

A publication by students in ART 228: Design Methodologies

Flagler College | Art + Design

Spring Semester 2015

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Mucha

ALPHONSE MUCHA

written by
Rachel Blankenship

Alphonse Mucha is one of the most famous graphic designer's in history. He is best known as the founder of the Art Nouveau Movement but most people don't realise that he was also a prolific graphic designer, an innovative jewelry designer and a skilled painter, just to name a few of his many attributes.

Alphonse Maria Mucha was born in 1860 in Moravia, in modern day Czech Republic. He began drawing as a young child but did not formally study art during this time; instead he studied music and sang in church choir. His musical ability allowed him to continue his education through secondary school on a choral scholarship but he was eventually expelled because of his poor academic performance, according to muchafoundation.org. After finishing secondary school, Mucha discovered that painting was his true passion when he saw a fresco

painted by a local artist, Jan Umlauf, and became inspired by the realization that living artists could earn their wages through painting alone. He decided to pursue art as his chosen profession and began working in decorative design for local magazines and theatres. In 1879 he moved to Vienna to work as a theatrical scene painter for a leading Viennese theatrical design company. During this time Mucha also informally studied painting and worked to hone his artistic ability by taking evening art classes. After the theater was destroyed in a fire, Mucha returned home to Moravia and found work doing freelance decorative and portrait painting, according to alphonsmucha.org. Through this work he was able to find a financier in Count Karl Khuen of Mikulov, who sponsored Mucha's formal training at the Munich Academy of Fine Arts and became a 'great moral authority' in Mucha's life, according to muchafoundation.org.



Image courtesy of apstate.edu

In 1887 Mucha, like many artists of the time, moved to Paris. He then continued his studies at Académie Julian and Académie Colarossi while also producing magazine and advertising illustrations. It was within this environment that Mucha flourished as a painter and graphic designer. Then, in December 1894, he was commissioned to create a lithographed poster advertising the play, Gismonda, starring Sarah Bernhardt, one of the most famous actresses of the time. The poster became an overnight sensation making Mucha a famous name and this new style he had introduced all the rage. Bernhardt loved the poster so much that she signed a six-year contract with Mucha.

With the success of the Gismonda poster, shown above in the center along with two other posters Mucha created for Sarah Bernhardt, a new art style was born. It was initially called Le Style Mucha but it became known as Art Nouveau, according to the Mucha Museum website,

muchacv. This style typically features an elegant women shown in “vaguely neoclassical robes, often surrounded by lush flowers,” writes alphonsmucha.org, or in front of a curving, sometimes mosaic looking background which forms a sort of halo around the woman’s head. Mucha’s creations were now in high demand and during this time he created a vast body of work including “paintings, posters, advertisements, and book illustrations, as well as designs for jewelry, carpets, wallpaper, and theatre sets,” alphonsmucha.org reports. Before his breakthrough success with the Gismonda poster, Mucha had been giving drawing lessons and as he gained success so did they; eventually in 1898 he began teaching a drawing course at James McNeill Whistler’s Académie Carmen. Also, with the development of photographic technology



Image courtesy of Gargantuan Sound on flickr

during this time, photography became very important to Mucha, both as a means of preparing his compositions, as demonstrated in the image above, and “as a support in its own right,” according to muchafoundation.org. Soon Mucha became a household name around the world as his designs were printed and distributed to different countries. In 1900 his work is shown at the Exposition Universelle in the Bosnia and Herzegovina Pavilion and a number of other exhibitions, further spreading his name and work around the world.



Images courtesy of muchafoundation.org



Images of Slav Epic courtesy of Wikipedia and ncsu.edu

In 1903 Mucha met Marie (Maruška) Chytilová, the woman who would later become his wife. She was an art student visiting Paris and seeking to take classes with him. Although he was 22 years her senior, the two hit it off immediately and she spent the rest of her sojourn with him. In 1906 they were married. In the three years between their meeting and marriage, Mucha made his first voyages to America. After their marriage the two returned to America where he was given a teaching position at the Art Institute in Chicago. Mucha also continued doing commissioned work and in March of 1909 his daughter, Jaroslava, is born in New York. In the same year Mucha also began working on the Slav Epic, one of his most ambitious works. They are a series of 20 massive paintings depicting the history of the Slav people, he had the idea for this work years earlier when he designed the Bosnia and Herzegovina Pavilion in the Exposition Universelle. In 1912 Mucha's son, Jiri, was born in Prague. For the



Image courtesy of alfonsmucha.org

remaining years of his life Mucha continued work on the Slav Epic and various other commissioned pieces. In 1938 his health begins to fail and he falls ill with pneumonia, then in 1939 Mucha is arrested by the German Gestapo and held for questioning for several days because of his involvement with the Czech Freemasonry. After this event his health rapidly deteriorated and on July 14, 1939 Alphonse Mucha died.

Throughout his life Alphonse Mucha worked tirelessly pursuing his passion of creating art, and because of his skill and passion he is one of the most beloved artists in history. He was able to create a vast body of work in varying styles and mediums with widely ranging subject matter. And, while working relentlessly on this work, he was able to travel the world, marry another artist and have a family. This story sounds like the dream of any aspiring artist and if there is one thing that can be learned from Mucha, it is that this dream life is possible and it can be achieved with persistence and passion.



Image of Mucha, his wife and their daughter, courtesy of muchafoundation.org



Alexey Brodovitch

Integrator of image and text

Article by Shelby King

Alexey Brodovitch was born in Ogolitchi, Russia in 1898. He was born into an aristocratic and wealthy family. When growing up he deferred his goal of attending the Imperial Art Academy to fight in the Czarist army. In the White Army he became a first lieutenant. After defeat in 1920 Brodovitch fled Russia with his family and future wife to Paris. In 1930 Brodovitch came to the United States. With a lot happening in his career Brodovitch's personal life seemed to always be unhappy. He was always facing loss and disappointment, in the 1950's there was a series of house fires, which destroyed his country retreat, his paintings, archives and library. For the last three years of his life he lived in a small village in southern France and died in 1971.

In 1920 when he fled to Paris he was for the first time poor and without work. He lived in Montparnesse he found himself in a community of Russian artists which lead him to want to become a painter. He obtained this job by becoming a stage set painter for Diaghilev's Ballets Russes. After this approach in design it influenced Brodovitch to move towards more of a commercial arts. In 1924 he proposed his poster design for an artists' ball and won first place leaving a Picasso drawing behind. His design symbolically represented the idea of masking in the switch between colors black and white. This poster was the beginning of his career as a graphic designer and brought him to the attention of various designers and agencies

In 1925 he won medals for fabric, jewelry, and display design at the International Exhibition of Decorative Arts. This exhibit was known at the landmark "Art Deco" exposition. After these awards Brodovitch's art was in great demand and he started designing restaurant décor, posters and advertisements for department stores. He became the art director at Athelia Studio, which gave him the opportunity to direct all aspects of a creative production. He became the most respected designers of commercial art in Paris, but Paris began to lose its spirit of adventure.

Brodovitch moved to the United States to start a department of advertising, which was later known as the Philadelphia College of Art. While teaching here he taught the fundamentals of European design while working on his own freelance projects in Philadelphia and New York. In 1933 he started workshops that were open to all professions, known as the 'Design Laboratory'. In every assignment the students were challenged to avoid clichés, capture the essence, use their mistakes and look within themselves to find solutions. Brodovitch was known for contradicting himself, one week he would say one thing then the next week he would say the opposite. This urged his students to think for themselves. When working on his freelance work in 1934 he caught the attention of Carmel Snow, the editor of Harper's Bazaar, who immediately hired him to be the art director. He staid the art director at Harper's Bazaar from 1934 to 1958. After leaving Harper's Bazaar he continued teaching but did not do much design work. Brodovitch also helped to direct a short-lived, but influential, American art and design publication titled Portfolio. He also created a book titled Ballet, which at the time of publication were to be quite controversial due to their use of motion blur.

photo from iconofgraphics



When creating at Harper's Bazaar he created harmonious and meaningful use of avant-garde photography, typography and illustration. Brodovitch was the first art director to integrate image and text. Most American magazines at this time used text and illustration separately and divided them by wide white margins. Brodovitch often cropped his photographs. He would crop them off center and brought them to the edge of the page. He used images as a frozen moment in time and often worked with succeeding pages to create a nice flow through the entire magazine. Brodovitch's main typeface he preferred to use was Bodoni, but when needed he would switch to stencil, typewriter or a script. He would match the typeface with the feeling or with the appropriate effect needed. Legibility was not a primary concern of his. His layouts are easily recognized by his generous use of white space. Other designers would view his work as elegant but a waste of valuable space.

photos from design is history



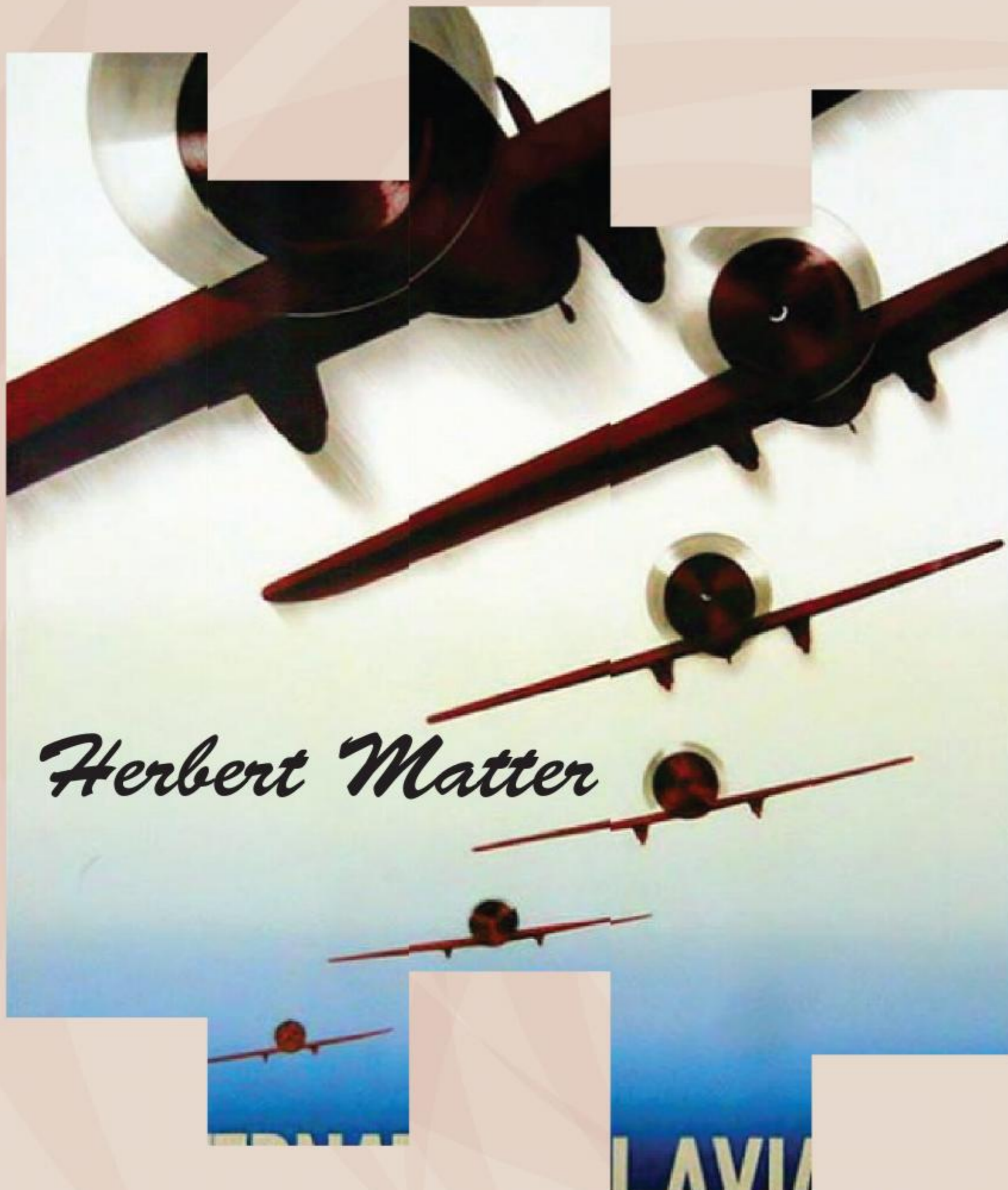
“If you know yourself, you are doomed.”

- Alexey Brodovitch

Brodovitch's legacy continues to play on and is remarkably rich. His layouts remain models of intelligence and inspiration and will continue to shape and influence graphic design in the image of his uncompromising ideals. Nearly every project that Brodovitch worked on was met with great success. He left a lasting impression on every one he worked with such as his colleagues, students and co-workers.

<http://www.aiga.org/medalist-alexeybrodovitch/>
<http://www.iconofgraphics.com/Alexey-Brodovitch/>
<http://www.designishistory.com/1940/alexey-brodovitch/>

"Herbert had a strong feeling for minute details and this was exemplified by the distinguished typography he did for the Knoll catalogues." *-Alvin Eisenman*



Waiting for the Take off

Why Herbert Matter, Matters

Introducing a graphic designer named Herbert Matter who traveled across the United States and has made outstanding photography and typography work for Swiss.

Inspiration

He was born in the year of 1907 in a small village where he was introduced to medieval graphic art collections. He entered the graphic design world when he got hired as a designer and photographer for the Deberny and Peignot concern. Herbert matter learned a lot about typography and other types of graphic design. Though his main focus looks as if it's a lot about typography and making posters.

Process

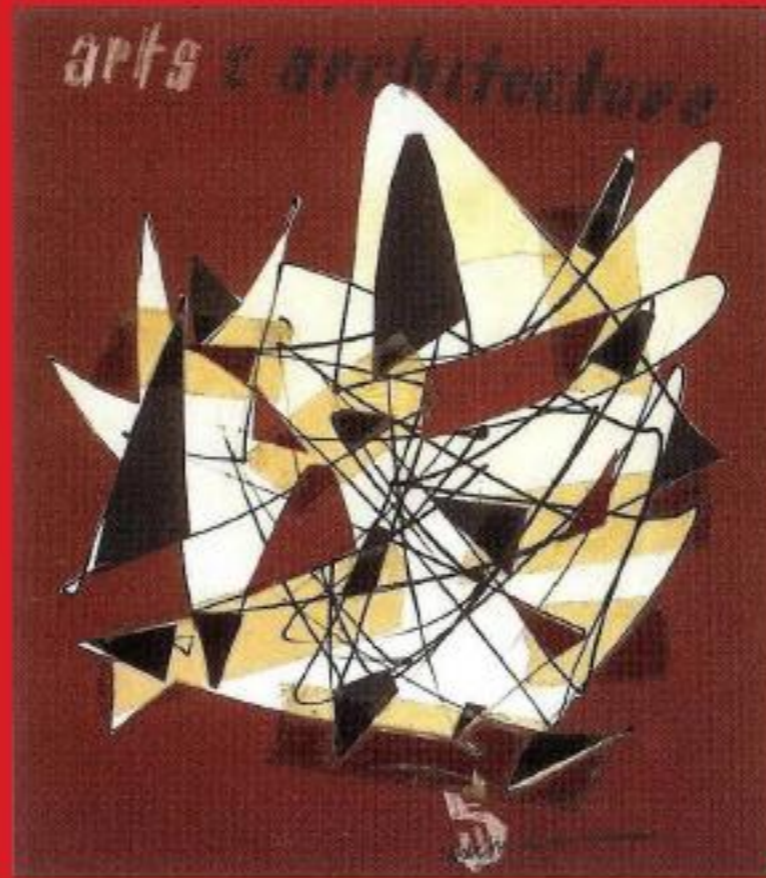
While America was in corruption, he continued to make remarkable posters in 1944. Then soon after he became a design consultant at Knoll. Many people who he worked with believed he is good at what he does. One of Herbert's good friends stated that "Herbert had a strong feeling for the minute details and this was exemplified by the distinguished typography he did for the Knoll catalogues." Herbert Matter stayed in New York City after he traveled across the US, which is how he ended up with the job he had.

