corporation, January 1993.

The Report of the President, The University of Georgia, 1993: Breaking New Ground, p. 10

Author of article: "The Development of Legacy," in, published by Graphic Composition, Inc., Number 24, April 1995, pp. 1–9

The Elements of Typographic Style, Version 2.5, 1998, by Robert Bringhurst. The ITC Legacy typeface is cited on pages 53, 96, 102, 210, 222, 223, 243, 244, 245, 304; the designer is cited on pages 53, 210, 222, 223, 243, 304, 314. In the fourth edition of this book (ver
sion 4.0), 2012, Legacy typeface is cited on pages 96, 102, 210, 226, 241f, 253, 337, 245, 354; Legacy Sans is cited on pages 53, 96, 264, 272, 273; the designer is cited on pages 53, 226, 264, 351, 354, 367.

American Type Design & Designers, by David Consuegra, Allworth Press, New York, 2004, pp. 44–48. This extensive history of American type design includes the biographies, type faces and graphic design work of the most influential American type designers.

TDC Annual: Typography 31, The Annual of the Type Directors Club, 2011, pp 262-263: Judges Choice, Doyald Young: " In 1948, Joe Gibby , my lettering teacher, introduced me to Jenson's type/ Ther have been a number of versions based on the original:The Golden Type, Centaur, Cloister, Eusebius, Robert Slimbach's version for Adobe, and the latest version, Ronald Arnholm's Legacy. It is a large family that includes his square-serif version, my per sonal favorite. Type preference is personal, and after the deiigner has done ther necessary homework on proportion, color, fit, and kerniing, what remains is style or concept. A text face by nature should exercise restraint. Legacy Square serif does this, and exhibits great style also. It is a highly legible font, useful and welcome."

Print Magazine, April 2011. Pages 42–43 contained a new column about type called *Stereotype.* "This first Stereotype column by Paul Shaw and Stephen Coles identifies a handful of type

faces designed in the past quarter century that we believe constitute the new classics.These new classics deserve as much study and use as the metal greats like Garamond, Bodoni, Futura, and Gill Sans.Ignore the last 25 years of type design and miss out on some of the most innovative, useful, and relevant typefaces ever designed." First on the list is Legacy Square Serif, chosen by Paul Shaw (which he compares to the Centaur typeface): "Ron Arnholm's latest addition to his Jensonian family, has a crisper, more contemporary feel than ITC Legacy Serif (ITC, 1993), yet it retains some historical overtones. At small sizes its sharp corners become softer.Other fonts on the list include Gotham (perhaps the most popular font currently being used), Adobe Minion, FF Scala, PMN Caecilia (used on the KIndle), and Swift.

Papers Presented:

"Visualizing Artistic Forms in Contemporary Memorial Designs," The 3rd Educational Conference for Retail Monument Dealers, Georgia Center for Continuing Education, University of Georgia, February 5–8, 1967

"Aspects of Selective Vision: Exercises in a Visual Grammar and Syntax," The 8th Annual Conference on Visual Literacy, Nashville, Tennessee, March 10-13, 1976

"Color: Structures and Affects," Technical Interchange Group Meeting at IBM Information Services, Atlanta, April, 1988.Invitation to speak on the subject of color at a four-day Technical Interchange Group Meeting at IBM Information Services, Atlanta, April, 1988. The presentation, entitled "Color: Structures and Affects," comprised of 140 slides, was given before a group of about 20 of the top IBM designers from around the country and overseas.

Major Lectures:

"The Development of a series of Typefaces," Atlanta, Georgia, November 1979

"Thoughts on Type Design," with Ed Benguiat, type designer from New York City, Art Institute of Atlanta, August 12, 1981

Service as a Juror:

Juror in the *Interior Design Educators Council, Inc.,* national logo competition, January 1976
Design evaluation of a proposed trademark for the *Pan American Insurance Company,* 1979.
Juror (with Prof. Ken Williams) of a calligraphy exhibition for Atlanta, 1986

Service (Departmental):

Design of a poster for an exhibition entitled "Lamar Dodd: Space," 1969

Design of the exhibition catalog Lamar Dodd: A retrospective Exhibition, *The University of Georgia Press,* 1970

Design of a calligraphic proclamation making Dr.Tito Barbini of Cortona, Italy, honorary mayor of Athens, 1974

