

Decentering Whiteness in Design History Resources

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Introduction

We are a group of White design historians in the USA who are working to decenter Whiteness in our design history courses and in our work as scholars. By “decentering Whiteness,” we mean simultaneously decentering White people within the history of American design, and decentering North Americans and Europeans within the global history of design.

Some of us have been working toward these goals for years, or for our entire careers. However, we began working together to assemble this bibliography in June, 2020, in response to our students’ demands for design histories that accurately represent the contributions of Black, Indigenous, Latinx, Asian, and other non-White designers, and in support of Christen A. Smith’s Cite Black Women movement and similar calls to highlight the work of Black, Indigenous, Latinx, and Asian writers on our syllabuses.

We are acutely aware that our shared racial and national identity limits the knowledge and constrains the perspectives we can bring to this project. Yet we believe it’s incumbent on us as privileged White people to do as much of this work as we can on our own, rather than (or at least prior to) asking less-privileged people to do the work of educating us.

We are also aware that many valuable lists of resources regarding race and racism, generally, and even a few bibliographies addressing race and racism in the field of design, specifically, have been circulating widely during the summer of 2020. These include, among others, AIGA DEC’s Anti-Racism, Equity, and Inclusion Resources Archive, Ramón Tejada’s collaborative project The decolonizing, or puncturing, or de-Westernizing design Reader V4, Kimberly Jenkins’s The Fashion and Race Database, and Rikki Byrd’s The Fashion and Race Syllabus. We support, applaud, and have benefited from all these resources, and did not want to colonize them, distort them, or diminish their usefulness to their originators by bending them to suit our own purposes. We therefore chose to create a new bibliography.

What we think distinguishes this bibliography from others we’ve seen is:

1. **Its focus on race and ethnicity, specifically, in design history.** Gender, sexuality, class, nationality, (dis)ability, age, size, and religion all have profound implications for the study of design history, and many of us focus on one or more of these dimensions of identity in our own work. But at this historical moment in mid-2020, we feel that design history

instructors' single most urgent need is for resources about race and ethnicity. We have therefore confined this document to sources that explicitly address racial/ethnic identities and/or the intersections of race/ethnicity with other aspects of identity.

2. **its attention to the field of design history as a whole, rather than a single subfield.** Our teaching and research spans at least four major subfields of design—graphic/interaction, craft/industrial, textiles/fashion, and interiors/architecture—so we've made an effort to ensure that all of them are well represented in this document.
3. **its theoretical and political range.** The items on this list support the study of race and ethnicity from many different disciplinary and theoretical/political perspectives.
4. **its flexible, expansive definition of design.** White men have historically policed the boundaries of the design professions quite vigorously, and as a result, "design" has, almost by definition, excluded the activities of most women and people of color. In contrast, we understand design to occur within a network of producers, laborers, intermediaries/mediators, consumers, and users, so the entries in this bibliography span the gamut from high-status, "professional," public-facing, and innovation- and profit-seeking design activities to informal, everyday, "amateur," private, self-fashioning, and convention-following design activities.
5. **its thematic rather than stylistic or chronological organization.** We propose that decentering Whiteness entails (among other things) organizing courses around themes other than canonical Western styles, movements, and designers. The headings and subheadings that emerged organically as we grouped (and continue to group and regroup) these entries into logical clusters could, we realized recently, also be used as themes around which to structure a design history course.
6. **its complete bibliographic information.** We hope that providing a complete bibliographic entry for each item—rather than merely a link that may go dead in a few years—will ensure this resource has enduring value not only for faculty assembling syllabuses, but also for students writing papers and scholars conducting research.
7. **its annotations.** One of the greatest contributions we think this bibliography makes to the field is its annotations, which enable readers to discern at a glance—without, or at least before, clicking on a link—what a source is about and, in some cases, how other instructors have found it useful in their teaching. We've already annotated many/most of the sources on this list, and are working steadily to annotate the rest .
8. **its system of hashtags.** We're still in the throes of systematically tagging each entry to make it easy for readers to locate entries on specific themes, regions, time periods, and groups of people. Notably, there are no hashtags for Western style names or movements, which is a feature, not a bug, of this bibliography. Readers can of course hit Command+F/Ctrl+F and perform a natural-language search for the words *Art Nouveau*, but we suggest instead that they consider searching for the hashtags #1850-1900 and #1900-1940, which will reveal a wealth of other themes they could fruitfully explore alongside or even instead of *Art Nouveau*.

The hashtags have proven to be one of the thorniest challenges we've faced in assembling this bibliography, and we are still working through how best to deploy them. We're agreed that in contrast to the standard practice of "marking" all racial identities other than White and leaving Whiteness "unmarked," we will (soon!) tag #WhiteAuthors and #WhiteDesigners. However, identifying the race, ethnicity, and gender of designers and authors has proven to be a very fraught enterprise. Recognizing that racial identities are inherently complex and fluid, we are committed to honoring the terms that designers and authors use(d) to self-identify, when we are able to determine what those terms are/were. On the other hand, we recognize that readers who do not know the names of (m)any #BlackAuthors and #BlackDesigners will find it unnecessarily challenging to locate their works in this document if they must search using many different self-identified terms, such as #Black, #AfricanAmerican, #AfroCaribbean, #AfroBrazilian, #African, and—in the case of historical figures—#Colored and #Negro. In short, we are very wary of imposing racial, ethnic, or gender descriptors on individuals who, for example, may self-identify neither as #Black nor as #women, but to help those who are trying to Cite Black Women, we may need to. We are still grappling with how best to balance our desire to honor designers' and authors' self-descriptors with our desire to make it as easy as possible for others to find, cite, and assign their work.¹

We are actively and continuously adding new entries and annotating and tagging existing ones. We have a lot of work still to do. But we know there is an urgent need for a resource like this one. We are sharing this bibliography publicly now, in its incomplete state, in hopes that it will prove useful to others with similar teaching goals. It will continue to change and grow, as, no doubt, will we.

Authors/editors

[Victoria Rose Pass](#) (#VRP), MICA, began this document, and invited the following folks to contribute:

[Matthew Bird](#) (#MB), RISD

[Carma Gorman](#) (#CRG), The University of Texas at Austin

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[Brockett Horne](#) (#BH), MICA

[Jennifer Kaufmann-Buhler](#) (#JKB), Purdue University

[Anca I. Lasc](#) (#AL), Pratt Institute

[Yelena McLane](#) (#YM), Florida State University

[Erica Morawski](#) (#EM), Pratt Institute

[Gretchen Von Koenig](#) (#GVK), Parsons/NJIT/Michael Graves School of Design

[Bess Williamson](#) (#BW), School of the Art Institute of Chicago

[Kristina Wilson](#) (#KW), Clark University

[Sara Reed](#) (#SDR), VCU

¹ One recent proposal (yet to be discussed by the group) is to add question marks to the ends of all existing race-, ethnicity-, and gender-related hashtags for authors and designers. If/when we are able to verify how a specific author or designer self-identifies/self-identified, we would add those self-identifiers as tags without question marks. And—when necessary—we would insert a standardized, asterisked hashtag such as (#BlackDesigner*) or (#WhiteAuthor*) in parentheses or brackets to indicate that it is an imposed label whose purpose is to facilitate searching, rather than a self-selected label.



How to participate

We warmly welcome your participation in making this bibliography as comprehensive, accurate, and usable as possible. If you would like to suggest new entries, tags, or annotations, offer corrections of things we've gotten wrong, and/or share with us the way you self-identify (if you're an author or designer whose works are listed here), please use [this four-question Google Form](#) to request "suggesting" privileges in the document: we would be delighted to hear from you. We would also enjoy hearing how you've used the document in your teaching or research. You can use the same Google Form to send us feedback. (Just type N/A for the third question.)

Copyright

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How to Cite This Document

Pass, Victoria, et al., eds. "Decentering Whiteness in Design History Resources."
<https://bit.ly/DecenteringWhiteness>. Accessed [date of access].

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Hashtag Authority List

We suggest you use both plain-language searches and the hashtags listed below to locate relevant sources. (Note: contributor hashtags are listed at the end of the introduction, rather than here.)

Dates/eras

#BCE
#1-750CE
#750-1200
#1200-1400
#1400-1600
#1600-1800
#1800-1850
#1850-1900
#1900-1940
#1940-1980
#1980-2020

Regions/Nations

#Africa
#Asia
#Australasia
#Canada
#China
#Europe
#India
#Japan
#Korea
#LatinAmerica
#USA

Identities

#AsianAmAuthor
#AsianAmDesigner
#AsianAmPeople
#AsianAuthor
#AsianDesigner
#AsianPeople
#BiracialAuthor
#BiracialDesigner
#BiracialPeople
#BlackAuthor
#BlackArchitect
#BlackDesigner
#BlackPeople
#IndigenousAuthor
#IndigenousDesigner
#IndigenousPeople
#LatinxAuthor

#LatinxDesigner
#LatinxPeople
#LGBTQIAAuthor
#LGBTQIADesigner
#LGBTQIAPeople
#ManAuthor
#ManDesigner
#MultiracialAuthor
#MultiracialDesigner
#NonBinaryAuthor
#NonBinaryDesigner
#WhiteAuthor
#WhiteDesigner
#WhitePeople
#WomanAuthor
#WomanDesigner

Categories of design

#Architecture
#Branding
#Craft
#Data
#ExhibitionDes (cf exhibition)
#Fashion
#Furniture
#Graphic
#Image (= illus., photog, etc..)
#Industrial
#Interact [-ion, -ive]
#Interior
#Script
#SocialJustice
#Speculative
#Textile
#Type
#Typography
#Urban
#Xylography

Themes/Topics

#Abol [-ish, -itism, -itismist]
#Access [-ibility, -ible]
#Antirac [-ism, -ist]
#Appropriat [-e, -ion]
#Assimilat [-e, -ion]

#Autobio [-graphy, --ical, --er]
#Bio [-graphy, --ical, --er]
#Canon [-icity, -ical]
#Capital [-ism, -ist]
#Class [-ism, -ist]
#Colon [-ize{r}/-ise{r}, --ation]
#Consum [-er{s}, -ption]
#Disab [-ility, -led]
#Ethno [-centrism, --ist, --ic]
#Feminin [-e, -ity]
#Feminis [-m, -t]
#Image [-ry, -s]
#Immigra -nt, [-te, -tion]
#Imperial [-ism, -ist]
#Intersection [-al, -ality]
#Japon [-esque, -isme]
#Law
#Labor
#Masculin [-ity, -ism, -ist]
#Mediat [-e, -ion]
#Modern [-ism, -ist]
#Oriental [-ism, -ist]
#Position [-al, -ality]
#Primitiv [-e, -ism, -ist]
#Race
#Racis [-m, -t]
#Reappropriat [-iate, -riation]
#Represent [-ation]
#Sex [-ism, -ist]
#Slavery
#Suprem [-acism, -acy]
#Trans [-gender, -phobia]
#WorldsFair
#Xeno [-phobia, -phobic]

Media

#Archive
#Audio
#Exhibition
#Video

Other

#InSearchOf [= known gap]
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Scripts, Xylography, and Typography, by Script and/or Region

#Non-Latin scripts, xylography, and typography, collectively/generally

Papers

Ross, Fiona. 'An approach to non-Latin type design'. In Berry, J. (Ed), **Language Culture Type: International type design in the age of Unicode**. New York: Association Typographique Internationale and Graphis, 2002: 65–75.
#Type #CRG

Mullaney, Thomas S. **Facing the World: Towards a Global History of Non-Latin Type Design**, *Philological Encounters* 3, no. 4 (27 Nov 2018): 399–411,
<https://doi.org/10.1163/24519197-12340050> #Type #1500-1600 #1600-1700
#1700-1800 #1800-1850 #1850-1900 #1900-1940

Mullaney questions the term non-Latin, links non-Latin type to orientalism and imperialism, and describes the efforts Western typewriter and hot-metal machine manufacturers made to adapt their machines to non-Latin script, and vice versa. Useful bibliography. #CRG

Mullaney, Thomas S. “**Hot Metal Empire: Script, Media, and Colonialism in Asia, Africa, and the Middle East.**” ATypI Annual Conference. São Paulo, Brazil: October 15, 2015.
[Does not seem to be available as a recording on ATypI site.]
#CRG

Books

Ross, Fiona (ed.) **Non-Latin Scripts from Metal to Digital Type** (St. Bride Foundation, 2012)
<https://stbridelibrary.bigcartel.com/product/non-latin-scripts-from-metal-to-digital-type>.
#Type
Available only as a hard copy book (so I haven't seen it yet).
#CRG

Hanebutt-Benz, Eva, Dagmar Glass, and Geoffrey Roper, eds., **Middle Eastern Languages and the Print Revolution: A Cross-Cultural Encounter**. Westhofen: WVA-Verlag Skulima, 2002.

#CRG

Hendricks, Donald. “**Profitless Printing: Publication of the Polyglots.**” *The Journal of Library History* (1966–1972) 2, no. 2 (1967): 98–116.

#CRG

Papazian, Hrant. “**Latinization: Prevention and Cure,**” *Spatium Magazin für Typografie* 4 (2004). #CRG

Thompson, John. **History of Composing Machines** (Chicago: The Inland Printer Company, 1904).

Is supposed to be pretty comprehensive...including non-Latin type, I think?

#CRG

“**The Unicode Standard, Version 13.0 – Core Specification.**” Mountain View, CA: The Unicode Consortium, March 2020.

<https://www.unicode.org/versions/Unicode13.0.0/ch02.pdf>

Chapter two of the brand-new version of the Unicode standard shows how greatly the Unicode Consortium’s vision has expanded since its beginnings, but also reveals some of the Latin biases that were baked into the early versions of the standard, and now cannot easily be changed or fixed (because changing the coding would make the millions of texts coded with previous versions of the standard undisplayable/unreadable on screen).

#CRG

Berry, John D. (ed.). **Language Culture Type: International Type Design in the age of Unicode**. New York: Association Typographique Internationale and Graphis, 2002.

#CRG

Sandhu, Priti and Christina Higgins. “**Identity in post-colonial contexts.**” *The Routledge Handbook of Language and Identity*, edited by Siân Preece. New York: Routledge, 2016: pp. 179–194.

This is an interesting discussion of how the tension between local and (former) colonizers’ languages is still active, and how and why different cultures choose to

keep or reject colonial languages. It's not about writing per se, but has implications for writing, obviously, because in most of the examples in this essay, the script changes along with the spoken language.

#CRG

Unseth, Peter. **"Sociolinguistic Parallels Between Choosing Scripts and Languages."** *Written Language & Literacy*, 8 no. 1 (Jan 2005): 19–42.
<https://doi.org/10.1075/wll.8.1.02uns>

#InSearchOf: sources about the links between writing systems and colonization (or resistance thereto), sources about the significance of scripts as markers of national or ethnic identity, and/or sources that link issues of center/periphery, colonization/nationalism, etc. to script and/or type.

#CRG

#InSearchOf: sources about North African writing systems that had nearly died out, but now are being revived. I know I've read about this phenomenon, but I just can't remember which scripts/languages they were (Possibly Touareg??? Amharic???)

#CRG

#China: 漢字 (hanzi), pinyin, Uyghur script, Phags-pa script, etc.

Tsuen-hsuei Tsien, **Written on Bamboo and Silk: The Beginnings of Chinese Books and Inscriptions**, 2e (University of Chicago Press, 2004).

#Asia #China #AsianAuthor #Script #Xylography #BCE #1-750CE #750-1200CE #1200-1400CE #CRG

Ledderose, Lothar. **Ten Thousand Things: Module and Mass Production in Chinese Art.** Princeton: Princeton University Press, 2001.

#Asia #China #Script #BCE #1-750 #750-1200 #1200-1400 #typography #industrial

I like to assign chapter one, which is a great introduction to the Chinese writing system for students who have no idea how it works, e.g., that there are a finite number of different strokes from which characters are built; that each character has a prescribed stroke order; and that many characters are modular enough in construction that readers of Chinese who come across an unfamiliar one can often make an educated guess about what it might mean (just as English readers versed in Latin and Greek roots can make reasonably accurate guesses about the meanings of unfamiliar English words derived from those languages).

#CRG

Useful for examples of antecedents to mass production/mass production thinking disguised as craft production

#MB

Tsien, Tsuen-hsuei. **Science and Civilisation in China: Volume 5, Chemistry and Chemical Technology, Part 1, Paper and Printing**, ed. Joseph Needham. Cambridge: Cambridge University Press, 1985.

#Asia #China #AsianAuthor #ManAuthor #Script #Xylography #Typography #1-750 #750-1200 #1200-1400

This book traces the history of papermaking and xylographic and typographic printing in China. It's a great rejoinder to the standard "Gutenberg invented printing with movable type" claim. However, in the decades since its publication, researchers have uncovered quite a few more examples of early typographic printing in China, so it is worth reading what Wikipedia has to say about the subject (and the references it points to) to catch up with recent discoveries.

#CRG

Tsai, Mu-Ming (dir.). **Hanzi** (video). <https://www.hanzithemovie.com/watch>
#video #Asia #China #AsianAuthor #Script #Xylography #Typography

The blurb for the movie reads "Hanzi is a feature-length documentary exploring international design, visual culture and identity through the lens of modern Chinese typography."

#CRG

Mullaney, Thomas S. **The Chinese Typewriter**. Cambridge, MA: MIT Press, 2017.

#Asia #China #Typography #industrial #type #1940-1980 #1980-2020

This book is really fantastic—I think there are some really good sections in here that would translate well to a design history class in industrial design OR graphic design, for example there is a chapter that unravels the ways in which most typewriters were converted mechanically to work with other languages and the unique challenges presented by the Chinese character system.

#JKB

Mullaney, Thomas S. **"QWERTY in China: Chinese Computing and the Radical Alphabet,"** Technology and Culture 59, no. 4 Supplement (October 2018): S34-S65,
<https://muse.jhu.edu/article/712113>

#Asia #China #Typography #type #colon #imperial #1940-1980 #1980-2020

This essay is about Westerners' imperialist push to get the Chinese to give up ideograms in favor of an alphabet, i.e., to get the Chinese to adopt an alphabetic system of writing that the Western telegraph, typewriter, and computer could accommodate. The Chinese weren't having it, and devised workarounds that allowed them to take advantage of these technologies without having to abandon their writing system. I.e., resistance is *not* futile!

#CRG

Mullaney, Thomas S. **"The Moveable Typewriter: How Chinese Typists Developed Predictive Text during the Height of Maoism."** Technology and Culture 53, No. 4 (October 2012),
<https://muse.jhu.edu/article/490728#b12>.

#Asia #China #Typography #1900-1940 #1940-1980

I really love this one: it's about how Chinese typewriters worked, and how typewriter operators organized the characters predictively (versus in stroke order, like Chinese dictionaries did) to speed up typing. As Mullaney notes at the end, they essentially invented predictive typing (like the kind used today in texting), but in the pre-computer era.

#CRG

Mullaney, Thomas S. **"The Font that Never Was: Linotype and the 'Phonetic Chinese Alphabet' of 1921,"** Philological Encounters 3 (2018): 555–566.

#Asia #China #printing #typography #graphic #1900-1940

This article describes Linotype's attempts to create a hot-metal typesetting machine for the Chinese-language market. They were stymied until the Chinese devised a phonetic Chinese alphabet in the early twentieth century so they could phonetically gloss hanzi characters to regularize their pronunciations. The Linotype people assumed these phonetic characters would

ultimately supplant hanzi...because they believed that alphabets were intrinsically superior, and that ideographic writing systems were historical relics totally unsuited to modern communication technologies. But—spoiler alert!—the Chinese never gave up hanzi. This article is useful because it reveals some of the racist/imperialist attitudes Americans had toward the Chinese and their writing system, and explains that the Linotype matrices for most “exotics” were drawn by women in the Brooklyn office who did not read or speak those languages.

#CRG

Sheffield, Devello Z. **The Chinese type-writer, its practicability and value.** (Paris: Imprimerie Nationale, 1897)

#Asia #China #Typography #type #1850–1900 #primary

I haven't looked at this one, but it seems like a potentially interesting primary source.

#CRG

Biggar, Joanna. **“Scrutable Chinese. Thanks to an American Psychiatrist, the World’s Most Populous Nation Can Enter the Computer Age.”** Washington Post, 10 November 1985, 18.

#Asia #China #Typography #1940-1980 #1980-2020

I haven't looked at this one, but it seems like a potentially interesting primary source.

#CRG

Brokaw, Cynthia, and Christopher Reed, eds. **From Woodblocks to the Internet: Chinese Publishing and Print Culture in Transition**, circa 1800 to 2008. Leiden, The Netherlands: Brill, 2010.

#Asia #China #Typography #1800-1850, #1850-1900, #1900–1940, #1940-1980, #1980-2020

I haven't looked at this one yet..

#CRG

Brokaw, Cynthia Joanne, and Kai-wing Chow, editors. **Printing and Book Culture in Late Imperial China.** Berkeley: University of California Press, 2005.

#Asia #China #Xylography #Typography #1600-1800 #1800-1850 #1850-1900

(I haven't read this yet.)

#CRG

Brokaw, Cynthia J. **“Book History in Premodern China: The State of the Discipline.”** Book History 10 (2007): 253–90.

#Asia #China #Xylography #Typography #1-750 #750-1200 #1200-1400 #1400–1600

I haven't read this yet, but it's supposed to talk about the use of moveable ceramic, wood, and metal type in China, among other things...putting the lie to the myth that moveable type never really caught on in China. (Recent discoveries in the material record also suggest that typography was more common in China than people once thought. There's plenty on Wikipedia about this.)

#CRG

Carter, Thomas Francis. **The Invention of Printing in China and Its Spread Westward.** (New York: Ronald Press Co., 1955)

#Asia #China #Xylography #Typography #1-750 #750-1200 #1200-1400 #1400–1600

I haven't looked at this one yet..

#CRG

Reed, Christopher A. **Gutenberg in Shanghai : Chinese Print Capitalism, 1876-1937.** Vancouver: University of British Columbia Press, 2014.

#Asia #China #Xylography #Typography #1800-1850 #1840-1900 #1900-1940

I haven't looked at this one yet..

#CRG

Jin, Jian (aka Chin, Chien). **A Chinese Printing Manual (1776)**, translated by Richard C. Rudolph. Reprint; Los Angeles: Ward Ritchie Press, 1954.

#Asia #China #Xylography #Typography #1700-1800 #primary

I haven't looked at this one, but it seems like a potentially interesting primary source.

#CRG

McDermott, Joseph P. **A Social History of the Chinese Book: Books and Literati Culture in Late Imperial China**. (Hong Kong: Hong Kong University Press, 2006)

Chow, Kai-wing. **Publishing, Culture, and Power in Early Modern China**. (Palo Alto, CA: Stanford University Press, 2004)

Newman, M. Sophia. "So, Gutenberg Didn't Actually Invent the Printing Press: On the Unsung Chinese and Korean History of Movable Type" (2019), Lithub,

<https://lithub.com/so-gutenberg-didnt-actually-invent-the-printing-press/>

This is, on the whole, a good counter-narrative to the standard story told in textbooks like Meggs. My major beef with it is that she repeats the claim that "Later efforts [in China] would create early movable type—including the successful but inefficient use of ideograms chiseled in wood and a brief, abortive effort to create ceramic characters." In fact, recent evidence suggests that both wooden and ceramic type were used more widely and for much longer both in and outside of China than historians formerly thought, which (imo) exponentially increases the chance that rumors of the technology of printing with movable type moved westward over the silk roads. There is also a fair amount of evidence of proto-typographic activity in medieval Europe: there are instances of stamped lettering on metalwork and "printed" lettering stamped into ceramic tiles, for example. Ask me if you're interested in hearing more.

#CRG

Qian Xuantong (inline graphic). "China's Script Problem from Now On" (**Zhongguo jinhou de wenzi wenti, inline graphic**). New Youth (Xin qingnian, inline graphic) 4, no. 4 (1918).

#CRG

Huters, Theodore. **Bringing the World Home: Appropriating the West in Late Qing and Early Republican China**. Honolulu: University of Hawaii Press, 2005.

Jacobsen, Kurt. "A Danish Watchmaker Created the Chinese Morse System." NIASnytt (Nordic Institute of Asian Studies) Nordic Newsletter 2 (July 2001): 17-21.

#CRG

"Design with a difference: Chinese versus Roman fonts." IdN 19, no. 4 (2012): 53-60.

"Reports on the work of Hong Kong-based graphic designer Julius Hui, a seasoned practitioner of both Roman and Chinese forms who currently works as an independent designer of Chinese typefaces. In interview, Hui discusses the differences between designing Chinese and Roman fonts - most notably the number of characters but also considerations such as vertical settings and letter spacing - and offers his tips to designers wanting to enter the world of typography."

#CRG

Zhao, Shouhui and Richard B. Baldauf, Jr., **Planning Chinese characters: Reaction, evolution or revolution?** (Dordrecht: Springer, 2008)

According to a review I read, this book discusses the PRC's attempts to (re)design Chinese characters for the modern world.

#CRG

Tam, Keith. **“Designing with the Hanzi Script,”**

<http://keithtam.net/designing-with-the-hanzi-script/>

(“An introductory article to designing with the Hanzi (Chinese) script, discussing the characteristics of the script and typographic issues.” Explains how hanzi are set typographically, and what some of the challenges are of designing multiscript Hanzi/Latin typefaces.) Might be a reprint of Tam, K (2018) ‘Hanzi’, in Wittner, B; Thoma, S; Hartmann, T, eds. Bi-scriptual: typography and graphic design with multiple script systems. Salenstein, Switzerland: Niggli, 204–211?

#CRG

Tam, Keith (2017). **‘Trust in Chinese–English Bilingual Documents: a Heuristic for Typographic Decision-Making’**. Typography Day Sri Lanka 2017 conference proceedings.

Katubedda, Sri Lanka: University of Moratuwa.

<http://keithtam.net/trust-in-chinese-english-bilingual-documents-a-heuristic-for-typographic-decision-making/>.

Discusses the problems of multiscript typesetting, especially when the scripts have very different layout and typographic conventions: it’s hard not to privilege one text or the other. This essay has great examples of both good and not-so-good examples of bilingual signage, page layouts, etc., that really illustrate the complexities of doing bilingual typesetting well and respectfully.

#CRG

Tam, Keith C H (2012). **‘A descriptive framework for Chinese–English Bilingual Typography’** in *Typographische Monatsblätter*, 4 | 5 | 2012, 38–46. <http://keithtam.net/bilingual-framework/>.

This is, imo, an AMAZING short essay comparing the affordances of Chinese and Latin type, and explaining what is and is not possible in each, pointing out to readers of Latin alphabets that expressive options like italics and all caps are Not Things in hanzi. I.e., it’s a useful essay and table/chart for helping students who only know Latin alphabets understand that working cross-culturally is going to require some learning and adjustment on their part. In theory, one could create charts like this for Arabic or Korean or other languages, too.

#CRG

Mullaney, Thomas S. **“QWERTY in China: Chinese Computing and the Radical Alphabet,”**

Technology and Culture vol. 59 no. 4, 2018, p. S34-S65. Project MUSE, doi:10.1353/tech.2018.0149.

About the many attempts to find a way to write, type, and telegraph Chinese using the Latin alphabet and numerals. Really interesting story, which in part is about how western missionaries and companies engaged in what I can only describe as typographic colonialism, trying really hard to wrestle the Chinese into giving up hanzi.

#CRG

Minick, Scott, and Ping Jiao. **Chinese Graphic Design in the Twentieth Century**. New York: Van Nostrand Reinhold, 1990.

#Asia #China #Typography #1900-1940 #1940-1980 #1980-2020

Synoptic Office, **Chinese Type Archive** <https://www.chinesetypearchive.com/#/>

This volunteer-run, open data resource about Chinese typography has many historic references.

#BH

The project’s goal is to catalogue (all!) pre-1980 Chinese typefaces (by date, founder, location, etc.) and assign them unique identifying numbers, since few of them have distinctive names in the way that Western typefaces do. They link to historic examples of the typefaces in use, when possible, or to WorldCat records of them.

#CRG

Lam, Caspar, YuJune Park, Mac Wang and Stephanie Winarto. **The Chinese Type Archive**.

Letterform Archive lecture, 21 July 2020.

<https://letterformarchive.org/events/the-chinese-type-archive>

#Asia #China #Typography #1850-1900 #1900-1940 #1940-1980

This approximately 1:15 COVID-era remote lecture (0:55 talk + 0:20 Q&A) is *packed* with information about the characteristics of Chinese type, the challenges of identifying/naming and classifying Chinese type, the history of Chinese type, and analysis of what even counts as “type” or as a distinct “typeface.” The lecture has great slides, and I found it endlessly fascinating. The Q&A was great, too. (Note to self: around 37:30 is the book in which Japan and Korea are consistently marked typographically as less important than China.)

#BH/#CRG

Harbaugh, Rick. **Chinese Characters: A Genealogy and Dictionary** (English and Mandarin Chinese Edition). New Haven, Conn: Yale University Press, 1999.

(haven’t read yet)

#CRG

“Uyghur.” Omniglot, <https://www.omniglot.com/writing/uyghur.htm>.

Explains the many different ways Uyghur has been written, and the split today between Uyghur written in Arabic, Cyrillic, and hanzi (it used to be written with the Latin alphabet, too, but that is not really done much anymore.)

#CRG

“Phags-pa script.” Omniglot, <https://www.omniglot.com/writing/phagspa.htm>.

Describes the national script of the Mongolian empire, 1260–1368, which was modeled on Tibetan script: “In 1260 Kublai Khan commissioned Drogön Chögyal Phagpa (འགྲོ་ཡོན་ཆོས་རྒྱལ་པག་པམ་འཕགས་པ་), a Tibetan monk and State Preceptor of the Yuan Dynasty, to create a new national script to replace the Uighur-based script. An edict was issued in 1269 requiring the use of the new script in all official documents, along with the local scripts as appropriate.” However, “The Phags-pa script did not prove popular with Mongolian and Chinese officials, who used the new script only to a limited extent and reluctantly,” despite the many edicts requiring it and the schools that were created to teach it.

#CRG

“Mongolian.” Omniglot, <https://www.omniglot.com/writing/mongolian.htm>.

Traces the many different ways that Mongolian has been written, i.e., with the Old Uyghur alphabet; Phags-pa script, Soyombo script, Mongolian Square script, Galik script, the Latin alphabet, and now (mostly) the Cyrillic alphabet. Unusually, it is written left to right in vertical columns. Like Arabic, the letters/syllables change in form depending on their position in the word.

#CRG

#Japan: 漢字 (kanji), hiragana, katakana

Habein, Y.S. **The History of the Japanese Written Language**. (Tokyo: University of Tokyo Press, 1984) [haven’t read]

Berry, Mary Elizabeth. **Japan in Print: Information and Nation in the Early Modern Period**. Berkeley: University of California Press, 2006.

Grigg, Hugh. “**Hanzi and kanji: differences in the Chinese and Japanese character sets today**,” EastAsiaStudent.net, 30 June 2013

<https://eastasiastudent.net/regional/hanzi-and-kanji/#:~:text=Hanzi%20and%20kanji%20are%20the,heavy%20use%20of%20Chinese%20characters.>

This is a brief, easy-to-read explanation of the differences (and similarities!) among traditional hanzi, simplified hanzi, and Japanese kanji. I can’t vouch for its accuracy in every respect, but I don’t see anything obviously wrong in it, and it would maybe

be helpful in orienting students who have no idea how these two written languages work, or how they are related.

#CRG

#InSearchOf: a source that talks about the gendered and racial and, umm, kind of ethnocentric/xenophobic logic of Japanese written language. I.e., something that points out how the Japanese use katakana not only for foreign loan words, but also to represent the “speech” of non-humans: dogs, robots, and doorbells. So it’s a little troubling that it’s used for foreigners and the indigenous Ainu population, too, as the connotation is that neither are quite human. (Amiright?). I also am looking for something that walks people briskly through the class and gender connotations of kanji, hiragana, and katakana: i.e., kanji are for educated people/high-class subjects and communication, hiragana is feminized, and apparently if you’re a poor old woman whose parents couldn’t afford to pay to have a scholar choose auspicious kanji for your name, you ended up with a katakana (not a hiragana?!) name, which is also kinda weird. Anyway, I know—or think I know!—a lot of these assertions to be true, but I am not an expert, and am looking for someone who is to actually say all of this in a readable form.

#CRG

#Korea: hanzi, 한글 (hangeul)

Kim-Renaud, Young-Key (ed.). **The Korean Alphabet: Its History and Structure**. Honolulu: University of Hawai‘i Press, 1997. <https://books.google.com/books?id=nonRl2cerIgC>

#Asia #AsianDesigner #script #writing #type #1400-1600

The introduction (chapter one) by Young-Key Kim-Renaud and chapter two, “The Inventor of the Korean Alphabet” by Ki-Moon Lee, discuss King Sejong’s invention of *hangeul* in 1443-44, and some of its distinctive features.

#CRG

Ledyard, Gari. **The Korean Language Reform of 1446: The Origin, Background, and Early History of the Korean Alphabet**. Ph.D. dissertation, University of California, Berkeley, 1966.

#Asia #AsianDesigner #script #writing #type #1400-1600

This dissertation is almost universally cited by Anglophone scholars of hangeul, because it provides translations of key passages (or maybe all?) of King Sejong’s *Hunminjeongeum* of 1446.

#CRG

King, Ross. “Korean Writing.” In **The World’s Writing Systems**, ed. Peter T. Daniels and William Bright. New York: Oxford University Press, 1996. 218–227.

#Asia #AsianDesigner #script #writing #type #1400-1600

(Haven’t read yet).

#CRG

Sejong the Great. **Hunminjeongeum**. 1446.

#Asia #AsianDesigner #script #writing #type #1400-1600

(Haven’t read yet).

#CRG

훈민 정음 표준 해설서 / **Hunmin chŏngŭm p’yojun haesŏlsŏ** / **A guide to Hunminjeongeum**. Chohan: Kungnip Han’gŭl Pangmulgwan, 2017.

#Asia #AsianDesigner #script #writing #type #1400-1600

(Haven’t read yet).

#CRG

#Laos: Hmong, Khmu

“Pahawh Hmong.” Wikipedia, https://en.wikipedia.org/wiki/Pahawh_Hmong. #Asia

#AsianDesigner #script #writing #type #1940-1980 #1980-2020

Explains how Pahawh script works.

#CRG

“Shong Lue Yang.” Wikipedia, https://en.wikipedia.org/wiki/Shong_Lue_Yang.

#Asia #AsianDesigner #script #writing #type #1940-1980 #1980-2020

Describes Shong Lue Yang’s messianic, semi-syllabic 1959 Pahawh script for writing Hmong and Khmu.

#CRG

Smalley, William A., Chia Koua Vang, and Gnia Yee Yang, **Mother of Writing: The Origin and Development of a Hmong Messianic Script**, trans. Mitt Moua. Chicago: The University of Chicago Press, 1990.

#Asia #AsianDesigner #AsianAmDesigner #script #writing #type #typography #graphic
#1900-1920 #1940-1980 #1980-2020 #colonialism #resistance

This looks to be the authoritative source on the Pahawh script.

#CRG

“Hmong writing.” Wikipedia, https://en.wikipedia.org/wiki/Hmong_writing#Sayaboury_script.