Herbert Matter wanted to do a film on the sculpture of his intimate friend, named Alexander Calder. He really cared for his friends and the people around him so this video shows a deep understanding of how one artist can be associated with another artist.

His film was one of the best during that time period and yet again he became a design consultant for another museum called Guggenheim from 1958 to 1968. Herbert continued to create posters and catalogs with a typographic style to them; most of them have print versions.

The longest project he worked on lasted about 25 years starting in 1960. In New York he began photographing the sculpture of Alberto Giacometti for a comprehensive book. Once it was finished it got published afterwards.





all imagery from herbertmatter.org and all further information from AIGA.org

Recognition

In 1983, Herbert Matter earned an AIGA medal for just his outstanding posters and style of art with the rising documentation of modern graphic design. His work has influenced styles and left interesting marks on common discernment. His contribution to photography and design gave him the name of the 1983 medalist of the American Institute of Graphic Arts.

As it seemed, Herbert was always surrounded by the best, which could definitely mean why many of the recognized posters made for Swiss Tourist Office had a distinct personal vision with the intensity and magnificence of them. Even after Matter's death, the Marlborough Gallery remains to handle his photographic work. Paul Rand was a good friend of Matter and because he was motivated by his work, Paul created a "poem" for a 1977 Yale exhibition catalogue for the guy who best portrays the AIGA Medalist. Paul Rand wrote with the same clarity and strength as his friend's poster.

He writes:

Herbert Matter is a magician.
To satisfy the needs of industry, that's
what you have to be.
Industry is a tough taskmaster.
Art is tougher.
Industry plus Art, almost impossible.
Some artists have done the impossible.
Herbert Matter, for example.

His work of '32 could have been done in
'72 or even '82.
It has that timeless, unerring quality one
recognizes instinctively.
It speaks to all tongues, with one tongue.
It is uncomplicated, to the point, familiar,
and yet unexpected.

Something brought to light, an image, a
surprise, an analogy.
It is believable, as it is unbelievable.
It always has an idea, the one you almost
thought of.
It may be formal or anecdotal, full of sen-
timent, but not sentimental.
It is commercial; it is contemplative. It
enhances the quality of life.
It is Art.

Life Goes On

Herbert Matter is well known for expanding the use of photography as a design element and taking the semantics of fine art into the realm of practical arts. He mainly had a balance between fine art projects and commercial work that turns into the effort of typographic style and iconic works. He went on documenting many people like Charles Ray and Eames. Many others explain why Matter still matters though all of his hard work like footage, personal photography and plenty of fascinating graphic design projects. He has a documentary that illustrates a vision and language that influenced the whole generation of artist of his time and still goes on.

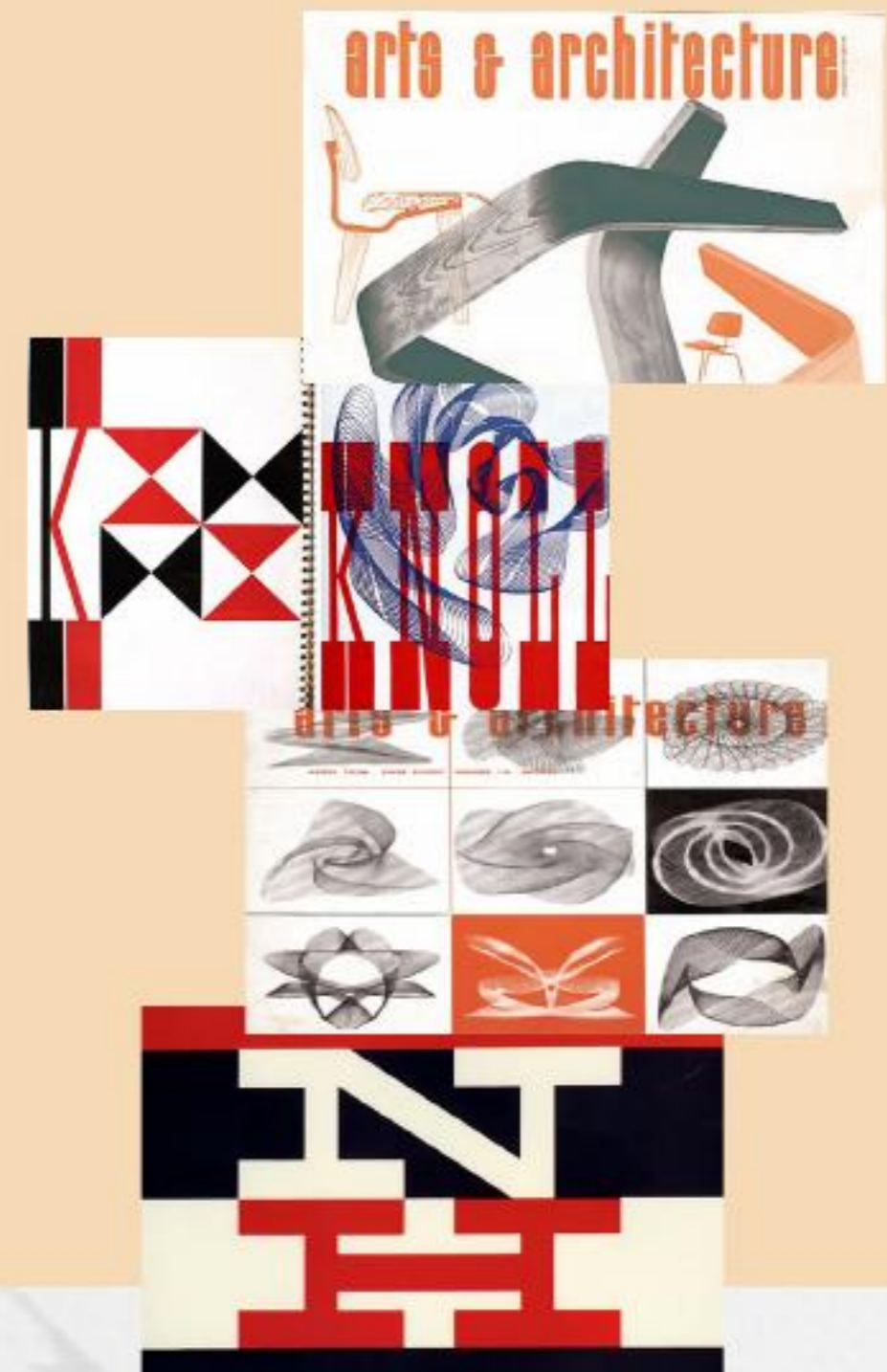
Why Herbert Matters...

“He was a marvelous teacher,”
-Eisenman

“He was surrounded by good graphics and learned from the best.”
-Paul Rand

“He was good at everything he tried to do,”
-Eisenman

“It’s not what you look at that matters; it’s what you see.”
-Henry David Thoreau



The



Charming Cipe Pineles

A short biography on graphic design's tenth pioneer

by *Olivia Junghans*

Her head held as high as her ambitions, and charm enhanced by her lingering Austrian accent, she walks with confident steps down the New York streets. Her portfolio swings in her hand as she stops in front of the building. It is yet another job interview. She feels nostalgic with the feeling of not knowing. It seems like only yesterday it was 1923 and she had just left with her Jewish family from their Austrian home.

She is now back in 1932, staring up at the publishing firm of Condé Nast. Little does she know, that this time- after countless rejections due to misogyny- M.F. Agha will hire her, impressed by the examples of her design ability. It turns out that years of studying in Brooklyn at the Pratt Institute finally paid off for her.

Pineles was now given the opportunity to grow. She worked side by side with the notoriously harsh Agha on publications such as *Vogue*, *Vanity Fair*, and *House and Garden*. Pineles once reporting that "Agha was the most fabulous boss to work for,...Nothing you did satisfied him. He was always sending you back to outdo yourself, to go deeper into the subject."



Cipe Pineles at Condé Nast, late 1930's or 1940's. Image courtesy of Thomas Golden.

Under his tutelage she began learning editorial art from one of the masters at Glamour as the first woman art director of a mass-market American publication. And that wasn't the only first she accomplished.

Cipe Pineles was the first art director to hire fine artists to illustrate mass-market publications. In 1942, Pinele was named art director of Glamour- the same year she married William Golden, art director at the Columbia Broadcasting System. She was also the first woman to be asked to join the all-male New York Art Directors Club and later their Hall of Fame.

Pineles learned to hone her other skills by request of Agha. He urged his creative people to take on another medium to gain a new perspective while designing. With this in mind, Pinele not only handled design and spot illustration, she became one of Agha's talent scouts for new illustrators and photographers.

After she had reached the top at Glamour- and took a short hiatus during World War II- she moved on to be an art director at Seventeen. This was a new territory, as it was a magazine for teenage girls. Most teenage magazines saw young women as frivolous husband hunters, but not Seventeen. Seventeen saw its readers as smart and serious. With this in mind, Pineles commissioned artists like Ben Shahn and Andy Warhol to illustrate articles, rejecting the style typical for these types of magazines at the time. This was important because it brought fine and modern art to the attention of the young mainstream public and started their visual education early on. It also allowed fine artists access to the commercial world, such as Seymour Chwast.



Cover of Seventeen, April 1948 issue, photographed by Francesco Scavullo

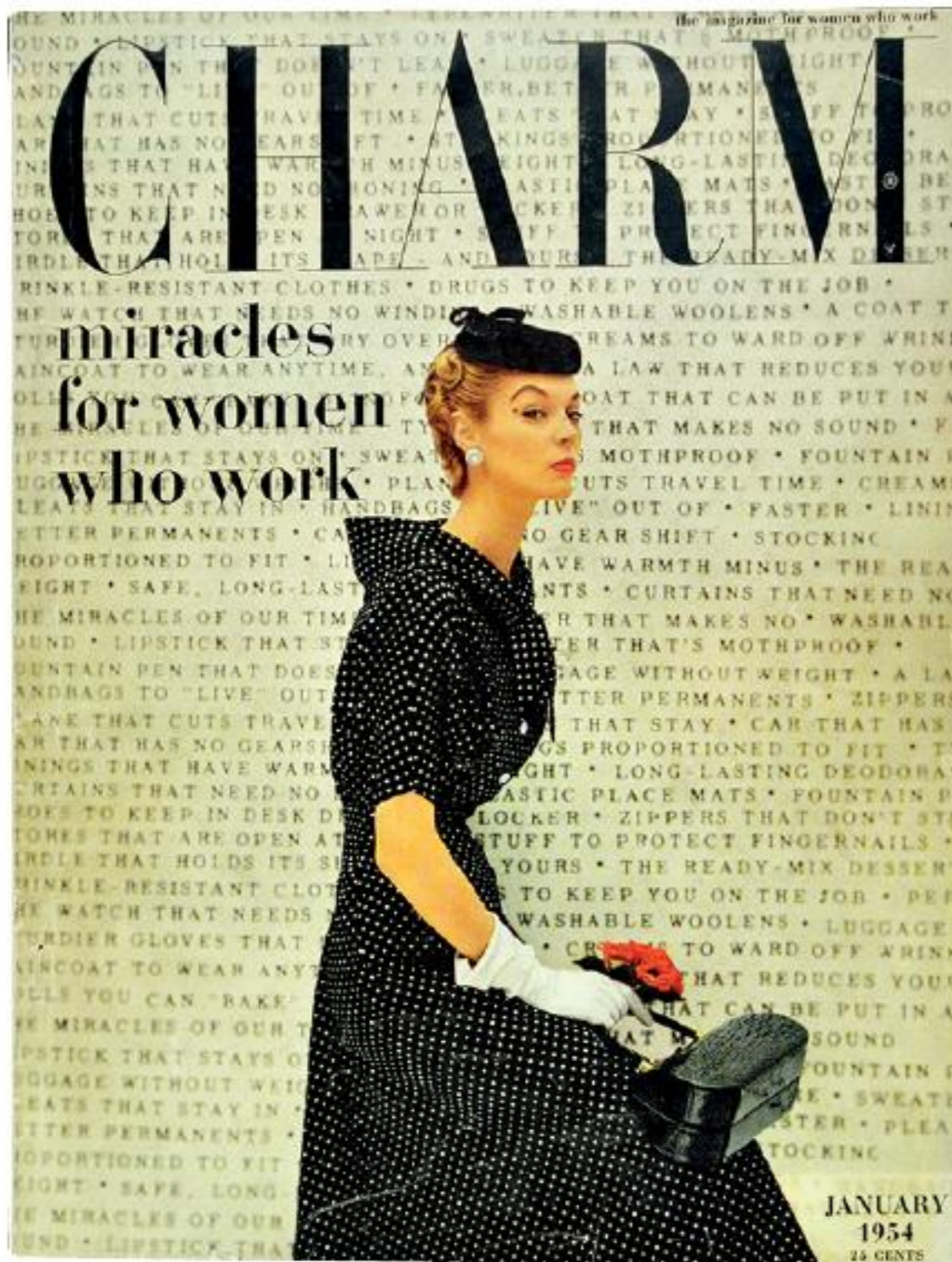
Her art also showed up time and time again in her magazines. She had a fondness for food painting, used objects, furniture, and even her own country house as props and locations for many photo-shoots to be featured in the magazine. One time, the food editor, finding potatoes much too ugly for photos to go with the story, turned to Pineles who recalled: "I thought they were pretty, so I dug out my kitchen tools, bought ten cents' worth of potatoes, painted them on a double-page size sheet of paper, indicated the type layout and left town. Total time, and hour and a half. Two weeks later, when finished art was needed, I went about the job more seriously. I nursed the potatoes, considered the type more carefully, and then tore the whole thing up. The rough was more fun. Total time, eighteen hours." Those "ugly" potatoes won her an Art Directors Club gold medal.



The infamous potatoe layout for Art Director: Cipe Pineles the pretty "Ugly" potatoes by Pineles.



Charm, April 1953 Art Director: Cipe Pineles.



