

# **GRAPHIC IDENTITIES**

**Large print guide**

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Graphic Identities  
Large print guide

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# GRAPHIC IDENTITIES

Graphic Identities presents eight designers who were pivotal in shaping visual communication in 20th century Australia, displaying a selection from their archives held in the Powerhouse collection. Across the disciplines of textile design, typography, currency, corporate identity, publishing, illustration, printmaking and spatial design, these designers touched all aspects of modern life. These works offer a glimpse into their immaculate technical skills operating in the pre-digital era. Influenced by European avant-garde and modernist movements, they were prolific and multi-disciplinary in their practice. Collectively they contributed to the evolution of an Australian visual aesthetic and the professionalisation of the local design industry.

The Powerhouse acknowledges that this exhibition includes some works that misappropriate the cultural and intellectual property of First Nations peoples. While not reflective of contemporary ethical practice, these works are presented in a historical context.

# DOUGLAS ANNAND (1903–1976)

Painter, sculptor, muralist and designer Douglas Annand was born in Toowoomba and studied at Brisbane Central Technical College. In 1930 an advertising agency role brought him to Sydney, but he lost the job eight weeks later amid the Great Depression. It marked the start of a successful freelance career that included designing the Australian Pavilion at the 1939 New York World's Fair. During World War II Annand served on the Ministry of Home Security's Camouflage Committee, and afterwards returned to designing for brands such as Qantas, David Jones, CSR and Orient Line.

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## PACKAGING

Douglas Annand's distinctive illustrative designs helped him win commissions from some of Australia's best-loved brands. As the stage was set for a more vibrant local food and retail culture through the 1930s to 1950s his clients included department stores David Jones and Farmers as well as Bodega Wine Cellars. On signage, labels, packaging and wrapping paper, Annand employed his signature style to build a cohesive visual language for each company.

Design concepts for Bodega Wine Cellars, about 1941

Wrapping paper, illustrations and wine label concepts

Packaging and stationery for Bodega Wine Cellars, about 1941

White muscatel label, tawny port label, business card, stickers, wine bottle label, wrapping paper

Packaging and artwork commissioned for Farmers department store

Proof of stylised Queen Elizabeth II motif for royal visit themed wrapping paper and a sample sheet of the gift wrap (1953–54), original artwork for instore dining (1930s)

Packaging designed for David Jones, about 1936

Blackberry jam label, Spanish olives label, pork sausages label, frankfurts label, photostat of Red Siberian Sockeye Salmon packaging design, tea packaging, coffee packaging, and tomato soup label.

## ILLUSTRATION

A stylistic renegade, Douglas Annand's highly expressive illustrations reflect the experimental zeitgeist of early 20th century European avant-garde art movements. Early in his career Annand's illustrations won him commissions for poster and editorial projects. Figurative illustrations from the 1930s demonstrate the breadth of Annand's artistic skills, especially when viewed in the context of his abstract mural designs from the late 1940s and early 1950s.

Photostat copies of illustrations, including preliminary sketches and ideas for murals, kept by Annand as a record of his projects

## IDENTITY (ORIENT LINE)

Douglas Annand enjoyed a long creative partnership with cruise operator Orient Line (later P&O-Orient). Between 1935–60 he designed advertising campaigns, posters, brochures, cruise programs, menus, murals and furnishing fabrics creating a comprehensive visual identity for the company that appealed to Australia's emerging middle-class keen to explore the region.

Proof of Orient Line magazine advertisement, about 1938

Brochure promoting new Orient Liner Oriana, about 1959

Orient Line advertising brochure, back cover, 1938

Interior spread of Orient Line passenger information booklet, designer unknown, 1956

Two Orient Line passenger information booklet covers, 1956

Orient Line advertising poster for SS Orion 'Shipboard Ball', 1935

Proof of Orient Line magazine advertisement, 1950s

P&O-Orient Lines passenger information pamphlet for 'Oriental Cruise' aboard SS Orcades, 1962

Proof for Orient Line magazine advertisement, about 1938

Two Orient Line cruise information pamphlets, about 1959

Orient Line passenger information booklet, 1958

Proof print of Orient Line magazine advertisement, published in *The Home*, 1 March 1938

Two Orient Line cruise information pamphlets, about 1959

Orient Line first-class luggage label, designer unknown, about 1959

## **MURAL DESIGN (SS ORCADES)**

In 1948, Douglas Annand created a mural for the first-class cafe onboard Orient Line's SS Orcades. The whimsical design features hand-drawn animals, insects, human faces, fantastical figures and architecture. Annand produced many celebrated murals over his career, including one for Sydney International Airport and won the Sulman Prize for mural design three times.