Design of letterhead, Department of Art, the University of Georgia, 1974

Design of a Student Handbook for the Department of Art, the University of Georgia, 1974

Design of posters for the exhibition program, Visual Arts Gallery, Department of Art, the University of Georgia as a member of the Exhibition Committee, 1977–79

Advisory Committee for Salary Allocation, Department of Art, 1990

The Dodd Chair Search Committee, Department of Art, the , 1990

Design of the 32 page Department of Art Graduate and Undergraduate Guides, 1996

Design of the 1997–98 *Lamar Dodd School of Art Visiting Artist/Scholar Program* 13 by 19 inch poster/mailer

Design of the revised 32 page Lamar Dodd Department of Art *Graduate Guide,* 1998

Design of the faculty/staff directory for the hallway bulletin board in the Visual Arts
    Building, 1998

Design of faculty mailbox labels, 1998

Design of the 1998-99 *Lamar Dodd School of Art Visiting Artist/Scholar
    Program* 13 by 19 inch poster/mailer

Stationery format design for the letters for the School of Art, 1998

Design of the 2003–2004 *Lamar Dodd School of Art Visiting Artist/Scholar Program* 13 by
    19 inch poster/mailer for the following artists/scholars:
        Walton Ford (January 4, 2003 lecture)
        Toland Grinnell (February 4 2003 lecture)
        Michael Lucero (September 2003 lecture
        Tim Rollins (October 21 2003 lecture)
        Jane Hammond (November 4, 2003 lecture)
        Andrew Johnson & Susan Slavik (November 13, 2003 lecture)

Design of the 2004–2005 *Lamar Dodd School of Art Visiting Artist/Scholar Program*
13 by 19 inch poster/mailer for the following artists/scholars:
        Elizabeth King (February 3, 2004 lecture)
        Vincent Desiderio (March 16, 2004 lecture)
        Barbara Marie Stafford (April 12 & 13, 2004 lectures)
        The Art Guys (September 14 2004, lecture)
        Willie Cole (September 28 2004, lecture)

Design of an 11 by 17 inch black and white mailer for the Provo/Athens Renaissance Sculpture
    Conference, Georgia Museum of Art, November 11-13 2004.

Design of the 2005–2006 Lamar Dodd School of Art Visiting Artist/Scholar Program 13 by 19
inch poster/mailer for the following artists/scholars:
        Judy Pfaff (January 18, 2005, lecture)
        Brunilde Ridgway (January 24, 25, 26, 2005 lectures)
        Frances Myers (February 18, 2005 lecture)
        Jill Reynolds (March 8, 2005 lecture)
        The Art Guys (September 14, 2005 lecture)
        Luis Cruz Azaceta (August 30, 2005 lecture)
        Enrique Chagoya (September, 20 2005 lecture)
        David Hilliard (September 27, 2005 lecture)
        Edgar Heap of Birds (October 11, 2005 lecture)
        Chip Kidd (October 18 2005, lecture)
        Ron Nagle (November 1 2005, lecture)
        Lisa Saltzman Shouky Shaheen Lecture (November 8 2005, lecture)