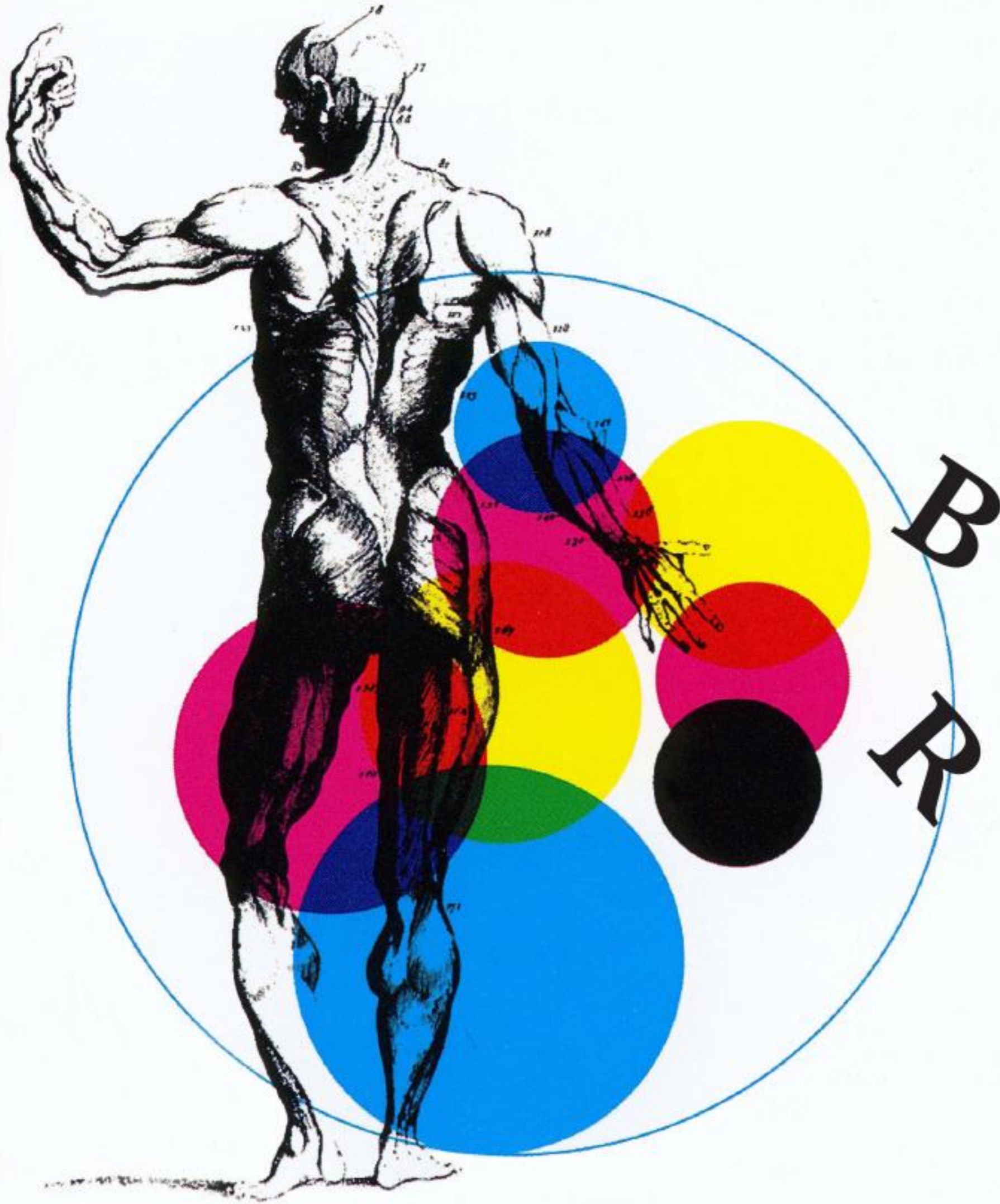
Charm Cover, January 1954
Art Director: Cipe Pineles.



Fashion spread from Charm, 1957

Pineles, not done dabbling in uncharted territory, became art director of Charm in 1950. The demographic was new and bold: working women. While designing fashion spreads, Pineles focused on showing the clothes in use-at work, commuting, and running errands. Following nine years at Charm, and her husband's death in 1959, Pineles left and became a design consultant for Lincoln Center for the Performing Arts.

Until her death in 1991 (She was 106 years old!), Cipe Pineles continued a design career of almost sixty years through work for the Lincoln Center and also taught at the Parsons School of Art and Design. She was a woman of great talent and many firsts that helped redefine women's roles in society through her magazines.



BY: CASSIE FERNANDEZ

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THOMPSON

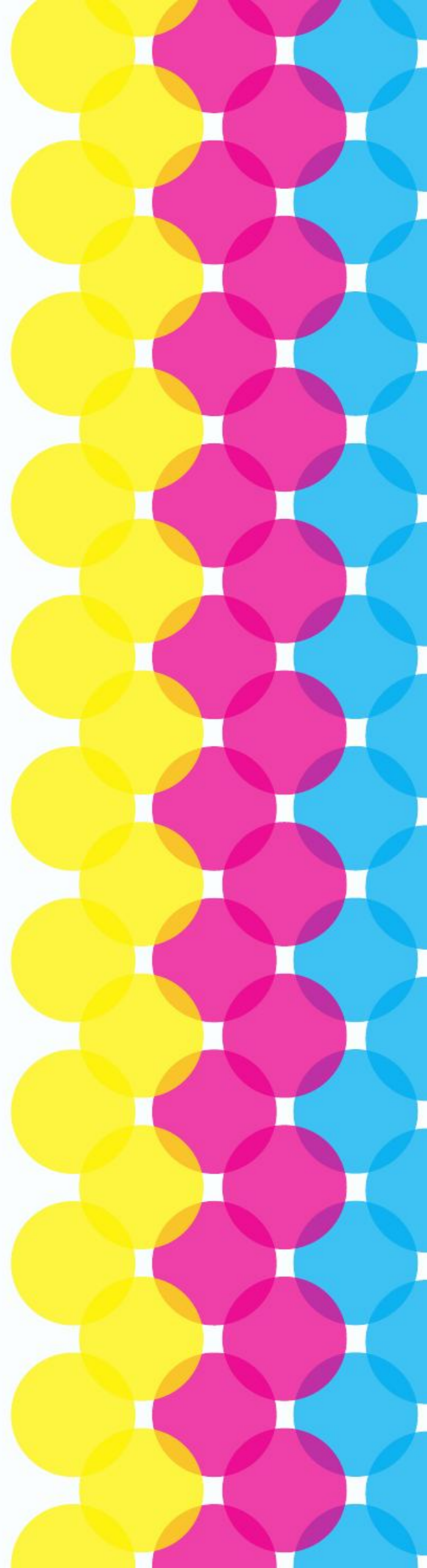
BIRTH OF *a* *man* WHO *made* *a* *mark* IN THE WORLD

Bradbury Thompson, the eminent American graphic designer, was truly one of the giants of 20th-century graphic design. He was considered a master of almost every aspect of design. According to Communication of Art, “When it came to the blending of photography, typography, and color, nobody did it better than Bradbury Thompson.” Due to his significant success, he was recognized by various organizations: National Society of Art Directors of the Year Award (1950), AIGA Gold Medal Award (1975), and Art Directors Hall of Fame (1977). One may ask, how did he become “[an] architect of prizewinning books, consulting physician to magazines, pre-eminent typographer, designer of stamps, multiple medalist?”

“When it came to the blending of photography, typography, and color, nobody did it better than Bradbury Thompson.”

Career It all started in Topeka, Kansas where Thompson was born in 1911. He first developed design experience while attending Topeka High School in 1927. His interests for design continued to grow and transpire from high school and into college. Ever since attending Washburn College, he began to establish his future profession in art and design. Although he earned a degree in economics, it helped Thompson understand the meaning for world trade and business as well as the vital importance of communication.

At Washburn College, Thompson started out by designing his college yearbooks, which had a minor impact on his professional career in graphic design. After graduating in 1934, he worked as a designer at Capper Publications for four years, where he thoroughly learned every aspect of printing production. Following graduation, Thompson continued to stay in touch with the university throughout his career. Subsequently four years later, he was asked to design the Washburn’s “Ichabod” mascot, which is still used today.



PROGRESS

Throughout the next sixty years he unfolded an amazing talent and took on every graphic design opportunity that came available. He embraced working for ad agencies, designing book and magazines.

Thompson came to New York in 1938 as an art director at Rogers-Kellogg-Stillson. While working there, he became involved with Westvaco's Inspiration, where he eventually designed 60+ issues for Westvaco Paper Corporation. His "Inspiration" series of

illustrations are drawn from moments in his life. In the first issue that was published in 1939, Thompson merges the concepts of type and images in poster form. He would merge a blend of modernist typographic organization with classic typefaces and historic illustrations. He was able to connect art from different periods into coherent compositions that linked. "Westvaco Inspirations" was an experimental laboratory for Thompson. His designs influenced thousands of designers, printers and typographers.



ACHIEVEMENTS

After regaining his roots in Topeka, Kansas, Thompson collaborated with Washburn College to publish the Washburn College Bible. This bible was considered the most important reassessment of bible typography since the appearance of Gutenberg's original edition in 1455. Throughout the ten years of creation, the college was focusing on conveying their message through typography for both the reader and listener by changing the text layout into musical phrases. The Bible includes 66 works of art from many different cultures, but what makes this book peculiar is the typography. Thompson chose to use Garamond as the default text because it relates to each diverse form of art that was collected in the book. He respected the inspiring history behind

Christian text. So with the help from Washburn College, he was able to break new ground for a refreshing design idea in sacred text. Another significant point in his career escalated through his publication of Alphabet 26. Thompson's essential proposal for the redesigned alphabet was influenced by his interest in the typography field. It comprises only one symbol for each of the 26 letters. Alphabet 26 is applicable to all type families and is a simplified version in order to make it easier for beginner level readers. Baskerville, a transitional typeface, is the default font for Alphabet 26. Baskerville was also appropriate to honor, John Baskerville himself, whose type design was considered innovative during his time. The abnormal combination of uppercase and lowercase



"I believe, an avid interest in Type necessarily includes a zest for everyday life."

Bradley Thompson



Outcome

Bradbury Thompson has a wide variety of experience varying from print production, art director of magazines, designing books, and pushing his limits of traditional typography by creating something more, and always striving for improvements. Thompson's success earned him the highest awards of every major design organization because of his strong philosophy. Bradbury's philosophy reflects his form of creativity. He always wanted his work to influence future designers because he felt the need for his work to reach others. In the end, Thompson concludes by stating, "I believe an avid interest in Type necessarily includes a zest for everyday life."

letters is valued more for visual charm and the viewer's curiosity than contributing to a simplified alphabet.

As the design coordinator of the Citizen's Advisory Committee, Thompson designed numerous stamps of his own until he consulted the U.S. Postal Service with his design ideas. He described his stamps as "visual haiku, distilling a great deal of history, emotion, and information." His designs became very iconic resembling American history and culture, including the famous "Learning never ends" stamp from 1980. Majority of his stamps consisted of charming images with corresponding typefaces, which both look great printed.

a B C D e
F G H I J K
L m n O P
Q R S T U
V W X Y Z



*"I believe an avid interest in
Type necessarily includes a zest
for everyday life."*



Paul Rand

Icon legend
(1914-1996)

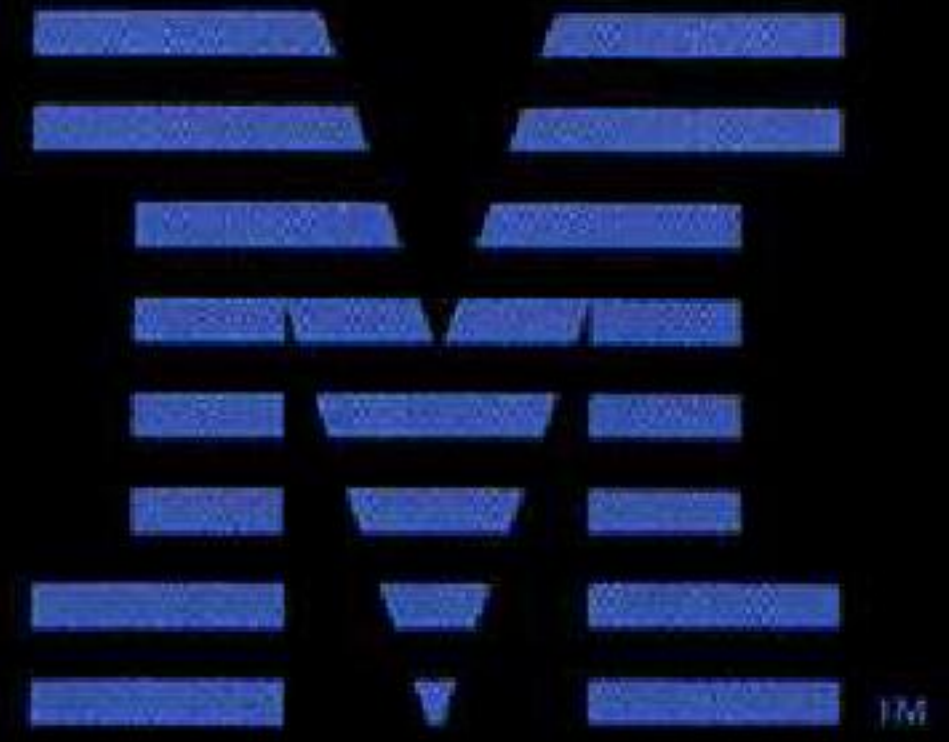
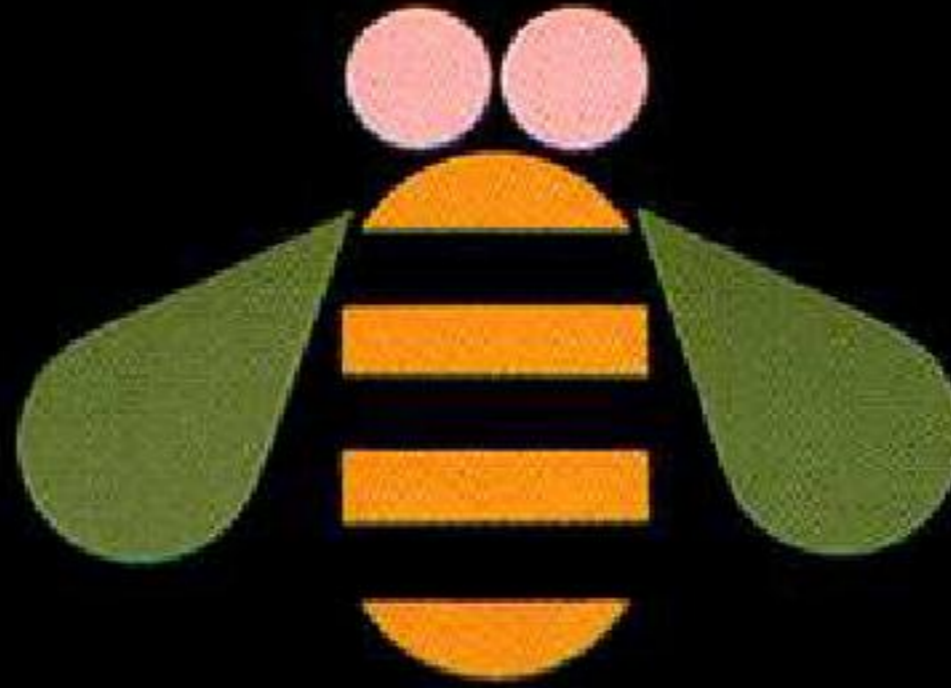
By Melissa Zeise




//

To design is much more than simply to assemble, to order, or even to edit: it is to add value and meaning, to illuminate, to simplify, to clarify, to modify, to dignify, to dramatize, to persuade, and perhaps even to amuse. To design is to transform prose into poetry.

//



Paul Rand was born on August 15, 1914 in Brooklyn, New York. He had expressed interest in design since his youth and eventually went on to study at many art institutions, including Pratt and Parsons School of Design, although Rand gives little credit of his design education to these schools. After schooling and some years of early work developing his design skills, Rand revolutionized the world with his simplicity and problem solving approach. He became one of the best designers of his time and was even deemed “the greatest living graphic designer” by Steve Jobs in 1996.

Rand worked to transform and bridge a gap of commercial art to fine art with his design work. In his work there are clear fine art influences and Rand definitely designed with “rules of design” in mind. Modern, contemporary and other avant-garde art movements are clearly marks within Rand’s design work. When you look at his work it feels as though you are looking at a piece of Dada or modern art and it just so happens to communicate information and ideas. Moholy-Nagy praises Rand with this description:

“Among these young Americans it seems to be that Paul Rand is one of the best and most capable [. . .] He is a painter, lecturer, industrial designer, [and] advertising artist who draws his knowledge and creativeness from the resources of this country. He is an idealist and a realist, using the language of the poet and business man. He thinks in terms of need and function. He is able to analyze his problems but his fantasy is boundless.”

That is truly the amazing part of Rand’s work; there is a sense of fun and playfulness, while a clear communication and purpose in the aesthetic choices. He brought the principles of modern art into the market place and used them to promote the businessman.

Rand was a cut and dry designer, seen sometimes as hostile towards things that were “new,” Rand just believed in familiar and functional design.

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Paul Rand

You Bet your Bass it is.

The Iconic Works of Saul Bass

By: Lauren Davis



I want to make beautiful things, even if nobody cares.

