

CLT Graphic Design History: A Collective Research Effort

The University of North Carolina at Charlotte

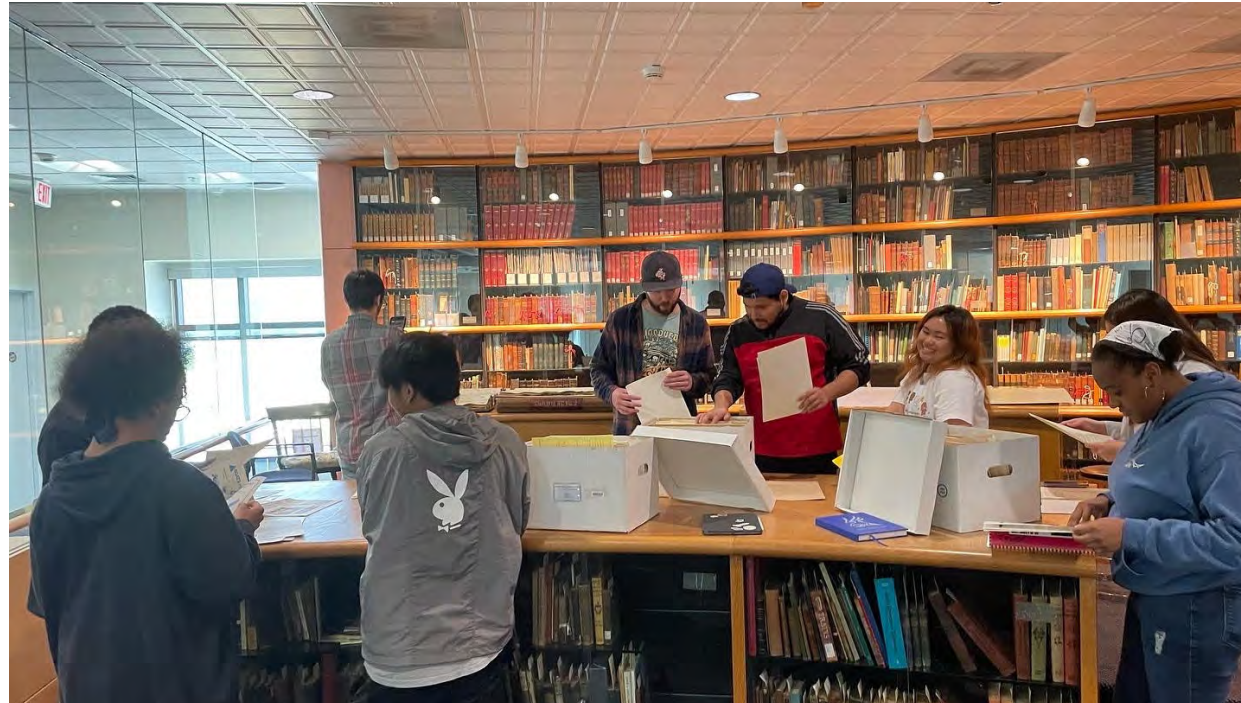
Design Research (ARTG 4182)

Instructor: Christina Singer

Volume 3, Fall 2022

Table of Contents

3: Introduction	25: Andee Diaz	55: Nancy Lor	85: Thank you.
4: Collaborative Miro Board	30: Marcos Diaz	60: Sydney Moses	86: Volume 1 Research
5: Noah Atwood	35: Joy Evans	65: Brian Pinder	89: Volume 2 Research
10: Briana Branch	40: Corina Hellmer	70: Richard Kim Tran	
15: Justin Callahan	45: Anthony Jefferson	75: Caitlin Van Voorhis	
20: Joel Clarke	50: Tyriek Johnson	80: Manisa Vongnalath	



Introduction

This book is a collective effort to share stories from Charlotte's history by analyzing historical graphic design artifacts from the city. This project aims to illuminate a wide range of design styles, designers, and works.

below: a collaborative Miro board of
a timeline with **Volume 3, Fall 2022**
students' design research



Volume 3 Research

link to view Miro timeline: https://miro.com/app/board/uXjVPQI5_EM=?share_link_id=972316638124



Noah Atwood

Links to my contributions to the People's Graphic Design Archive from my research of graphic design artifacts from Charlotte's history:

1. New Spirit: A Publication of Spirit Square: <https://peoplesgdarchive.org/item/5827/new-spirit-a-publication-of-spirit-square-october-1992>
2. "Peace Hand" Pearl Jam Concert Poster: <https://peoplesgdarchive.org/item/6054/peace-hand>
3. "Well, there goes the neighborhood.": <https://peoplesgdarchive.org/item/6055/well-there-goes-the-neighborhood-andnbsp>



Figure 1: New Spirit October 1992
Cover. 1992.



Figure 2: New Spirit October 1992
Inside Spread Pages 1 & 2. 1992.

New Spirit: A Publication of Spirit Square

The former “Home For All The Arts!”
of the Queen City and all its glory.

“New Spirit” is a former newsletter from the Spirit Square Center for the Arts that was meant to highlight all of their upcoming events for the month. The publication lived up to its claim of being a home for “all the arts,” as it includes information about music, movies, theater, dance, and visual arts.

Spirit Square was the center of artistic life in Charlotte. From 1975 until 2021 when it was closed



Figure 3: New Spirit October 1992
Inside Spread Pages 5 & 6. 1992.

down, the area housed performances, classes, and galleries for many local and visiting artists. It was closed in order to make room for new developmental projects in the city (Bertrand, 2021).

The cover highlights guitarist Leo Kottke, and includes information about an upcoming concert below his picture. The picture is surrounded by graphic elements like dots and x's, which was an appropriate style of design for the time. The elements nicely fill the negative space surrounding the picture and title without being distracting. The pink and dark purple color scheme connect the shapes to the picture, and the background is a contrasting tan/orange color, with important information is highlighted with a bright orange to help it stand out more.

The sans serif and script font combo used on the title was a common, now often looked at as nostal-

gic, style of type in the 1980s and 90s. There is a clear hierarchy on the cover as well as inside of the newsletter, which includes illustrative and graphic elements that compliment the style of the front.

The “New Spirit” newsletter is representative of the importance of the arts in Charlotte’s history and the diverse community surrounding it. Throughout the publication, the pictures and headlines used make it evident of the inclusiveness and importance of representation that Spirit Square possessed. They made it a priority to showcase many different cultures in their events, subject matters, and accompanying illustrative elements.

"Peace Hand" Pearl Jam Concert Poster

Visualizing the sound of 1990s
American Rock music.

Pearl Jam is an American rock band that rose to prominence in the 1990s. An artist named Emek designed this poster for a show the band had in Charlotte, NC in 1996. The show was a part of the band's No Code Tour, in which they were touring their fourth studio album titled "No Code," (Reader, 2017).

The artwork for the poster depicts a hand doing a traditional peace sign, with the two fingers that are

up being replaced with the arms and head of a man in chains. The chains on the man are broken, however, thanks to a music note in the center of them, implying that music is what sets him free. Behind the hand is a burst of repeating electric guitars, an instrument of necessity in American rock. The guitars are all red, which contrasts the sky blue of the background in the top half of the poster. The text on the poster establishes a clear hierarchy, with Pearl Jam's name being in fancy three-dimensional lettering at the very top right above the peace sign. The information for the concert is placed on a banner at the bottom of the poster, separating it from the rest of the elements while still making it not feel out of place. The typeface used for the general information is a decorative sans serif font that has very found edges and circular negative space, giving it a feeling that matches the aesthetic of the imagery above. The title and concert informative elements also bleed off

into the white border that the surrounds the illustration, giving it a more immersive and three dimensional feeling that is appropriate for the music.

The artist who is responsible for the poster, known as Emek, is a long-time collaborator with the band, having made many of their gig posters over the years (Emek Studios, 2013). The hyperactive, illustrative grunge style in which Emek draws is reminiscent of very popular aesthetics within the American rock scene throughout the genre's history. The use of vibrant colors and detailed imagery are to catch the audience's eye and to visualize the energy of the sound the band has, which Emek does successfully time and time again with Pearl Jam. Their music is very hard hitting, but also has a softer side and is packed with deep meaning within the lyrics.



Figure 4: "Peace Hand" Pearl Jam
Concert Poster. 1996.



Figure 5: "Well, there goes the neighborhood" Political Cartoon. 1969.

"Well, there goes the neighborhood."

A critique on the execution of the city's urban renewal project.

A political cartoon done by Eugene Payne for the Charlotte Observer depicts the Brooklyn Urban Renewal Project. Brooklyn was a historically black neighborhood in Charlotte, NC that was demolished in the 1960s for the renewal project ("Brooklyn time line," 2016). The cartoon shows two men labeled as the "City Fathers" standing on a hill over a hole that represents the neighborhood of Brooklyn. They are looking at a postman carrying a mailbox labeled

"New Charlotte Post Office," who can be seen walking away from the hole with a dirt trail falling from the mailbox post, implying that the mailbox used to be where the hole is. On the left tapping the shoulders of the two men is a surgeon carrying a tool box labeled "Plans for a Downtown City Hospital." Behind the scene is a city scape of several buildings that is supposed to be the city of Charlotte.

All of the elements in the cartoon are used as a commentary and critique on how the urban renewal project was being handled at the time. The bewilderment of the City Father characters implies that even as people in positions of power, the pace and planning of the project was not communicated properly. The New Charlotte Post Office being moved from its initial location, despite being new, shows how the businesses and buildings within the Brooklyn neighborhood were not really taken into account when

planning the expansion of the city. The hill that the scene is positioned on can be seen subtly surrounded by trees, showing how the area had been relatively untouched by the corporate city environment. The skyline of buildings in the background represents that environment and the fast development and growth of the downtown area and how it is slowly creeping up on Brooklyn and its residents.

The artist, Eugene Payne, worked for the Charlotte Observer at the time and created many political cartoons like the one seen above. Payne was recognized as a household name at the time due to the popularity of these cartoons. He was well known for the speed in which he would get cartoons out and for his ironic and clever humors within them. In 1968, the year before the cartoon in conversation, Payne had won a Pulitzer Prize (Hostetler & St. Onge, 2010).

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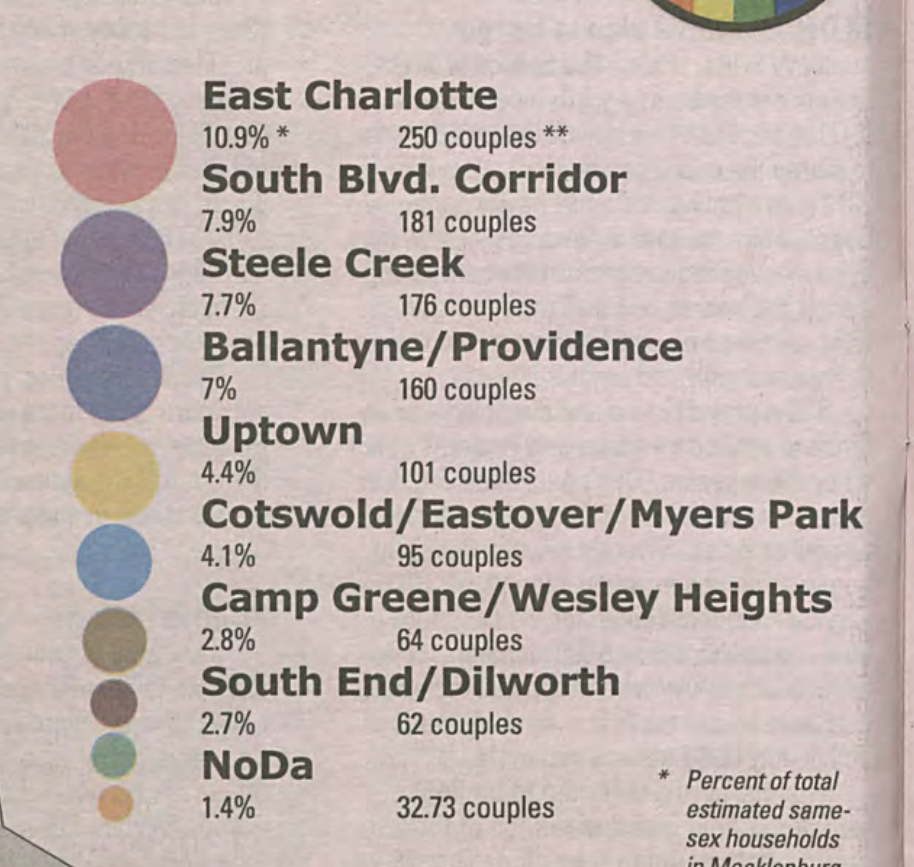
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Briana Branch

Links to my contributions to the People's Graphic Design Archive from my research of graphic design artifacts from Charlotte's history:

1. The Queen City Count: <http://peoplesgdarchive.org/item/5816/the-queen-city-count>
2. Charlotte Opera Association: Season '85-'86: <http://peoplesgdarchive.org/item/6030/charlotte-opera-association-super>
3. Pet-A-Rama at South Park Shopping Center: <http://peoplesgdarchive.org/item/6058/pet-a-rama>

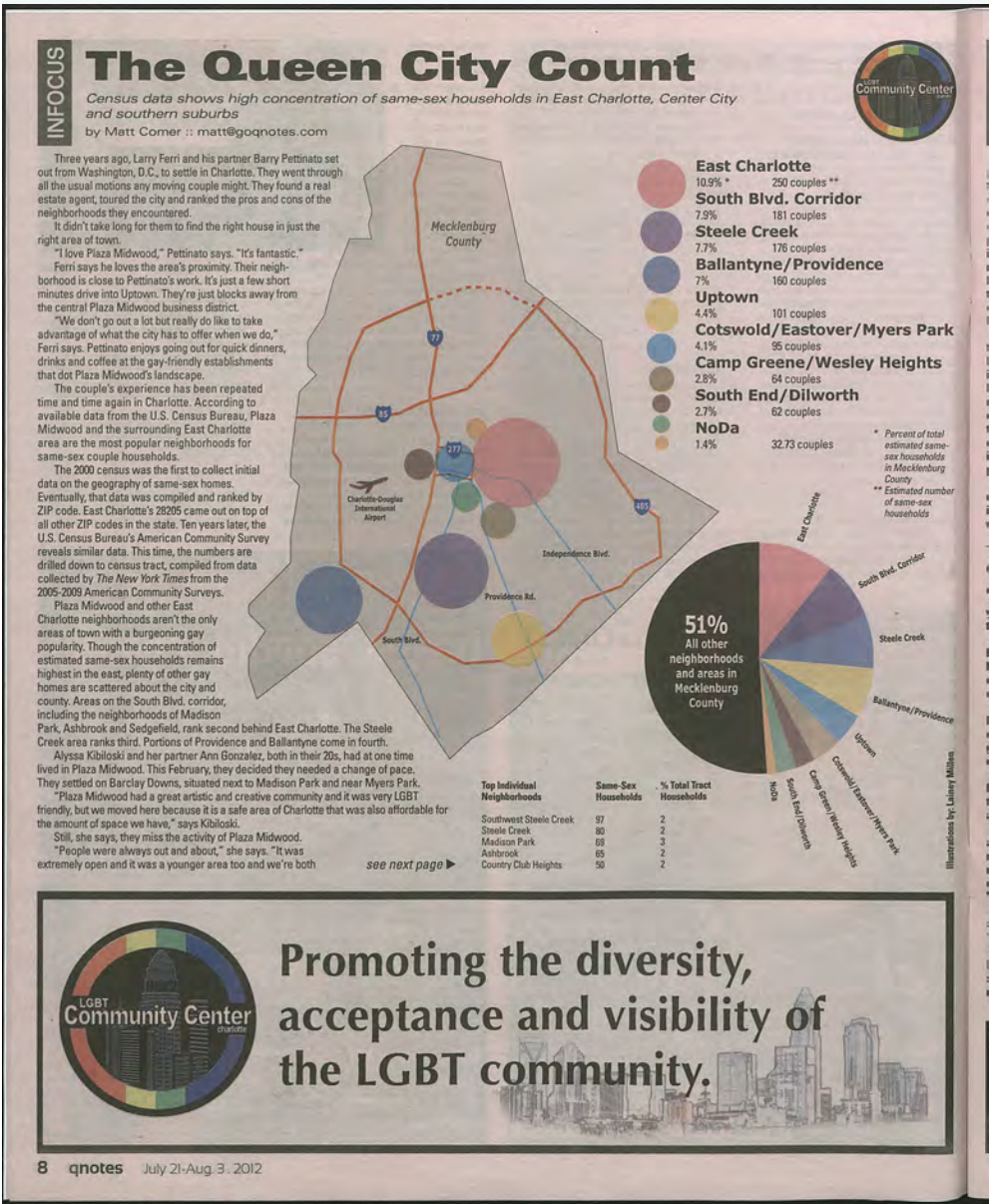


Figure 1. "The Queen City Count" news article (Qnotes Carolina, 2012, p. 8)

The Queen City Count

Same-sex households present in almost half of Charlotte's neighborhoods.

QnotesCarolina is an LGBTQ arts, entertainment and news publication based in Charlotte, N.C. The paper started as a monthly newsletter as "Q-notes" in 1983 and ultimately began its official publication as a newspaper in 1986 under the name Qnotes-Carolina ("About," 2022). In the summer of 2012, Qnotes reported that the latest 2010 US Census revealed high concentrations of same-sex households within various Mecklenburg County neighborhoods. The 2010's census marked the begin-

ning of documenting the geography of same-sex households within the United States.

In Figure 1, the Qnotes article, written buy Matt Comer, is accompanied by a pie chart ranking the various Mecklenburg county neighborhoods and their significant volumes of same-sex households. A bubble map is also included to display the locations of the areas in reference to one another. The data shows that approximately half of Charlotte Mecklenburg county households are occupied by same-sex couples with East Charlotte, South Blvd. Corridor, and Steele Creek. Currently, Charlotte is in second place as a safe and inclusive city for the LGBTQ community in North Carolina ("Moving to LGBT Charlotte? How to find your perfect gay neighborhood!," 2022). Since the 2012 Qnotes article, the city's neighborhoods continue to show increasing support for the community in thriving areas such as NoDa, Plaza Midwood, and South End.

This report comes only a few short years of the United State's decision to legalize same-sex marriages in 2015. In previous years, Mecklenburg county created a domestic partnership policy in 2009 defining same-sex partnerships as well as benefits to protect their LGBT employees (Hannah, 2011). This would eventually lead to Charlotte's creation of a domestic partnership registry that would remain separate from the rest of Mecklenburg county (Comer, 2012).

Charlotte hosted its first large Pride festival in 2001, hosted by the organization Charlotte Pride ("About," 2022). By 2011, Uptown Charlotte holds the organization's largest annual event only a year before the publication of the article in Figure 1. The high concentration of same-sex couples in uptown Charlotte neighborhoods correlate with the LGBTQ community events hosted within the area.



Figure 2. Cover of the Charlotte Opera Association's 1985-1986 Production Season.

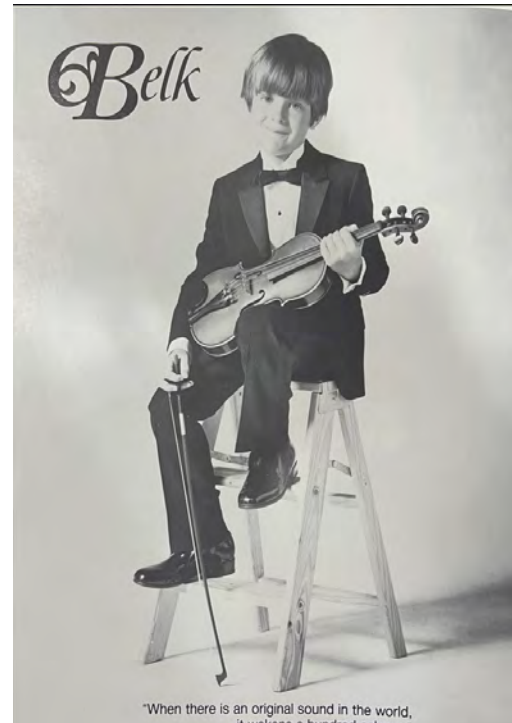


Figure 3. Belk's advertisement contribution to the Charlotte Opera Association program book.



Figure 4. IBM's advertisement contribution to the Charlotte Opera Association program book.

Charlotte Opera Association Season '85-'86

Charlotte businesses come together to support the city's Arts community in the 1980s.

In 1985, The Charlotte Opera Association expanded its season to present four different opera productions. Various businesses within the city contributed to the 1985–1986 Opera season by designing advertisements geared toward music and theatre to be featured in their publication for the season. The cover of the program, Figure 2, displays the four productions put on during the 1985–1986 season in

a colorful and illustrative style. The main characters of each play are in high saturation, contrasting the dark background and black letter titles of their production. The type used for the titles all corresponds with the settings of each play.

The advertisements included in the publication come from businesses in Charlotte all using the theme of Theatre. In Figure 3, Belk made a contribution to the opera company with an advertisement. It depicts a photo of a boy in a black suit and bowtie posing with a violin.

Although Belk is a large department store, the company has its roots right outside of Charlotte in Monroe, North Carolina ("Belk's rooted in Monroe," 2014). As shown in Figure 3. Belk's continuous contribution to the Charlotte area further highlights how businesses support one another in the city. IBM is

another company with an ad contribution to the opera company, shown in Figure 4. The ad is illustrative in contrast to Belk, opting to shine a light on the arts in Charlotte. IBM offices came to Charlotte in 1984, As a leader in the business community (O'Daniel, 2010). The participation from companies like Belk and IBM further showcases the support that businesses offer to one another during the 1980's.

The Charlotte Opera Association was founded in 1948 by the Charlotte Music Club. In their early beginnings, people from neighboring towns came to Charlotte after hearing about the development of an opera company. After 40 years of putting on productions in Charlotte, the company rebranded to Opera Carolina to include the portion of the community outside of Charlotte ("About us," 2018).



Figure 5. Pet-A-Rama advertisement
(1972)

Pet-A-Rama at South Park Shopping Center

1970's advertisement for Charlotte's
South Park Shopping Center.

An advertisement for the Pet-A-Rama event at South Park Shopping Center. As seen in Figure 5, the design is primarily in black and white, showcasing the various pet services the mall provides. From pet shops to pet grooming, the event promotes reasonable rates for Charlotte mall goers. Contrary to modern Graphic Design techniques, the hierarchy of text

has the title of the sales event at the lower center of the advertisement clipping. The majority of the text is large and bolded, in a way to catch a customer's attention with the services and sales rather than the name of the event. With the sales titles listed so highly in the advertisement's hierarchy, the viewer would read the title of the event last rather than first, which is commonly expected. The mall advertisement overall is a mesh of many different typefaces, in an attempt to distinguish businesses from one another. While the majority of the text is made of sans serif type, The Pet-A-Rama title is slightly slanted and resembles a handwritten marker typeface.

South Park Mall was built in South Charlotte on February 12, 1970 (Charlotte Mecklenburg Library, 2015). At the time of its construction, the area of South Park was considered the outskirts of Charlotte as well as the largest mall at the time. The existence

of the South Park mall marked Charlotte's development of shifting away from retail within the center city and introducing more business to the suburbs. The advertisement in Figure 1 was created to draw in customers to South Park in 1972, only 2 years into the operation of the mall.

Only 3 years later would Southpark Mall be dethroned as the largest. In 1975, Eastland Mall was built and brought businesses to the East side of Charlotte. It would, unfortunately, lose business in the early 2000s and be closed for good in 2013 due to neighborhood changes and crime in the area (Mulvihill, 2017). The closure of Eastland mall reinstated Southpark as the largest mall in Charlotte, being home to numerous luxury fashion brands such as Gucci, Louis Vuitton, and Tiffany & Co.

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GRADY Sign Co.
Vol. VI 1930

CHARLOTTE NEWS
STANDARD CLASSIFIED BUSINESS
DIRECTORY
of CHARLOTTE, N. C.

Sabiston Coal & Transfer Co.
HEAVY HAULING
J. I. SABISTON, Mgr.
Mint and First Sts.

SOUTHERN WAFFLE SHOP
The Home of Home Cooking and Baking
SPECIAL DINNERS DAILY AND SUNDAY
515 W. Trade St.

TRICO RADIATOR FURNITURE COMPANY
Factory—Kohner and Grand Avenue, CHICAGO, ILL.
CONCEALS UGLY RADIATORS, PREVENTS SMUDGE
Trico Custom-Built Radiator Furniture
Keep Walls and Draperies Spotless—Furniture—Finished to harmonize with your own interiors
7 South Tryon Street, Charlotte, N. C. P. O. Box 382 Dial 2-3181

LETTUCE 2 19c
SNAP BEANS 2 19c
TOMATOES 2 29c
FRESH! Gordon's POTATO CHIPS 41c
Duke's GENUINE MAYONNAISE 41c
PERK 32c
CHIFFON FLAKES 32c
PIE APPLES 18c
DOG FOOD 2 FOR 31c
DIXIE Margarine 39c
SAUER'S PURE VANILLA EXTRACT 25c
LIGHT CRUST 52c
PARK 'N SHOP
2938 WILKINSON BLVD.

Justin Callahan

Links to my contributions to the People's Graphic Design Archive from my research of graphic design artifacts from Charlotte's history:

1. The Stork: <https://peoplesgdarchive.org/item/5808/stork-restaurant-freedom-village-promotional-materialandnbsp>
2. Grady Sign Company: <https://peoplesgdarchive.org/item/5941/grady-sign-company-advertisementandnbsp>
3. Park 'N Shop: <https://peoplesgdarchive.org/item/6048/park-n-shop>



Figure 1: Freedom Village Stork Advertisement. 1961

The Stork

The Stork Restaurant opened it's third location in 1961.

The Stork was one of the most popular eateries in Charlotte, North Carolina throughout the 1950s and 1960s. Before closing their doors in the late 1960s, the restaurant group would have four locations. Each restaurant was different from the others, yet still served the familiar food "for the discriminating" and "at reasonable prices" (R., 2011).

Owners Joseph Antoon and Raymond Kaleel opened their first Stork location on King's Drive in 1946, with the restaurant quickly gaining recognition amongst Charlotteans. In 1955, they would open their second, and most popular location on Indepen-

dence Blvd. Continuing their growth while keeping up with the ever-growing population of Charlotte, the two owners opened their third location in 1961, the Freedom Village Stork (R., 2011).

Figure 1 shows a promotional flier from 1961 that advertises the Stork's newest location in Freedom Village. The promotional material features the restaurant's logo and ambassador Mr. Stork, being interviewed by local newsman Bob Bean (Raiford, 2014). Throughout the interview, Mr. Stork boasts about all the unique features of his new location, including a coffee shop, a global menu, an event space, and the "Esquire Room," an exclusive dining room for men.

The advertisement appears to be steeped in the Mid-Century Modern design style that was prevalent during the 1950s. The design forgoes ornamen-

tation and utilizes geometric blocks to give it a clean and minimalist look. The color scheme of off white, minty green, and warm, earthy red are reminiscent of the design style and are easy on the eyes. As far as typographic choices, the advertisement employs a simple sans-serif for the speaker's name, which echoes the clean geometric lines on the page, and it is complimented by the simple newspaper style serif that is used for the responses. Additionally, a script style font is used at the bottom of the page that mimics the hand drawn illustrations. The typographic layout utilizes a simple grid system with plenty of negative space. The focal point of the ad are the illustrations that offer customers a sneak peek of the new dining space. They are well done enough to be realistic, but sketchy enough to still be fun, approachable, and add a human touch. The ad echoes of a time past and the classic restaurants that Charlotte once housed.

The Grady Sign Company

Ernest D. Grady was an innovator and pioneer of sign making in the Southeast during the early 20th century.

The Grady Sign Company was one of the first full-service sign shops in Charlotte, NC. Ernest D. Grady opened the business in 1910, and was not only skilled in the art of vernacular lettering, sign painting, and silk screening, but he was also at the forefront of neon technology in the Carolinas during the 1920s ("History," 2022).

With little knowledge of neon making, Grady signed up for a Claude Neon manufacturing license (named

after the man responsible for the commercial process of producing neon) in 1923. From there, he spent 18 months teaching himself how to twist tubes into letter forms, before selling his first sign. During his sign making career, Ernest D. Grady produced over 150 signs in the greater Charlotte area for notable clients such as the Selwyn Hotel, Ford, and the airport in Charlotte. Most memorably, Grady produced the sign for Ratcliffe's Florist in 1929, which still exists today in Charlotte. Though he is merely a footnote in Charlotte's history, Grady was an incredible designer and artist during his time. He even had his sign art displayed at the Philadelphia Museum of Art (Powell, 1979).

Figure 2 shows an advertisement for the Grady Sign Company that was on the front cover of a 1930 directory for the city of Charlotte. The brilliance of the advertisement is that it mimics the hand painted and

hand lettered signs that Grady was producing at the time. It is a beautiful display of inventive letter forms skillfully made by hand, not utilizing any prefabricated forms of type.

The brush lettering style used on the word "Grady" is difficult to analyze due to its numerous complexities in the letter forms. It is highly reminiscent of classic sign painting, its weights and widths are equal, and its finishes are all similarly angular. The more calligraphic style used for "sign co." utilizes thick and thin strokes for contrast, and follows the same slant. The additional text on the advertisement is in various weights, however all has the same American traditional tattoo feel with its embellished crossbars and various thick and thin strokes. Lastly, the red and off-white color scheme create a knockout effect that makes the design pop, and masterfully captures a sense of time and place.



Figure 2: Grady Sign Company Advertisement. 1930



Figure 3. Park 'N Shop ad. 1951.

Park 'N Shop

Park 'N Shop was the supermarket of Charlotte’s dreams in its heyday,

Charles Reid opened the first Park 'N Shop grocery store in Charlotte in 1950. He labeled his new business as a “wonder store,” and he boasted head-turning low prices and acres of parking. During this time, the use of the automobile was on the rise in America which lead to an increasingly large number of mobile Charlotteans, so a spacious parking lot was a big selling point to customers (Legget, 2021).

Reid was known to be a personable man, whose friendly nature, hard work, and low prices eventually turned his one grocery store into a chain of ten supermarkets in the Charlotte and Piedmont area

during the 1950s and 1960s. He was also a self-taught and intelligent businessman who put a lot of thought into the layout of his stores to make the chore of shopping easier on customers, while guiding their purchasing habits (Dowling, 1976). The last Park 'N Shop closed its doors in 2004, but the building still remains on Wilkinson Blvd. and has been redeveloped into an office space (Legget, 2021).

Figure 3 displays a 1951 weekly shopping ad for the Park 'N Shop. Based on the time period, the design is, very apparently, assembled by hand and likely rendered using photographic techniques. Its design style is an in-your-face version of the mid-century style that was prominent at the time. The ad reads vertically, but has no real organization in terms of hierarchy. The layering of multiple typefaces emphasizes a multitude of different slogan and headlines. The blocky and industrial typeface used for “Park 'N

Shop” gives a sense of immensity, and it reinforces that the store is established. On the other hand, the bubbly and slanted typeface used for the “Best Food Values” headline gives off a more conversational and friendly tone.