Reproduction of a panel from a 1948 mural installed onboard SS Orcades, 2021

Photostat of a panel from mural installed onboard SS Orcades, 1948

Test painting for SS Orcades mural, oil paint on board, 1948

# FRANCES BURKE (1904–1994)

Exquisite technical skills and an entrepreneurial spirit made Frances Burke into one of Australia's most successful textile designers. Born in Melbourne, she spent most of the 1930s studying art; at the National Gallery of Victoria School of Drawing, Melbourne Technical College (now RMIT), and under painter George Bell. In 1937, she co-founded Australia's first registered textile screenprinting company before launching her own studio in 1942. Burke's popular range of modernist home furnishing fabrics were sold through major department stores and her own outlets. Her arresting designs and vivid colour schemes transformed the country's domestic interiors.

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## SPATIAL DESIGN

Frances Burke was well known for her interior design commissions and collaborations with leading architects of the mid-20th century who prized her textile designs for curtains, upholstery and soft furnishings. Architect Robin Boyd collaborated with Burke for his ground-breaking modernist display home *House of Tomorrow*. She also worked closely with architect Guilford Bell on the interiors for Sir Reginald Ansett's Hayman Island Resort. Other notable commissions included the Australian embassies in Washington DC and Paris.

*Wave* design in green, screen-printed cotton, featured in Robin Boyd's *House of Tomorrow*, 1949

*Seapiece* design in blue, screen-printed cotton, commissioned for Ansett's Hayman Island Resort, 1948

## COLOUR

Frances Burke's proficiency as a designer was informed by her interest in colour theory, which she applied in her approach to interiors for universities, embassies, hospitals, offices and kindergartens. In 1964 she was commissioned to create a stage curtain for the Canberra Theatre, which had recently been designed by architect Roy Simpson. Her design, *Black Opal*, used warm colours and accents of orange, chosen to complement the polished West Australian Jarrah in the theatre's foyer.

Oil on paper sketch for *Black Opal* design for the Canberra Theatre stage curtain commission, 1964–65

*Black Opal* design used for the Canberra Theatre stage curtain, screen-printed cotton, 1964–65

## PRINTMAKING

In 1937 Frances Burke and college friend Maurice Holloway co-founded Australia's first registered textile screenprinting company, Burway Prints. Her studio Frances Burke Fabrics opened in 1942 selling fashion and furnishing fabrics to department stores Georges, Myer and David Jones. Burke's distinctive lino-block and screen-printed linens and cottons were a hit. Restricted supply of European imports during World War II, and burgeoning interest in Australian design, helped boost sales. From 1948–67 Burke also operated her own retail stores around Melbourne, trading mostly as New Design.

Selection of textiles by Frances Burke Fabrics, 1942–67

## TEXTILE DESIGN

Frances Burke's bold textiles graced many fashionable interiors of mid-20th century Australia. Her designs often featured Australian flora, fauna and marine life, which she artistically interpreted through stylised motifs, abstract form and vibrant colour. Burke sometimes drew on iconography from other cultures and her design archive includes examples of misappropriated Indigenous Australian and Pacific Islander cultural and intellectual property.