Saul Bass was one of the first graphic designers to realize the potential of the opening and closing credits of a movie. For more than 40 years, Bass worked to perfect the craft of kinetic typography—or “moving” text. His style was best demonstrated in a montage of fast cuts and tight framing, which added tension to the mood of the viewer. To accompany this type structure, Bass incorporated minimalistic illustrations, which began as large paper cutouts, created by hand, and then made digital for print. 1955 marked the true beginning of Bass’ career when he was commissioned by filmmaker Otto

Preminger to design the movie poster for *The Man with the Golden Arm*. This combination of disjointed text and intriguing imagery proved to have the right oddity for a title sequence in later movies such as Hitchcock’s *North by Northwest* (1959) and *Psycho* (1960). Bass’ posters are what made his name well known, but it certainly wasn’t his only trade. His branding skills helped to secure companies in all types of business from AT&T to Quaker Oats. Saul Bass quoted, “Design is thinking made visual.” (1) This is possibly the best description of an artist’s struggle—**Make what you feel**. Without a doubt, Bass has influenced the history of American cinema and logo design in a timeless fashion.

B

orn and raised in the Bronx, New York, Bass moved across the states to work under Hollywood's most prominent filmmakers including Alfred Hitchcock, Otto Preminger, Billy Wilder, Stanley Kubrick, and Martin Scorsese (2). He began by designing print advertisements for small films in the 1940's. Ten years later, Bass collaborated with Preminger to exhibit the controversial subject of a jazz musician's struggle to overcome a heroin addiction. The imagery and supporting text needed to be minimal, but effective. Saul Bass once described his main objective for a title sequence

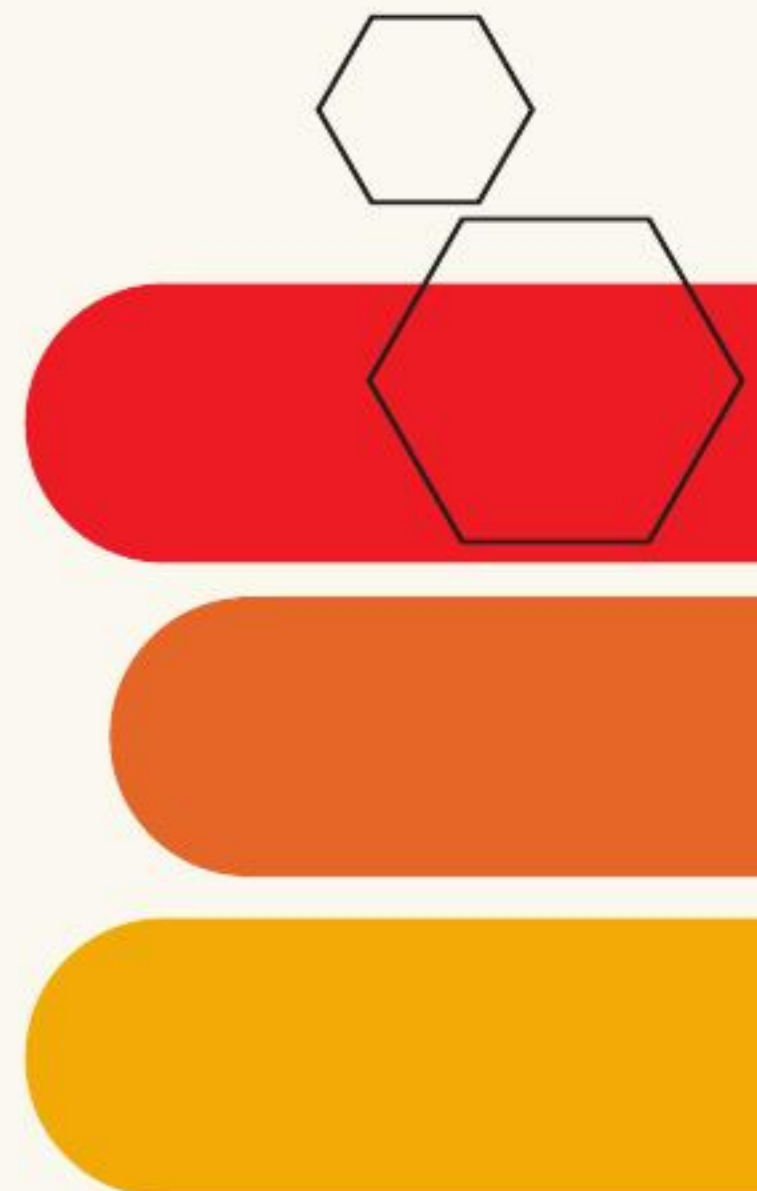
as, "trying to reach for a simple, visual phrase that tells you what the picture is about and evokes the essence of a story (2)." Surely, it is more difficult to design simple, than it is to over elaborate.

The Man with the Golden Arm (1959) was just the first of a many cinemas Bass would design for. Around the World in Eighty Days (1956), Psycho (1960), Ocean's 11 (1960), West Side Story (1961), It's a Mad, Mad, Mad World (1963), The Shining (1980), Good Fellas (1990), Cape Fear (1991), Schindler's List (1993), and Casino (1995) are only a small sample of Bass film design over the 40 years (2). By this popular demand, he was asked by many directors and producers to not only design title sequences for films, but also to visualize and storyboard key scenes within them. On five films Bass has unusual credit including "visual consultant" and "pictorial consultant" (3).



Saul Bass once described his main objective for a title sequence as,

“trying to reach for a simple, visual phrase that tells you what the picture is about and evokes the essence of a story.”



Branding

As mentioned, it was not only the movies that made Bass' work iconic. He was responsible for some of the best-remembered logos in North America including AT&T (1969 and 1983), Boys & Girls Club of America (1978), Dixie (1969), Frontier Airlines (1968), General Foods (1984), Girl Scouts of the USA (1978), Quaker Oats (1969), United Airlines (1974), United Way (1972), and YMCA (1988) (2). An analysis of Bass' corporate logos in 2011 found them to have unusual longevity.

The most common reason for an ending Bass logo was the merge of a company, rather than a logo redesign. The study showed that the average lifespan of a Bass logo is more than 34 years (2)!

Considering the industry, and the constant demand to evolve, the permanence of Saul Bass' branding is phenomenal.

Without a doubt, minimalism is a style that must be preformed with patience. Bass mastered the technique and continued to add new practices to his work—many ideas that had never been seen before. For the first time, Bass was merging together graphic design and film. In time, concept, technique, and technical aspects, the two fields are very different. **Graphic design involves individuals or small groups to create ideas and film production manages large groups of people, equipment, and variables.** Saul Bass brought the two worlds together in a comfortable and sophisticated manner. His posters spanned for over five decades and continue to inspire graphic designers around the world. His corporate logos remain untouched because of their unique, unspoken communication. In 2002, the United States National Film Registry by the Library of Congress noted Bass' work as "culturally, historically, and aesthetically significant" (4). His visual descriptions will serve as inspiration for title sequences and minimalistic design forever to come.



DIXIE



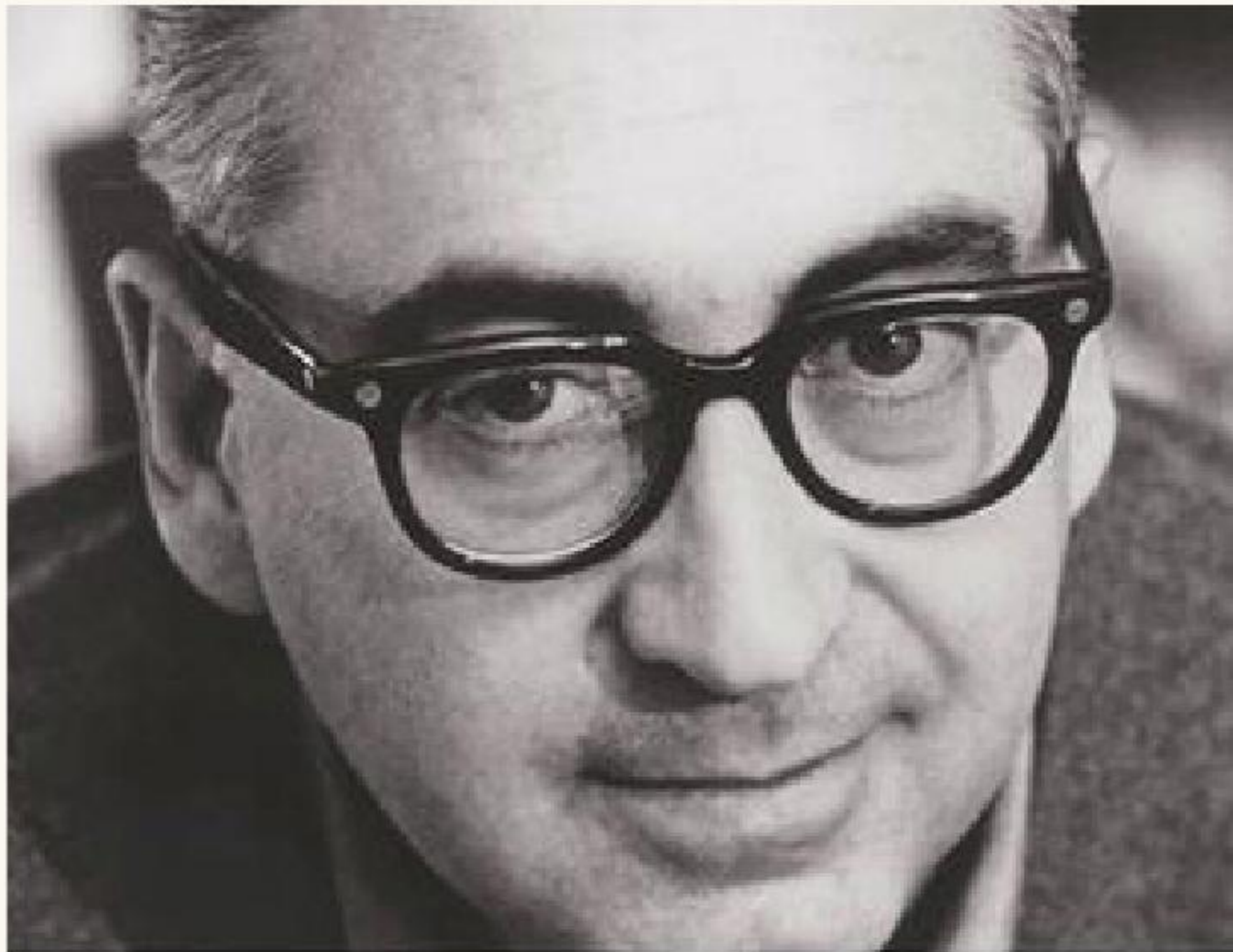
AT&T





08.72

In 2002, the United States National Film Registry
by the Library of Congress noted Bass' work as
***“culturally, historically, and
aesthetically significant.”***



5
Reasons
MILTON
GLASER
is a Modern
Renaissance Man

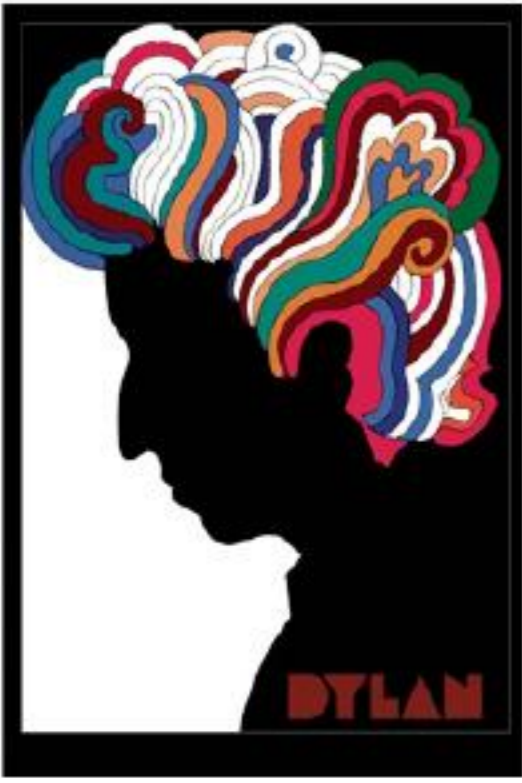
By Emilie Derbins





Arguably the most celebrated graphic designer in the United States, Milton Glaser, (b. 1929) continues well into his 40+ year design career in with thoughts on the decline of illustration, ethical design practices, and making an art out of life. Although he is universally known for his poster design and unique graphic style, Milton has dabbled in so many artistic endeavors that to call him simply “a graphic artist” would be pigeon-holing one of the most influential designers of the 21st century. Follow this guide for some brief insight into what makes this modern day renaissance man so unique.

>>>



He has a strong foundation in Fine Arts and Illustration

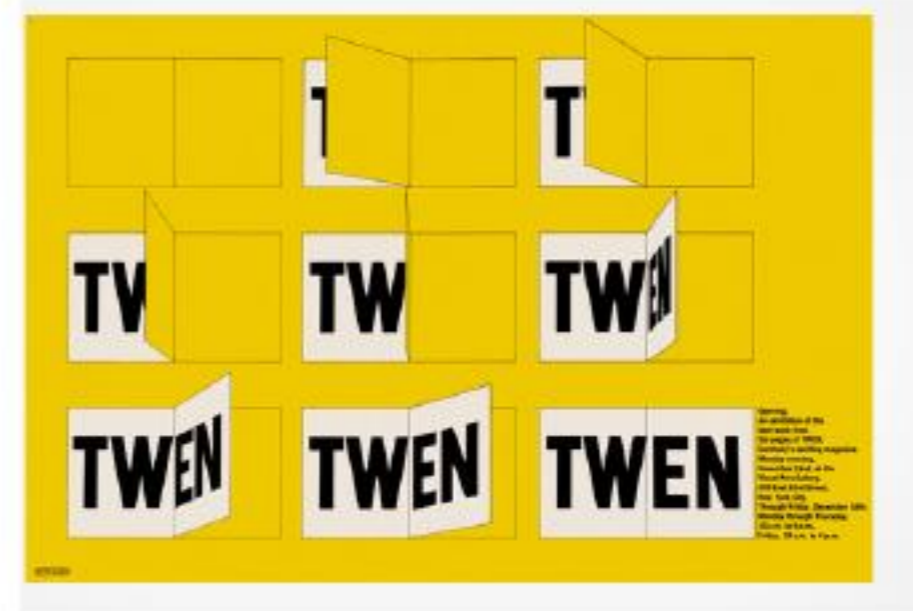
Although many recognize him as a graphic designer, Milton also has a strong foundation in the fine arts. As a teenager, he started off his artistic career as a student at the High School of Music and Art, later going on to attend the prestigious Cooper Union School of the Arts in New York City in 1948. Later, via the Fulbright Scholarship, Milton then attended the Academy of Fine Arts in Bologna, Italy, painting under famous artist Giorgio Morandi. An avid painter and illustrator, Milton is well known for being one of the first artists to incorporate the fine arts and illustration into graphic work. At the ICON Illustration Conference in Philadelphia, PA, he argued strongly for the presence of illustration in design communications.

He started his first design firm with his college buddies

Most of Milton's early and most recognizable work came out of his first design venture, Push Pin Studios; which he co-founded in 1954 with Edward Sorel, Seymour Chwast and Renold Ruffins. The group of Cooper Union grads went on to create some of New York's most influential work, all while spearheading the creation of the "push pin style". Milton and the other designers at Push Pin are known for their divergence from sterile modernism to much more warm, bold, and colorful creations. It is at Push Pin that Milton created the iconic Bob Dylan poster and I heart NY logo.



Want to know more about Milton Glaser? Visit www.miltonglaser.com or check out a video on Push Pin Studios at <https://vimeo.com/55471489>



He has been an art professor for over half a decade.

Along with educating the world on the value of communication arts, Milton has been a Professor at The School of Visual Arts since 1961. Teaching classes on design communications, design ethics and painting, Milton loves teaching, and greatly appreciates the value of art education having attended three art schools himself. After 54 years at the SVA, Milton continues to shape young minds, even hiring one of his students as a designer for Milton Glaser Inc. At the ripe age of 86, Milton says that teaching "helps him focus and prevents senility."

