

Guide to the George Tscherny Collection

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THE GEORGE TSCHERNY COLLECTION

ACQUISITION	LOCATION	
MG2008.3	B1	Tscherny Biographical: Influences, Inspiration and Role Models (essay from book in preparation).
MG2008.3	B1	Tscherny Biographical: disc with scans of misc. clients and projects.
MG2009.8	D9 P36S	Albert Landry Galleries. Picasso (poster), 12 × 19, 1957.
MG2009.8	D9 P40S	American Federation of Arts. American Traditional Painting (poster), 20 × 30, 1961.
MG2008.3	B1	Champion Papers. PRIMA magazine insert, 1960.
MG2008.3	B1	Champion Papers. PRIMA magazine insert in Packaging Design magazine, Nov / Dec 1961.
MG2008.3	B1	Champion Papers. Champion Papers All Purpose Litho—Advertisement, early–1960s.
MG2008.3	B3	Champion Papers. Imagination 10; Number 10 in a series of paper promotions, 1967.
MG2008.3	B2	Champion Papers. Pull and Let Go brochure, 1990.
MG2008.3	B2	Champion Papers. Odd & Even, a study of house numbers, 1992.
MG2009.8	D9 P26S	Club des Partenaires du musee Toulouse Lautrec. Homage a Toulouse Lautrec (poster), 38.5 × 26.75, 2001.
MG2009.8	D9 P37M	Committee for U.S. Participation at the Milan Triennale. U.S.A. at the Triennale (poster), 30 × 46, 1968.
MG2009.8	D9 P20S	Connecticut College School of Dance. Connecticut College School of Dance (poster), 11 × 16 5/8, 1963.
MG2009.8	D9 P49S	Cystic Fibrosis Foundation. Swim (poster), 16 × 24, 1985.
MG2009.8	D9 P38S	Davis-Delaney-Arrow. All Together Now: Happy Birthday USA (poster), 25 × 38, 1975.
MG2009.8	D9 P52S	The Floreman Family. Barrett Plaza, Tampa, Florida (poster), 22 × 30, 1986.
MG2009.8	D9 P42M †	General Dynamics Corporation. Thin Ice (poster), 30 × 46, 1968.
MG2009.8	D9 P41M †	General Dynamics Corporation. Tides (poster), 30 × 46, 1969.
MG2009.8	D9 P43M	General Dynamics Corporation. frontier (poster), 30 × 46, 1968–1969.
MG2009.8	D9 P44M	General Dynamics Corporation. ocean ore (poster), 30 × 46, 1968–1969.
MG2009.8	D9 P21L	Goethe House New York. Berlin Now (poster), 46 × 67, 1977.
MG2009.8	D9 P22S	Goethe House New York. Aspects of German Expressionism (poster), 17 × 25 (folds to 8.5 × 8.5), 1978.
MG2009.8	D9 P23S	Goethe House New York. Germany in the 19th Century (poster), 21.75 × 29, 1980.
MG2009.8	D9 P39M	JC Penney Co. Direction 70 (poster), 30 × 46, 1979.
MG2009.8	D9 P47S	Long Island State Park Commission. Nature's Places for People (poster), 39 × 24.5, 1994.
MG2009.8	D9 P24M	Mobil Corporation. When Havoc Struck (poster), 30 × 46, 1977.
MG2009.8	D9 P25L	Mobil Corporation. When Havoc Struck (poster), 46 × 67, 1977.
MG2008.3	B1	Monadnock Paper Inc. Architectural Contrasts on Monadnock's White, Bright Astrolite poster, 10 × 10 folded, 1975.
MG2008.3	D9 M5	Monadnock Paper Inc. Architectural Contrasts on Monadnock's White, Bright Astrolite poster, 20 × 30, 1975.