The illustration style of the brand’s spokesperson, “Lotta Value,” appears heavily influenced by the cartoon and illustration style of William Hanna and Joseph Barbera, who made famous *The Jetsons* and *The Flintstones* (Kowalski, 2017). Lotta’s angular face, pointed limbs, and cartoon eyes are quirky, friendly, and fun, giving off a sense of wholesomeness. Additionally, there is very obvious cross-hatching throughout the design which leads one to believe that the designer’s main occupation may have been an illustrator. Overall, the ad is a snapshot of a time when driving down to the supermarket was an event and a novelty.

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Joel Clarke

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1. Mecklenburg County Map: <https://peoplesgdarchive.org/item/5833/mecklenburg-county-map>
2. 1982 Carowinds Map: <https://peoplesgdarchive.org/item/5910/carowinds-park-map>
3. WBCY-108 Coloring Contest: <https://peoplesgdarchive.org/item/6050/wbcy-108-coloring-contest>

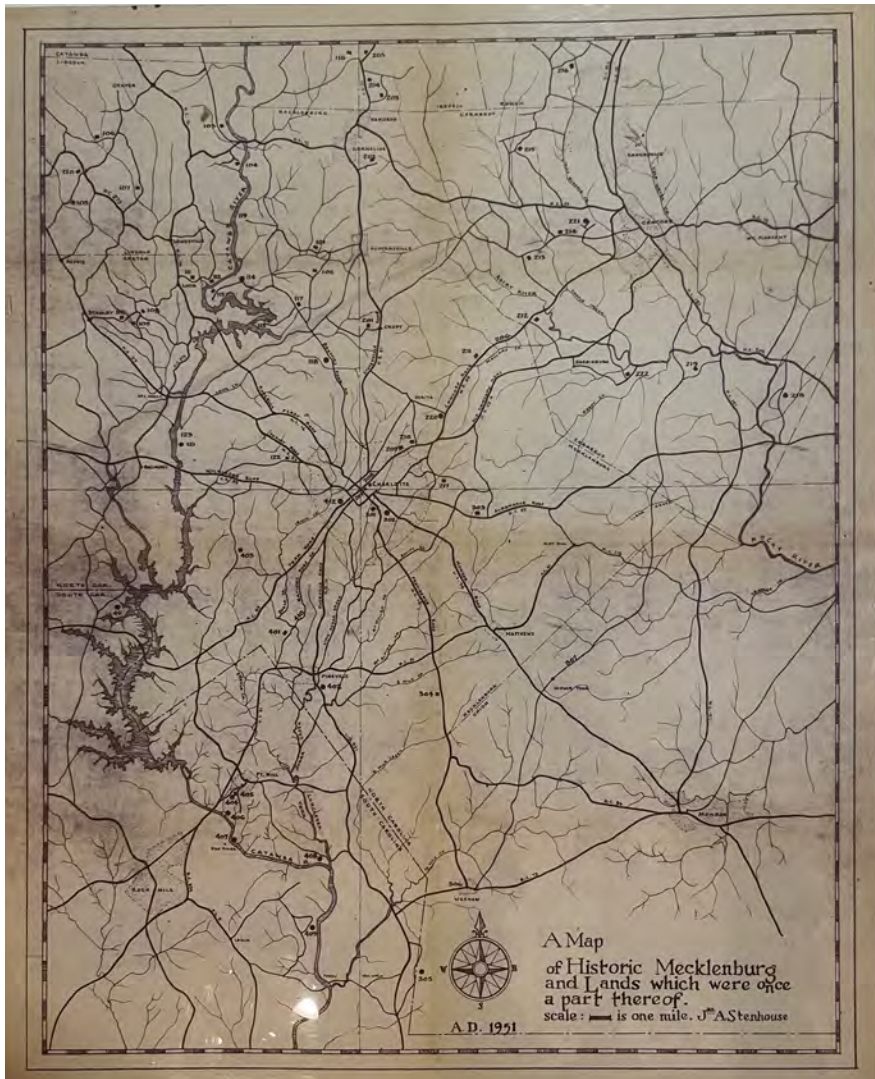


Figure 1: Map titled "A Map of Historic Mecklenburg and Lands which were once a part thereof" (Stenhouse, 1951)

Mecklenburg County Map

A hand drawn map made in 1951 by historian James Allan Stenhouse

James A Stenhouse was a Charlotte native and historian who loved where he lived. Born in 1910, his family had been living in Charlotte for a long time, and J. A. Stenhouse became very invested in the history of Charlotte at a young age. He became a noted historian, and was the first president as well as a founder of the Mecklenburg Historical Society in 1954 (Stenhouse & Kneidel, 1996).

The map seen above in Figure 1 was drawn by Stenhouse in 1951. The purpose of the map was

to accompany 2 different books Stenhouse wrote. These were books documenting the early history of Mecklenburg county. The first book, titled "*Journeys into History*", was self published by Stenhouse in April 1951 and was the original purpose of the map. The purpose was quoted as "To record the historical places in Mecklenburg and the lands which were once a part thereof" (Stenhouse, 1951, p. 1). It was also included in his second book from 1952: "Exploring Old Mecklenburg". In this book Stenhouse states, "The accompanying map, which centers around Charlotte and covers most of the area of old Mecklenburg, was made to record the location of the historical sites each of which is numbered and indexed" (Stenhouse, 1952, p. 1).

The design of the map is rather simple. It is hand drawn and lettered in ink. The map includes all the major rivers, creeks, and lakes. It also has all the

main roads at the time of its creation in 1951. It can be a bit hard to tell the difference between large rivers and roads at time since they are both one color. Each road is titled with hand lettering. It includes the border for Mecklenburg country (and the state border), which is a thin dashed line with dots in it. There are also borders for towns such as Charlotte and Pineville for example. The map also includes its main intended features, being the historical site markers, which are numbered out by quadrant, going clockwise. The top left quadrant starts with 1, the top right starting with 2, and so forth. There is the title of the map and a bit of a legend on the bottom right of the map. This includes a hand drawn compass and hand lettering. All around the entire map there is a border, with dashed lines, each representing a mile on the map for measurement, as told by the legend on the bottom.



Figure 2: Back of Map
(Taft Entertainment, 1982)

Carowinds Park Map/Flyer

Hand drawn illustrative park map of the Carowinds theme park

The theme park Carowinds opened in 1973 on the border of North and South Carolina (Stilwell, 2020) Since then, they have stayed in operation as one of the best theme parks on the east coast, providing thrills and fun for all. However, one can only experience these thrills if they know how to get to them in the park. This is why park maps have been a staple of theme parks since the concept was invented. Carowinds has had many different map designs since opening. Pictured above in Figure 4 is the one designed in 1892.

It is also important to take a look at previous map designs, and while the map preceding this one, dated 1979 (see Figure 5), was also illustrative, this 1982 one, does a much better job of showing what the park has to offer its guests. The 1979 map is very dark, none of the colors pop off to much from the others . In addition to this, all of the text blends into the illustration, making it hard to read attraction names or areas of the park in a glance. With the new updated 1982 map the attractions and building pop out. This is due in part to the light green and white of the grass and walkways, and to the bold black outlines that make up the shapes of buildings and rides. Also, The names of each of the 9 areas of the park, stand out, with black type against a white bubble. To further make them stand out there is an illustration accompanying the type.

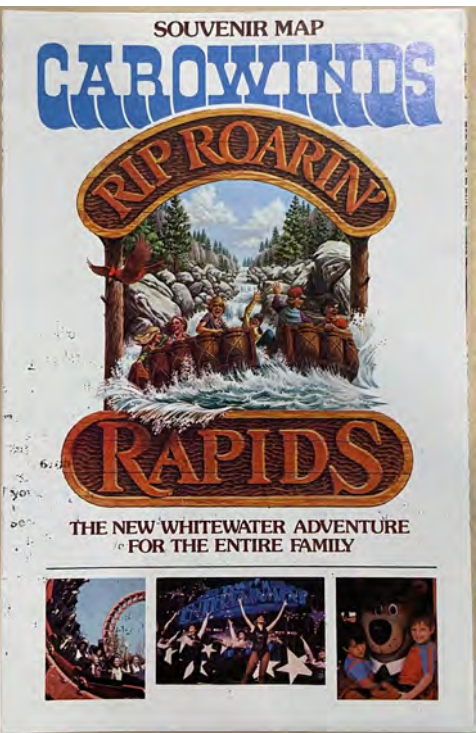


Figure 3: Front cover of Carowinds Souvenir Map Pamphlet
(Taft Entertainment, 1982)

The design is not a tradition map with markers and lengths, but It does get the layout of the park across well. The design of this park map is illustrative in nature. Its main purpose is to show park visitors what Carowinds has to offer. Each building is hand drawn, in perspective, and with relatively accurate scale.

The back of the map is displayed in Figure 2. It is a pamphlet that goes into more detail what there is do to around the park, including shows, restaurants, and amenities. The headings are in a yellow decorative font, with the body text being in a readable Old Style serified font. It also includes photos of people enjoying themselves at the park and a few illustrated graphics like the ones on the map. Overall everything is spaced out well, so that sections are distinct, and you can find the information you are looking for. The design choices in this map are clear, and design elements can be seen in todays map too.



Figure 4: Map titled "Carowinds 1982 Theme Park Map"
(Taft Entertainment, 1982)

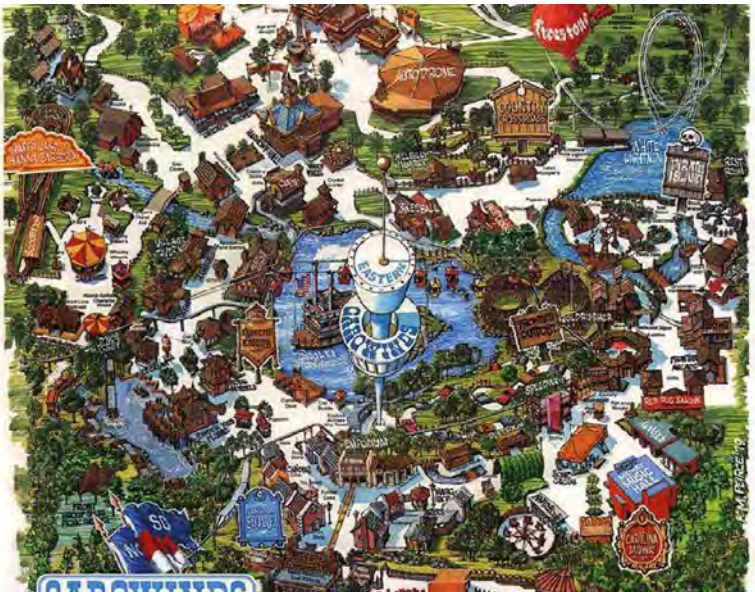


Figure 5: Map titled "Carowinds 1979 Theme Park Map"
(Pierce, F. M., 1979)



Figure 6 : The WBCY-108 Chicken Coloring Contest flier.
(WBCY-108, 1979)



WBCY-108 Coloring Contest

A promotional contest for a local Charlotte radio station

WBCY-108 refers to a local Charlotte radio station, with its origins dating back to 1920. The station has gone through many name changes, starting with WBT, but today it is known as “Mix 107.9”. From 1978 to 1979 the station was known as “WBCY-108, “Charlottes Best Rock” (Smith, 2009).

Pictured above in Fig. 5 is a promotional flier, including a coloring page that people can submit into a



contest to win a cash prize. This flier was made in 1979, as the flier states that the due date to enter is April 26th, 1979. The bottom of the flier Contains all the rules and terms to enter, prizes for different categories, an entry slip to submit along with your artwork, and a short excerpt on the radio station and its mascot. The type is all in a sans serif typeface, with the headlines being a very bold variety, and the body text, regular. It features inviting language such as “You may win!”, and “Enter! Enter!”.

The top of the flier contains the actual illustration to color for the contest. It appears to be hand drawn in ink, although the artist is unknown. It depicts “The WCBY Chicken”, the radio and television stations mascot, front and center. Surrounding it, is imagery of Charlotte. Towards the top you can se the skyline as it would have appeared in 1979. The Charlotte Colosseum (now known today as the Bojangles

Colosseum) is visible on the top left, being one of Charlotte’s most notable pieces of architecture at the time, bringing in crowd for both sporting events and music events. Below that is a billboard and “chicken coop” car promoting the radio station. Under the car is the Charlotte Orioles baseball team. Now known as the Charlotte Knights, the team was branded as the Orioles from 1976 to 1987 (Pasupula, 2018). The coloring page also includes a member of the UNCC basketball team on the left. And some soccer players above.

Overall, this design is intended to be friendly and inviting, while celebrating what Charlotte is. There is an emphasis on sports, because radio stations often did sports broadcasts at the time, and because sports teams can be a large part of a city’s culture and identity.

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Andee Diaz

Links to my contributions to the People's Graphic Design Archive from my research of graphic design artifacts from Charlotte's history:

1. The Lesbian & Gay Community Center Opening Weekend Program: <https://peoplesgdarchive.org/item/5829/the-lesbian-and-gay-community-center-opening-weekend-program>
2. Stork Restaurant Advertisement: <https://peoplesgdarchive.org/item/6043/1962-stork-restaurants-advertisement>
3. Bar-B-Q King: <https://peoplesgdarchive.org/item/6052/bar-b-q-king>



Figure 1: The Lesbian & Gay Community Center Program front page ("lesbian & gay community center opening weekend program," 2003)



Figure 2: Page 4 (lesbian & gay community center opening weekend program, 2003)

Welcoming the Lesbian & Gay Community

Serving the LGBT Community of the Queen City

The Lesbian & Gay Community Center Opening Weekend Program welcomes the LGBTQ+ community with its imagery of rainbows, hearts, and airy typeface. The spreads includes the list of the contributors to the upbringing of the community center, the center's mission statement, perks of becoming a member, and various advertisements of human rights advocacy.

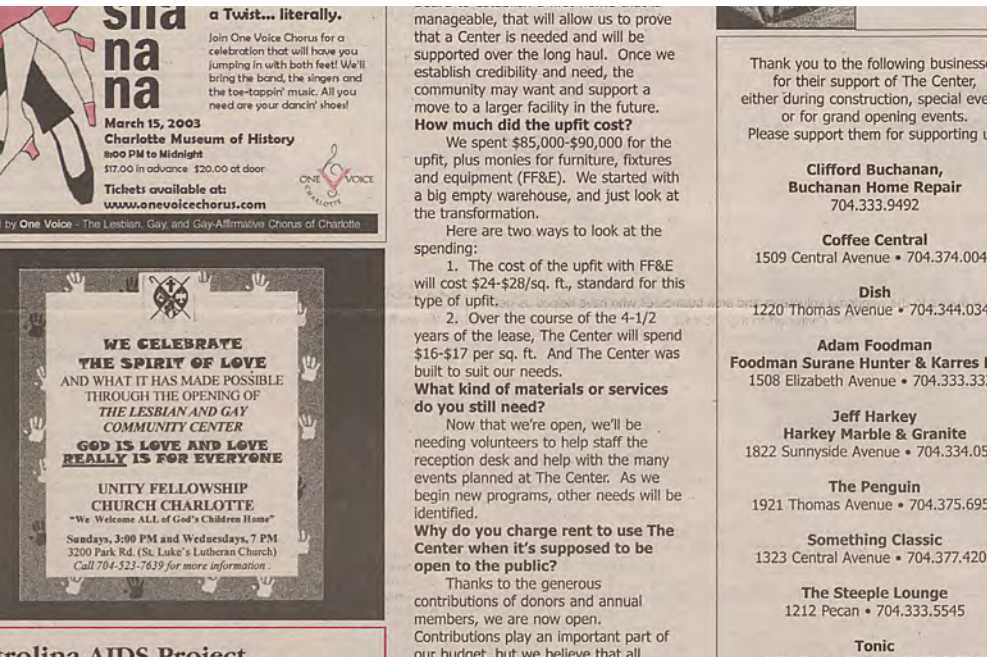


Figure 3: Page 6 ("lesbian & gay community center opening weekend program," 2003)

On the GayCharlotte website, around the time the program was published, it reflects the structure of the program by repeating the contents that is in the physical booklet ("GayCharlotte.com - Front page," 2003). Containing the calendar, organizations, businesses, media & news, LGBT FAQs, connections, etc. accessible to individuals on the digital interface for those who don't have access to the physical copy. Around this time, a number of LGBT celebrations and happenings are occurring around the city of Charlotte where the community can connect and enjoy with others. The intention is to bring more awareness and letting the community know about services and events that they can partake in.

With the certain design choices, the city of Charlotte communicates to the audience with the color palette, line, and movement to display the gesture of accepting and welcomeness to the LGBTQ+ com-

munity. The cover of the program displays the use of lineart to form the structure of a building to reflect the creation of the community center.

In Figure 1. the use of ROYGBIV as the rainbow roof is the focal point to symbolize the entirety of the LGBTQ+ community. The use of lines creates an abstract silhouette of the center but doesn't take away from the viewer to indicate that it is the anatomy of a building. The choice of typeface seen in Figure 2. is a thinner, sans serif, that leans towards a happier, light-weight tone to emphasize that aspect of welcoming that the center advocates. With the thinner line weight, it makes the program easier to read and give it a fun movement across the spreads and overall the city of Charlotte opening their arms to the LGBTQ+ community.

Stork Restaurant Advertisement

The three Storks fly to Charlotte to bring quality food at three different locations

This 1962 ad advertises the famous Stork Restaurants that are located in Charlotte NC. The advertisement lists the three locations of the Stork Restaurants — one restaurant currently existing located on Kings Drive, a newly opened location in Charlotte Coliseum, and an upcoming restaurant located in Freedom Village.

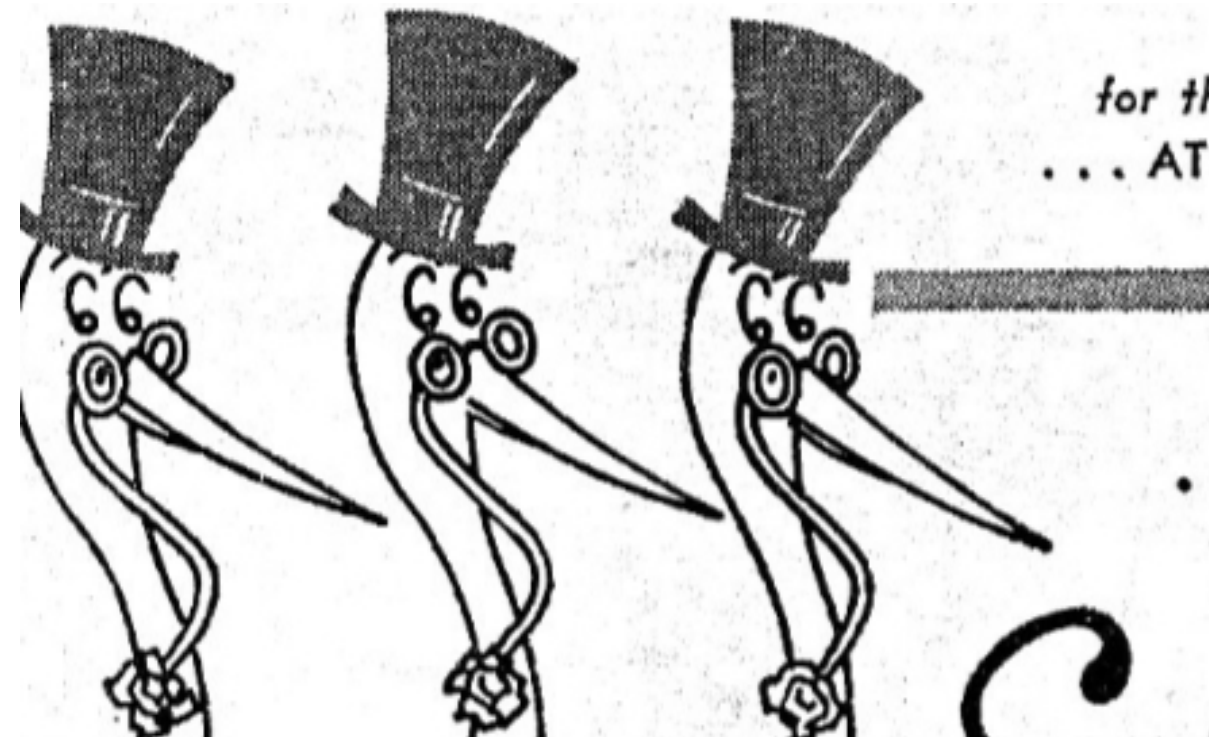


Figure 4: Stork Restaurants mascot ("Stork restaurants **HALL OF FAME EATERIES**," 2011)

This Charlotte based restaurant chain is known by Charlotte locals and visitors for serving quality food at a reasonable price ("Stork restaurants **HALL OF FAME EATERIES**," 2011).

In Figure 4. the ad features their signature mascot of the three storks, clad in a top hat and glasses for an amusing illustration as the main focal point that draws an entertaining appearance to the audience. To bring attention to the company, the use of a border around the storks, title, and subheadings, act as an outline to direct the audiences eyes to the short synopsis of what to expect from the restaurant.

Throughout the ad, there is a combination of different typefaces that ranges from a handwritten calligraphic stroke of the title, to the cleaner, simpler sans serif typeface to show legibility of the information as seen in Figure 5. The use of the calligraphic

style typeface for 'Stork' and the 'Diners' — in the 'the Diners' Club' — located at the bottom of the advertisement — singles out those two words to provide a contrast with the line weight and movement of the font. This gives it a more entertaining visual against the simplistic minimal stroke of the other contents of the advertisement. The placement of the different components of text create movement in curiosity to which direction to read. For example, in Figure 5. inside the border there is text that begins with ellipses, such as '...three FINE' and '...since 1946', that makes the eyes wander to what order the text connects.

The advertisement gives off an overall sense of amusement to the audience with it's quirky stork mascot that invites individuals to come dine in and get a taste of what these storks are whipping up!



Figure 5: 1962 Stork Restaurants Advertisement ("Stork restaurants

HALL OF FAME EATERIES," 2011)



Figure 6: Bar-B-Q King Sign shot in 1960 ("Drive-in's - 1950's," 2014)



Figure 7: Bar-B-Q King Sign shot in 1960 ("Drive-in's - 1950's," 2014)

Bar-B-Q King

Drive-into this Charlotte based restaurant for some American family favorites!

Bar-B-Q King, located on Wilkinson Blvd in Charlotte NC, is a family-owned drive-in restaurant established in 1959. This Charlotte based restaurant serves a variety of American favorites such as BBQ, fried chicken, etc. to the local families and visitors.

This restaurant still stands strong after more than 60 years and even now is a family favorite to Charlotte locals and definitely marked as one of the most notable restaurants to try when visiting Charlotte — even visited by the FlavorTown man himself, Guy Fieri, on *The Best Thing I Ever Ate* (Marque, 2014).

The owner, Gus Karapanos, lives to consistently serve fresh quality food, drawing drivers from the busy Wilkinson highway in with Bar-B-Q King's own personal homemade barbeque sauce (Dyer, 2021).

Right off the bat, in Figure 6, the border gives off an almost star shaped form to bring attention to the name of the restaurant. To connect with the shape and form of the sign, an arrow that emerges from the bottom left corner and curves up and down to the opposite right corner, making it seem like the arrow is moving behind the border. This arrow points towards the physical building of the restaurant, creating movement and acting as a directional indication to customers.

Within the sign, shown in Figure 7, the use of a bold, marker-style typeface for 'Bar-B-Q' ties into that retro feel that the overall sign gives off. Though there

is a mix of sans serif typeface between 'Bar-B-Q', 'King', and 'curb service', to provide an element of contrast, as the two latter is in a different font, not italicized, and in a smaller point size.

Though the image is in black and white, the actual color that is used in the sign is red for the background and outline of the arrow, and white for the type and inside of the arrow. The choice of red and white on their flashy neon sign combined with the capitalized text give off a bold statement to catch the eye of drivers passing by.

The combination of these graphical elements work as hard as the workers at Bar-B-Q King to create a hint of retro nostalgia to returning locals and a friendly welcoming to those visiting Charlotte for the first time.

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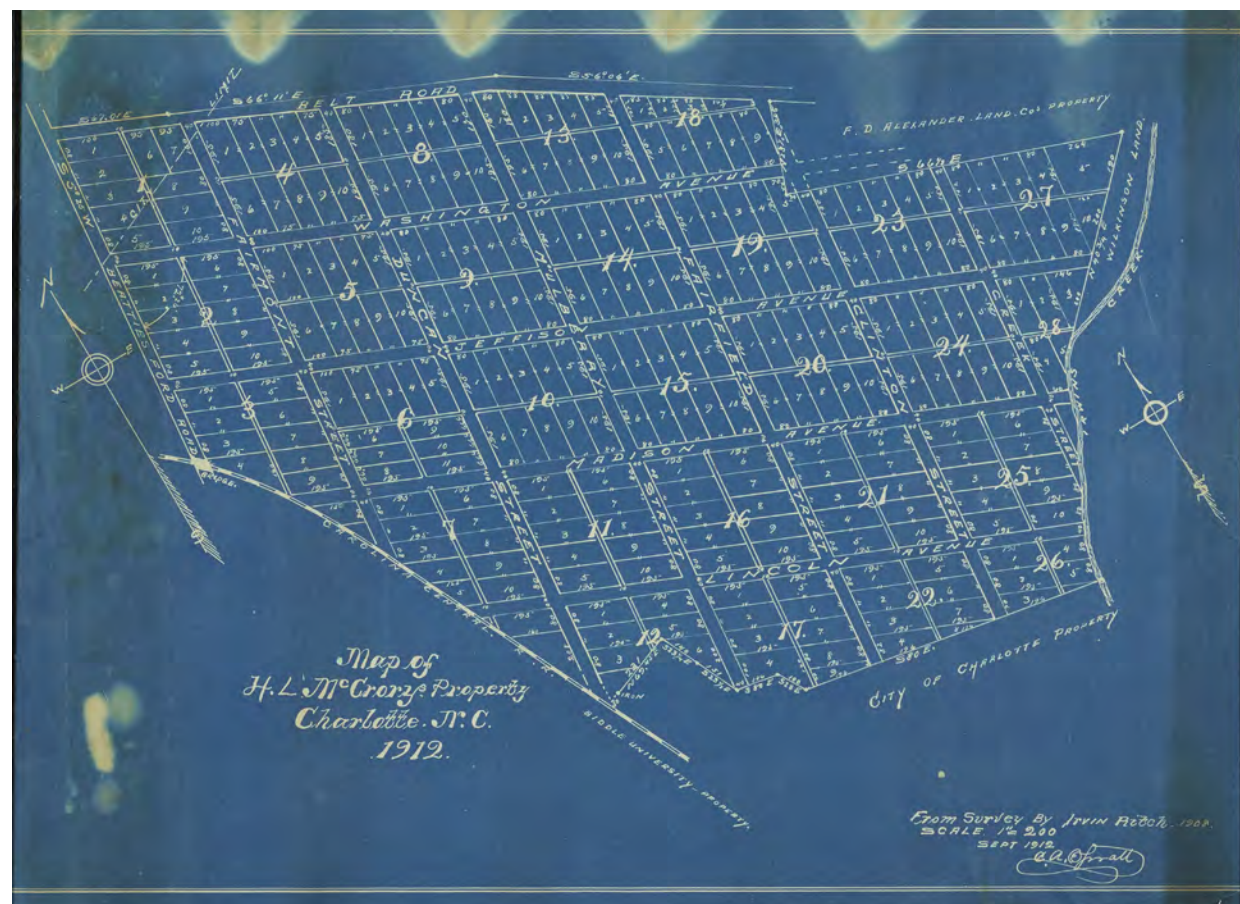
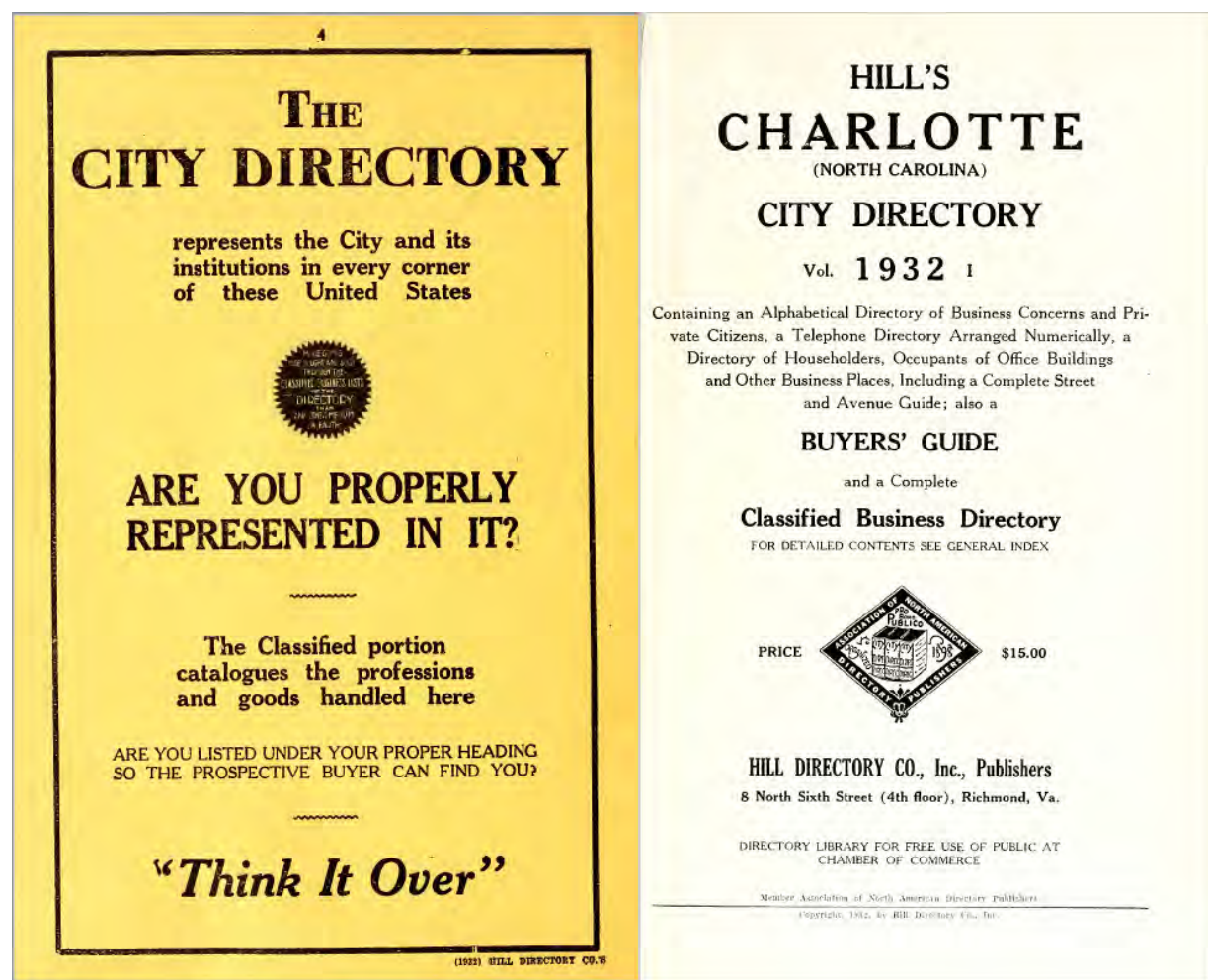
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Marcos Diaz