“Of course, the design problem, in the case of personal interventions, is how to become visible...how to enter into the bloodstream of the culture.”

He is an advocate for ethical design practices

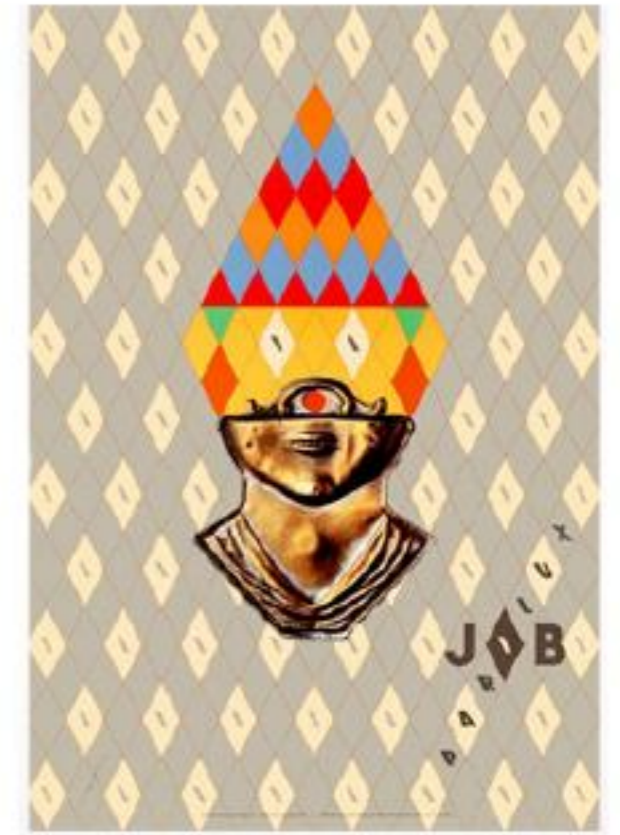


As someone who has seen the design industry grow and change over so many years, Milton has always been a supporter of “truth in design”. With the change in marketing and advertising practices over time, Milton has given talks at AIGA conferences and art schools around the world about the importance of honesty in design communications. As middle-men between the creators and the public, Milton feels that it is essential that designers are open about the truth behind a product or package because “consumers should be thought of as citizens”. In an essay titled “Ambiguity and Truth”, Milton notes the 11 questions he gives to his students on their first day of class to make them think about design ethics in the real world. He notes that out of roughly 20 students, 3-4 answered yes to all 11, despite not having yet been exposed to corporate corruption. The questions are listed here below:

There isn't a kind of design that he hasn't done



Milton considers himself a man of many interests, and his portfolio shows just that. In addition to his iconic graphic design work, Milton has created in a vast majority of design disciplines, including exhibitions, interiors, furniture and products. He has even the complete design (branding, interior, and packaging) for a restaurant and a super market. His broad design interests have also lead to a broad range of clientele- Milton has designed for: Target, Columbia Records, Mad Men (AMC), Brooklyn Brewery, Kikkerland, the SVA Theatre, New York Tourism, and many more.



66 Let me read you **The Road to Hell**, a series of questions that become more difficult the deeper you go. The first couple are easy, would you:

1. Design a package to look larger on the shelf?
2. Do an ad for a slow-moving, boring film to make it seem like a lighthearted comedy?
3. Design a crest for a new vineyard to suggest that it's been in business for a long time?
4. Design a jacket for a book whose sexual content you find personally repellent?
5. Design an advertising campaign for a company with a history of known discrimination in minority hiring?
6. Design a package for a cereal aimed at children, which has low nutritional value and high sugar content?
7. Design a line of T-shirts for a manufacturer who employs child labor?
8. Design a promotion for a diet product that you know doesn't work?
9. Design an ad for a political candidate whose policies you believe would be harmful to the general public?
10. Design a brochure piece for an SUV that turned over more frequently than average in emergency conditions and caused the death of 150 people?
11. Design an ad for a product whose continued use might cause the user's death?

- One thing seems consistent, the greater the psychic distance the easier it is to persuade people to act against their own self-interest. 99

DESIGNING SOPHISITCATION:

MASSIMO VIGNELLI

BY: MAKEDA JOSEPH

Image Source: <http://www.vignelli.com/>

"I like Design to be semantically correct, syntactically consistent, and pragmatically understandable."

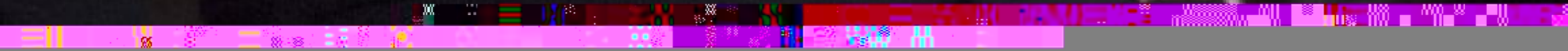
—MASSIMO VIGNELLI

Born in Italy (Milan, to be more specific), the work of Massimo Vignelli has become an example of how elegance and function fit hand in hand in the world of graphic design . Vignelli's work as a designer has always featured clean and sophisticated solutions that conveyed messages clearly. Its no wonder he gained notable recognition for his rendition of the New York subway map. What was once a tangled web of lines and words became a simple, easy to read guide. The map featured brightly colored lines and dots that represented each railway and station, all atop a near black background. His goal of communicating the system in a clear and concise



manner that was easily understandable changed the way graphic design could work.

Massimo Vignelli's branding career took off once he joined Unimark International. From then on, Unimark became hugely successful as a design studio. While working there, he went on to design a few familiar logos, one of them being American Airlines. The logo was clean and sharp. He incorporated the eagle in a way that relate to the angles of the "A"'s. It was around that time that he also designed the New York Subway map, the Bloomingdale's logo. His time at Unimark came to an end in 1971 when he resign because the



company began catering to advertising rather than recognizing and implementing the importance of good design. He would go on to found Vignelli Associates with his wife, Lella Vignelli. The couple worked in branding, advertising, and even interior design. One of Massimo's beliefs was that if you could design one thing, you could design anything. It would only be a matter of shifting perspectives and applying learned principles in effective ways, depending on the context, of course.

The Principles of Design

Vignelli's principles of design can all be found in his book, 'Vignelli: From A to Z'. In another of his books 'The Vignelli Canon', he explains his design process. One notable step is the first one, where he says that finding out as much as possible about a project is key to understanding what needs to happen next. That doesn't mean that just looking up the client is enough. A good designers looks for the target audience, the company's policies, products, ect. Its all a part of semantics, a consistent factor in Vignelli's practice as a designer.

In design, there should be a meaning behind each creative decision, according to Vignelli.

He also stressed that design should be strong and not 'limp'.He despised 'vulgarity' in design. This referred to lack-luster, lazy design made for the sake of advertising alone. He considered it degrading to the public and the environment by ignoring established culture. So, to counter this, he wrote these books to inform and educate young designers. In the publications, examples of his own work are provided as a testament. Themes behind Vignelli's work include visual power and timelessness. His work displayed visual power in the way that he experimented with scale and color all on one page. Knoll's brand identity was created with large letters overlapping one another, each with varying opacities. Another belief of Vignelli was that we should utilize simple geometric shapes and primary colors in design because they are timeless. The overall look



is bright, but still timeless with its composition that creates geometric shapes. Vignelli utilized 'Helvetica' in a majority of his projects for this very reason. He was even featured in 'Helvetica', a documentary about the typeface and its impact on the world.

The Master's Impact

Massimo Vignelli's use of simple geometry, elegant compositions and incorporation of the typeface "Helvetica" makes it easy for us to see why he was and will remain one of the best designers of the 21st century. His emphasis on elegance challenged the public to look into their surroundings and interpret what they were seeing with new outlooks. His lectures at Harvard and his publications are lasting resources for graphic designers looking to create with 'intellectual elegance and refinement'. Refinement was Vignelli's game and he played it well.



bloomingdale's
bloomingdale's
bloomingdale's





VICTOR
MOSCOSO



If you're a flower child, psychedelic rock fan, or comic enthusiast you might have heard of Victor Moscoso. Victor Moscoso was born in La Coruna, Spain in 1936. He specializes in rock and roll poster art and is also an artist for the controversial, underground commix series Zap. He is most known for his psychedelic style, and usage of vibrant, loud colors.

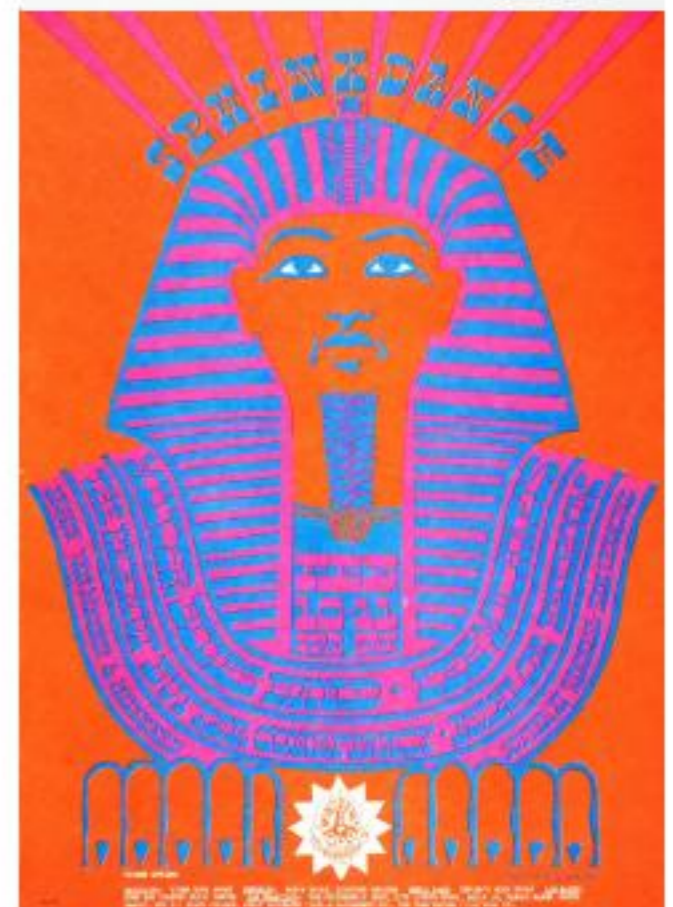
Though Victor Moscoso was born in Spain he was raised in Brooklyn, New York. There he attended Cooper Union College. After graduation he moved on to Yale University earning his Bachelor of Arts degree. While attending Yale he studied under the color theory artist Josef Albers, whose work and teachings were very influential in his poster art. After earning his degree at Yale he went on to earn his Master of Fine Arts degree at San Francisco Art Institute. After attending San Francisco Art Institute he became an instructor and taught lithography, while he developed his career as a freelance graphic

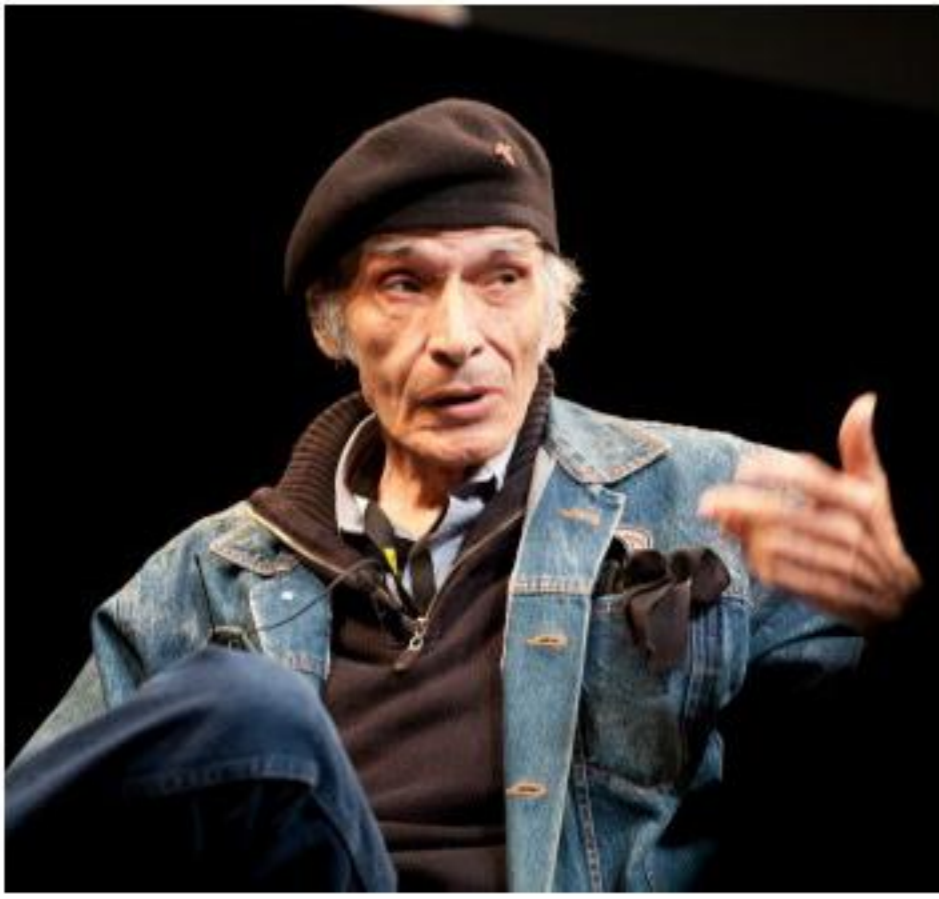
"ONE OF THE WAYS THAT I DID IT WAS BY REVERSING ALL THE RULES I EVER LEARNED IN SCHOOL . . . FOR INSTANCE, I HAD BEEN TOLD THAT LETTERING SHOULD ALWAYS BE LEGIBLE, SO I TURNED THAT AROUND TO SAY: LETTERING SHOULD BE AS ILLEGIBLE AS POSSIBLE."

designer. His impressive academic career sets him apart from other poster artist at the time because he was the first to have an academic background and training.

Victor was not your normal artist. After studying at prestigious schools, and learning classic rules and fundamentals of art and design he decided to purposefully break those rules. "One of the ways that I did it was by reversing all the rules I ever learned in school . . . For instance, I had been told that lettering should always be legible, so I turned that around to say: Lettering should be as illegible as possible." This rebellious attitude led him to discover his own psychedelic style.

He broke all the rules of a functional poster. The basic rules that are taught about a poster is that it should be legible, have a clear and simple message, and be pleasing to the eye.





"I USE VIBRATING COLORS AS MUCH AS POSSIBLE. AFTER ALL, THE MUSICIANS WERE TURNING UP THEIR AMPLIFIERS TO THE POINT WHERE THEY WERE BLOWING OUT YOUR EARDRUMS. I DID THE EQUIVALENT WITH THE EYEBALLS ..."

wanna see if they could stay there an hour. I wanna see if they can stay there a whole week . . ." This is what separates him from other poster designers. It's what makes his posters art and not just advertisement.

Victor Moscoso has designed poster art for events, venues, radio stations, and many famous musicians. Musicians like Jerry Garcia, Bob Weir, Herbie Hancock, and David Grisman. His most known work is his Neon Rose series and work he did for a hippie group known as Family Dog.

The Family Dog is a production company that works for a lot of the dance concerts in San Francisco. Victor Moscoso made a total of 26 posters for Family Dog. My favorite posters he designed for them are 138, 140. They were both designed for events held at the Avalon Ballroom in San Francisco. 138 is of a Native American from the Family Dog logo with swirly eyes that match the background. 140 is known as "Hippie Santa Claus" featuring a red Santa like character with horns.

His other series known as Neon Rose consist of a total of 17 posters. My favorite out of this series are 12, and 12. They were made for a San Francisco night club and advertised musicians that were playing there. Neon Rose series 12 is the first poster to carry the "Neon

He took these rules and flipped them. He wanted the text to be illegible, have a message that needs to be deciphered, and have loud vibrant colors. "I use vibrating colors as much as possible. After all, the musicians were turning up their amplifiers to the point where they were blowing out your eardrums. I did the equivalent with the eyeballs . . ."

