

**33** PROFILES OF  
INFLUENTIAL  
GRAPHIC  
DESIGNERS

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A collection of essays about thirty-three influential graphic designers, presented in chronological order.

This publication was written and designed by Flagler College students enrolled in ART 228: Design Methodologies during the fall semester of 2014.

Cover design by Abbey Osley.



# WILLIAM MORRIS

## *A Visionary Behind The Art Nouveau Movement*

By: Ashley Schopp

**T**his man was an astonishing artist that many people credited as the founder of the Art Nouveau Arts and Crafts Movement in England. He was born on March 24, 1838 to a family of wealthy businessmen, and grew up very comfortably. He received his education from Marlborough and Exeter College, Oxford, where “he originally intended to take holy orders, but his reading of the social criticism of Carlyle, Kingsley and Ruskin led him to reconsider the Church and devote his life to art.”

Morris’ creativity as a designer was first noticed when he began decorating Red House, which was an estate built for him by Philip Web. The house is filled with beautiful stain glass windows, lavish rugs, intricate wallpapers, and tapestries, all of which were designed by Morris himself. Morris wanted the house to be a place that reflected his ideals and celebrated art, craftsmanship and community. Morris and Webb collaborated

to make the house’s architecture and interior design merge into a unified whole that would provide the appropriate atmosphere to foster domestic harmony and instill creative energy in its inhabitants and visitors. It was the first home built according to the principles of fine artistry and utility that became the hallmark of the design firm Morris founded with Webb in 1861, as well as the emerging Arts and Crafts movement.

### *Inspiration*

**M**orris was inspired by nature many of his designs feature very organic forms found in nature like flowers and leaves that all intertwine within each other. Most of his designs feature beautiful imagery of vines, and flowers, and birds. He designed so many beautiful rugs, tapestries, and wallpapers. To create this extravagant works of art he uses “natural and traditional methods, for example using natural vegetable dye for printing on material and



printing wallpaper and textiles with wood blocks.” He was a very inventive artist that likes to use many different methods to accomplish the final piece. In 1861 he founded a guild for fine arts and craftsmanship where he further explored design with other designers including Edward Burne-Jones and Dante Gabriele Rossetti, leaders of the Pre-Raphaelite movement. In 1875 he broke away from the other designers after some disputes and established Morris and Co. The company is still in existence today where they introduce original designs by Morris himself and designs inspired by his personal style.

### *Printing Press*

In 1890 William Morris broadened his horizons even more when he founded the Kelmscott Press near his home in Hammersmith. He designed three typefaces for the Press: Golden, Chaucer, and Troy. These typefaces were “inspired respectively by fifteenth-century Italian and German typography. He also made his own paper and printed everything by hand. In all, sixty-six volumes were printed by the Kelmscott Press, the most impressive of which was its magnificent edition of Chaucer which was published in 1896”. They were designed to be read slowly, to be ap-

## **HE WAS INSPIRED BY ALL THE BEAUTY THAT SURROUNDED HIM**

preciated, to be treasured, and thus made an implicit statement about the ideal relationships, which ought to exist between the reader, the text, and the author — a statement which we have, by and large, continued to ignore. This Brought Morris to a whole new level in his life as an artist. Morris had always been interested in printing and binding his own books. So it was only a matter of time until he started his own press. Everything he printed was a beautiful work of art.