ACQUISITION	LOCATION	
MG2009.8	D9 P34S	Monadnock Paper Inc. NY (poster), 20 × 30, 1975.
MG2009.8	D9 P35S	Monadnock Paper Inc. NY reverse side (poster), 20 × 30, 1975.
MG2009.8	B1	Museum of Modern Art. Recent Painting USA: The Figure (2), 1962.
MG2009.8	B1	Museum of Modern Art. 1958 appointment calendar, 1958.
MG2009.8	B1	Museum of Modern Art. 1959 appointment calendar (2), 1959.
MG2009.8	B1	Museum of Modern Art. 1960 appointment calendar, 1960.
MG2009.8	B2	Museum of Modern Art. MoMA Portfolio: 1—American Fabrics Exhibition—call for entries with envelope; letterhead with #10 envelope; poster (exhibition title was changed), 1956. 2—Christmas card (with die-cut), 1960. 3—Family Service Association (MoMA sponsored exhibition)—sketch for final design; newspaper article; misc. correspondence; MoMA news release; list of participating artists and designers; alternate poster designs (2), 1956.
MG2009.8	D9 P27S	Observatoire International Des Prisons. Observatoire International Des Prisons (poster), 16 × 21, 1992.
MG2009.8	D9 P5S	Overseas National Airways. JET ONA (poster), 26 × 60, 1961.
MG2009.8	D9 P30S	Overseas National Airways. Let us fly you where the fun is (poster), 40 × 26, 1968.
MG2009.8	D9 P31S	Overseas National Airways. Let us fly you where the sun is (poster), 40 × 26, 1968.
MG2009.8	D9 P29S	Overseas National Airways. Let us fly you where the snow is (poster), 40 × 26, 1968.
MG2008.3		Pan Am. Displays—unmounted sheets, many artists and photographers contributed to these displays; this selection contains only work created by George Tscherny, 1971.
MG2008.3		Pan Am. Displays—Pan Am Latin America, knocked down, in own box, 1971.
MG2008.3		Pan Am. Displays—Pan Am USA, knocked down, in own box, 1971.
MG2008.3		Pan Am. Displays—Pan Sun Isles, knocked down, in own box, 1971.
MG2008.3		Pan Am. Displays—Pan Am Orient, knocked down, in own box, 1971.
MG2008.3		Pan Am. Displays—Pan Am Afirca, knocked down, in own box, 1971.
MG2008.3		Pan Am. Displays—Pan Am Europe, knocked down, in own box, 1971.
MG2008.3		Pan Am. Displays—Inter-Continental Hotels, knocked down, in own box, 1971.
MG2008.3		Pan Am. Displays—Pan Am Europe (large panels), knocked down, in own box, 1971.
MG2008.3		Pan Am. Displays—Pan Am's World Europe (large panels), knocked down, in own box, 1971.
MG2008.3		Pan Am. Displays—Pan Am's World Pacific (large panels), knocked down, in own box, 1971.
MG2008.3		Pan Am Charter. Pan Am Charter counter card, press release folder, file folder, business card, letterhead & second sheet, #10 envelope, mailing label, kraft envelope (3 sizes), Note on kraft envelope: <i>The traditional "corner card" return address has been eliminated to avoid redundancy when the mailing label is placed on the envelope. Instead, a slightly smaller one-color facsimile of the mailing label has been imprinted on the the envelope containing space for hand-addressing or adresograph. It also indicates the position for placing the mailing label.</i> 1972.
MG2008.3		Pan Am. Pan Am Miscellaneous: Good News at JFK counter card; Fly Drive brochure: Australia / New Zealand; Fly Drive brochure: Europe; Misc. maps and map covers, 1973.
MG2008.3	Box A	Pan Am El Borincano. Pan Am El Borincano miscellaneous in-flight material and timetables: matchbooks, cocktail napkins, dinner napkins, soap, menu, baggage tags, buttons, 1972.