Links to my contributions to the People's Graphic Design Archive from my research of graphic design artifacts from Charlotte's history:

1. Hill's Charlotte City Directory vol 1 1932 <https://peoplesgdarchive.org/item/5818/hills-charlotte-north-carolina-city-directory-1932-andnbsp>
2. The New Brass Rail Bar 1980 <https://peoplesgdarchive.org/item/5951/the-new-brass-rail-bar k>
3. Map of H.L. McCrorey Property 1912 <https://peoplesgdarchive.org/item/6046/map-of-h-l-mccrorey-property>

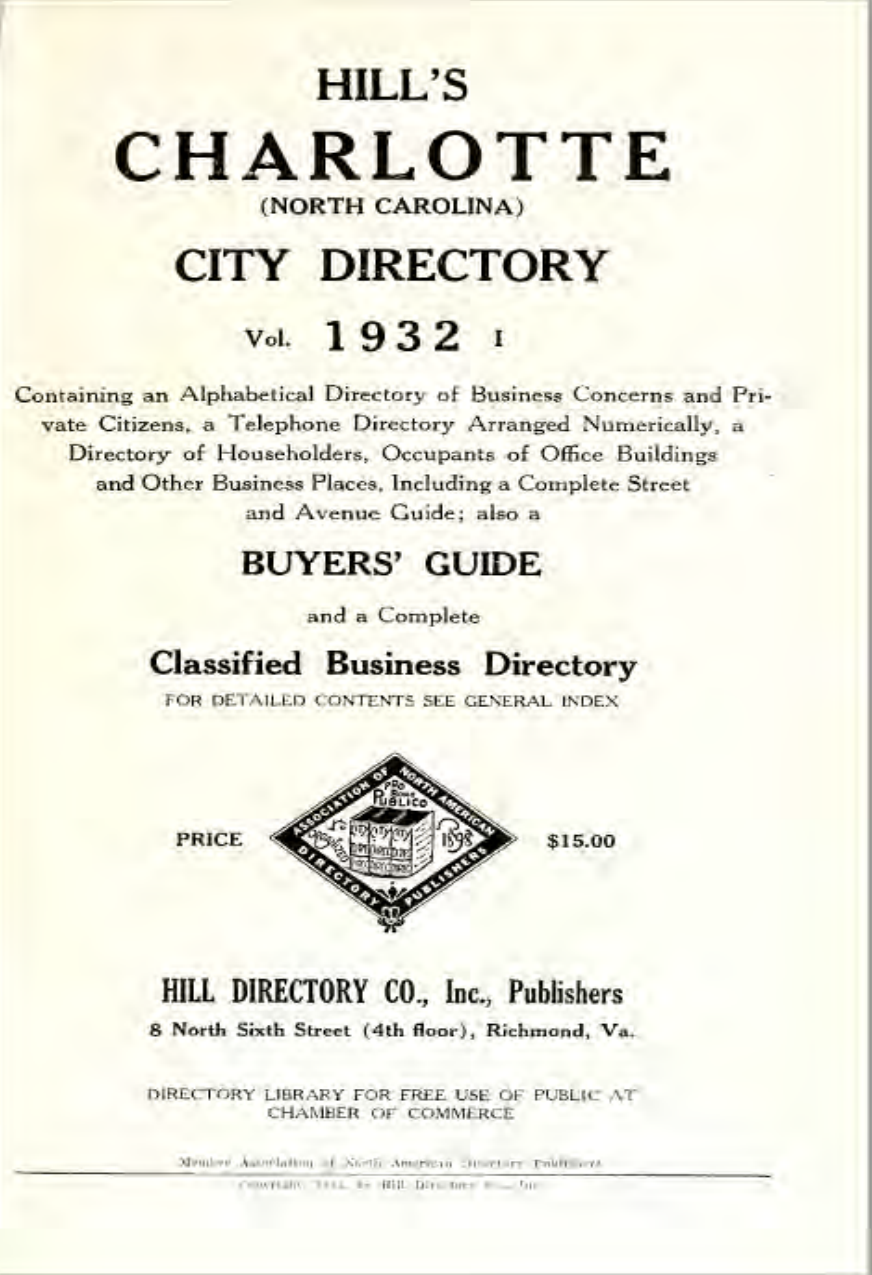


Figure 1: Hills Charlotte (North Carolina) City Directory [1932]

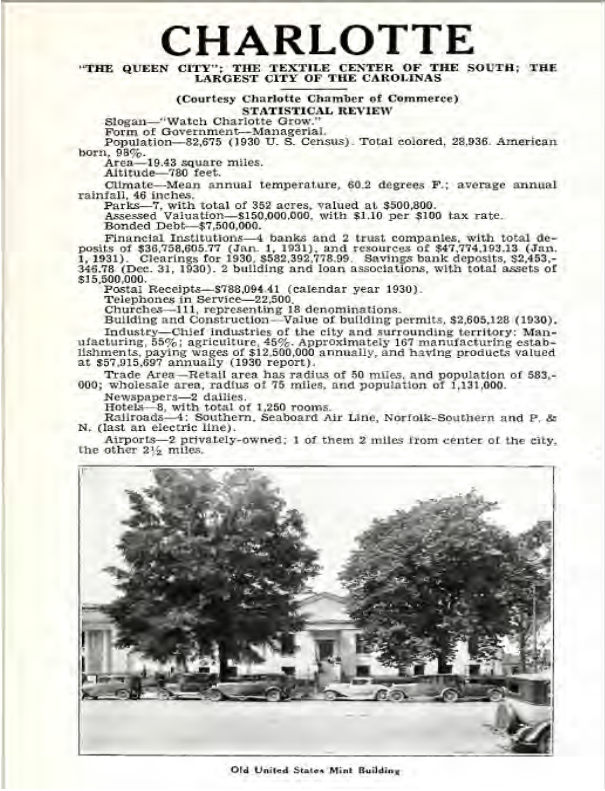


Figure 2: Hills Charlotte (North Carolina) City Directory [1932]

Hill's Charlotte City Directory Vol. 1 1932

Classical city directory from 1932.

Is there information about city directories in the newspaper? Yes! Newspapers covered a wide range of community events, including the publication of a new city directory. Unlike the more modern telephone book, which only includes residents with home telephones, city directories have been published in the United States since 1785 and have enumerated nearly the entire population of the city. (Philibert-Ortega, 2016)

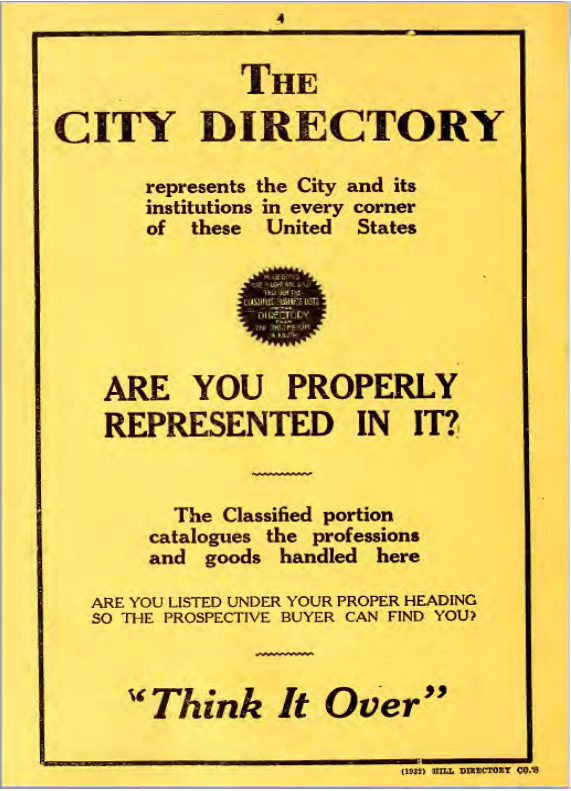


Figure 3: Hills Charlotte (North Carolina) City Directory [1932]

What is in a directory? It may appear to be a silly question to inquire about a city directory. After all, it's similar to a phone book, with an alphabetical listing of residents' names and addresses, as well as occupations and familial ties in some cases. A city directory, like the now-vintage telephone Yellow Pages, contains advertisements for local businesses. City directories, on the other hand, were all of that and more. They are an excellent source of local history statistics and information for researchers.

Despite the fact that most people think of directories as purely textual, they can be a surprisingly rich source of images. Images of buildings, ostensibly places of business shops, factories, and so on, are frequently included in city directories. A picture of the building was commonly included in advertisements for example in Figure 2 : The Old

United States Mint Building was added there , so that viewers could learn not only the address of a company or organization, but also what it looked like: this was a common characteristic of early advertising (Direct, 2012).

In the 1932 Charlotte dirctory, there contains many buisnesess with what appeared to be printed on yellow paper. Seeing that the they are printed on yellow pages along side regular white pages, that can probably mean its an adverstiment section. As mentioned before like the now-vintage telephone Yellow Pages, it contains advertise-ments for local businesses. The white pages contain information regarding the addresses of said businesses and important information of the city and such. The text are much larger and spaced out but still containing plenty of information while the white pages texts are so compact.



Figure 4: The new Brass Rail advertisement 1980

Figure 5: The new Brass Rail advertisement 1980



The New Brass Rail Bar

1980, Charlotte's most iconic gay bar

When the New Brass Rail Bar opened in 1980, it became the most popular bar in the Charlotte area. Their ad was issued on the Whatever Zines series booklets that would print a new issue every 2 weeks. The owners would advertise the bar as a friendly bar and would welcome anyone in. Most of their ads are drawn and printed unlike other bars advertisements.

The style they chose for their ads was most likely hand drawn. A unique style as most ads would be symmetrical and straight lines. The Brass bar are more messy and uneven like seen in figure 4, the border frames of

the "Welcome You" picture. Even the type are hand drawn giving thick and thin designs seen in figure 3 some of words were drawn bold to show more importance. Most ads would be created with letter presses for type and print press for images. The question would be how did they print these in mass? was it done in their back room making separate copies individually? Or did they go to a printing company to make copies from the original? Since they were locally printed, their ads would be featured in the Whatever zines series that would advertised all LGBTQ+ businesses at that time.

Some would say that handdrawn illustrations on ads are not very good when it comes to exposing the business. While some would say that they are good for exposing the business. The cool thing about having everything hand drawn on an advertisement is that the human brain is known to seek out and pay attention to human forms. The brain's preference for faces is well known,

and the same holds true for the rest of the human form. When the audience notices the artist's hand, their first thought is, "What is this person doing?" Your attention is immediately drawn to the hand. The bar both uses hand drawn design and real photo images. It promotes creativity, and would stand out from other places. It would also be a smart move as it reduces cost for having it made professionally clean. Think about it, if one goes to a designer to ask for a advertisement design for their business it would most likely be super expensive. Instead, the owner or someone from within the business who is familiar with art can sketch one and only pay for printing for copies, this can be way more creative.

Overall, people want stories, and while this type of hand stretched ad incorporates one, audiences are often content to see it in this format because it is unsymmetrical and natural. The ad tells the story of the message, and the hand is a kind of insider who tells the story to the viewers.

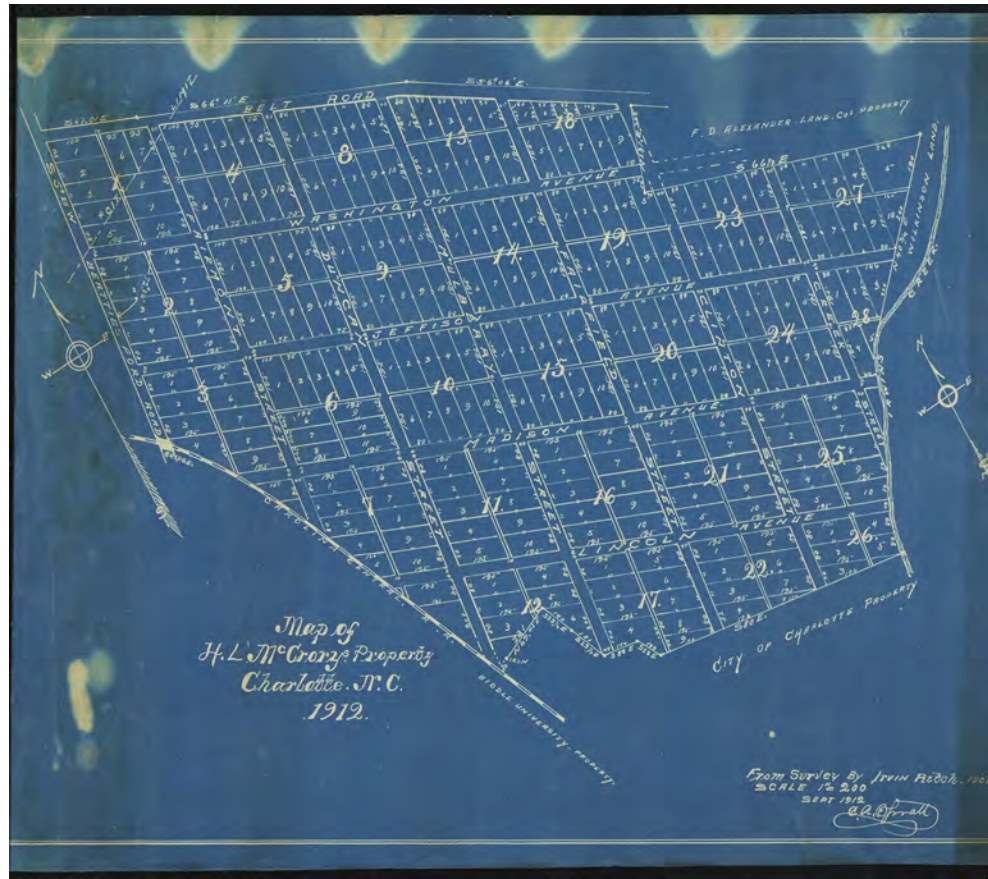


Figure 6: Map of H. L. McCrorey Property (North Carolina) City of Charlotte [1912]

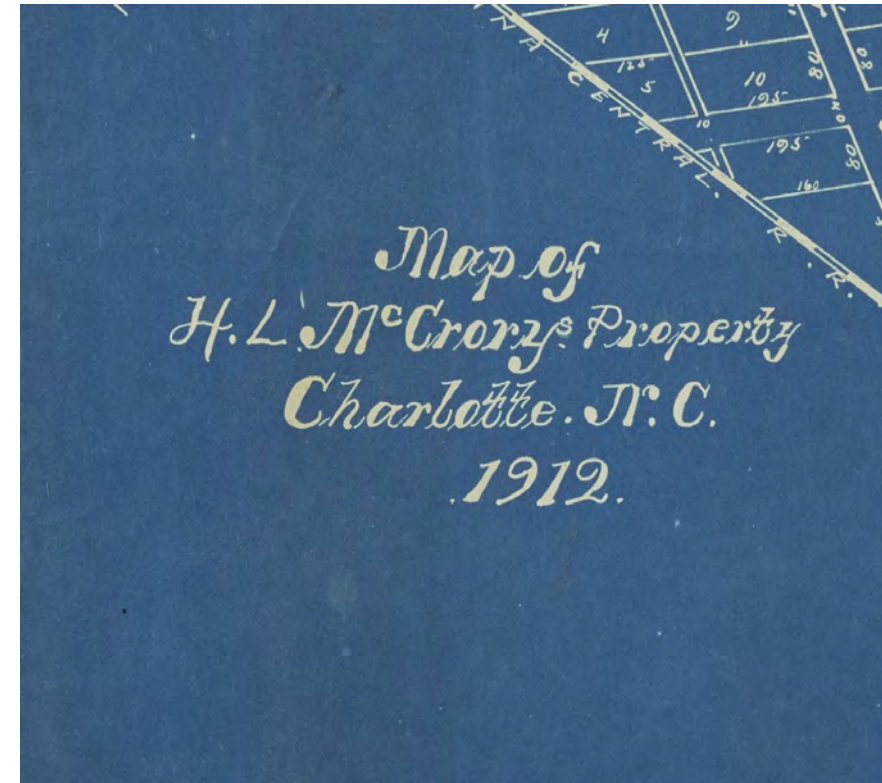


Figure 7: Map of H. L. McCrorey Property (North Carolina) City of Charlotte [1912]

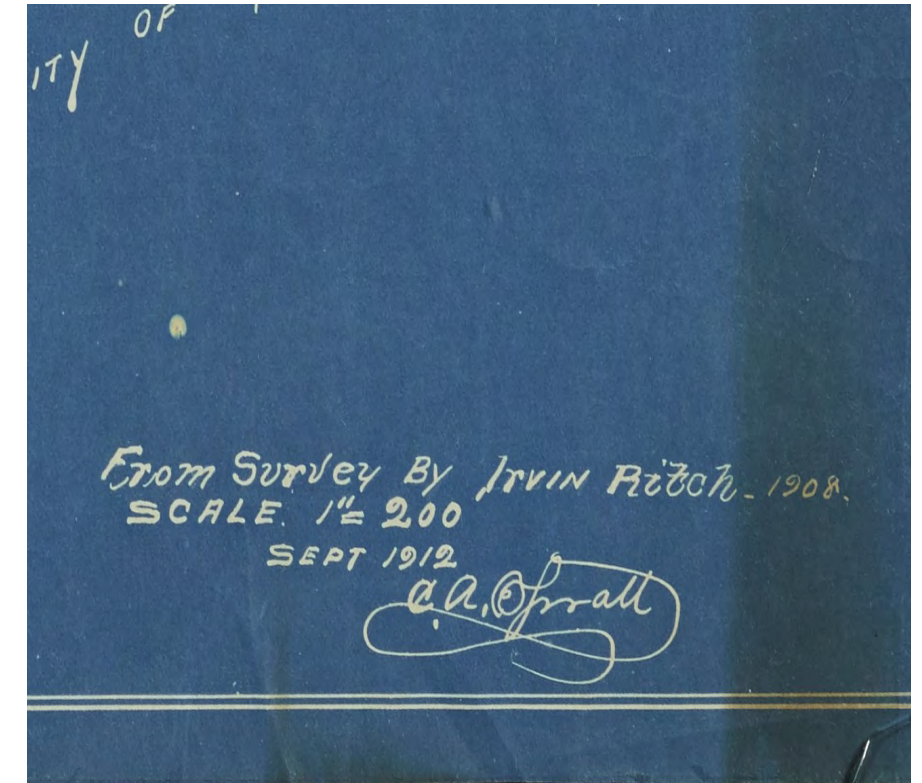


Figure 8: Map of H. L. McCrorey Property (North Carolina) City of Charlotte [1912]

Map of H.L. McCrorey Property 1912

The historical map that changed lives

McCrorey Heights, near historically black Johnson C. Smith University, was founded in 1912 by JCSU president Rev. H.L. McCrorey, but it saw the majority of its development between the early 1950s and the early 1970s as a premier neighborhood for Charlotte. Many of the men and women who led significant black institutions during the segregation era lived here. As the Civil Rights Movement gathered steam, residents of McCrorey Heights emerged as key leaders not only in Charlotte, but also regionally and

nationally. The neighborhood has lost some houses along its edges over time, but it remains remarkably intact. Today, 167 dwellings line its grid of straight streets, (Hanchett, 2018) the majority of which are custom designed brick ranch style houses — a time capsule of mid-twentieth-century suburbia.

The type design of the map is so unique, being that it was created in 1912. The handwritten font choice looks to be Imprint or Italian old style as seen in figure 7. These fonts were very popular back in 1900s, the font itself is cursive. Seeing how the curves of the type from thick to thin gives it that nice clean look shown in figure 7 that gives off intelligence, educated and very professional. A question would be, why is the word “SCALE” and the month “SEPT” as shown in figure 8 both capitalized? They do not look cursive but a more bold and regular. McCrorey Heights, off Beatties Ford Road and Oaklawn Avenue

just north of Johnson C. Smith University, is among Charlotte’s most historically significant neighborhoods. It was founded in 1912 by JCSU president Rev. H.L. McCrorey as an expansion of ranch-style suburban homes for Charlotte’s African American intellectual community.

College professors and administrators lived alongside school principals, ministers, and business owners. Almost every woman worked outside the home (long before it became the norm in America), with many working as teachers and administrators in Charlotte-area schools. According to Preserving History: The story of McCrorey Heights on Youtube, one of the interviewees hopes the historic designation will help preserve the character of the neighborhood. A neighborhood that values the families that are moving in the area.

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Joy Evans

Links to my contributions to the People's Graphic Design Archive from my research of graphic design artifacts from Charlotte's history:

1. Nakato Japanese Restaurent: <https://peoplesgdarchive.org/item/6187/nakato-japanese-restaurant-websiteandnbsp>
2. Ivey's Teddy Bear Temptations: <https://peoplesgdarchive.org/item/6189/ivey-s-lingerieandnbsp>
3. Duke Power Company ad: <https://peoplesgdarchive.org/item/6188/duke-power-company-ad>

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Nakato is a family owned business that has become a Charlotte tradition for over 24 years. Come in and watch the show, as our skilled chefs prepare the freshest food at your table. We also have a unique floating sushi bar. Our seafood is flown in to uphold our highest quality of sushi. Join us today, to dine half a world away!

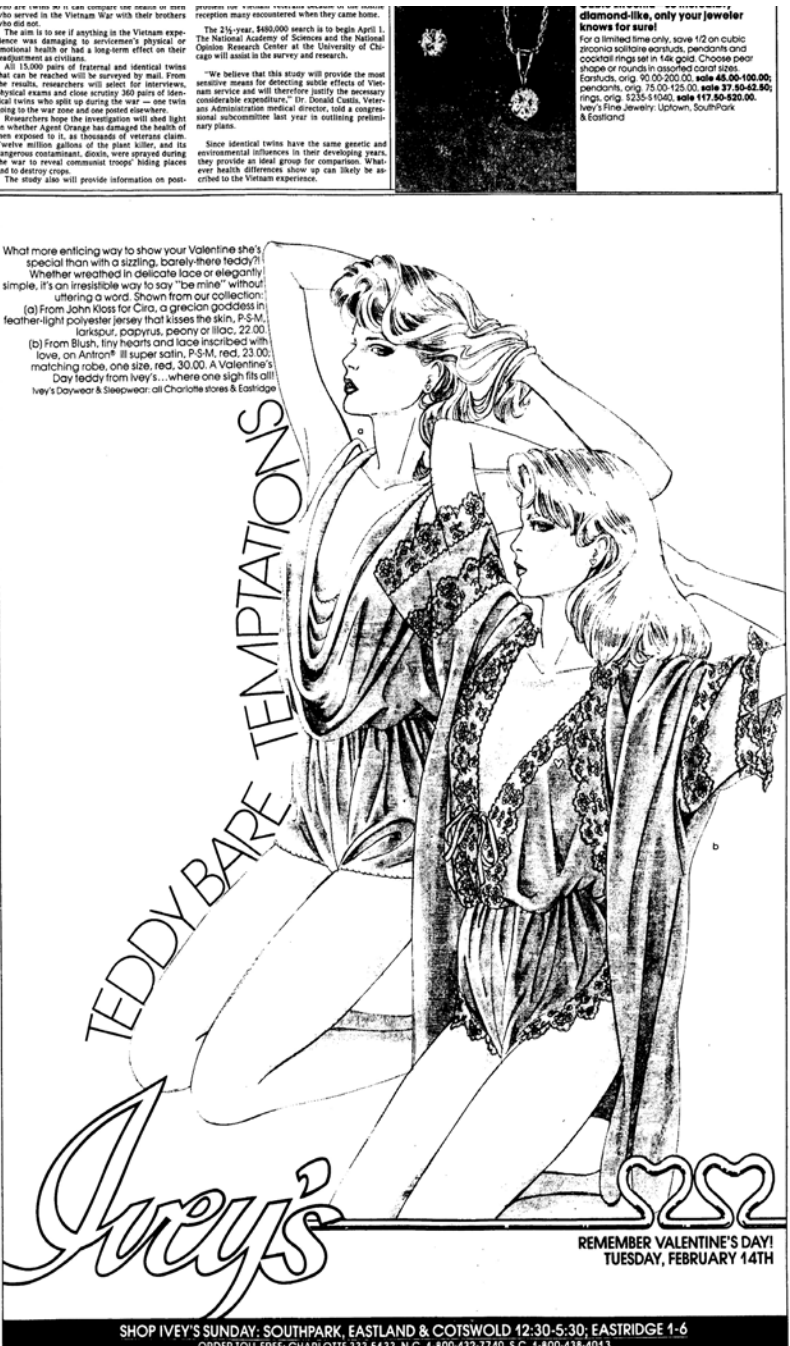


Figure 1: Newspaper Spread: The Charlotte Observer, 1984

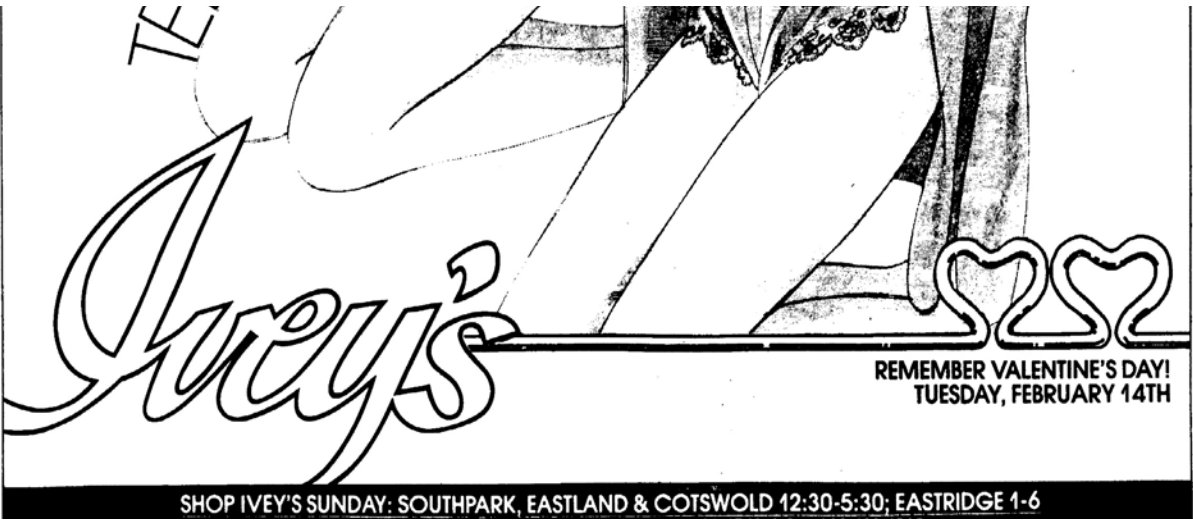


Figure 2: Close up of logo and wording : The Charlotte Observer, 1984

Ivey's Lingerie

Ivey's 1984 Charlotte Observer Teddy Bare Temptations Lingerie ad

Ivey's was a Charlotte based department store operated originally by Joseph Benjamin Ivey. The store opened on the corner of 5th and North Tryon in the year 1900, selling mostly clothing, jewelry, furniture, and house hold goods (NCPedia, 2006). The store gained a reputation amongst its customers for high quality and trendy products. The company was in operation until 1990 when the franchise was bought out by Belk, a Charlotte based department store chain (Chris 2016).

In Figure , we see an Ivey's ad for the Teddy Bear Temptations, written in all caps in a thin sans serif,

and at a curved angle. The ad was part of a February 12th, 1984, edition of The Charlotte Observer. Depicted are two illustrated women in makeup wearing clothing from the Teddy Bear temptations line. Originally named after its inventor, Theodore Baer, a "Teddy" is a one piece lingerie set that covers the crotch and upper body (Cox 2022). The elongated limbs, two dimensionality, and side profiles of the women are reminiscent of art nouveau and art deco depictions of the female form, popular in the 1920s. Ivey's was at the peak of its popularity during this time period (PBS 2016).

Though the design of the women themselves references the past, their fashion and hair styles are very modern. Both Women sport slightly curled, flowing, shoulder length hair with bangs. Under close examination, both women are wearing heart shaped earrings. The motif of the heart is repeated in the

advertisement, appropriate for the season and date. In Figure 2, located In the lower right hand corner, the ad reminds viewers to "Remember Valentine's Day! Tuesday, February 14th." in a bolded black sans serif. Above are two rounded heart designs. The heart designs mimic neon sign designs that were popular in storefronts of the era. To the left, the tail end of the heart leads to the Ivey's logo, written in cursive. The logo itself contains varying widths, but is still balanced. The use of cursive conjures feelings of history, opulence, and class. Ivey's ensures viewers satisfaction with their products. Customers know they're buying from a historic brand that provides quality and fashionable goods. On the very bottom of Figure 2, the location of the store is written in a capitalized, white, sans serif font. Below the location indicators, a toll free number is given for customers to call against a black background (The Charlotte Observer 1984).

Nakato Japanese Restaurant

Nakato’s website in 2004

Nakato Japanese Restaurant & Sushi Bar is an establishment that specializes in sushi and Hibachi style cuisine. Located in the University area of Charlotte, NC, the restaurant has been in business since 1976 (Oyler, Freeman 2022). Owned and Operated by the Nakato family, the business is known for its traditional Japanese styled architecture and hibachi style food prepared in front of guests (Nakato Restaurant 2022). The restaurant has had a fully functioning website since the early 2000s (Nakato

2022). Nakato Japanese Restaurant & Sushi Bar has prided itself on accessibility to returning and new customers alike, even in the early days of wide-spread internet and computer use. The website is simple and straight to the point.

In Figure 3, the overall layout of the website is minimalistic. A white background contrasts with a blue serif font and yellow sans serif fonts. In the upper section of the site, the name of the restaurant, as well as email and phone number information are provided. This information contrasted against a yellow background. Below a photograph of the front of the restaurant, a description of the dining experience and culture of the restaurant is stated to entice customers. Though the overall design is very minimal, information about the restaurant was prioritized over aesthetics a very common aspect of early 2000s website design (Chorny 2016). In Figure 4

the submenu in yellow text is very difficult to read against a white background. The only stylistically unique aspect of the site is the Nakato logo itself, featured in Figure 5. The flora and fauna like pattern is a Kamon, a Japanese family crest that is used to show one’s familial lineage (DoYouKnowJapan 2022) . The pattern is in gradient orange, the tip of the leaves darker than the top area. Above the word “Nakato” is featured against a red background. The font choice mimics calligraphic strokes, an aspect the Japanese language is often associated with.

In the lower right hand corner of Figure 3, a visual of an American Express Card is provided. Next to the card is the statement “This business welcomes the American Express Card” in a thin gray sans serif font. The American Express card itself is its own entity, while the word “card” is separate to create a dynamic reading experience.