#Asia #AsianDesigner #AsianAmDesigner #script #writing #type #typography #graphic
#1900-1920 #1940-1980 #1980-2020 #colonialism #resistance

This entry surveys the dozen or more different scripts that have been used over the last few centuries for writing Hmong languages. The subheading in this entry for Pahawh Hmong (and Pahawh Khmu) provides a very succinct description: “Pahawh Hmong is one of the most successful indigenous scripts to have ever been created by illiterates. It was created by Shong Lue Yang, who was born in 1930 to a farmer. He was seen by the Hmong people as a “Chao Fa,” or “Lord of the Sky,” which makes him akin to the son of God in Hmong culture. He has a long history that began with the receipt of a divine mandate from the deity “Va”, of whom he proclaimed he was the son. He apparently was visited in an isolated round house by two men from God, who taught him the script over the course of 60 days. When he came out and taught people the script, it gained a widespread following. However, two political problems emerged. First, both the French government and the Lao government began to view him with enmity as a result of his influence. Second, due to the military success of Pa Chai’s followers, these governments began to associate him with a military agenda, even though none is known to have existed. Thus, he was assassinated in 1971. His script survived through his followers, however, and he even created a script called Pahawh Khmu for the Khmu language.” The subentries on Ntawv Thoob Teb (RPA), Nyiakeng Puachue Hmong, Sayaboury script, Pa Chai script, and especially “Working experimental scripts” are *all* really interesting: there’s an incredibly complex history here of twentieth-century messianic scripts invented by Hmong people, missionary-invented/imposed scripts and Latin-based writing systems, *and* “experimental scripts” invented and/or promoted by Hmong refugees now in the USA that says a lot, I think, about how people deploy scripts as tools of colonization and national/ethnic identity and resistance.

#CRG

“Nyiakeng Puachue Hmong.” Wikipedia,

https://en.wikipedia.org/wiki/Nyiakeng_Puachue_Hmong.

#Asia #AsianDesigner #AsianAmDesigner #script #writing #type #typography #graphic
#1900-1920 #1940-1980 #1980-2020 #colonialism #resistance

Briefly describes the alphabetic script Nyiakeng Puachue Hmong (aka the “Chervang script”), which the Reverend Chervang Kong invented for use in the United Christian Liberty Evangelical Church in the USA.

#CRG

James, Ian and Mattias Persson. “New Flower Script for Mong by Cher Vang Kong,” Skyknowledge.com, <http://skyknowledge.com/mong-ntaub3.htm>.

#Asia #AsianDesigner #AsianAmDesigner #WhiteAuthor? #script #writing #type #typography #graphic #1900-1920 #1940-1980 #1980-2020 #colonialism #resistance

Describes, illustrates, and explains the orthography of the alphabetic script Nyiakeng Puachue Hmong (aka the “Chervang script”), which the Reverend Chervang Kong invented in the 1980s, and which has been used in the United Christian Liberty Evangelical Church in the USA for more than 25 years.

#CRG

Hmong Archives. hmongarchives.org.

#Asia #AsianDesigner #AsianAmDesigner #script #writing #type #typography #graphic #1900-1920 #1940-1980 #1980-2020

From the “About” page: “Hmong Archives is a repository for collecting and preserving Hmong materials, reflecting the history of our people. Our Collections, with over 171,000 items, document the story of the Hmong community in Minneapolis and Saint Paul, Minnesota, as well as Hmong communities around the world. The materials are varied and significant, including documents, books, photographs, videos, sound recordings, brochures, newspapers, periodicals, cards, maps, and cultural objects such as musical instruments and paj ntaub. Together they create a representation and record of Hmong history and culture.”

#CRG

Smalley, William A., & Nina Wimuttikosol. “Another Hmong Messianic Script and its Texts.” In *Written language and literacy*, Vol. 1, No. 1. Amsterdam & Philadelphia: John Benjamin, 1998: pp. 103-128.

#Asia #AsianDesigner #script #writing #type #typography #graphic #1940-1980 #1980-2020

The title of this entry made me laugh out loud, because the authors make it sound like it's a really ordinary, ho-hum sort of thing for someone to invent a messianic script. But their point is well taken: there *are* surprisingly many Hmong messianic scripts. This essay is about the Eebee Hmong script, which Mee Noo invented in 1978 in Nan province, Thailand. It has 66 consonant characters, 5 vowel characters, and 8 tone characters.

#CRG

#Vietnam

#InSearchOf: something about the transition in Vietnam from Chinese characters, to Vietnamese ideographic characters, to the Latin alphabet, that—ideally—speaks about center/periphery, colonization/nationalism, etc.

#CRG

#India: Devanagari, Bengali, Kannada, etc.

Ramanathan, Rathna. **A Typography for India.** ATypI 2016.

<https://www.atypi.org/type-typography/a-typography-for-india>

#Asia #AsianAuthor #type #typography #1940-1980 #1980-2020 #India #video

This is a #video I haven't watched yet, but it is apparently about the challenges of multiscript and multilingual typesetting, focusing specifically on Indic languages.

#CRG

Kesavan, B. S., **History of Printing and Publishing in India: A Story of Cultural Re-awakening** (New Delhi: National Book Trust, 1997).

#Asia #AsianAuthor? #type #typography #1940-1980 #1980-2020

Haven't read yet, so tags are guesses.

#CRG

Ross, Fiona. **The Printed Bengali Character and its Evolution**. Richmond: Curzon Press, 1999. (Revised and extended, Kolkata: Sishu Sahitya Samsad, 2009).

#Asia #AsianAuthor #type #typography #1940-1980 #1980-2020

Ross, Fiona. **"Historical Technological Impacts on the Visual Representation of Language with Reference to South-Asian Typeforms,"** *Philological Encounters* 3, no. 4 (27 Nov 2018): 441–468. <https://doi.org/10.1163/24519197-12340054>.

#Asia #India #type #typography #graphic #1850–1900 #1900–1940

Ross outlines the challenges of setting Devanagari in metal and hot metal type, and discusses the ongoing legacies of subpar hot metal type design on phototype and digital type. Good diagram showing nomenclature of Indian scripts/type on p. 465.

#CRG

Priolkar, Anant K. **The Printing Press in India: Its Beginnings and Early Development** (Bombay: Marathi Samshodhana Mandala, 1958)

#CRG

Naik, Bapurao S. **Typography of Devanagari** (Bombay: Directorate of Languages, 1971)

#CRG

Khandwala, Anoushka. **"In the '90s, Rajeev Prakash Reimagined Indic Scripts for the Digital Age,"** (AIGA) Eye on Design, 16 June 2020, <https://eyeondesign.aiga.org/in-the-90s-rajeev-prakash-reimagined-indic-scripts-for-the-digital-age/>.

#CRG

Khare, Rajeev Prakash and Shubhra Prakash. **"Fontwala: Stone to mobile, what remains?"** Digital art exhibition, 2019. <https://sprakash.github.io/portfolio/fontwala.html>

This online digital art exhibition surveys the development of Devnagri letterforms from stone carvings to digitizing.

#BH

Trevelyan, Charles. **The Application of the Roman Alphabet to All the Oriental Languages**. Serampore: Serampore Press, 1834.

#India #1800-1850 #Asia #typography #printing #script

I haven't read this yet, but apparently it's a signal example of Western cultural imperialism in the realm of script and type.

#CRG

Singh, Vaibhav. **"The Machine in the Colony: Technology, Politics, and the Typography of Devanagari in the Early Years of Mechanization,"** *Philological Encounters* 3 (2018): 469–495.

#Asia #India #1900-1940 #typography #printing

Singh describes Linotype's missteps in creating and marketing a Linotype machine and Linotype typeface for India (most amusingly, by sending a Devanagari machine to Calcutta, where Bengali was the dominant language!). Is in much the same vein

as Mullaney's essay in the same journal issue about Linotype's imperialistic impulses and missteps in China.

#CRG

Priolkar, Anant K. **The Printing Press in India: Its Beginnings and Early Development**. Bombay: Marathi Samshodhana Mandala, 1958.

#Asia #India #1900-1940 #typography #printing

(Haven't read yet)

#CRG

"Printing in Goa," Wikipedia,

https://en.wikipedia.org/wiki/Printing_in_Goa#:~:text=The%20art%20of%20printing%20first,helping%20missionary%20work%20in%20Abyssinia..

#Asia #India #1400-1600 #1600-1800 #1800-1850 #1850-1900 #1900-1940 #typography #printing #colon

Overview of printing in India, generally, and Goa, specifically, beginning with the (inadvertent/unintended) delivery of the first European printing press to Goa in 1556. The entry also makes the tantalizing claim that "There is evidence that the use of the concept of mass duplication in India dates back to the time of the Indus Valley Civilization," but no reference is provided for this claim.

#CRG

#Pakistan: Harappa/Indus script

Whitehouse, David. **"Earliest writing' found,"** BBC News, 4 May 1999

<http://news.bbc.co.uk/2/hi/sci/tech/334517.stm>.

#Asia #Pakistan #BCE #script #writing

Suggests that the first writing (ever!) was produced in Harappa 5500 years ago. Archaeologists found "primitive writing" incised into jars before and after firing in what is now Pakistan. The essay concludes by stating, ungrammatically, that "It probably suggests that writing developed independently in at least three places - Egypt, Mesopotamia and Harappa between 3500 BC and 3100 BC."

#CRG

Parpola, Asko. **"Study of the Indus Script."** Transactions of the International Conference of Eastern Studies 50: 28-66. Tokyo: The Tôhō Gakkai, 2005.

<https://web.archive.org/web/20060306111112/http://www.harappa.com/script/indusscript.pdf>

#Asia #Pakistan #BCE #script #writing

Describes the corpus of Harappan writing, surveys recent theories about it, and proposes possible decipherments of a few elements of it.

#CRG

#Philippines: Baybayin, Suyat

"Suyat." Wikipedia, <https://en.wikipedia.org/wiki/Suyat>.

#Asia #Philippines #IndigenousPeople #graphic #script #writing #typography #type #BCE #1-750 #750-1200 #1200-1400 #1400-1600 #1600-1800 #1800-1850 #1850-1900 #1900-1940 #1940-1980 #1980-2020

Suyat is a (modern) collective term that refers to indigenous (pre-Spanish colonization) scripts Filipinos used to write indigenous languages. These include the Kawi abugida (of Javanese origin), Baybayin (an umbrella term for many Indic abugidas; it means “to write” or “to spell” in Tagalog), and the Arabic abjad.

#CRG

#Africa

Lemaire, André. “**The Spread of Alphabetic Scripts (c. 1700–500 BCE).**” *Diogenes* 218 (2008): 45–58. #Africa #Script #writing #BCE

Gives a run-down of the five most plausible working theories about where and when alphabets originated. Points to Egypt or the Sinai as the most likely points of origin, and to speakers of Semitic languages who were at least passingly familiar with the acrophonic aspects of Egyptian hieroglyphics as its inventors.

#CRG

Wilford, John Noble. “**Discovery of Egyptian Inscriptions Indicates an Earlier Date for Origin of the Alphabet,**” *New York Times*, 13 November 1999, <https://archive.nytimes.com/www.nytimes.com/library/national/science/111499sci-alphabet-origin.html>

Reports the 1999 discovery of the Wadi el-Hol alphabetic inscriptions—the earliest alphabetic writing yet discovered—by a team of Yale Egyptologists in an area just west of a bend in the Nile near Thebes.

#CRG

Mafundikwa, Saki. *Afrikan Alphabets: the Story of Writing in Afrika*. West New York, N.J. : Mark Batty, c2004.

#Africa #Script #writing

Here's a scan from chapter 3

#BH

Mafundikwa, Saki. “**Saki Mafundikwa: Ingenuity and elegance in ancient African alphabets.**” TED talk, 7 August 2013, <https://youtu.be/gIbIewxHQrk>.

#Africa #script #writing #BCE #1-750 #1600-1700 #1850-1900 #1900-1940 #graphic

A short overview of African alphabets, including the earliest alphabetic writing ever discovered—from Wadi el-Hol on the Nile—which seems to be the predecessor of all other alphabetic writing systems. A good intro for undergrads, and a good challenge to the narratives the major graphic design history textbooks tell.

#CRG

“**A Typophile’s Twenty-Year Adventures in Zimbabwe with Saki Mafundikwa,**” online Lecture, 1:28:14, posted by The Letterform Archive and co-presented by San Francisco Public Library, April 28, 2020, <https://vimeo.com/413703126> #Africa #Type #BH

Martinez Ruiz, Barbaro. *Kongo Graphic Writing and Other Narratives of the Sign*. Temple University Press, 2013.

#Africa #type

This heavily illustrated book is about Kongo visual symbols and writing systems in Africa and Cuba.

#BH

“Solomana Kanté.” Wikipedia, https://en.wikipedia.org/wiki/Solomana_Kante.

#Africa #script #writing #1900-1940 #1940-1980 #graphic

A stub about the inventor of the N'ko alphabet (1949).

#CRG

Davydov, Artem. **“On Souleymane Kanté’s Translation of the Quran into the Maninka language.”** Mandenkan 48 (2012): 3–20, <http://llacan.vjf.cnrs.fr/PDF/Mandenkan48/48Davydov.pdf>.

#Africa #script #writing #1900-1940 #1940-1980 #graphic

Pages 3–5 are perhaps the clearest explanation of the context of Kanté’s translation of the Koran/Q’uran that I’ve seen yet. I can easily imagine assigning them to students, if I wanted them to read something about why it’s a big deal to do such a translation.

#CRG

Donaldson, Coleman. **“The Role of Islam, Ajami writings, and educational reform in Sulemaana Kanté’s N’ko.”** African Studies Review, published online by Cambridge University Press, 28 January 2020, <https://doi.org/10.1017/asr.2019.59>.

#typ #script #Africa #BlackDesigner #WhiteAuthor

Discusses how West African languages were written prior to 1949 (i.e., either as Ajami, i.e., in Arabic script, or with Latin script, following French), none of which Kanté found acceptable. Discusses the controversy involved in translating the Koran/Q’uran into local languages.

#CRG

Brenner, Louis, and Murray Last. **“The Role of Language in West African Islam.”** Africa: Journal of the International African Institute 55, no. 4, Popular Islam (1985), pp. 432–446, Jstor.org, <https://www.jstor.org/stable/1160176>.

#Africa #script #writing #1940-1980 #1980-2020 #graphic

Discusses the (then-)recent “official” translation of the Koran/Q’uran into Hausa in Nigeria, and how that potentially controversial edition came to be.

#CRG

Unseth, Peter. **“Invention of Scripts in West Africa for Ethnic Revitalization.”** In *The Handbook of Language and Ethnic Identity*. Vol 2, *The Success-Failure Continuum in Language and Ethnic Identity Efforts*, edited by Joshua A. Fishman and Ofelia García. New York: Oxford University Press, 2011: 23–32.

#Africa #Script #Writing #Type

#CRG

“Mandombe script.” Wikipedia, https://en.wikipedia.org/wiki/Mandombe_script.

#Africa #script #writing #typography #type #1940-1980 #1980-2020 #graphic

From the entry: “Mandombe or Mandombé is a script proposed in 1978 in Mbanza-Ngungu in the Bas-Congo province of the Democratic Republic of the Congo by Wabeladio Payi, who related that it was revealed to him in a dream by Simon Kimbangu, the prophet of the Kimbanguist Church.”

#CRG

Pasch, Helma. **“Mandombe.”** Afrikanistik-Aegyptologie, 2010, <https://www.afrikanistik-aegyptologie-online.de/archiv/2010/2724>

#Africa #script #writing #typography #type #1940-1980 #1980-2020 #graphic

Pasch provides an overview of Mandombe script, arguing that “its creation is not a reaction to colonialism but rather to the economic, political and educational development after Independence in DR Congo.” She concludes that “There are a number of features which Mandombe shares with other modern African scripts. To begin with, the author was motivated by a divine order.

This command did, however, not come from God, but from Simon Kimbangu (*1887, †1951), founder of the Kimbanguist church. Second, the script was explicitly designed to become a marker of African identity. This function is most ostensibly demonstrated by the very name Mandombe, which means 'for the Black people.' Third, it was initiated as a personal project on a local level without any public support." However, she notes, "the use of the script is very much restricted to a religious community, i.e. the members of the Kimbanguist church. This is true despite the fact that it was designed as a medium neutral to religion and nationality."

#CRG

"Vai syllabary." Wikipedia, https://en.wikipedia.org/wiki/Vai_syllabary.

#Africa #script #writing #typography #type #1800-1850 #graphic

From the entry: "The Vai syllabary is a syllabic writing system devised for the Vai language by Momolu Duwalu Bukele of Jondu, in what is now Grand Cape Mount County, Liberia. Bukele is regarded within the Vai community, as well as by most scholars, as the syllabary's inventor and chief promoter when it was first documented in the 1830s. It is one of the two most successful indigenous scripts in West Africa in terms of the number of current users and the availability of literature written in the script, the other being N'Ko." It is also entirely likely that Vai was inspired by the Cherokee syllabary of Sequoyah, because Vai arose about four years after a Cherokee man, Austin Curtis, emigrated to Liberia.

#CRG

"Momolu Duwalu Bukele." Wikipedia, https://en.wikipedia.org/wiki/Momolu_Duwalu_Bukele

#Africa #script #writing #typography #type #1800-1850 #graphic

Entry about Bukele (30 September 1788 - October 1 1888), the Liberian inventor of the Vai syllabary.

Tuchscherer, Konrad, and P.E.H. Hair. **"Cherokee and West Africa: Examining the Origins of the Vai Script,"** *History in Africa*, 29 (2002): 427–486.

#Africa #script #writing #typography #type #1800-1850 #graphic

Explores the possibility of a link between Sequoyah's Cherokee syllabary (1821) and the emergence of the Vai syllabary in Liberia (1832/33), four years after a Cherokee man, Austin Curtis, emigrated to Liberia and became a chief there. This is a very thorough and quite interesting story, and though it is a bit long, undergraduates would have no troubles with it, as it is written in very plain language.

#CRG

#WestAsia: Perso-Arabic

Arabic Calligraphy (exhibition), Museum With No Frontiers.

http://islamicart.museumwnf.org/exhibitions/ISL/arabic_calligraphy/introduction.php.

#Perso-Arabic #script #WestAsia

Intro page contains a couple of good quotations from the Surahs about the desirability of clear script.

#CRG

Cieplak-Mayr von Baldegg, Kasia, **"Western Font Design Meets Persian Calligraphy in the Work of Reza Abedini,"** *The Atlantic* (October 1, 2012),

<http://www.theatlantic.com/video/archive/2012/10/western-font-design-meets-persian-calligraphy-in-the-work-of-reza-abedini/263105/>

#Perso-Arabic #script #WestAsia

Green, Nile. **"Persian Print and the Stanhope Revolution: Industrialization, Evangelicalism and the Birth of Printing in Early Qajar Iran."** *Comparative Studies of South Asia, Africa and the Middle East* 30, no. 3 (2010): 473–90.

#Perso-Arabic #script #WestAsia

Haven't read yet.

#CRG

Karimifar, Mohamed ("Em"). **"Marfa : a culturally respectful Perso-Arabic and Latin multi-script typeface."** MFA report, University of Texas at Austin, 2017.

<https://repositories.lib.utexas.edu/handle/2152/62450>.

#Perso-Arabic #script #WestAsia

Presents a good overview of the challenges of designing multi-script Persian/Latin typefaces.

#CRG

Osborn, J. R. **Letters of Light: Arabic Script in Calligraphy, Print, and Digital Design** (Cambridge, MA: Harvard University Press, 2017).

<https://www.hup.harvard.edu/catalog.php?isbn=9780674971127>.

#Perso-Arabic #script #WestAsia

#CRG

Smitshuijzen Abifares, Huda. **Arabic Typography**, rev. ed. (Saqi Books, 2000).

#Perso-Arabic #script #WestAsia

From publisher's description: "Arabic Typography takes the reader through a comprehensive study of Arabic letterforms, starting with a concise historical overview of their development and styles, and proceeding to the latest design and technological advances. It attempts to establish the foundations for Arabic type-design by drawing lessons from past practices and aesthetic conventions, in order to retain the enduring traits that are of relevance for improvement and innovation in future type-design creations."

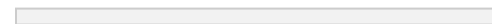
#CRG

Aman, Mohammed M. **"Use of Arabic in Computerized Information Interchange."** *Journal of the American Society for Information Science* 374 (1984): 204–210

#CRG

Becker, Joseph D. **"Arabic Word Processing."** *Communications of the ACM* 30, no. 7 (July 1987): 600–610.

#Perso-Arabic #script #WestAsia



#NorthAmerica

"Sequoyah." Wikipedia.org, <https://en.wikipedia.org/wiki/Sequoyah>.

#NorthAmerica #IndigenousDesigner #script #writing #TypeDesign #Cherokee

Characterizes Sequoyah as one of only two recorded individuals known to have invented writing systems for formerly oral languages. Good discussion of the impact of his invention internationally.

#CRG

Unseth, Peter. **"The international impact of Sequoyah's Cherokee syllabary."** *Written Language and Literacy* 19, no. 1 (2016): 75–93.

#NorthAmerica #IndigenousDesigner #script #writing #TypeDesign #Cherokee

This article apparently (I have not yet read it) traces 21 scripts used for over 65 languages that can be credited to Sequoyah's

invention.

#CRG

#InSearchOf: sources about the creation and international distribution of the #Cree abugida, which a White missionary apparently invented based on his acquaintance with Devanagari, but which either colonizers or colonized people (I'm really unclear on which) in turn adopted or adapted to create writing systems for a few African and Asian languages. (I read about this somewhere once, but don't know where, and I may well be garbling the story.)

#CRG

#CentralAmerica

"Amate." Wikipedia, <https://en.wikipedia.org/wiki/Amate>.

#substrate #paper #writing #script #CentralAmerica #IndigenousDesign #Maya #1-750CE #750-1200 #1200-1400 #1400-1600

A pretty thorough description of how this Mayan paper or paper-like substrate was made, later banned by the Spanish (though they used it in emergencies when they ran out of European paper!), and created furtively underground in opposition to Spanish laws until there was a big resurgence/celebration of it as a folk art in the twentieth century.

#CRG

NOVA: Cracking the Maya Code, 2008. Available via

<https://www.kpbs.org/news/2010/mar/19/nova-cracking-maya-code/>.

#CentralAmerica #Maya #IndigenousDesign #script #writing #video

This video is nearly two hours long, but I have assigned it in the past to undergraduates when I was going to be out of town for a conference. It's easy, fun viewing, and does a good job of explaining what the challenges of deciphering Maya pictographs were, and how they work.

#CRG

#InSearchOf: short, basic, readable (or viewable) introduction to how Maya pictographs work that is suitable for undergrads who aren't planning to become epigraphers themselves. I'm sure I can find something suitable if I look, but if you know something offhand, all the better!

#CRG

#InSearchOf: something suitable for undergraduates that gets quickly to the heart of how Maya codexes depict/record the world from a different PoV from the Spanish, and talks about the fact of and reasons for their destruction en masse by the Spanish. Possibly the Benson or Blanton at my own institution has published something of this sort, tbh.

#CRG

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The Global Textile, Colorant, and Garment Trade

Gordon, Jennifer Farley, and Colleen Hill. **Sustainable Fashion: Past, Present, and Future**. New York: Bloomsbury, 2015.

Presents a historical perspective on many contemporary issues in textile and fashion production including labor, materials, etc.

#VRP

Peck, Amelia, ed. **Interwoven Globe : the Worldwide Textile Trade, 1500–1800**. New York: Metropolitan Museum of Art, 2013.

#fashion #textile #graphic #color #capital #1400-1600 #1600-1800 #Europe #SouthAmerica #Africa #Asia #China #Brazil #Mexico #India #Japan

This exhibition catalogue traces global interchanges in the early modern textile and colorant trade/industry. People today like to say we're in the "age of globalization," but books like this one demonstrate that we've been living in that age for centuries. There are wonderful stories in this book about individual garments and textiles whose origins span many continents.

#CRG

Phipps, Elena. "Global Colors: Dyes and the Dye Trade." In *Interwoven Globe: The Worldwide Textile Trade, 1500–1800*, edited by Amelia Peck. New York: Metropolitan Museum of Art, 2013: pp. 120–135. **#fashion #textile #graphic #color #rac #capital #1500-1600 #1600-1700 #1700-1800**

#Europe #SouthAmerica #Africa #Asia #China #Brazil #Mexico #India #Japan

Phipps traces the incredibly valuable global trade in colorants in the 1500s, 1600s, and 1700s, arguing that "the worldwide trade in dyes and dyestuffs can be said to have forever altered the course and evolution of global human relations," and noting on p. 123 that slavery "was in part a direct response to the labor-intensive dye industry," most notably in Brazil.

#CRG

Square, Jonathan Michael. "A Stain on an All-American Brand: How Brooks Brothers Once Clothed Slaves." Vestoj.com (n.d.) last accessed 7/25/2020.

<http://vestoj.com/how-brooks-brothers-once-clothed-slaves/>

#slavery #USA #1800-1850 #1850-1900 #fashion

Square shows how this company made its name as a producer of readymade clothing for enslaved people, this adds an important element to the origins of readymade clothing which is often tied to uniforms in the Civil War rather than uniforms for enslaved people, also raises questions about corporate histories and archives that are intentionally hidden.

#VRP

Callihan, April and Zachary, Cassidy. **“Fashioning the Enslaved Servant, an interview with Dr. Jonathan Michael Square,”** Produced by iHeartRadio. Dressed. August 4, 2020. Podcast, MP3 audio, 41:45.

<https://www.iheart.com/podcast/105-dressed-the-history-of-fas-29000690/episode/fashioning-the-enslaved-servant-an-interview-69442209/>

This interview with Jonathan Michael Square on the Podcast Dressed covers Brooks Brothers' history of producing liveries for enslaved people, as well as the dress of enslaved people more broadly.

#VRP

Moore, Leonard. **“History of the Black Experience,”** University of Texas at Austin, 2 July 2020 (lecture 1 in a series of 6). Available at <https://www.youtube.com/watch?v=kPIT7Jd74CM>.

#slavery #USA #1800-1850 #1850-1900 #fashion

Moore discusses between about 29:00 and 31:30 how no one ever drew the connection for him when he was a student between an enslaved Black person picking cotton in Mississippi and the wealth generated by the industrial revolution, i.e., that the textile mills in New England that sold cotton goods to Europe were utterly dependent on enslaved labor. (He also throws in the fact that there's some dispute about whether Eli Whitney or an enslaved person invented the cotton gin.) Later in the same lecture, he points out that many of the USA's stupidest laws today (e.g., vagrancy and loitering laws, which literally criminalize people for doing nothing!) were designed to put emancipated Blacks in jail and thus back into work crews in the fields, picking cotton.

#CRG

Pham, Minh-Ha T. **“As Fashion Lines Are Praised for Making Face Masks, Don't Ignore Garment Workers,”** *Truthout* (March 31, 2020). #Labor #Fashion #Rac

For other contemporary discussions about exploited labor and the fashion industry, see [the work of Minh-Ha T. Pham](#) in the popular press.

#VRP

Pham, Minh-Ha T. **“How to Fix the Fashion Industry's Racism,”** *The New Republic* (April 18, 2019).

#Labor #Fashion #Rac

Pham, Minh-Ha T. **“Stories the Fashion Media Won't Tell,”** *The Nation* (January 18, 2019).

#Labor #Fashion #Rac

Pham, Minh-Ha T. **“Visualizing ‘The Misfit’: Virtual Fitting Rooms and the Politics of Technology,”** *American Quarterly* 67, no. 1 (March 2015), pp. 165-188, https://uploads.strikinglycdn.com/files/f6b07525-670c-4117-a45b-27c728120884/AQ_VirtualFitting.pdf

#Fashion #Rac #1980-2020 #USA #Capital

This chilling essay describes how companies bake racist assumptions and super-creepy forms of surveillance into the body-scanning devices they market as means of helping consumers find clothes that are the “perfect fit.” Pham argues that these scanners are surveillance technologies akin to the ones in airports, that they are hooked in to all the same networks of information that airport scanners and Facebook and everything else is, and that the biometric data they gather can be used to further discriminate against people who are already being discriminated against. She also makes the point that achieving “the perfect fit” is a very White idea: many people of color will never have a perfect fit—assuming they wanted one in the first

place—precisely because almost everything on the market is designed for “ideal” White bodies.

#CRG

Jackson, Anna, ed. **Kimono: Kyoto to Catwalk**. London: V&A Publishing, 2020.

#Asia #Japan #Fashion #Europe #USA #NorthAmerica #Imagery #Imperial #Oriental #Appropriate #Reappropriation #Consumption #Japan

This catalog is lavishly illustrated and has essays which cover the history of kimonos in Japanese fashion and also as an export commodity and appropriated garment. **#VRP**

Gordon, Andrew. **Fabricating Consumers** (Berkeley: University of California press, 2011).

This is about the adoption of sewing machines in Japan and the creation of a nation of seamstresses from the Meiji Period through the mid-20th century. I often teach the chapter called “Meiji Machines” in which Gordon analyzes the ways in which the tight stitching of Western sewing machines was ill-suited to traditional Japanese garments (kimonos) with their looser stitching. He situates Japan’s adoption of sewing machines alongside their adoption of Westernized clothing through the Meiji period.

#JKB #Fashion #Japan #1850-1900, #1900-1940

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Color Theory

(Prescriptions and Proscriptions about Choosing and Using Color)

Itten, Johannes. **The Elements of Color**. New York: Van Nostrand Reinhold, 1970.

#color #graphic #1940-1980 #rac #Europe #USA #NorthAmerica

In this book, Itten, an outspoken racist bigot during his time at the Bauhaus, provides an unexpected twist on the usual sorts of racist color theory by claiming on pages 24–25 that “The blond type should be assigned such subjects as Springtime, Kindergarten, Baptism, Festival of Bright Flowers, Garden at Morning,” while “Good assignments for a dark type would be Night, Light in a Dark Room, Autumn Storm, Burial, Grief, The Blues, etc.”

#CRG

Blanc, Charles. **The Grammar of Painting and Engraving**, translated by Kate Doggett. New York: Hurd and Houghton; Cambridge: The Riverside Press, 1874,

<https://library.si.edu/digital-library/book/grammapainting00blan>.

#color #graphic #1850-1900 #rac #Europe #USA #NorthAmerica

Blanc, like many of his predecessors, associates drawing with men and intellect, and color with women, “savages,” “primitives,” “Orientals,” sensuality, and so on. The interesting twist in his argument is that he claims that despite what everyone says, color OBVIOUSLY isn’t that hard to master, because how difficult can it be if the Chinese can do it?

#CRG

Batchelor, David. **Chromophobia**. London: Reaktion Books, 2001,
<http://www.reaktionbooks.co.uk/display.asp?ISBN=9781861890740>.

#color #graphic #1980-2020 #rac #Europe #NorthAmerica

As the editorial description states, “The central argument of *Chromophobia* is that a chromophobic impulse—a fear of corruption or contamination through colour—lurks within much Western cultural and intellectual thought. This is apparent in the many and varied attempts to purge colour, either by making it the property of some ‘foreign body’—the oriental, the feminine, the infantile, the vulgar, or the pathological—or by relegating it to the realm of the superficial, the supplementary, the inessential,

or the cosmetic.” Well put!

#CRG

Goldstein, Harriet and Vetta. **Art in Every Day Life**. New York: Macmillan, 1925.

#color #graphic #industrial #interior #architec #1900-1940 #rac #USA #NorthAmerica

In this book, two earnest, well-meaning White women exhort their readers to comply with some truly classic White supremacist cop-shit rules about using color, such as the “Law of Areas” (which says that the brightest colors must be used in the smallest amounts, and that large areas should tend toward drab, neutral greige-ish colors that kill all joy...I mean, that don’t “tire the eyes.” They don’t say it outright, but, like so much of Western color theory, the point seems to be to draw a distinction between people who use color in restrained, “civilized” ways, vs. those who use it in “unruly,” pleasurable, “primitive,” dangerous ways.

#CRG

Przybyszewski, Linda. **“Art Principles for Beauty.”** *The Lost Art of Dress*. New York: Basic Books, 2014.

#1900-1940 #Fashion #race #racism

This chapter covers the aesthetics promoted by US manuals that taught home sewers how to make clothes in the first half of the twentieth century. Przybyszewski talks about color prescriptions and notes the racist ideas embedded in these manuals written by White women, as well as their lack of advice for women with dark skin. She also covers African American women who wrote their own manuals to remedy this exclusion.

#VRP

Washington, Ella Mae. **Color in Dress (For Dark Skinned People)** Langston, OK: Ella Mae Washington, 1949.

#BlackAuthor #Fashion #PrimarySource #1900-1940

A full scan is available through the NMAAHC [here](#).

#VRP

Loos, Adolf. **“Ornament and Crime”** (1908/1910), reprinted in *The Industrial Design Reader*, edited by Carma Gorman. New York: Allworth, 2003.

#color #graphic #industrial #interior #architec #1900-1940 #rac #Europe

Another primo example of how Westerners argued that bright colors, or really any colors at all other than black and white, were symptoms of savagery, degeneracy, and/or toxic femininity: i.e., men had to be cautious about using or wearing bright colors, lest they be permanently contaminated by girl cooties or “Other” cooties.

#CRG

Breward, Christopher. **“Unpacking the Wardrobe: The Grammar of Male Clothing.”** In *The Hidden Consumer: Masculinities, Fashion and City Life 1860–1914*. Manchester: Manchester University Press, 1999.

#fashion #whiteness #1850-1900

This chapter outlines a more nuanced take on the beginnings of men’s ready-to-wear fashion and the so-called “great masculine renunciation” coined by fashion theorist J.C. Flugel in 1930 to describe Western men’s shift away from bright colors, lace, velvet, etc... in fashion. Breward shows that men didn’t give up fashion (or color) for rational uniformity as Flugel suggests, but rather that their fashions were defined more by appropriateness and authority as part of a construction of masculinity.

#VRP

Wilson, Elizabeth. **Adorned in Dreams: Fashion and Modernity**. London: IB Taurus, 2003 (orig. 1985).

#fashion #masculinity #1800-1850 #1850-1900

Wilson provides a critical account of “The Great Masculine Renunciation” [men’s abnegation of colorful clothing] in Chapter 2, “The History of Fashion.” While Wilson does not deal with race much, she does talk extensively about class, gender and

sexuality, making this text a good primer text for thinking about fashion broadly and very readable for undergrads.

#VRP

Jackson, Carole. **Color Me Beautiful**. New York: Ballantine Books, 1981 (first edition by Acropolis Books, 1980).

#color #fashion #textile #bias #1980-2020 #USA #NorthAmerica

Jackson argues that all women, of all races, will look best in one of four different color palettes that correspond to the four seasons. (Note: not everyone thinks there are four seasons, so from the get-go this is a really Western idea.) Moreover, she illustrates mostly White women in the book. As a later critic observed (see “Curated Closet/My Color Style Palette”), Jackson characterized all people with dark skin tones as either Autumn or Winter, and didn’t show enough examples of people with dark skin, or seem to acknowledge the variety of skin, hair, and eye colors they had/have.

#CRG

Jackson, Carole. **Color For Men**. New York: Ballantine Books, 1984.

#color #fashion #textile #bias #1980-2020 #USA #NorthAmerica

This companion to Jackson’s *Color Me Beautiful* has the same flaws when it comes to race, and—as a bonus!—really throws the sexist assumptions behind the first book into sharp relief.

#CRG

“Curated Closet/My Color Style Palette,” Miss Celie’s Pants blog, 30 January 2020,
<https://missceliespants.com/2020/01/30/curated-closet-my-color-style-palette/>.

A Black sewist’s take on how and why *Color Me Beautiful* didn’t work for her as a Black person—i.e., it put all Black people into one of two categories, and didn’t show enough examples of people with dark skin tones—and the system she found that worked better.