Three screen-printed cotton textile lengths: *Craze* design, blue and green, 1950; *Pacifica* design, brown and cream, 1954; *Cane*, beige and cream, 1952

# DAHL COLLINGS (1909–1988)

Multidisciplinary trailblazer Dahl Collings' career encompassed painting, commercial illustration and collage as well as mural, textile and costume design. Born in Adelaide, she studied at East Sydney Technical College under British sculptor Rayner Hoff while employed as a department store fashion illustrator. In London in the 1930s, she adopted the principles of European modernism while working for former Bauhaus professor László Moholy-Nagy designing the interior decor and window displays for men's store Simpsons of Piccadilly. In 1950s New York her clients included the Australian Trade Commission and *Harper's Bazaar*. Collings frequently collaborated with her husband Geoffrey on documentary photography and filmmaking projects.

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## COLLAGE

In 1935 progressive design magazine *The Home*, published by Sydney Ure Smith, commissioned Dahl Collings for a series of covers. For these she made collages incorporating illustration and embroidery. It was this type of multimedia work that impressed László Moholy-Nagy, the Hungarian-born artist and former Bauhaus professor, enough to offer her a job as the only woman on his Simpsons of Piccadilly design team. Moholy-Nagy noted Collings used watercolour, fabrics and other materials in a way he hadn't seen before.

Front and back covers of *Sailings and Fares*, pamphlet for Orient Line Pacific Cruise Service, 1955

Three cover design proofs, for magazine *The Home*, 1935

Collage design Christmas card sent by Dahl and Geoffrey Collings, London, 1937

Black and white photographic print of mural design for International Wool Secretariat Exhibition, Milan, 1938

## COLOUR

The years spent living and working abroad had a lasting influence on Dahl Collings' multidisciplinary practice. With a career that spanned illustration, painting, textile, costume and exhibition design, her mixed media approach reflected the Bauhaus idea of 'useful art'. Her sophisticated use of colour, evident in her abstract paintings and geometric textile designs from the 1950s, reference design experiments born from pre-war avant-garde art movements.

Two textile designs, gouache on paper, 1950–53

Two paintings, synthetic polymer/  
gouache on masonite/wood, 1955–56

# ALISTAIR MORRISON (1911–1998)

Alistair Morrison was a visionary Australian typographer, author and graphic designer. Educated at the National Gallery of Victoria Art School, he began his career in advertising. A formative experience in the 1930s was working in London as an assistant to former Bauhaus professor László Moholy-Nagy, who introduced him to the potentialities and subtleties of design. Morrison's innovative use of type and illustration saw him forge a successful freelance career designing packaging and corporate literature for leaders of industry and commerce such as Pioneer Sugar Mills and the Reserve Bank of Australia.

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## IDENTITY (PIONEER SUGAR MILLS)

Queensland-based Pioneer Sugar Mills, established in 1883 by the family of Australian artist Russell Drysdale, was one of Australia's largest companies in the 1960s running sugar cane refineries, mining operations and pastoral estates. Alistair Morrison developed a corporate symbol for the business featuring a distinctive 'P' logotype with intersecting arrow, which he skillfully applied to corporate stationery and striking annual report covers.

Four Pioneer Sugar Mills annual reports, 1963, 1966, 1960, 1968

Three inserts from 1968 Pioneer Sugar Mills annual report, 1969

Insert from 1960 Pioneer Sugar Mills annual report, 1961

Pioneer Sugar Mills envelope and 'with compliments' slip, 1960s

## PUBLISHING (CONTEMPORARY ART SOCIETY)

With a prolific design career that frequently drew on the visual arts for inspiration, Alistair Morrison retained a long creative partnership with the Contemporary Art Society. Deploying his expertise in typography and illustration he designed catalogues for the society's third annual exhibition in 1941 through to their 25th exhibition in 1963. Morrison's involvement with the society eventually saw him become its president in 1953.

Seven Contemporary Art Society Seventh Annual Exhibition catalogues: New South Wales Branch edition 1963, 1945, 1941, 1944, Victorian Branch edition November 1945, 1953 and 1954

## TYPOGRAPHY (RESERVE BANK OF AUSTRALIA)

Regarded as a leading typographer of mid-20th century Australia, Alistair Morrison completed many prestigious editorial commissions. One, for the Reserve Bank of Australia in 1960, was to create the design and layout for its new staff magazine *Currency* as well as the institution's first five annual reports. For the magazine covers, Morrison enlisted traditional letterpress printing techniques, expertly layering numbers and letters to create visual interest, in contrast to the austere annual report covers.