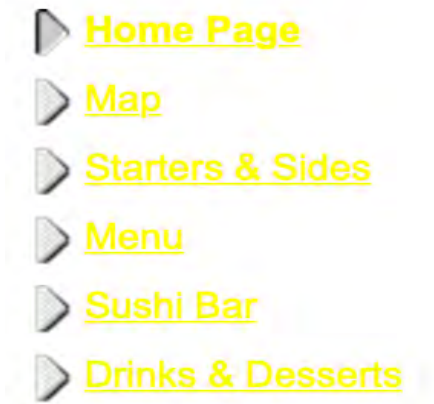


Figure 4: Navigation Menu Nakato Japanese Restaurant 2004



Figure 5 Nakato Logo Nakato Japanese Restaurant 2004



Figure 3: Website Nakato Japanese Restaurant 2004

Home
Financing

THE MUTUAL
BUILDING & LOAN ASSN.
Established 1881

Savings
Accounts

119 E. 3rd

Phone 3-6126


CAROLINA REALTY CO.

SALES
RENTALS

MORTGAGE LOANS
INSURANCE
PROPERTY MANAGEMENT

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TO LOOK ME UP!**

Twenty-four hours a day, I'm on the job to answer your calls
instantly. Depend on me for the many services electricity does
best.



**DUKE
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Serving the Piedmont Carolinas

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CITY SAVINGS BANK
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LIBERTY LIFE
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L. R. TEAL
PHONE
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CAROLINA MARBLE & GRANITE WORKS, INC.
3200 S. Boulevard
F. A. FRIEDEL
F. TERRELL FRIEDEL
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Figure 6: Book Hill's Charlotte City Directory 1952



**DUKE
POWER COMPANY**
Serving the Piedmont Carolinas

Figure 7: Book Hill's Charlotte City Directory 1952

Duke Power Company

A 1952 Duke Power Company ad in Charlotte Directory Book.

The Duke power company, now known as the Duke Energy Company, is an electric and gas organization that was founded in Charlotte, NC, in the year 1904 (Murray 2016). To promote their company, an ad campaign was launched in 1952 to establish their role in the economic and community service in the Piedmont region of the Carolinas (Duke Energy 2022) . Featured in their ads is Reddy Kilowatt, a cheerful, light bulb headed, lightning bolt bodied character. Reddy was originally designed in 1926, by Ashton B. Collins, for the Alabama Power Company,

but was repurposed by electric companies across the country (Infanzon 2017).

Featured in Figure 6, The Duke Power company ad is seen on the front page of Title Hills Charlotte City Directory, a book with information on local business, personal addresses, and street information, all based in the Charlotte area. Next to Reddy Kilowatt is a half formed speech bubble saying “You never need to look me up!” in a bold black sans serif. “Me” is underlined, emphasizing Reddy’s, or really, The Duke Power company’s importance and reliability in everyday electrical needs. Below, in a smaller text states, “Twenty four hours a day, I’m on the job to answer your calls instantly. Depend on me for the many services electricity does best”. In Figure 7, an illustrated map of the carolinas with the caption, “Progress Through Power” is seen. The words “progress” and “power” are in all capitals and a bolded sans

serif, while “Through” is in cursive. Also in cursive is the font within the states, portraying a sense of authenticity and a handwritten quality. Written in a sans serif with varying widths is “Duke Power Company.” The font itself has an air authority to it, with its tall lettering. In Figure 7, there is a North and South Carolina illustration unified. Both states are connected in their use of the Duke Power Company. This goes along with The Duke Power Company’s campaign, portraying themselves as a charitable and necessary organization for carolinians.

Overall, The Duke Power company uses simple sans serif when it comes to the basic information and their character’s voice. This radiates simplicity, legibility, and easy access, like their campaign proudly claims. Meanwhile, the use of cursive in other parts of the add gives off a sense of refinement and positive morality. This utilizes typography very well.

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ns

The fall season, starting from Chicago, covers the Midwest and Eastern sections of the country, and the spring tour premiering in St. Thomas and St. Croix, Vir- gine Islands, will cover the Southeast and Western states. One hundred and thirty shows will be presented in 183 cities during the 31st annual tour. Seven cities have two shows each due to the demand for tickets which range in price from \$17- \$49.

Audience for the fall '87/ spring '88 show was 314,921. This show also appeared in Nassau, Bahamas; Hamilton, Toronto and Montreal, Canada; and Hamilton, Bermuda. Re- quests for the show are contin- uing to come in from all over the world. The total amount raised by all sponsors during the 30 years of the road travel ex- ceeds \$29 million.

The touring staff consists of 10 terrific female and two hand- some male models; an excellent commentator and music direc- tor; keeping the show rapidly and smoothly running behind the scenes are four well-trained wardrobe assistants, stage manager, business manager and over 200 exciting fashion and accessories fabulous enough to whet the appetite for the most discerning fashion critic.

About the collection: the bril- liant wardrobe of designs is per- sonally selected by Mrs. John- son and commentator, Sherry Simpson, from such leading de- signers as Yves Saint Laurent, Christian Dior, Bob Mackie, Pa- trice, Patrick Kelly and Bruce Oldfield.

The tour currently runs six days a week with many cities ac- cepting sponsorship on alter- nate year basis. Models are se- lected by a professional scouting committee at the Chi- cago-based firm with Ebony paying round-trip fares for those requested to audition.

North Carolinian Featured In Ebony Fashion Fair '88

By LORA VANDERHALL, Lifestyle Editor

The Ebony Fashion Fair fea- tures 10 female and two male models. One of the male mod- els, Leon Craig, is originally from Lenoir County, N.C. Craig is the son of Rev. and Mrs. Nathaniel Craig of Lenoir- ton.

"We're excited and glad Leon will get a chance to model with Ebony Fashion Fair," said Rev. Craig.

After graduating Lenoir County High School, Craig attended At- lanta Junior College.

During high school he became interested in modeling and was able to model in local fashion shows. He has also modeled for Ruffles, Marys and Belle. The 1988-89 season will be Craig's first with Ebony Fashion Fair.

During leisure time Craig en- joys swimming, weight lifting and singing. Coming from a very Christian family he says his ambition is to "be all I can be for the Lord."




Trends For The '88/89 Collection




lows get that way with oversized belts, blacked with jewels, fur and gold.

Ebony Fashion Fair '88/89 is all out to tempt viewers this sea- son with the hottest, most se- ductive fashions to be found!

Men's: white fox jacket with monkey fur seams is worn with black velvet hood and black knit dress swinging down the back.

Sensational long, cuff lace- lets bedecked with precious stones, earrings of lustrous milk-white pearls sharing the spotlight with amethyst, onyx, ruby or jade. Fantastic waist-

Fashion Fair Sweepstakes

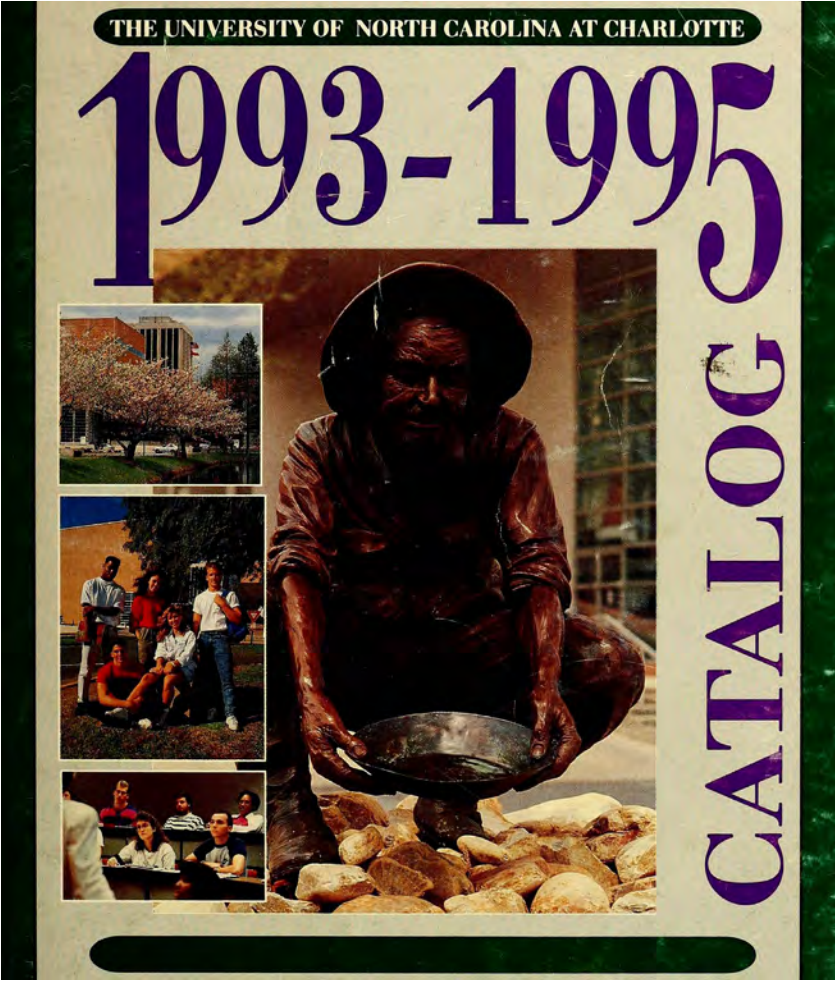
held in 176 United States cities. The shows feature the latest in high fashion for men and wom- en and raise funds for local cha- ritable and progressive black groups.

"Corvictor's association with the Ebony Fashion Fair encour- ages and fosters community in- teraction on a broad base...at the grassroots level," said Anne- Public Relations Manager, W.A. Taylor and Company.

Additionally, the Fairs provide an opportunity to become more directly involved with a major segment of our consumer audi- ence. We began our involvement

with the Fair back in 1986 and have increased our efforts sub- stantially over the past 3 years from the local level to this na- tionwide sweepstakes," she add- ed.

The Ebony Fashion Fair mag- azine containing the Contests/ er sweepstakes advertisement and entry form will be available at each show. Entrants may also submit their name and ad- dress on a 3" x 5" piece of paper to: "Corvictor/Ebony Fashion Fair Sweepstakes, P.O. Box 1499, Young America, MN 55394. Winners will be an- nounced on September 30, 1989.



Corina Hellmer

Links to my contributions to the People’s Graphic Design Archive from my research of graphic design artifacts from Charlotte’s history:

- 1 Ebony Fashion: The Charlotte Post: <https://peoplesgdarchive.org/item/5813/lifestyles-the-charlotte-postandnbsp>
2. Profiles of Women Hidden From History: <https://peoplesgdarchive.org/item/5878/illustration-from-the-unc-charlotte-gender-studies-program>
3. UNC Charlotte Undergraduate and Graduate Catalog: <https://peoplesgdarchive.org/item/5914/unc-charlotte-catalogandnbsp>



Figure 1: Newspaper Spread: The Charlotte Post, 1988



Figure 2: Image of Woman: The Charlotte Post, 1988



Figure 3: Image of Man: The Charlotte Post, 1988

Ebony Fashion in Charlotte

The Charlotte Post's article from 1988 showcasing Ebony Fashion.

The Charlotte Post is a weekly newspaper that focuses on African American beauty, fashion, news, entertainment, and more (The Charlotte Post, n.d.). The clipping I have selected is centered around fashion trends in the African American community during the late 1980s (Digital NC, 1988).

While examining Figure 1, one can feel the sense of identity expressed through fashion during the 1980's. Racism and prejudice were very much prevalent in the 80's, limiting Black individuals in Charlotte to equal opportunities (Coscolluela, 2016). However, passion and sense of identity in the Black

community flourished through the love of fashion and self-expression (Carter, 2015).

The photography included in this spread highlights the context of Figure 1, as they provide representations of clothing trends during that period. It is interesting to compare the style of individuals in the past and see how they have impacted the style of the present. There are minimal color aspects of the article, however, the contrast of the clothing items in the photographs still highlights the ebony fashion trends and their characteristics. The exquisite, bold style of the clothing captured causes the reader to first examine the photographs and understand the certain styles trending amongst Black Americans living in Charlotte. The color choice of the title itself, *Ebony Fashion*, stands out as well, with the rest of the article in black and white. This color choice for the title allows the reader to first focus on what the article itself is about, leading way into the text itself. There is also a sense of hierarchy in the article itself,

with the photographs taking up half the spread, emphasizing their importance in relation to the context.

Figure 2 depicts a woman in an oversized coat that makes a bold statement. The texture of the coat appears to be soft and warm, while the feather texture adds a dramatized effect to the garment. Figure 3 also represents the popularity of oversized garments in the 1980's, with a similarly textured coat suggesting a bold, extravagant statement. Oversized garments, like the coats in Figure 2 and Figure 3, were very popular during the 80's amongst the Black community, and still are a popular trend in today's fashion era (Carter, 2015). *The Charlotte Post* highlighting ebony fashion in the 1980's allows readers today to realize the impact the Black community had on fashion trends throughout the years. There should be a sense of appreciation, not discrimination and oppression.

Feminist Illustration

A conference booklet from 1989 that highlights women lost in history due to discrimination.

UNC Charlotte's Women and Gender studies program has been around since the early 1970's, with the field progressively growing (UNC Charlotte, n.d.). In 1989, UNC Charlotte's Women studies program collaborated with International Women's Day Council and the North Carolina Humanities Council to produce an issue titled *Profiles of Women Lost in History* (Gender Studies, n.d.). This issue showcases the discrimination against women throughout generations. The archive represents what these groups

focused on in 1989; however, the information found in the book should still be focused on present day.

The graphic represented in Figure 5 contains multiple symbols that relate to the context of the booklet. When analyzing the graphic, one can first identify the outline of a woman figure, which also resembles an hourglass. The woman figure pays homage to the International Women's Day Committee, with designer Kary Lee Schmidt stating in Figure 4 that the profile and hair were adapted from the International Women's Day logo (Gender Studies, n.d.). I found the boldness of strokes incorporated in the design to emphasize the empowering message behind the overall design. The commonly recognized symbol for women is seen inside the bold outline of a woman, slowly fading away. The outline itself incorporates the logo used to the International Women's Day Committee, emphasizing the collaboration and

intention of the work. It is a simple black and white design, yet still holds so much meaning regarding the past, present, and future of gender equality both at a global and local scale. The illustration seems to represent an evolving women, as the sand and female symbol move through the hourglass form. "Stripping the Veils" could refer to the idea that in order for women to succeed, they must "strip away" any prejudice and preconceptions forced upon them. In the year this booklet was published, The Supreme Court affirmed the right to deny public funding for abortions and to prohibit public hospitals from performing abortions (Feminist majority Foundation, 2020). This factor could also be a reason for the publishing of the article, with this event shedding light onto the discrimination and inequality of women at a local and international level.

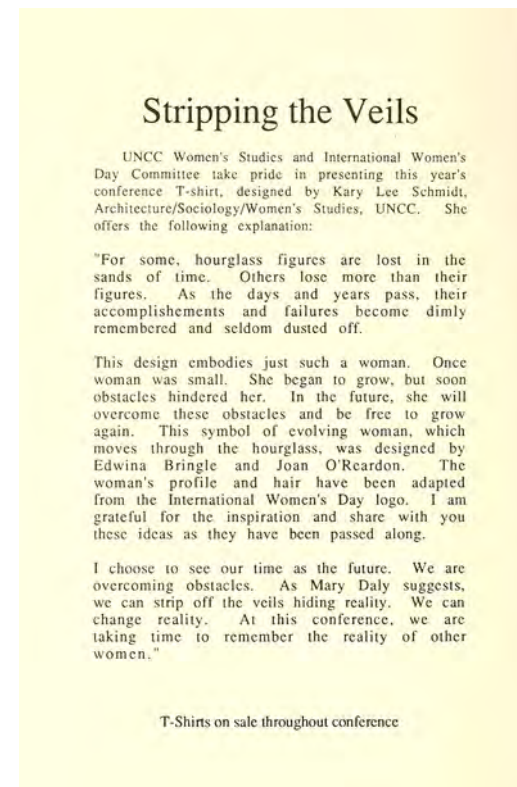


Figure 4: *Stripping the Veils*, 1989



Figure 5: *Stripping the Veils*, 1989

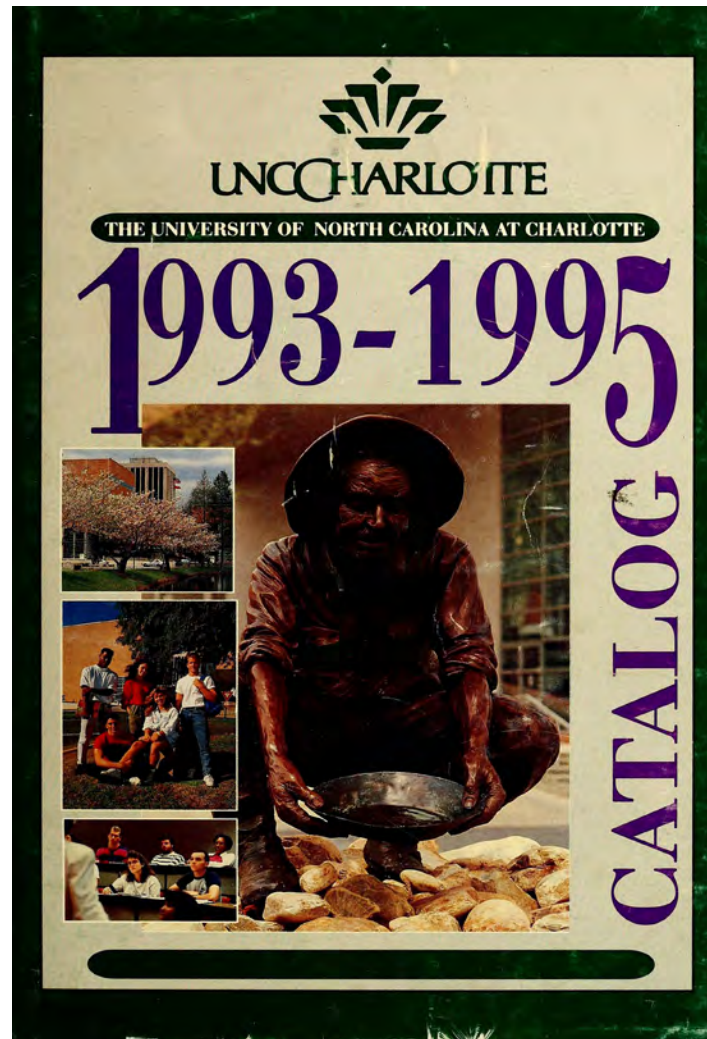


Figure 6: UNC Charlotte Catalog, 1993-95

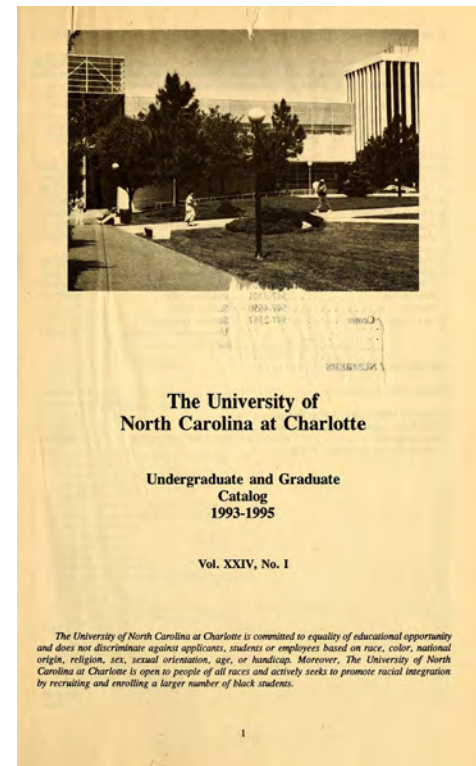


Figure 7: UNC Charlotte Catalog, 1993-95

UNC Charlotte Undergraduate and Graduate Catalog

UNC Charlotte's 1993-1995 Graduate and Undergraduate Catalog that showcases the University.

UNC Charlotte is a public university that was founded in 1946 and delivers high value, high-quality education to a diverse population of nearly 30,000 students ("History", n.d.). Every couple years, the department at UNC Charlotte composes a catalog

highlighting different aspects of the University. In the catalogs, you can find information regarding courses offered, history of the university, financial information, and more. The 1993-1995 issue consists of 525 pages providing a resource to current and future students at the University of North Carolina at Charlotte (Digital NC, n.d.).

The cover of the 1993-1995 catalog consists of interesting typography choice, effective design layout, and photographic depictions of students and the campus. Through the use of photography, the reader is provided with a direct representation of the school. The students posed together serves as a symbol of community and inclusion, while the photograph of the students learning symbolizes the opportunities UNC Charlotte provides. The overall layout of the cover is intriguing, with the text forming around the images included. Manipulation of type is

what makes this composition interesting, as the "1" and "5" appear larger than other text. This design choice creates hierarchy and an overall effective design. The word "catalog" also fits well in the layout, with the bold, serif typeface establishing hierarchy. The color choice also allows for an intriguing, contrasting design. The rich, dark purple of the text is legible against the lighter toned background of the catalog. The dark green border and logo reference the University itself, as dark green is a part of UNC Charlotte's branding guidelines. Figure 7 is the opening page to the catalog, with professional, serif typeface introducing the University. The cover of the catalog can be described as captivating and inspiring, with the inclusion of color contrast, manipulation of type, and imagery representing the campus.

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Anthony Jefferson

Links to my contributions to the People's Graphic Design Archive from my research of graphic design artifacts from Charlotte's history:

1. Sit-In Reunion: <https://peoplesgdarchive.org/item/5828/sit-in-reunion>
2. 1110 WBT The Hello Henry: <https://peoplesgdarchive.org/item/5873/1110-wbt-the-hello-henry-collection>
3. The Prospector : <https://peoplesgdarchive.org/item/6042/the-prospector-1983>



Figure 1: Sit-In Reunion Pamphlet Page 1

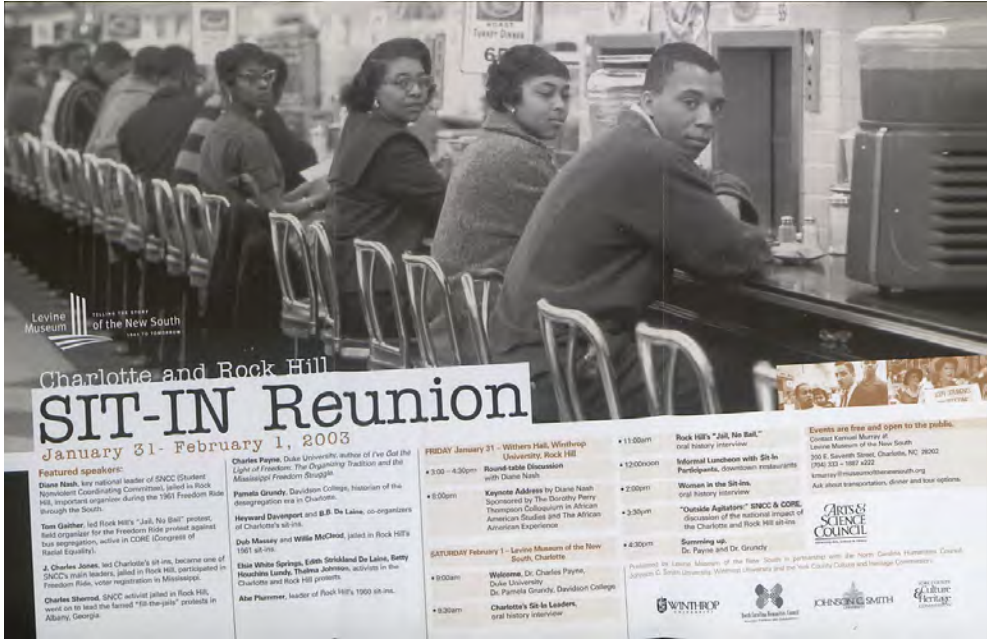


Figure 2: Sit-In Reunion Pamphlet Page 2

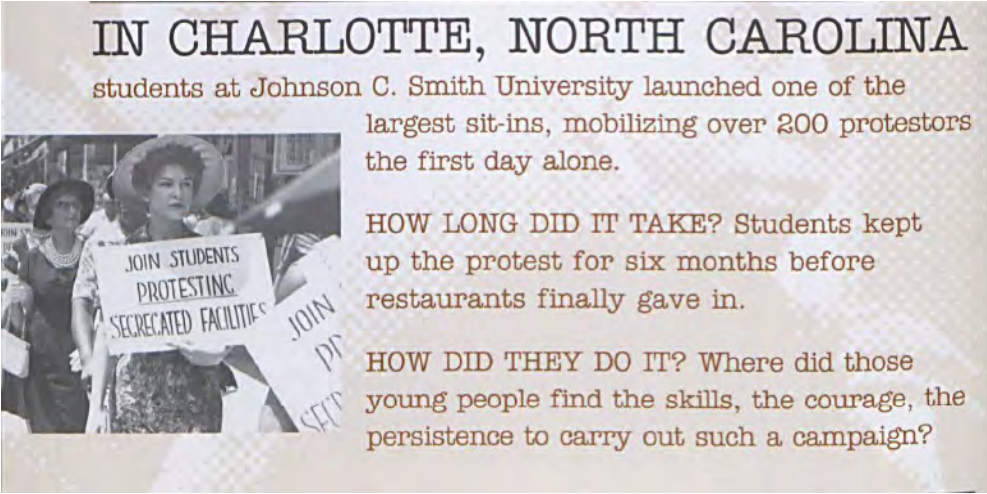


Figure 3: Sit-In Reunion Pamphlet Page 3

Sit-In Reunion

A pamphlet detailing the various instances of Civil Rights protests by African American communities across North Carolina.

The Sit-In Reunion event was dedicated to the series of Civil Rights Protests and Sit-In movements that sprang up all across the Southern United States during the 1960s. The movements featured in the event were ones that happened in the Downtown Charlotte-Mecklenburg Area and in Rock Hill South Carolina. The main components behind this pamphlet’s design include visuals of the people involved in the Sit-Ins and also included impactful typographic choices that are symbolic of the characteristics of the brave people behind the Sit-Ins and the protests across Charlotte.

The Sit-Ins included African-American individuals from all backgrounds coming together to protest, in reference to the Charlotte protest you had over 200 African American students from Johnson C Smith University. (Grundy, 2020). The group had both men and women of color working together to protest for their right to sit and eat within the local restaurants just as white people had the ability to do. While men were usually the ones talking for the crowd, you also had many brave women sitting for the longest during the protest, not only for themselves but for their families too (Grundy, 2020). These Sit-In events lasted for well over six long months before the restaurant managers finally gave in to the protesters demands.

Ever since then, these historic events have been celebrated in “reunion” all showcasing the achievements and sacrifices of the people who participated in the events. Each year the event will typically include a

pamphlet giving a timeline of the events meant to take place during the reunion, photos and quotes from the protesters and information behind the history of the Sit-Ins as a whole and the results ehind each one.

For the overall layout of the pamphlet, you can see the color scheme consist of shades of brown, gray, and white. These colors were most likely chosen in relation to the colors typically associated with the time period with brown being a strong visual to color of the people that were being discriminated against. As seen in Figures 2 and 3, you can see these colors scattered throughout the composition, with the color brown being used to highlight the most important text such within the headers and key sections. All the Sit-In events had a large impact on the issue of segregation across the South-Eastern United States and should always be remembered for the impact they had and the people who made these events possible.



Figure 4: The Donkey Serenade Page

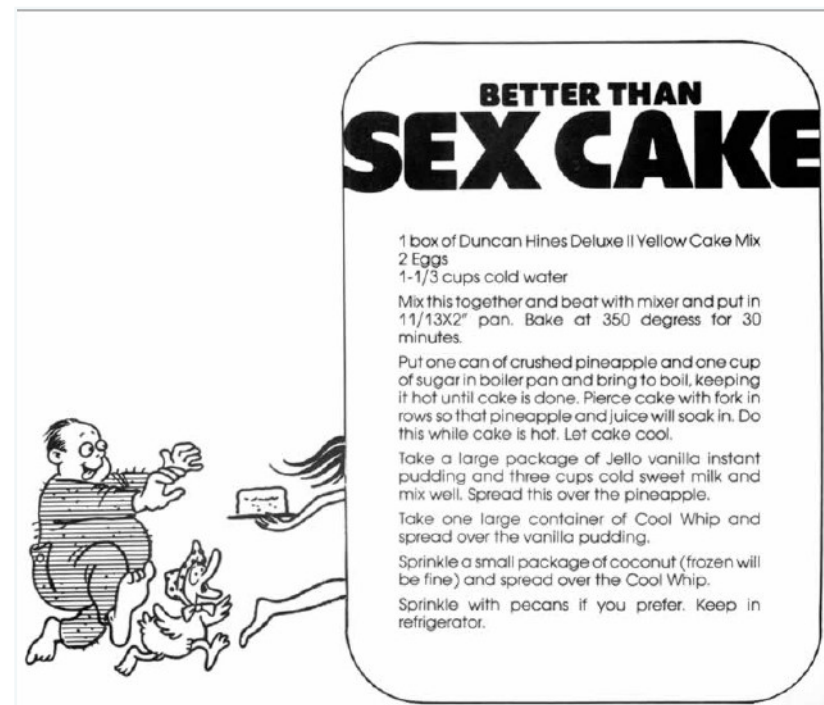


Figure 5: Better Than Sex Cake Recipe Page

1110 WBT The Hello Henry

A booklet consisting of 24 pages filled with iconic/memorable moments from Henry Boggan's evening call-in show "Hello Henry".

The Hello Henry evening call-in radio show was a Charlotte cultural phenomenon during the late 70s to early 90s. Henry Boggan was the one and only host of the show inviting various guests and listeners to speak on his show. This compendium showcased many of the various highlights of the show ranging from popular "recipes" of life and actual cooking recipes, to life advice and quotes from both Henry and

guest who talked on the show. (BT Memories, 2006). Henry had an everlasting impact on the Charlotte community on ever trying his best to bring smiles, and impactful, inspirational talks to the Charlotte community and even further beyond into the entire south-eastern united states.

Henry always showed this deep care for his listeners and callers opinions always taking time to really hear what they had to say (BT Memories, 2006). Henry cared so much about the viewers, every time he interacted with a guest he brought a sense of charisma and charm to the radio waves of the 80s and 90s, This charisma even attracted the attention of various bands, musicians, and many others as a result you can see on a lot of the page's references and images show these individuals and their interactions with Henry himself. Every composition choice across the pages always showed the smiling radio host interact-

ing to some degree with each topic showcasing his passion with the viewers and their discussions.

These compositional choices really reflect the time period in which these shows were recorded you see these old 80s and 90s style of imagery with bold and black fonts, all representing the personality that Henry brought to the show. As a result each page always has different content present with the main imagery revolving around that new topic, the designs meant to be comical yet compelling almost as if you got to experience the conversation of the topic live on the show. Living in this time period where you had the chance to listen to Henry's show must have been exciting for east coast residents, all that Henry wanted was to bring good advice, fun recipes of life and cooking, and funny moments to his listeners and I think that you'll certainly understand this once you take a good look at the book yourself!