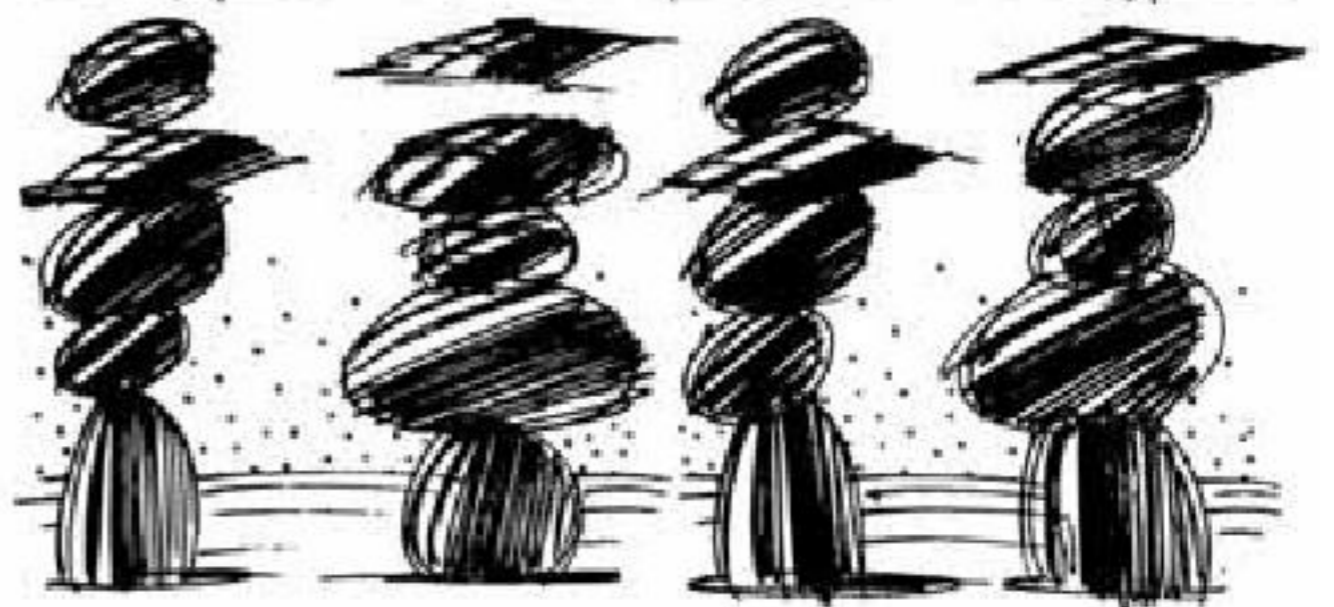
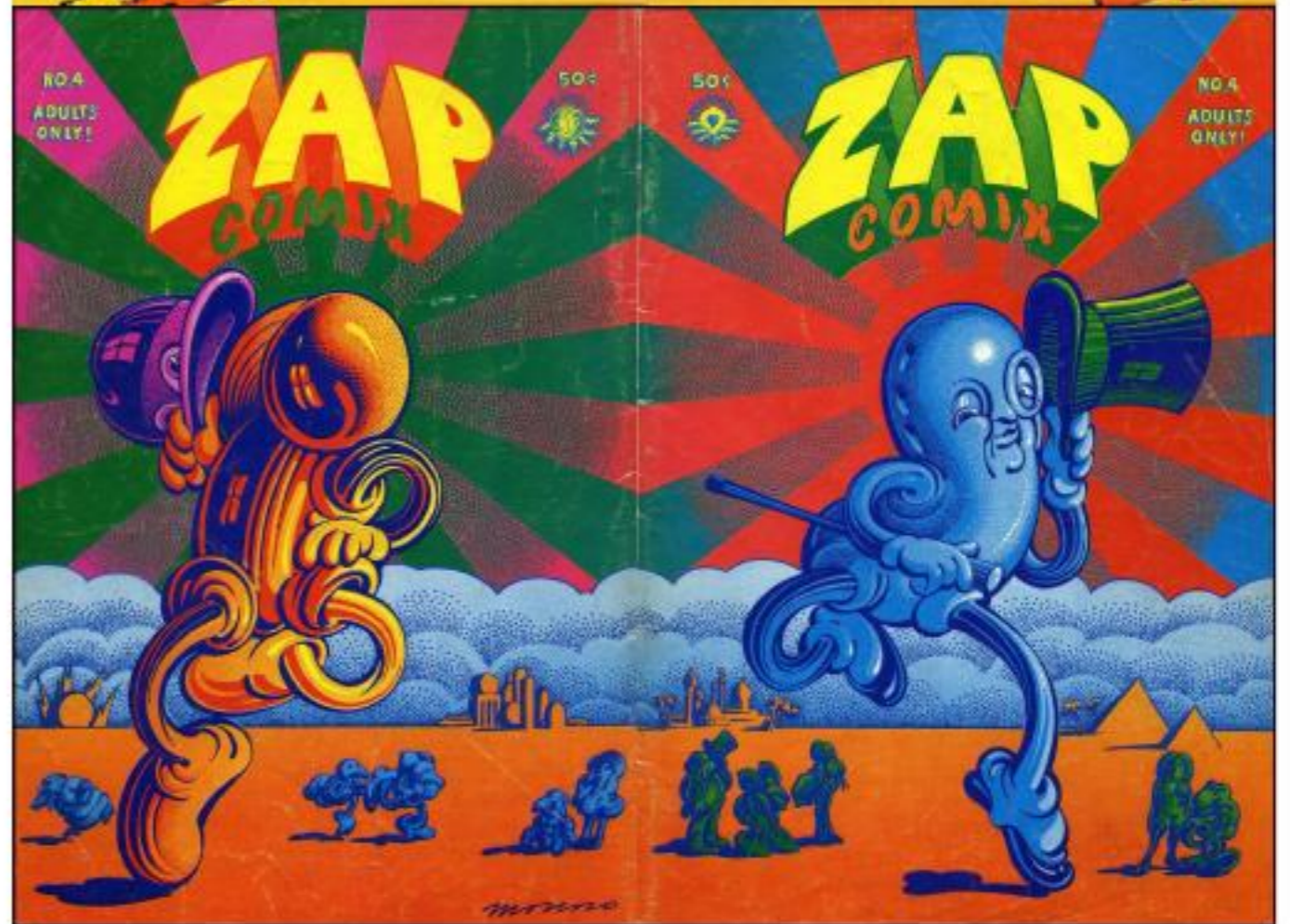
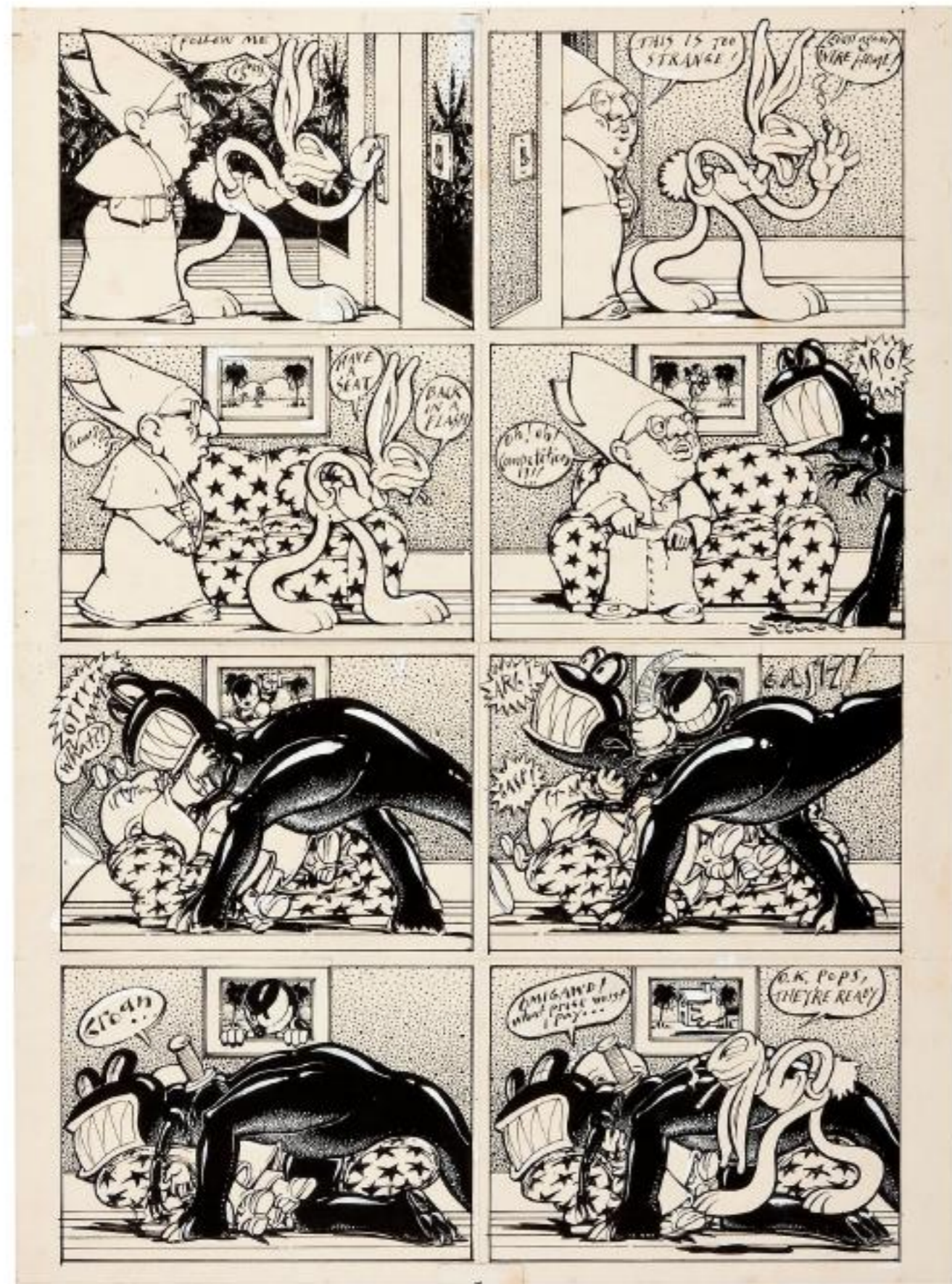
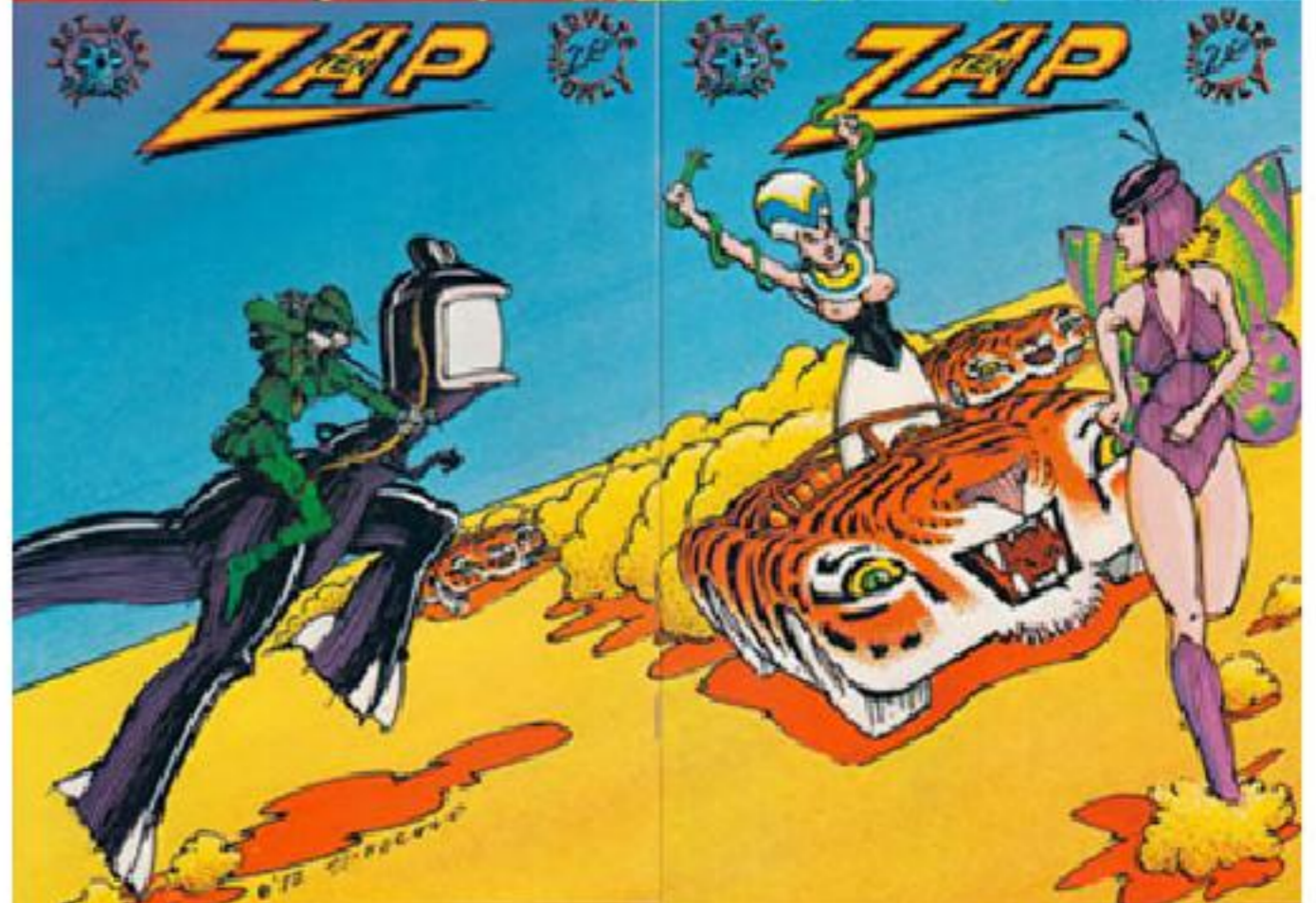
This is where his schooling came in to play. Because he knew the rules he knew which ones to break. "So I reversed everything that I had learned, and once I did that, then it fell into place. Then everything I'd learned in school began to work for me. I could pick a vibrating color like nobody could . . . It's not just using colors from the opposite of the color wheel. The intensity has to be equal. The value has to be equal, so that your eye cannot tell which one is in front of the other . . . Your eyes are limited"

He knew how people reacted to colors. He knew that bright neon colors would catch people's attention, and then the complexity of the poster would keep them there. He strived to make his posters as complex as possible. He knew that a simple clear poster don't last and will be trash in no time. "Make them complex. A poster should not transmit its message quickly and simply. They'll be gone man. I



Rose" name, featuring a scantily clad dressed woman that resembles a Flapper with trippy neon designs in the background. The Neon Rose series #12 is one of Victor Moscoso's most iconic works. It is promoting the Chambers Brothers and is a close up picture of a female model with information on her sunglasses.

Zap commix was first started in 1968 in San Francisco by Charles Plymell. Before the first two series came out Charles wrote the comic alone. After that known artist started to help produce the comic like S. Clay Wilson, Rick Griffin, and Victor Moscoso. Victor has done a few panels for this underground comic as well as a few covers. He has also had his work published in other underground comics such as Snatch and Jiz. The humor in these comics are crude and obscene as well as hilarious and witty.



a graphic designer about the rest of the world A grafikus tervező, a világ többi részétől.