Four covers for Reserve Bank of Australia staff magazine *Currency*, 1960–66

Four Reserve Bank of Australia annual reports, 1960–64 (on shelf)

Four covers for Reserve Bank of Australia staff magazine *Currency*, 1960–66

# PIETER HUVENEERS (1925–2017)

Few designers influenced corporate Australia during the 1970s–80s like Pieter Huveneers, who was known for his comprehensive identity manuals. Born in Utrecht, Holland, he studied art at Arnhem Academy before moving to London. There he quickly earned a reputation as a poster artist and spent 15 years working on accounts like Schweppes and General Electric. In 1964, he returned to the Netherlands as Philips Electronics' creative director before, seeking new horizons, emigrating to Sydney in 1968. His eponymous agency developed identities for dozens of major brands — including creating the symbols both Westpac and Australia Post still use today.

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## IDENTITY (TOOTH AND CO)

In the late 1970s Pieter Huveneers began work on a major identity overhaul for one of Australia's oldest companies, Tooth and Co, founded in 1835. As well as implementing a new logo, Huveneers' corporate identity program was applied to advertisements, signage, product labels and packaging for the Sydney brewer. Huveneers was known for his detailed company manuals that included standards for everything from typography, corporate stationery and staff uniforms.

Examples of the Tooth and Co corporate identity, film separations, polyethylene, 1977–79

## IDENTITY (TOOTH AND CO)

Key to the identity program Pieter Huveneers designed for Tooth and Co was a transformative update of its logo. Since its establishment in 1835 the company insignia had been 'Invicta', a jumping white horse emblematic of founder John Tooth's birthplace Kent, England. Huveneers modernised the traditional company trademark into a stylised horse head logo designed to be recognisable in any colour, size or application. Strong symbols were at the core of his corporate identity systems.

Tooth and Co White Horse Ale bottle label, sample of logo prior to a redesign in the 1970s, designer unknown, about 1953

Reproduction of artwork for Tooth and Co TM1 logo, original about 1978

Tooth and Co logo, film separation, polyethylene, about 1978

Artwork for Tooth and Co security pattern for company cheques, cardboard/paper/acetate, 1978

Tooth and Co logo decals, adhesive paper, about 1978

## **PACKAGING (RESCHS)**

Having previously relied on public bars for distribution, in the late 1970s and early 1980s Tooth and Co responded to increased demand for takeaway beer. Launching its own Bottle Mart chain was one strategy which, complemented by the refined branding work Pieter Huveneers oversaw, helped the brewer thrive in the changing marketplace. His corporate identity system was deployed on new labels, packaging and advertisements for Tooth and Co's bottled and canned beers, including Reschs and KB Lager.

Camera-ready artwork for Reschs DA 740ml can, cardboard/bromide paper/tracing overlay, 1977

Tooth and Co's Reschs Dinner Ale (DA) range decal, adhesive paper, about 1977

Artwork for Reschs Draught, 1977

Mandatory copy for 740ml Reschs Draught bottle label, 1979

Colour proof for Reschs Draught, about 1979

# GORDON ANDREWS (1914–2001)

Skilled artist Gordon Andrews was a sculptor, carpenter, silversmith and prominent figure in Australian design. Born in Sydney, he studied engineering, art and design at East Sydney Technical College before starting his career in advertising. Like many mid-century Australian artists and designers, he spent time in Europe. Andrews worked across a variety of design disciplines on projects ranging in scale from postage stamps to sports stadiums. Much sought after for his environmental graphics and interior design his clients included typewriter brand Olivetti. He notably designed Australia's first decimal currency banknotes.

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## SPATIAL DESIGN (RESERVE BANK OF AUSTRALIA)

Gordon Andrews' work for the Reserve Bank of Australia spanned two decades, starting in 1960 with the creation of a visual identity including the logo still in use today. In 1981, he was tasked with enlivening the grey interiors of the RBA's Melbourne banknote-printing factory. Andrews created bespoke wayfinding and murals with geometric designs in a bold colour palette 'to relieve the otherwise claustrophobic and intimidating aspects of the building'.