ACQUISITION	LOCATION	
MG2008.3	Box B	Pan Am El Borincano. Flight attendants' aprons; shopping bags, 1972.
MG2009.8	D9 P51M	Pan Am El Borincano. Servicio El Borincano de Pan Am (poster) (2), 30 × 46, 1972.
MG2009.8	D9 P50S	The Poster Society. THE POSTER Then and Now (poster), 16 × 24, 1985.
MG2009.8	D9 P32S	San Francisco Clothing. SF shopping bag (poster), 26 × 38, 1990.
MG2009.8		Sandy Alexander (offset printer). About Tiles (1989 appointment calendar); About Flowers (1981 appointment calendar); 8+1 (folded poster promoting a new printing press, 1989); 14,500 (folded poster, promoting a 120 page color guide, 1989), 1981–1989.
MG2009.8	D9 PIM †	School of Visual Arts. C&I Art School—Summer Session (poster), 30 × 46, 1956.
MG2009.8	D9 P2M	School of Visual Arts. C&I Art School—Fall Session (poster), 30 × 46, 1955.
MG2009.8	D9 P3M	School of Visual Arts. sVA (poster), 30 × 46, 1956.
MG2009.8	D9 P4M	School of Visual Arts. Science states meanings, art expresses them (poster), 30 × 46, 1958.
MG2009.8	D9 P6M	School of Visual Arts. The heart has its own reasons (poster), 30 × 46, 1962.
MG2009.8	D9 P7M	School of Visual Arts. sVA flag (poster), 30 × 46, 1964.
MG2009.8	D9 P8S	School of Visual Arts. The Masters Series (poster), 17 × 24, 1992.
MG2009.8	D9 P10L	School of Visual Arts. Congratulations... (poster), 46 × 67, 1996.
MG2009.8	D9 P9M	School of Visual Arts. Congratulations... (poster), 30 × 46, 1996.
MG2009.8	D9 P11M	School of Visual Arts. Yesterday, Today, Tomorrow (poster), 30 × 46, 1998.
MG2009.8	D9 P12M	School of Visual Arts. What, Where, When (poster), 30 × 46, 2006.
MG2009.8	D9 P13S	School of Visual Arts. What, Where, When (poster), 11 × 17, 2006.
MG2009.8	D9 P14M	School of Visual Arts. Expand your Vision (poster), 30 × 46, 2007.
MG2009.8	SEI B1	SEI Investments. Annual reports, 1982–1993.
MG2009.8	SEI B2	SEI Investments. Annual reports, 1994–1996.
MG2009.8	SEI B3	SEI Investments. Quarterly Reports; Annual Meeting Notices.
MG2009.8	SEI EP4	SEI Investments. Trustfunds, 1981.
MG2009.8	SEI EP5	SEI Investments. LSV Investments.
MG2009.8	SEI B6	SEI Investments. Misc. Trustfunds, 1981.
MG2009.8	SEI B7	SEI Investments. Trust 2000 (4 brochures).
MG2009.8	SEI B8	SEI Investments. Corporate Identity: Portfolio with Stationery, Signage, Entrance Sculpture.
MG2009.8	SEI B9	SEI Investments. 1992 wall calendar, 1992.
MG2009.8	SEI B7	SEI Investments. Solutions for Profitable Growth (4 brochures).
MG2009.8	SEI B7	SEI Investments. Hirtle, Callaghan & Co. (logo design).
MG2009.8	SEI B7	SEI Investments. Hirtle, Callaghan & Co. SEI Wealth Management (brochure).
MG2009.8	SEI B8	SEI Investments. Corporate Identity: Graphic Guidelines.
MG2009.8	SEI B8	SEI Investments. Corporate Identity: Card announcing name change and new HQ location.
MG2009.8	SEI B8	SEI Investments. Corporate Identity: 1996 Annual Report featuring new HQ location, 1996.