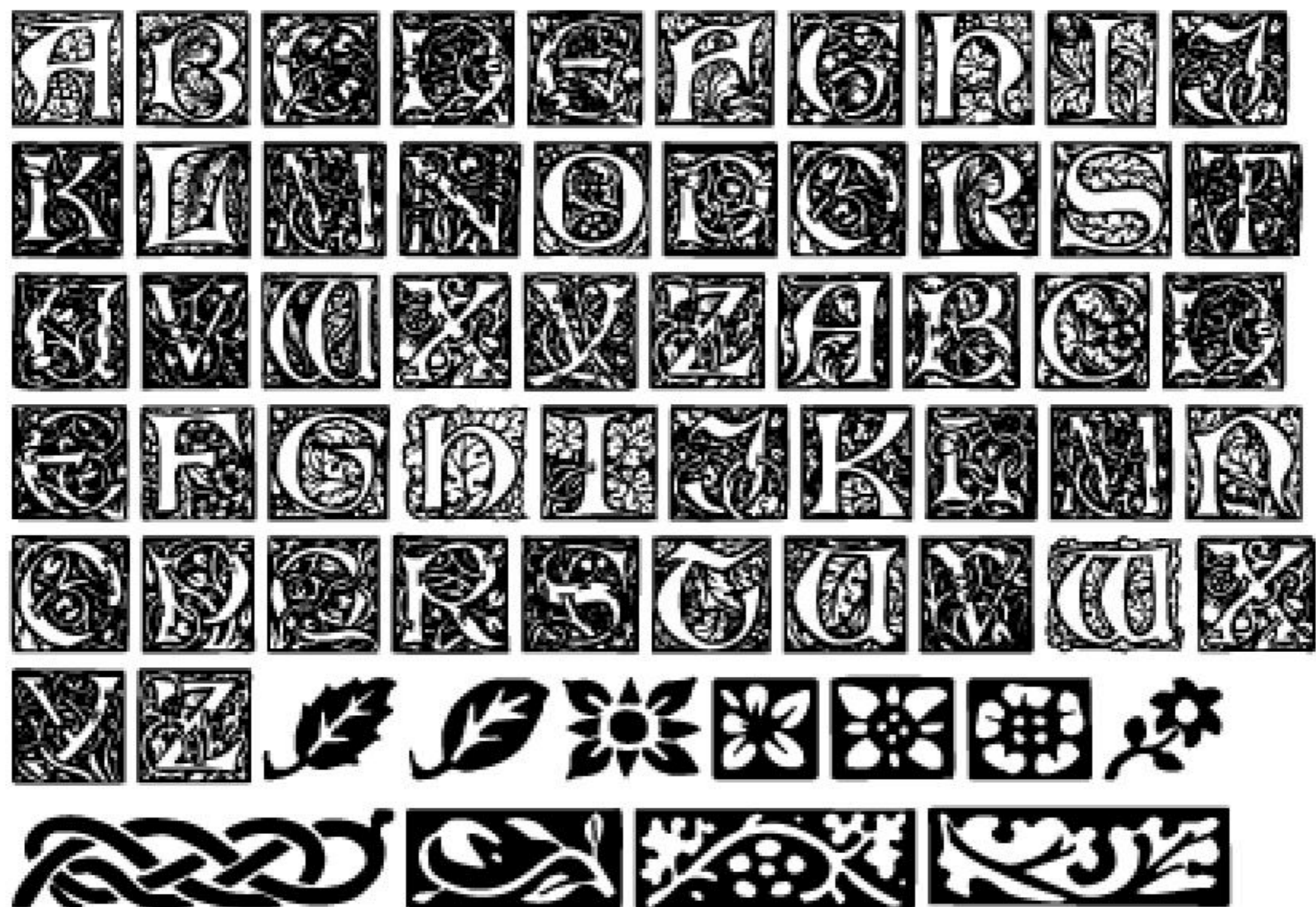
### *Illuminated Manuscripts*

At Oxford, Morris, “launched his lifelong passion for acquiring and studying manuscripts from the Middle Ages. Morris’s love of medieval texts inspired his determination to master the arts of illumination and calligraphy. He taught himself fine handwriting styles from a Renaissance instruction manual for scribes, and learned the art of gilding to add texture and luster to his pages.” He became so well known