Design of the 2006–2007 *Lamar Dodd School of Art Visiting Artist/Scholar*
   Program 13 by 19 inch poster/mailer for the following artists/scholars: :
      Iñigo Manglano-Ovalle (February 2, 2006 lecture)
      Simon Lee (March 7 Lecture, 2006)
      Nina Bovasso (August 29 Lecture, 2006 lecture)
      Shahzia Sikander (September 24, 25, 26, 2006 lectures)
      Mark Klett, (November 9, 2006 Lecture)
      Deborah Luster (October 17, 2006 lecture)
      Peter Lunenfield (November 14, 2006 lecture)
      Anna Chave (November 28, 2006 lecture)
Design of an 11 by 17 inch black and white mailer for the *Conference on Italian Art, In Honor of
   Andrew Ladis, Georgia Museum of Art,* September 7–9, 2006.
Design of the 2007–2008 *Lamar Dodd School of Art Visiting Artist/Scholar*
   Program 13 by 19 inch poster/mailer for the following artists/scholars:
      Lesley Dill (February 20, 2007 lecture)
      Dr. Adelheid M. Gealt Shouky Shaheen Lecture (April 2, 2007 lecture)
      Paul Pfeiffer (April 5, 2007 lecture)
      David Sandlin (September 11, 2007 lecture)
      Richard Shusterman (September 25, 2007 lecture)
      Oleg Grabar (October 2, 2007 lecture)
      Elliott Earls (October 16, 2007 lectures)
      Steve Kurtz, (November 6, 2007 Lecture)
      Buzz Spector (November 13, 2007 lecture)
Design of the 2008–2009 *Lamar Dodd School of Art Visiting Artist/Scholar*
   Program 13 by 19 inch poster/mailer for the following artists/scholars:
      Anya Kivarkis (January 29, 2008 lecture)
      Libby Black, (March 4, 2008, lecture)
      Nina Athanassoglou-Kallmyer Shouky Shaheen Lecture (April 10, 2008 lecture)
      Paul Kos, Lamar Dodd Chair (September 9, 2008 lecture)
      Stephen Murray, (September 23, 2008 lecture)
      Mark Dion October 21, 2008 lecture)
      Spencer Finch (November 11, 2008 lecture)
Design of the 2009–2010 *Lamar Dodd School of Art Visiting Artist/Scholar*
Program 13 by 19 inch poster/mailer for the following artists/scholars:
      Iris Eichenberg (January 27, 2009 lecture)
      Joel-Peter Witkin (February 17, 2009 lecture)
      Liz Collins (March 24, 2009 lecture)
      Robert Storr Shouky Shaheen Lecture (April 2, 2009 lecture)
      Jim Fiscus (September 8, 2009 lecture)
      Pipo Nguyen-duy (September 29, 2009 lecture)
      Michael Fried (October 20, 2009 lecture)

James Casebere (November 3, 2009 lecture)

Design of a poster/mailer for the Conference on Trecento Art in Memory of Andrew Ladis, 2010

Design of the 2010-2011 *Lamar Dodd School of Art Visiting Artist/Scholar*
   Program 13 by 19 inch poster/mailer for the following artists/scholars:
      Piper Shepard (February 23, 2010 lecture)
      Dave Hickey (March 23, 2010 lecture)
      Nick Cave (September 21, 2010 lecture)
      John Wilmerding Shouky Shaheen Lecture (September 23, 2010 lecture)
      Donald Lipski (October 12, 2010 lecture)
      Lola Brooks (November 9, 2010 lecture)

Design of the 2011-2012 *Lamar Dodd School of Art Visiting Artist/Scholar*
   Program 13 by 19 inch poster/mailer
      David Humphery (February 22, 2011 lecture)
      Katrin Sigurdardottir (February 29, 2011 lecture)
      Ins A Kromminga (March 1, 2011 lecture)
      Janet Koplos (March 29, 2011 lecture)
      Folkert de Jong (April 5, 2011 lecture)
      Jas Elsner (April 8, 2011 lecture)
      Kristen Morgan (August 30, 2011 lecture)
      Nicola Lopez (September 13, 2011 lecture)
      Oliver Lutz (October 25, 2008 lecture)
      Anne Poulet Shouky Shaheen Lecture (November 15, 2008 lecture)

Design of the 2012-2013 *Lamar Dodd School of Art Visiting Artist/Scholar*
   Program 13 by 19 inch poster/mailer for the following artists/scholars:
      Walter Spink (March 29, 2012 lecture)
      Glenn Adamson (April 10, 2012 lecture)
      Michael Arcega (October 9, 2012 lecture)
      Paddy Johnson (October 30, 2012 lecture)
      Alec Soth (November 27, 2012 lecture)
      Mika Rottenburg (November 29, 2012 lecture)

Design of the 2013-2014 *Lamar Dodd School of Art Visiting Artist/Scholar*
Program 13 by 19 inch poster/mailer for the following artists/scholars:
      Helen Evans Shouky Shaheen Lecture (January 17, 2013 lecture)
      Corin Hewitt (February 5, 2013 lecture)
      Janet Echelman (February 11, 2013 lecture)
      Dr. Paul Zanker (February 11, 2013 lecture)
      Bernie Lubell (March 19, 2013 lecture)
      Bettina Arnold (March 26, 2013 lecture)
      Michael Rooks (April 2, 2013 lecture)
      Kendall Buster (August, 2013 lecture)
      Tony Matelli (September 10, 2013 lecture)

Hasan Elahi (October 1, 2013 lecture)
Patricia Roosevelt Shouky Shaheen Lecture (November 1, 2013 lecture)
Eric Fischl (November 5, 2013 lecture)
Maria Elena Gonzalez (November 19, 2013 lecture)