#VRP #CRG

Hamada, Nobuyoshi. **The Traditional Colors of Japan**. PIE International, 2013.

#Japan #Asia #color #theory #1980-2020 #CRG

Sano, Takahiko. **Nihon no haishoku (Traditional Japanese Color Palette)**. PIE International, 2011.

Larsen, Nella. **Quicksand**. Mineola, NY: Dover, 2006.

#race #racism #BlackAuthor #1900-1940

Originally published in 1928, Larsen’s Harlem Renaissance novel follows Helga Crane, a young mixed race woman, from a position as a teacher in a conservative school in the rural South, to Chicago, Harlem, and Copenhagen, Denmark to live with her father’s family, and ultimately back to the US. Color plays a vivid role in Larsen’s descriptions and Helga’s own aesthetic, and the novel reveals the ways that Black women’s bodies were policed, particularly around fashion and color, in this period.

#VRP

David, Alison Matthews. **“Poisonous Pigments: Arsenical Greens,” and “Dangerous Dyes: A Pretty, Deadly Rainbow.”** *Fashion Victims: The Dangers of Dress Past and Present*. New York: Bloomsbury, 2015.

#Europe #1800-1850 #1850-1900 #Fashion #color #class #consumers #labor

In these chapters David talks about the dangers of dyes and pigments in fashion as well as the ways they signified wealth and status. David also suggests the ways that white and undyed cloth in the 19th century signified health and cleanliness because of hazardous dyes and emerging germ theories. She also covers issues of labor and the environment. Very readable for undergrads and well illustrated.

#VRP

Hara, Kenya, **White**. Baden, Switzerland: Lars Muller Publishers, 2019.

Simplicity and subtlety are central concepts in this short book about Japanese aesthetics written by the creative director of Muji. Hara explores emptiness and design as a void that opens up communication structures rather than impress an opinion.

#BH

#InSearchOf: Sources about how black clothes became signifiers of wealth in the 1600s among the Dutch and then of sophistication/"civilization" across Europe in the 1800s. Baxandall hints at this in *Painting and Experience*, and maybe there's something about this in Pastoreau, Michel. **Black: The History of a Color.** Princeton: Princeton University Press, 2008? Or in Elizabeth Wilson's book, above? Any leads welcome

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The Slave Trade and Slavery

Upton, Dell. “**White and Black Landscapes in Eighteenth-Century Virginia,**” *Places: A Quarterly Journal of Environmental Design* 2, no. 2 (1984): 59–72.

#arch #slavery #1700-1800 #Architecture

Classic study published after 1970s/80s archaeological work on slave dwellings. Describes the access that enslaved people had to the plantation house. (opening pages are a bit dry—encourage students to stick with it). Can pair with Monticello’s extensive web resources on enslaved people’s lives and design/furniture.

#BW

Nelson, Louis P. “**The Architectures of Black Identity,**” *Winterthur Portfolio* 45, no. 2/3 (June 1, 2011): 177–94, <https://doi.org/10.1086/660810>.

#arch #slavery #1800-1850 #1850-1900 #BW

Barringer, Tim, and Wayne Modest, eds. **Victorian Jamaica.** Duke University Press, 2018.

#slavery #1800-1850 #1850-1900

Includes numerous short “object lesson” essays about a wide range of visual and material culture objects, as well as larger thematic and historical studies [*it’s not specifically US slavery oriented, but addresses the broader transatlantic slave trade]

#KW

Vlach, John Michael. “**The Plantation Landscape,**” in *American Architectural History: A Contemporary Reader*, edited by Keith Eggener. Taylor & Francis, 2004.

#arch #slavery #1800-1850 #1850-1900

I like this essay because it considers the plantation landscape not only as it was planned for the intentions of the white owners, but also the way it was used by enslaved people living and working on the land. It explores the agency of enslaved people by examining their patterns of movement and modes of inhabiting/using space.

#JKB

Emory Center for Digital Scholarship, **“Slave Ship, ‘L’Aurore’, a 3D Video”** 2019 available at <https://www.slavevoyages.org/voyage/ship#slave>

#arch #slavery #1800-#1850 #1850-1900

This site shows an excellent 3D rendering and detailed description of the design of a slave ship and the enslaved experience on the middle passage. It has strong imagery and a compelling description of the slave trade in human terms. I have used it in my classes to emphasize the ways in which slavery as a system was designed. Also the full website (slavevoyages.org) has some other great resources related to the slave trade.

#JKB

Mabel O. Wilson, **“Home of the Oppressed: Slavery and American Civic Architecture,”** keynote talk at the SAH virtual conference in 2020: <https://vimeo.com/413127567>.

#arch #slavery #1800-#1850 #1850-1900

A fantastic keynote on the use of slaves in the construction of the White House. I think this is a powerful and engaging talk and is one I think that could be assigned to students.

#JKB

Martin, Ann Smart. **Buying into the World of Goods: Early Consumers in Backcountry Virginia.** Baltimore: Johns Hopkins University Press, 2008.

#1600-1800CE #Slavery #USA #Consumers #Consumption

This has an interesting and useful chapter about enslaved consumers in 18th century rural Virginia.

#JKB

Frye, Brian L. **“Invention of a Slave.”** *Syracuse Law Review* 68 (2018): 118–.

<https://lawreview.syr.edu/wp-content/uploads/2018/05/Q-Frye-w-change.pdf>.

#BlackDesigner [see names of Black designers/inventors listed in essay] #IndustrialDesign #Law #USA #1800-1850 #1850-1900

This is a very long legal essay, but the writing is clear. Frye’s short two-page introduction to the case *Invention of a Slave*—which dealt with the question of whether enslaved Black people (and ultimately free Blacks, too) could secure patents—is really clear and to the point. He also discusses the rumors that maybe an enslaved man, rather than Eli Whitney, invented the cotton gin (citing Portia P. James’s book on this point). He cites lots of pertinent legal and humanistic scholarship that could be useful for someone who wants to delve deep into Black invention and patenting.

#CRG

Crouch, Dennis. **“Invention of a Slave and the Ongoing Movement for Equal Justice,”**

Patently-O Blog, 20 June 2020.

<https://patentlyo.com/patent/2020/06/invention-ongoing-movement.html>. **#BlackDesigner [see**

names of Black designers/inventors listed in essay] #IndustrialDesign #Law #USA #1800-1850 #1850-1900

This post gives a short plain-language overview of nineteenth-century changes in law that denied Black Americans (both enslaved and free) the ability to secure patents. It points to other essays on this subject, including Frye’s and Kara Swanson’s. I think the other sources in this list are richer, but Crouch’s is the shortest essay on this question that I’ve found.

#CRG

Swanson, Kara W. **“Race and Selective Legal Memory: Reflections on Invention of a Slave,”** *Columbia Law Review* 120 (2020): 1077–1118.

#BlackDesigner [see names of Black designers/inventors listed in essay] #IndustrialDesign #Law #USA #1800-1850 #1850-1900

I haven’t read every word of this yet, but I think the conclusion—“The costs of forgetting,” starting on p. 1110—is really powerful.

#CRG.

Johnson, Shontavia Jackson. **“The Colorblind Patent System and Black Inventors,”** Landslide 11, no. 4 (2019), reprinted at American Bar Association, https://www.americanbar.org/groups/intellectual_property_law/publications/landslide/2018-19/march-april/colorblind-patent-system-black-inventors/.

#BlackAuthor #BlackDesigner [see names of Black designers/inventors listed in essay]

#IndustrialDesign #Law #USA #1800-1850 #1850-1900

This plain-language essay seems possibly the most feasible of the four on this list to assign to undergraduates: it's shorter than Frye and Swanson, and though longer than Crouch, provides many more specifics about Black inventors. She mentions, too, the rumors that Black people were responsible for inventing the cotton gin and the McCormick reaper, citing Frye (above) and Aoki (I haven't looked into this latter source yet).

#CRG

Lakwete, Angela. **Inventing the Cotton Gin: Machine and Myth in Antebellum America.** Baltimore: JHU Press, 2005.

#BlackAuthor #IndustrialDesign #Law #USA #1800-1850 #1850-1900

Part history of agriculture, part history of technology, the book traces the pre-trans-Atlantic-slave-trade history of cotton as a textile fiber to Asia and Africa, and explains how White colonists/Americans relied on the knowledge of enslaved Africans to grow cotton and industrialize its production in the U.S. Of interest is the angle on “invention”: she undermines the notion of a single inventor (either Eli Whitney or an enslaved man named Sam, as other sources claim) and discusses how these myths have influenced historical interpretations of slavery and the cotton industry. Notably, she points out that people had been ginning cotton for millennia in Africa and Asia before Whitney came along, albeit through different, slower, and less damaging methods.

#BW #CRG

Slave House Database. Savingslavehouses.org

#Primary #Archive #architecture #slavery

This database will soon be publicly accessible; started by Jobie Hill, preservation architect. The site also collects slave narratives.

#SDR

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Abolitionism and Resistance to Racial Oppression before 1945

Freedom on the Move Project, Cornell University, <https://freedomonthemove.org/#about>.

#Archive #Primary #slavery #fashion

"A database of fugitives from American Slavery," according to the website, but more accurately, an archive maintained by Cornell of fugitive slave ads, which is particularly interesting in terms of the garments and objects these people took with them that are often described in the ads.

#VRP #CRG

The Colored Conventions Project is an archive of the proceedings from conventions organized by Black men and women in the US and Canada from the 1830s-1890s. <https://coloredconventions.org/>

#Archive #Primary #Abolition

There is material, particularly in the exhibits sections that includes coverage of the role of milliners of dressmakers in these movements, domestic spaces and boarding houses, and the whole archive is related to graphic design.

#VRP

Wells-Barnett, Ida B, **The Reason Why the Colored American Is Not in the World's Columbian Exposition: The Afro-American's Contribution to Columbian Literature**. Reprint of the 1893 edition, Robert W. Rydell, ed., Urbana and Chicago: University of Illinois Press, 1999. [Full Text on UPENN Digital Library](#)

#BlackAuthor #Racism #1850-1900 #USA #WorldsFair

Pamphlet including writings by Wells as well as Frederick Douglass and others on the inequalities underlying the national project of the Exposition. **#BW #GVK**

Posters in Protest: Black Lives Matter (online exhibition). Poster House, <https://posterhouse.org/special-project/posters-in-protest/>

#archive #primary #SocialJustice #resistance #USA #North American #1900-1940 #1940-1980 #1980-2020

This online exhibition features posters from five US protest movements: the Negro Silent Protest Parade of 1917; the Montgomery Bus Boycott of 1955–56; the March on Washington of 1963; the marches from Selma to Montgomery of 1965; the Memphis Sanitation Strike of 1968; and Black Lives Matter, 2013–present.

Toppins, Aggie, **“Beyond the Bauhaus: ‘I Am A Man’ placard from the 1968 Memphis Sanitation Workers Strike”** AIGA DEC blog, August 18, 2020

<https://educators.aiga.org/beyond-the-bauhaus-i-am-a-man/>

#BW

Guyatt, Mary. **“The Wedgwood Slave Medallion,”** *Journal of Design History* 13, no 2 (2000).

#1600-1800 #USA #NorthAmerica #Europe #England #WhiteDesigner #Branding #SocialJustice #Graphic #Imagery #Industrial #Abol #Represent #Masculin

I like this because it provides a strong critical reading of the Wedgwood medallion and is a good one for teaching about the intentions vs impact of political speech and performative politics.

#JKB

Sandage, Scott, and Jonathan W. White. **“What Frederick Douglass Had to Say About Monuments,”** *Smithsonian magazine*, June 30, 2020.

<https://www.smithsonianmag.com/history/what-frederick-douglass-had-say-about-monuments-180975225/>.

#Slavery #1850-1900 #USA #Urban

A primary source by Frederick Douglas that has recently been uncovered where he talks about the Emancipation Group or Lincoln Emancipation Monument in DC (There is also a copy in Boston) which has been the subject of much debate recently. Given the similarity of the black figure I think this would be a great source to put in conversation with the medallion.

#VRP

Hatt, Michael. **“‘Making a Man of Him’: Masculinity and the Black Body in Mid-Nineteenth-Century American Sculpture.”** In *Race-Ing Art History: Critical Readings in Race and Art History*, edited by Kymberly N. Pinder. 69–85. New York: Routledge, 2002.

#Race #1800-1850 #1850-1900 #USA

This essay talks about the Emancipation Group, but is useful in terms of thinking about the representation of black masculinity and the issue of nudity.

#VRP

Margolin, Sam. **“‘And Freedom to the Slave’: Antislavery Ceramics, 1787–1865,”** *Ceramics in America* (2002).

<http://www.chipstone.org/images.php/39/Ceramics-in-America-2002/%E2%80%9CAnd-Freedom-to-the-Slave%E2%80%9D:-Antislavery-Ceramics,-1787%E2%80%931865>

#1800-1850 #1850-1900 #Slavery

Chipstone has a terrific archive of anti-slavery objects (many easily considered design, lots of transferware) and an essay accompanying them.

#VRP

Clytus, Radiclan. **“‘Keep It Before the People’: The Pictorialization of American Abolitionism.”** In Laura Langer Cohen & Jordan Alexander Stein (eds.), *Early African American Print Culture*. University of Pennsylvania Press, 2012: 290–317ff.

#graphic #image #printing #USA #NorthAmerica #1700-1800 #1800-1850 #1850-1900

In this essay, Clytus describes abolitionists’ “ocularcentric ethos” in the publications of the American Anti-Slavery Society (AASS) after 1833. The article has quite a few black-and-white illustrations by Black artists/designers and about Black people.

#CRG

Nieves, Angel David. **An Architecture of Education: African American Women Design the New South. Gender and Race in American History.** Rochester, N.Y.: University of Rochester Press, 2018.

#USA #WomenDesigner #1850-1900 #1900-1950 #Architecture

Describes the role of Black women in founding vocational schools, including designing their campuses, in the Reconstruction and Jim Crow South. Nieves argues that these women, while not trained as architects, performed the work of mediators and expressed clear architectural ideas in their schools. Focus is on Elizabeth Evelyn Wright, founder of SC's Voorhees College and a close acolyte of Booker T Washington, and Jennie Dean founder of Manassas Industrial School, VA.

#BW

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Colonization and Colonialism

Rydell, Robert W, **All the World's a Fair: Visions of Empire at American International Expositions, 1876–1916** (Chicago: University of Chicago Press, 1984).

#Racism #1850-1900 #1900-1940 #Imperial #Colon

The chapter on the 1893 Columbian Exposition incorporates both the “White City” and Midway, and addresses racial stereotyping that lumped Black Americans with Pacific Island and African peoples and cultures on view

#BW

Clifford, James. *The Predicament of Culture: Twentieth-Century Ethnography, Literature, and Art*. Harvard University Press, 1988. **#1900-1940 #1940-1980 #Art #ExhibitionDesign #WhiteAuthor**

A critical history of anthropological (and anthro-influenced) views of indigenous and non-Western cultures. The section on Collections describes how “modern” and “primitive” became categories of art and collections, with one chapter on MoMA's Primitivism show & one that addresses conflicts over looting/collecting indigenous artifacts.

#BW

Pokagon, Simon, **The Red Man's Greeting, 1492–1892** (Chicago, 1893).

#1850-1900 #IndigenousAuthor #USA #Graphic

A rare primary document of indigenous perspective on the Columbian Exposition; Pokagon presented this pamphlet printed on birch bark and distributed at the Fair. Full scan is available through the Newberry Library:

http://collections.carli.illinois.edu/cdm/ref/collection/nby_eeaver/id/5659

#BW

Tythacott, Louise, **The Lives of Chinese Objects: Buddhism, Imperialism and Display**, Berghahn Books, 2011.

#1850-1900 #China #Europe #Colon #Imperial

This has a chapter on China's display (or really lack thereof) at the 1851 Crystal Palace exhibition. It is useful because it contextualizes the political and trade relationship of China to Great Britain at the time, and explains China's refusal to participate while also providing a compelling analysis of the 1851 exhibition as a whole.

#JKB

Settler Colonial City Project, **Mapping Chicago/Chicagou** (& other downloadable material from SCCP). <https://settlercolonialcityproject.org/Mapping-Chicagou-Chicago>

**#USA #NorthAmerica #1600-1800 #1800-1850 #1850-1900 #1900-1940 #1940-1980
#1980-2020 #data #graphic #colon**

This is an architect-led research and data visualization project from the Chicago Architectural Biennial of 2019 that tracks the indigenous history of Chicago, as well as the ongoing remnants of both contested lands and other racial conflicts (e.g. Civil War monuments) in the city. This series of short, visually engaging publications was presented with architecture/signage interventions at the Chicago Cultural Center that called attention to aspects of extraction and colonization in that 19th century building (for example, overlaying “You Are Looking At Unceded Land” on the large picture windows of the exhibition space).

#BW

Herscher, Andrew, and Ana Maria León. **“At the Border of Decolonization.”** eflux, 2019.

<https://www.e-flux.com/architecture/at-the-border/325762/at-the-border-of-decolonization/>

#USA #NorthAmerica #1600-1800 #1800-1850 #1850-1900 #architecture

By contributors to the Settler Colonial Cities Project, shortish piece that lays out ways that European settlers used architecture/planning (grids, fences) in colonization in the Americas. Explains decolonization.

#BW

Ulrich, Laurel Thatcher. **“An Indian Basket.”** *The Age of Homespun : Objects and Stories in the Creation of an American Myth*. New York: Alfred A. Knopf, 2001.

#USA #1600-1800 #textiles #crafts #indigenous

A close material culture read on a basket that was collected by white settlers as a window into the interchange of goods among settlers and the Wampanoag in New England, and how these goods have been interpreted since. Not from a critical race studies perspective.

#InSearchOf: sources that discuss instances of white colonists building their city halls, county courthouses, cathedrals, churches, etc., atop burial mounds and other sacred indigenous sites. E.g., the Spanish building their cathedral on the ruins of the Aztec Templo Mayor in Tenochtitlan/Mexico City.

#CRG

Brody, David. **Visualizing American Empire: Orientalism and Imperialism in the Philippines.** Chicago: University of Chicago Press, 2010.

#USA #Asia #1850-1900 #1900-1950 #Interior #image

A look at the material and visual culture of the American colonization of the Philippines. Chapters on the “orient” in interior design and on the racist visual culture of U.S. soldiers vs Filipino resistance fighters illustrate cultural appropriation and scientific racism.

#BW

Cain, Victoria E. M. **“The Craftsmanship Aesthetic: Showing Making at the American Museum of Natural History, 1910–45.”** *The Journal of Modern Craft* 5, no. 1 (March 1, 2012): 25–50.

#Appropriat #Colon #Indigenous #USA #ExhibitionDesign

Describes how museums—especially AMNH—produced images of people making things by hand as a curiosity in modern times. Not solely focused on Indigenous production, but compares how medieval/preindustrial Western craft and Indigenous craft were subsumed into a single category (& usually pictured with white people demonstrating or preserving them). I haven’t taught this but it creates a satisfying connection between Arts & Crafts and colonizing exhibition techniques of this period that I otherwise haven’t seen much.

#BW

Simonsen, Jane E. **Making Home Work: Domesticity and Native American Assimilation in the American West, 1860–1919.** Chapel Hill: University of North Carolina Press, 2006.

#Colon #Indigenous #USA #ExhibitionDesign #Interiors #1850-1900

History of home economics as a form of cultural assimilation and appropriation. Chapters include displays of “assimilated” Native homes and depictions in photography and media.

#BW

Silverman, Debora L. “**Art Nouveau, Art of Darkness: African Lineages of Belgian Modernism, Part I,**” West 86th 18, no. 2 (Fall-Winter 2011) :139-181.

----- . “**Art Nouveau, Art of Darkness: African Lineages of Belgian Modernism, Part II,**” West 86th 19: 2 (Fall-Winter 2012) 175-195.

----- . “**Art Nouveau, Art of Darkness: African Lineages of Belgian Modernism, Part III,**” West 86th 19: 2 (Spring-Summer 2013) 3-61.

#Appropriat #Colon #WhiteDesigner #Architecture #Interior #WomanAuthor #Canon #1850-1900 #1900-1940 #ProfBackgroundReading #Africa #Modern #Primitiv #ArtNouveau #WhiteAuthor

This trio of articles powerfully links the whiplash curls and the favored materials of designers associated with Art Nouveau to the Belgian colonization of the Congo—one of the most brutal histories of colonization in this period. In addition to identifying Congolese design sources for Art nouveau designs, Silverman also argues that Belgian Art nouveau (exemplified by designers like Henri Van De Velde) is “imperial modernism,” a vital part of the country’s colonial project. This is a complex and lengthy series that would be tough for students to plow through, but provides essential background for instructors—a great pendant case study to Cubism and Picasso as well.

#VRP

Though the whole series is a lot to assign a class, I’ve assigned Part I to grad courses and it works well.

#EM

I “third” that.

#AL

Mathur, Saloni. **India by Design: Colonial History and Cultural Display.** Berkeley: University of California Press, 2007.

#India #Asia #Interior #AsianAuthor #1850-1900 #1900-1950 #colon #approp #museum #ExhibitionDes #WorldsFair #graphic #image

Covers the adulation, appropriation, and diminishment of Indian visual culture. Design/decorative arts at world’s fairs and in popular culture (postcards) feature prominently, and more recent debates over museum collecting/display come to the present.

#BW #AL

Morison, Stanley. **Politics and Script: Aspects of Authority and Freedom in the Development of Graeco-Latin Script from the Sixth Century B.C. to the Twentieth Century A.D.** 1957; reprint; Clarendon Press, 1972.

#colon #type #typography

(Haven’t read yet, but am hoping it’s about what I think of as “typographic imperialism”)

#CRG

Dipti Bhagat. “**Designs on/in Africa.**” *Designing Worlds: National Design Histories in an Age of Globalization.* Kjetil Fallan and Grace Lees-Maffei, eds. New York: Berghahn, 2018.

#colon #Africa

This article critiques the framing of Africa as a single geographic entity rather than recognizing the individual countries and nations within Africa. It includes a discussion of how African nations were represented at the world’s fairs as well as a discussion about the circulation of second-hand clothing from America to Africa. This text is available [open access](#).

#JKB

Livia Rezende. **“Of Coffee, Nature, and Exclusion: Designing Brazilian National Identity at International Exhibitions (1867 and 1904).”** *Designing Worlds: National Design Histories in an Age of Globalization*. Kjetil Fallan and Grace Lees-Maffei, eds. New York: Berghahn, 2018.

#colon #LatinAmerica #WorldsFair

This article offers a rich analysis of the Brazilian displays at the 1867 and 1904 world's fairs. Rezende describes the ways in which the Brazilian exhibits sought to promote a national identity for Brazil first as a “virgin forest” and then as a “republic of coffee.” This text is available [open access](#).

#JKB

#InSearchOf: something that talks explicitly about the Latin alphabet in imperialistic terms, ideally spanning the period from the Roman Empire to today. Possibly the Stanley Morison book listed above does that, but I haven't had a chance to read it yet, and wonder if there's something more recent, too, that might talk about the use of Latin script in Vietnam, or .

#CRG

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Racist/Stereotyped design

#In general: i.e., works that address multiple groups, that theorize stereotyping, etc.

Cheng, Irene. **“Structural Racism in Modern Architectural Theory,”** pp. 134-152 of *Race and Modern Architecture: A Critical History from the Enlightenment to the Present*, edited by Irene Cheng, Charles Davis II, and Mabel Wilson. University of Pittsburgh Press, 2020.

#1800-1850 #1850-1900 #1900-1940 #USA #Europe #primitivism #architecture

Discusses the racist underpinnings of western architectural theory from Quatremère de Quincy to Loos (approximately).

#CRG

Cheng, Irene, Charles Davis II, and Mabel Wilson (eds.), ***Race and Modern Architecture: A Critical History from the Enlightenment to the Present***. University of Pittsburgh Press, 2020.

#Architecture #theory #race #1600-1700 #1700-1800 #1800-1850 #1850-1900 #1900-1940 #1940-1980 #1980-2020

Johnson, Alastair. ***Alphabets to Order: The Literature of Nineteenth-century Typefounders' Specimens***. New Castle, DE: Oak Knoll Press, 2000. **#racist #represent #typography**

#GraphicDesign #1800-1850 #1850-1900

Chapter 10, “Most Artistic Printers...,” is about racialized nineteenth-century typefaces and type samples. Most of the examples skew anti-Black and anti-Asian.

#CRG

Weinmann, Karlee, and Kim Bhasin. **“12 Uncomfortably Racist Vintage Brand Mascots,”** *Business Insider*, 8 September 2011,

<https://www.businessinsider.com/racist-company-mascots-2011-9>. **#racist #stereotypes #brand #capital #USA #Europe #primitivism #orientalism #image #graphic**

A rundown of a dozen representative examples of brands that racially stereotyped (and in some cases continue to racially

stereotype) people. I'd forgotten all about Sambo's and Frito Bandito. The 1970s: wow.

#CRG

Salen, Katie. **"Surrogate Multiplicities,"** in *Graphic Design & Reading*, edited by Gunnar Swanson (NY: Allworth, 2000): 77–89. Also published as an article in *Visible Language* 35, no. 2 (2001).

#1850-1900 #1900-1950 #USA #typography #script #image #rac #branding #represent

This essay is about what Salen calls "visual voiceovers": the racially, sexually, nationally, and otherwise charged typographic "voices" used to talk to or about different groups of people (usually non-white, non-male people). Her point is that just as there are stereotyped voices/dialects/pronunciations that people associate with different groups of people, there are typefaces that also stereotype people (e.g., Chinese Wong, Society Script, Crackhouse, and the like).

#CRG

Glauber, Barbara, Jeffery Keedy, et al. **Lift and Separate: Graphic Design and the Quote Vernacular Unquote.** Writing/Culture Monograph. New York: Herb Lubalin Study Center of Design and Typography/Cooper Union for the Advancement of Science and Art, 1993.

#GraphicDesign #type #typography #1940-1980 #1980-2000

Has an article by a graphic designer about ethnic restaurant signs and typography (sorry cannot find the name/author).

#BW

#Orientalism/design that stereotypes Asians

Nochlin, Linda. **"The Imaginary Orient."** In *Race-Ing Art History: Critical Readings in Race and Art History*, edited by Kymberly N. Pinder. 69–85. New York: Routledge, 2002.

This essay is primarily about French Orientalist paintings, but I think it provides a great framework for applying that idea within design. Most importantly Nochlin ties the production of these paintings explicitly to the ideological system that undergirds colonialism (ie they act as propaganda to support colonialism). She also defines key characteristics in Orientalism which I think carry over well to design—mystery, absence of history, idleness, eroticism, a "thirst for accuracy," polygamy and harems, tyrannical rulers, the picturesque, etc.

#VRP

Said, Edward W. **Orientalism.** New York: Vintage Books, 1979.

This text is the original source of the term Orientalism and a key text in postcolonial theory.

#VRP

Tchen, John Kuo Wei. **New York Before Chinatown: Orientalism and the Shaping of American Culture, 1776–1882.** Baltimore, Md: JHU Press, 2001.

#USA #China #Stereotyp #Ceramics #Interiors #1800-1850

Discusses U.S. based orientalism, with an interest in porcelain as a key element of cultural and trade conflicts. An interesting counterpoint to US history works that focus on ceramics as a carrier of US and British political messaging.

#BW

Yoshihara, Mari. **Embracing the East: White Women and American Orientalism.** Oxford University Press, 2002.

#USA #China #Japan #Stereotyp #Fashion #Interiors #1850-1900 #1900-1950

Primarily a literary study, but the first section "Materializing Asia" focuses on white women as consumers and makers of Asian and pseudo-Asian-styled objects, clothing, and art, 1870s–1920s.

#BW

Parkins, Ilya. **"Figurative Mobility: Veiling, Orientalism, and Unknowing Women in US Vogue, 1917–25,"** *Fashion Studies* 1:1 (2018).

This is a great study about how fashion magazines constructed veils and an Orientalist accessory that allowed white women what they author calls a "figurative mobility." It thinks about how modern white femininity is constructed through rhetorics like Orientalism within fashion and fashion magazines.

#VRP

Martin, Richard, and Harold Koda. ***Orientalism: Visions of the East in Western Dress***. New York: Metropolitan Museum of Art, 1994.

https://www.metmuseum.org/art/metpublications/Orientalism_Visions_of_the_East_in_Western_Dress

A Met Catalogue which does not tackle colonialism or race in substantive ways, but provides good object examples and has a useful historical scope. It is available in full on the Met's website.

#VRP

Wollen, Peter. **"Fashion/Orientalism/the Body."** *New Formations*, no. 1 (Spring 1987): 5–33.

Contextualizes Poiret's 1002nd Night Party in the context of early 20th century European avant garde including the Ballet Russe and Matisse. I wouldn't assign this to students, I think Pham's work is better, but if you come from an Art History background it might help make a connection with fashion and it helps to provide some cultural context.

#VRP

Pham, Minh-ha T. **"Paul Poiret's Magical Techno-Oriental Fashions (1911): Race, Clothing, and Virtuality in the Machine Age."** *Configurations: A Journal of Literature, Science, and Technology* 21, no. 1 (2013).

https://uploads.strikinglycdn.com/files/f6b07525-670c-4117-a45b-27c728120884/Configurations_Poiret.pdf

Pham thinks about clothing as a technology that allows white women to virtually take on the body of a racialized other through the example of Poiret's 1002nd night part and his harem trousers. It's a tough read for students, but worth it if you have the time to really work through it.

#VRP

Potvin, John (ed.). ***Oriental Interiors: Design, Identity, Space***. Bloomsbury, 2015.

As the title suggests, the essays in this volume deal with orientalizing tendencies primarily in the West. I have used the volume with graduate students, attempting to "de-centralize" the canon; however, the result was that we seemed to merely reinforce it. The conclusion: we all agreed that there was a lot more work that needed to be done, during an open and honest conversation at the end of the class. The book also helped us understand how difficult it is to achieve what we had set out to do. Really good for opening up a conversation on the above issues.

#AL

Jackson, Anna. **"Imagining Japan: The Victorian Perception and Acquisition of Japanese Culture,"** *Journal of Design History* 5, no. 4 (1992): 245–256.

#Japan #Japonisme #Orientalism #1850-1900 #England #USA

A great essay to assign to undergrads. It really gets into the role of nationalism in how Americans and Europeans consumed and framed Japanese design and culture in the 19th century.

#VRP #JKB

Vors, Frederic. **"House Japanese Decoration,"** *The Art Amateur* 1:3 (August 1876): 53–55.

#Japan #Japonisme #Orientalism #1850-1900 #England #USA

This is a great short primary source to pair with Anna Jackson's "Imagining Japan." It gives suggestions for incorporating

inexpensive Japanese objects into the American home.

#VRP

Chu, Petra and Jennifer Milam (eds.). **Beyond Chinoiserie: Artistic Encounters between China and the West during the Late Qing Dynasty (1796–1911)**. Leiden: Brill, 2018.

#China #Chinoiserie #Orientalism #1700-1800 #1800-1850 #1850-1900 #1900-1940 #Europe #NorthAmerica

Cheang, Sarah. *Sinophilia: Fashion, Western Modernity and Things Chinese after 1900*. London: I. B. Tauris, 2015.

#China #Chinoiserie #Orientalism #1900-1940 #1940-1980 #Europe #NorthAmerica

I have not read the book but was inspired by the author's attempt to open up her design history classes and themes to include more global contexts at the V&A/RCA, especially the new courses developed there.

#AL

Sloboda, Stacey. **Chinoiserie: Commerce and Critical Ornament in Eighteenth-Century Britain (Studies in Design)**. Manchester, UK: Manchester University Press, 2014.

#China #Chinoiserie #Orientalism #1700-1800 #1800-1850 #Europe #England

Beautifully illustrated, and an account of the early fashion for Chinoiseries in England, rather than France (which is usually the focus for such study)

#UK #AL

Dresser, Christopher. **Japan, Its Architecture, Art, and Art Manufactures**. London; New York: Kagan Paul, 2001 (Original work published 1882). Available online also.

https://issuu.com/thebombilla/docs/japan_its_architecture_art_and_art_manufactures

#1850-1900 #Japan #WhiteAuthor #WhiteDesigner #Craft #Industrial #Interior #Appropriat #Autobio #Canon #Japon

Although written by one of the most canonical dead white men, Dresser's first-hand account of travel in Japan in 1877 not only captures in real time Japan's struggle to reconcile craft and industry, it does so with a sensitivity and honest curiosity that surprise. Descriptions of craft processes and traditions are especially vivid and useful in discussing the collision between Western ideas of Japan and its (disappearing) reality at the time. Dresser was far more aware of his "otherness" than most at the time (or even now). Also LOTS of nifty suggestions for appropriation in industrialized goods if you want that material too...

#MB

Cheng, Anne Anlin. **Ornamentalism**. New York: Oxford University Press, 2019.

#Fashion #Orientalism #1800-1850 #1850-1900 #1900-1940 #1940-1980 #1980-2020

"Focusing on the cultural and philosophic conflation between the 'oriental' and the 'ornamental,' Ornamentalism offers an original and sustained theory about Asiatic femininity in western culture." The book includes accounts of the law, film, fashion, and art.

Shaw, Paul. **"Stereo Types."** Print (August 2008), archived at

https://web.archive.org/web/20100116212853/http://www.printmag.com/article/stereo_types/.

In this short, readable essay, Shaw focuses on typefaces that stereotype Asians and Asian-Americans—the "Mikado" and "Chop Suey" kinds of typefaces—arguing that even though White Americans invented them, just as they invented the faux-Chinese dish called chop suey, it was Chinese-American restaurant owners, especially, who adopted both the dish and the typefaces and used them to attract customers. Shaw argues that because the typefaces stereotype anything they are applied to as "Chinese," they can be helpful for rapidly conveying to car-driving customers what kind of restaurant one operates.

#CRG

#Design that stereotypes Black people

Nederveen Pieterse, Jan. **White on Black : Images of Africa and Blacks in Western Popular Culture.** New Haven: Yale University Press, 1992.

#Branding #Imagery #Graphic #Fashion #Colon #Consum #Ethno #Imperial #Primitiv #Racist #White #Supremacist

This book provides an excellent overview of stereotypical images. A really helpful resource for tackling this topic in design, especially graphic design, but these images pop up everywhere.

#VRP

Willis, Deborah, and Carla Williams. **The Black Female Body: A Photographic History.** Philadelphia: Temple University Press, 2002.

#Branding #Imagery #Graphic #Fashion #Colon #Consum #Ethno #Imperial #Primitiv #Racist #White #Supremacist

This book provides a historical context for understanding stereotypical images of Black women, useful backgrounds for discussions of much of the design in this section.

#VRP

KIRBY. **“How To Make a Non-Racist Breakfast.”** TikTok, 15 June 2020.

<https://www.tiktok.com/@singkirbysing/video/6838642500052274438>.

#video #BlackAuthor #BlackDesigner #BlackWoman #1980-2020 #brand #image #racist #advert #stereotype

Many news sources pointed to this TikTok video as the catalyst for the unprecedented decision of at least four (maybe five?) different companies to announce on the same day (17 June 2020) that they would be canceling, reviewing, reassessing, etc., their racist brand imagery (e.g., Aunt Jemima, Uncle Ben's, Cream of Wheat, Mrs. Butterworth's, and maybe one or two others)

#CRG

Foxworth, Marilyn Kern. **Aunt Jemima, Uncle Ben and Rastus: Blacks in Advertising Yesterday, Today and Tomorrow.** Westport, CT: Praeger, 1994.