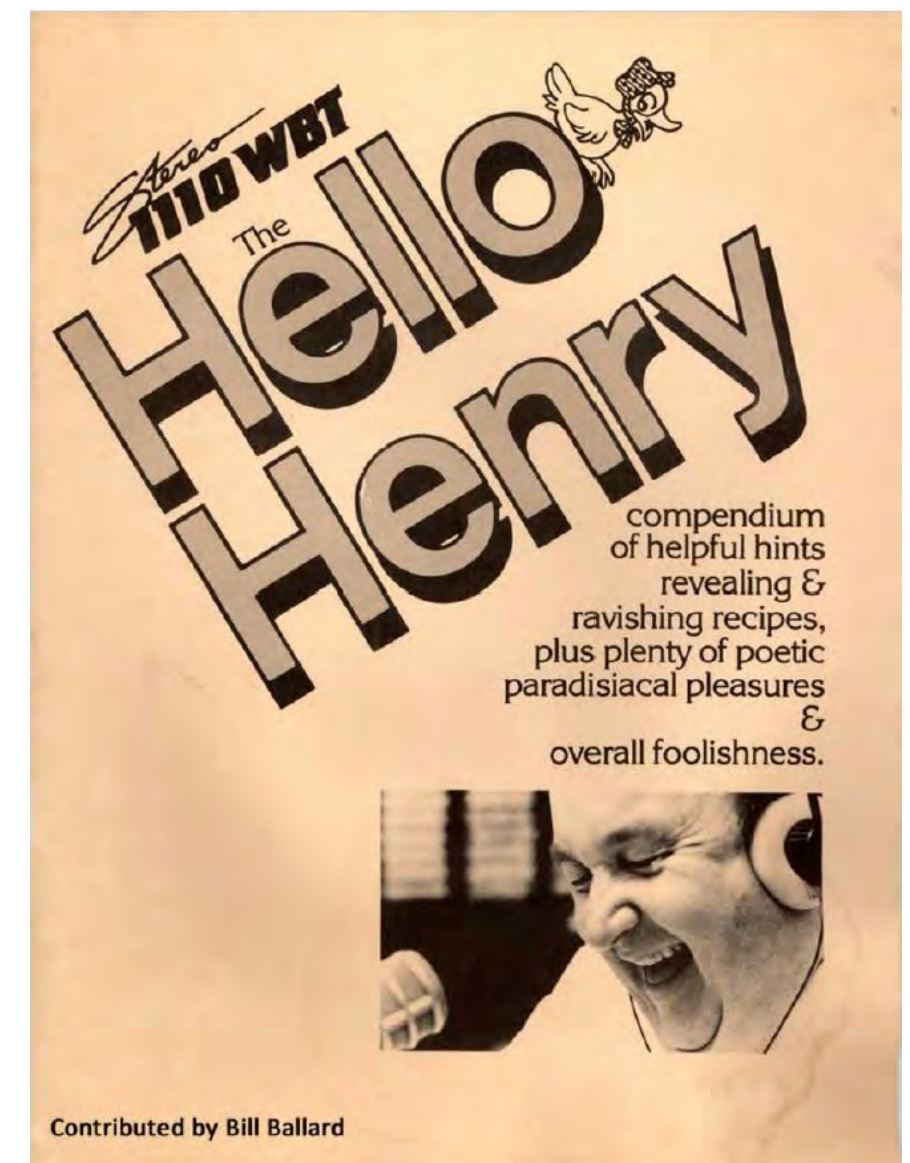


Figure 6: The Hello Henry Book Cover



Figure 7: The Prospector Fashion...or Folly Yearbook Page



Figure 8: 1983 The Prospector
UNC Charlotte Title Page

The Prospector

A 1983 UNC Charlotte yearbook showcasing all aspect of the College lifestyle and work ethic.

The Prospector is a 1983 edition of the UNC Charlotte Prospector yearbook series that lasted from 1983-1985 (UNC Charlotte J Murrey Atkins Library, 2022). The main content of the yearbook consists of lots of imagery showcasing students and faculty in various activities and events. The yearbook is divided into many different sections across 312 pages, each page having a story to tell with large, expressive imagery and supporting text. So much of the yearbook revolves around the student body, whether you see students moving into their campus dorms, cramming research and studying for final exams week.

One large difference from the Charlotte style guide on many documents and books of today compared to the yearbooks of the 1980s was the use of typography and imagery, all the textual content and photos used differ in color, boldness and effects. Each page felt truly different, where as the style of the university today tends to encourage diversity, yet follow a very similar style guide of the same fonts, colors and similarly themed pictures and designs.

Thats where you can see the difference in today's college culture and the culture from the 80's. Back then the experience was promoted in a much more personal way, you could see students not just work in their academics and studies. But also see them relaxing, having fun, and socializing in all kinds of ways. This experience seems to be underwhelming today in any of the schools advertisements and books, they all showcase just people smiling in university environ-

ments and classrooms but they all lack that "college life" aspect that most young people imagine when going to college. The prospector series of yearbooks was not afraid to show students taking breaks, partying and such but there is a clear lack of that sense in todays design standards.

It has also become harder to acquire these year books as the university has seen tremendous growth from it's earlier years so now it seems like to even get year-books you have to order them Online and usually pick them up or have them mailed to you. It is only natural as the university has grown so much that with so many students it becomes much harder to personalize the experience of the college life. Maybe by reevaluating how the school has presented themselves in the past then maybe we can find a answer to this problem.

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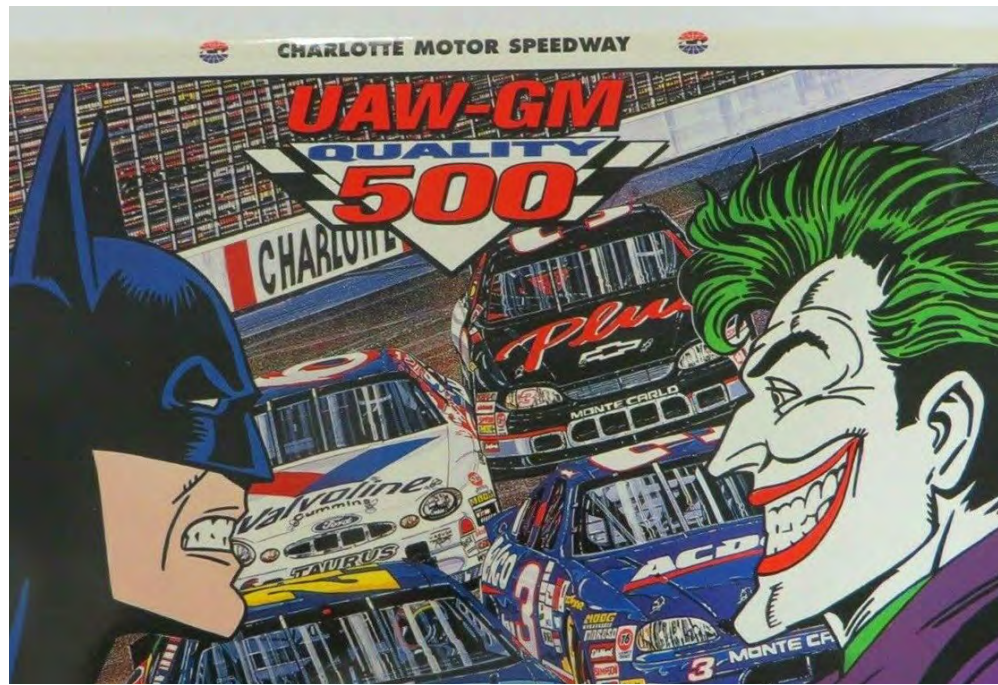
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Tyriek Johnson

Links to my contributions to the People's Graphic Design Archive from my research of graphic design artifacts from Charlotte's history:

1. "A City of Optimists": <https://peoplesgdarchive.org/item/5798/a-city-of-optimists>
2. Nascar Charlotte Motor Speedway Magazine Book Batman & Joker Cover: <https://peoplesgdarchive.org/item/5867/nascar-charlotte-motor-speedway-magazine-book-batman-and-joker-cover>
3. WBT Radio, Day and Night Audience Maps: <https://peoplesgdarchive.org/item/5927/wbt-radio-day-and-night-audience-maps>





Figure 1: 25th ST CATS Station.
Designed in 2011, Pictured in 2018.



Figure 3: 25th ST CATS Upper Station and bench. Designed in 2011, Pictured in 2018.



Figure 2: 25th ST CATS Lower Station. Designed in 2011, Pictured in 2018.

A City of Optimists

"A City of Optimists" consist of multiple mosaics and windscreen glass that were originally designed in 2011 but displayed publicly in 2018.

Sharon Dowell found the early stage of the future station location along Brevard Street intriguing; an isolated area adjacent to a vast train yard and various industrial properties, contrasted with the nearby NoDA art district's rising development. Her work "interprets the vibrancy of a developing city" (CHARLOTTE AREA TRANSIT SYSTEM, 2018.). Dowell utilized her unique color pallet to enhance the 400 feet of wall along the switchback ramps and stairs

winding up to the 25th St. CATS (Charlotte Area Transit System) lightrail station in Charlotte, NC. There are ten mosaics in total - five of them are on the south ramp and the other five on the north ramp, both mirroring each other. The carefully planned designs on the ramp walls allowed the colors to extend upward on the sections of fencing above the mosaics, and engage riders as they approach the platform

Additionally, the metal parts of each standard bench are painted in light tones, tying the platform art with the wall art and continuing the color theme throughout the station. Within the glass windscreens, Dowell delivered outlines of Charlotte zone inhabitants in dark, pink, and orange. Her dark and white metal cladding on the canopy columns proceeds Dowell`s recognizable theoretical designs determined from engineering and development. The imagery captures Charlotte's construction and architecture, and the

vibrance and diversity of the Optimist Park, Belmont, and NoDa neighborhood inhabitants.

Sharon Dowell earned her BFA in painting, Cum Laude from the University of North Carolina at Charlotte and her MA in Arts Administration from Winthrop University. Her work can be found in the corporate collections in, and around Charlotte. She has also been featured in group and solo exhibitions in several states around the world ("RESUME – Sharon Dowell," n.d.). Specialized in canvas paintings, murals, and public art, her work is characterized by intertwining themes such as the power of place, rebirth, regeneration, and redemption. She thinks that creative place-making conveys uniqueness and fosters cross-community linkages. As a result, it is critical that her murals and public art serve as a vehicle for giving back to communities.

The Showdown at Charlotte Motorway

A magazine cover accompanied with souvenirs designed by Action Performance Companies, Inc to advertise for UAW-GM 500

The 1998 UAW-GM Quality 500 was the 28th stock car race of the 1998 NASCAR Winston Cup Series season and the 39th event in the series' history. The competition was held on Sunday, October 4, 1998, at Charlotte Motor Speedway, a 1.5-mile quad-oval in Concord, North Carolina. As part of Ford Credit's

advertisement for this event, they decided to partner up with Warner Bros and DC Comics to release a magazine for Nascars' 50th anniversary picturing two of their most recognizable characters, Batman and The Joker, going head-to-head on the Charlotte Motor Speedway as seen in Figure 4.

However, the action on the speedway would be the centerpiece of Ford Credit's Showdown at Charlotte. This consumer contest is racing first: vehicles painted in the likeness of Batman and The Joker will race on the NASCAR circuit. As part of the joint promotion with DC Comics/Action Performance, Dale Jarrett's #88 Quality Care Service/Ford Credit Taurus had a unique paint job with a Batman design while his teammate Kenny Irwin's #28 Texaco/Havoline Taurus had a Joker theme. The inside of the magazine showcases the two cars by using Batman's cowl and cloak to separate the page into two

Figure 4: Batman vs. Joker: The Showdown at Charlotte Magazine Cover.1998.

sections, one displaying the design of the character-themed cars, and the other giving information about the event themed cars ("Batman vs. the joker - Showdown at Charlotte," n.d.). The unique Batman and The Joker paint schemes were also made to be featured on merchandise for Jarrett and Irwin, drivers for the Robert Yates Racing team, and also as collectible die-cast, clothing, and souvenir products. Some of the vintage artifacts and souvenir clothing are still on sale for hundreds of dollars today,

On the speedway, Batman and The Joker would face off in an action-packed brawl filled with stunt jumps, and crashes, hyping up the audience for the exciting Nascar action soon to come. With the upcoming race promising to be one of the greatest match-ups ever to hit the speedway (Joel Ehrlich, DC Comics/ Warner Bros. Consumer Products senior vice president of Advertising/Promotions. 1998.).

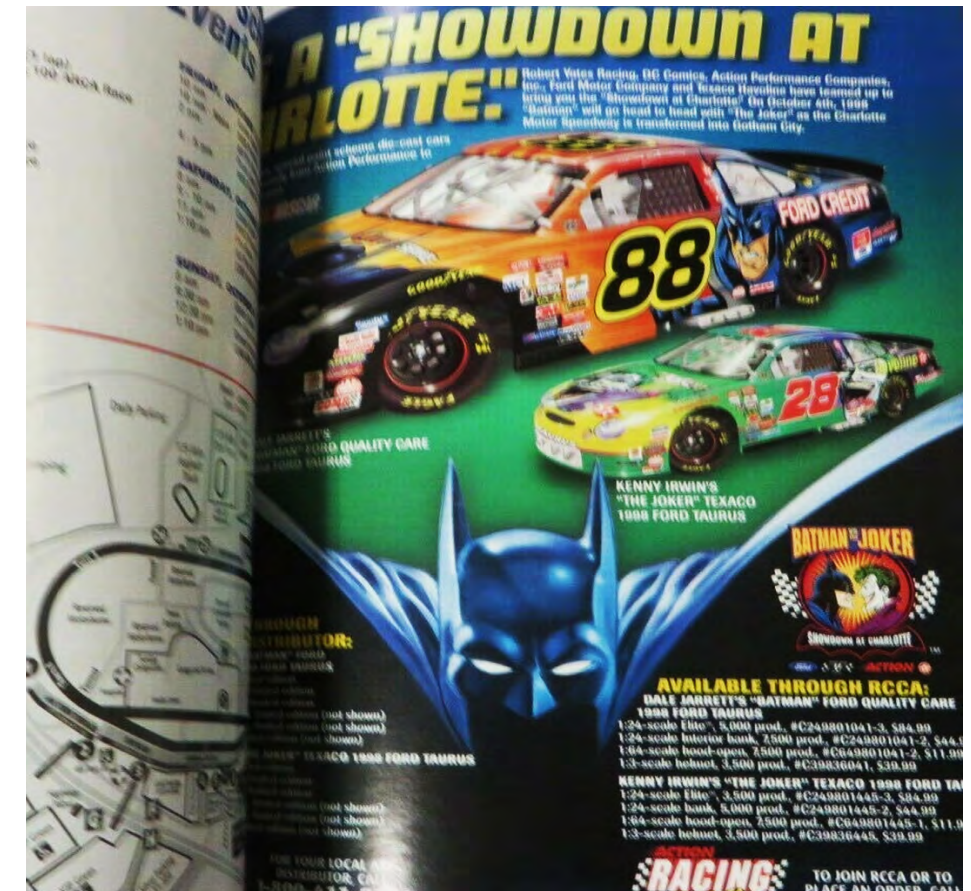


Figure 5: Inside the Batman vs. Joker: The Showdown at Charlotte Magazine. 1998.



Figure 6: Batman vs. Joker: The Showdown at Charlotte Motorway Fight.1998.

Figure 7: WBT Day and Night Maps, Maps.1949.

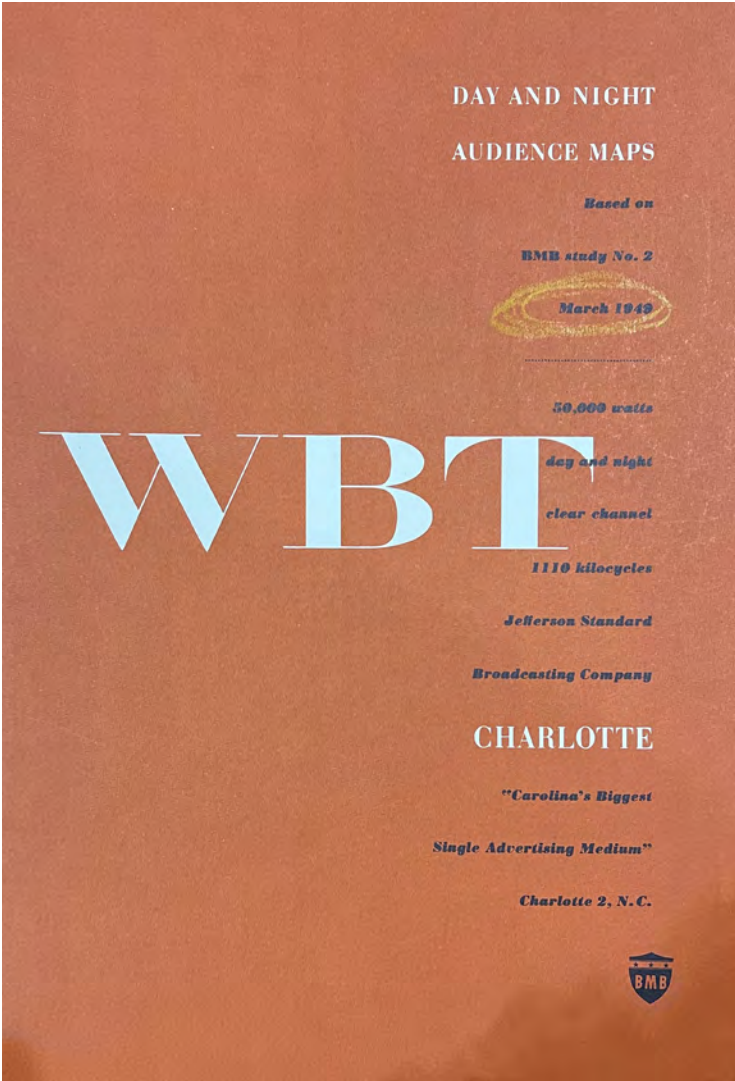


Figure 7: WBT Day and Night Maps Cover.1949.

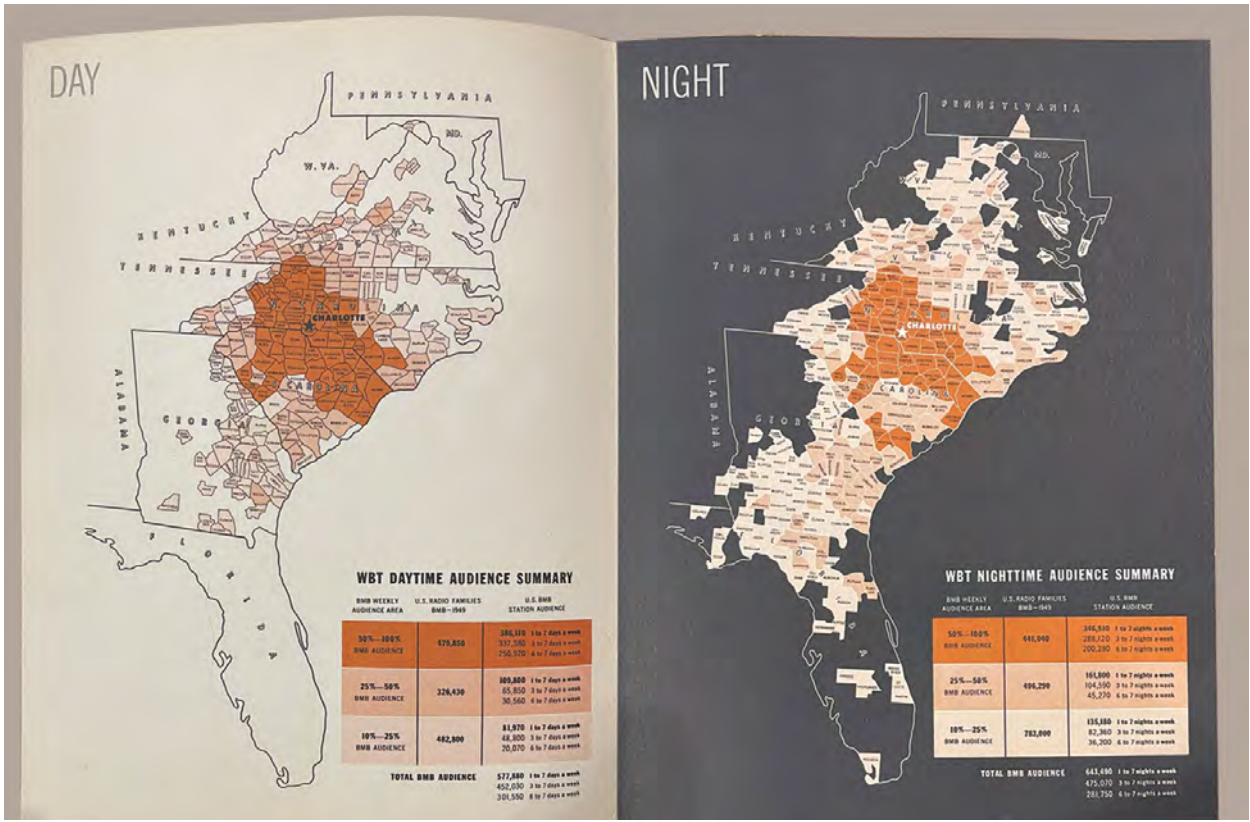


Figure 8: WBT Day and Night Maps Back.1949.

WBT Radio, Day and Night Maps

A book published by the BMB analyzing the WBT radio family audience.

WBT is a commercial AM radio station that broadcasts to the Charlotte metropolitan region, as well as sections of North and South Carolina. It was one of America's original radio stations, having been licensed on March 18, 1922. The station broadcasts a news/talk programming on WBT-FM (99.3) and the digital subchannel co-owned by WLNK radio. Urban One is the owner of WBT, with studios and offices located just west of Uptown Charlotte on West Morehead Street, co-located with the city's CBS television station. However, in 1946 the first BMB

(Broadcast Measurement Bureau) Station Audio Reports were published. The study was analyzed by a mail-ballot technique to figure out the number of nights and days a week that each station was listened to. The mail ballot was sent out to All urban, village, and farm radio populations of each county that was surveyed. Through a scientific cross-section of families that represented all income groups, family sizes, telephone and non-telephone homes, and other factors, the data was collected.

On the cover of the book, the primary text the viewer is supposed to read first is in white to pop and create contrast on the cover of the book. In white, the title of the book reads "WBT" and in a flushed right text box the book. This tells the contents of the graphics inside, this being "Day And Night Audience Maps" and where the data was collected. Inside of the book, the spreads are made to contrast each

other to showcase the day and night maps visually. It does this by having the map that displays the day data on white paper with black text, and the map that presents the night map on black paper with white text. Data on the map is shown by color-coding the amount of days/nights a week a family listens to the radio. By contrasting the two maps you can see that more families listened to the radio at night than they did during the day. This could be due to the fact that during this time not all families had televisions at home because of how expensive they were. Therefore, for entertainment during the afternoon and at night families would gather to listen to the radio instead. However, it wouldn't be long until WBT launched WBT-TV, its affiliate television station, and within the following decade, television would overtake radio as the dominant medium, and the "Golden Age of Radio" would come to an end (Jack,Emily. NCpedia.).

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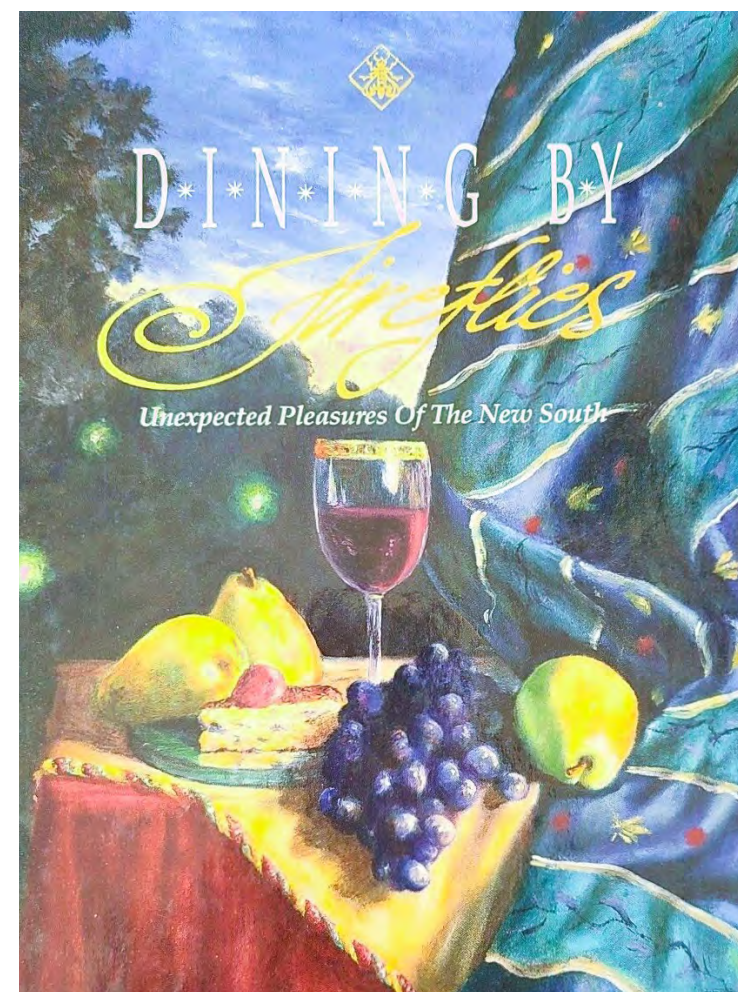
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Nancy Lor

Links to my contributions to the People's Graphic Design Archive from my research of graphic design artifacts from Charlotte's history:

1. Hmong Photo Project: <https://peoplesgdarchive.org/item/5821/cameras-bring-hmong-history-to-life>
2. Your Queen City: <https://peoplesgdarchive.org/item/5903/your-queen-city>
3. Dining by Fireflies: Unexpected Pleasures of the New South: <https://peoplesgdarchive.org/item/6053/dining-by-fire-flies-unexpected-pleasures-of-the-new-south>



Figure 1: Cameras bring Hmong history to life.
(Helms, A. D., & Record, C. A., 1996)

Hmong Photo Project

A photo documentation project to welcome newly immigrated Hmong children to the Charlotte community in 1996.

During the Vietnam War, tens of thousands of Hmong people were recruited by the CIA in the fight against Communism. This war was known as the Secret War (Yang, 2008, p. 238). When the USA withdrew from the war in 1973, they left the Hmong behind, and a mass genocide and exile of the Hmong people was initiated by the newly Communist Laos and Vietnam governments. While many

stayed and fought the persecution and onslaught, some were forced to flee to neighboring countries—particularly Thailand—crossing the Mekong River and taking refuge in severely overcrowded camps (“PBS - The Split Horn: The Journey,” n.d.). It was only several months later that the USA came back to slowly relocate these refugees to North America. One of the most popular relocation areas for the Hmong people was North Carolina (Duchon, D., & Wilson, 2007, p. 157).

To celebrate their heritage and welcome these immigrants, Irwin Avenue Open School, a school in Charlotte that specialized in teaching English as a second-language, started a Hmong Photo Project in 1996 (Helms, A. D., & Record, C. A., 1996). Courtesy of the Light Factory, a photo arts center, Hmong children were loaned automatic cameras to take home and document their daily lives. Through

this project, the children who were struggling to both keep their traditional roots and assimilate into American culture were able to better connect and tell the stories of their trauma-stricken families while feeling welcomed to the community.

Figure 1 is a newspaper clipping from The Charlotte Observer that covers the Hmong Story Project. The overall design is typical of newspaper articles. Multiple column grids and tight gutter space maximize the amount of text-per-page. For large bodies of text, serif fonts are used to increase readability. The main imagery is prominently centered. In a time where the Hmong people were severely underrepresented and seen as foreigners in the USA, the article presented the Hmong people in a new light. By focusing on the children and their struggles, Americans would be able to relate and empathize with the new and unfamiliar immigrants.

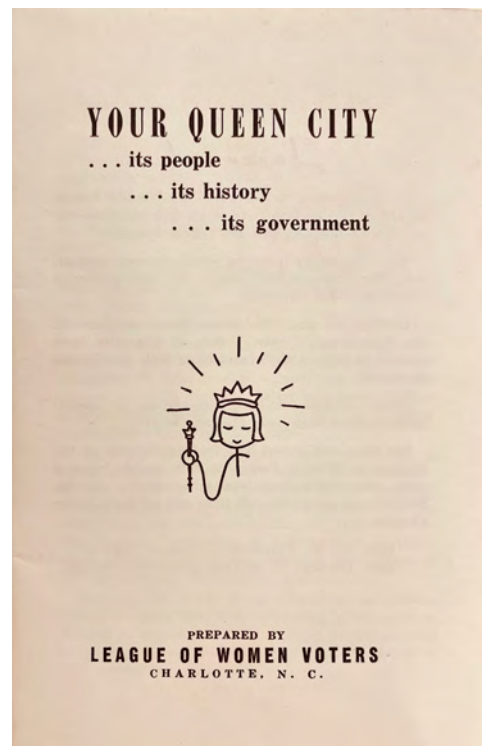


Figure 2: *Your Queen City*, Title Page
(J. Murrey Atkins Library, 1952)

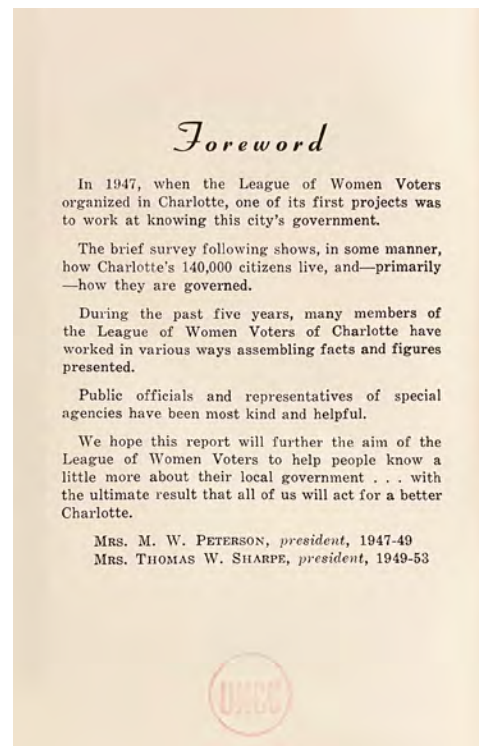


Figure 3: *Your Queen City*, Foreword
(J. Murrey Atkins Library, 1952)

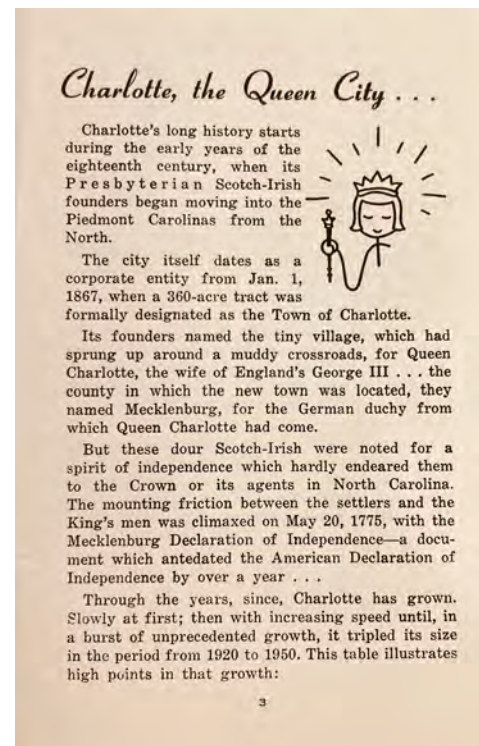


Figure 4: *Your Queen City*, Page 3
(J. Murrey Atkins Library, 1952)

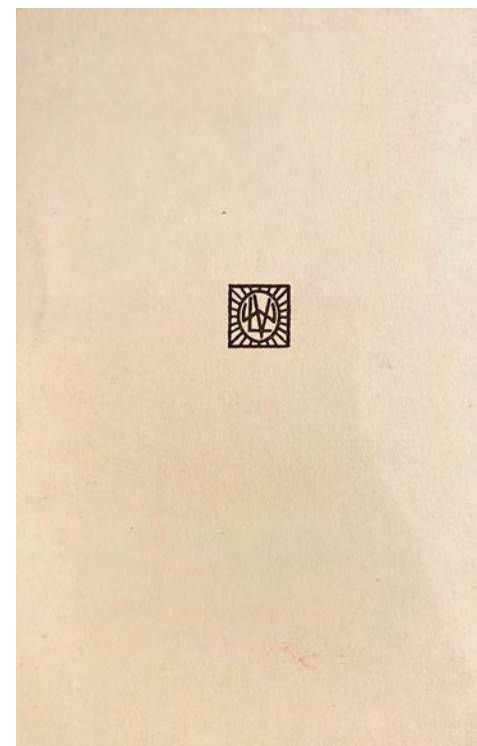


Figure 5: *Your Queen City*, Back Cover
(J. Murrey Atkins Library, 1952)

Your Queen City

The League of Women Voters began reorganizing in Charlotte in 1947. In 1952, they published a small book that surveyed the state of governance in the growing urban city.