Reproductions of two pages from 'Graphics and Signage' presentation booklet, 1981–82

Printing hall mural mock-up, paper/cardboard, 1981–82

External directions signage, dyeline print, 1981–82

Signage presentation board, paper/Letraset/cardboard, 1981–82

'Graphics and Signage' presentation booklet, paper/plastic, 1981–82

Accessway mock-up, paper/cardboard, 1981–82

Colour samples, paint/particle board, 1981–82

Stairwell mock-ups, coloured paper/cardboard, 1981–82

Reproduction of Kodachrome slide depicting stairwell mock-up, 1981–82

## CURRENCY DESIGN (\$20 BANKNOTE)

In 1963, Gordon Andrews won a Reserve Bank commission to design Australia's first decimal currency banknotes. He set about creating state-of-the-art paper money celebrating notable Australians, utilising historical photographs and drawings as design references. Andrews used intaglio printing with the conventional ratio of ink to paper reversed to apply a fine white line to a coloured background, which achieved a stunning depth of colour and reduced counterfeiting risk. Aviator and inventor Lawrence Hargrave featured on the \$20 note.

Photograph, of two photographs taken in 1904 of Lawrence Hargrave, silver gelatin, 1963-66

Photograph — of a photograph taken about 1910 of Lawrence Hargrave with box kite at Woollahra Point, NSW — silver gelatin, 1963-66

Sketches — based on Lawrence Hargrave's models — ink on tracing paper/adhesive tape/cardboard, 1963-66

Photograph — of a sketch study based on designs by Lawrence Hargrave — silver gelatin, 1963-66

Photograph, of a test for the security wave pattern on Australia's first \$20 banknote, silver gelatin, 1963-66

Proofs of background tints for the \$20 bank note design, about 1964

Colour samples, ink on card, 1963-66

Australian \$20 banknote, paper, first issued 1966

## CURRENCY DESIGN (\$2 BANKNOTE)

The Reserve Bank's design brief for Australia's first \$2 banknote specified it should be green, like the £1 note it replaced. Designer Gordon Andrews looked to the nation's agricultural industries for inspiration. One side of the note depicted politician and fine wool breeder John Macarthur with a Merino sheep. Andrews used photographs of local sheep as design references to create his stylised sketches of merino fleece.

Photograph of a keyline drawing of John Macarthur (based on a historical portrait), silver gelatin, 1963-66

Photograph, from *Country Life Magazine* of a Merino ewe, silver gelatin, about 1963-64

Copy of Merino sheep drawing taped to a photograph (silver gelatin) showing the design with security wave pattern, 1963-66

Original drawings of Merino ram horns by Gordon Andrews, black felt-tipped pen on tracing paper, 1963-66

Photograph — of a test print of Merino sheep design with security wave pattern produced by Organisation Giori, Milan, Italy — silver gelatin, 1963-66

Colour samples, ink on card, 1963-66

Australian \$2 banknote, paper, first issued 1966

## **SPATIAL DESIGN**

These projections from recently digitised colour transparencies represent a selection of Gordon Andrews' prolific body of work in spatial design — including wayfinding, exhibition and mural design — from the 1950s to 1970s. Featured projects include the Carlingford Homes Fair (about 1960), Australia's Pavilion at the Comptoir Suisse Lausanne (1960), Salon International d'Alimentation Paris (1968), Cameron Offices Canberra (1969–73) and the National Athletics Stadium Canberra (1977).

# SHIRLEY DE VOCHT (1929–2003)

Pioneering ceramic and textile designer Shirley de Vocht was born in Sydney. In the 1940s she studied at East Sydney Technical College where she was mentored by English designer Phyllis Shillito, before working for some of the city's leading textile manufacturers including Silk and Textile Printers and Tennyson Textile Mills. In 1951, de Vocht was appointed head designer at Dri-Glo Towels putting her colourful designs into homes across the country. Inspired by nature her designs often depicted Australian flora and fauna, and sometimes used motifs influenced by her Indigenous Australian ancestry.