TIBOR KALMAN

I AM INTERESTED IN
IMPERFECTIONS
QUIRKINESS
INSANITY

UNPREDICTABILITY
THAT'S WHAT WE
REALLY PAY
ATTENTION
TO ANYWAY
WE DON'T
TALK ABOUT
PLANES FLYING
WE TALK
ABOUT
THEM

CRASHING

GOOD
DESIGNERS
MAKE
TROUBLE



"THE BAD BOY"
OF GRAPHIC DESIGN

MEET TIBOR KALMAN

A Self-Described
'PERVERSE OPTIMIST'



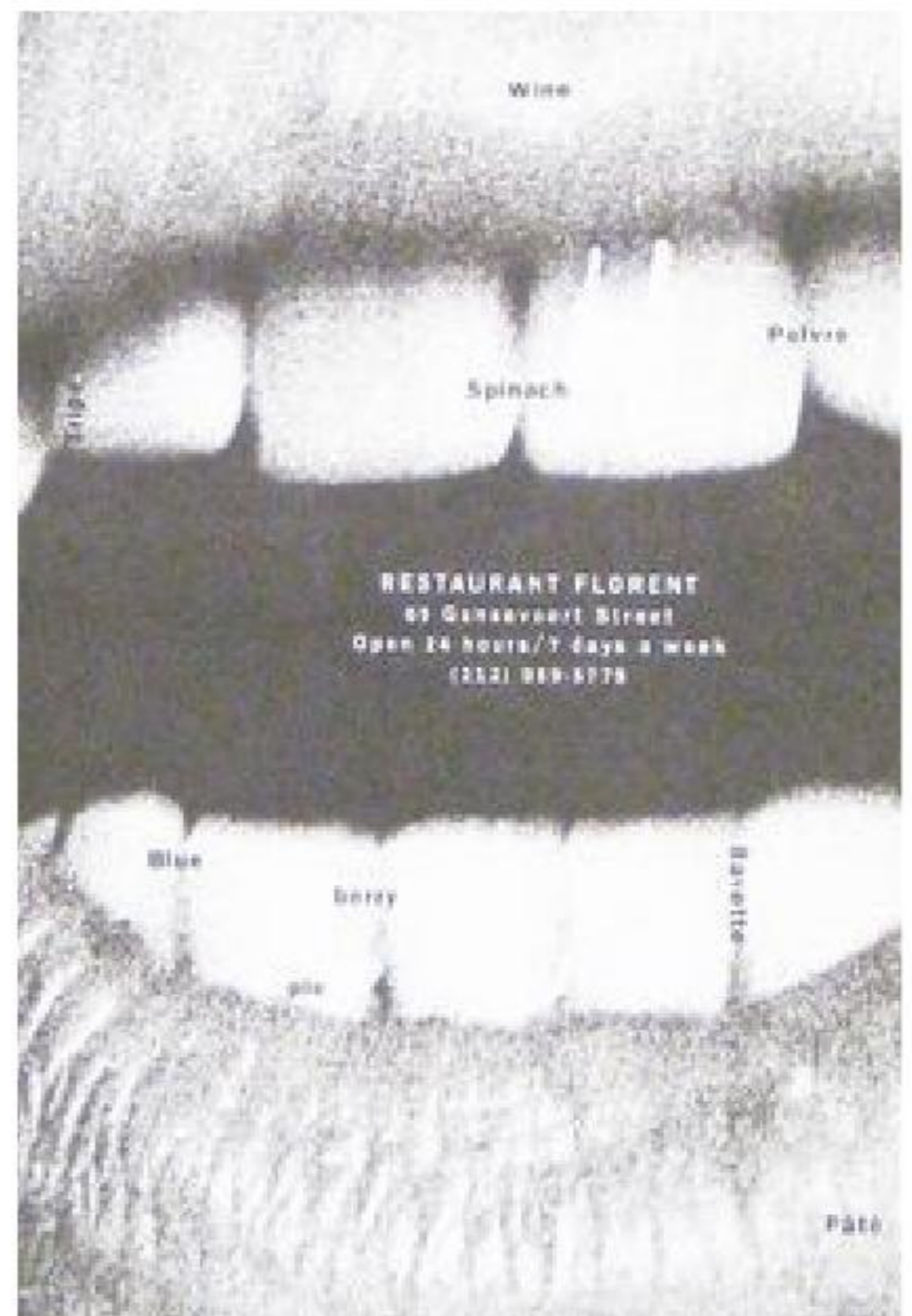
**"EVERYTHING IS AN
EXPERIMENT"
TIBOR KALMAN**

he dedicated his life's work to changing the capitalistic tendencies and hazardous business practices of the graphic design industry. Born in Budapest, Hungary in the late summer of 1949 he immigrated to Poughkeepsie, New York to escape the expanding power of the **SOVIET UNION.**

**AT FLORENT
24 HOURS**
989-5779 69 GANSEVOORT

Going on to attend NYU for Journalism department Kalman dropped out after the first year and worked at a small bookshop where he designed the window displays and put books back in alphabetical order. Surprisingly, the store later became what is now **BARNES AND NOBLE.**

Having become the in-house art director, Kalman gained experience in the world of graphic design having created graphics for the next 8 years. In 1979 he left the Barnes and Noble graphic design department with 2 fellow designers and started the agency M & Co. Named after his wife, famed illustrator, and co-creator Maria Kalman.





They urged high profile companies to use their socially conscious designs that reflected the political climate. Branching out from graphic design Kalman also founded **M&Co. Labs**, which produced watches with re-arranged numerals and other designer made products.

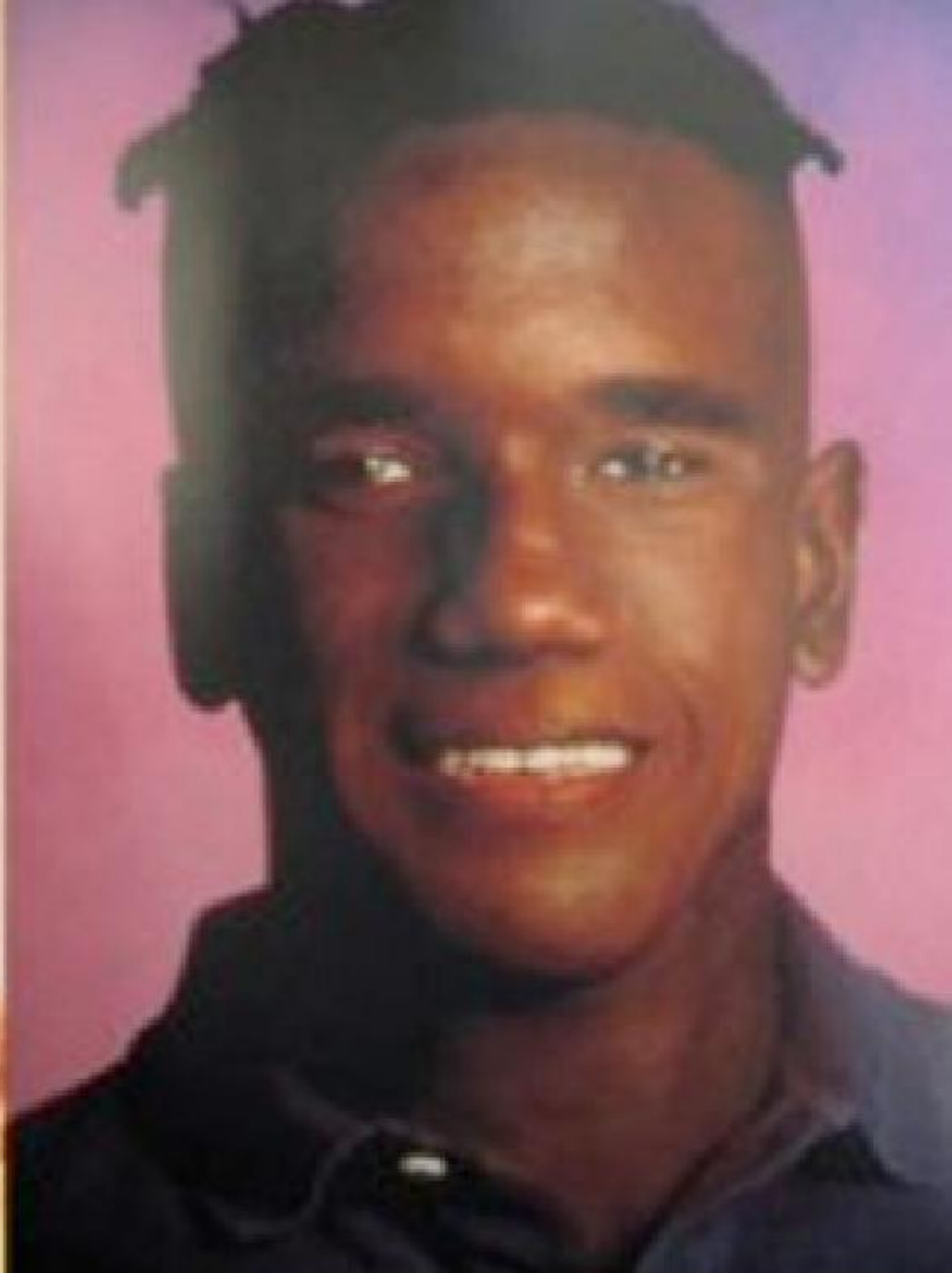
Using **M&Co.** as his personal soapbox he addressed such issues as homelessness, political candidates, the economy and the environment. One year during Christmas he sent his friends a gift and its contents were that of a homeless shelter's meal along with a 20-dollar bill to donate to the

organization. Urging designers to take responsibility for the visual culture they created, he went toe-to-toe with many other designers of the time. Joe Duffy for example was a prominent designer who had placed an advertisement for his graphic design firm on Wall Street.

Kalman had criticized his actions as unethical as it created a connection between a graphic design firm that created a strong visual culture and big business. Eventually leading to a gripping debate on business and visual culture where Kalman

championed the side of the social enlightenment. Kalman thus became the father of a school of thought that good design for a bad cause becomes bad design. His legacy present to this day in the forms of Stefan sagmeister and others.

**“YOU’LL NEVER GO WRONG WORKING WITH
SOMEONE SMARTERS THAN YOU”
TIBOR KALMAN**



“If someone is going to permit me to make a publication that is politically and culturally progressive and not tell me to put their favorite movie stars on the cover, if I get to do what I want in an honest way as I did in the beginning at ‘Colors’ then I’m going to do it.”

Tibor Kalman

Growing beyond the world of graphic design, Kalman branched out towards journalism designing for Art Forum and Interview. Before finding his next major platform Color magazine in 1990. Three years after the magazine’s launch Kalman closed M&Co. to fully focus on becoming the editor-in-chief. Radical and brash, Color’s magazine

was known for its shocking photography, dubious content and clean typography. In the first issue Kalman even questioned if the magazine was worth the 6,000 trees that would be cut down for paper to print it on.

Which in itself was a rhetorical question as the magazine was made with 100% recycled paper. However, Kalman was always over conscious of

the impact he made on society and often used it

bring attention to pressing issues. Such as race, where he edited photos of the Queen of England and Pope to have a darker skin tone that represented African Americans or printed a special issue during the AIDS crisis. Kalman was not afraid of criticism in the least, and continued to shake the world before being diagnosed with non-Hodgkin’s Lymphoma in 1995. Retiring from Colors, Kalman reopened M&Co. and moved to Puerto Rico

where he lived out the rest of his days returning to teach the younger

generation of designers. One such participant recalls that an AIGA event he invited has-beens and unknowns to speak for a short while on Visual Culture if they ever went over time or became too boring he would play dog barking until the speaker was forced to stop. After finally losing his battle with cancer he was survived by his wife, famed children’s book illustrator Maria Kalman and two children.



ART

WHENTRY

1954 • PRESENT

**IDEOLOGICAL
PROPAGANDA
FOR THE
INDIVIDUAL**



ART CHANTRY

WRITTEN BY: ZACHARY CASHION

“I figured that in ten to twenty years there would be only, say, 10% of what I was trained to think of as ‘graphic designers’ left still practicing. These would be the idea people that everybody else would ‘emulate’. This is where I wanted to be positioned. The rest of the pack would be ‘graphic technicians’ or ‘graphic decorators’ whose job it would be to make things look nice for businessmen. I was right. It worked.”

NAME:

**ARTHUR
SAMUEL
WILBUR
CHANTRY II**

BORN:

**APRIL 9, 2015
(AGE 61)**

OCCUPATION:

**GRAPHIC
ARTIST**

KNOWN FOR:

**POSTERS,
ALBUM ART,
LOGOS**

-Art Chantry Interview with Speak Up 11/18/2002

{POSTER ART}

Art Chantry was born in Seattle, Washington on April 9, 1954, and raised in Tacoma. He graduated from Western Washington University in 1978 with a degree in painting, only to continue working in graphic design. In the late 1970's Chantry returned to Seattle to become one of the most pivotal designers in the Pacific North West counter culture. As a self taught designer, Chantry cut his teeth making posters for underground music and art as early as age 15. He is best known for his work within the emerging punk in grunge scene of the North West. He has worked on posters and album design for many high profile bands such as, The Sonics, Hole, and most notably, Nirvana. He also worked with cult favorite punk bands like the Cramps and the Mono Men.

His style which he refers to as "Outsider Art" fit perfectly with punk rock sound he was designing for. "Outsider Art" refers to his art lying outside of mainstream design style, and this is a philosophy that he lives by. He has often turned down corporate clients to continue working on art that he feels represents



him and his style. On and off in the 1980's and 1990's Chantry was the Art Director for a Seattle, monthly music magazine called "The Rocket." where many up and coming artists contributed their art, including The Simpsons creator Matt Groening. This is where Chantry was recognized for his style and design. Known for thinking outside the box and his cheap, quick turnaround time, Chantry's name began to circulate through the design world.

Chantry is widely accepted as one of the great poster designers of this generation because of his unique style of design. He uses a "low-tech" approach to design in the sense that technology is only used in final steps if at all. He is an advocate of the artists physical hand being involved in the process, and often uses Xerox machines to texture and distress photos, and other tools for creating and destroying his art, such as X-acto knives, Tape, photoset type, etc. In interview with Speak up Chantry states, "I figured that in ten to twenty years there would be only, say, 10% of what I was trained to think of as 'graphic designers' left still practicing. These would be the idea people that everybody else would 'emulate'. This is where I wanted to be positioned. The rest of the pack would be 'graphic technicians' or 'graphic decorators' whose job it would be to make things look nice for businessmen. I was right. It worked." He gets inspiration for his poster art from a variety of different sources, including; hot rod

and punk rock culture, old advertisements, tool and appliance catalogs, amongst many other odd forms of vintage sources. He often places type in unconventional ways displaying the letters in a rough cracked over lapping manner.

Though he is known primarily for his poster design but he is a successful logo designer as well. Drawing inspiration from vintage tool catalogs and the out of fashion design of decades past, Chantry has an odd take on modern logos. In an interview he stated, "...I don't look at new design at all anymore. I just look at designs that are 1965 or older...When I do a logotype, I rely on the name of the client to understand its personality or attitude, and then I depict the name in an aesthetic style, in just black and white." He feels strongly that logos have become over saturated,

{ALBUM ART}



and people were destroying the work of designer greats like Paul Rand. Though, Chantry feels like logo design

{LOGOS}



is unnecessary for most companies, his strange take on the logos he has created leave a lot of people scratching their head at the odd and illustrative nature of them.

In 2001 Chantry released his book "Some People Can't Surf" detailing the process in which he works. His art work has been exhibited at some very prestigious venues, such as The Museum of Modern Art, The Smithsonian, The Rock and Roll Hall of Fame and The Louvre. Although, recognized and appreciated by his peers Chantry has decided to stay on the outside of the mainstream. He is still breaking the mold today, and his punk rock aesthetic continues to impress and inspire a new generation of artists and designers.

SOURCES

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<http://www.printmag.com/interviews/the-sideways-blogging-career-of-art-chantry/>
<http://www.underconsideration.com/speakup/interviews/chantry.html>



INTERNATIONAL
Theatre

DAVID CARSON

Have fun. This seems to be the central force that drives David Carson further into the design world. It also acts as a theme that's apparent throughout Carson's work. This may be that same spark that makes his work come off as being odd and not necessarily that of a "designer". His work is literal manipulation of images, type, and shapes; tossing grid and layout out the window. But as Carson might call it, "*just having fun*". Some work comes as being more abstract than others but regardless has a

style unique of its own. A style that seems to break almost every rule regarding good design. But again is this really a misuse of type or just called being experimental? Well Carson actually encourages to be open to mistakes and to actually completely stray away from guidelines and templates. So stay creative and express yourself accordingly, and your authenticity will follow. But when you hit that hump of "*how will I pull off my next trick?*", simply try it until you resolve a solution.