In the wake of the Women's Suffrage Movement and the ratification of the 19th amendment in 1920, the League of Women Voters was formed. Driven by the political momentum, membership steadily grew in the 1920s. However, by 1928, the organization began to see a decline in its members and influence. Friction caused by regional differences and varying styles of leadership contributed to the reduction of participation. While some members wanted to

stay neutral and focus on educating, others wanted to support issues they felt strongly for. With the additional stress of the Great Depression, dissent continued to grow until the organization disbanded in 1936. The league would not reorganize until a decade later (Clare, 2009, p. 182–183).

When the organization began assembling in Charlotte in 1947, they enforced a nonpartisan policy and focused on improving the government by educating and encouraging active participation in the political process ("About," 2021). One of their first projects was to work at understanding the state of governance in the growing urban city. For five years, the League of Women Voters of Charlotte worked closely with public officials and representatives of special agencies to create a survey of how Charlotte citizens lived and were governed (League of Women Voters, 1952). After the research, a small book was

published to inform and educate the locals of Charlotte about their government.

Figure 6 showcases the book cover. The bright red is striking, demanding the viewer's attention. Off-white boxes set off the text from the background, increasing legibility of the black text. The main title is capitalized in a condensed serif font. The subtitles are below in a smaller, regular serif font. In another off-white box is the organization credits. Figure 6 is the back cover. The League of Women Voters' logo is printed in the center. The letters L, W, and V are overlapped and encased in a frame to form an abstract symbol reminiscent of Greek letter forms and motifs. Figures 2–5 are contents within the book. The heading style uses a script font that contrasts the serif body font to establish hierarchy. Each section in the book includes a unique illustration on the top right corner.

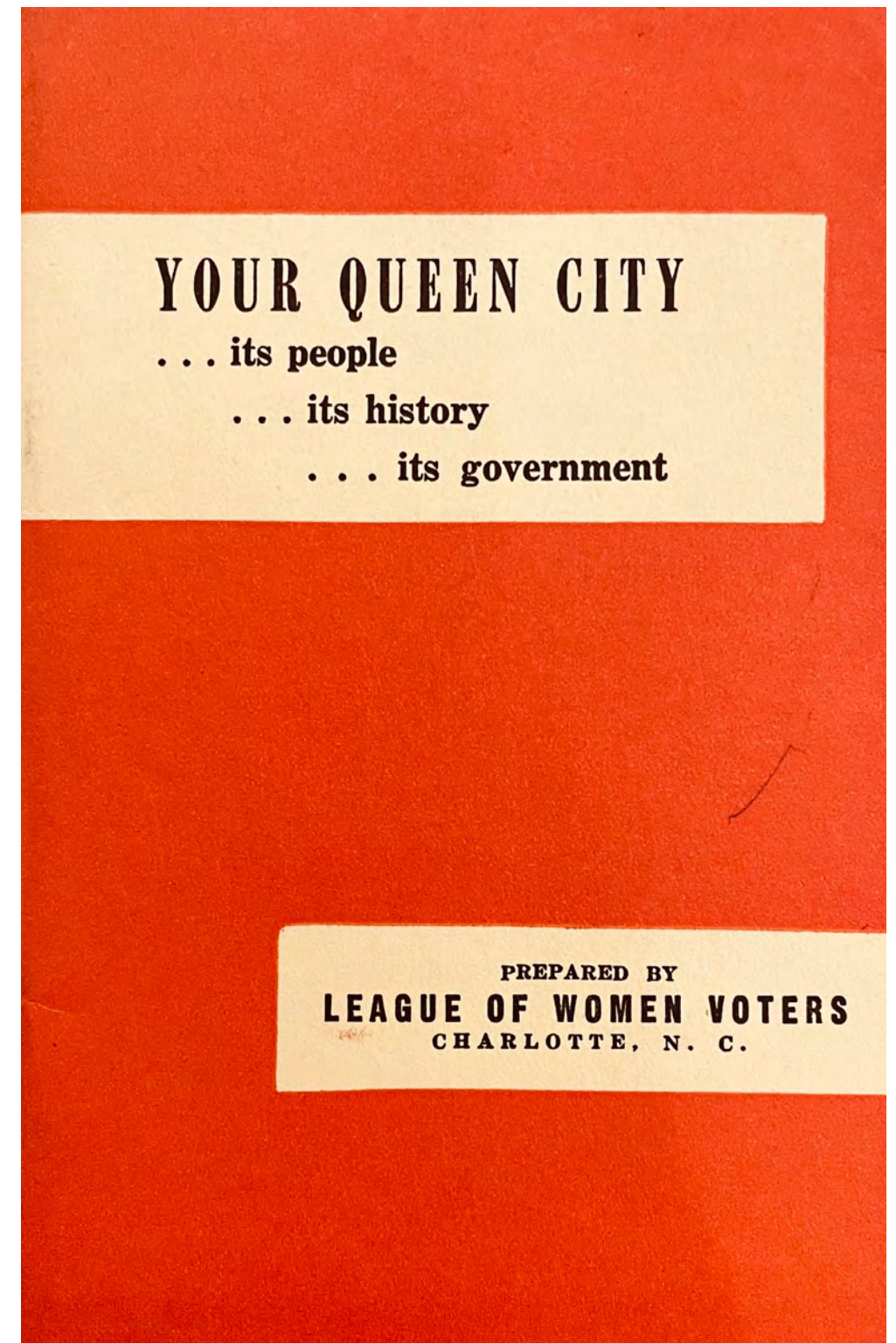


Figure 6: *Your Queen City*, Front Cover
(J. Murrey Atkins Library, 1952)



Figure 7: Dining by Fireflies - Unexpected Pleasures of the New South (Junior League of Charlotte, Inc., 1994)

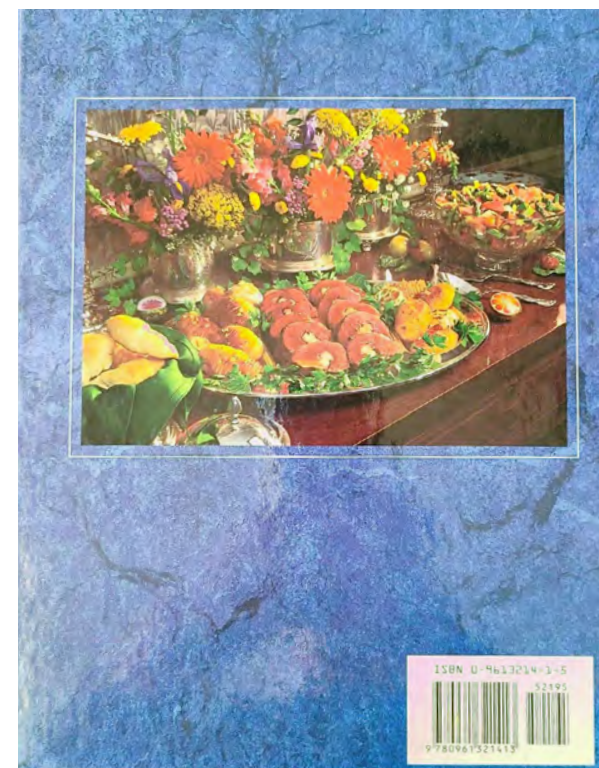


Figure 8: Dining by Fireflies - Unexpected Pleasures of the New South (Junior League of Charlotte, Inc., 1994)

Dining by Fireflies: Unexpected Pleasures of the New South

A 287-page hardcover cookbook published by the Junior League of Charlotte, Inc. to raise funds for their non-profit work.

The Junior League of Charlotte, Inc. (JLC) is a non-profit organization of women committed to

promoting voluntarism, developing the potential of women, and improving the community. Their work includes providing support for local children and families in need, being a patron the arts, and advocating for education. They have been servicing and contributing to the Charlotte area since its establishment in 1926. Today, the organization has more than 1,600 members and accumulates over 15,000 hours of community service annually (Junior League of Charlotte, Inc., n.d.).

In addition to their main work, JLC also publishes books. The money gained from these sales directly fund and support the organization. Some of their most successful published works are their cookbooks. Their latest published cookbook was "Dining by Fireflies: Unexpected Pleasures of the New South." The 287-page hardcover book reflects the diversity of the South and contains 30 enticing

menus, 300 mouth-watering recipes, innovative invitations and entertaining ideas, sidebars with easy to read ingredients, and full color photography. Development of the book began early in the 1900s. After years of collecting and refining, the book was released in 1994. It received nationwide recognition while enjoying steady sales within the Charlotte community. In 1999, 10,000 copies of the cook book was approved for reprinting (Junior League of Charlotte, Inc., 2021, p. 24–55).

Figure 7 is the front cover. An illustration of an outdoor dining table is framed inside a gravel texture. A large blue cloth drapes around the table. Three typefaces form the title of the cookbook. Figure 8 is the back cover. An illustration of a food display is depicted. The style of these illustrations echoes the vanitas genre of still-life painting in the early 17th century that captured the ephemeral beauty of life.

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Sydney Moses

Links to my contributions to the People's Graphic Design Archive from my research of graphic design artifacts from Charlotte's history:

1. The Official Guide to Charlotte Pride 2001: <https://peoplesgdarchive.org/item/5812/the-official-guide-to-charlotte-pride-2001>
2. Watt's Ahead Duke Power Company Graph: <https://peoplesgdarchive.org/item/5895/watts-ahead-duke-power-company-graph>
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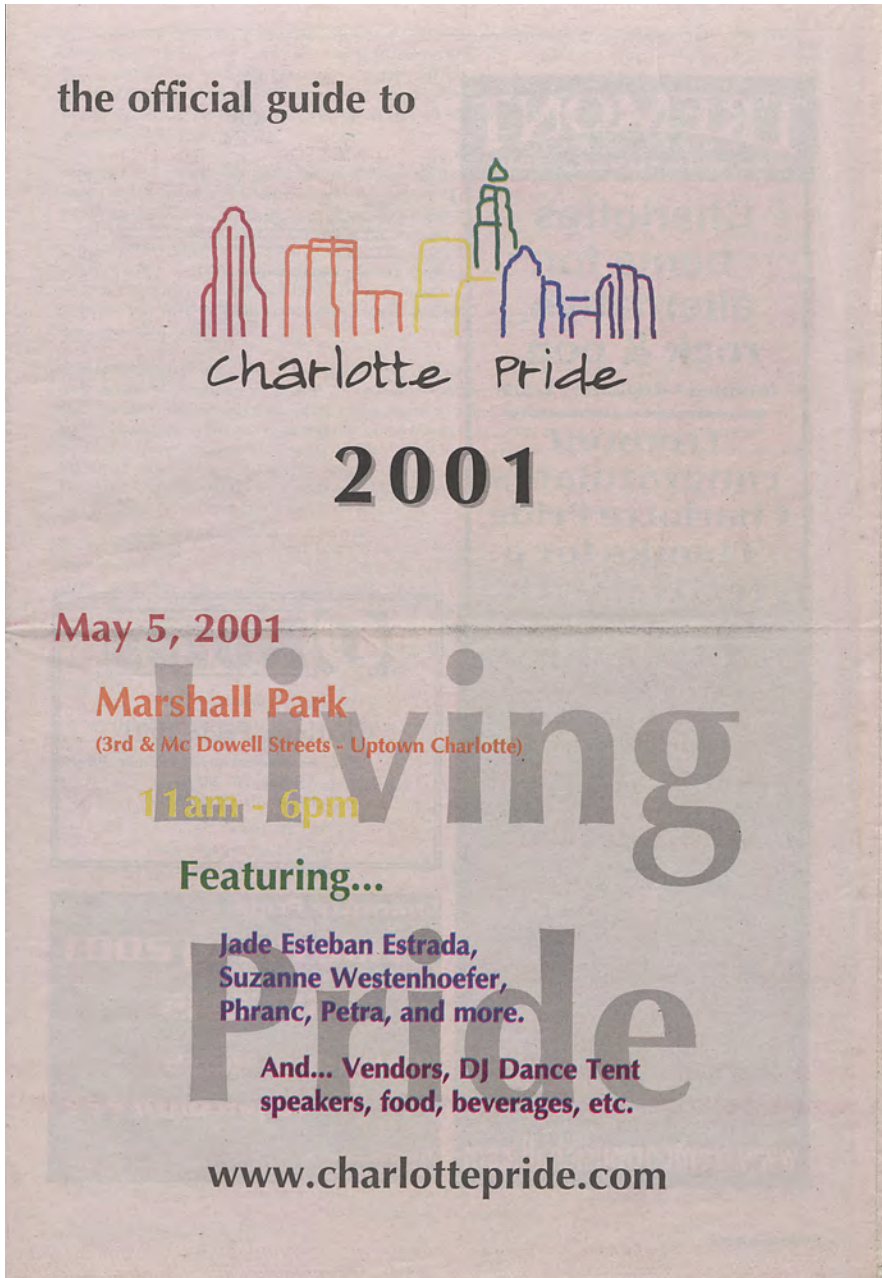


Figure 1: Guide to Charlotte Pride Program Cover, 2001.

The Official Guide to Charlotte Pride 2001

A guide to the pride celebration in Charlotte, NC.

This is an event program for Charlotte Pride in 2001. It includes event calendars, sponsor information, and biographies of the performers for the event. In 2001, Charlotte Pride was first held at Marshall Park in Uptown Charlotte. The events were held at the park until 2005 (Comer, n.d.). Since the 1970s, the city of Charlotte hosted picnics and small events

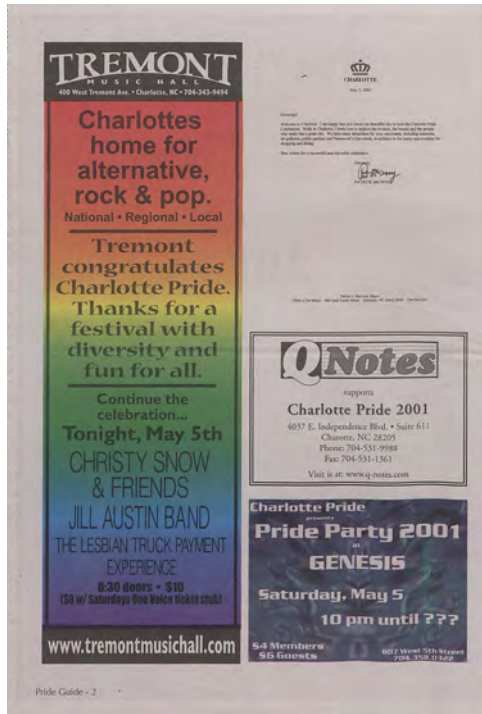


Figure 2: Tremont Music Hall, Q Notes, and Genesis Pride Party Advertisements, 2001.



Figure 3: On the Stage Charlotte Pride Guests, 2001.

for the LGBTQ community, with the first being a small gathering on UNC Charlotte's campus in 1977 (Comer, 2013). However, most of the growth that contributed to pride events were held in the Triangle of NC. Durham organized the NC Pride March in 1986, along with a festival, which would become annual event mostly held in the Triangle (Comer, n.d.). Charlotte community members felt they weren't as visible or appreciated as LGBTQ members in other cities. Therefore, hosting an annual pride event was a way to empower themselves and celebrate the lives of LGBTQ people in the city (Comer, n.d.).

In Figure 1, the first Charlotte Pride logo can be seen at the top of the page. The logo is a simple depiction of the Charlotte cityscape in rainbow colors, referencing the pride flag. The program heavily utilizes text to explain the contents of the pride event. White is used as the background color throughout, which

highlights the rainbow color scheme used in other elements. An example of such includes the text on the front cover, seen in Figure 1. The typography chosen is clean and easy to read, without much typographical texture. The type chosen for the Charlotte Pride logo, however, features a more hand-drawn and informal appearance. The typeface of the logo is reflected within the program, seen in Figure 3, where it is used for headings to introduce special guests for the event.

This event program represents a historic moment in the history of Charlotte Pride, as it marks the beginning of a formal celebration of an important community within the city. As Charlotte expanded, so did the LGBTQ community. Acknowledging and celebrating their involvements is an imperative part of Charlotte's culture. The 2001 Charlotte Pride event program showcases the LGBTQ scene at the time.

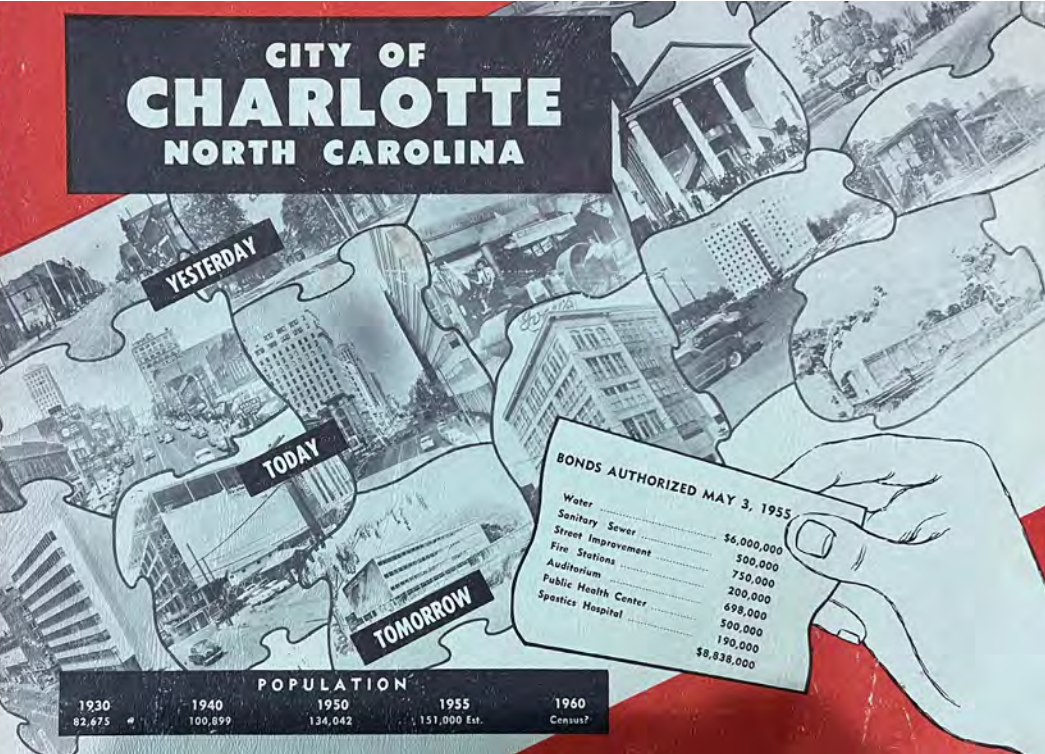


Figure 4: Cover of City of Charlotte North Carolina: Yesterday, Today, Tomorrow. 1955.

Watt's Ahead Duke Power Company

The growth of electricity in the 1950's Carolina Piedmont.

The birth-date of Duke Power Company is considered to be April 30th, 1904, when Catawba Power Company's Catawba Hydro Station began operations. James B. Duke organized the movement that built a system of lakes and dams along the Catawba River to generate electricity in the Carolina Piedmont ("Our History," n.d.). Duke Power Company merged with PanEnergy in 1997, forming what is now known as Duke Energy ("Our History," n.d.).

Charlotte is the center of the Carolina Piedmont. The city continued to grow and expand because it became the top cotton manufacturing district around the 1920s ("history of Charlotte, NC," n.d.). By the 1940s, the population of Charlotte had increased from 20,000 residents to 100,000 ("history of Charlotte, NC," n.d.). The need for electric power also began to escalate, seen in Figure 5. The Piedmont Carolinas demand for Electric Service was higher than the rest of the United States.

In Figure 5, the graph of the growth of Duke Power Company features a black-and-white color scheme and different textures to represent certain data collected. Bold slanted repeated lines on the graph represent the water power used between 1906 and 1955. Additionally, the typography seen in Figure 5 consists of mostly sans-serif type that appears to be bold, spacious, and easy to decipher. The

intelligible typography relates back to the intended purpose of the graph, which is for members of the Charlotte community to be able to read and learn about the growing population and the influx of electric power in the Piedmont. The sans-serif typography is complimented by the serif typography that is used for "Duke Power Company" and "Serving the Piedmont Carolinas." The bottom of the chart in Figure 5, there is a hand-written note that contrasts the machine-made typography used in the graph.

The growth of the Piedmont area in the Carolinas can be summarized by the expansion of Charlotte. In the 20th century, the city inflated and became the flourishing community it is known as today. As a result, the occupants of the area incited an increase in businesses and fueled the economy and culture of the city of Charlotte. The Watt's Ahead graph portrays the growth in a memorable, unique way.

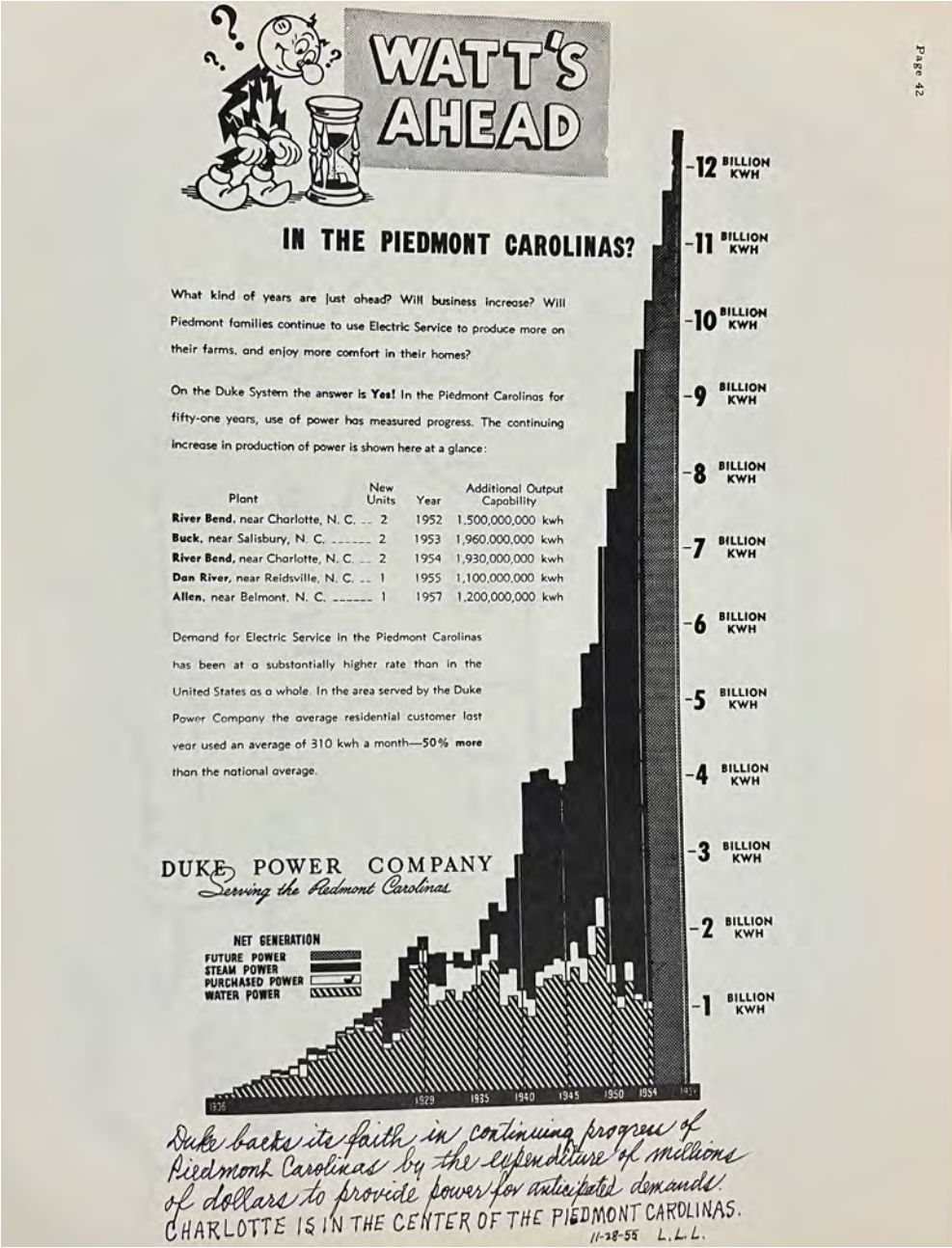


Figure 5: Watt's Ahead Duke Power Company graph from the book City of Charlotte North Carolina: Yesterday, Today, Tomorrow. 1955.

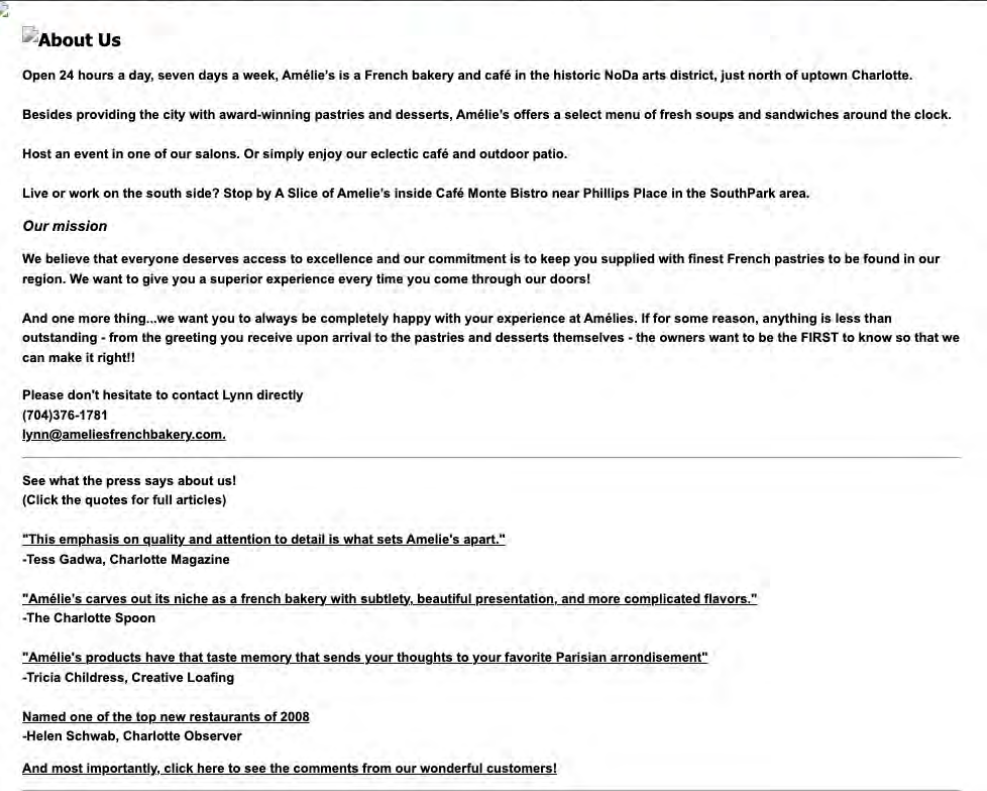


Figure 6: Amélie's About Us page. 2009.



Figure 7: Amélie's website home page. 2009.

Amélie's French Bakery Website

The NoDa based, French-inspired bakery's website from 2009.

Amélie's is a restaurant that first opened in 2008 in the NoDa area of Charlotte, NC. As of 2022, they now have three locations in Charlotte and in Rock Hill, South Carolina. According to their website, each location has a different "personality," and none have the exact same menu ("Our Story," n.d.). Additionally, the company is proud to support nonprofits such as Habitat for Humanity, Crisis Assistance Ministry, Sanctuary in the City, and NAACP/NAACP Empowerment Program ("Our Story," n.d.).

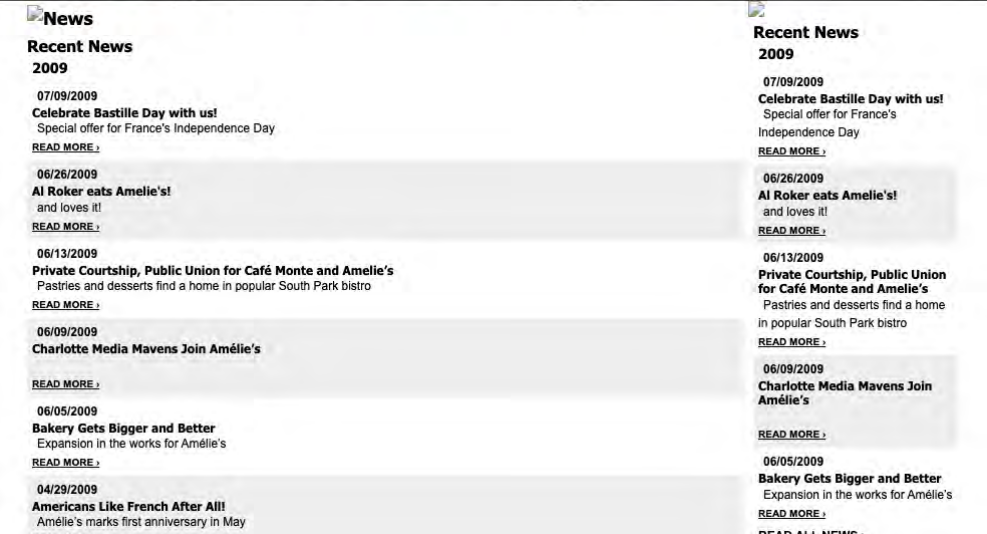


Figure 8: Amélie's website News page. 2009.