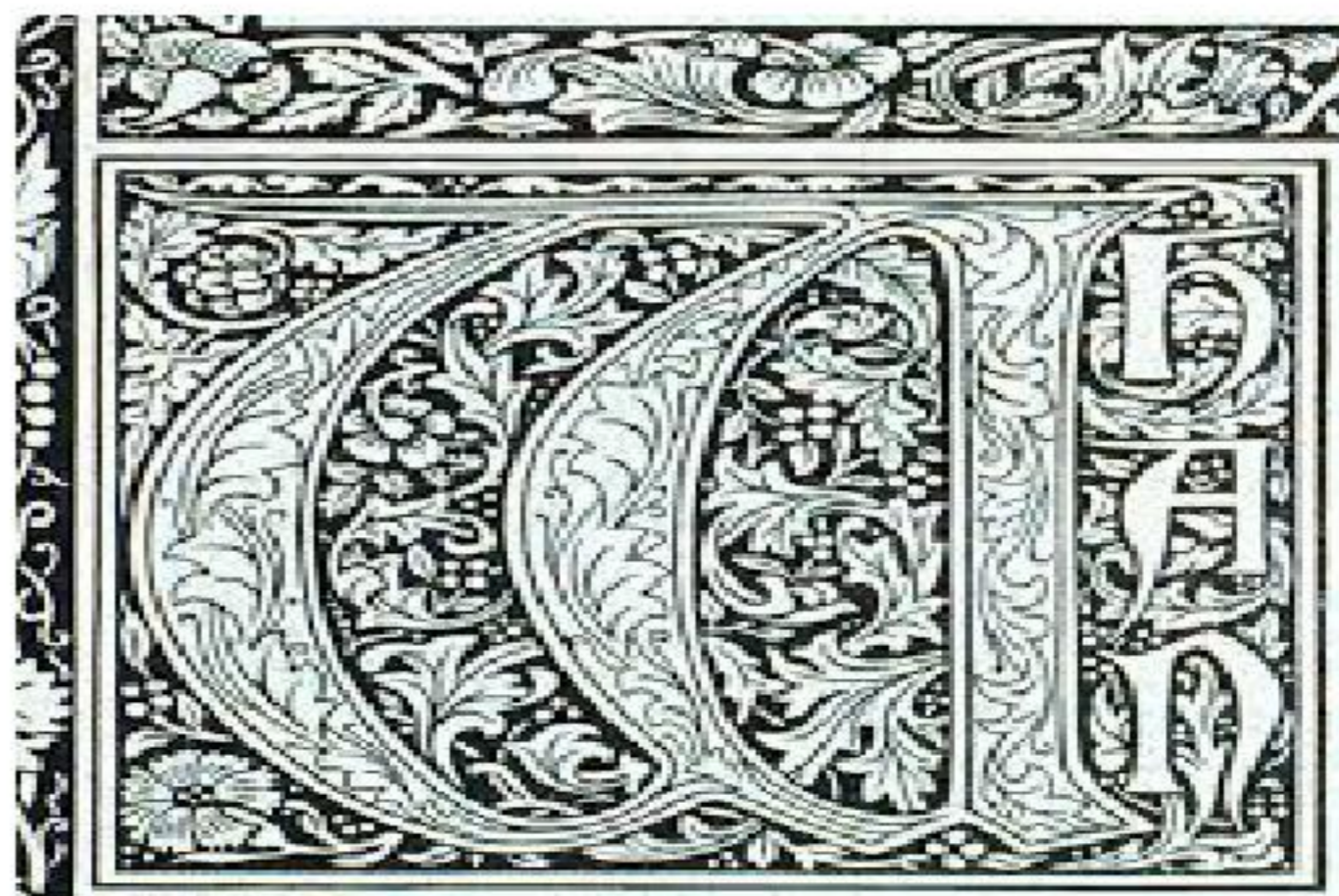
for the art that printers and publishers began to seek him out to illustrate. Popular publications began to see Morris works in both illustration and lettering. Again, the style's patterns and motifs were taken primarily from nature and were often carried out with unrestrained exuberance of form, color, and especially line. This is probably what led him to start the Kelmscott printing press. He completed eighteen beautiful illuminated manuscripts consisting of more than 1,500 pages.

His manuscripts are praised for their varied designs and use of color. Many of the manuscripts he created were gifts for Georgiana Burne-Jones, the wife of Pre-Raphaelite artist Edward Burne-Jones, and a confidant and good friend of William Morris. Although he did not give his manuscripts to many people they were certainly admired. William Morris was a

very talented man. His unique designs are still in use today through Morris and Co. Buyers can still enjoy his beautiful creations, which is truly a blessing. Most of his work can also be found in art galleries and museums. his life are open to visitors He was a true artist. He did everything by hand. Morris is recognized as one of the most significant cultural figures of Victorian Britain; though best known in his lifetime as a poet, he posthumously became better known for his designs. He was known for saying things like "The true secret in life lies in taking genuine interest in all the details of daily life," and "Give me love and work - these two only." It is evident that he loved what he did for a living and took pride in all of his creations.



THE TRUE SECRET IN LIFE LIES  
 IN TAKING GENUINE  
 INTEREST IN ALL THE DETALS  
 -W. MORRIS



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# Alphonse Mucha

## Redefining Style

When one views the work of Alphonse Mucha many thoughts come to mind, including his influence on art nouveau and graphic design. The art nouveau movement was originally called "Mucha style" because of Mucha's strong influence in creating the style. Meaning, "new art" the content and design was incredibly modern and revolutionary with its use of french curves, lack of background/ foreground relationship, and commercial nature. Mucha's work helped bring art to an accessible audience, his early work is noted for being visually distinctive and laying the foreground for artists like Henri Toulouse Lautrec, Louis Comfort Tiffany, and Théophile Steinlen.