Service (College and University):

Design of printed material for the Inauguration of Frederick Corbet Davison
as President of the University of Georgia, 1968

Design of the invitation for the *Appreciation Dinner for Boyd McWhorter,* 1972

Design of exhibition catalogs and other related material for the *Georgia Museum of Art* done
over a period of years:

"Raphael Soyer"
"Highlights form the Collection"
"Samuel Adler"
"The Paul A. Clifford Collection"
"Ronald Arnholm"
Invitations and promotional material for "An Evening with John Sloane"
Design of a logotype for the Friends of the Museum
Supervision of typography class project to design a membership drive brochure for the
Friends of the Museum, 1971
Georgia Museum of Art Bulletin, Winter–Spring 1975, "John Taylor Arms: Thirty-nine
Years of Etched Memories"
Design of the exhibition preview material for the Hopper/Baizerman Exhibition, Georgia
Museum of Art, January 1973. This appeared as the inside front cover of *Artforum,*
March, 1973
Design of the preview announcement for the Lazansky/Ensor/Kolbe Exhibition, *Georgia
Museum of Art,* January 1973
Design of catalog for the Georgia Museum of Art "Open to New Ideas: A Collection of New
Art for Jimmy Carter, December 1976, 165 pp.
Design of the exhibition announcement poster for Open to New Ideas: *A Collection of Art
for Jimmy Carter,* December 1976

Design of the inscription for the George Hugh Boyd Memorial, George Hugh Boyd
Research Center, 1972

Design of typographic format for the Department of Music *Thursday Night Concert Series,* 1972

Supervision of lettering class project to design posters for the Student Union, Winter, Spring
and Fall Quarters, 1973, and Winter Quarter, 1974

Design of letterhead for the Department of Music

Design of letterhead for the Department of Botany

Design of graphics for the exterior of the University of Georgia Geochronology Mobile
Laboratory, 1973

Design of the University of Georgia vehicle decals, 1973

Design of the program for the memorial service of Albert Christ-Janer, January 1974

Redesign of The University of Georgia Retirement Certificate, 1975

Design of stationery for the Dean of the Franklin College of Arts and Sciences, 1979

Redesign of the stationery for the Division of Interdisciplinary Studies, Department of Zoology, the University of Georgia, 1981

Advisory Area Promotion Committee for Fine and Applied Arts, 1988–89;

Design of the University of Georgia Andrew Young Honorary Degree, May 1996

Design of the University of Georgia Inauguration Greetings Certificate for the Office of the President, January 1998

Installation of the Legacy typeface in the Office of the President, *The University of Georgia,* 1998

Design of the logo for the *Franklin College Chamber Music Series program,* July, 2006

Service (Community):

Member of the Urban Assistance Task Force Team which prepared a program for the development of the downtown Athens area, and provided ongoing design and planning assistant in an advisory capacity to the Athens Clarke County Planning Commission, 1973-74

Member of the Athens Area Chamber of Commerce Sign Ordinance Task Force, 1973–74

Miscellaneous:

Project 306, a typeface designed by the Fall Quarter, 1974, 306a Lettering class, was accepted by the *Visual Graphics Corporation* for inclusion into their extensive typeface library.

Two type designers, Adrian Frutiger of Paris, France, Frederick A. Richardson of New York City, and myself were represented by Washington D.C. Attorney E. Fulton Brylawski, before a hearing conducted by the Copyright Office, Library of Congress, November 6, 1975. The purpose of this hearing was to receive public comment on a possible change in the Copyright Office regulations to permit registration of original type designs. (Currently, the design of a typeface cannot be copyrighted.)

Wombat, a typeface designed by the Spring Quarter, 1976, 306a Lettering class, was accepted by the *Visual Graphics Corporation* for inclusion into their extensive typeface library.

Supervision of class project (Lettering 306a) to design the cover of the Visual Graphics Alphabet Library, 1976. Twenty designs were submitted and one was selected and used.

Supervision of a class project for entry in a national design competition sponsored by the *College Football Association* for a new logo for the organization. The competition was open to all member institutions. The logo design was given as the final class assignment in my 1989 fall quarter course in Lettering, About a week and a half was spent was spent on the projects, and included several class critiques of the sketches. Six designs were finally submitted, the maximum number any institution could enter in the competition. One of the students, Kelly Parker, won the competition and received $5,000 scholarship.