#racist #stereotype #brand #capital #advert #graphic #image #1900-1940 #1940-1980 #1980-2020 #USA #NorthAmerica #WomanAuthor #BlackAuthor #BlackWoman

The blurb reads, in part, “Kern-Foxworth chronicles the stereotypical portrayals of Blacks in advertising from the turn of the century to the present. Beginning with slave advertisements, she discusses how slavery led naturally to the stereotypes found in early advertisements,” and notes that she “explores the psychological impact of these portrayals.”

#CRG

“B&G Foods Statement on Cream of Wheat” (press release). BusinessWire, 17 June 2020,

<https://www.businesswire.com/news/home/20200617005854/en/>.

#racis #stereotyp #brand #capital #advert #1900-1940 #1940-1980 #1980-2020 #USA #NorthAmerica

In which Cream of Wheat announces that it is “initiating an immediate review of the Cream of Wheat brand packaging,” because it understands “there are concerns regarding the Chef image.”

#CRG

Sherman, Caroline. **“Uncle Ben's Brand Evolution”** (press release), Mars, 17 June 2020,

<https://www.mars.com/news-and-stories/press-releases/uncle-bens-brand-evolution>

#racist #stereotypes #brand #capital #advert #1980-2020 #USA #image #graphic #NorthAmerica #1980-2020 #WomanAuthor

In this press release, Mars, the parent company of Uncle Ben's, declares that "we recognize that now is the right time to evolve the Uncle Ben's brand, including its visual brand identity, which we will do. We don't yet know what the exact changes or timing will be, but we are evaluating all possibilities."

#CRG

Anderson, Dan. "**Cream of Wheat (1)**," Food Tells a Story: History Revealed in the Food We Eat blog, 10 February 2017, <https://foodtellsastory.wordpress.com/2017/02/10/cream-of-wheat-1/>.

#racist #stereotypes #brand #capital #USA #NorthAmerica #image #graphic #advert #ManAuthor

A good overview—more thorough and better-illustrated than most others available online—of the history of Cream of Wheat's packaging and advertising. Anderson actually *looks* at the imagery, and points out some of the weird contradictions and inconsistencies in individual images and in the imagery over time. I think this essay models one useful way to go about analyzing/critiquing brand images.

#CRG

The Jim Crow Museum of Racist Memorabilia at Ferris State University,

<https://www.ferris.edu/HTMLS/news/jimcrow/index.htm>.

#racist #stereotypes #brand #capital #USA #NorthAmerica #image #graphic #advert

Provides hundreds, maybe thousands of examples of racist imagery.

#CRG

Valinksky, Ben. "**The Aunt Jemima Brand, Acknowledging its Racist Past, Will Be Retired.**"

CNN.com, <https://www.cnn.com/2020/06/17/business/aunt-jemima-logo-change/index.html>

#racist #stereotypes #brand #capital #USA #NorthAmerica #image #graphic #advert #ManAuthor

Provides a brief but fairly comprehensive overview of the Aunt Jemima brand's 130-year history, placing the announcement of the brand's retirement in the context of the protests after the murder of George Floyd, and notes at the end of the story that 'Aunt Jemima brand will donate \$5 million over the next five years to "create meaningful, ongoing support and engagement in the Black community."

#CRG

Conagra Brands. "**Conagra Brands Announces Mrs. Butterworth's Brand Review,**" 17 June 2020,

<https://www.prnewswire.com/news-releases/conagra-brands-announces-mrs-butterworths-brand-review-301079007.html>

#racist #stereotype #brand #image #capital #USA #NorthAmerica #1980-2020 #advert

In which Conagra announces it will be conducting a thorough review of its Mrs. Butterworth's brand.

#CRG

Giampietro, Rob. "**New Blackface: Neuland and Lithos as Stereotypography.**" Letterspace. New York: Type Directors Club, 2004, <https://linedandunlined.com/archive/new-black-face/>.

#racist #stereotype #typography #type #graphic #WhiteAuthor #ManAuthor

Analyzes two typefaces that have routinely been used to "other" work by and/or about African Americans.

#CRG #BH

Crouch, Dennis. "**One More on Aunt Jemima,**" Patently-O Blog, 3 July 2020,

<https://patentlyo.com/patent/2020/07/more-aunt-jemima.html>.

#stereotype #law #IP #image #graphic #racist #brand #capital #USA #NorthAmerica #1940-1980 #WhiteAuthor #ManAuthor

In this essay, Crouch discusses "a handful of court decisions regarding the [Aunt Jemima] mark....[that] offer an important look at how judges saw race & commerce in the mid-20th century. The courts here effectively concluded that only one company could

sell flour (or syrup) branded with the caricature of a black-skinned person.” [Yikes!]

#CRG

Katyal, Sonia K, **“Trademark Intersectionality,”** *UCLA Law Review* 57 (2010): 1601–1699,
<https://www.uclalawreview.org/pdf/57-6-2.pdf>.

#law #IP #intersectional #image #graphic

This nearly hundred-page article is probably too long and too legalistic for most undergrads, but it’s useful reading for instructors who want to understand the legal arguments for and against trademarks such as “Washington Redskins” and “Dykes on Bikes,” and/or how the USPTO and the courts have interpreted the provision in section 2(a) of the Lanham Act that says that “disparaging,” “immoral,” or “scandalous” marks can be cancelled. Katyal acknowledges that “most scholars classify trademarks as private goods,” but she argues that “they operate much more like public goods.” Her point is that it’s hard for trademark owners, the USPTO, and the courts to strike the right balance between two potentially conflicting demands: trademark owners’ legal/economic imperativeness for distinctiveness, and the public’s desire not to be shocked or offended. Aunt Jemima and the Washington Redskins marks are fantastic trademarks in the (legal/economic) sense that they’re distinctive and universally known....but they’re terrible trademarks in the (moral) sense that they are “disparaging.” This article is about those tensions.

#CRG

Tompkins, Kyla Wazana. **“‘What’s De Use Talking ’Bout Dem ’Mendments?’: Trade Cards and Consumer Citizenship at the End of the Nineteenth Century.”** In *Racial Indigestion : Eating Bodies in the Nineteenth Century*. New York: New York University Press, 2012.

#1800-1850 #1850-1900 #1900-1940 #WhiteDesigner #Racism

Maness Mehaff, Marilyn, **“Race/Raceing Advertising: The Feminine Consumer (-Nation), 1876–1900”** *Signs* 23, no. 1 (Autumn 1997): 131–174.

#1850-1900 #Racism #stereotyp #USA #NorthAmerica #graphic #image

This article looks at the uses of racial stereotypes in 19th century trade cards and argues that the use of racialized figures serves to define the White female consumer.

#JKB

#Primitivism

Archer Straw, Petrine. ***Negrophilia: Avant-Garde Paris and Black Culture in the 1920s.*** New York: Thames & Hudson, 2000.

#Colonialism #Fashion #GraphicDesign #PopularCulture #1900-1940 #France #InteriorDesign #FurnitureDesign

Straw’s essential study of the fashion for “African” and African American culture in Paris in the 1920s delves into the complexities of this cultural moment. She shows the ways that Paris and Europe more broadly offered certain freedoms to Black creatives such as Josephine Baker and Henry Crowder, but also how Negrophilia reified stereotypes and supported imperialism. The book includes the work of several canonical Art Deco designers such as Paul Colin, Pierre Legrain, and Émile-Jaques Ruhlmann.

#VRP

Hannel, Susan L. **“Africana’ Textiles: Imitation, Adaptation, and Transformation during the Jazz Age”** *Textile* 4:1 (2006) 68-103.

#1900-1940 #Fashion #Textiles #Primitivism #WhiteDesigners #WhiteConsumers

This article looks at the ways textile designers in the US and Europe were both inspired by and straight-up copied African textiles in the 1920s and 1930s. Hannel details the sources and relation to the “Jazz Moderne” aesthetic of the Art Deco period.

#VRP

Hannel, Susan L. **"The Influence of American Jazz on Fashion."** In *Twentieth-Century American Fashion*, edited by Linda Welter and Patricia A. Cunningham. 56-77. New York: Berg, 2005.

#1900-1940 #Fashion #Primitivism #Orientalism #WhiteDesigners #WhiteConsumers

Hannel explores the influence of Jazz music and culture on fashion, looking particularly at the kinds of clothing that was made popular through new dances like the Charleston (fringe, noisy bangle bracelets). She also examines how stereotypes about Africans and African Americans informed the work of White designers creating fashions worn on the dance floor. **#VRP**

Carter, Karen. **"Confronting Racial Stereotypes in Graphic Design History,"** in *Design History Beyond the Canon*, Jennifer Kaufmann-Buhler, Victoria Rose Pass, and Christopher S. Wilson, eds. (London: Bloomsbury, 2019).

#1900-1940 #USA #Graphic #Racism #Fashion #Graphic #France #Europe #Branding #Imagery #Appropriat #Primitiv

This essay offers a case study for using posters featuring Josephine Baker to discuss racism and racial stereotypes in graphic design history.

#JKB

Pass, Victoria. **"The Mangbetu Coiffure: A Story of Cars, Hats, Branding, and Appropriation,"** in *Design History Beyond the Canon*, Jennifer Kaufmann-Buhler, Victoria Rose Pass, and Christopher S. Wilson, eds. (London: Bloomsbury, 2019).

#Africa #Fashion #Appropriat #Colon #Ethno #Primitiv

Chapter introduces an ethnographic photograph from 1920s colonial Belgian Congo expedition, investigates the sensation the image created, and traces its influence on European and American fashion since, continuing today. Great tool for discussing appropriation in fashion, as well as the allure for white women of "putting on" primitive signifiers (that they could easily then take back off at will).

#MB

Rovine, Victoria L.. **"Nubia in Paris: African Style in French Fashion."** In *African Fashion, Global Style : Histories, Innovations, and Ideas You Can Wear*. Bloomington: Indiana University Press, 2015.

#Colonialism #Primitivism #1900-1940 #1940-1980 #1980-2020 #France #Europe

In this chapter Rovine argues for a key connection between the development of the modern French fashion industry and French colonialism. She looks at references to North and West African in French fashion throughout the twentieth century, including the use of materials produced in Africa.

#VRP

Berliner, Brett A.. ***Ambivalent Desire: The Exotic Black Other in Jazz-Age France***. Amherst: University of Massachusetts Press, 2002.

#Advertising #GraphicDesign #1900-1940 #Racism #Primitivism

The bustle as an example of white consumers appropriating the "Other"

#VRP

#Bustle

While there isn't yet extensive writing on the subject of the bustle's relationship to stereotypical images of Africans in Europe in the 19th Century (most especially the Hottentot Venus, Sara Baartman), this is a crucial case study in the ways that fashion allows fashionable white women to "wear" the bodies of racialized Others temporarily through the technology of fashion. The sources cited here can be used to build this argument.

#VRP

hooks, bell. **"The Oppositional Gaze: Black Female Spectators."** *Black Looks: Race and Representation*. Boston: South End Press, 1992.

#BlackAuthor #WomanAuthor #racis #fashion #1850-1900 #Europe #appropriation #consumers #femininity #whiteness

This essay interrogates the concept of the gaze from a Black perspective arguing that for Black men and women the gaze is a source of power and resistance. I have used this in graduate seminars alongside Mulvey and Foucault.

#JKB

Hobson, Janell. **Venus in the Dark: Blackness and Beauty in Popular Culture**. Milton: Routledge, 2018.

#BlackAuthor #racis #fashion #1850-1900 #Europe #appropriation #consumers #femininity #whiteness

Hobson's brilliant work examines the history and legacy of Sara Baartman in art, dance, and popular culture including figures such as Josephine Baker, Grace Jones, Serena Williams, and Beyonce through a Black feminist lens.

#VRP

Hobson, Janell. **"The "Batty" Politic: Toward an Aesthetic of the Black Female Body."** *Hypatia* 18: 4 (Autumn – Winter 2003): 87–105.

#racis #fashion #1850-1900 #Europe #appropriation #consumers #femininity #whiteness

This article covers similar territory to Hobson's book *Venus in the Dark* but in a condensed version. This works well for undergrads.

#VRP

Wilson, Elizabeth. **"Fashion and Eroticism,"** in *Adorned in Dreams: Fashion and Modernity*, revised and updated edition. London: I.B. Taurus, 2003: 91–116.

#racis #fashion #1850-1900 #Europe #appropriation #consumers #femininity #whiteness

Good background on the history of undergarments and body shaping.

#VRP

Gilman, Sander. **"The Hottentot and the Prostitute,"** *Race-ing Art History*, edited by Kymberly N. Pinder. New York: Routledge, 2002.

#racis #fashion #1850-1900 #Europe #appropriation #consumers #femininity #whiteness

#Primitivism/design that stereotypes #IndigenousPeople

Deloria, Philip Joseph. **Playing Indian**. New Haven: Yale University Press, 1998.

#IndigenousAuthor #approp #USA #NorthAmerica #1800-1850 #1850-1900 #1900-1940 #1940-1980 #image #stereotyp #primitiv #colon #bias #rac

Classic text on centrality of being "Indian" to US American identity, focusing on 18th-19th c. Not explicitly design focused but intro provides a lot of key cultural ideas/reference points.

#BW

Hauser, Christine. **"Land O' Lakes Removes Native American Woman From Its Products."** *New York Times*, 17 April 2020.

<https://www.nytimes.com/2020/04/17/business/land-o-lakes-butter.html>

#stereotyp #image #graphic #brand #capital #1940-1980 #1980-2020 #USA

Discusses Land O'Lakes's decision to quietly remove the "butter maiden" from its packaging. The original image was from 1928, but the current version designed by #Chippewa #IndigenousDesigner Patrick DesJarlait (1921–1972) dates from about 30 years later. DesJarlait's son says "She was never created as a stereotype."

#Design that stereotypes Latinx people

Londoño, Johana. "**The Latino-ness of type: making design identities socially significant.**"

Social Semiotics 25(2):142-150, March 2015

#latinex #1980-2020 #Type #Typography

Abstract fragment: "examines the early 1990s, barrio-inspired typographic design of Pablo Medina, a Cuban-Colombian-American award-winning designer"

#CRG

Arlene M Dávila, **Latinos, Inc.: The Marketing and Making of a People** (Berkeley, CA: University of California Press, 2001).

#LatinxAuthor

Contextualizes Latinx stereotypes within the emergence of a Latino market, including less-stereotypical imagery.

#BW

[\(back to Contents\)](#)

Whiteness

Dyer, Richard. **White: Essays on Race and Culture**. London: Routledge, 1997.

#race #WhiteAuthor

This is a foundational text in thinking about the construction of Whiteness and Whiteness as a racial identity rather than the default. Dyer is a film scholar and has also published key texts in Queer Theory.

#VRP

Berger, Martin A. "**Museum Architecture and the Imperialism of Whiteness,**" *Sight Unseen: Whiteness and American Visual Culture*. Berkeley and Los Angeles, CA: University of California Press, 2005.

Loos, Adolf. "**Ornament and Crime**" (1908/1910). Reprinted in *The Industrial Design Reader*, edited by Carma Gorman. New York: Allworth, 2003: 74-81.

Cheng, Anne Anlin. "**Housing Baker, Dressing Loos.**" *Second Skin: Josephine Baker and the Modern Surface*. Oxford: Oxford University Press, 2011.

Cheng thinks about the idea of "race as surface" and beautifully weaves together fashion, celebrity, and architecture. Might be a challenge for students, but a shorter take on this appears in Nka as "Skin Fashion" and is a bit easier for students, especially if you pair with a screening of [Princess Tam Tam](#) (1935) which can be found on YouTube.

#VRP

Cheng, Anne Anlin. "**Skin Fashion: Josephine Baker and Dressing Race,**" Nka (2015).

#VRP

[need to add writings about blackletter and its past association with German nationalism and its current associations with many different white European and American nationalisms. I know I've read two or three things on this point; I just can't call to mind authors or titles or anything else right now.

#CRG

Mannix, Jason. **"Rediscovering an Old Typeface."** HumboldtKosmos [no date], <https://www.humboldt-foundation.de/web/kosmos-view-onto-germany-95-2.html>.

#type #typography #Europe #Germany #WhiteAuthor

Mannix astutely observes that "Blackletter has come to represent two rather contradictory extremes: traditional values and rebellious individuality. Our interactions with it come in the form of beer labels, newspaper mastheads, congratulatory certificates, sports teams or anything trying to convey a sense of being rustic. But in recent years, Blackletter has re-emerged in marketing departments to bring new life to struggling, youth targeted brands. The fashion label Juicy Couture and the sportswear producer Reebok, for example, have both launched ad campaigns set in Blackletter. It has played prominently in the music industry with genre-defying success: from Heavy Metal to Gangsta Rap. It has become the default script of outsider subcultures including African-American and Latino gangs as well as neo-Nazi youth. Compared with Roman type, Blackletter has become oddly ownable as a powerful form of self-expression and as a fashionable alternative to the mainstream."

#CRG

Bain, Peter and Paul Shaw, eds. **Blackletter: Type and National Identity**. New York: The Herb Lubalin Study Center of Design and Typography, The Cooper Union for the Advancement of Science and Art, 1998.

<https://drive.google.com/file/d/1husUZdirCNKr6rUCpowcggShdVRzoaz1/view>

This small collection of essays has a few gems. I've assigned "Fraktur and Nationalism" as a reading but often workshop the Nazi edict banning blackletter as "Juddenlettern" (see page 48)

#BH

Wilson, Kristina. 2015. **"Like a 'Girl in a Bikini Suit' and Other Stories: The Herman Miller Furniture Company, Gender and Race at Mid-Century,"** *Journal of Design History* 28 (2): 161–181.

#Interior #Furniture #industrial #WhiteDesigner #Feminis #Modern #Racis #Appropriat #1940-1980

Excellent investigation of gender and race implications of Modernist furniture - also a model for analyzing ads. Students love the naked ladies in chairs, and it introduces the issue of "folk" art used around/in modernist interiors well

Wilson, Kristina. 2020. **Mid-Century Modernism and the American Body: Race, Gender, and the Politics of Power in Design**. Princeton University Press, Feb. 2021 (forthcoming).

#Interior #Furniture #industrial #WhiteDesigner #BlackArchitect #BlackDesigner #WomanDesigner #Feminis #Modern #Racis #Appropriat #1940-1980

Expansion of the 2015 article to include extensive discussion of Modernism in Life and Ebony magazines in the 1950s, gender and race in decorating advice manuals, empathy in design and bodily control, and how mid-century modernism has become the "colonial revival" interior decorating style of the twenty-first century.

Hamraie, Aimi. **Building Access: Universal Design and the Politics of Disability**. Minneapolis: Univ Of Minnesota Press, 2017.

#USA #1950-2000 #Disability #Architecture

Analysis of normative tendencies of modern architecture and planning, with a focus on disability. Throughout (but especially in chapter "The Normate Template"), Hamraie demonstrates how design builds on notions of a neutral, standard body that is assumed white and masculine. Even the inclusive approaches of universal design continued to encode a white, neutral "citizen" as included.

#BW

Harris, Dianne Suzette. **Little White Houses: How the Postwar Home Constructed Race in America**. Minneapolis: University of Minnesota Press, 2013.

#1940-1980 #Interior #Architecture #WhiteArchitect #Modern #Racis

This book examines the postwar American suburban house as a site for the construction of whiteness. Harris shows how the ordinary aspects of American homes were tools for reinforcing and reproducing whiteness from the graphical representations of homes to their interior design and usage. The text is rich with images and very accessible for undergraduates.

#JKB #KW

Leary, Erin. “‘The Total Absence of Foreign Subjects’: The Racial Politics of US Interwar Exhibitions of Scandinavian Design,” *Design and Culture* 7, no. 3 (July 3, 2015): 283–312.

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Design during U.S. Segregation & Migration

Brown, Adrienne, **The Black Skyscraper: Architecture and the Perception of Race** (Baltimore: John Hopkins University Press, 2017).

From a literary culture perspective, speaking to cultural perceptions of the skyscraper as representative of distinctive racial and spatial conditions, with emphasis on 20s–40s era. (possible accompaniment for teaching: the poem [Chicago's Congo](#) by Frank Marshall Davis) <https://www.poetryfoundation.org/poems/43438/chicagos-congo>

#BW

Morrison, Amani. “On Limits and Possibilities: Black Spatial Affordance and Chicago’s Kitchenettes.” (under review: *American Quarterly*) #BlackConsumer #arch #interior #gender #bias #rac #consum #1900-1940 #1940-1980 #BlackAuthor #WomanAuthor

I saw Dr. Morrison give a version of this paper in 2018 and it was incredibly insightful into both black identities in spaces and how that history is washed over in modern interior design history retellings of “kitchenettes”. I follow her on Academia.edu and will update this entry once it’s published.

#GVK

Guffey, Elizabeth, "**Knowing their Space: Jim Crow in the Segregated South.**" *Design Issues* 28:2 (Spring 2012) 41-60.

#Race #USA #Graphic #SocialJustice #Racis

Focuses on signage/wayfinding of the segregation era. See the bibliography for leads to more books from right around that moment that were about the visual/material culture of segregation. I also think this is a really good text for teaching--I have used it in both my history of design and history of interiors class in the past.

#JKB

Cohen, Elizabeth. **Making a New Deal: Industrial Workers in Chicago, 1919-1939.** Cambridge: Cambridge University Press, 1990.

Includes a chapter that deals with the segregation of shopping districts and cultural homogenization of radio.

Bernstein, Robin. **Racial Innocence: Performing American Childhood and Race from Slavery to Civil Rights** (NYU Press, 2011).

See also Jim Crow Museum of Racist Memorabilia. More dense, grad-level reading and focused on literary representations (incl racist illustration). Chapter on dolls is recommended for a material culture/performance studies read.

#BW

Chad Freidrichs, Jaime Freiderics, Paul Fehler, Brian Woodman, Benjamin Balcom, Pruitt-Igoe Myth (Columbia, MO: First Run Features, 2011).

#race #racism #law #arch #1900-1940 #1940-1980 #USA

I have used this documentary many times in my history of design, history of interior, and graduate seminars (I pretty much work it into any class I can, whenever I can) and students always find it interesting and thought-provoking. It is particularly helpful for looking at the systemic aspects of racism and the ways in which those things are embedded in architecture and design.

#JKB

I have used this, too, in history of design and history of architecture courses and get a positive response from students.

#EM ditto! #SDR

Pounder, C.C.H., Larry Adelman, Jean Cheng, Christine Hermes-Sommers, Tracy Heather Strain, Llewellyn Smith, and Claudio Ragazzi, "**The House We Live In,**" episode of *Race: The Power of an Illusion* (San Francisco: California Newsreel, 2003).

#race #racism #law #arch #1900-1940 #1940-1980 #USA

This is an episode of a PBS documentary (available streaming on Kanopy) that focuses on redlining and its impact on racial segregation and wealth. I always show a short clip in my lecture on postwar suburbia, and have even had students watch the whole episode before. It is rather old now, but I think it is still useful.

#JKB

Davarian L. Baldwin, **Chicago's New Negroes: Modernity, the Great Migration, & Black Urban Life** (Chapel Hill, N.C: University of North Carolina Press, 2007). #USA #BlackAuthor #Adv #Image

Thorough social history of life in the city greatly changed by the Great Migration - including civic institutions, commerce (esp. Beauty industry), music, film, sports. An assertion that Chicago is as significant as Harlem as a Black cultural center of the period.

#BW

Moore, Natalie. **The South Side: A Portrait of Chicago and American Segregation.** Picador USA, 2017 #segregation #architecture #USA

Rooks, Noliwe M. **Hair Raising: Beauty, Culture, and African American Women**. New Brunswick: Rutgers University Press, 1996.

#NorthAmerica #USA #BlackAuthor #WomanAuthor #Ethno #Racism #Fashion #VRP

Lee Bey, **Southern Exposure: The Overlooked Architecture of Chicago's South Side, Second to None: Chicago Stories** (Evanston, Illinois: Northwestern University Press, 2019).

#USA #1950-2000

Chicago's foremost Black architecture critic's photo book of modernist/late modernist works, including some by Black architects such as John Moutoussamy. Non-academic, readable, great photos including homes, churches, universities, commercial buildings.

#BW

#The Zoot Suit

The Zoot Suit is a great example of design as a form of resistance. Worn particularly by people of color, particularly Black and Mexican American, in the 1940s the look was inspired by jazz musicians like Cab Calloway. By resisting wartime rationing and taking up visual space in these flamboyant ensembles young people of color called out the calls for patriotic sacrifices in the fight for freedom when they were not really free. It is also an example of garments being used by White people to criminalize racialized bodies. I often pair this historical discussion with an exploration of the hoodie using Mimi Thi Nguyen's excellent article.

#VRP

Cosgrove, Stuart. "**The Zoot-Suit and Style Warfare**." *History Workshop Journal* 18: 1 (Autumn 1984): 77-91.

#1940-1980 #1980-2020 #NorthAmerica #USA #Fashion #Raci #Consum #Law #Immigra #Racis #Xeno

Malcolm X (as told to Alex Haley), **The Autobiography of Malcolm X** (New York: One World, 1999).

#PrimarySource #BlackAuthor #1940-1980 #1980-2020 #NorthAmerica #USA #Fashion #Raci #Consum #Law #Immigra #Racis #Xeno

Malcolm X describes buying his first zoot suit and wearing it to the Roseland Ballroom early on in the book, as well as the experience conking (chemically straightening) his hair. In the book he also reflects on how he sees his engagement with this style as he got older and developed his political philosophy.

#VRP

Tovares, Joseph, dir. **Zoot Suit Riots**. *American Experience*, PBS, 2002.

Often available on YouTube, but also on Amazon Prime.

#1940-1980 #1980-2020 #NorthAmerica #USA #Fashion #Raci #Consum #Law #Immigra #Racis #Xeno

Peiss, Kathy. **Zoot Suit: The Enigmatic Career of an Extreme Style**. Philadelphia: University of Pennsylvania Press, 2011.

#1940-1980 #1980-2020 #NorthAmerica #USA #Fashion #Raci #Consum #Law #Immigra #Racis #Xeno

Nguyen, Mimi Thi. "**The Hoodie as Sign, Screen, Expectation, and Force.**" *Signs: Journal of Women in Culture & Society* 40: 4 (Summer 2015) 791–816.

#1940-1980 #1980-2020 #NorthAmerica #USA #Fashion #Raci #Consum #Law #Racis

This is a challenging article for undergrads, but worth it. Examines the hoodie in the context of the death of Trayvon Martin, including the media coverage, the court case against George Zimmerman, and the protests.

#VRP

#The Green Book (digital versions, exhibition)

#Primary #Archive #1900-1940 #1940-1980

The Green Book was a guide for Black motorists to “friendly” restaurants, hotels, campgrounds, etc. Its opening pages are a window into both car culture and the strategies of survival under racial terror. There is also this great digital humanities version where you can map a route using the Green Book: <http://publicdomain.nypl.org/greenbook-map/index.html>). This is a great way to help students understand some of the logistical challenges of travelling while Black in this period.

#BW #JKB

Related:

Gilroy, Paul. “**Driving While Black.**” In *Car Cultures*, edited by Daniel Miller. Materializing Culture. Oxford: Berg, 2001.

#BlackAuthor #Primary #Archive #Image #1900-1940 #1940-1980.

The Black Experience in Children’s Literature, New York Public Library

<https://digitalcollections.nypl.org/collections/the-black-experience-in-childrens-books-selections-from-augusta-bakers#/?tab=about&scroll=24>

#Primary #Archive #1900-1940 #1940-1980 #NorthAmerica #USA #image #BlackConsumer

This collection features full scans of books for (and about) Black children from 1913-1963 many with illustrations.

#JKB

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New women around the world

Josephine Baker

Baker is a fascinating figure for many reasons. She was an influential presence in fashion, but could also be explored in terms of how graphic designers like Paul Colin represented her, and as a producer of cosmetics. Baker is a key figure in terms of thinking about Art Deco aesthetics and “Jazz Moderne.”

#VRP

#Fashion #Graphic #France #Europe #Branding #Imagery #Appropriat #Primitiv

Anlin Cheng, Anne. "Skin Fashion: Josephine Baker and Dressing Race." *Nka: Journal Of Contemporary African Art* 2015, no. 37 (November 2015): 6–15.

#Fashion #Graphic #France #Europe #Branding #Imagery #Appropriat #Primitiv

Martin, Wendy. "'Remembering the Jungle': Josephine Baker and Modernist Parody." In *Prehistories of the Future: The Primitivist Project and the Culture of Modernism*, edited by Elazar Barkan and Ronald Bush. 310–25. Stanford: Stanford University Press, 1995

#Fashion #Graphic #France #Europe #Branding #Imagery #Appropriat #Primitiv

Jules-Rosette, Bennetta. **Josephine Baker in Art and Life: The Icon and the Image** [in English]. Urbana: University of Illinois Press, 2007.

#Fashion #Graphic #France #Europe #Branding #Imagery #Appropriat #Primitiv

Berliner, Brett A. **Ambivalent Desire: The Exotic Black Other in Jazz-Age France**. Amherst: University of Massachusetts Press, 2002

#Fashion #Graphic #France #Europe #Branding #Imagery #Appropriat #Primitiv

Rado, Mei Mei. **"The Qipao and the Female Body in 1930s China."** In *Elegance in an Age of Crisis* (New Haven: Yale University Press, 2014).

Ramamurthy, Priti. **"All Consuming Nationalism: The Indian Modern Girl in the 1920s and 1930s,"** in *The Modern Girl Around the World* (Durham: Duke University Press, 2008) 147–173.

Sluis, Ageeth. ***Deco Body, Deco City: Female Spectacle and Modernity in Mexico City, 1900–1939, Mexican Experience.*** (Lincoln, NE: University of Nebraska Press, 2016).

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The Civil Rights Movement/Black Power

Tanisha Ford, **Liberated Threads: Black Women, Style, and the Global Politics of Soul**. Chapel Hill: The University of North Carolina Press, 2015.

#Fashion #BlackAuthor

A history of Black Women celebrities and style from post-WWII to the late 20th century. Chapters on the influence of African music on U.S. Black style is great and musically rich (and can be taught with YouTube clips of Miriam Makeba, Nina Simone etc).

A later chapter on the clothing worn by college-aged protesters in the 1960s is another highlight.

#BW #VKP

Ford, Tanisha. "**The 'Afro Look' and Global Black Consciousness.**" *Nka: Journal of Contemporary African Art* 37 (November 2015): 28-36.

Lewis, Van Dyk. **Afrocentric Fashion**. London, England: 'The Berg Fashion Library'.

Brian D. Goldstein, **The Roots of Urban Renaissance: Gentrification and the Struggle Over Harlem**. Cambridge: Harvard University Press, 2017.

Alkalimat, Abdul, Romi Crawford, and Rebecca Zorach, eds., **The Wall of Respect: Public Art and Black Liberation in 1960s Chicago**. Evanston, Illinois: Northwestern University Press, 2017.

#BlackAuthor

A mix of primary and secondary source documents, including many photographs, of this painted monument to great Black figures (as well as controversy over who would be included). A good pairing with teaching on Postmodernism, urban crisis, Black power.

#BW

Donaldson, Jeff R. "**AfriCOBRA Manifesto? 'Ten in Search of a Nation,'**" *Nka Journal of Contemporary African Art* 2012, no. 30 (May 1, 2012): 76-83.

Primary source on Black Power-infused arts movement that included fashion and design elements. Look for Jae Jarrell's Revolutionary Suit.

#BW

Duyst-Akpe, Denenge. **"N'Vest-ing in the People: The Art of Jae Jarrell."** AFRICOBRA: Nation Time." Chicago: Kavi Gupta Gallery, 2019.

#USA #Fashion #BlackAuthor #BlackDesigner

Describes the clothing and textiles work of Jae Jarrell, member of AfriCOBRA and owner of a boutique in Hyde Park, Chicago in the 1970s. Tons of great images of otherwise little-published works.

#BW

Sally Ann-Ashton, **"Radical Objects: The Black Fist Afro Comb,"** History Workshop, February 2014: <https://www.historyworkshop.org.uk/radical-objects-the-black-fist-afro-comb/>

#1940-1980 #BlackConsumer #Fashion

This short on-line article provides a close look at the black fist afro comb from the 1970s. It has some useful images and talks about the history of the afro comb as a form. It was connected to an exhibition on the comb at the Fitzwilliam Museum in Cambridge that is also documented online: <http://www.originsoftheafrocomb.co.uk>.

#JKB

Sugrue, Thomas J. **"Jim Crow's Last Stand: The Struggle to Integrate Levittown"** in *Second Suburb: Levittown, Pennsylvania* ed. Dianne Harris (University of Pittsburgh Press, 2010): pp. 175–199.

#USA #Racism #Architecture #1900-1950

Lippert, Angelina. **"A Century of Posters Protesting Violence Against Black Americans,"** 13 June 2020

https://posterhouse.org/blog/a-century-of-posters-protesting-violence-against-black-americans/?mc_cid=9f0d9c4731&mc_eid=4bebealaca

Clemente, Deirdre. **Dress Casual : How College Students Redefined American Style.** Chapel Hill: The University of North Carolina Press, 2014.

Susannah Walker, **Style and Status: Selling Beauty to African American Women, 1920–1975.** University of Kentucky Press, 2007.

#1900-1940 #1940-1980 #BlackConsumer #Fashion

This has a chapter titled "Black is Beautiful" that analyzes the changing marketing of beauty and hair products to black women in the 1960s and 1970s that I have used in class.

#JKB

Miller, Abbott. **"White on Black on Grey,"** in *Design, Writing, Research: Writing on Graphic Design*, ed. Ellen Lupton (New York: Kiosk, 1996), 102–19.

Teachable for (slightly dated) arguments about race in advertising 1960s–1990s, including ads in Ebony that spoke directly to white audiences about race/racism ("Some of our best friends are racist").

#BW

Bivins, Joy L., and Rosemary K. Adams. **Inspiring Beauty : 50 Years of Ebony Fashion Fair** Second printing produced by International Arts & Artists. Chicago, Ill: Chicago Historical Society, 2013.

#BlackConsumer #Fashion #1940-1980 #1980-2020

Eunice Johnson was the founder and director of the Ebony Fashion Fair (1958-2009), a traveling fashion show that catered to Black audiences across the US (and internationally). Johnson bought haute couture back from Paris for the show and also highlighted Black designers and models.

#VRP

Zagaria, Elisa. **“Fighting Racism from Office Interiors.”** Elle Decor, Hearst, August 8, 2019, <https://www.elledecor.com/it/best-of/a28734938/office-decoration-70s-johnson-publishing-company-book/>.

#BlackArchitect #WhiteDesigners #BlackConsumer #InteriorDesign #Architecture #1940-1980

The Johnson Publishing Corporation (publishers of Ebony and Jet Magazine) built the first high-rise by an African American architect, the first high-rise by an African American, in Chicago in the 1970s. Eunice Johnson was a key player in working with designers Arthur Elrod and William Raiser on the interiors.

#VRP

“Ebony Magazine’s New Home” Ebony (September 1972): 8–124. (link to Google Books edition) <https://books.google.com/books?id=rd0DAAAAMBAJ&lpg=PA92&dq=ebony%20office&pg=PA84#v=onepage&q=ebony%20office&f=false>

#Primary

An excellent (and lengthy) primary source on the design of the Ebony offices.

#JKB

Cygelman, Adele. **Arthur Elrod: Desert Modern Design.** Layton, UT: Gibbs Smith, 2019.