## Fresh Beginnings

Alphonse Mucha born on July 24 1860 in the Czech Republic and from a young age was an accomplished singer however his true passion was drawing. Mucha began his career in theater by painting the backdrops for a well known Viennese theatrical design company and after doing some Murals for Hrušovany Emmahof Castle the owners were so impressed that they sponsored his schooling at Munich Academy of Fine Art.

After finishing his schooling Mucha moved to Paris in 1887 and achieved notoriety for his



poster entitled "Gismonda" and featured the famous actress Sarah Bernhardt. Mucha's work with Bernhardt was so well noted that Alphonse's professional relationship with Bernhardt started with a six year contract after seeing the "Gismonda" lithograph. Because of the singular success of the "Gismonda" lithograph Mucha's career was quickly established and the artist went on to produce advertisements, posters and illustrations as well as theater sets, furniture and jewelry.



## Aspects commonly found in his work

Some of the characteristics that defined his work is the inclusion of a beautiful female figure typically in a neoclassical clothing surrounded by ornate flowers, and french curves. Mucha's works were revolutionary because of their departure from Neo classical design that was prevalent at the time. His use of pale colors mixed with content and design allowed for a striking and revolutionary visual. Another notable feature of his work was the lack of differentiation between the background and foreground.

This is important because up until this point art was presentational and typically displayed in Salons and meant only for the wealthy. Despite Muchas rebellion from Neoclassicism his work does have references to the style. Including the clothing worn by the woman as well as the crowns/halos found in his paintings.

Many of his pieces showcase beautiful woman with large ornate circles filled with dramatic linework and flowers, the way Mucha shows the women is similar to how saints, angels and holy figures are seen in the art popular in the day. Muchas new style allowed for the general public to not only view his art but also attracted viewers to the theater events that he promoted.

This combination of fine art and marketability allotted for other artists to follow this combination and allow for graphic design to be born. Before Muchas contribution Fine artists viewed advertising and graphic design as a mere joke. Poster makers of the day quickly copied his design aesthetic and composition however Muchas soft color pallet and complex linework allowed for his artwork to be easily differentiated from competition.