Wanting to use a template will temper with your arrival to a solution, by making it less of your own. So by remaining open to errors will help you break expectations of how things may or may not be.

DO NOT
MAKE
MISTAKES
FOR
COMMUNICATION.



Carson definitely follows a playful approach but does it actually work? And who's to say this high school teacher, sociology major, surfer has actually made an impact on the world of design? At age 26 Carson received his first studies in the field during a summer program at the University of Arizona in Tucson. But aside from that Carson remained fairly self-taught in challenging himself to work experimentally. Turns out by staying true to his forward thinking in design, Carson, actually became selected in 2014 as one of Apple Computers "30 Most Innovative Users". Only one of two graphic designers to be chosen, Carson was titled

learned
or
laughed
If youd either
something, it was probably worthwhile

"A pioneer with profound impact". But this recognition doesn't just come from Apple. All across the globe Cason is earning titles such as "innovator", "groundbreaker", and "art director of the era". In fact Carson was even recognized again in 2014 by AIGA for receiving a Gold Medal, the design professions highest of achievements.



So I guess this means it's time to abandon everything design school has taught me? Well probably not, but I think its safe to say that as long as you can enjoy what your doing, you might as well go for it. It worked for David Carson. So why can't it work for you. This profession has lead to work in many different fields for Carson. Involving designing magazine spreads and covers, album covers, music posters, packaging design, logo design, web

design, and even interior room design. And his rule breaking style doesn't only attract his surf culture, like designing for Quiksilver, which sits so close to heart. His work attracts brands of all faces, from the innovative thinkers of Audi cars, the simplicity of Bose entertainment, and even a more sophisticated look for Emporio Armani jewelry. Carson's even been commissioned work to be displayed in the Smithsonian at Washington D.C.



THE WALKING DEAD

SPIDER-MAN

MISSION IMPOSSIBLE

SE7EN

GODZILLA FINAL WARS

AMERICAN HORROR STORY

DAWN OF THE DEAD

DARKNESS FALLS

SUPERMAN RETURNS

NOLE KÖÖPER



PERFECTLY IMPERFECT

By Melissa Yearwood

Since the movie Seven came out the name Kyle Cooper has been seen all over the movie business. Cooper is a title sequencer who is able to use his love of the natural world and combine it with his amazing computer skills to create title sequences that are sometimes better than the movie. After getting his MFA in Graphic design at Yale he was mentored by another well-known graphic designer named Paul Rand.

“Everything your hand finds to do, do it with all of your might.”

Although many people see Coopers work as similar to Saul Bass, and has been cited several times as the most influential film credit designer since Bass, Kyle Cooper says most of his work is influenced by designers like Stephen Frankfurt and Wayne Fitzgerald. When Cooper finally broke of to do his own work he began working for R/Greenberg Associates NY and then R/Greenberg Associates LA. After a few years Cooper decided to start his own business, he funded Imaginary Forces and later Prologue Films.

Cooper is most well known for his work on the 1995 movie Se7en. His work on this film changed the way title sequences were made. New York Times magazine even stated that this was one of the most important design innovations of the 1990's. Prior to this nobody would have ever thought to the things Cooper did for this title sequence.



In an interview for ThunderChunky.com Cooper says, “It was the beginning of the democratization of motion graphics (Although I directed the live action shoot as well). All of the right people came together to make that piece possible.” When designing a title sequence Cooper does more than just throw some images together that describe what the film is about. Zach Snyder, a director Cooper once worked with was quoted saying “ He’s the guy who makes title sequences better than the movie.” Cooper puts all he has into his work and is able to create something extraordinary.

In one interview Cooper describes a great title sequence as something that dove tails into the movies seamlessly, the sequence should set expectations and get the viewer excited. Cooper is able to do this in many ways one of which is the typography he uses for his sequences. He uses typography to add to the overall tone of the film, he uses it as a tool that is integrated into the story.

Cooper is able to seamlessly incorporate his love of studying cells, teeth, and bones into his work. He would rather use handmade objects than complex CGI because there is something imperfect about these techniques. When he describes how he uses these handmade techniques he talks about how it is perfectly imperfect. When creating the title sequence for Darkness falls he talks about how they used an old daguerreotype and fire to create the well-known scene where the glass breaks directly on the woman’s eyes. In an interview with Watchthetitle.com Cooper describes this as the what if aspect.

<http://www.smashingmagazine.com/the-art-of-the-film-title-throughout-cinema-history/>



“ What If?”

What if something unexpected ends up being exactly what the sequence needed, what if the one you didn’t even think about as something that could happen ends up happening because you tried something new. He says that you should never hesitate on the unknown; you should just go for it and if it works out fantastic, if it ends in complete failure try something new that could end up being what you needed.

This idea of What If is what was able to give Cooper the push he needed to break out and be noticed within the design world. When the artist doesn't even know what is going to happen while creating their work something intriguing and surprising is created. Cooper is able to use the unknown in his work to stand out amongst his peers and has created a new kind of title sequence design.

On IMDB there is a complete list of all the movies, TV shows, and games Cooper has designed title sequences for. Although every title sequence he creates is amazing and unique in its own way several of his designs stand out amongst the rest. His best known works include Se7en, The Island of Dr. Moreau, Spider-Man 1 and 2, Dawn of the Dead, and many of the Marvel films that have recently come out.

Kyle Cooper will always be remembered for his unique and creative outlook on the creation of Title Sequences. His use of typography and natural elements combine in a way that make the viewer fully invested in the film, when watching one of his Title sequences you can't help but sit on the edge of your seat, you become fully immersed in the film and the world around you begins to disappear. This is why Cooper's work will always be considered one of the most influential designers of his time.



The Sagmeister

A BRIEF GLIMPSE INTO THE CU

STEFAN SAGMEISTER IS A DESIGNER WITH NO LIMITS. HE WAS BORN IN AUSTRIA AND BEGAN HIS DESIGN CAREER AT THE RIPE AGE OF FIFTEEN. HE HAS CONTINUED TO DEVELOP AND CONTRIBUTE TO THE DESIGN WORLD FOR WELL OVER THIRTY YEARS. TODAY, HIS DESIGN FIRM, SAGMEISTER / WALSH, IS BASED OUT OF NEW YORK AND DEDICATES IT'S TIME TO EXPLORING MANY IDEAS NEAR AND DEAR TO SAGMEISTER HIMSELF SUCH AS MUSIC, TYPOGRAPHY, SOCIAL SCIENCE AND THE ARTS.

Interior

THE CURIOUS WORLD OF DESIGNER STEFAN SAGMEISTER.

BY: KAYLA GEORGE



MUSIC

Stefan Sagmeister's career has taken him all over the world but one aspect of his work that has remained constant is his involvement in the music industry. Sagmeister initially opened his firm (then known as Sagmeister) in 1993 with its central priority as designing for the music industry (Design Indaba). With clients such as Lou Reed, Ok Go, The Rolling Stones, David Byrne, and Aerosmith his ability to transform musical emotion into a visual display is admirable. One of his most memorable pieces was a album cover for The Rolling Stones album "Bridges to Babylon." There are two versions both featuring a silvery-stone roaring lion. The first with an intricate pattern, and the second placing the lion in a Dali like desert. Sagmeister remarked that his original instinct was to put "balls" on the lion but editors suggested otherwise finalizing the album's design. He said that in a later conversation with front man Mick Jagger, Jagger's only critique was that he wished he had put balls on the lion (The Creators Project). Ever Since Sagmeister vowed to always follow his gut when it came to his work, a lesson that has surely contributed to what his work is today.



Photos By: Poppy Pearson



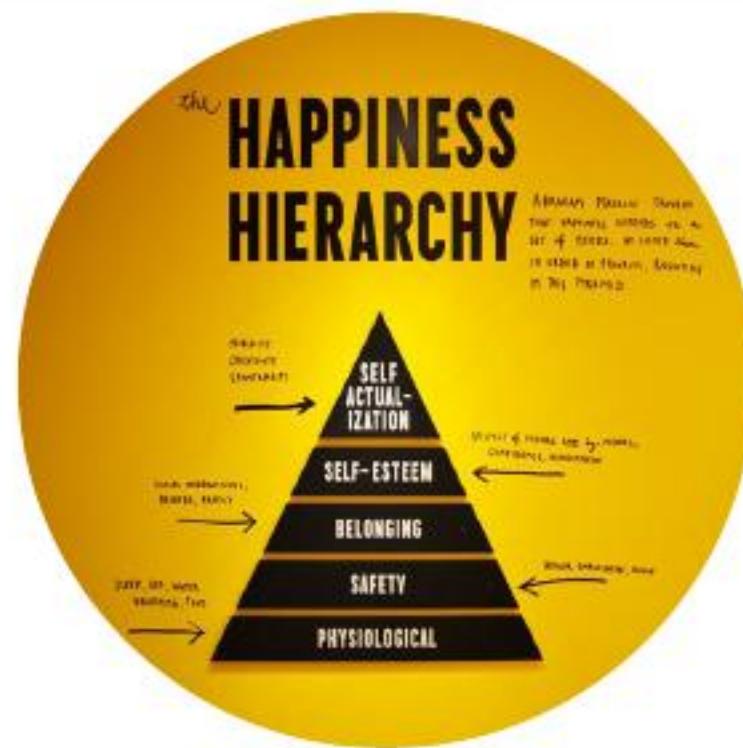
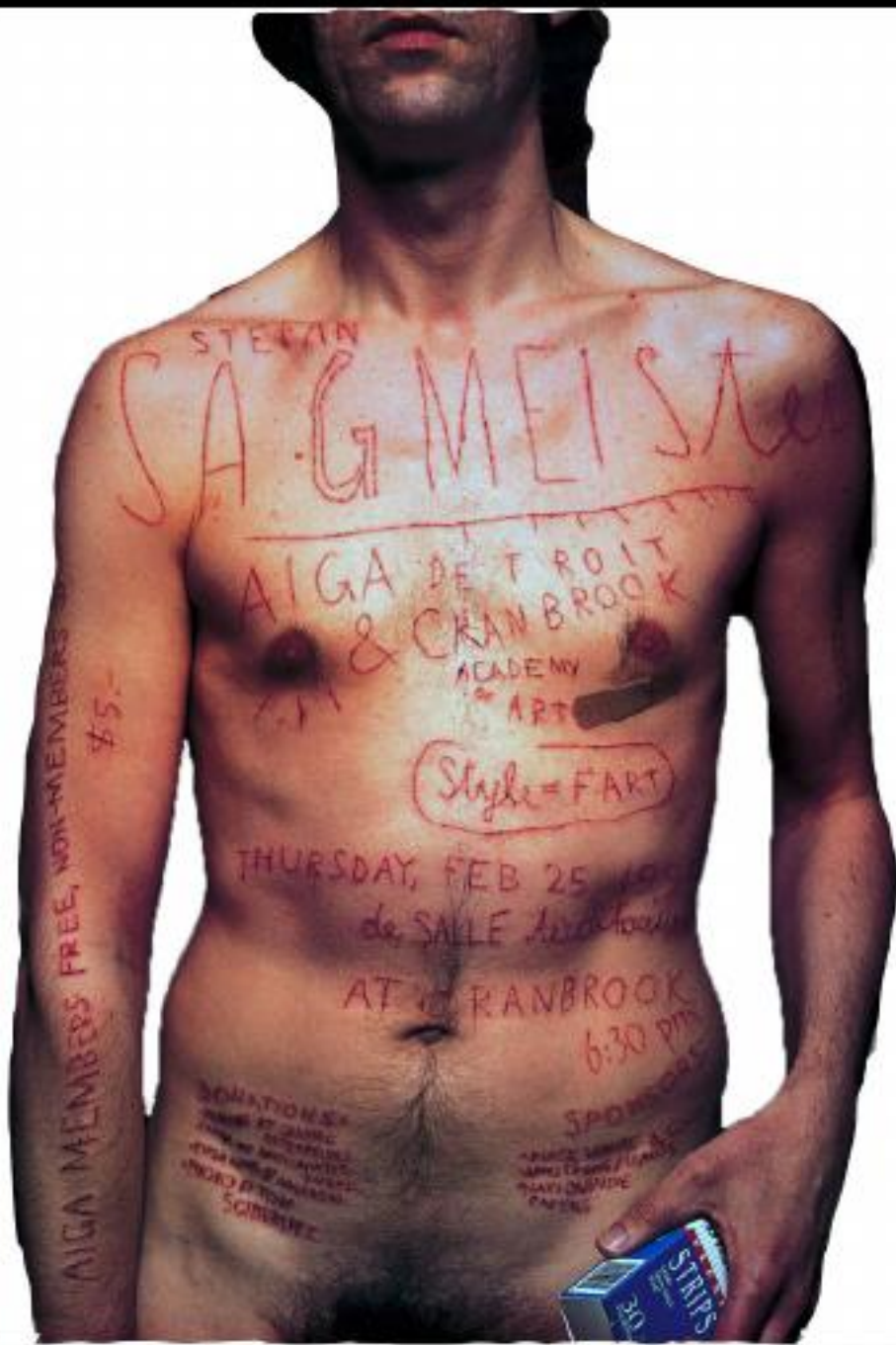
Photo By: Sagmeister & Walsh

TYPOGRAPHY

Typography is a notable part of Sagmeister's work. He truly has an act for bringing letters to life. As always he takes his designs to another level, unconventional yet entirely his own. In these works Sagmeister's motto of "bringing the personal and the human into design" is undeniable. While discussing one of his typographic projects "Things I have learned in my life so far" Sagmeister commented that he, "found that by utilizing an open typographic approach combined with the clear message many viewers have an easier time relating their own experience" (Sagmeister & Walsh).



Photos By: The Ministry of Type



Photos By:
Sagmeister & Walsh
Gallery Hip
Baum Bang
DNP

EXPLORATION

Sagmeister is not a designer in the traditional sense. He strives to stay inspired and design things that fuel his own creative and give the design world something new and necessary. One of the ways he does this is by shutting his studio down every seven years for a year long sabbatical to refresh and renew his skills. He spends a lot of this time working on his own design/art projects. One project that reflects Sagmeister's self exploration is called "The Happy Film" (2011) followed by the "The Happy Project" (2012). "The Happy Film" is a documentary that examines at all the "proper" strategies and statistics on happiness and reports back the results. "The Happy Show," was an exhibit that "offers visitors the experience of walking into Stefan Sagmeister's mind as he attempts to increase his happiness via meditation, cognitive therapy, and mood-altering pharmaceuticals" (Sagmeister & Walsh). In both of these projects Sagmeister opened up. He explored new forms of design and communication as well as social sciences, many times becoming the experiment himself. This particular project led to other endeavors as he now has several TED talks about happiness & design and continues his research on happiness.

LEGACY

Stefan Sagmeister is a pioneer of the design world. Sagmeister says that in his thirty plus years of design his style hasn't changed much but technology has which is what has given him the ability to delve into so many mediums from film to furniture (The Creators Project). In every creative venture Sagmeister has pursued he has remained true to himself and his eccentric style. Instead of following the "rules" Stefan Sagmeister invented his own, pushing the boundaries of design in every way. This is precisely why Sagmeister will forever be appreciated and remains one of the greatest designers of our time.



Photos By: Pinterest



1.10 Quotes about Logo Design and Creativity from Saul Bass - Logomaker Blog. (2012, November 26). Retrieved April 26, 2015, from <http://www.logomaker.com/blog/2012/11/26/10-quotes-about-logo-design-from-saulb>

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