#WhiteDesigner #BlackConsumer #InteriorDesign #1940-1980#

This monograph has more details on the Johnson Publishing office interiors and photographs.

VRP

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Global modernism/modernism around the world

Morawski, Erica N. **“Modernism on Vacation.”** In *The Politics of Furniture: Identity, Diplomacy and Persuasion in Post-War Interiors*. Fredie Floré and Cammie McAtee, eds. London: Routledge, 2017: 33–46.

#1940-1980 #Cuba #PuertoRico #LatinAmerica #Architecture #FurnitureDesign #LatinxDesigner #WhiteAuthor #LatinxAuthor

This article looks at the ways that hotels in Puerto Rico and Cuba used modernism as well as local artists, designers, and materials strategically to construct national identity at mid-century. Great reading for undergrads.

#VRP

Floré, Freddie and McAtee, Cammie, eds. **The Politics of Furniture: Identity, Diplomacy and Persuasion in Post-War Interiors**. London: Routledge, 2017.

#Canada #PuertoRico #Cuba #Belgium #UnitedStates #France #Japan #Brazil #Britain #Australasia #LatinAmerica #Europe #Asia #NorthAmerica #Architecture #FurnitureDesign #1940-1980 #VRP

Scott, James C. **Like a State: How Certain Schemes to Improve the Human Condition Have Failed** (New Haven: Yale University Press, 1998).

#WhiteAuthor #Brazil #Architecture #Cities

"Authoritarian High Modernism" is a critique of Le Corbusier and Oscar Niemeyer's design of Brasilia.

#BW

López-Durán, Fabiola. **Eugenics in the Garden: Transatlantic Architecture and the Crafting of Modernity**. Austin: University of Texas Press, 2018. **#LatinAmerica #Architecture #Racism**

Traces environmental eugenics— the "science" of race and pathology linked to architecture and planning—from Le Corbusier to his influence in Brazil and Argentina.

#BW

Banerji, Shibeni. "A Theosophical Garden City: Designing Household Life in Bombay, Circa 1924." *Planning Perspectives* 34, no. 1 (January 2, 2019): 65–90. **#Architecture #Cities #India**

Traces the Garden City outside of the West, via the global religious movement of Theosophy and anti-colonial design in India.

#BW

Dadi, Muhammad Iftikhar. "Visual modernities in a comparative perspective: The West, and South Asian and Asian-American art." Dissertation, Cornell University, ProQuest Dissertations Publishing, 2003.

<http://ezproxy.lib.utexas.edu/login?url=https://search-proquest-com.ezproxy.lib.utexas.edu/docview/305343729?accountid=7118>

(I have only skimmed the beginning, but it looks promising as a discussion of modernism and colonization vs. preserving local craft traditions, esp. in India. Helpful references/bibliography, too.)

Kaplan, Wendy, Staci Steinberger, et al. **Found in Translation: Design in California and Mexico, 1915–1985**. Los Angeles, California: Los Angeles County Museum of Art, 2017.

#USA #Mexico #Furniture #Craft #Textiles #Adv #Architecture #Exhibition #LatinxDesigner #WhiteDesigner

Exhibition catalog of a large exhibition at LACMA. Argues for an ongoing influence between California and Mexico, rather than unidirectional or solely as revival or stereotype. Rich resource for images/examples.

#BW

Ryan, Zoë. **In a Cloud, in a Wall, in a Chair: Six Modernists in Mexico at Midcentury**. Chicago, Illinois: The Art Institute of Chicago, 2019.

#USA #Mexico #Furniture #Craft #Textiles #Architecture #Exhibition #LatinxDesigner #WhiteDesigner #AsianAmericanDesigner

Exhibition catalog of works by 6 women designers/artists who worked at least partly in Mexico. Only one was actually Mexican and the others range from most of a lifetime (Clara Porset) to shorter visits or workshops (Anni Albers, Ruth Asawa). Brought up

lots of fruitful discussion of what is “Mexican” for my students.

#BW

Huppatz, D. J. **Modern Asian Design** (London: Bloomsbury Publishing, 2018).

1973 “Battle of Versailles” Fashion Show

Draper, Deborah Riley. “**Versailles '73.**” *Nka: Journal of Contemporary African Art* 37 (November 2015): 94-102.

Draper, Deborah Riley, dir. **Versailles '73: American Runway Revolution.** 2013; El Segundo, CA: Gravitas Ventures. Available on Amazon Prime 7/24/2020.

Givhan, Robin. **The Battle of Versailles: The Night American Fashion Stumbled into the Spotlight and Made History.** New York: Flatiron Books, 2015.

“Globalism” and Postmodernism in 1980s and 1990s fashion

Thomas de la Peña, Carolyn. “**Ready-to-Wear Globalism: Mediating Materials and Prada’s GPS,**” *Winterthur Portfolio* 38, no. 2/3 (June 1, 2003): 109–29, <https://doi.org/10.1086/421423>.

Tu, Thuy Linh Nguyen, **The Beautiful Generation: Asian Americans and the Cultural Economy of Fashion** (Duke University Press Books, 2010).

Adamson, Glenn and Jane Pavitt, et al. **Postmodernism: Style and Subversion, 1970–1990** (Victoria & Albert Museum, 2011)

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Fashion and Consumption

White, Shane, and Graham J. White. **Stylin': African American Expressive Culture from Its Beginnings to the Zoot Suit**. Ithaca, N.Y.: Cornell University Press, 1998.

#1800-1850 #1850-1900 #1900-1940 #NorthAmerica #USA #Fashion #Racis #Consum #Slavery

This book explores how African Americans have used fashion and style from the period of slavery through World War II.

#VRP

Gibson, Chantal N., and Monique Silverman. “**Sur/Rendering Her Image: The Unknowable Harriet Tubman.**” *RACAR: Revue D'art Canadienne / Canadian Art Review* 30, no. 1/2 (2005): 25–38.

#Fashion #Abolition #BlackConsumer

This article includes a discussion of Harriet Tubman's dress and self presentation, including her adoption of bloomers in the context of both the feminist Dress Reform movement and the dress of enslaved women (which often included bloomers of pantaloons).

#VRP

Square, Johnathan Michael, **Fashioning the Self in Slavery and Freedom**, a digital humanities project explores the intersection of slavery and fashion.

#Fashion #BlackAuthor #Slavery #Abolition #Racism #BlackConsumer #BlackDesigner

The project's website, [Tumblr](#), [Facebook page](#), and [Instagram](#) all provide images, essays, and other media related to fashion and the African diaspora from the period of enslavement to the present.

#VRP

Miller, Monica L. **Slaves to Fashion : Black Dandyism and the Styling of Black Diasporic Identity**. Durham: Duke University Press, 2009.

#fashion #representation #BlackConsumers #slavery #racism #CivilRights

Miller's book explored the ways Black men (and to a lesser extent women) used fashion to express and construct identity. The book includes an account of the black dandy Julius Soubise and theatrical representations of Black dandies, enslaved people's fancy dress traditions in the US, W.E.B. Dubois style, early twentieth century protests, and contemporary Black artists who engage with fashion.

#VRP

Callihan, April and Zachary, Cassidy. **“Re-Dressed: Black Dandyism: a Cultural History, an interview with Monica L. Miller, Part I”** Produced by iHeartRadio. Dressed. June 2, 2020. Podcast, MP3 audio, 52:32.

Callihan, April and Zachary, Cassidy. **“Re-Dressed: Black Dandyism: a Cultural History, an interview with Monica L. Miller, Part II”** Produced by iHeartRadio. Dressed. June 9, 2020. Podcast, MP3 audio, 33:02.

Monica Miller was interviewed in depth about her book and research on *Dressed*.

#VRP

Jenkins, Sacha, dir. **Fresh Dressed**. 2015; New York: Samuel Goldwyn Films. Available on Amazon Prime 7/24/2020.

#BlackConsumer #BlackDesigner #LatinxDesigner #fashion #video #fashion #1980-2020

Useful for discussions of hip hop fashion. Includes interviews with scholars, designers, and wearers of hip hop fashion.

#VRP

Miller, Monica. **“‘Fresh Dressed Like a Million Bucks’: Black Dandyism and Hip Hop.”** In *Artist/Rebel/Dandy: Men of Fashion*. New Haven: Yale University Press, 2013.

#1980-2020 #UnitedStates #Fashion #BlackConsumer #BlackDesigner

This short piece of hip hop fashion is a great one to assign to undergrads, Miller talks particularly about artist André Benjamin's personal style.

#VRP

Tulloch, Carol. **Black Style**. London: V&A, 2004.

#Jamaica #WestAfrica #Britain

Useful for discussions of hip hop fashion.

#VRP

Strings, Sabrina. **Fearing the Black Body: The Racial Origins of Fat Phobia**. New York: NYU Press, 2019.

#rac #fashion #supremacy #BlackAuthor #whiteness

This book by a professor of sociology covered a long history of the development of fatphobia in Europe and the US from the Renaissance to the early twentieth century. The book shows how standards of beauty as well as racial categorization developed over time in overlapping ways, and how the demonization of fatness is part of the mechanics of White Supremacy—with significant consequences for the medical, beauty, and fashion industries.

#VRP

Lieber, Chavie. **The Reclaiming of Native American Fashion**. Racked (21 January 2016) url: <http://www.racked.com/2016/1/21/10763702/native-american-fashion>.

#approp #fashion #IndigenousDesign #1940-1980 #1980-2020

This article talks about the exhibition *Native Fashion Now* at the Peabody Essex Museum speaking to the history of Native American Fashion designers, as well as contemporary designers.

#VRP

bell hooks, **"Eating the Other: Desire and Resistance,"** in *Black Looks: Race and Representation* (Boston: South End Press, 1992), 21-39. Available at

https://de.ryerson.ca/DE_courses/uploadedFiles/6052_Arts/CSOC202/Modules/Module_00/eating%20the%20other.pdf.

#appropriation #fashion #capitalism #colon #patriarchy #primitivism #BlackAuthor

hooks argues that under capitalist patriarchal White supremacy, the primary way that White people make contact with people of other races is by “consuming” them, i.e., appropriating the things they find fascinating about Others, but without much if any understanding of or respect for those styles and behaviors (much less the people who created them). In short, it’s not a genuine connection; it’s an exploitative, even abusive transaction.

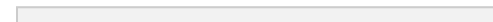
#CRG

Hip hop party and event flyers (archive). Cornell Hip Hop Collection, Cornell University Library (2007–), <https://rmc.library.cornell.edu/hiphop/flyers.php>.

#1980-2020 #Primary #Archive #BlackDesigner #graphic #image #typography

A great archival source for hip hop party flyers from 1976–1984. It includes examples of work by noted hip hop graphic artists Phase 2 and Buddy Esquire. Moreover, the web page claims that “the Cornell Hip Hop Collection preserves more than 250,000 items across dozens of archives documenting the origins of Hip Hop culture and its spread around the globe.” The [Collection Highlights page](#) describes many subcollections of recordings, ephemera, aerosol art, photographs, etc.

#JKB #CRG



Beyoncé’s Lemonade

Beyoncé. **Lemonade**. Album, Parkwood Entertainment and Columbia Records; video, HBO, both 23 April 2016.

#BlackDesigner #BlackConsumer #Fashion

There is much that could be explored through this film in a design history class, fashion but also the politics of space and architecture.

#VRP

Janell Hobson, “Lemonade: Beyoncé’s Redemption Song,” Ms. blog (29 April 2016).

<https://msmagazine.com/2016/04/29/lemonade-beyonces-redemption-song/>

bell hooks, “**Moving Beyond Pain**” May 9, 2016

<http://www.bellhooksinstitute.com/blog/2016/5/9/moving-beyond-pain>

Lori Adelman, “**A Black Feminist Roundtable on bell hooks, Beyoncé, and ‘Moving Beyond Pain’**,” *Feministing* (May 2016).

<http://feministing.com/2016/05/11/a-feminist-roundtable-on-bell-hooks-beyonce-and-moving-beyond-pain/>

Melissa Harris-Perry, “**A Call and Response with Melissa Harris-Perry: The Pain and the Power of ‘Lemonade’**” April 26, 2016

<https://www.elle.com/culture/music/a35903/lemonade-call-and-response/>

Jessica Marie Johnson & Janell Hobson, “**#Lemonade: A Black Feminist Resource List**,” African American Intellectual History Society (12 May 2016).

Ferretti, Jenny. “**Beyoncé’s ‘Lemonade’ and Information Resources**.” Lib Guides. Decker Library, Maryland Institute College of Art, 2016. <https://libguides.mica.edu/lemonade>.

Black Panther

Black Panther. Directed by Ryan Coogler, Marvel Studios, 2018.

#blackdesigner #1980-2020

There has been a great deal written about the set design (architectural and visual language, fashion, etc.) of this film that is fruitful for a design studies/history course. The set designer was Hannah Beachler, costumes by Ruth Carter.

#SDR

Robinson, Marsha R. and Caren Newman, “**Introduction: On Coogler and Cole’s Black Panther Film (2018): Global Perspectives, Reflections, Contexts for Educators,**” *Africology: The Journal of Pan African Studies* v. 11, no. 9 (2018).

Yalcinkaya, Gunseli, “**Black Panther’s Voluptuous Sets are inspired by Zaha Hadid**” *Dezeen* (March 1, 2018) <https://www.dezeen.com/2018/03/01/black-panther-film-designer-zaha-hadid/>

Perry, Twila L., “**Conscious and Strategic Representations of Race: Prince, Music, Black Lives, and Race Scholarship,**” *Southern California Interdisciplinary Law Journal* 27 (spring 2018): 549ff.

Excerpted in Vernellia R. Randall, *Race, Racism and the Law* (website),

<https://racism.org/articles/race/62-defining-racial-groups/africans-and-african-descendents/2332-prince-music-black-lives-and-race-scholarship>.

#represent #fashion #identi #consum #BlackAuthor #WomanAuthor #BlackWoman #USA #NorthAmerica #1940-1980 #1980-2020 #self-fashioning

[Judging from the excerpts posted to Randall’s site, this essay is about how Prince negotiated and represented his Black identity within the music business, not least through his fashion choices.

#CRG

Ford, Tanisha C. **Dressed in Dreams: A Black Girl’s Love Letter to the Power of Fashion.** New York: St. Martin’s Press, 2019.

#BlackAuthor #Fashion #BlackConsum #Consum #USA #NorthAmerica #1940-1980 #1980-2020

Ford’s book interweaves memoir and history in powerful ways to explore key elements of Black style such as the Dashiki, the Jheri Curl, and Bamboo Earrings. Though it deals with rich questions about personal identity, politics, and style, because it is written as narrative and for a popular audience it would make a great read for undergrads and even high school students.

#VRP #CRG

Frazier, Walt and Ira Berkow, **Rockin’ Steady: A Guide to Basketball & Cool** (1974).

#Race #Represent #Consum #Masculin #Autobio #USA #NorthAmerica #1940-1980 #Fashion #Branding #BlackAuthor

In this book basketball star Walt “Clyde” Frazier explores his use of fashion on and off the court. A great case study for thinking through race, sexuality, and masculinity in the “Peacock Revolution” of the 1960s and 1970s. He was also one of the first to have a shoe deal so would be a great person to include in a discussion of sneaker culture.

#VRP

Cole, Daniel James and Deihl, Nancy. **The History of Modern Fashion**. New York: Laurence King Publishing, 2015.

Page 335 provides useful context on Walt Frazier.

#VRP

Miller, Monica L. "ALL HAIL THE Q.U.E.E.N." *Nka: Journal Of Contemporary African Art* 2015, no. 37 (November 2015): 62-69.

#Fashion #BlackDesigner #1980-2020

This article analyzes musician Janelle Monae's use of the tuxedo including its connection to the uniforms worn by her parents.

#VRP

Dyson, Michael Eric. "Be Like Mike?: Michael Jordan and the Pedagogy of Desire." In *Reflecting Black: African-American Cultural Criticism*, 64-77. University of Minnesota Press, 1993. Accessed June 25, 2020. www.jstor.org/stable/10.5749/j.cttt5tr.9.

#BlackAuthor #Race #IndustrialDesign

A good article on the signs & symbols held in black athleticism and how it translates to aesthetics, advertising & white profit. Also provides a variety of cultural examples- such as consumer products, jazz history, footwear, advertising etc - I've used it both for its content and as an example of "creative" academic writing to get students to think outside the box when thinking about what constitutes a source for examination in research.

#GVK

Livingston, Jennie, dir. **Paris is Burning**. New York, Miramax, 1990.

#1980-2020 #USA #NorthAmerica #Racis #Represent #Consum #BlackDesigner #LatinxDesigner #LGBTQIAAuthor #LGBTQIADesigner #video #gender

Livingston's film about the drag scene in New York in 1989 provides a case study for examining the ways drag performers critiqued mainstream fashion and culture as well as their own work as designers. bell hooks's "Is Paris Burning?" and Judith Butler's "Performative Acts and Gender Constitution" (elsewhere in this bibliography) are useful alongside for context.

#VRP

hooks, bell. "Is Paris Burning?" in *Black Looks*. Boston: South End Press, 1992.

Useful to pair with Jennie Livingston's film *Paris is Burning*.

#VRP

Butler, Judith. "Performative Acts and Gender Constitution: An Essay in Phenomenology and Feminist Theory." In *The Feminism and Visual Culture Reader*, edited by Amelia Jones, 392-402. New York: Routledge, 2003.

Useful to pair with Jennie Livingston's film *Paris is Burning*.

#VRP

McMillan, Michael and Stuart Hall. **The Front Room: Migrant Aesthetics in the Home**. London: Black Dog Press, 2009.

#InteriorDesign #BlackConsumers #UnitedKingdom #Britain #Immigration #Decolonizing #1940-1980 #1980-2020

#VRP

Weems, Robert E. **Desegregating the Dollar: African American Consumerism in the Twentieth Century**. New York: New York University Press, 1998.

#BlackAuthor #USA #1900-1950 #1950-2000.

As the title suggests, Weems reads consumerism as core to the Civil Rights/citizenship cause, from public transit to shopping. Includes chapters on shopping under segregation as well as the emergence of a “liberated” Black market in the Civil Rights era and afterward.

#BW

Ownby, Ted. **American Dreams in Mississippi: Consumers, Poverty & Culture, 1830–1998**. Chapel Hill: University of North Carolina Press, 1999.

#BlackAuthor #USA \$1850-1900 #1900-1950 #1950-2000.

Covers Black consumerism, including under enslavement when ownership of goods was often constrained by access as well as oppression (e.g. social shaming/stereotyping).

#BW

Tulloch, Carol. **The Birth of Cool: Style Narratives of the African Diaspora**. London: Bloomsbury, 2016.

#BlackConsumers #BlackAuthor #1850-1900 #1900-1940 #1940-1980 #1980-2020 #fashion

Tulloch uses case studies to explore the idea Black aesthetics in fashion: turn of the century images of women who were market traders in Jamaica, residents of Harlem in the 1930s, Billie Holiday, Malcolm X, a t-shirt from the South African Brand Stoned Cherrie, and archival fragments from Black Caribbean people in England. Her formulation of style-fashion-dress is a particularly useful way to understand fashion and her work shows the power of personal narratives and archives in creating a more inclusive design history. By focusing on how fashion is used by individual and groups, this book opens up discussions about style-fashion-dress in everyday life. The chapters work well for undergrads.

#VRP

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Contemporary Design Practice

Smith, Cynthia E. **By the People: Designing a Better America** (Cooper-Hewitt 2016)

#Cities #Architecture #Exhibition #USA #Sustainability

Smith, Cynthia E. **Design with the Other 90%** (Cooper-Hewitt 2011)

#Cities #Architecture #Exhibition #Sustainability

Irani, Lilly. **“Design Thinking’: Defending Silicon Valley at the Apex of Global Labor Hierarchies.”** *Catalyst: Feminism, Theory, Technoscience*, vol. 4, no. 1, 2018:

<https://catalystjournal.org/index.php/catalyst/article/view/29638/html>

On Design Thinking replicating the “how” of whiteness

Micossé-Aikins, Sandrine. **“7 Things You Can Do to Make Your Art Less Racist — A Comprehensive How-To-Guide”** (2013), MIC Movement,

<https://micmovement.com/2013/02/7-things-you-can-do-to-make-your-art-less-racist-a-comprehensive-how-to-guide/>. #antirac

Some good rules of thumb for practitioners, focused on art-making, but also highly relevant to design.

#CRG

Rankin, Yolanda A., and Jakita O. Thomas. **“Straighten up and fly right: rethinking intersectionality in HCI research.”** *Interactions* 26, no. 6 (2019): 64–68.

#interact

(haven’t read yet)

#CRG

Crivellaro, Clara, Lizzie Coles-Kemp, Alan Dix, and Ann Light. 2019. **“Not-Equal: Democratizing Research in Digital Innovation for Social Justice.”** *Interactions* 26 (2): 70–73.

#interact

(haven’t read yet)

#CRG

Ogbonnaya-Ogburu, I. F., Smith, A. D., To, A., & Toyama, K. 2020. **“Critical Race Theory for HCI.”** CHI ’20, April 25–30, 2020, Honolulu, HI, USA.

#interact

(haven’t read yet)

#CRG

Schlesinger, Ari, W. Keith Edwards, and Rebecca E. Grinter. 2017. **“Intersectional HCI: Engaging identity through gender, race, and class.”** *Proceedings of the 2017 CHI Conference on Human Factors in Computing Systems*.

#CRG

Fox, Sarah, Jill Dimond, Lilly Irani, Tad Hirsch, Michael Muller, and Shaowen Bardzell. 2017. **“Social Justice and Design: Power and Oppression in Collaborative Systems.”** CSCW 2017 — Companion of the 2017 ACM Conference on Computer Supported Cooperative Work and Social Computing, 117–22. #CRG

Søndergaard, Marie Louise Juul, and Lone Koefoed Hansen. 2017. **“Designing with Bias and Privilege.”** *Nordes* 2017 7.

#CRG

Tunstall, Elizabeth. 2007. **“In Design We Trust: Design, Governmentality, and the Tangibility of Governance.”** *IASDR07*, no. 1: 1–16.

#CRG

Oliveira, Pedro and Luiza Prado. "A Cheat Sheet for a Non- (or Less-) Colonialist Speculative Design" (2014), Medium.com, <https://medium.com/a-parede/cheat-sheet-for-a-non-or-less-colonialist-speculative-design-9a6b4ae3c465>.)

#SocialJustice #speculative #colon #decolon

This essay is an homage/follow-up to the Micossé-Aikins essay, but about speculative design, specifically.

#CRG

Tunstall, Dori, et al. "AIGA Respectful Design," <https://www.youtube.com/watch?v=sESVWI5aAHA>

#video #colon #decolon #rac #BlackAuthor #IndigenousAuthor #LatinxAuthor

A video montage by Dori Tunstall and about ten other people from different traditions, speaking about what decolonial design means, and what respectful design means.

#CRG

Second this for classroom use.

#BW

Costanza-Chock, Sasha. **Design Justice: Community-Led Practices to Build the Worlds We Need** (MIT Press, 2020).

#SocialJustice #participatory #TransAuthor #WhiteAuthor?

I have read the first chapter or so of this book, and it looks very promising. The blurb from the book's page on the MIT website says it "explores the theory and practice of design justice, demonstrates how universalist design principles and practices erase certain groups of people—specifically, those who are intersectionally disadvantaged or multiply burdened under the matrix of domination (white supremacist heteropatriarchy, ableism, capitalism, and settler colonialism)—and invites readers to "build a better world, a world where many worlds fit; linked worlds of collective liberation and ecological sustainability." Along the way, the book documents a multitude of real-world community-led design practices, each grounded in a particular social movement. Design Justice goes beyond recent calls for design for good, user-centered design, and employment diversity in the technology and design professions; it connects design to larger struggles for collective liberation and ecological survival."

#CRG

The full text of this book is currently freely available online at [MIT Press](#) (link).

#JKB

Miller, Kristine. **Introduction to Design Equity** (2019), open-source textbook at <https://www.oercommons.org/courses/introduction-to-design-equity-open-textbook>

An open-source U of Minnesota textbook about what socially just urban planning looks like. Overview reads "Why do affluent, liberal, and design-rich cities like Minneapolis have some of the biggest racial disparities in the country? How can designers help to create more equitable communities? Introduction to Design Equity, an open access book for students and professionals, maps design processes and products against equity research to highlight the pitfalls and potentials of design as a tool for building social justice." I really liked this text. It's focused on urban planning, so it doesn't address my teaching needs directly, but it's not hard to imagine how the points Miller makes could be adapted for other subfields of design. I would definitely recommend for anyone teaching urban design/planning.

#CRG

Bortolot, Alex and Jennifer Komar Olivarez, "**Bringing Stories Back into Spaces: 'Living Rooms' at the Minneapolis Institute of Art,**" in Anca I. Lasc, Andrew McClellan, and Anne Soll, eds., *Revisiting the Past in Museums and Historic Sites* (Routledge 2021).

#museums #interior #exhibition #canon #ExhibitionDesign

The chapter is written by two of the curators involved in this project, and they talk about community studies, market studies, the design team they worked with, etc. (See also the entries called "Living Rooms" and "Mia" below)

#AL

The Minneapolis Institute of Art (MIA, aka “Mia”)

#museums #interior #exhibition #canon #ExhibitionDesign

MIA recently reconfigured its period room displays to cover the voices of those less often heard in history - enslaved people, Native Americans. They did a lot work on this and it is interesting to think about how they achieved this - not just the historical research that went into the project but also the design choices made to reflect the experience of those previously marginalized communities as well as the voices that were brought in to actually “voice” the presence of those communities. (See also the entry called “Living Rooms,” below)

#AL

“Living Rooms: The Period Room Initiative,” Minneapolis Institute of Art,

<https://new.artsmia.org/living-rooms/>.

#museums #interior #exhibition #canon #ExhibitionDesign

The opening page of this section of the MIA website states that “In this multi-year initiative, Mia is reinvigorating its period rooms for today’s visitors, placing the past in dialogue with the present, while simultaneously broadening the conversation to include other histories—of marginalized people, of the senses, and even of time itself.” If you click on the “Past” or “Current” images at the bottom of the page, it’ll take you to discussions of the reinstallations.

#CRG

Newman, Amber. “Troll Palayan: Clara Balaguer on Design, Decolonization, and Trolling Duterte,” walkerart.org, 11 May 2018,

<https://walkerart.org/magazine/troll-palayan-clara-balaguer-on-design-decolonization-trolling-duterte>

#resist #decolon #SocialJustice #digital

In this interview, Clara Balaguer talks about using design, especially memes, to mock President Duterte. In perhaps the best-known passage in this interview, she suggests that type snobbery might be incompatible with effective political commentary: “For the Comic Sans, design-educated haters looking for political relevance, an exercise: Use Comic Sans, Curlz, Brush Script, Papyrus. Understand why people respond to it. Accept that social constituencies (not clients but constituencies) have made a choice that should be respected instead of ridiculed. Show what can be done to harness prejudice into a different language altogether. Challenge yourself to dismantle what the (Ivy League?) man has told you is ugly, uncouth, primitive, savage. Finessing popular voice into a missive of power, an aesthetic of revolution, doesn’t mean you have to dumb your design education down. It means you get to throw out the notion that the populace is dumb, that popular concerns can only lead to (design) populism, and that the formally educated have all the answers.”

#CRG

Balaguer, Clara, and Kristian Henson. “Insights 2017: Clara Balaguer and Kristian Henson, Office of Culture & Design/Hardworking Goodlooking” (lecture), 21 March 2017. The Gradient, Walker Museum of Art,

<https://walkerart.org/magazine/insights-2017-clara-balaguer-and-kristian-henson-office-of-culture-design-hardworking-goodlooking>.

**#modernism #vernacular #Philippines #FilipinoDesigners #canon #USA #NorthAmerica
#1980-2020 #graphic #typography #script #colon #decolon**

In this nearly two-hour talk/conversation, Clara Balaguer (a Filipina writer/cultural worker) and Kristian Henson (a Yale-trained Filipino-American designer), principals of Hardworking Goodlooking, discuss their aims, their methods, their interests, and their ideas. At the risk of oversimplifying their argument, I would characterize their approach as rejecting Swiss modernism/“Zombie formalism” in graphic design/typography in favor of embracing the Filipino vernacular in lettering, typography, etc. They are interrogating and resisting “cultural cringe” (i.e., the phenomenon in which members of a colony believe their own culture is inferior to that of the colonizer). Balaguer often designs in Microsoft Word, and they both make a point of deploying the “bad design” that is common in Filipino vernacular design: e.g., extreme drop shadows, script fonts, borders, hand lettering, “bad” printing, and the like. As Henson states at one point (and I’m paraphrasing here, *not* quoting precisely, “Modernism started off as something revolutionary,” but it isn’t revolutionary anymore,” because “In fighting decadence, we’ve kind of left behind culture.” As he says a minute or two later, “Our [their studio’s] whole thing is vernacular.” Balaguer also mentions their desire to learn

about and create a history of Filipino design, because one does not currently exist.

#CRG

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Interrogating the White canon of design (historiography)

Buckley, Cheryl. **"Made in Patriarchy: Toward a Feminist Analysis of Women and Design,"** *Design Issues* 3, no. 2 (Autumn 1986): 3–14. <https://www.jstor.org/stable/1511480>.

#Gender #Femin

Buckley points out that conventional definitions of design (and thus most histories of design) exclude the genres of work that women traditionally did (e.g., "craft"), and suggests that design historians might be wise to rethink how well those traditional definitions are serving them today. Many of her points apply equally well to the work that people of color have traditionally done (and for the same reasons: they were often systematically excluded from "professional" design activities).

#GVK #CRG

Cook, Lisa. **"Violence and Economic Growth: Evidence from African American Patents, 1870–1940,"** *Journal of Economic Growth*, June 2014, Volume 19, Issue 2, pp 221–257.

#law #IP #innovat #invent #industrial #gender #rac #USA #NorthAmerica #1850-1900 #1900-1940 #BlackDesigner

This essay helps explain why Black people have lower rates of patent activity in the USA than, say, White-American and Asian-American people do. Cook analyzed over two million patents, cross-referencing the names/cities of the patentees with Census records, I believe, to determine the race of the patentees (because, notably, the USPO/USPTO doesn't gather information about the race or sex of patentees). She was able to track Black patent activity over time. Her data suggested something huge happened after 1921 that caused the rate of Black patenting to tank after that date; it turned out to be the destruction of "Black Wall Street" during the Tulsa massacre.

#CRG

Merritt, Deborah J. **"Hypatia in the Patent Office: Women Inventors and the Law, 1865–1900."** *The American Journal of Legal History*, 35, no. 3 (Jul., 1991), pp. 235–306.

<https://www-istor-org.ezproxy.lib.utexas.edu/stable/845974>.

#law #IP #innovat #invent #industrial #gender #rac #USA #NorthAmerica #1850-1900

This is a really great (albeit very long) essay laying out ALL the many reasons why women did not patent at the same rates as men: it's the closest thing I've found to a Linda Nochlin-esque "Why Have There Been No Great Women Artists?"-style essay for the field of industrial design. Women inventors of color are not the focus, but Merritt does, if memory serves, mention the additional/intersectional challenges they faced.

#CRG

Cook, Lisa and Chaleampong Kongcharoen, "**The Idea Gap in Pink and Black**," NBER Working Paper No. 16331, Issued in September 2010. <https://www.nber.org/papers/w16331>.

#law #IP #innovat #invent #industrial #gender #rac #USA #NorthAmerica #1980-2020

#BlackDesigner

"[T]he first systematic analysis of recent African American patenting and patent-related commercialization behavior."

#CRG

Rosenblatt, Elizabeth L. "**Copyright's One-way Racial Appropriation Ratchet**," 53 U.C. Davis Law Review 591 (December 2019)

https://lawreview.law.ucdavis.edu/issues/53/2/articles/files/53-2_Rosenblatt.pdf. **#law #IP**

#innovat #invent #industrial #gender #rac #USA #NorthAmerica #1850-1900 #1900-1940 #1940-1980 #1980-2020 #BlackDesigner #IndigenousDesigner #appropriat #colon

This article—even if you only read the excerpts of it on Vernellia Randall's site at

<https://racism.org/articles/basic-needs/propertyland/218-intellectual-property/8238-copyright-s-one-way-racial>—packs a serious wallop in terms of laying out exactly how copyright laws favor White, colonizing, wealthy, and/or privileged people over Black, Indigenous, poor, and/or disenfranchised people. Basically, it's about how "cultural appropriation" is legally sanctioned.

#CRG

David H. Rice, "**What Color Is Design?**" *Interior Design* 63, no. 1 (January 1992): 34–35. (Reprinted in Gorman, *The Industrial Design Reader*, 2003).

Points out the dearth of **#BlackDesigners** in the design industries, and uses the example of the American music industry—which has basically been built on Black musicians' creativity and innovations (which White people have then appropriated)—to suggest how much talent and value Black designers could be contributing to the design industries, if they could just get a foot in the door.

#CRG

Margolin, Victor. "**Can History Be Corrected?**" *Inform* 13 no. 3 (2001)

<https://chicagodesignarchive.org/resource/can-history-be-corrected>.

#rac #BlackDesigner #canon #USA #NorthAmerica #1900-1940 #1940-1980 #1980-2020

A good essay about Margolin's efforts to recover the history of Black designers in Chicago, discussing why there were so few, why so little information has been gathered or preserved about them, and who some of the most prominent figures were (e.g., Charles Harrison, LeRoy Winbush, et al.)

#CRG

#InSearchOf: Margolin, Victor. **#videorecording** of the **panel interview he conducted also c.2001 with a group of Black male designers from Chicago**.

#rac #bias #BlackDesigner #USA #NorthAmerica #1900-1940 #1940-1980 #1980-2020

I (Carma) think I have it on VHS tape somewhere in my office, so I will at some point try to find and digitize my VHS copy, locate a recording online, or ask Sylvia Margolin if she has a digital copy she might be willing to publish.

Samarskaya, Ksenya. "**Nontsikelelo Mutiti on Interrogating the Euro-Centric Design Canon**," *AIGA Eye on Design* (2019),

<https://eyeondesign.aiga.org/nontsikelelo-mutiti-on-the-specificity-of-locality-in-graphic-design>.
#rac #bias #WhiteAuthor #BlackDesigner #canon #USA #NorthAmerica #1980-2020

Mutiti, a faculty member at VCU, observes of the canonical Meggs' *History of Graphic Design* textbook (written by Phil Meggs, one of her predecessors on the faculty at VCU), that "It has one instance of an African work, by Africans, which is hieroglyphics." [I can't help interjecting here that though that may well have been true of early editions of the textbook, there's certainly more than one illustration of hieroglyphics in the most recent 6th edition, and there are a few illustrations of works by twentieth-century Black designers, too. But not very many!] Her point is well taken: the text includes little, if anything, from modern/contemporary Africa. She also asks "What is the sister project to Jerome's [Harris's] exhibition? The cousin project? Is it your Vietnamese identity? Is it your Korean identity or Korean-American identity, related to your immigrant identity? Your white Southern identity? Why aren't we talking about what graphic language frames the idea of the confederacy? Why don't we create those lines of scholarship?" Asking students to explore the graphic history of some aspect of their identity (whether race/ethnicity, sexuality, gender, etc.) does seem like a great idea for a student project.

#CRG

Cezzar, Juliette. **"Let's Teach a History of Ideas, not a History of Individuals,"** in "Design History Isn't Repeating Itself—So Why is the Way we Teach It?" AIGA Eye on Design (2018).