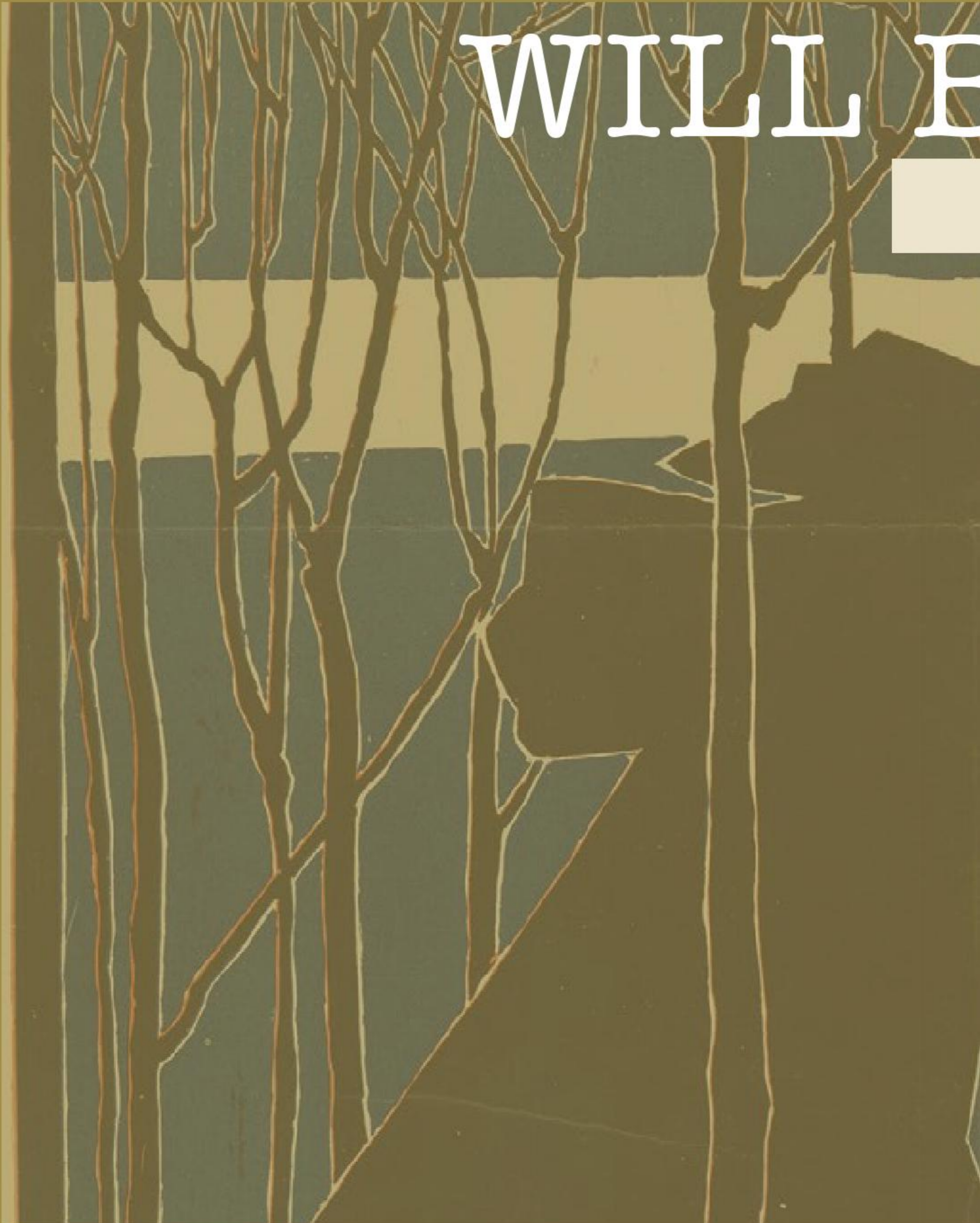
## Legacy

Mucha actually gained international fame for his distinctive style and was shown in many shows and exhibitions around the world, including 1900's universal exhibition of Paris, where we decorated the Bosnia and Herzegovina pavilions. Despite his artistic tastes being cohesive he actually found his work was not distinctively one style and found the label of "art nouveau" constricting because he viewed himself more than a commercial artists or a designer but a fine artist who is able to convey a personal and spiritual message through visual art.

Mucha passed away in 1939 and at the end of his life lost the fame and prestige that he had found in the 1890s. Due to the rise of Fascism in europe and Muchas Czech background his work was quickly viewed as irrelevant and much of his work became hidden from view. However his work allowed for artistic movements like graphic design and art deco to flourish because of muchas contribution to art. Muchas work also gained notoriety after his death and is now considered one of the driving forces for modernizing art and allowing for graphic design to become prevalent in modern society.