ACQUISITION	LOCATION	
MG2008.3	D9 M5	Simpson Paper Company. Connections (poster) (2), 20 × 28, 1982.
MG2008.3	B1	Simpson Paper Company. Dimensions '86—The Business of Humor , includes finger cards, 1986.
MG2008.3	B2	Strathmore Paper. Renewal (brochure), 1991.
MG2008.3	B2	Strathmore Paper. Executive Correspondence Paper Sampler, late 1950s.
MG2008.3	B4	Strathmore Paper. Handbook of Strathmore Expressive Text & Cover Papers sampler, late-1950s.
MG2008.3	B1	Strathmore Paper. MESSAGE a labor of love (magazine insert), 1958.
MG2008.3	B2	Strathmore Paper. Iderful (brochure), 1966.
MG2009.8	D9 P45M †	Terry Dintenfass Gallery. William King Sculpture (poster), 30 × 46 , 1970.
MG2009.8	D9 P46S	Terry Dintenfass Gallery. William King Outdoors (poster), 20 × 30, 1982.
MG2009.8	D9 P33S	Tyler School of Art. The Tyler Offset Workshop (poster), 17 × 22, 1981.
MG2009.8	D9 P48S	United Nations Association of the United States of America. U.N. DAY (poster), 16 × 20, 1978.
MG2009.8	D9 P53S	United Technologies Corporation. 1986 Connecticut Special Olympics (poster), 17 × 25, 1986.
MG2008.4	G1	W. R. Grace & Co. Grace #1 Portfolio: misc. stationery, forms, promotional letterheads and misc. newsletters. 1—Contents; 2—The Rise of the Corporate Style [see APPENDIX A]; 3—Corporate letterhead; 4—News release & envelope; 5—Air mail envelope; 6—Divisional letterhead & calling card; 7—Divisional letterhead (Sweden); 8—Corporate memo; 9—Grace Dearborn memo & envelope; 10—Grace Cocoa letterhead & envelope; 11—Ambrosia Chocolate envelope; 12—Financial news digest letterhead; 13—Corporate news digest letterhead; 14—Kraft mailing envelope with template for mailing label; 15—Mailing label; 16—Request for check; 17—Window envelope; 18—Payroll check; 19—Payroll check (second half); 20—Grace insider-management newsletter; 21—Keeping Pace with Grace—employee newsletter; 22—GracePac letterhead; 23—GSBriefs newsletter; 24—Pyro Forum newsletter. 1973–1989.
MG2008.4	G2	W. R. Grace & Co. Grace #2 Portfolio: Misc. facility and product identification; 1—Headquarters building; 2—Flag; 3—Tanks; 4—Installing “G”; 5—Grace trailer on bridge; 6—Herman’s trailer; 7—Grace trailer in lot; 8—Vinyl letters; 9—Small sign; 10—Installing vinyl letter on glass door; 11—Mock-up of 14’ letter G; 12—Curtis Bay facility; 13—Painting of 14’ logo; 14—GRM product package; 15—Grace Specialty Chemicals barrels; 16—Grace in Electronics shopping bag; 17—Note pad; 18—Umbrella. 1973–1989.
MG2008.4	G3	W. R. Grace & Co. Grace #3—Box: Corporate Identification: Corporate Identification Review (4 page folder), 1973–1974; Manual (3-ring binder)—Our new signature... and how to use it; Graphics Standards/Stationery; Graphics Standards/Free Standing Signs; Price Schedule/Free Standing Signs; Graphics Standards/Vehicles; Price Schedule/Vehicle Identification Decals; Graphics Standards/Exterior Building Identification; Order Form/Vinyl Letters; Misc. reproduction forms and aids; Set of individual Graphic Standards. 1973–1974.
MG2008.4	GB4	W. R. Grace & Co. Grace #4—Box: Printer’s advertisement re: 1978 report, 1978; Misc comments in print, 1973–1989; Corporate annual reports 1973–1989.