<https://drive.google.com/file/d/1TuYp9AKH-0bm3jrfrUhYeTB6Me8OWSxf/view>

#rac #bias #gender #WhiteAuthor? #canon #USA #NorthAmerica #1980-2020

Cezzar's essay is the last of the four essays in this group. As her title suggests, she is for a history shaped by ideas rather than one centered on biographies/hagiographies of "famous" or "genius" designers: i.e., she is challenging the White masculinist canon.

#CRG #GVK

Toppins, Aggie. **"Can We Teach Graphic Design History Without the Cult of Hero Worship?"** Eye on Design (AIGA), 29 May 2020,

<https://eyeondesign.aiga.org/can-we-teach-graphic-design-history-without-the-cult-of-hero-worship/>

#rac #bias #gender #WhiteAuthor? #canon #USA #NorthAmerica #1980-2020 #BH

Ozment, Kate. **"Rationale for Feminist Bibliography,"** *Textual Cultures* 13, no. 1 (2020), 149–178.

<http://textual-cultures.org/wp-content/uploads/2020/05/13.Ozment.pdf>.

#bias #gender #WhiteAuthor? #canon #USA #NorthAmerica #1980-2020 #graphic

Ozment argues for rethinking/overturning the (White masculinist) canon of "essential works" in book history in favor of a new, more inclusive canon of scholarship that construes "what matters" and "what counts" in the history of the book differently and more inclusively. Ozment observes that "Unless the title [of a work in the field of book history] explicitly states that the subject is about women, the contents are overwhelmingly about men." This is a useful observation for thinking about the history of graphic design, especially, but by analogy, useful for thinking about the history of design as a whole, and for considering the gender biases in its scholarship. Ozment points to scholarship on the early Modern period in England by Maureen Bell (2014) and Paula McDowell (1998) that "has brought dozens of examples to light about women's labor in the book trades, and Helen Smith (2012) and Lisa Maruca (2007) have argued persuasively about how book production is itself a gendered process." I suspect that comparable shifts in focus in design history would reveal entirely new histories, too.

#CRG

Coker, Cait and Kate Ozment, eds. **Women in Book History Bibliography.**

<http://www.womensbookhistory.org/>

#bias #gender #WhiteAuthor? #canon #USA #NorthAmerica #1980-2020 #graphic

Ozment notes that this online bibliography "offers a useful foil to the field as generally represented. Launched in 2016, the open-access database is edited by myself [Ozment] and Cait Coker and logs secondary sources as they intersect with women's labor and material culture. Currently, the WBHB has 1,550 sources logged that range from antiquity to the present day, covering dozens of countries and languages." In short, this project is a good "comparable" or precedent for this one.

#CRG

Howsam, Leslie. **"In My View: Women and Book History."** SHARP News 7.4 (1998): 1-2.

https://www.google.com/&httpsredir=1&article=1067&context=sharp_news

#bias #gender #WhiteAuthor? #canon #USA #NorthAmerica #1980-2020 #graphic

Kate Ozment references this essay as important in sparking her own thinking about the default masculinity of book history, and writes "she [Howsam] returns to foundational articles on communication circuits from Robert Darnton (1984) and Thomas R. Adams and Nicolas Barker (2001) to argue that by neglecting to consider gender these models are erroneously defaulted male. In reality 'women can be identified at every node in the cycle and at all periods in history', and assuming men control the production and dissemination of books is both ahistorical and limits the discussion of gender and production." This is a short, two-page, plainly written article; I can totally imagine assigning it to students and asking them to use the ideas in it to level a critique at the history of design, and to adapt its suggestions for ways forward to the history of design, too.

#CRG

Howsam, Leslie. **Old Books and New Histories: An Orientation to Studies in Book and Print Culture.** Toronto: University of Toronto Press, 2006.

#bias #gender #WhiteAuthor? #canon #USA #NorthAmerica #1980-2020 #graphic

I haven't skimmed/read this one yet, but I gather it is the extended-play version of Howsam's 1998 essay. I.e., I think it argues for overturning/rethinking the canon of book history.

#CRG

Shonibare, Yinka, **Party Time: Re-imagine America** (exhibition). Newark Museum's Ballantine House,

<https://www.art-agenda.com/announcements/188784/newark-museum-unveils-installation-by-yinka-shonibare-mbe>.

#ExhibitionDesign #exhibition #USA #museums #period rooms #interior #exhibition

As the museum's website explains, "Shonibare's work is informed by his dual roots in Europe [the UK] and Africa [Nigeria], and he has explored their intertwined histories through a range of media, including sculpture, painting, photography and film. He is best known for his use of vibrantly patterned 'Dutch wax' textiles which have been produced in European factories for West African markets for over a century. Shonibare incorporates the colorful, richly patterned cloth—which looks "African" but has more complicated origins—as a visual symbol in his work, in part to subvert assumptions about cultural identity and authenticity." This work is interesting as an example for discussing how works of design (textiles, here, and reproductions thereof) are incorporated in museum displays that attempt to address period rooms/historic house museum designs.

#AL

Corrin, Lisa Graziose. **"Mining the Museum: Artists Look at Museums, Museums Look at Themselves."** In *Mining the Museum: An Installation by Fred Wilson*. Baltimore: Contemporary, 1994, pp. 1-22.

#museums #period rooms #interior #exhibition #ExhibitionDesign

"Working with objects in the collection of the MHS, Wilson unsettled the museum's comfortably white, upper-class narrative by juxtaposing silver repoussé vessels and elegant 19th-century armchairs with slave shackles and a whipping post. Texts, spotlights, recorded texts, and objects traditionally consigned to storage drew attention to the local histories of blacks and Native Americans, effectively unmaking the familiar museological narrative as a narrow ideological project." This provides a context for the history of museums trying to open up their displays to include more inclusive communities and their objects. Wilson is really seen as being at the forefront of the movement. Wilson is an American artist describing himself as of "African, Native American, European and Amerindian" descent. Despite his work being usually treated by the art historical community, I think he is equally important to design because of his role in intervening in museum displays. From Wiki: With the use of new wall labels, sounds, lighting, and non-traditional pairings of objects, he leads viewers to recognize that changes in context (or, one might read "interior space") create changes in meaning.

#AL

Lee, Jiwon. **"What's "Crystal Goblet" in Korean?"** Design Observer, 1 August 2011,

<https://designobserver.com/article.php?id=29138>.

#Asia #Korea #AsianAuthor? #1940-1980 #1980-2020 #USA #NorthAmerica #typ #graphic

This short read describes the problem that few canonical texts have been translated into Korean.

#BH

This essay is about the lack of translations from English into languages such as Korean, which makes it really hard for students who come to the US from other linguistic traditions to grok Western design theory. I'll note that the problem cuts both ways: I can't find an English translation of, say, 훈민정음 (*Hunminjeongeum*), which is a classic if ever there was one.

#CRG

Tayob, Huda and Suzanne Hall, **"Race, Space and Architecture: Towards an Open-Access Curriculum."** The London School of Economics and Political Science, Department of Sociology, June 2019. <http://eprints.lse.ac.uk/100993/>

Asks questions about the relationship between capitalism and racial hierarchies and injustice; asks 'how is race configured differently across space?'

#SDR

Hadjyami, Tasoulla, **"Perspective: Decolonizing Interior Design Education."** *IDEC Journal of Interior Design* 45 (2): 3–9. (2020)

Written by an interior design educator at University of Minnesota and refugee from Cyprus (she uses this perspective to talk about colonizing and decolonizing of interior spaces and the curriculum.)

#SDR

Travis, Jack, **"Perspective: An Interior of Inclusion or The Illusion of Inclusion,"** *IDEC Journal of Interior Design* 43, no. 3 (2018): 3–7.

Jack Travis is a black interior designer who calls out the interior design community for its lack of focus on inclusion within industry and scholarship

#SDR

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Demographics of the design professions

Miller, Cheryl D. "**Black Designers: Missing in Action.**" *Print* (1987). Reproduced at <https://www.printmag.com/design-culture-2/history-2/blacks-in-design-1987/>

#CRG

Holmes-Miller, Cheryl D. "**Black Designers: Still Missing in Action?**" *Print* 70:2 (summer 2016). https://s22735.pcdn.co/wp-content/uploads/Miller_Black_Designers_Still_Missing_in_Action.pdf
An update of her 1987 essay, above, which was published under the name Cheryl D. Miller

#CRG

Letterform Archive, **The Black Experience in Graphic Design, 1968 and 2020**

<https://letterformarchive.org/news/the-black-experience-in-graphic-design-1968-and-2020>

This is a re-print of Dorothy Jackson's "The Black Experience in Graphic Design," *Print*, 1968 and interviews with 16 contemporary practitioners about their experiences. Nice bibliography at the end, too.

#BH

Freddye S. Henderson, "**The New Flair Among Designers,**" *The Crisis* (April 1951): 239–243.

[Available on Google Books](#) (linked)

#primary #BlackDesigner #Fashion #1940-1980 #USA #NorthAmerica #Racism

This article describes the experience of Black designers (particularly fashion designers) in the mid-20th century and their exclusion from White professional organizations. Includes a rich discussion about the structural issues in the field of design, issues of exclusion, and efforts to organize.

#JKB

Where Are the Black Designers? conference site and video recording, 2020.

<https://wherearetheblackdesigners.com/>

The sessions of this stupendous conference in summer 2020 were recorded and posted online with resources. The slack channel could be particularly useful for BIPIC students.

#BH

Cherry, Maurice, "**Where are the Black Designers?**" presentation for SXSW Interactive, March 14,

201. <https://www.youtube.com/watch?v=eBuFCkmyYuA>

#BH

Kirkham, Pat. **Women Designers in the USA, 1900–2000** (Yale, 2000)

nn 105–108: Note 105 provides figures about the percentage of IDSA members who were women in 1974 (1%) and 2000 (19%). Note 107 says about 63% of (US?) undergrad graphics students were women in 1998–99, and that 55% of the 15,000 AIGA members were women as of c.1999–2000. Note 108 says 82% of art and design undergraduates in 1998–99 were European-American, 9.5% Asian-American, 4.5% Hispanic, 3.25% African American, and 0.6% Native American. The note also provides demographic figures for the nation as a whole at the same date.

#CRG

Mitchell-Powell, Brenda. **“Why is Graphic Design 93% White?”**, AIGA, 10 November 1991.

<https://www.aiga.org/why-is-graphic-design-93-percent-white-diversity>

#CRG

Miller, Meg. **“Survey: Design is 73% White.”** FastCompany, 01-31-2017.

<https://www.fastcompany.com/3067659/survey-design-is-73-white>

Teixeira, Fabricio. **“Is Diversity a Problem in the Design Industry?”** UX Collective, 5 April 2017,

<https://uxdesign.cc/is-diversity-a-problem-in-the-design-industry-2d58bc019a91>.

Short answer? Yes.

#CRG

Data USA: Designers. <https://datausa.io/profile/soc/designers>.

Lots of useful demographic information here, based on data from the US Census Bureau. Paired with the Design Census 2019 information below, a pretty complete picture emerges.

#CRG

Design Census 2019, at <https://designcensus.org/>.

LOTS of useful demographic data about design professionals initiated by Antoinette Carroll for AIGA and Google. Paired with the Data USA information above, a pretty complete picture emerges.

#CRG

Lopez, Elaine, and AIGA Chicago, 2017. **AIGA Chicago Diversity and Inclusion Survey Results.**

https://letterformarchive.org/uploads/AIGACHicago_DiversityAndInclusion_HiringSurvey_072717.pdf

This slide deck analyzes the Design Census survey results and shared many insights.

#BH

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The Post-Colonial State

Mathur, Saloni. **“Charles and Ray Eames in India,”** *Art Journal* 70, no. 1 (2011): 34–53,

<https://doi.org/10.1080/00043249.2011.10791062>.

Could be assigned with the Eameses' The India Report of 1951.

#BW

Eames, Charles and Ray. **The India Report**, 1951: full text via the National Institute of Design. There is also an excerpt in **An Eames Anthology: Articles, Film Scripts, Interviews, Letters, Notes, Speeches**, edited by Daniel Ostroff. New Haven: Yale University Press, 2015.

http://nid.edu/Userfiles/Eames_India_Report.pdf

#IndustrialDesign #USA #India #primary #WhiteAuthor

Primary source document of the report that the Eameses produced in consultation with the Indian government, which makes observations about the role of objects in Indian culture and recommended the founding of the National Institute of Design, which still celebrates the connection (hence publishing the Eames Report on their website).

#BW

Trufelman, Avery. “Chandigarh: The Modernist Utopia.” Produced by Curbed. Nice Try! June 6, 2019. Podcast, MP3 audio, 36:47.

<https://www.curbed.com/2019/6/6/18654337/nice-try-podcast-chandigarh>

#Architecture #Furniture #India #PostColonial #1940-1980

This podcast discussed the building of the city of Chandigarh to serve as a symbol of India's post-colonial aspirations under the leadership of Prime Minister Jawaharlal Nehru. Le Corbusier was commissioned to design the city. The episode covers the ways that Corbu's cousin Pierre Jeanneret worked with architects and designers in India to build the city and the afterlife of Chandigarh and the chairs made for building in the city, now sought after design icons.

#VRP

Clarke, Alison J. **“Design for Development, ICSID and UNIDO: The Anthropological Turn in 1970s Design.”** *Journal of Design History* 29, no. 1 (August 2015): 43–57.

#IndustrialDesign #India

While more broadly concerned with industrial design's interest in anthropology and social sciences, this essay is a great resource on the “Design and Development” congress by ICSID (International Council of Societies of Industrial Design) and UNIDO (United Nations Industrial Development Organization), which culminated in the 1979 “Ahmedabad Declaration.” In terms of de-centering whiteness, it shows how a group of largely non-white designers articulated the need for local designers to solve local problems, a postcolonial reaction to previous approaches of bringing in foreign consultants, such as the case of the Eameses in India. Challenging even for grad students, but good material to help an instructor contextualize the “Ahmedabad Declaration.”

#EM

Balaram, S. **“Design in India: The Importance of the Ahmedabad Declaration,”** *Design Issues* 25, no. 4 (Autumn, 2009), 54–79.

#IndustrialDesign #India

Article that includes an introduction to the Ahmedabad Declaration and a reprint of the declaration.

#EM

National Institute of Design, **“Ahmedabad Declaration on Industrial Design for Development and Major Recommendation for the Promotion of Industrial Design for Development,”** NID 1979.

#Primary #India #IndustrialDesign

See previous two entries for context of this document. Accessible primary source for grad and undergrads to read part or all. There are ways to download the document in its original format, if you're interested in preserving the design of the declaration.

#EM

Suchitra Balasubrahmanyam, **“Imagining the Indian Nation: The Design of Gandhi's Dandi March and Nehru's Republic Day Parade,”** *Designing Worlds: National Design Histories in an Age of Globalization*, Kjetil Fall and Grace Lees-Maffei (New York: Berghahn, 2018)

#India #1940-1980 #Fashion #PostColonial

This article analyzes Gandhi's Dandi March and Nehru's Republic Day Parade as designed events that helped to make the modern nation of India visible and concrete. It discusses the use of fashion as a unifying and expressive element of Gandhi's parade. This article is available via [open access](#).

#JKB

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Antiracism and Decoloniality

Quijano, Aníbal. "Coloniality and Modernity/Rationality." *Cultural Studies* 21, nos. 2–3 (March/May 2007), 168–178.

#LatinxAuthor #colon #modern #canon #LatinAmerica

Argues that modernity is dependent on coloniality and vice versa and that coloniality continues to create relationships of domination in the world today/ Critiques the Enlightenment and by extension the Industrial Revolution and other key aspects of the canonical history of design. Quijano is a foundational thinker upon which decolonial thinkers rely.

#EM

Mignolo, Walter. ***The Darker Side of Western Modernity: Global Futures, Decolonial Options***. Durham: Duke University Press, 2011.

Usefully distinguishes between decolonizing (which is what a country/people goes through after being colonized) and decoloniality (relying on Quijano's conception of coloniality) and a decolonial option. For Mignolo, the decolonial option is just one way of many that can exist in the world. Theoretical but accessible.

#LatinxAuthor, #WhiteAuthor #EM

Tuck, Eve and K. Wayne Yang, "**Decolonization is Not a Metaphor**," *Decolonization: Indigeneity, Education & Society*, Vol. 1, No. 1, 2012, pp. 1-40,

<https://clas.osu.edu/sites/clas.osu.edu/files/Tuck%20and%20Yang%202012%20Decolonization%20is%20not%20a%20metaphor.pdf>.

#decolon #SocialJustice

I appreciate excerpts of this article, which argues for a precise definition of decolonization.

#BH

Me, too! It's made me feel more justified in pushing back when people use that word (imo) too casually. (Cue Diego Montoya: "You keep using that word. I don't think that word means what you think it means.")

#CRG

Khandwala, Anoushka. "What Does it Mean to Decolonize Design? Dismantling Design History 101." *AIGA Eye on Design*, 5 June 2019,

<https://eyeondesign.aiga.org/what-does-it-mean-to-decolonize-design/>.

#decolon #SocialJustice #canon #AsianAuthor?

A short, easy-to-read, clear introduction to how diversity and decoloniality are different (though see also Tuck & Yang for a different take on these definitions). Poses the questions "How have colonial histories affected the way in which we design? And what can we do to adjust our mindset and practices?" and suggests some answers. Useful references, too. Suitable for undergrads.

#CRG

Escobar, Arturo. ***Designs for the Pluriverse: Radical Interdependence, Autonomy, and the Making of Worlds***. Durham: Duke University Press, 2018.

#LatinxAuthor #LatinAmerica #colon #capital #SocialJustice

Original scholarly fame from critique of development/developmentalism. From Duke: "In *Designs for the Pluriverse* Arturo Escobar presents a new vision of design theory and practice aimed at channeling design's world-making capacity toward ways of being and doing that are deeply attuned to justice and the Earth. Noting that most design—from consumer goods and digital technologies to built environments—currently serves capitalist ends, Escobar argues for the development of an "autonomous design" that eschews commercial and modernizing aims in favor of more collaborative and placed-based approaches. Such design attends to questions of environment, experience, and politics while focusing on the production of human experience based on the radical interdependence of all beings. Mapping autonomous design's principles to the history of decolonial efforts of indigenous and Afro-descended people in Latin America, Escobar shows how refiguring current design practices could lead to the creation of more just and sustainable social orders."

#EM

Escobar, Arturo. "**Stirring the Anthropological Imagination: Ontological Design in Spaces of Transition,**" in *Design Anthropology: Object Cultures in Transition*, ed. Alison J. Clarke (London: Bloomsbury, 2018), 201–216.

#LatinxAuthor #LatinAmerica #colon #capital #SocialJustice

Great short essay that explains his concept of the pluriverse and applies it to a case study of "undeveloping" a town in Colombia. Worked well in a contemporary design course and intersects with participatory design

#EM

Vieira de Oliveira, Pedro J. S., and Luiza Prado de O. Martins, "**Designer/Shapeshifter: A Decolonizing Redirection for Speculative and Critical Design,**" in *Tricky Design: The Ethics of Things*, eds. Tom Fisher and Lorraine Gamman (London: Bloomsbury: 2018), 103–114.

#LatinxAuthor #speculative #critical #decolon #IndigenousDesigner #SocialJustice

Critiques Speculative/Critical Design by focusing on a few examples and then proposes decolonial alternatives through such techniques as the indigenous yarnning practice. I don't love that they use the verb form (decolonizing) but it's a useful article that worked well in a grad class nonetheless.

#EM

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Race and Technology

McCulloch, Gretchen. **"Coding is for Everyone—as Long as You Speak English."** *Wired*, 8 April 2019,

https://www.wired.com/story/coding-is-for-everyone-as-long-as-you-speak-english/?mbid=social_twitter_onsiteshare

#tech #interact #digital #code #1980-2020 #USA #NorthAmerica #world

This powerful essay puts the lie to the idea that coding is "for everyone" by pointing out that all coding languages are based on English (and, though she doesn't say this quite as explicitly, the Latin alphabet). McCulloch reports that she has found only "four programming languages that are widely available in multilingual versions. Not 400. Four (4)." Two are for children—Scratch and Blockly—and the other two are Excel formulas and Wiki markup, which aren't exactly what most people think of as coding languages. In addition, "there are several dozen, maybe a hundred or so, programming languages that are available in a language or two other than English." As she points out, it's NOT HARD to translate coding languages into multiple languages: it's so easy that nerds fairly frequently create esoteric programming languages with humorous commands related to lolcats, Pikachu, etc.. She proposes that "we start by adjusting the way we talk about programming languages when they contain words from human languages. The first website wasn't written in HTML—it was written in English HTML...When we name the English default, it becomes more obvious that we can question it—we can start imagining a world that also contains Russian HTML or Swahili JavaScript, where you don't have an unearned advantage in learning to code if your native language happens to be English."

#CRG

Barton, Gina. **"Why your Netflix thumbnails don't look like mine."** *Vox*, 21 November 2018, <https://www.vox.com/2018/11/21/18106394/why-your-netflix-thumbnail-coverart-changes>.

#tech #interact #digital #code #1980-2020 #USA #NorthAmerica #world

Discusses how Netflix tailors the "cover images" or thumbnails for each movie/series to each viewer using A/B testing. The video embedded in the article, narrated by Gina Barton, is also really good: it shows lots of examples of how radically these images differ, how Netflix creates them, and how you can opt out of their A/B testing if you wish. Most notably for this bibliography, it shows how the image for the same movie is altered cross-culturally. What I don't remember the video saying is whether the race of the people shown in the images varies, too, depending on the viewer. (I am guessing yes.)

#CRG

Ensminger, Nathan. **"The Environmental History of Computing,"** *Technology and Culture* 59, no. 4 Supplement (October 2018), <https://muse.jhu.edu/article/712112>.

#tech #interact #digital #code #1980-2020 #USA #NorthAmerica #world

I like this one because it traces the sources of rare earth minerals, lithium, tin, etc., to places around the world, and also makes the argument that even though we labor under the delusion that doing everything online is somehow "free," or doesn't have a big environmental cost, there is in fact a huge cost being paid by people all around the world, including by poor, Black, and brown people in the USA. (That last part isn't his focus, but he mentions it in passing.)

#CRG

Hossfeld, Karen J. **"Their Logic against Them: Contradictions in Sex, Race, and Class in Silicon Valley,"** in *Technicolor: Race, Technology, and Everyday Life*, ed. Alondra Nelson and Thuy Linh Tu (New York: New York University Press, 2001)

Nakamura, Lisa: **Digitizing Race: Visual Cultures of the Internet** (University of Minnesota Press); **Cybertypes: Race, Ethnicity, and Identity on the Internet** (Routledge, 2002); and coeditor of **Race in Cyberspace** (Routledge, 2000) and **Race after the Internet** (Routledge, 2011).

#CRG

Nakamura, Lisa: **"Indigenous Circuits: Navajo Women and the Racialization of Early Electronic Manufacture,"** *American Quarterly* 66, no. 4 (December 2014),

<https://muse.jhu.edu/article/563663>.

(This essay makes the point that Fairchild Electronics not only was among the first to outsource its chip manufacturing to Asia, but also to insource it to the Navajo nation, where it hired Navajo women at low wages with big tax subsidies and then left behind a lot of industrial pollution. Fairchild's brochures talked a lot about how weaving rugs made Navajo women ideally suited for working on chips, because both involved complex right-angle patterns and required great dexterity, blah blah blah and all the usual kinds of things people say about women of color.)

#CRG

Benjamin, Ruha. **Race After Technology: Abolitionist Tools for the New Jim Code** (Cambridge: Polity, 2019).

#AI #tech #interact #digital #code #data #bias #1980-2020 #USA #NorthAmerica

This is a fantastic book—in addition to its useful case studies about the intersection of technology and racial discrimination, it includes a conclusion that explores the politics and discriminatory practices embedded in design thinking. Intro is an excellent classroom read.

#JKB #BW

Feathers, Todd. **“Flawed Algorithms Are Grading Millions of Students’ Essays.”** Motherboard, 20 August 2019,

https://www.vice.com/en_us/article/pa7dj9/flawed-algorithms-are-grading-millions-of-students-essays.

#AI #tech #digital #Interaction #rac #bias #data #1980-2020 #USA #NorthAmerica

This essay describes how biased ed-tech algorithms currently being used in many states to grade high-stakes student essay tests are biased against Black students, but favor Chinese nationals, who, the article claims, sometimes memorize long passages of texts to ensure they can answer with the fluid grammar that the algorithms “like.” As one critic has demonstrated, it is possible to write totally meaningless sentences and get a high score, since the AI focuses on syntax, not semantics. In other words, it's like having Grammarly or Microsoft Word's grammar checker assign your students' essays a grade. Yikes.

#CRG

Noble, Safiya. **Algorithms of Oppression: How Search Engines Reinforce Racism**. New York: NYU Press, 2018.

#rac #bias #data #1980-2020 #USA #NorthAmerica #tech

This book explores the biases embedded in the logics of functionality of Google Search. Noble illustrates how racial identities and discrimination are reinforced through the supposedly neutral algorithms deployed by Google. Includes some great analyses of problematic google image searches that I think would be particularly useful for design students to look critically at stock images. Noble's book is compelling and provides good relevant examples—great for students.

#JKB

“Color Film was Built for White People” video from Vox September 2015:

<https://youtu.be/dl6LNHIEJzs>

#rac #bias #tech #1940-1980 #1980-2020

This short video describes the history of the “Shirley cards” used in photography to optimize film for white skin. It talks about the development of new types of film and new cameras in the 1980s and 1990s that were able to better capture the diversity of black skin. This is a great video to use in class.

#JKB

[\(back to Contents\)](#)

Black, Indigenous, Asian, Latinx, and other Non-White Designers, by industry (collectively)

(For individual designers, see [below](#))

Media, advertising, & graphic design

Ebony. Chicago: Johnson Publishing Company, 1945–2016; Los Angeles: Ebony Media Operations/Clear View Group, 2016–present, full text for most volumes beginning with Nov. 1959 at [Google Books](#).

[#represent](#) [#image](#) [#graphic](#) [#typography](#) [#1900-1940](#) [#1940-1980](#) [#1980-2020](#) [#USA](#)
[#NorthAmerica](#) [#BlackAuthor](#) [#BlackDesigner](#) [#Archive](#) [#Primary](#)

John H. Johnson, a Black man, founded Ebony in Chicago in 1945—modeling it on Life—to highlight positive and empowering images of Black people.

[#CRG](#)

JET. Chicago: Johnson Publishing Company, 1951–2016; Los Angeles: Ebony Media Operations/Clear View Group, 2016–present, full text for some issues at [Google Books](#).

[#represent](#) [#image](#) [#graphic](#) [#typography](#) [#1900-1940](#) [#1940-1980](#) [#1980-2020](#) [#USA](#)
[#NorthAmerica](#) [#BlackAuthor](#) [#BlackDesigner](#) [#Archive](#) [#Primary](#)

John H. Johnson, a Black man, founded JET as a news, culture, and entertainment magazine in 1951.

The Crisis. Baltimore: The Crisis Publishing Company, 1910–present; full text on [Google Books](#).

[#BlackAuthor](#) [#Archive](#) [#Primary](#) [#USA](#) [#JKB](#) [#1900-1940](#) [#1940-1980](#) [#1980-2020](#)

This is the official NAACP magazine founded by WEB DuBois. It features data (including information graphics), stories, and analysis of events as well as features on notable figures in the Black community. It would be a good resource for Black perspectives on important historical issues as well as stories not covered in White-oriented publications. It is also useful for graphic design history--see the editions from the late 1960s for a significant shift in their layout/design.

Essence. New York: Essence Communications, 1970–present.

This is a fashion and lifestyle magazine that is marketed for Black women. It is currently in the Women's Magazine collection ([a proquest subscription database](#)). This is a rich source for stories about Black fashion as well as features on Black women.

[#JKB](#) [#USA](#) [#BlackAuthor](#) [#Primary](#) [#Archive](#) [#Fashion](#) [#BlackConsumers](#) [#1940-1980](#)
[#1980-2020](#)

Boardley, John. “**Black Print,**” ILoveTypography.com, 11 July 2020,

<https://ilovetypography.com/2020/07/11/black-print-first-african-america-printer-publishers/>.

A really good illustrated history, with plentiful references, of the history of Black print culture and printers in the USA.

[#CRG](#)

Washburn, Patrick S. **The African American Newspaper: Voice of Freedom.** Evanston, IL: Northwestern University Press, 2006.

[#BlackAuthor](#) [#BlackDesigner](#) [#USA](#) [#Printing](#) [#1800-1850](#) [#1850-1900](#) [#1900-1940](#)
[#1940-1980](#) [#1980-2020](#)

“The African American Newspaper traces the evolution of the black newspaper—and its ultimate decline—for more than 160

years until the end of the twentieth century. The book chronicles the growth of the black press into a powerful and effective national voice for African Americans during the period from 1910 to 1950—a period that proved critical to the formation and gathering strength of the civil rights movement that emerged so forcefully in the following decades. In particular, author Patrick S. Washburn explores how the Pittsburgh Courier and the Chicago Defender led the way as the two most influential black newspapers in U.S. history, effectively setting the stage for the civil rights movement's successes. Washburn also examines the numerous reasons for the enormous decline of black newspapers in influence and circulation in the decades immediately following World War II. His book documents as never before how the press's singular accomplishments provide a unique record of all areas of black history and a significant and shaping affect [sic] on the black experience in America.” —Google Books blurb

#CRG

Roudané, Mark Charles. **“The New Orleans Tribune: An Introduction to America’s First Black Daily Newspaper,”** Roudanez: History and Legacy,

<https://roudanez.com/the-new-orleans-tribune/>.

#BlackDesigner #BlackAuthor #1850-1900 #USA #Printing

A discussion of the founding, milieu, and significance of L’Union and The New Orleans Tribune, two Black-published New Orleans newspapers, written by the (#White) great-grandson of the publisher of both.

#CRG

Munro, Silas. **“A Wounded Fire: Queerness in Black Publications of the Harlem Renaissance”**

Vimeo video, public lecture organized by Vermont College of Fine Arts. July 22, 2020, check right around 33 minutes <https://www.youtube.com/watch?v=oOanqpvnzbA&feature=youtu.be>

#BH

Cohen, Lara Langer and Jordan Alexander Stein. **Early African American Print Culture.**

Philadelphia: University of Pennsylvania Press, 2012,

https://www.worldcat.org/title/early-african-american-print-culture/oclc/933278328&referer=brief_results.

#Graphic #Printing #BlackDesigner #USA #NorthAmerica

#CRG

Greer, Brenna Wynn. **Represented: The Black Imagemakers Who Reimagined African American Citizenship** (UPenn Press, 2019).

#image #graphic #represent #advert #BlackConsumer #Imagery #Position #Feminis

A cultural history, with emphasis on photography, but includes helpful information about Black advertising in mid-century and has a good analysis of how Ebony presented Black femininity.

#KW

Green, Adam. **Selling the Race: Culture, Community, and Black Chicago, 1940-1955** (Chicago, Ill: University of Chicago Press, 2007).

Chapter on Ebony; a bit dense/business history for undergrads but can support lecture/future research

#BW

Chambers, Jason. **Madison Avenue and the Color Line: African Americans in the Advertising Industry** (Philadelphia, Pa: University of Pennsylvania Press, 2008).

#USA #1950-2000 #Graphic #Adv

Business history of NY advertising as it moved from segregation to integration, including integrated as well as race-conscious/political ads. Paints a very discriminatory picture in terms of executive hierarchy.

#BW

Dingwall, Chris. "**African American Designers in Chicago: Art, Commerce & the Politics of Race**" (essay + exhibition, Chicago Cultural Center, 2018).

#BlackDesigner #GraphicDesign #IndustrialDesign

"A Thing of Beauty is a Joy Forever: A Short History of African American Design in Chicago"

2018 **#BlackDesigner #GraphicDesign #IndustrialDesign**

Brochure published in conjunction with the exhibition African American Designers in Chicago: Art, Commerce and the Politics of Race which took place at the Chicago Cultural Center from October 27, 2018 to March 3, 2019.

#GVK

Dingwall, Chris. **Race and the Design of American Life: African Americans in Twentieth-Century Commercial Art.** Exhibition, University of Chicago Library, 2013–2014, <https://www.lib.uchicago.edu/collex/exhibits/race-and-design-american-life/>.

#rac #bias #BlackDesigner #canon #brand #advert #image #graphic #stereotyp #USA #NorthAmerica #1900-1940 #1940-1980 #1980-2020 #exhibition

This digital record of a physical exhibition surveys both the history of racist American imagery and texts, and provides examples of Black designers who worked to transform those tropes in their work within the advertising and graphic design industries. The exhibition text online provides a good overview.

#BW/#CRG

Jackson, Dorothy. "**The Black Experience in Graphic Design**," Print (1968): 48–51, 81, followed by commentary on what's (not) changed from many Black designers in 2020, available at <https://letterformarchive.org/news/the-black-experience-in-graphic-design-1968-and-2020>.

#BlackAuthor? #BlackDesigner #USA #racism #1940-1980 #graphic

"Five talented black designers candidly discuss the frustrations and opportunities in a field where 'flesh-colored' means pink," and many Black designers in 2020 comment on what aspects of it still ring true today. Would be a great read for undergrads, I think, to make the point that there hasn't been nearly as much progress as you might expect.

#CRG

Harris, Sylvia. "Searching for a Black Aesthetic in American Graphic Design," pp. 125–129 [**#InSearchOf** the c.2000 Allworth/AIGA book where it was reprinted],

<https://readings.design/PDF/harris-blackaesthetic.pdf>.

#BlackAuthor #BlackDesigner #USA #rac #1940-1980 #1980-2020

Harris explains that she's been looking for a Black aesthetic, but has been having a hard time finding one, even where/when she thinks there ought to have been one (e.g., the jazz age/Harlem Renaissance, the Civil Rights Movement era, etc.). It suggests how very little was known and documented about Black designers even as of 20 years ago.

#CRG

CityOfChicagoTV, **African Americans [sic] Designers in Chicago: Art Commerce and the Politics of Race**, YouTube.com, 17 December 2018,

https://www.youtube.com/watch?v=4Fs_3OlgB5w&feature=youtu.be.

#Video #rac #bias #BlackDesigner #canon #brand #advert #stereotyp #USA #NorthAmerica #1900-1940 #1940-1980 #1980-2020

Video showcasing the exhibition African-American Designers in Chicago: Art, Commerce, and the Politics of Race, Chicago Cultural Center, 2018–2019. Both the exhibition and the video highlight the "commercial aspects of the careers of creative artists."

#CRG

Sutton, Tasheka Arceneaux. "**Black Women in Graphic Design**" vimeo video, public lecture organized by Vermont College of Fine Arts. July 22, 2020

check right around 52 minutes <https://www.youtube.com/watch?v=oOangpvnzBA&feature=youtu.be>

#BH

Harris, Jerome (curator). **As, Not For: Dethroning Our Absolutes**, Maryland Institute College of Art (MICA) et al., 2018. Documentation in MICAGD's Archives

<https://micagdarchives.com/As-Not-For-2018>

#BlackAuthor #BlackDesigner #1900-1940 #1940-1980 #1980-2020

This exhibition, which explored the history of African American Graphic designers, originated at the Maryland Institute College of Art and traveled throughout the USA.

#BH

Harris, Jerome. **As, Not For: Dethroning Our Absolutes. Exhibition Catalogue** 2018.

a video walkthrough of the U of Washington incarnation of the exhibition is at

<https://vimeo.com/398722301>.

There's no transcript or voiceover; just images.