In 2009, Amélie's was a new French inspired bakery and cafe. Their website consists of a dark background and lightly colored typography and graphics. In Figure 7, there is a texture on the background that resembles a chalkboard, referencing chalkboards used at cafés that express a homely feeling ("How Coffee Shops," 2019). White outlines were used to make certain graphics pop, such as their logo and the expressive illustration of a woman and her dog seen in both Figures.

The body-copy type utilized on the website is a sans-serif, legible typeface. In Figure 6, the layout of the type on the "About Us" page is very spacious and airy, with a high contrast of black type on a white background. However, there is not a great deal of typographical texture in the layout. The majority of the type is bold and similar in point size. In Figure 7, the homepage of Amélie's website includes more

type variations. Red is used in for more eye-catching type on important phrases, such as "An Evening with People Who Think Big." All figures display the logo of Amélie's, which is the name "Amélie's" in a friendly, hand-written type featuring a hat upon the "A." The headlining hyperlinks at the top of the site consist of a feminine, script style typeface. To keep with the French inspired café theme, the topmost hyperlinks are bordered by graphics of intricate frames existing in three different colors.

Ultimately, Amélie's 2009 website had a unique, personal, and expressive design. The layout captured the home-made and welcoming atmosphere of the NoDa local café while remaining legible and easy to navigate. The inclusion of a website provided a means for more customers to become engaged with the newfound restaurant, influencing Amélie's into the "chain" it has become today.

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Brian Pinder

Links to my contributions to the People's Graphic Design Archive from my research of graphic design artifacts from Charlotte's history:

1. The Rolling Stones Concert Poster: <https://peoplesgdarchive.org/item/5826/rolling-stone-concert-poster>
2. WWII Ration Book: <https://peoplesgdarchive.org/item/6031/wwii-ration-book>
3. BJORN VS ROSCOE: <https://peoplesgdarchive.org/item/6080/bjorn-borg-vs-roscoe-tanner-advertisement>

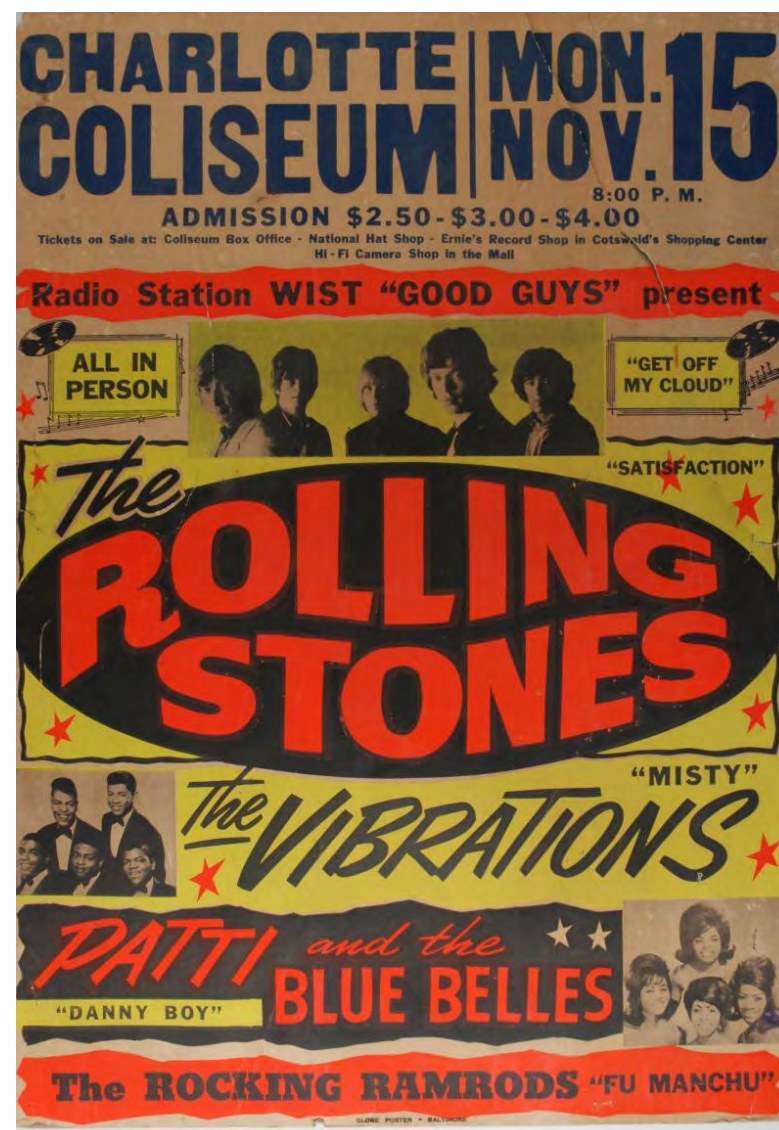


Figure 1: Rolling Stones Concert Poster (“Rolling Stones North Carolina — Vintage rock posters,” n.d.)

The Rolling Stones Concert Poster

A poster from 1965 advertising a Rolling Stones concert.

On their 2nd North American Tour, The Rolling Stones performed three shows in North Carolina, one in Greensboro, Raleigh and Charlotte. This poster advertises the concert on November 15, 1965 at the Charlotte Coliseum which is now known as the Bo-jangles Coliseum. This poster, was created by Globe Poster, one of the nations largest showcard printing companies (“History of globe,” 2016). Known for their unique and distinct use of print letter forms on top of

day-glo screen print backgrounds, they created many posters for various events and musicians. Globe believes that a poster should be able to be read in three seconds (“History of globe, 2016), and they do this by their use of vibrant pops of color, imagery and typographical hierarchy.

This poster features bright day-glo red and yellow that immediately attracts the viewer’s attention to the important information. The Rolling Stones’ name is front and center in a wavy style font used in many Globe posters during this time. Pictures are placed on the poster near the band names to further give clarity and provide a visual on who the act are and what they look like.

For their opening acts, The Rolling Stones had two pioneering African American R&B groups, The Vibrations, and Patti and the Blue Belles. The Rolling

Stones were fans of Chicago blues genre (“How a Chicago genre of music inspired one of the biggest bands in the world,” 2019), so it made sense to have these artist open for them. However, when one also thinks about the political climate of 1965, with the civil rights act firmly in motion in the United States, for a group as big as them to give a platform to these artist speaks volumes to the band’s social awareness and progressive thinking.

UNITED STATES OF AMERICA
OFFICE OF PRICE ADMINISTRATION

No 118029BP

WAR RATION BOOK No. 3

Identification of person to whom issued: PRINT IN FULL

Martin (First name) Boyer Jr. (Middle name) (Last name)

Street number or rural route 937 Bramley Rd.

City or post office Charlotte State N.C.

AGE	SEX	WEIGHT Lbs.	HEIGHT Ft. In.	OCCUPATION

SIGNATURE
(Person to whom book is issued. If such person is unable to sign because of age or incapacity, another may sign in his behalf.)

WARNING
This book is the property of the United States Government. It is unlawful to sell it to any other person, or to use it or permit anyone else to use it, except to obtain rationed goods in accordance with regulations of the Office of Price Administration. Any person who finds a lost War Ration Book must return it to the War Price and Rationing Board which issued it. Persons who violate rationing regulations are subject to \$10,000 fine or imprisonment, or both.

LOCAL BOARD ACTION

Issued by _____ (Local board number) _____ (Date)

Street address _____

City _____ State _____

O.P.A. VALID U.S.A. WITHOUT STAMP

Fig. 2: One of the sheets inside the ration book (J. Murray Atkins Special Collections. 1942).

WWII Ration Book

Created during WWII to help distribute resources evenly and fairly amongst citizens.

In WWII, materials and resources such as food, gasoline, and clothing, in the United States started to see mass shortages. In 1942, the US government froze the prices on almost all everyday goods and issued ration books to every American citizen for the remainder of the war, to evenly distribute the resources to everyone ("World War II rationing on the U.S. Homefront," n.d.). The books, which were even given out to babies, had their own points based system. The points had to be turned in alongside

with the money, to purchase the goods made with restricted items. For example, a pound of bacon may cost about 30 cents, but a shopper would also have to turn in seven ration points to buy the meat ("Ration books," n.d.).

This document has graphic and visual elements that are clear, concise and straight to the point. In Fig.2, one can see that first sheet is an identification form that the user would fill out. On this page, we see the use of a serif typeface. The form creates visual hierarchy with the use of bolder text throughout the page as well as highlighting certain information with boxes. One can also see handwritten calligraphy, where, the user added to the piece or document by filling out the necessary information.

In Figure 3, you can see some of the imagery that was placed on the ration point stamps. Almost all

the stamps had military or patriotic symbols such as tanks and planes featured on them ("War Ration Book No. 3," n.d.). One can also see that the font choice changes from serif to sans serif and that the stamps are also numbered.



Figure 3: Ration stamps (UNC Charlotte J. Murray Atkins Special Collections.2022).



Fig. 4 Borg vs Tanner
(J. Murray Atkins Special Collections. 1983).

BJORN VS ROSCOE

A rematch between two top tennis players.

Just two weeks after announcing his retirement from the world of professional tennis ("Bjorn borg, unable to regain the competitive drive that...", 1983), Bjorn Borg, the former No.1 ranked tennis player in the world and arguably one of the greatest male players of all time, and Roscoe Tanner, who peaked at No. 4 in world rankings, were set to play an exhibition game at the Charlotte Coliseum which is now know as the Bojangles Coliseum, during what became Bjorn's farewell retirement tour. Bjorn was only 26 years old at the time ("International tennis hall of

fame," n.d.). The game was played in front of 10,000 fans and supporters ("Bjorn borg, unable to regain the competitive drive that...", 1983).

The game took place on February 2, 1983. The two players had met a few years before in the 1979 finals of the Wimbledon tennis tournament in England. where Bjorn would end up beating Roscoe, who was on the verge of beating Bjorn, in 5 sets to defend his title ("first "Serve bot" - Roscoe Tanner turns 70 years old," 2021). Bjorn would go on to win the rematch between the two as well in 5 sets. The graphic designer behind this cover advertisement could possibly to be referencing elements of international design methods, specifically methods of Swiss design. The advertisement features a grid based design combined with the simple, almost abstract perspective of the tennis rack. It has diagonal type as well as vertical type present on the

cover. This keeps the viewer engaged and their eyes moving across the page. This design is very reminiscent of the work done by Swiss designer, Josef Muller-Brockman who was renowned for his use of grids, simple graphics, and text (Bigman, 2020). The choice of font is in line with the type of design choices being made from that era. The designer also chose to use the Helvetica font which has strong ties to Swiss design, since the creators of the typeface were Swiss themselves.

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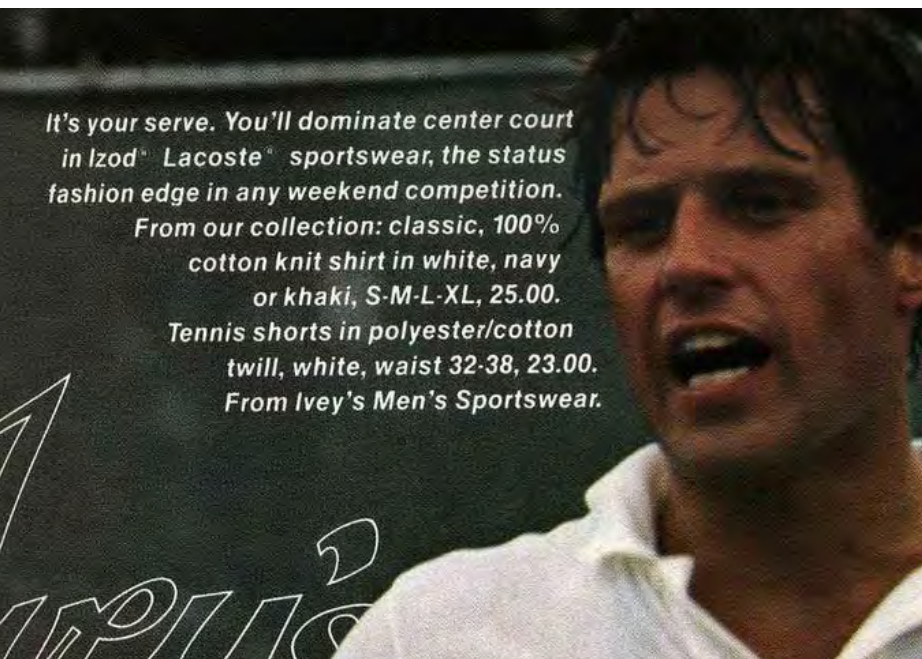
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Richard Kim Tran

Links to my contributions to the People's Graphic Design Archive from my research of graphic design artifacts from Charlotte's history:

1. Bojangles "Chicken Cops": <https://peoplesgdarchive.org/item/5811/bojangles-chicken-cops>
2. Ivey's Ads: <https://peoplesgdarchive.org/item/5932/iveys-ads>
3. Carolina Theatre: <https://peoplesgdarchive.org/item/6032/carolina-theatre>



Figure 1. Bojangles: Justice
(adsspot, 2012)



Figure 3. Bojangles: Pull over
(adsspot, 2012)



Figure 2. Bojangles: Right
(adsspot, 2012)

Chicken Cops

Taking over the ad-campaign scene and declaring their lead in delicious chicken, Bojangles main goal was to “protect what’s served.”

Bojangles was founded in 1977 with the goal of servicing high quality, delicious chicken to the North Carolina community. Founded by Jack Fulk, Richard Thomas, and Carolyn Sechler (“Bojangles history: Founding, timeline, and milestones,” 2022). They planned to keep the traditional Southern taste in their friendly, fast food chicken franchise. From there, they’ve grown into a national loved restaurant with over 500 restaurants across the country today staying true to serving their world famous cajun chicken to all new and old customers.

In 2012, Bojangles title sponsored the NASCAR race Bojangles Southern 500, with that a campaign that was broadcasted and/or printed all across Southeastern states. Collaborating with the Charlotte-based commercial agency, known as BooneOakley, the birth of “Chicken Cops” came to life on print and television (Brandau, 2012).

“Chicken Cops” goal was to “protect what’s served” (Brandau, 2012). In their televised commercial advertisement, these cops will barge in the scene, moments prior before a few young adults dare to eat a piece of inferior chicken, shouting what was going to be their new catch phrase, “Chicken Cops. Don’t Move.” Afterwards, they inform the consumer about the real supreme chicken, Bojangles, and provide them a sample piece to prove their point. With a more comedic approach, ending with the narrator. Chicken Cops is a commercial ad to be remembered.

With their commercial televised, Bojangles also took the chicken cops story to the billboards. Instructing passerby traffic to taste supreme. In Figure 1. we have Detective Otherside and in Figure 2. we have Detective Roadcross, together they’re here to enforce excellence on the average consumer. According to QSR Magazine, the Chicken Cops may be a resemblance of “a 1994 John Travolta and Samuel L. Jackson” (QSR Magazine, 2012).

The voice of these designs are serious and alarming, with a small sense of comedic relief, like the broadcasted video advertisements. The use of large, bold, and intimidating font attracts the viewer’s attention, even those who are not intentionally looking at it; however, the emphasis is placed on the characters who are presenting their chicken badges as the contrast of the black on top of the yellow is a clear difference.

Ivey's Department Store Ads

The department store that had everything, for everyone.

With cotton being a high-demand product in the Charlotte area, it attracted a lot of visitors who were looking to stay within the area. This brought an opportunity for business to capitalize on this material. In the 1900s, Joseph Benjamin Ivey was amongst those folks who took this opportunity and started his business called Ivey's and from then his business flourished (Williams, 2006).

Ivey's started off as a small dry goods store and later evolved into a chain of department stores that began selling high-end clothing and hardware. Ivey's was considered "first class" in the 1900's as the quality in clothing and unique dominance in the market was unmatched. Ivey's department store was built in 1924, located at the intersection of N. Tryon Street and West 5th and it was considered that Ivey's had something for everybody throughout their department (WTVIPBCLT, 2016).

These 1982 Ivey's ads showcase the reason why Ivey's is in a different league compared to the other department stores of its time. The design consists of typography and photography. With their model being placed in the rule-of-thirds, giving the entire composition an attractive aesthetic. Along with the attraction, the models are never looking towards the camera and have a sense of boldness with their

expressions. Ivey's models are often times in action. As seen on Figure 5, a photograph of a tennis player was used. I believe this was to express their uniqueness in clothing and its capabilities to have a set of clothes for every need. From sports to a business meeting, Ivey's had it all covered.

The typography Ivey's uses occasionally does not have a clear hierarchy at first glance but the order that the sentences are organized, makes it clear what the page is about. As seen on Figure 4, the first line will consist of the catchy headline, followed by what the product is and occasionally who it was made by. Then the description of the material of the clothing along with its colors. Lastly, follows the price, its type of clothing, as well as its location. All of the content was within one paragraph style, but the consistent layout and order of sentences makes it clear what the hierarchy is.

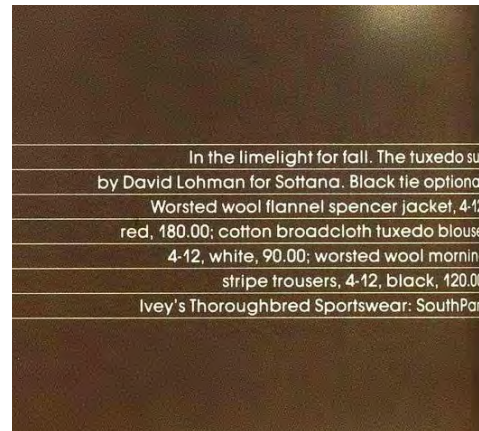


Figure 4. In the Limelight for Fall
(charlotteads.blogspot, 2011)

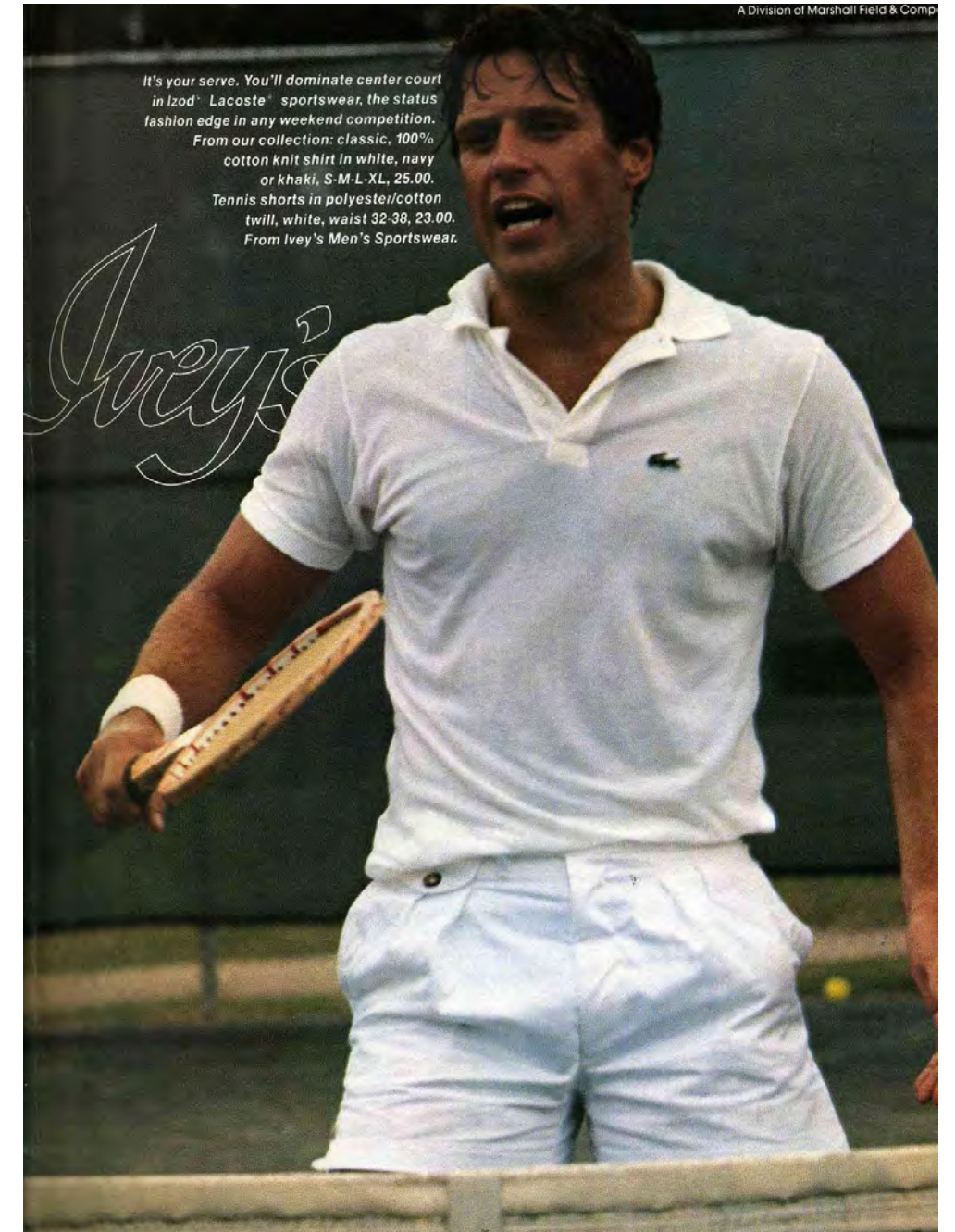


Figure 5. It's Your Serve
(charlotteads.blogspot, 2011)

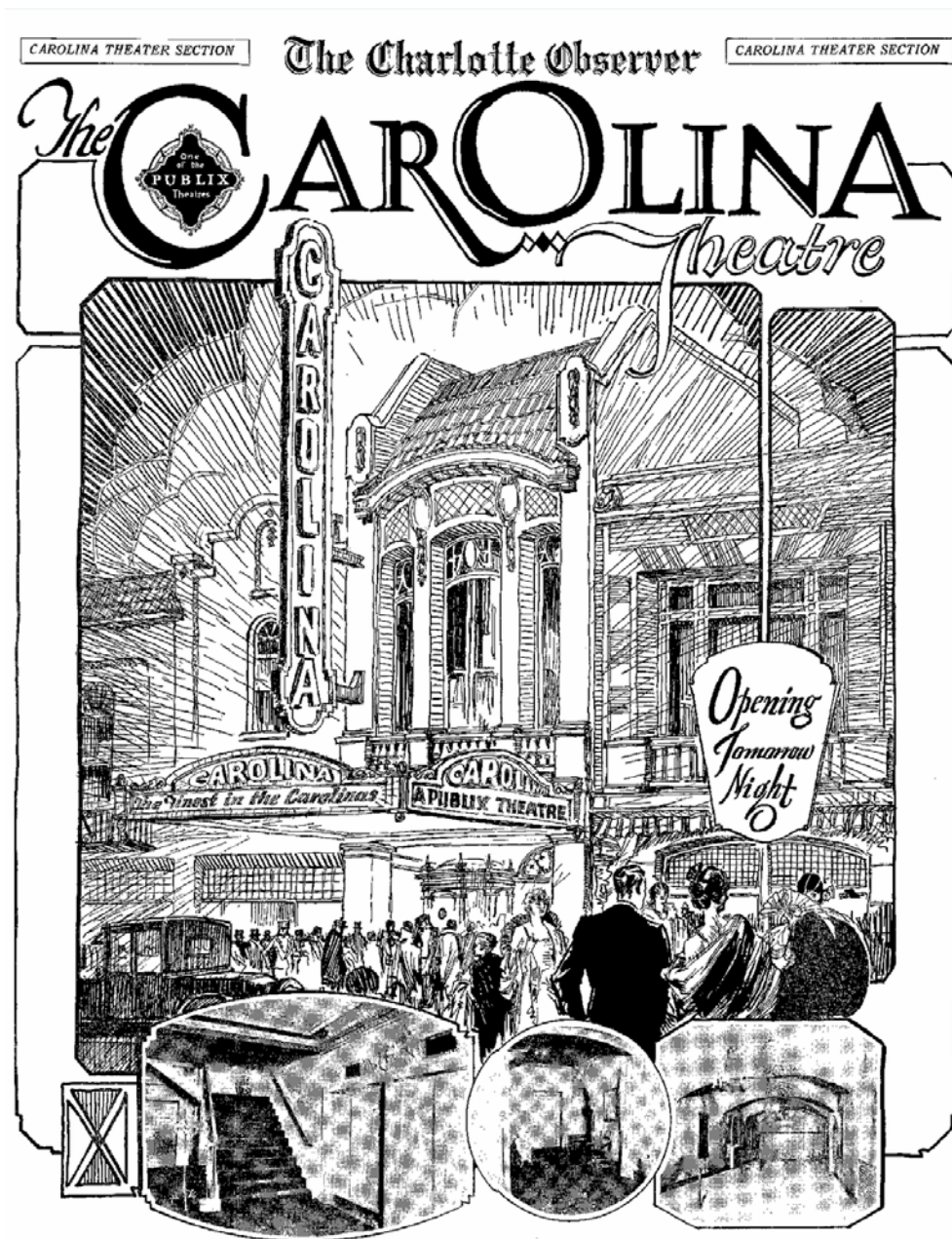


Figure 6. Carolina Theatre Article Section
(charlotteads.blogspot, 2008)

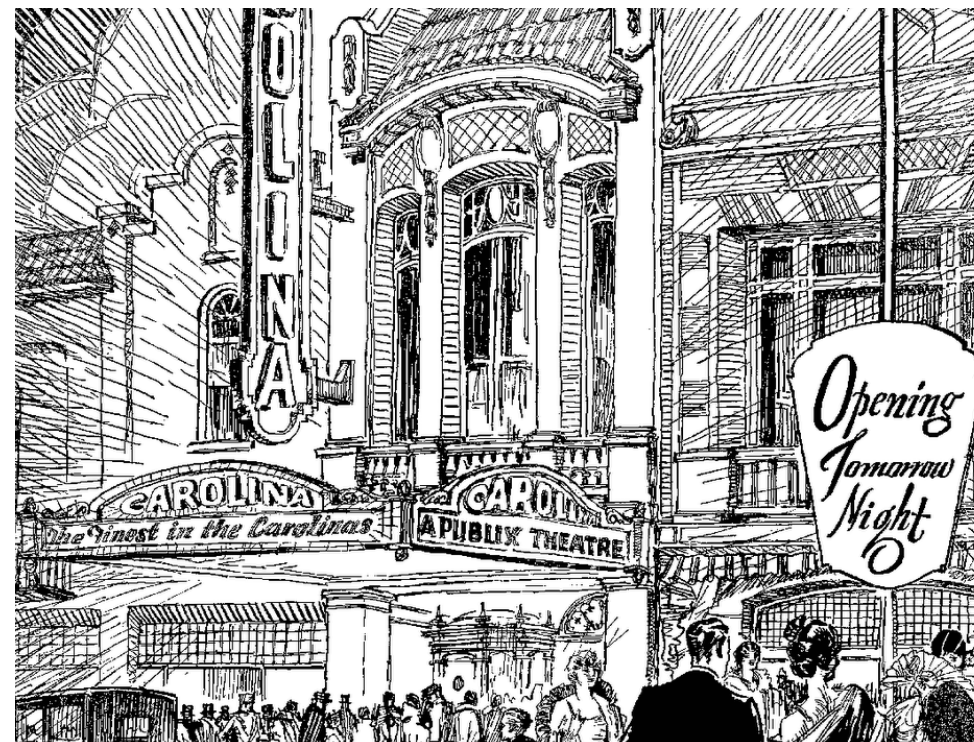


Figure 7. A Kiss In A Taxi at the Carolina Theatre section.
(charlotteads.blogspot, 2008)

Entertainment at the Heart of Charlotte.

The Carolina Theatre welcomed thousands to Charlotte, NC in 1927.

During the times when theatre performances and films were being showcased across the United States of America, the Carolina Theatre joined the entertainment industry on March 7th, 1927 at "the heart of downtown Charlotte, NC" (Melinck & Litterer, n.d.). The opening of the theatre brought thousands across the United States to enjoy the events within the theatre, as well as admire the luxurious and exotic architectural design.

The Carolina Theatre welcomed thousands of guests upon opening with the premiere of the silent, comedy film, *A Kiss in a Taxi*, and their unique interior design. The construction of the theatre went for a more luxurious approach, leaving the audience in awe by its absolute beauty. With chandeliers, murals and exterior balconies, the Carolina Theatre brought admiration to other theatrical businesses in the world with its architecture (Carolina Theatre, n.d.).

The Carolina Theatre at Charlotte hosted several live shows, as well as films, and accomplished several notable moments. To name a few, In 1956, they were able to host a performance by Elvis Pressley, who was a very famous musician. Also there was once a record-breaking achievement that was accomplished at the Carolina Theatre of the movie, called *The Sound of Music*, being played to nearly 400,000 people in the 1960s (Carolina Theatre, n.d.).

As the Carolina Theatre premiered a variety of shows and films, with that its name was found amongst several media headlines and posters within Charlotte. With the effective typography, it's clear what it is. The heavy emphasis on the hand drawn illustration on Figure 6, hypnotizes viewers eyes and gets them to explore the beauty of the Carolina Theatre's illustration off of the poster. After soaking all the info, viewers would be inspired to visit the Carolina Theatre themselves to witness it's intense beauty inperson.

The flyers/ magazine posts exhibit a very detailed and hand drawn illustration, as well as typography, that's entirely in black and white as seen on Figure 7. During this time, colored prints were not invented, therefore their use of images were strictly hand drawn with little-to-no shading. Thorough planning allowed the designs to be effective, and enticing.

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Now Serving Mixed Drinks
& Your Favorite Wines

**LABOR
DAY
WEEKEND
PARTY**

Friday, August 31
BLUEBOY MAN OF THE YEAR CONTEST

Saturday, September 1
DISCO with Doug Neems

Sunday, September 2
SOLID WHITE NIGHT

Everyone wearing solid white gets in free!
DRAFT SPECIAL — 10 P.M.-11 P.M.



Caitlin Van Voorhis

Links to my contributions to the People's Graphic Design Archive from my research of graphic design artifacts from Charlotte's history:

1. Scorpio Night Club Ad: <http://peoplesgdarchive.org/item/5815/scorpio-night-club-ad>
2. Whatever #48 Zine Cover: <https://peoplesgdarchive.org/item/5942/whatever-48-zine-cover>
3. Richter and Cochran Inc. Carolina's Pride Brand Peaches: <https://peoplesgdarchive.org/item/5943/richter-and-co-chran-andnbsp-inc-carolinas-pride-peaches>



Figure 1: Scorpio Night Club Ad, 1980

Scorpio Night Club Ad

A night club that shines the brightest amongst Charlotte’s gay bar scene.

This advertisement is from a 1980’s volume of the *Whatever* zine, and has quite a simplistic layout. Unfortunately, In Figure 1, the ad itself utilised no color other than black and white, so most of the visual appeal comes mostly from the use of their font choice and they way the text is formatted

The nightclub itself is named after the zodiac constellation, Scorpio, which is symbolised with the image of a scorpion (EarthSky, 2021). The constellation itself has a long string of stars that end in a

small curl, similar to a scorpion’s curved tail (EarthSky, 2021). Similarly, Figure 1’s Scorpio text is made to look like a wavy line, with a few lines underneath that highlight the wavy shape. Though, alternatively, the lines look more like ocean waves rather than a long scorpion’s tail. It’s likely that the waviness could have been inspired by the curved design of the constellation itself (EarthSky, 2021). The border that was used for the left and right side also compliments the waviness of the logo, and the two elements together give the ad’s design an overall more sophisticated appeal.