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ACQUISITION	LOCATION	
MG2008.4	GB5	<p>W. R. Grace & Co. Grace #5—Box: Misc. publications: 1980 Retail and corporate directory, 1980; 1982 & 1985 Quarterly reports, 1982, 1985; An Educational Partnership GRACE & Atholton High School; GRACE Distribution Services facility brochure; GRACE in Electronics (4 brochures in 4 languages); GRACE Specialty Businesses / silver file folder; Flyer—Songs for the Holidays; GRACE Cocoa and Specialty Businesses moving announcements. 1980s.</p>
MG2008.4	D9 G6	<p>W. R. Grace & Co. Grace #6—Corrugated folder with posters: Smarter people create smarter companies (2), 22 × 29, 1982; Be a smarter starter (2), 22 × 29, 1980s; Get to the point! (2), 22 × 29, 1980s; Press-sheet—1984 Annual Report gatefold cover, 1984; Songs for the Holidays, 1980s; Sizing up the 80's (2), 22 × 29, 1979; Herman's World of Sporting Goods (a GRACE Company) (2), 24 × 37, 1985.</p>

THE RISE OF THE CORPORATE STYLE

The value of memorable symbols and logotypes has long been recognized by corporate management. But only in the 1960's did a few companies, notably IBM and CBS, pioneer the implementation of a company-wide corporate identification program. In both cases, the programs were initiated and supported by enlightened management at the very top.

By the 1970's the benefits of comprehensive corporate ID programs were widely recognized by the business community, and efforts to establish such programs were abundant.

In 1973 I was retained by W.R. Grace & Co. to redesign their corporate signature and implement a company-wide graphics program.

A corporate ID program for a giant international conglomerate like W.R. Grace & Co., with such diverse interest as chemicals, consumer products and natural resources, has to project an image of deliberate ambiguity.

Here, the challenge is the implementation of a consistent visual vocabulary, not just for reasons of economy or convenience, but because it is a way of unifying the various businesses and endowing them with a single, positive image.

The Elements

Logotypes have undergone a 'cooling' down. Logos with the eccentricity of the old Coca Cola logo get in the way of the visual and verbal message in advertising. A more subtle treatment, usually based on an existing typeface which can be combined with other copy, is a more desirable solution. That was also the reason for freeing corporate signatures from the traditional box or surrounding shape.

The GRACE signature was based on Avant Garde Gothic Medium making possible combining it with divisional signatures, product names and headlines. Text was to be set in Futura Book with Demi Bold used for emphasis.

The Corporate Color, a bright green, was used extensively in lieu of a corporate symbol or mark.

With Divisions and Subsidiaries nationwide and throughout Europe much of the control for implementing the program was out of our hands. That necessitated keeping the program as simple as possible. The idea was to minimize the number of elements but maximize the number of applications.

Implementation

Unlike IBM and CBS cited earlier, at Grace, efforts for such a program were met with benign neglect; there was neither opposition nor support from top management. However, there was considerable support from middle management, notably from Robert M. Coquillete, executive vice president and most important from Corinne Forti, director of corporate communications. Highly regarded within corporate headquarters and throughout the company, Corinne Forti can take major credit for the success of the program.

Throughout the years of my involvement with Grace nearly all the photography was executed by John T. Hill. This accounts for the consistent attitude and look of the photographic images.

Sprinkled over the one and a half decades of implementing the program I was supported by a number of design assistants, a.o. Linda Stillman, Elizabeth Coburn Ball, Susan Tharp, Stephanie McClintic and Elizabeth Laub.

Also, Sonia, my wife and the conscience of the office, was with me throughout those years, and, of course, still is.

In 1990 W.R. Grace & Co. moved its headquarter operations to Boca Raton, Florida. By this time design problems had become more and more routine, bogging down our small design staff. Serving a demanding out-of-town client presented many problems. It was a logical moment for me to resign the account.

George Tscherny

New York, October 2008