#CRG

Morley, Madeleine. "**Celebrating the African-American Practitioners Absent From Way Too Many Classroom Lectures**," [AIGA] Eye on Design (2018),

<https://eyeondesign.aiga.org/celebrating-the-african-american-practitioners-absent-from-way-too-many-classroom-lectures/>.

This essay is about Jerome Harris's exhibition at MICA titled *As, Not For: Dethroning Our Absolutes*, which featured work by African-American graphic designers (see *Designers of Color* [the generally/collectively section], below).

#VRP

Activist art/printmaking

Berger, Maurice. **For All the World to See: Visual Culture and the Struggle for Civil Rights**. New Haven: Yale University Press, 2010.

#CRG

Mullen, Bill. **Popular Fronts: Chicago and African-American Cultural Politics, 1935-46** (University of Illinois Press, 1999).

One chapter covers the founding of the South Side Community Art Center in Chicago, where printmaking and graphic design were part of a Black cultural modernism.

#BW

Schulman, Daniel. "'White City' and 'Black Metropolis': African American Painters in Chicago, 1893-1945," in *Chicago Modern, 1893-1945: Pursuit of the New*. Chicago: Terra Museum of American Art, 2004.

Includes discussions of several artists who worked in both fine arts and advertising/illustration, including Charles Dawson and Charles White.

"Activist[s], Artists, and Sisters: Posters on Women Fighting for Justice" (online exhibition/catalogue). Center for the Study of Political Graphics,

<https://www.politicalgraphics.org/activists-artists-sisters>.

#1940-1980 #1980-2020 #BlackDesigner #LatinxDesigner

Showcases 76 posters designed by a wide array of different people for feminist causes.

#CRG

Invention, patenting, industrial design, speculative design

Fouché, Rayvon. **Black Inventors in the Age of Segregation: Granville T. Woods, Lewis H. Latimer and Shelby J. Davidson**. Baltimore: Johns Hopkins University Press, 2003.

#CRG

James, Portia P. **The Real McCoy: African-American Invention and Innovation, 1619-1930**. Anacostia Museum of the Smithsonian Institution, 1989.

#BlackAuthor #BlackDesigner [discussed in text] #IndustrialDesign #Law

The very positive review of this book at <https://www.journals.uchicago.edu/doi/abs/10.1086/356130?mobileUi=0> does a good job of explaining its strengths. I haven't read it (can't get it from my library right now!), but it sounds like it does a great job of describing how enslaved people integrated African and European technologies in the antebellum period, and of situating biographies of specific Black inventors within the legal and social contexts in which they worked. Can't wait to get my hands on it! I can tell from the Google Books snippet views that it does talk about both Whitney/Sam and Cyrus McCormick/Joe Anderson, but how much, I don't know.

#CRG

Sluby, Patricia Carter. **The Inventive Spirit of African Americans: Patented Ingenuity**. Praeger, 2004. <https://www.amazon.com/Inventive-Spirit-African-Americans-Ingenuity/dp/0313351562>.

#BlackAuthor #BlackDesigner [discussed in text] #IndustrialDesign #Law

"Patricia Carter Sluby is a former patent examiner and past president of the National Intellectual Property Law Association, an organization founded in 1973 by African American patent attorneys. Sluby has spent years searching the U.S. Patent Office for information on inventions by African Americans, locating nearly 2,000 patents. She has published her research in *The Inventive Spirit of African Americans: Patented Ingenuity* and *The Entrepreneurial Spirit of African American Inventors*." (from her bio, [here](#)). Google Books's snippet view shows that she spends three to four pages on Eli Whitney/Sam and mentions McCormick, too.

#CRG

Sluby, Patricia Carter. *The Entrepreneurial Spirit of African-American Inventors*. Praeger, 2011. <https://www.amazon.com/Entrepreneurial-Spirit-African-American-Inventors/dp/0313363358/>

#BlackAuthor #BlackDesigner [discussed in text] #IndustrialDesign #Law

#CRG

Duffin, Karen and Childs, Mary. **"Patent Racism."** Produced by NPR. Planet Money. June 20, 2020. Podcast, MP3 audio, 25:46, <https://www.npr.org/transcripts/876097416>.

#Law #Racis #White #Suprem #1850-1900 #1900-1940 #USA

This episode of Planet Money would be a great way to give students a powerful example of how structural racism, segregation, and white supremacist terrorism, in particular the Tulsa Race Massacre (1921) created an innovation gap between Black and White Americans. Economist Lisa Cook is interviewed and talks about her research which added vital nuance to innovation theory.

#VRP

Aoki, Keith. **"Distributive and Syncretic Motives in Intellectual Property Law (with Special Reference to Coercion, Agency, and Development)."** *UC Davis Law Review* 40 (2007): 717–801. #IndustrialDesign #Law #Appropriation #Capitalism

This essay has a section about how Whitney's "invention" of the cotton gin very likely helped prop up a failing economic system (slavery) for a few more decades (an argument that recent scholars have more or less discredited). It also addresses in other sections the question of appropriation (using the blues as its example, not design, but still...there are quite a few good references in the preliminary sections to works by legal scholars on the question of appropriation).

#CRG

Akpem, D. Denenge, “**Constructing Future Forms: Afro-Futurism and Fashion in Chicago, Part I**” and “**Constructing Future Forms: Afro-Futurism and Fashion in Chicago, Part II**,” Chicago Art Museum, 2012.

#BlackDesigner #BlackAuthor #Fashion #Industrial #Speculative

Lots of great examples of speculative practices by Black artists/designers, readable by undergrads. Chicago focused but could point to other practices elsewhere.

#BW

Architecture, interiors, exhibition design

Wilson, Mabel O. **Negro Building: Black Americans in the World of Fairs and Museums**. Berkeley and Los Angeles: University of California Press, 2012.

#Racism #1850-1900 #1900-1940 #BlackArchitect #Position #Reappropriation #WorldsFair

Has great archival information about self-representation of Black Americans in fairs after 1893 and is terrific

#KW (seconded!)

“**DuBois Infographics Expose the American ‘Color Line’ at 1900 Paris Fair**,” Hagley.org, 22 September 2019,

<https://www.hagley.org/librarynews/du-bois-infographics-expose-american-%E2%80%9Ccolor-line%E2%80%9D-1900-paris-fair>.

#USA #BlackDesigner #1900-1940 #data #WorldsFair

This is a very short introduction to the data visualizations that W.E.B. DuBois and his students made for the Black Pavillion at the 1900 World’s Fair in Paris. The more authoritative source is Whitney Battle-Baptiste and Britt Rusert’s book, *W. E. B. Du Bois’s Data Portraits: Visualizing Black America* (listed below under Du Bois as a designer), but if you want to give students a really short explanation of what the graphics were for, this might do the job.

#CRG

Gooden, Mario. **Dark Space: Architecture, Representation, Black Identity**. New York: Columbia University Press, 2016.

#architecture #BlackDesigner #interior #appropriation #representation #image #stereotype #bias #ExhibitionDesign #modern

I haven’t read this book, but I did read Amber Wiley’s review of it in *JSAH* (search for “Wiley” in this bibliography), and it sounds great: it apparently argues that African architectural traditions have been totally appropriated/assimilated into “mainstream”/White American architecture; that high modernism is basically racist; that the kente-cloth-and-rustic-typeface aesthetic that many African-Americans use to signal Black identity in America is kind of cringy and problematic; that AfricanAmerican architecture today is overly concerned with “skins” vs. space, and more. #CRG

Wiley, Amber. “**Review: Dark Space: Architecture, Representation, Black Identity, by Mario Gooden**.” *Journal of the Society of Architectural Historians* 76, no. 2 (2017): 252–254,

<https://online.ucpress.edu/jsah/article/76/2/252/60797/Review-Dark-Space-Architecture-Representation>

#architecture #BlackDesigner #interior #appropriation #representation #image #stereotype #bias #ExhibitionDesign #modern

Wiley’s review is useful not only as an overview of Mario Gooden’s book, but also as an entrée into the historiography of

African-American architecture: it has very good references that would surely be useful to someone interested in learning more about African-American architectural traditions.

#CRG

Resources on Race and Architecture from the Architectural League of New York

(Architectural Record, June 12, 2020)

#SDR

Fashion

Rovine, Victoria L.. **African Fashion, Global Style: Histories, Innovations, and Ideas You Can Wear**. Bloomington: Indiana University Press, 2015.

#BlackDesinger #Africa #Mali #Nigeria #SouthAfrica #Ghana #Niger #France #Senegal #Colonialism #PostColonial #1900-1940 #1940-1980 #1980-2020 #Fashion

This book provides an overview of fashion by African designers (including designers working in the Diaspora).

#VRP

Kramer, Karen. **Native Fashion Now: North American Indian Style**. Salem, MA: Peabody Essex Museum, 2015.

#1940-1980 #1980-2020

Highlights the work of contemporary Native American fashion designers.

#VRP

Miller, Rosemary E. Reed. **Threads of time: the fabric of history: profiles of African American dressmakers and designers, 1850–2002, 3rd ed**. Washington DC: T & S Press, 2006.

The blurb reads “38 Profiles of Afro-American designers and textile artist[s] from 1850 to the present.”

#CRG

Multiple subfields

<https://www.instagram.com/blackfolksindesign/>

features works by a wide variety of Black designers.

#CRG

RevisionPath, founded by Maurice Cherry, **<https://revisionpath.com/>**

As of 2020/06/24, 352 podcast interviews with Black designers! 352!

#CRG

#InSearchOf: Can any of y’all suggest any resources that talk about which US or foreign art/design schools were open to, and most welcoming of, Black, Asian, Latinx, and—while we’re at it—women students prior to WWII? I know that SAIC, NAD, the NY School of Interior Design and maybe also RISD should be on that list, but it would be great to know if anyone has written about where the schools were that admitted non-White male students, and when they started doing so, and how many of them ACTUALLY ATTRACTED more than a handful of students of color. (Note: **#KW** says the NY School of Interior Design accepted Black students, because a designer profiled in Ebony graduated there in 1948).

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Individual Designers, by date of birth

Scipio Moorhead (c.1750–?)

#BlackDesigner #USA #Graphic #1700-1800

Moorhead was a Black painter and portrait engraver who engraved the well-known author portrait of Phyllis Wheatley.

#CRG

“Scipio Moorhead, an early artist in America.” AAREG.org,
<https://aaregistry.org/story/scipio-moorhead-an-early-artist-in-america/>.

Africana: The Encyclopedia of the African and African American Experience, edited
by Kwame Anthony Appiah and Henry Louis Gates Jr. Civitas Books, 1999.

Thomas Jennings (1791–1856)

#BlackDesigner #USA #Industrial #1800-1850

Matchar, Emily. **“The First African-American to Hold a Patent Invented ‘Dry Scouring,’”**

Smithsonian Magazine, 27 February 2019,

<https://www.smithsonianmag.com/innovation/first-african-american-hold-patent-invented-dry-scouring-180971394/>

Describes Jennings’s invention of a form of dry cleaning, the loss of his and other “X patents” in the Patent Office fire, his contribution of profits from his invention to abolitionist causes, and his daughter Elizabeth Jennings’s integration of the trolley system in NYC (see “Elizabeth Jennings, 1827–1901,” New York Times (no date),

<https://www.nytimes.com/interactive/2019/obituaries/elizabeth-jennings-overlooked.html>.)

#CRG

Patrick Henry Reason (1816–1898), fka Patrice Rison.

#Graphic #BlackDesigner #USA #NorthAmerica #abol #1800-1850 #1850-1900

Reason “was one of the earliest African-American engravers and lithographers in the United States. He was active as an abolitionist (along with his brother Charles Lewis Reason).”

#CRG

Wikipedia: https://en.wikipedia.org/wiki/Patrick_H._Reason

Elizabeth Keckley (1818–1907).

#Fashion #BlackDesigner #USA #NorthAmerica #abol #1800-1850 #1850-1900

#VRP #CRG

Wikipedia: https://en.wikipedia.org/wiki/Elizabeth_Keckley

This is an especially extensive and detailed Wikipedia page. As it points out, very few of her works survive, because most were “made over” or the fabric repurposed.

Grafton Tyler Brown (1841–1918)

#Graphic #Image #BlackDesigner #USA #NorthAmerica #1850-1900

Wikipedia: https://en.wikipedia.org/wiki/Grafton_Tyler_Brown

Chandler, Robert J. **San Francisco Lithographer: African American Artist Grafton Tyler Brown.** University of Oklahoma Press, 2014.

I haven't read it yet, but it apparently discusses how Brown was probably one-eighth Black and passed for White in gold-rush-era San Francisco, where he became a successful businessperson.

#CRG

LeFalle-Collins, Lizzetta. **Grafton Tyler Brown: Visualizing California and the Pacific Northwest**, California African American Museum and Walters Art Museum, 2003,
https://books.google.com/books/about/Grafton_Tyler_Brown.html?id=QPyKGwAACAAJ

Chandler, Robert J. **To Catch Customers: Grafton Tyler Brown's 1875 Lithographic Sample Sheets.** San Francisco: Roxburghe-Zamarano Club Joint Meeting, 2014,
<https://www.abebooks.com/servlet/BookDetailsPL?bi=30089647720>

Jan Ernst Matzeliger (1852–1889).

#BlackDesigner #USA #Suriname

Inventor of shoe-lasting machine, US Patent 274,207.

"Jan Ernst Matzeliger," National Inventors Hall of Fame,
[https://www.invent.org/inductees/jan-ernst-matzeliger#:~:text=Jan%20Ernst%20Matzeliger&text=Jan%20Matzeliger%20invented%20the%20automatic,\)%20and%20was%20self%2Ddedicated.](https://www.invent.org/inductees/jan-ernst-matzeliger#:~:text=Jan%20Ernst%20Matzeliger&text=Jan%20Matzeliger%20invented%20the%20automatic,)%20and%20was%20self%2Ddedicated.)

Granville T. Woods (1856–1910).

Earned 45 patents, including one for electrified "third rail" that made NYC subway possible.

Fouché, Rayvon. **Black Inventors in the Age of Segregation: Granville T. Woods, Lewis H. Latimer and Shelby J. Davidson.** Baltimore: Johns Hopkins University Press, 2003.

#CRG

Padnani, Amisha. **"Granville T. Woods, 1856–1910."** New York Times (no date),
<https://www.nytimes.com/interactive/2019/obituaries/granville-t-woods-overlooked.html>

Madame C.J. Walker (1867-1919).

An entrepreneur who founded an empire of hair and beauty products, salons, and beauty schools that served Black women. She got her start working for Annie Turnbow Malone (see below)

#JKB

Bundles, A'Lelia Perry. **On Her Own Ground : The Life and Times of Madam C.J. Walker** New York: Scribner, 2001.

Peiss, Kathy Lee. **"Shades of Difference."** In *Hope in a Jar : the Making of America's Beauty Culture* 1st ed. New York: Metropolitan Books, 1998.

The whole book examines this history of the cosmetics industry in the US and weaves stories of Black cosmetics producers throughout, but this chapter is the most relevant.

#VRP

Dudley, Tara. **"Seeking the Ideal African-American Interior: The Walker Residences and Salon in New York."** *Studies in the Decorative Arts* 14, no. 1 (2006): 80-112.

#InteriorDesign #BlackConsumer

Dudley details the interior design commissions of Walker and daughter A'Lelia Walker. A'Lelia was an astute business woman, philanthropist, and trendsetter who commissioned Paul Frankl to design a tearoom in her townhouse.

#VRP

Wikipedia: https://en.wikipedia.org/wiki/Madam_C._J._Walker

Walker, Susannah. **Style and Status : Selling Beauty to African American Women, 1920-1975**. Lexington: The University Press of Kentucky, 2007.

Includes some discussion of Walker and her influence on Black women's hair care and beautify products in the earlier chapters.

#JKB

There are some relevant papers and other archival material online related to Walker's life and business from the [Indiana Historical museum](#) (linked)

[The Smithsonian](#) (linked) also has some objects/materials for Walker including historical packaging.

[The National Archive](#) (link to YouTube) produced a short video about Walker that has some useful information about her life and significance.

W.E.B. DuBois (1868–1963).

#BlackDesigner #USA #Graphic #1900-1940 #data

Known for [graphics and photographs at 1900 Exposition](#) (in addition to his writings, of course!).

Battle-Baptiste, Whitney and Britt Rusert (eds.). **W. E. B. Du Bois's Data Portraits: Visualizing Black America**. Princeton Architectural Press and The W.E.B. Du Bois Center at the University of Massachusetts Amherst, 2018,

<https://www.amazon.com/W-Boiss-Data-Portraits-Visualizing/dp/1616897066>.

#BlackAuthor #IndigenousAuthor #Cherokee #WorldsFair #Data #Graphic #WomanAuthor

Munro, Silas. **“W.E.B. Du Bois's Data Portraits: Visualizing Black America with Silas Munro,”** Letterform Lecture at San Francisco Public Library Main Library, 29 October 2019
Letterform Lectures are a public aspect of the Type West postgraduate program, and are co-sponsored with SFPL.

<https://letterformarchive.org/events/w.e.b.-du-boiss-data-portraits-visualizing-black-america>. **#data #USA #graphic #BlackDesigner #1900-1940**

Munro, a #BlackAuthor, is one of the contributors to Battle-Baptiste and Rusert's book, above: he wrote the captions for, and introduction to, the plates. This lecture describes the genesis of the data visualizations, and explains the extraordinarily tight timeframe for making them and the collaborative process by which they were made. It features a voice recording of W.E.B. DuBois himself talking about the project, and about the social context in which they were made (e.g., gruesome lynchings, terrible discrimination, etc.). Also: about 45 or 50 minutes in—right at the end of his talk, before the Q&A—he talks about design history, and suggests three examples of how one might reframe design history to center works like Du Bois and de-center the Bauhaus, or the people in Tufte, et al.

#CRG

Annie Turnbow Malone (1869-1957).

An entrepreneur and one of the first Black millionaires in the United States who made her name in developing beauty products for Black hair that were sold door-to-door. She also founded the Poro College of Cosmetology in St. Louis.

#JKB

Wikipedia: https://en.wikipedia.org/wiki/Annie_Turnbo_Malone

Angel DeCora (1871–1919).

#IndigenousDesigner #WomanDesigner #Graphic #USA

Winnebago artist/designer known for her book illustrations and cover/binding designs.

Southall, Neebinnaukzhik. "**Angel DeCora**," AIGA.org,
<https://www.aiga.org/diversity-inclusion-design-journeys-essay-angel-decora>.
Unabridged version of the above is available at Neebinnaukzhik Southall's website,
https://www.neebin.com/native/design/?page_id=27 (scroll about halfway down the page).
This short life-and-works biography shows examples of her book illustrations, cover designs, etc.

#CRG

Isaac Scott Hathaway (1872–1967).

Sculptor, ceramist, teacher. Reputedly the first #BlackDesigner to design a US coin (however, see entry for Selma Burke!). In 1946, Harry S. Truman/the US Mint commissioned him to design a Booker T. Washington half-dollar coin, and, in 1951, a George Washington Carver commemorative half-dollar coin. He owned a business that distributed molded busts, plaques, and masks of famous Black Americans to schools, churches, and other institutions, and was the first Black person to be shown in a newsreel (a Pathe News National Museum newsreel).

#CRG

"Isaac Hathaway, a pioneer in sculptor [sic]." AAREG,
<https://aaregistry.org/story/isaac-hathaway-a-pioneer-in-sculptor/>.

Ayubu, Kani Saburi. "**Motivated by What was Missing: Legendary Sculptor, Isaac Scott Hathaway.**" *The Black Art Depot*, 7 March 2013,
<https://blackartblog.blackartdepot.com/african-american-history/sculptor-isaac-scott-hathaway.html>.

Embedded on the page is a short video showing some of his work, and discussing his teaching at Auburn University.

Perry, Rhussus L. (interviewer). "**Isaac Hathaway, Sculptor**," 1939. Federal Writers' Project Papers, 1936–1940. Series 1. Life Histories, 1936-1940 and undated. / Subseries 1.1. Alabama. Folder 60: Perry, Rhussus L. (interviewer): **Isaac Hathaway, Sculptor**, in the Federal Writers' Project papers #3709, Southern Historical Collection, The Wilson Library, University of North Carolina at Chapel Hill,
<https://dc.lib.unc.edu/cdm/singleitem/collection/03709/id/896/rec/1>
#primary #interview #biography

Wilson, Mark. "**Isaac Scott Hathaway: Sculptor of Minds and Clay**" (pamphlet), 20 November 2012, <https://issuu.com/markwilson2012/docs/hathaway>.

Isaac Scott Hathaway Papers. Mosaic Templars Cultural Center, Little Rock, Arkansas.

Garrett A. Morgan (1877–1963).

#Industrial #BlackDesigner #USA #1900-1940

Patented a traffic signal, a fire safety hood/breathing device, and a hair-straightening chemical

#CRG

Wikipedia: https://en.wikipedia.org/wiki/Garrett_Morgan.

Julian Abele (1881-1950).

#blackarchitect #1900-1940

Black architect, furniture maker, worked for Horace Trumbauer. Little is known of his earlier contributions as he wasn't given credit. First black man to be admitted to Penn School of Architecture. Worked on several university buildings at Duke and Harvard.

#SDR

Wikipedia: https://en.wikipedia.org/wiki/Julian_Abele

Alain LeRoy Locke (1885–1954).

Philosopher/theorist of the Harlem Renaissance.

Wikipedia: https://en.wikipedia.org/wiki/Alain_LeRoy_Locke.

Meraji, Shereen Marisol, Demby, Gene, and Qureshi, Bilal. **"The Birth Of A 'New Negro'."**

Produced by NPR, Code Switch. December 25, 2019. Podcast, MP3 Audio, 37:19.

<https://www.npr.org/2019/12/20/790381948/the-birth-of-a-new-negro>.

#Race

This podcast on Alain Locke, theorist and impresario of the Harlem Renaissance, contextualizes his work defining the "New Negro" with his time spent in Berlin. It argues for a connection between his utopian thinking and that of the

Bauhaus. **#VRP**

James Van Der Zee (1886–1983).

#Fashion #BlackConsumers

Photographer best known for his works during the Harlem Renaissance.

Charles Dawson (1889–1981).

#bio #autobio #rac #Graphic #BlackDesigner #USA #NorthAmerica #1900-1940 #1940-1980

"One of Chicago's leading black artists and designers in the 1920s and '30s...best known for his illustrated advertisements for beauty schools and products...targeted to the city's burgeoning black population."**#CRG**

Schulman, Daniel. **"Charles Dawson,"** AIGA (2008),

<https://www.aiga.org/design-journeys-charles-dawson>.

Schulman notes that "Dawson's life story is told in great detail and piquancy in an unpublished—and rarely cited—autobiography, which is now in the DuSable Museum of African American History in Chicago" (see below).

#CRG

Dawson, Charles C. 536-page manuscript/draft of **Negro in Art and Culture** (undated)

[unpublished autobiography], Charles Dawson papers, Series II: Writings, undated,

DuSable Museum of African American History, Chicago,

<https://www.lib.uchicago.edu/bmrc/view.php?eadid=BMRC.DUSABLE.DAWSON>.

Reprinted on microfilm, Archives of American Art, 1988 ("Microfilm reels 4191–4192 available at all Archives of American Art offices and through interlibrary loan"), <https://www.aaa.si.edu/collections/charles-c-dawson-papers-9618>.

#VRP

Schulman, Daniel. "'White City' and 'Black Metropolis': African American Painters in Chicago, 1893–1945," in *Chicago Modern, 1893–1945: Pursuit of the New*. Chicago: Terra Museum of American Art, 2004.

Amaza Lee Meredith (1895–1984).

#BlackArchitect #BlackDesigner #BlackWoman #LGBTQIADesigner #1900-1940 #1940-1980 #USA #NorthAmerica

Virginia architect, inventor, educator and graphic artist. Despite her lack of formal training in architecture, she designed homes for friends in three states. She is best known for her work Azurest North (Sag Harbor, NY) and Azurest South at Virginia Union University in Petersburg, an International Style building, now the alumni house.

Wikipedia: https://en.wikipedia.org/wiki/Amaza_Lee_Meredith

Gooden, Mario. **Dark Space: Architecture, Representation, Black Identity** (New York: Columbia Books on Architecture and the City/Columbia University Press, 2016): 127-137.

Simms, Huter, **Amaza Lee Meredith: Teacher, Artist, and Architect,**

<http://www.lynchburgmuseum.org/blog/2018/8/24/amaza-lee-meredith-teacher-artist-and-architect>

This is a blog post from a volunteer at the Lynchburg Museum about an architect active at Virginia Union. She and her sister also helped design a suburban vacation area for middle class blacks in Sag Harbor NY known as Azurest North (1950s).

#SDR

Clara Porset (1895–1981).

#LatinxDesigner #Cuba #USA #NorthAmerica #CentralAmerica #1900-1940 #1940-1980

Cuban-born furniture and interior designer.

Wikipedia: https://en.wikipedia.org/wiki/Clara_Porset.

Points to lots of further reading and references re: her and her work.

#CRG

Kaplan, Wendy, ed. **Found in Translation: Design in California and Mexico, 1915-1985**. Los Angeles County Museum of Art, 2017,

https://www.worldcat.org/title/found-in-translation-design-in-california-and-mexico-1915-1985/oclc/982089617&referer=brief_results.

Anne Lowe (1898–1981).

#fashion #BlackDesigner #USA #NorthAmerica #1900-1940 #1940-1980 #VRP #CRG #JKB

Wikipedia: https://en.wikipedia.org/wiki/Ann_Lowe.

Square, Jonathan Michael, “**The Life and Work of Ruby Bailey, Zelda Wynn Valdes, and Ann Lowe.**” *The Fashion Studies Journal*, (no date),
<http://www.fashionstudiesjournal.org/histories/2016/8/30/the-life-and-work-of-anne-low-zelda-wynn-valdes-and-ruby-bailey>.

Gerri Major, “**Dean of American Designers,**” *Ebony* (December 1966). Available on [Google Books](#)

Aaron Douglas (1899–1979)

#1900-1940 #1940-1980

artist, illustrator, and graphic designer associated with the Harlem Renaissance.

Earle, Susan, ed. **Aaron Douglas: African American Modernist.** New Haven: Yale University Press, 2007.

Kirsche, Amy Helene. **Aaron Douglas: Art, Race, and the Harlem Renaissance.** Jackson: University Press of Mississippi, 1995.

Barton, Melissa. “**The Book Art of Harlem Renaissance Artist Aaron Douglas: A Bibliography.**” 29 April 2019.
<https://beinecke.library.yale.edu/article/book-art-harlem-renaissance-artist-aaron-douglas-bibliography>. Gallery of images at
<https://beinecke.library.yale.edu/article/book-art-harlem-renaissance-artist-aaron-douglas-bibliography#&gid=1&pid=1>.

#CRG

Selma Burke (1900–1995).

Arguably the first Black person to design a US coin, or at least to have their sculpture featured on a coin: in 1944–1945 she sculpted the profile bas-relief of FDR that is still featured on the dime.

“**Selma Burke, a gifted artist with many accomplishments.**” AAREG,
<https://aaregistry.org/story/selma-burke-a-gifted-artist-with-many-accomplishments/>.

Ruth Clement Bond (1904-2005).

Civic leader, educator, quilt designer. Mother of Max Bond, Jr, NY architect.

Vizcarrondo-Laboy, Angelik. “**The Fabric of Change: The Quilt Art of Ruth Clement Bond.**” *Online Learning Lab*, Museum of Arts and Design, February 22, 2017.

<https://madmuseum.org/views/fabric-change-quilt-art-ruth-clement-bond>“

Describes quilt work of Ruth Clement Bond, an artist and advocate, who made quilts with African-American women whose husbands were working for the TVA under the New Deal.

“**Ruth Clement Bond: Quilt Art, Activism, and an Extraordinary African-American Life.**” MSU Museum, 2012.

<https://www.museum.msu.edu/?exhibition=ruth-clement-bond-quilt-art-activism-and-an-extraordinary-african-american-life>.

Isamu Noguchi (1904-1988)

#JapaneseAmericanDesigner #FurnitureDesign #Industrial #1900-1940 #1940-1980

Mid-century Modern designer and sculptor most known for biomorphic forms and light sculptures.

The **Noguchi Museum** has created a beautiful online Catalogue Raisonne of his work.

Amy Lyford, "**Noguchi, Sculptural Abstraction, and the Politics of Japanese American Internment**," *The Art Bulletin* 85, no. 1 (2003): 137-51.

While Lyford focuses on how Noguchi's sculptural work was influenced by his time in an internment camp during World War II, the ideas could be extended to his design work. The article also shows how critics read Noguchi's work in racialized ways.

#VRP

Boch, Akira, dir. *Artbound*. 10, 1, "**Masters of Modern Design: The Art of the Japanese American Experience**" Aired May 15, 2019 on KCET.

#VRP

Friedman Benda, "**Design in Dialogue #47: Dakin Hart**," August 5, 2020, <https://vimeo.com/444965632>

Dakin Hart, Senior Curator at the Noguchi Museum and Glen Adamson discuss Noguchi's experiences as a Japanese American, his time in the WW2 internment camps, his work combining fine art, performance, and industrial design, and how it all informed his work and life.

#MB

George Nakashima (1905-1990)

#FurnitureDesigner #JapaneseAmericanDesigner

#VRP

Wikipedia: https://en.wikipedia.org/wiki/George_Nakashima.

Boch, Akira, dir. *Artbound*. 10, 1, "**Masters of Modern Design: The Art of the Japanese American Experience**" Aired May 15, 2019 on KCET.

Zelda Wynn Valdes (1905-2001).

#fashion #BlackDesigner #USA #NorthAmerica #1900-1940 #1940-1980

#VRP #CRG

Wikipedia:, https://en.wikipedia.org/wiki/Zelda_Wynn_Valdes

Square, Jonathan Michael, "**The Life and Work of Ruby Bailey, Zelda Wynn Valdes, and Ann Lowe**," *The Fashion Studies Journal*, (no date), <http://www.fashionstudiesjournal.org/histories/2016/8/30/the-life-and-work-of-anne-low-e-zelda-wynn-valdes-and-ruby-bailey>.

Deihl, Nancy. "**A profile of Zelda Wynn Valdes: costume and fashion designer**." Oxford University Press blog, 31 March 2015, <https://blog.oup.com/2015/03/costume-designer-zelda-wynn-valdes/>

teamEBONY, "**Fashionable Game-Changer: Zelda Wynn Valdes**," *Ebony.com*, 26 March 2012, <https://www.ebony.com/style/fashionable-innovator-zelda-wynn-valdes/#photo-NaN>

Ford, Tanisha S. **“Zelda Wynn Valdes, 1905–2001: A fashion designer who outfitted the glittery stars of screen and stage,”** New York Times

Ruby Bailey (1905–2003).

#fashion #Black Designer #USA #1940-1980

Square, Jonathan Michael. **“The Life and Work of Ruby Bailey, Zelda Wynn Valdes, and Ann Lowe.”** The Fashion Studies Journal (August 2016), <http://www.fashionstudiesjournal.org/histories/2016/8/30/the-life-and-work-of-anne-low-e-zelda-wynn-valdes-and-ruby-bailey>

“New York at its Core: Ruby Bailey,” Museum of the City of New York, <https://blog.mcny.org/2016/01/05/reintroducing-ruby-bailey/> #video #A/V

Add Bates (1907-1990).

Cabinetmaker, dancer, activist.

Profile: **“Furniture Designer,”** Ebony (Feb 1951): 70-73.

Wilson, Kristina. **“Add Bates, 306, and interlocking modernisms in mid-century Harlem,”** forthcoming in *American Art* 35, no. 1 (Feb. 2021)

Robert Savon Pious (1908-1983):

#Graphic #Advertising #BlackDesigner #USA #NorthAmerica #1900-1940 #1940-1980

Student at the Art Institute of Chicago and then the National Academy of Design, he spent time hanging out with the animated crowd at 306 W 141st Street in the 1930s (led by Charles Alston, Mike Bannarn, and Add Bates). Prof. Charles Seifert was an influential mentor from whom he learned the complexity and depth of African and African American history. Pious created paintings to illustrate Seifert’s historical narrative, as well as portraits of famous Black Americans (his portrait of Harriet Tubman is in the National Portrait Gallery). He made a living as a commercial illustrator, including the award-winning poster for the American Negro Exposition; (Chicago 1940) and prolific work for pulp magazines and Golden Age Comic Books

#KW

Wolff, Laetitia, and David Saunders. **“Robert Savon Pious.”** AIGA.org,

<https://www.aiga.org/design-journeys-robert-savon-pious>.

Features illustrations of his work and an accompanying four-minute video that shows/contextualizes many more: don’t miss the ones illustrated in it! They include a Lucky Strike ad (from [New York] Amsterdam News, 25 January 1958) with an image of and endorsement by Pious: <http://www.pulpartists.com/Bio%20Materials/Pious/58-01-25,AmstNews.jpg>

#KW #CRG

Mary Kenner (1912–2006).

#Industrial #BlackDesigner? #WomanDesigner #invention #law #patent #1940-1980 #1980-2020

Patented the sanitary belt (for sanitary napkins), and at least four other inventions.

Wikipedia: https://en.wikipedia.org/wiki/Mary_Kenner

KIRBY. **"Black Lives Matter Period."** TikTok, 30 June 2020,
<https://www.tiktok.com/@singkirbysing/video/6844215357134081286>.

Introduces Mary Kenner and her work in succinct #video format.

#CRG

William McBride (1912-2000).

#Graphic #Advertising #BlackDesigner #USA #NorthAmerica #1940-1980 #1980-2020

In-house designer for Chicago's South Side Community Art Center and participant in various Black print/arts groups on the South Side. Created prints, programs, promotional materials for SSCAC, including their gallery and Artists' & Models' Ball.

Mullen, Bill. **Popular Fronts: Chicago and African-American Cultural Politics, 1935-46.** University of Illinois Press, 1999.

LeRoy Winbush (1915-2007).

#Graphic #Advertising #BlackDesigner #USA #NorthAmerica #1940-1980 #1980-2020

Black graphic designer who was art director for Goldblatt's stores and later ran his own firm on the South Side of Chicago, serving as art director for *Ebony* and *JET* and Consolidated Manufacturing Company.

#CRG

Weinberg, Lauren. **"LeRoy Winbush"** (AIGA medalist, 2008),
<https://www.aiga.org/medalist-leroywinbush>.

Margaret Bourroughs-Taylor (1915-2010).

Central figure of Black Arts world of postwar Chicago, historian, collector, printmaker, founder of Ebony Museum, now the DuSable Museum of African American History. Also key in establishing South Side Community Art Center, a key center of Black arts/design after its founding in 1941 (interiors were designed by Chicago bauhaus members).

Cain, Mary Ann. **South Side Venus: The Legacy of Margaret Burroughs.** Northwestern University Press, 2018.

Lloyd "Kiva" New (1916-2002)

#Fashion #NativeAmericanDesigner #Cherokee

"a pioneer of modern Native American fashion design and one of the co-founders of the Institute of American Indian Arts in Santa Fe, New Mexico."

Wikipedia: https://en.wikipedia.org/wiki/Lloyd_Kiva_New

Kramer, Karen. **Native Fashion Now: North American Indian Style.** Salem, MA: Peabody Essex Museum, 2015.

Art Smith (1917-1982)

#fashion #Jewelry #BlackDesigner #LGBTQAIDesigner

One of the most well known mid-century modern jewelry designers.

#VRP

From the Village to Vogue: The Modernist Jewelry of Art Smith, exhibition at The Brooklyn Museum (May 14, 2008-June 11, 2011).