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## TEXTILE DESIGN (DRI-GLO)

As head designer at Dri-Glo Towels, from 1951–59, Shirley de Vocht applied a deep knowledge of jacquard weaving techniques to produce detailed designs in terry towelling fabric. One of her most iconic creations was a towel for the Australian team at the 1956 Melbourne Olympic Games. The double-sided design was produced in green and yellow to reflect Australia's flora. This red and white version was custom made for de Vocht to match her bathroom decor.

## COLOUR

Shirley De Vocht was acclaimed for her vibrant hand-painted textile designs which often featured Australian flora, including flowering gums, wattle and kangaroo paw. Throughout her career, even while head designer at Dri-Glo Towels, she entered art and design competitions. Storied British textile manufacturer FW Grafton & Co selected one of her designs for exhibition and purchased another for production, while locally the prestigious Leroy-Alcorso Design Competition selected two of her works for exhibition in 1954.

Five floral inspired textile designs, gouache on paper, 1945–54

## PRINTMAKING (SILK AND TEXTILE PRINTERS)

From 1944–46, while still a student, Shirley de Vocht honed her technical printmaking skills working under Italian entrepreneur Claudio Alcorso at his Silk and Textile Printers, Redfern. During this time the company famously commissioned 33 leading Australian artists and designers to create artworks for its seminal Modernage Fabrics range and de Vocht was charged with translating Russell Drysdale's *Tree Forms* painting, which depicted a drought stricken Australian landscape into screen-printed fabric.

Black and white photographic print (from de Vocht's personal album) of the *Art in Industry* exhibition, which included the Russell Drysdale designed *Tree Forms* textile that she translated for the Modernage Fabrics range. Photograph by Richard McKinney, Sydney, 1946

Two textile lengths, in different colour variations, of *Abstract Bow and Flowers* design by Shirley de Vocht, screen-printed cotton, made by Silk and Textile Printers, Sydney, 1944–46

# ARTHUR LEYDIN (1932–2010)

Influential Australian designer and educator Arthur Leydin began his career in 1947 as a railways draftsman, before attending Melbourne Technical College and the National Gallery of Victoria Art School to study under painter William Dargie. In the 1950s–60s he gained a reputation for exceptional typography and trademark designs for the likes of Sellotape, Penfolds and AGL. He moved abroad twice, including a period in Chicago with Unimark International working on coveted accounts such as Ford Motors. Back in Australia from the 1970s onwards he continued to work while also teaching design and advocating for the profession.

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## IDENTITY

Arthur Leydin forged a successful career in 1960s Australia as an expert in trademark and packaging design. He employed typography, symbols, standardised visual systems and business principles to develop effective corporate identities for some of Australia's leading brands, such as AGL and Sellotape.

Photographic print showing National Bank prototype signage, installed in a Melbourne branch for testing, photograph by Mark Strizic, 1968

Arthur Leydin & Associates marketing signatures promotional brochure, late 1960s

Promotional booklet, featuring trademarks for Australian Gas Light Company (AGL) and International Congress on Human Relations, about 1965

Promotional booklet, announcing Sellotape (Australia's) new trade symbol, 1965

Checkpoint signature standards brochure, illustrating new company mark for Repco Corporation Ltd subsidiary Checkpoint, about 1985

Proposal to design a corporate image for the Powerhouse Museum, booklet titled 'An approach to a corporate image program: The heart of the matter', Arthur Leydin and Myriam Kin Yee, Sydney, mid 1980s

## TYPOGRAPHY

Arthur Leydin believed typography was the linchpin of good graphic design. In the 1970s to early 1980s he built an exceptional portfolio of typographic projects across various industries; producing catalogues and posters for large corporate clients, including auto parts supplier Repco and aluminium maker Comalco, as well as art exhibitions and academic journals. Reminiscent of Swiss Design, Leydin's triumphant corporate catalogues employed restraint to avoid excessive decoration, demonstrating his advanced skills in visual communication.