The printing quality of Figure 1 is amature at best, since the information isn’t perfectly printed onto the paper. There’s a smudge on the top left corner that could’ve been from the printer itself, or possible mishandling of the product while the ink was wet. The placement of the ad’s info in Figure 1 is also a

little too close to the margin line of the book, and looks like Even the border has some apparent ink smudges that could’ve also been from the printer that was used. However, despite these imperfections, the text itself was printed with relatively no imperfections at all. The text in Figure 1 is all centered, and uses hierarchy through text scaling, capitalization, and font style. The primary event being advertised is placed in the center as a secondary focal point to the logo at the top, and other secondary events are the second largest in size. The smaller text in Figure 1 includes the dates of when the afformentioned events would take place, ranging from the days of August 31st to September 3rd. Acording to this style of typographic hierarchy in Figure 1, the most important information of this advertisement is to let the reader know about what events are happening first, and then informing what day of that week the events will take place.



Figure 2: Whatever #48 illustrated zine cover, 1979

Whatever #48 Zine Cover

A detailed cover featuring two powerful women and their faithful companions.

This cover was made for the 48th edition of the “Whatever” LGBT community zine. Looking at Figure 2, the whole cover is hand illustrated and hand scripted, which makes this design rather well detailed. The text of the title is made to look like a stone arc in the background, and the attention to detail still makes the text appear as stone while still being easily legible. Also, a small signature from the artist can be seen in the closeup of Figure 2, which reads “Sonny ‘79”.



The main focus of Figure 2 is placed on the two woman figures in the front, with three loyal looking beasts that stand by their sides. Both of the women in the cover are wearing a minimal amount of clothing, with their chests and lower halves being covered by minimal clothing or obscured by hair or the props around them. The style of their attire seems akin to the stereotype of attractive alien women from another world, and is reminiscent of sci-fi characters like Barbarella, Queen of the Galaxy (Vadim, 1968) and Thuvia, Maid of Mars (Burroughs, 1972). The beasts that stand beside the women look very reptilian in nature, but without seeing more than just their heads, it’s hard to see what kind of animal the beasts could be.

Also, the body language of the figures in Figure 2 seem to imply that the two women are close somehow, whether they are lovers or the one standing

behind the reclining woman is possibly a bodyguard of some kind. The latter theory could be the case, considering that the reclining woman looks quite similar to the vintage design of “The Empress” tarot card, especially with how her body is reclined into her throne and is looking directly at the viewer, almost demanding their attention (Eleanor, 2022). Both women carry themselves with an air of strength and confidence, empowered by their bodies and their sexuality. Coincidentally, The Empress is associated with attraction, sensuality, beauty, and passion (Eleanor, 2022), and the women on the cover were purposefully illustrated to embody most, if not all of those adjectives. The card’s symbolism likely gave some women a sense of empowerment and boldness to be, and stay true to, themselves; To not be afraid of embracing one’s sexuality or feeling confident with one’s body.

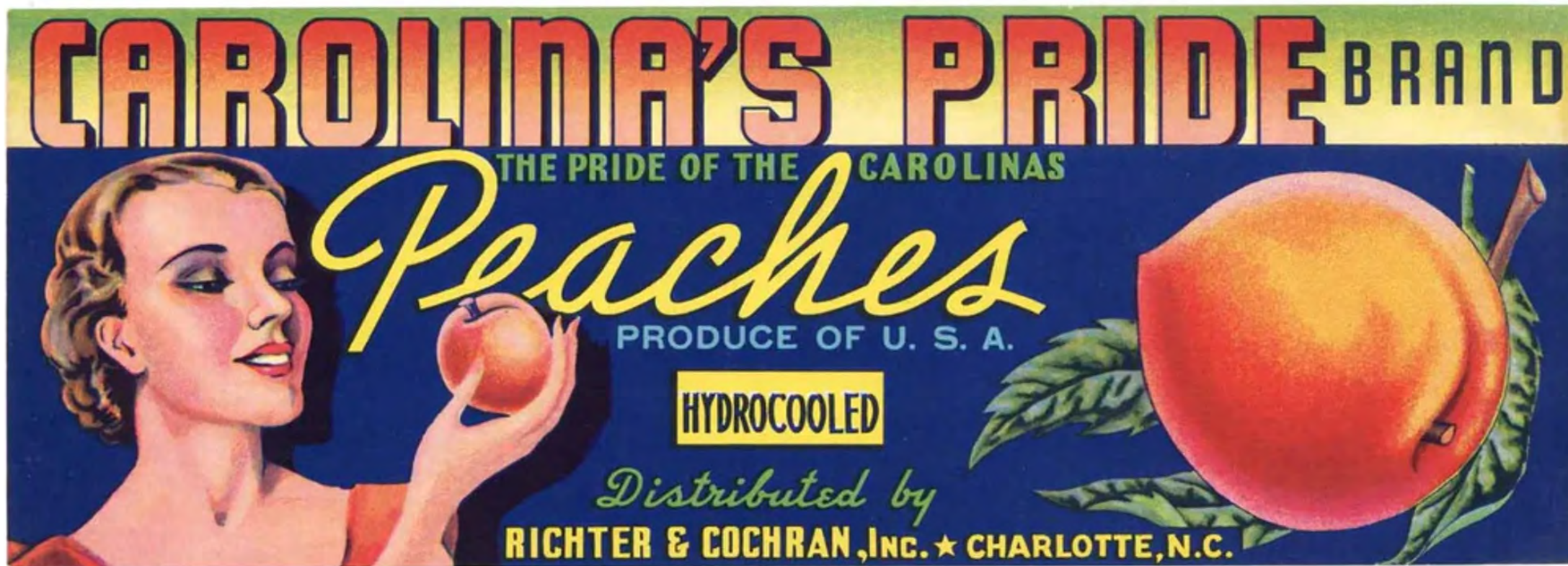


Figure 3: Carolina's Pride Peaches
Crate Label, ~1960

Richter and Cochran Inc. Carolina's Pride Brand Peaches

The proudest of peaches distributed from the queen city.

This piece is a vintage packing label that would've been used for crates of peaches distributed by Richter and Cochran Inc. (Richter & Cochran, Inc, n.d.), presently known today as Richter and Co. (Richter & Company, 2022) Looking at Figure 3, it features a dark blue background complimented with bright text and imagery of a large, lifelike peach and a woman

looking at a peach that she holds in her hand. The woman and the peach are well rendered to look bright and colorful, making it obvious that the product of the crate would infact be peaches.

The design of and bright color choices for Figure 3 are largely in part to distinguish itself from other peach brands, as well as attract more business from customers and clients (Museum of Ventura County, n.d.). The colors used for this label include shades of blue, green, yellow, and red, with accent shades of orange, brown and pink. The first four colors are prodominantly used in the text, with the exception of the occasional use of black. Right off the bat, yellow is the most eyecatching color, with red and green following suit. The various sections of yellow text are enhanced by the dark blue color in the background, and allows the color to stand out the most above the other pieces of information.

The style of the illustrations has an almost painterly style to them, and while the person looks relatively realistic it she also looks mildly stylized. In Figure 3, the woman doesn't seem to resemble any kind of celebrity in particular, so it's probably a depiction of what the targetted demographic for the product is without any celebrity or influential endorsment.

The typography used for the label in Figure 3 is a mixture of cursive hand-script and sans-serif font styles. The blocky Sans serif font is used for a majority of the branding text, while the cursive script is used for what the product is and in the "distributed by" text. There's also a second style of Sans Serif font being used for the blue "PRODUCE OF THE USA" text in the center that looks different from the bold text at the top and bottom of the label.

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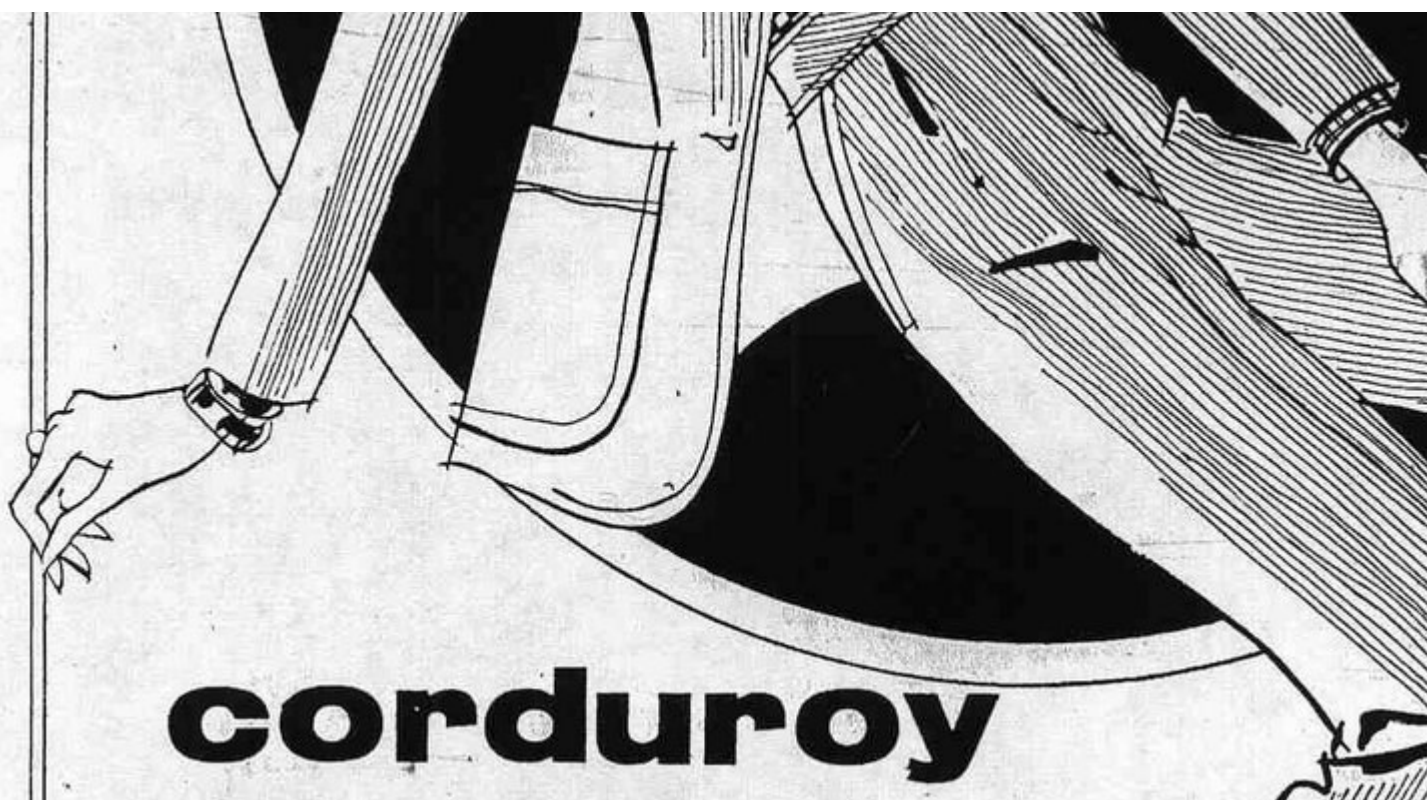
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Manisa Vongnalath

Links to my contributions to the People's Graphic Design Archive from my research of graphic design artifacts from Charlotte's history:

1. Cajun Queen Advertisement: <https://peoplesgdarchive.org/item/5809/cajun-queen-ad>
2. Ivey's Print Advertisement: <https://peoplesgdarchive.org/item/5933/iveys-print-advertisementandnbsp>
3. The 3rd Annual Labor Day Family Picnic: <https://peoplesgdarchive.org/item/5949/the-third-annual-labor-day-picnic>



Figure 1. Cajun queen advertisment ,1985.
(Richardson, 2013)



Figure 2. Cajun queen advertisment, 1985. Show casing the menu items.
(Richardson, 2013)

Cajun Queen Advertisement

Serving the Charlotte area with authentic Cajun cuisine since 1985.

Opened in 1985 Cajun Queen is located in a 100 year old house on East 7th St. The place features live jazz music and continues to serve menu items that have been around since they started. It was opened by Sid Gottfried and Pat Freida. It’s now owned by Robert Gottfried, Tim Freer, and executive chef William Wessling (charlotteobserver, 2022).

The restaurant focuses on keeping its signature menu items and the New Orleans feel despite the increase in competition from new restaurants within

the Charlotte area. Cajun Queen manages to stay afloat with the support from its customers and the community (Braden, 2017). Due to its nostalgic dining experience, it has become a Charlotte staple; providing great food and live jazz music in the setting of a historic home.

Figures 1 & 2 feature the restaurant’s organic, bold and playful logotype. Even though there have been some changes to the logo since 1985, the influence of the very first logo is still apparent. The restaurant markets itself as a new Orleans restaurant & bar which allowed them to gain the attention of potential customers through the nationwide Cajun cuisine trend that was happening in 1985 (Demers, 1985).

As seen in both Figures 1 & 2 the ad follows the 1980s design trend using big, blocky, and bold text along with an illustrative component to balance it.

Even though the ad is black and white it still brings a fun mardi gras feel. The use of overlapping is seen in Figure 1, by using text against the mask along with the lobster tail against the bottom border works to create an asymmetric appearance that attracts the viewer’s eyes. The mask bleeding off the sides makes the piece more fun and intriguing.

The imagery reflects on the famous bourbon street of New Orleans which is known for being a party town that never stops (“Bourbon street,” n.d). Both pieces utilize imagery of the things New Orleans is known for— balloons and people are used to show a fun party aspect, along with the ship and lobster for the amazing seafood. The illustrations are used as an attempt to showcase the type of dining experience and atmosphere the restaurant has to offer. The Cajun Queen restaurant is a direct reflection of Charlotte’s ever-evolving food scene.

Ivey's Print Advertisement

Ivey's was THE place to shop in Charlotte in the early 20th century.

Built in 1924, department store Ivey's brought a whole new shopping experience to the city of Charlotte, North Carolina (Mellnik, 2014). People in the south no longer have to go to New York to have an upscale shopping experience.

Ivey department store contributed to the booming retail and fashion industry providing both upscale stores and diners in one place. The store brought in people from all over America into Charlotte's city ("Trail of History - Ivey's Department Stores," 2016).

Due to its customer service, Ivey's was able to rapidly gain popularity and grow its stores throughout the Carolinas and into Florida (Williams, 2016). Even though the department store no longer exists, the building is still preserved and present. It stays apart of Charlotte's history and puts emphasis on Charlotte's growing retail industry ("Ivey's archive," n.d).

The advertisements reflect the fashion scene in Charlotte at that time; Ivey's allowed consumers to be fully informed about what's trending and provided the pricing of items so people know what they were getting into. As seen in Figure 3 Ivey's is marketing plaid pattern wear. Plaid was brought in by Scottish immigrants who settled in the U.S but it was not popular until the 1970s (Bucci, 2019). Keeping up with the trend, the ad in Figure 4 Ivey's showcases its available Corduroy pieces. The 1970s was when corduroy textile was at its peak and was often worn

as a symbol of anti-establishment. Corduroys were popular with famous figures such as the Beatles along with Pablo Picasso (Brooke, 2019).

It can be inferred that the advertisement was towards an upper-class audience because of the clean and minimal layout. The type of pieces chosen directly targets high-profile women in the professional workforce. Luxury is expressed with the use of negative space and small elegant details interacting with the border. The illustrations are very stylized— playing with body proportions by elongating and emphasizing the legs. It exaggerates the human body and reflects on the ideal beauty standards. The ad catches consumers' eyes by having a center focus with the clothing items as the main attraction. It also does a good job of providing context to those who are interested in buying the piece because the price and descriptions are also listed in the corner.



Figure 3. Advertisement for plaid wear, 1973. ("Ivey's Archive," n.d)



Figure 4. Advertisement for corduroy, 1973. ("Ivey's Archive," n.d)



Figure 5. The third annual family picnic invitation card, 1965. Front side.
(J.Murrey Atkins Library Special Collections, 1965)

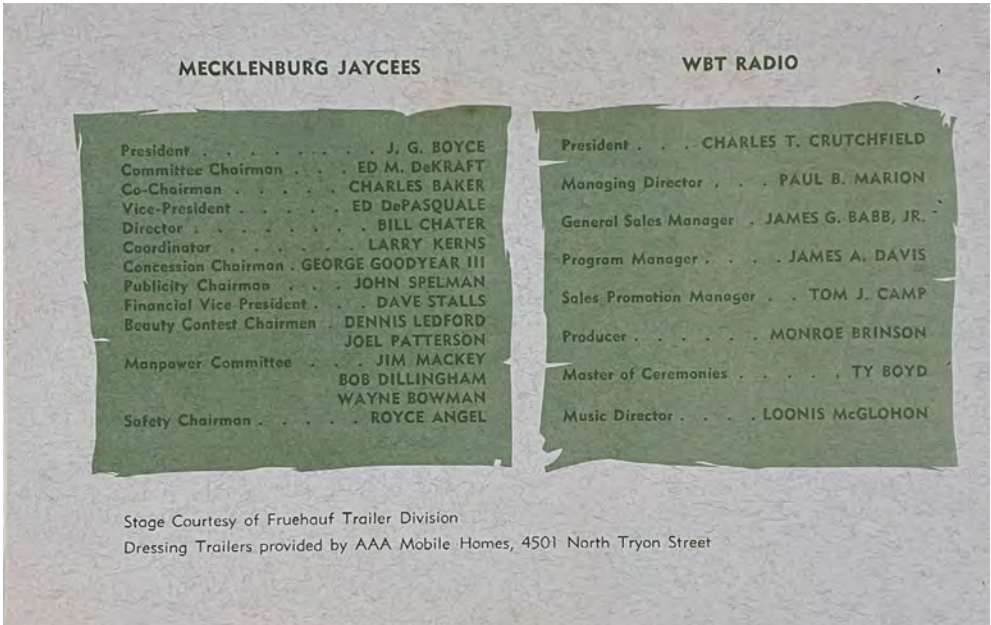


Figure 6. The third annual family picnic invitation card, 1965. Back side.
(J.Murrey Atkins Library Special Collections, 1965)

The 3rd Annual Labor Day Family Picnic

Charlotte, North Carolina’s first commercial radio station started in 1920.

Established in the golden age of radio, WBT began operating in 1920 by Fred Laxton, Earle Gluck, and Fred Bunker (Jack & Emily, n.d). The early days of WBT featured different types of programs ranging from story time for children, live orchestra, “hillbilly” music, and more. With the golden age of radio coming to an end with the rise of television, WBT launched WBT TV in 1949 in order to stay relevant in the entertainment industry (Jack & Emily, n.d).

Throughout the years the radio station changed ownership, but that did not stop WBT radio station from growing. The radio station is still broadcasting daily Charlotte news today.

Labor Day was established in 1882 when workers organized a strike to march for better pay and work hours (WCNC Staff, 2021). It wasn’t until 1894 that a bill was signed by congress to officially turn Labor day into a national holiday that honors the working people in the U.S (WCNC Staff, 2021).

The style of the invitation card reflects the design movement that was going on in the 1960s. The hand-drawn illustrations are in the style of most comic books and pop art of the time (Rimmer, 2020). The ‘60s are known as the decade of America’s psychedelic movement (Clark, 2020), which can be seen in the drawn details on the tree trunk in Figure 5.

The experimentative trims of the text box in Figure 6 play into the collage and expressive feel of pop art, similar to the way comic speech bubbles are drawn.

The Labor day family picnic invitation card uses big, bold, and contrasting type styles, which illustrate modern elements with the use of mostly sans-serif typeface. During this time the typeface Helvetica was created and it was heavily used across most branding and advertisements (Velasco, 2014). Artists of that time wanted to transform from the post-war era into a more modern and playful design (Velasco, 2014). It can be inferred by looking at Figures 5 & 6 that the artist was not afraid to have fun with their design. Everything from the color choice, the placement of the heading, and the contrasting weight of the type combine to create a fun, modern, engaging yet informative invitation card.

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Thank you.

Thanks to all the designers and educators working to create a space to share graphic design artifacts in The People's Graphic Design Archive. Thanks to Randi Beem for giving the class an amazing Special Collections tour in the J. Murrey Atkins Library. Thanks to the students in this class for working diligently on their design research projects. Ya'll rock!



Volume 1 Research

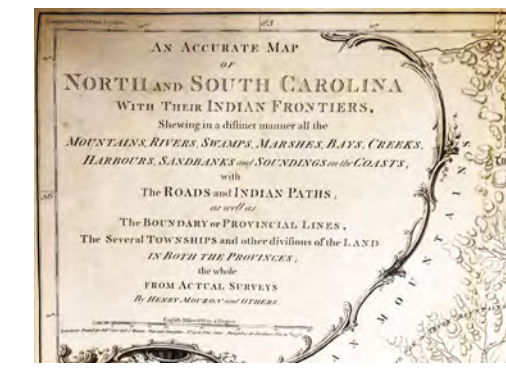
The following are links to students' contributions to the PGDA from Volume 1, Fall 2021:

- Bank of America Logo: <https://www.notion.so/Bank-of-America-Original-Logo-b30205b3818b49849dad9d0ec254dcca>
- WBTV Original Logo: <https://www.notion.so/WBTV-Logo-5c672dd7b5e84e41827adada1c-b13e7c>
- A Map of U.S. Route 21: <https://www.notion.so/Charlotte-Observer-April-1969-a97e6804a1c946eaa534874a1828592>
- Stand Up By Sitting Down: <https://www.notion.so/Charlotte-Observer-News-paper-of-The-Carolinas-86bb813a-8c0a4a649ae678dd0cfc3342>
- The Disappearing Dead: <https://www.notion.so/The-Charlotte-News-f004c-cf81038441a9986b69b74cdf23>
- Charlotte Female Institute Advertisement: <https://www.notion.so/Charlotte-Female-Institute-1b0fcc7d1a2144eb9c72a0b3b55c23e2>
- Hotel Charlotte Postcard: <https://www.notion.so/Hotel-Charlotte-Postcard-3aadb2f4b5d-d47c9a39150bcb61add01>
- Morris Costumes Shop Sign: <https://www.notion.so/Morris-Costumes-Shop-Sign-a3b425a-5c89a43aaa88c6048ca92e2bd>
- John King's Grave: <https://www.notion.so/John-King-s-Gravestone-f89c087d61ee4cd-880ce15ac22a8ffe9>
- The Charlotte Bombings: <https://www.notion.so/Reginald-Hawkins-Bombing-Let->

- ters-2d06a7f136c54c54967cf202647ff1b3
- Nahum Arbel's Grave: <https://www.notion.so/Nahum-Arbel-s-Grave-Marker-cd361f12ed-704bc58b2daba67629511c>
- THE HIVE IS ALIVE!: <https://www.notion.so/THE-HIVE-IS-ALIVE-4d94886b6ad54e4b8d3e-9f47621a2bbd>
- First Annual World 600: <https://www.notion.so/First-Annual-World-600-a7f2ca93be0d4989b-cba69baade2caa8>
- 1969 Jimi Hendrix Concert: <https://www.notion.so/1969-Jimi-Hendrix-Concert-9323ec-b5117c48ae80cb8568b5058dc6>
- Charlotte Speedway, "Strictly Stock" race: <https://www.notion.so/Strictly-Stock-Race-00f2f0b6a8884471b-4c37d1379412485>
- Green's Lunch: <https://www.notion.so/Green-s-Lunch-03c46c10d44d4972ba8ad0f-c387106f3>
- Charlotte Hornets Logo: <https://www.notion.so/Charlotte-Hornets-Logo-122e22cfef084603b-9be8267bccc20a8>
- Charlotte Hornets Baseball Team Patch: <https://www.notion.so/Charlotte-Hornets-Baseball-Patch-15dfedac9d7644dc-b0ee9811b3725f99>
- Hornet's Nest Auto Fair, 25th Anniversary Plaque: <https://www.notion.so/Charlotte-Auto-Fair-1992-52ba9da2a3d240b6850fc-08deacf35ac>
- Carolina National Bank Ad: <https://www.notion.so/peoplesgraphicdesignarchive/The-People-s-Graphic-Design-Archive-757ec-0c3b26d4d458451bd7ad66c445c?p=32d1d491723a4e37aa58492afba94fe6>
- Charlotte Sanatorium Postcard: <https://www.notion.so/peoplesgraphicdesignarchive/The-People-s-Graphic-De->

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- Charlotte Messenger Publication: <https://www.notion.so/peoplesgraphicdesignarchive/The-People-s-Graphic-Design-Archive-757ec0c3b26d4d458451b-d7ad66c445c?p=0d9f19010d8f-45c2a04fb9e6dd28c8cb>
- Mid-Atlantic Championship Wrestling - <https://www.notion.so/Mid-Atlantic-Championship-Wrestling-4e8819671e0c42d-4b365ec43b7d54dff>
- Charlotte Knights Inaugural Season Ticket - <https://www.notion.so/Charlotte-Knights-Inaugural-Season-Game-1-Ticket-e987dea-70baa4823affdb2a65b2090d5>
- Fernando Ramsey Baseball Card - <https://www.notion.so/Fernando-Ramsey-Baseball-Card-2cdd68bb7728489796b8c14a35c-4d18c>
- The Charlotte News | Edition 1: <https://www.notion.so/The-Charlotte-News-Edition-1-aae83ed167f24b1ab7a8c8e76df2a5e5>
- Charlotte-Mecklenbug County Crest: <https://www.notion.so/Charlotte-Mecklenburg-Crest-11ec1c248608474484a3ae-587b55e596>
- Charlotte Highway Map Proposal: <https://www.notion.so/Redlined-Charlotte-Highway-Map-Proposal-01465083ebfb4efcbefb-18ce0945dcd2>
- Belk's Advertisement: <https://www.notion.so/Belk-s-Advertisement-0e992bf-0ec0545219d45b9dff1967127>
- Ivey's New Years Advertisement: <https://www.notion.so/Ivey-s-New-Years-Ad-a995581845f-c4a05b50535399e3e8166>
- Ivey's Christmas Sale Advertisement: <https://>

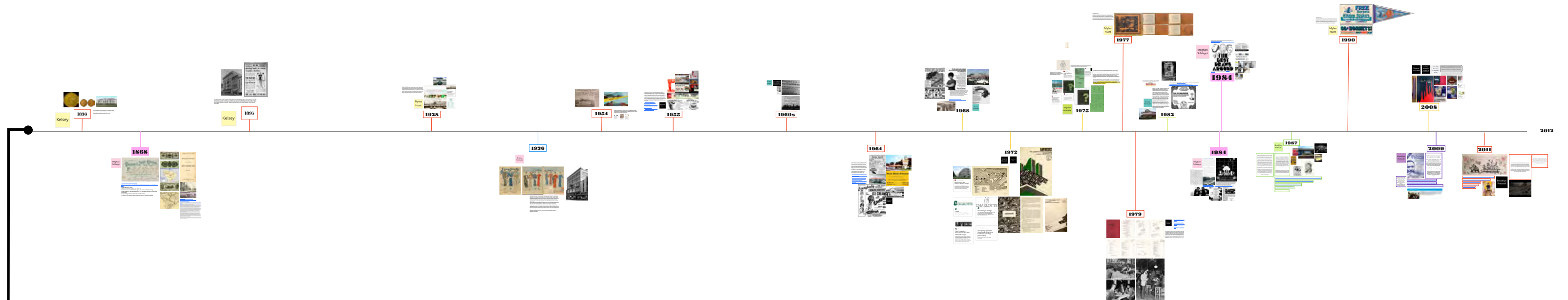
- www.notion.so/Ivey-s-Christmas-Sale-cd676c-06f4ea4877afc4a0afb1d8d88e
- Sinister Wisdom Literary Journal: <https://www.notion.so/Sinister-Wisdom-f5632c6147bb4e-3799a57e5ae39dd22c>
- Carowinds Logotype: <https://www.notion.so/Carowinds-Logotype-ab-009815d83044a9b9a0cc931cc7514d>
- 2010 Carowinds Park Map: <https://www.notion.so/2010-Carowinds-Park-Map-430aeb920dfc-4c77b27881b6f162f018>
- Carowinds County Fair Brochure: <https://www.notion.so/Carowinds-County-Fair-Brochure-5f716e32133b4090a4045cff49396664>
- An Accurate Map of North and South Carolina with Their Indian Frontiers: <https://www.notion.so/Map-of-North-and-South-Carolina-With-Their-Indian-Frontiers-45019326d4844246b-1935b926c940f4b>
- Treaty of Nations Ford between the Catawba and the State of South Carolina: <https://www.notion.so/Treaty-of-Nations-Ford-between-the-Catawba-9ddd3978dc2243e1b-9aca276dbd52ce7>
- Waxhaw, Famous Old Section of Country: <https://www.notion.so/Waxhaw-Famous-Old-Section-of-Country-d2898f57cb-864cd595e5a65055051473>





Link to Volume 2 book: <https://issuu.com/csinger/docs/sp22-p2book-pdf-pre-pgda>

below: a collaborative Miro board of a timeline with **Volume 2, Spring 2022** students' design research



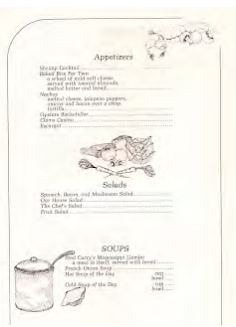
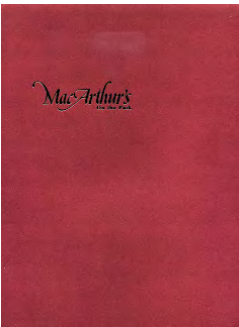
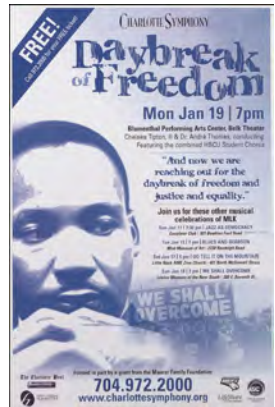
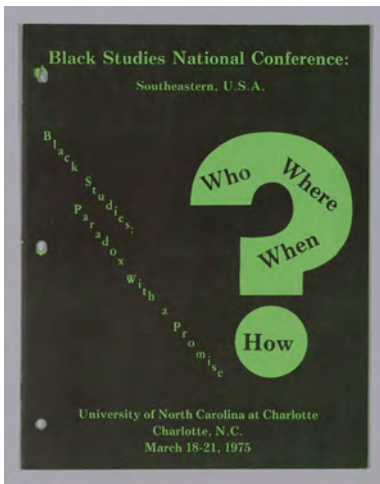
Volume 2 Research

link to view Miro timeline: https://miro.com/app/board/uXjVOK6HW9o=?invite_link_id=804678651974



Volume 2 Research

The PDGA website was transitioning from Notion to a new website during Spring 2022. Most of the students' contributions on this page have since been added to the PGDA.





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College of Arts + Architecture
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