Schon, Marbeth. **“Art Smith (1917-1982).”** In *Modernist Jewelry 1930-1960: The Wearable Art Movement* (Atglen, PA: Schiffer, 2004, 69-76.

John H. Johnson (1918–2005).

Founder of the Johnson Publishing Company of Chicago, publisher of *Ebony* and *JET* (see entries for both elsewhere in this bibliography), and owner of Fashion Fair Cosmetics and Supreme Beauty products.

Wikipedia: https://en.wikipedia.org/wiki/John_H._Johnson

Johnson, John H. ***Succeeding Against the Odds***. Chicago: Johnson Publishing, 1992.

#autobio #BlackAuthor

Eugene Winslow (1919–2001).

<https://www.lib.uchicago.edu/collex/exhibits/race-and-design-american-life/kingdom-commerce/eugene-winslow/>

Herbert Temple (1919-2011).

Painter, art director. Art Director of *Ebony*, *Jet*, *Negro World*, and various offshoots from 1954-1994. Graduate of School of the Art Institute.

[Chicago Tribune Obituary](#)

Georg Olden (1920–1975).

#Graphic #Advertising #BlackDesigner #USA #NorthAmerica #1940-1980

Known for his television graphics for CBS, and for his work as a creative director at BBDO.

#CRG

Julie Lasky, **“The Search for Georg Olden,”** in *Graphic Design History*, eds. Steven Heller and Georgette Ballance [Allworth Press, 2001], 114-129.) - KW.

Julie Lasky, **“Georg Olden,”** AIGA,

<https://www.aiga.org/aiga/content/inspiration/aiga-medalist/2007-aiga-medalist-georg-olden/> **#CRG**

“The Man at the Window,” *Ebony* (November 1960). Available at [Google Books](#).

S. Neil Fujita (1921-2010)

#GraphicDesign #JapaneseAmericanDesigner

Graphic designer “best known for his covers for CBS Records, which introduced abstract art to jazz packaging, and his book jackets for *In Cold Blood* and *The Godfather*.”

#VRP

Heller, Steven. **“S. Neil Fujita, 1921-2010”** AIGA.org (October 26, 2010). A 2007 interview with Fujita reposted after the designer’s death.

Boch, Akira, dir. **Artbound**. 10, 1, [“Masters of Modern Design: The Art of the Japanese American Experience”](#) Aired May 15, 2019 on [KCET](#).

Grimes, William. **“S. Neil Fujita, Innovative Graphic Designer, Dies at 89.”** *The New York Times* (October 27, 2010) <https://www.nytimes.com/2010/10/27/arts/design/27fujita.html>.

Thomas (Tom) Miller (1921-2012).

Worked for Goldsholl Studios, an advertising and media firm run by Millie and Mort Goldsholl, who were graduates of the Chicago Bauhaus. Miller is credited with the original design for Motorola's logo and 7-Up packaging and advertisements. Also designed Black history-themed mosaics in the entry hall of the DuSable Museum of African American History

Wikipedia: [https://en.wikipedia.org/wiki/Thomas_Miller_\(visual_artist\)](https://en.wikipedia.org/wiki/Thomas_Miller_(visual_artist)) (extensive)

Reginald A. Gammon (1921-2005).

#Graphic #Image #BlackDesigner #USA #NorthAmerica #1940-1980 #1980-2020

Gammon "was a painter and art educator who worked in New York City, Michigan, and Albuquerque, New Mexico. He was a member of Spiral, an African American artist's collective based in New York City, as well as a member of the New Mexico Afro-American Artist Guild. He taught in the New York public schools and at Western Michigan University." (From biographical note for Reginald Gammon papers: see below.)

#CRG

Reginald Gammon papers, 1927-2007, bulk 1960-2005, Archives of American Art, <https://www.aaa.si.edu/collections/reginald-gammon-papers-13635/biographical-note>.

Shagham, Janet Yagoda. **“Biography,”** ReginaldGammon.com, <http://www.reggiegammon.com/biography.html>.

reginaldgammon.com includes Gammon's CV, plus a very extensive bibliography about his works (<http://www.reggiegammon.com/bibliography.html>). There is also a gallery of his paintings and works on paper (<http://www.reggiegammon.com/gallery.html>).

#CRG

Solomana (aka Souleymane, Sulemaana) Kantè (1922–1987).

Inventor of the N'ko ("I say") script for writing Manding/Mandinka (West African languages) in 1949. Translated the Koran/Q'uran into N'ko, and wrote about 100 books in N'ko. (Search also for "N'ko" in this document.)

Wikipedia: http://en.wikipedia.org/wiki/Solomana_Kante.

Joel Robinson (c.1923-?)

#BlackDesigner #Fashion #Furniture #Industrial #Modern #USA #NorthAmerica #1940-1980

Fabric and furniture designer; included in MoMA *Good Design* exhibitions of 1951, 1952, and 1955; he won an award for his "Ovals" fabric pattern in the 1951 show.

#KW

Profile: "Fabric Designer," *Ebony* (May 1952): 113-117

Andrew Gardner, " 'Lily-White': Joel Robinson and Black Identity in MoMA's Good Design Program," **MoMA Post: Notes on Art in a Global Context (June 5, 2019)**, accessed Aug. 18, 2020:

<https://post.moma.org/lily-white-joel-robinson-and-black-identity-in-momas-good-design-program/>

Frankie Welch (1924-)

#Fashion #NativeAmericanDesigner #Cherokee
#VRP

Wikipedia: https://en.wikipedia.org/wiki/Frankie_Welch.

Kramer, Karen. **Native Fashion Now: North American Indian Style**. Salem: Peabody Essex Museum, 2015.

Vincent T. Cullers (1924–2003).

#Graphic #BlackDesigner #USA #NorthAmerica #1940-1980 #1980-2020

"Vince Cullers was a pioneer of ethnic/targeted/multicultural advertising in the United States. He started Vince Cullers Advertising in 1956," and was inducted into the Advertising Hall of Fame in 2007. See http://advertisinghall.org/members/member_bio.php?memid=2684&uflag=c&uyear=.BarbaraSherlock (There is also a video of the induction ceremony, which I haven't watched yet.

#CRG

Robert E. Paige (192? 193? -).

#Textile #Graphic

Member of AfriCOBRA (African Commune of Bad Radical Artists), produced textiles for small production as well as for Sears. Graduate of School of the Art Institute of Chicago.

Rebecca Zorach, Marissa H. Baker, and David and Alfred Smart Museum of Art, **The Time Is Now!: Art Worlds of Chicago's South Side, 1960-1980** (Chicago, Illinois: Smart Museum of Art, 2018).

"Runaway Rises to Top Designer," Ebony (January 1969). [Available at Google Books](#)

Reynold Ruffins (1930-).

#Graphic #illustration #BlackDesigner #USA.

Member of Push Pin Studios, a group formed at Cooper Union with Ruffins, Seymour Chwast, Milton Glaser, and Edward Sorel.

Charles Harrison (1931–2018).

#Industrial #BlackDesigner #Autobio #USA #NorthAmerica #Race #1940-1980 #1980-2020

Harrison, Charles. **A Life's Design: The Life and Work of Industrial Designer Charles Harrison**. Chicago, Ill: Ibis Design, Inc, 2005.

#BlackDesigner #Race

Really compelling casual first-person narrative of being an African American designer (and GI bill education and lots of other things) and how getting hired by Sears and then staying there for decades played out and the racism built in to every part of that...

#VRP

First person account by the first Black Sears executive, designer of ViewMaster among hundreds (thousands?) of Sears/Kenmore products. "Starting My Career" chapter is short with lots of images and tells of professional ID work & discrimination in mid-20th c.

#BW #GVK

Natalie Hopkinson, "Industrial Designer's Work is a Fixture in American Homes," *The Crisis* (Jan-Feb 2007).

#BlackDesigner #Race

This article in *The Crisis* provides an overview of Harrison's work and his contribution to design. It includes some information from the book (above), and it is freely available in [google books](#).

#JKB

Calvin Ashford (1935-2008).

#blackdesigner #NorthAmerica #USA

Black interior designer in Chicago, founded the firm Gilmore-Ashford-Powers. Known for celebrity clients like Maya Angelou. He founded the Black Interior Designers Association and was active in the Organization of Black Designers.

#SDR

Archive at the University of Illinois at Chicago:

<https://researchworks.oclc.org/archivegrid/collection/data/879681531>

J. Max Bond, Jr. (1935-2009)

#USA #BlackDesigner #ManDesigner #Architect

Harvard GSD trained architect, worked in Ghana 1964-1967, then Harlem ARCH group, 1967-68, many public commissions including museum of WTC Memorial.

Goldstein, Brian D. **The Roots of Urban Renaissance: Gentrification and the Struggle Over Harlem**. Cambridge: Harvard University Press, 2017.

Elaine "Jae" Jarrell (1935–).

#fashion #appropriat #SocialJustice #BlackDesigner #USA #NorthAmerica #1940-1980

Part of AfriCOBRA in Chicago, known for her two-piece Revolutionary Suit of 1968 and Urban Wall Suit of 1969.

#VRP #CRG

Wikipedia: https://en.wikipedia.org/wiki/Jae_Jarrell.

"Black Revolt Sparks White Fashion Craze." JET (January 28, 1971) 42-45.

Criticized White fashion for cultural appropriation of bandolier and Jarrell's Revolutionary Suit.

Emmett McBain (1935–2012).

#Graphic #BlackDesigner #USA #NorthAmerica #1940-1980 #1980-2020

Known for advertising, esp. Black Marlboro man, but also lots of other Black-directed advertising campaigns.

#CRG

Rajagopal, Avinash. "Emmett McBain" (AIGA medalist, 2017),

<https://www.aiga.org/2017-aiga-medalist-emmett-mcbain>

Dingwall, Chris. **Race and the Design of American Life: African Americans in Twentieth-Century Commercial Art**, (includes short bio of McBain) at

<https://www.lib.uchicago.edu/media/documents/exrad-text.pdf>, pp. 8–9.

Barbara Jones-Hogu (1938–2017).

#Graphic #BlackDesigner #USA #NorthAmerica #1940-1980 #1980-2020

"Painter and printmaker Barbara Jones-Hogu was a founding member of the African Commune of Bad Relevant Artists (AfriCOBRA), an artist collective formed in Chicago in 1968." Many of her works were, or were made into, posters and graphics.

#CRG

<https://americanart.si.edu/education/oh-freedom/barbara-jones-hogu>

Wikipedia: https://en.wikipedia.org/wiki/Barbara_Jones-Hogu.

AIGA page:

<https://educators.aiga.org/beyond-the-bauhaus-how-a-chicago-based-art-collective-defined-their-own-aesthetic/>

Tom Burrell (1939–).

#Graphic #BlackDesigner #USA #NorthAmerica #1940-1980 #1980-2020

Co-founder of Burrell & McBain (with Emmett McBain: see above); after McBain left, founded Burrell Communications Group, an agency with many large/famous brands as clients.

#CRG

“Thomas J. Burrell” (interview), *The History Makers*, 5 June 2001,
<https://www.thehistorymakers.org/biography/thomas-j-burrell-40>.

Rupert García (1941–).

#LatinxDesigner #USA #1940-1980 #1980-2020 #image #graphic #print #SocialJustice

Printmaker/poster maker active in Chicano art movement and other activist groups in the San Francisco area; arguably best known today for his protest/activist posters from the 1960s–1980s.

#CRG

Zarobell, John. **“Studio Sessions: Rupert García.”** *Art Practical*, 30 January 2018.

<https://www.artpractical.com/column/studio-sessions-rupert-garcia/>

A good interview with more information about García’s life than most museum sites have.

#CRG

Oral history interview with Rupert García, 1995 Sept. 7–1996 June 24. *Archives of American Art*,

<https://www.aaa.si.edu/collections/interviews/oral-history-interview-rupert-garcia-13572>.

Provides a 166-page downloadable transcript of the 8.5 hours of audio recorded interviews (on 9 cassettes!) that Paul J. Karlstrom of the AAA conducted in 1995–1996 with García. There is also an audio clip of the first five minutes of the first cassette recording playable on the site. (I wonder what students would make of Karlstrom’s comments, questions, and tone? I found them more than a little cringy).

#CRG

Stephen Burrows (1943–).

#fashion #BlackDesigner #USA #NorthAmerica #1940-1980 #1980-2020

#VRP #CRG

Wikipedia: [https://en.wikipedia.org/wiki/Stephen_Burrows_\(designer\)](https://en.wikipedia.org/wiki/Stephen_Burrows_(designer))

Morera, Daniela, ed. **Stephen Burrows: When Fashion Danced.** New York: Skira Rizzoli Publications, 2013.

“Stephen Burrows World,” <https://stephenburrows.com/> (personal website).

Archie Boston (1943–).

#Graphic #USA #NorthAmerica #BlackDesigner #1940-1980 #1980-2020

Worked in advertising and at Cal State Long Beach.

#CRG

“Archie Boston,” AIGA, <https://www.aiga.org/design-journeys-archie-boston/>.

Emory Douglas (1943–). ‘

#Graphic #Image #USA #NorthAmerica #BlackDesigner #1940-1980 #1980-2020 #SocialJustice

Worked as minister of culture for the Black Panther Party.

Gaiter, Colette. **“What a Revolution Looks Like: The Work of Black Panther Artist Emory Douglas,”** in *Black Panther: The Revolutionary Art of Emory Douglas* (New York: Rizzoli, 2014) 93–109.

Douglas, Emory, Danny Glover, Bobby Seale, Sam Durant, Sonia Sanchez, Kathleen Cleaver, Colette Gaiter, Greg Jung Morozumi, Amiri Baraka, and St Clair Bourne. **Black Panther: The Revolutionary Art of Emory Douglas.** New York, NY: Rizzoli, 2014.

Stromberg, Tara Rose. **“Emory Douglas: The Art of The Black Panthers.”** Produced by Dress Code. 2015. Vimeo Video, 7:56. <https://vimeo.com/128523144>. #A/V #video

Built by Civilization, **Empty Douglas lecture**, vimeo, September 16, 2016

<https://designlectur.es/events/emory-douglas/>

This is a well-produced (and witty!) lecture with Douglas, hosted by Civilization, a design practice in Seattle with design for social justice at the core of their practice.

#BH

Ester Hernández (1944–).

#LatinxDesigner #USA #NorthAmerica #1940-1980 #1980-2020 #graphic #image #brand #SocialJustice

California activist, muralist, and printmaker; perhaps best known for her Sun Mad poster.

#CRG

Wikipedia: https://en.wikipedia.org/wiki/Ester_Hernandez.

“Sun Mad.” Center for the Study of Political Graphics.

<http://collection-politicalgraphics.org/detail.php?term=latino&module=objects&type=key word&x=0&y=0&kv=2264&record=26&module=objects>

Willi Smith (1948–1987).

#fashion #BlackDesigner #USA #NorthAmerica #1940-1980 #1980-2020 #VRP #CRG

Wikipedia: https://en.wikipedia.org/wiki/Willi_Smith

The Willi Smith Digital Community Archive, part of the exhibition *Willi Smith: Street Couture*, <https://willismitharchive.cargo.site/>

Patrick Kelly (1954–1990).

#fashion #BlackDesigner #USA #NorthAmerica #1940-1980 #1980-2020
#VRP #CRG

Wikipedia: [https://en.wikipedia.org/wiki/Patrick_Kelly_\(fashion_designer\)](https://en.wikipedia.org/wiki/Patrick_Kelly_(fashion_designer))

Art Sims (1954–).

#Graphic #Image #BlackDesigner #USA #NorthAmerica #1940-1980 #1980-2020

Known especially for movie posters.

Wikipedia: https://en.wikipedia.org/wiki/Art_Sims

“Art Sims, CEO.” 11:24 Design, <https://1124design.com/art-sims>.

“Art Sims.” AIGA.org, 1 September 2008. <https://www.aiga.org/design-journeys-art-sims>

Sylvia Harris (1958–2011).

Known for her work at WGBH and her firm's design of the 2000 Census.

Gibson, David. “Sylvia Harris.” AIGA.org, 8 September 2014,
<https://www.aiga.org/medalist-sylvia-harris>

Buddy Esquire (1958–2014).

#Graphic #Typography #BlackDesigner #USA #NorthAmerica #1940-1980 #1980-2020

Known for his design of hip-hop concert and party fliers.

Wikipedia: https://en.wikipedia.org/wiki/Buddy_Esquire

Kugelberg, Johan. **Buddy Esquire: King of the Hip Hop Flyer**. Sinecure Books, 2015.
https://books.google.com/books/about/Buddy_Esquire.html?id=i4vjnQEACAAJ

Esquire, Buddy. **Hop Hop Party and Event Flyers**. Cornell University Library digital collections,
[https://digital.library.cornell.edu/?f%5Bcollection_tesim%5D%5B%5D=Hip+Hop+Party+and+Event+Flyers&f%5Bcreator_facet_tesim%5D%5B%5D=Buddy+Esquire+\(%22The+Flyer+King%22\)+\(Hip+Hop+Flyer+Designer,+active+in+the+1970s+and+1980s\).](https://digital.library.cornell.edu/?f%5Bcollection_tesim%5D%5B%5D=Hip+Hop+Party+and+Event+Flyers&f%5Bcreator_facet_tesim%5D%5B%5D=Buddy+Esquire+(%22The+Flyer+King%22)+(Hip+Hop+Flyer+Designer,+active+in+the+1970s+and+1980s).)

Gail Anderson (1962–).

#Graphic #Typography #Image #BlackDesigner #USA #NorthAmerica #1980-2020

Worked in a variety of roles at Rolling Stone, 1987–2002. AIGA medalist, 2008.

#CRG

Wikipedia: [https://en.wikipedia.org/wiki/Gail_Anderson_\(graphic_designer\)](https://en.wikipedia.org/wiki/Gail_Anderson_(graphic_designer))

Heller, Steven. “Gail Anderson” (2008 AIGA medalist biography), 1 September 2008, AIGA,
<https://www.aiga.org/medalist-gailanderson>.

“About/Contact,” <https://www.gailycurl.com/About-Contact> (personal website).

Anna Sui (1964-)

fashion designer with an almost encyclopedic catalogue of references in her pick-and-mix style of design. Her work is particularly informed by historical bohemianisms in fashion and pop music. #Fashion #ChineseAmericanDesigner

#VRP

Bolton, Andrew. **Anna Sui**. San Francisco: Chronicle Books, 2010.

Blanks, Tim. **The World of Anna Sui**. New York: Abrams, 2018.

Sheila Bridges (1964-).

#BlackDesigner #WomanDesigner #1980-2020 #USA #NorthAmerica

Black interior designer, started her own firm in 1994. Sheila Bridges Design; best known for her Harlem Toile designs.

#SDR

<https://www.sheilabridges.com/>

<https://collection.cooperhewitt.org/people/18061277/objects/>

Hannah Beachler, (1970-)

#blackdesigner

Set designer, worked on films such as Black Panther, Beyonce's Lemonade, Moonlight.

#SDR

Amanda Williams (1974-)

#USA #BlackDesigner #WomanDesigner #Architect

Artist trained as an architect (IIT); "Williams' creative practice employs color as a way to draw attention to the complexities of race, place and value in cities."

<https://awstudioart.com/home.html>

"Why I Turned Chicago's Abandoned Homes into Art" TED Talk, 2018.

https://www.ted.com/talks/amanda_williams_why_i_turned_chicago_s_abandoned_homes_into_art

Vernon Lockhart (197?-).

#USA #BlackDesigner #ExhibitionDesign

Graduate of School of the Art Institute, founder of Project Osmosis (Chicago) which teaches Black youth design skills through Black design history. A collector of Chicago's Black design history, design work through On the Loose exhibition design.

Stephen Burks (197?-).

Industrial designer, graduate of IIT and Columbia GSA. Man Made collection works with artisans to produce high-design elements. First designer with solo exhibition at Studio Museum of Harlem.

Burks, Stephen. **Stephen Burks: Man Made**. New York: Studio Museum Harlem, 2011.

Norman Teague (197?-).

#BlackDesigner #ManDesigner #Industrial #Furniture #USA

Furniture and environments, part of [BLKHaus studios](#). Norman Teague is a Chicago based designer and educator who focuses on projects and pedagogy that address the complexity of urbanism and the culture of communities. Specializing in custom furniture that delivers a personal touch to a specific user and unique aesthetic detail, Teague's past projects have included consumer products, public sculpture, performances, and specially designed retail spaces. Working with common, locally-sourced building materials and local fabricators to create objects and spaces that explore simplicity, honesty and cleverness and relates to the culture of the client and/or community.

<http://www.plank22b.com/>.

Denenge Duyst-Akpem (197? -)

#USA #BlackDesigner #WomanDesigner #Speculative #Fashion

Designer and Critic, Scholar of Afro-Futurism. "space sculptor whose visual art, writing, performance, and teaching bridge disciplines of site-specific and public art, ritual, interior design, ecology, and Afro-Futurism. She meticulously constructs fantastical interactive Afri-sci-fi environments and performances that interrogate, titillate, decolonize, and empower, rooted in Sun Ra's transformational legacy, asking "Who controls the future?" She is Assistant Professor, Adjunct at the School of the Art Institute of Chicago, and founder of Denenge Design and In The Luscious Garden, focused on holistic and conceptual approaches to human-centered design."

<https://denenge.net/>

Zebreda Dunham (1978-).

#USA #BlackDesigner #WomanDesigner #1980-2020 #Disab

Dunham is a wheelchair user who designs adaptive devices for her own use, and posts videos to YouTube showing how they work and how she uses them to be self-sufficient. And, as her web page states, "'Zebreda Makes It Work!' is a series of videos and experiences shared by Zebreda that highlight—even more than any particular tool—a frame of mind about assistive technology and how to imagine, create, adapt and troubleshoot your world and whatever obstacles you might encounter."

<http://www.zebredamakesitwork.com/>

Sadie Redwing (198?-).

#IndigenousDesigner #Graphic #USA

Graphic Designer, Lakota and Dakota. "Advocate for Tribal Visual Sovereignty," Redwing explores the design heritage of Native Americans and the limitations of design history in terms of authorship, citation, and language.

<https://www.sadieredwing.com/>

[THIS SECTION IN PROGRESS:]

Winifred Mason

#fashion

Evangeline (Van) Cleage (b.1928?)

#fashion

A graduate of Howard University, in 1956 Ebony describes her as the "first and only" Black designer for Frolic Time Sportswear creating popular designs for their juniors line.

A 2017 article in the **Daily Progress** (Charlottesville, VA) discusses her universal design house.

A profile of her in Ebony January 1956, pp41-45;
<https://www.greenehistory.org/pdf/NewsletterVol22Issue1.pdf>
#KW

Tracy Reese
#fashion

Carly Cushnie
#fashion

Stella Jean
#fashion

Azède Jean-Pierre
#fashion

Pen & Pixel

Laini and Fundi (aka Sylvia and Billy Abernathy).
Known for their Delmark record album designs.

<https://www.lib.uchicago.edu/collex/exhibits/race-and-design-american-life/kingdom-commerce/laini-and-fundi/>
<https://letterformarchive.org/news/laini-sylvia-abernathy>

Sun Ra

Lonny Wood, aka Phase 2

Cey Adams
known especially for Def Jam album art
#CRG

Website at <http://ceyadams.com/>
Video interview at
https://www.youtube.com/watch?time_continue=12&v=nT5Ics9mgso&feature=emb_logo.

Lisa Lyons
designed Black Panther logo, posters, etc.
See Lippert, Angelina. **“A Century of Posters Protesting Violence Against Black Americans,”**
#EM/#CRG

Mark Suckle
designer during Civil Rights movement.
See Lippert, Angelina. **“A Century of Posters Protesting Violence Against Black Americans,”**
#EM/#CRG

Ron Cobb

Designed Civil Rights posters.

Daysi Garcia: designed Civil Rights posters.

See Lippert, Angelina. **"A Century of Posters Protesting Violence Against Black Americans,"**
#EM/#CRG

Rafael Morante

Designed Civil Rights posters.

See Lippert, Angelina. **"A Century of Posters Protesting Violence Against Black Americans,"**
#EM/#CRG

Madame Binh Graphics Collective

Designed Civil Rights posters.

See Lippert, Angelina. **"A Century of Posters Protesting Violence Against Black Americans,"**
#EM/#CRG

Scott Braley

See Lippert, Angelina. **"A Century of Posters Protesting Violence Against Black Americans,"**
#EM/#CRG

Darhil Crooks

Associate Creative Director at Apple, formerly Creative Director at *The Atlantic* and before that, *Ebony*, and before that, Art Director at *Esquire*. This is someone who should have a Wikipedia page, but doesn't.

#CRG

See <https://cargocollective.com/darhilcrooks> and

<https://www.linkedin.com/in/darhil-crooks-81837018/>.

Eddie Opara

partner at Pentagram since 2010.

#CRG

Personal website: <https://www.pentagram.com/about/eddie-opara>

Steve Johnson

Vice President, Product & Studio Design, Netflix.

Bio here: <https://leadingdesign.com/conferences/sanfran-2020/speakers/steve-johnson>.

Nice interview/presentation called **"The Power of An Ally,"** with Asian' American colleague Rochelle King, here: <https://vimeo.com/351141750>

#CRG

Alexandra Bell

Artist/designer who does publicly posted revisions of racist NYTimes stories/layouts.

Personal Website: <http://www.alexandrabell.com/public-work>

Maurice Cherry. **"Where Are the Black Designers?"** (video and transcript from SXSW Interactive presentation, 15 March 2015).

<http://opentranscripts.org/transcript/where-are-the-black-designers/> A personal narrative of how he got into design. This talk inspired the *Where Are The Black Designers* conference in June 2020, the [Design Education Panel Discussion](#) can be watched here

#CRG

Pablo Medina (),

Londoño, Johana. “**The Latino-ness of type: making design identities socially significant.**” *Social Semiotics* 25, no. 2 (2015),

Typographic Landscaping: Creativity, Ideology, Movement. Guest Editors: Johan Järlehed and Adam Jaworski. <https://www.tandfonline.com/doi/abs/10.1080/10350330.2015.1010320>.

Haven't read this yet.

#CRG

“**Pablo Medina,**” *AIGA Journeys*, <https://www.aiga.org/design-journeys-pablo-medina>

Londoño, Johana. “**Barrio Affinities: Transnational Inspiration and the Geopolitics of Latina/o Design.**” *American Quarterly* 66, No. 3 (September 2014): pp. 529-548.

Discusses the typefaces that Medina designs, which are based on the lettering styles of hand-painted signs in the barrio.

#CRG

Personal websites: <http://pabloamedina.com/about> and <https://designisculture.com/>.

Nikkolas Smith

Has made paintings of George Floyd, Breonna Taylor, and others killed by police, and of protestors confronting police, as well as what I might call “critical illustrations” of other aspects of the USA's racist society.

See NPR.org,

<https://www.npr.org/2020/06/29/883490848/activist-nikkolas-smith-combines-art-and-activism-into-a-singular-superpower>

Winifred Mason

Mid-century jeweler

Arque Dickerson

The first black graduate of Pratt Institute's industrial design program, who went on to design aircraft interiors

Noel Mayo

Industrial designer who has redesigned Philadelphia buildings' exteriors and interiors since 1963.

Sarah Goode

<https://patents.google.com/patent/US322177?q=sarah+goode>

<https://www.smithsonianmag.com/science-nature/these-four-black-women-inventors-reimagined-technology-home-180962060/>

Martha Jones

Resident of Amelia County, Va., became the first black woman to receive a United States patent. Her application for an "Improvement to the Corn Husker, Sheller" was granted U.S. patent No. 77,494 in 1868. Five years later in 1873, Mary Jones De Leon of Baltimore was granted U.S. patent No. 140,253 for a novel cooking apparatus. Judy W. Reed and from Washington D.C. was granted a patent in 1884 for a dough kneader and roller (U.S. patent No. 305,474) and Goode was granted her patent in 1885 (U.S. patent No. 322,177). From the comments of this article:

<http://amsterdamnews.com/news/2016/jul/14/inventor-sarah-e-goode-first-black-woman-awarded-p/>

#CRG

David H. Rice

Co-founder of Organization of Black Designers and president of Design Communications, Inc.

For sure merits a Wikipedia page of his own. He has a short bio on the **OBD** page right now, at least.

#CRG

See short bio at <https://www.collegeforcreativestudies.edu/alumni/2402/david-rice>. Shauna Stallworth: co-founder of Organization of Black Designers.

See oral history interview at

<https://revisionpath.com/oral-history-of-organization-of-black-designers/>

Jack Travis, FAIA, NOMAC.

Has done residential interiors for Spike Lee, Wesley Snipes, et al., and has an impressive list of commercial clients. Edited 1992 book called African American Architects: In Current Practice. He is another person who, as a fellow of one of the big design organizations, seems like he merits a Wikipedia page!

#CRG

Short professional bio is [here](#).

Short description of a 2013 conference session he ran in 2013 called Design From a Black Perspective is [here](#).

His LinkedIn is [here](#).

Jack Travis, "African American Architecture: From Idea to Published Product" *Journal of Architectural Education* v. 47, no 1, 60-62 (1993).

#SDR

Fo Wilson

BLKHaus <https://blkhausstudios.com/>

Eric Anderson

Industrial designer; fellow and former president of IDSA; faculty at Carnegie Mellon.

#CRG

Short bio available on his [FIDSA page](#).

Ernesto Oroza

Cuban artist and designer.

#CRG

Wikipedia: https://en.wikipedia.org/wiki/Ernesto_Oroza

Kia Weatherspoon

#blackdesigner

Interior designer, firm Determined by Design is focused on design equity and advocacy. Her firm has focused on public housing projects, based in Washington DC.

#SDR

Taneshia West Albert

#blackdesigner #blackeducator

Assistant Professor, Interior Design, Auburn University; leads the diversity committee for IDEC (Interior Designer Educator Council)

#SDR

Audrey Bennett

University Diversity and Social Transformation Professor, MDes Director, UMichigan Stamps School of Design. Graphic Design Scholar.

Antionette Carroll

Graphic designer, former AIGA board member

Hannah Beachler

Production designer, set design

Wikipedia: https://en.wikipedia.org/wiki/Hannah_Beachler

Ruth Carter

costume designer

Deanna van Buren

Architect and founder of [Designing Justice + Design Spaces](#) - Oakland-based nonprofit architecture and real estate development firm with a mission to end mass incarceration and structural inequality. **#SDR**

Zena Howard

Cultural Practice Leader and Managing Director of the [North Carolina office of Perkins + Will](#) (formerly the Freelon Group), Zena is also a founding member of Perkins and Will's global Diversity and Inclusion Council and served as Senior Project Manager for the Smithsonian Institution National Museum of African American History and Culture. **#SDR**

Nontsikelelo Mutiti

#blackdesigner #blackeducator

Graphic designer + educator, Zimbabwean, VCU department of graphic design **#SDR**

[Eye on Design "Nontsikelelo Mutiti on Interrogating the Euro-centric..."](#)

[Type Drives Culture](#)

<http://nontsikelelomutiti.com>

[\(back to Contents\)](#)

Compelling assignments/student projects

Wikipedia edit-athons

“Wikipedia:WikiProject Women in Red/Missing articles by dictionary/Women in Graphic Design,”

https://en.wikipedia.org/wiki/Wikipedia:WikiProject_Women_in_Red/Missing_articles_by_dictionary/Women_in_Graphic_Design,

provides a long list of woman graphic designers that Wikipedia is looking for contributors to write articles about.

“WikiProject Women Wikipedia Design,”

https://en.wikipedia.org/wiki/Wikipedia:WikiProject_Women_Wikipedia_Design,

provides a list of female architects/planners that Wikipedia is looking for contributors to write articles about.

“Using Wikipedia's gaps as feminist teaching tools,”

https://meta.wikimedia.org/wiki/Learning_patterns/Using_Wikipedia%27s_gaps_as_feminist_teaching_tools.

Suggests some ways other than Wikipedia editing that instructors can use Wikipedia as a teaching tool. Same, perhaps, with the [Writing About Women](#) page: lots of good pointers there for undergraduate writers.

#CRG

FemTechNet’s instructions for how to get started editing Wikipedia entries.

<https://web.archive.org/web/20150828071634/http://femtechnet.newschool.edu/teaching-learning-resources/teaching-with-wikipedia/wikipedia-sample-assignments/>

Sample syllabus for Wikipedia entry-writing assignments,

https://upload.wikimedia.org/wikipedia/commons/e/ef/Sample_Syllabus_for_Wikipedia_assignment.pdf

Art and Feminism <https://www.artandfeminism.org/>

This group offers events. Contact: Sian Evans sevens01@mica.edu

#BH

Google Folder with resources for incorporating Wikipedia writing and edition into pedagogy:

<https://drive.google.com/drive/u/0/folders/1rayHyrFfzyh9Rc52u30MZ8oAFzfW8BAD>

“Art + Feminism Remote Learning Guide,”

<https://docs.google.com/document/d/1lboXszyY2ttPM2M29TWIbBelGx0GnvSvv5AJFbWrCg4/edit>

Describes a variety of different ways to incorporate Wikipedia editing projects into the classroom. Note that there is a long list of women graphic designers that they're looking for entries on, [here](#). I don't know if there's a comparable list for Black designers, or Latinx designers, etc., but will note it here if I find any.

#CRG

Are.na / Jamie Mahoney/ Diversifying Design

(decolonizing, queering, decoloring design history) the work of Jamie Mahoney, Associate Professor of Graphic Design, VCU

<https://www.are.na/jamie-mahoney/diversifying-design-ruoiuofrooc>

#SDR

Teaching Race Strategies

The graduate students in Northwestern University's Interdisciplinary Ph.D. in Theatre and Drama program in 2009, under the supervision of Dr. Sandra Richards and Dr. Harvey Young created this useful guide.

#SDR



Moses, Deyane, Maryland Institute Black Archives. <https://www.miba.online/blog>

Thesis project from Deyane Moses sharing the stories of Black students using MICA's archives.

#BH #VRP

Matthew Bird shares a presentation assignment to **fill gaps in course readings or lectures** and has shared the assignment sheet.

[https://historyofid.com/download/assignment.pechakucha%20\(1\).pdf](https://historyofid.com/download/assignment.pechakucha%20(1).pdf)

Ilyin, Natalia and Elisabeth Patterson, Parallel Narratives Student Project,

<http://parallelnarrativ.es/>.

“This class unearths and examines stories of design that did not gain entrance into the current, commonly-taught “canon” of design history....Juniors research and compile annotated bibliographies of 80-100 citations about a topic they believe has gone missing from the history books.” I.e., it is sort of like the “missing spreads” project I have been thinking about assigning, but it focuses more on assembling an annotated bibliography than on writing a narrative.

#CRG

Natalia Ilyin at Cornish College of the Arts has assigned an annotated bibliography assignment to students to examine stories of design that did not gain entrance into the current, commonly-taught canon of design history and published the results in a GoFundMe book.

#BH

Lesson plan for studying two Samanid bowls with calligraphic inscriptions:

<https://artsoftheislamicworld.qc.cuny.edu/Lesson%20Plans/Samanid%20Bowls.pdf>.

On a quick skim, I thought it looked good, and possibly could serve as a model for an assignment with different objects, too.

#CRG

National Museum of African American History & Culture, **Talking About Race Resources**, Summer 2020. <https://nmaahc.si.edu/learn/talking-about-race>

This is an excellent project put out by the NMAAHC this summer and includes various “lenses” to view the curriculum through, including [educator](#).

#GVK #Race

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COLOPHON

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