Australian Book Publishers Association  
Book Design Awards catalogue, 1980

Repco Corporation promotional  
brochure, celebrating 60th company  
anniversary, 1982

Large format printed envelope titled  
'Bienal Australia Sao Paulo', containing  
illustrated portfolios, 1975

Comalco Project 5500, Newsletter 1,  
February 1971

*Ute'One*, Sydney College of the  
Arts journal produced by its Visual  
Communications Department, vol 1,  
no 1, winter issue, 1978

## ADVOCACY

In the 1970s Arthur Leydin taught design at Randwick Technical College and Sydney College of the Arts. A frequent contributor to industry journals he campaigned tirelessly for the professionalisation of the local design industry. Annotated Post-it Notes throughout his archive offer a glimpse into his dedication to this cause. A key legacy was initiating the First Asia Pacific Design Conference in 1988, which led to the formation of the Australian Graphic Design Association (AGDA).

Second Asia Pacific Design Conference  
programme and promotional pamphlet,  
1989

Yearbook, 'Volute 1976 Year One  
Sydney College of the Arts', 1976

Journal of the Australian Commercial  
and Industrial Artists' Association,  
designer unknown, 1965

Insert for *Australian Posters* magazine,  
article by editor Arthur Leydin based  
on his speech to the Industrial Design  
Council of Australia, illustrations by  
Leydin and Verdon Morcom, 1980

## POSTERS

Metal Manufactures Limited poster, illustrating logo and signwriting specifications, 1960s

Arthur Leydin Design promotional poster, highlighting 'Federation of Words' commission, Cairns, Queensland, 2001

Les Blakebrough and Ragnar Hansen exhibition poster, displayed at The Craft Centre, Melbourne, Victoria, 1975

Les Blakebrough and Ragnar Hansen exhibition poster, Saddlers Court Gallery, Richmond, Tasmania, 1974

Reverse side of Arthur Leydin Design promotional poster, highlighting 'Federation of Words' commission, Cairns, Queensland, 2001

Second Asia Pacific Design Conference poster, 1989

Graphic Identities showcases eight designers who were pivotal in shaping visual communication in 20th century Australia, presenting works from their archives held in the Powerhouse collection. We gratefully acknowledge their estates and all those who assisted with the acquisition of their archives.

GORDON ANDREWS (1914–2001)  
Works featured acquired from  
Gordon Andrews, 1989 and 1992

DAHL COLLINGS (1909–1988)  
Works featured include items  
acquired from Geoffrey Collings  
(1992) and gift of Donna Rath and  
Silver Ware (2007)

ARTHUR LEYDIN (1932–2010)  
Works featured gifts of the Australia  
Council (1990), Arthur Leydin (2003)  
and Australian Publishers Association  
(2013)

ALISTAIR MORRISON (1911–1998)  
Works featured gifts of Alistair  
Morrison (1990) and Guy Morrison  
(1999)

DOUGLAS ANNAND (1903–1976)  
Works featured acquired from  
Anthony Annand (1990) and gift of  
the Mitchell Library, State Library  
of New South Wales, courtesy of  
Anthony Annand (1998)

SHIRLEY DE VOCHT (1929–2003)  
Works featured gift of Shirley de  
Vocht, 2002

FRANCES BURKE (1904–1994)  
Works featured gift of Frances Burke  
under the Australian Government's  
Tax Incentives for the Arts Scheme,  
1985, © RMIT Design Archives

PIETER HUVENEERS (1925–2017)  
Works featured gift of Tooth &  
Company Ltd under the Australian  
Government's Tax Incentives for the  
Arts Scheme, 1986–87

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Graphic Identities was realised in a  
collaboration between external creative  
partners and a multi-disciplinary  
team of Powerhouse staff from the  
museum's curatorial, production,  
collections, digitisation, digital  
engagement and programs teams.

Curator: Keinton Butler  
Design consultant: Dominic Hofstede  
Assistant curator: Vanessa Jacob  
Exhibition designers: Rochelle Gibbs,  
Jemima Woo  
Graphic designer: Dawn Leyland  
Project coordinator: Madeleine  
Brady  
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