# WILLER



# BRADLEY

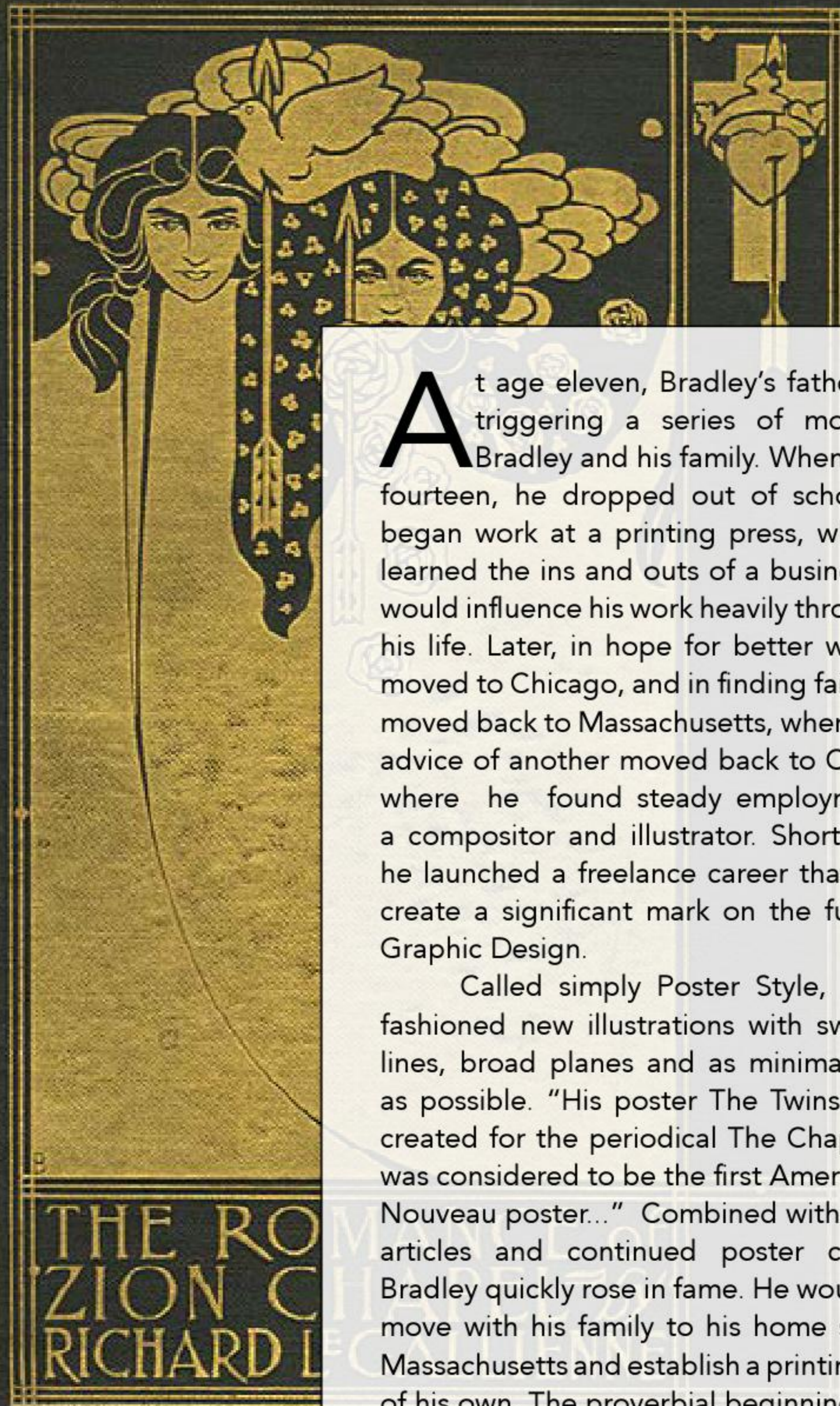


## The start of simplification

Article Written by Amber Smith

Will Bradley is one of the most influential Graphic Designers of history and his work influenced various different movements at the time.

**B**orn July 10, 1868 in Boston, Massachusetts, Will Bradley would become one of the "premier American graphic artists of his time." His daring, unusual work with line and color influenced many art movements, most specifically, that of Art Nouveau. Bradley lived for his art, a passionate designer with a wide portfolio of work, but because of this, never seemed to have a mind for the rigors of business. In a way, Bradley encompassed the paradoxically admired yet dreaded cliché of a true artist, one who creates and doesn't care to suffer the stresses of making a job of his art.



At age eleven, Bradley's father died, triggering a series of moves by Bradley and his family. When he was fourteen, he dropped out of school and began work at a printing press, where he learned the ins and outs of a business that would influence his work heavily throughout his life. Later, in hope for better work, he moved to Chicago, and in finding failure, he moved back to Massachusetts, where at the advice of another moved back to Chicago, where he found steady employment as a compositor and illustrator. Shortly after, he launched a freelance career that would create a significant mark on the future of Graphic Design.

Called simply Poster Style, Bradley fashioned new illustrations with sweeping lines, broad planes and as minimal colors as possible. "His poster *The Twins* (1894), created for the periodical *The Chap-Book*, was considered to be the first American Art Nouveau poster..." Combined with feature articles and continued poster creation, Bradley quickly rose in fame. He would later move with his family to his home state of Massachusetts and establish a printing press of his own. The proverbial beginning of the end started with that press, and at age 28, suffered a physical breakdown, unable to



architectural and home crafts design world. He designed over 50 book covers in his time. His varied endeavors effected many art movements. Bradley showcased at various galleries and exhibitions, gave lectures and was given an award in 1954, by the American Institute of the Graphic Arts (AIGA). Eight years later, Bradley died, at age ninety-three, in La Mesa, California.

He was renowned and rewarded for his work over the years. His style changing as all artists' do, but, most importantly, he created. There was no limitation for his art, as he invented and challenged himself. After all, how many artists can claim to to have a major impact on more than one art movement, or be considered the father of a new style? His posters were bold and his book covers unusual. He played with line, shape and material, finding awe-inspiring new solutions.

I find that his simplification of form and color is what defined him as an artist and what earned him a well-deserved reputation as one of the most influential graphic designers of his time, if not history. His work with print press, type and materials still echoes today in the papers we read and the art we create. If not for Bradley's daring, the Art Nouveau movement might never have effected

handle the strain of his work. Despite this, he continued to create daring pieces that challenged the accepted norm of the time, eventually selling his press in order in order to relax.

Two years after the selling of the press, he continued to do as he had always done, and became a freelance artist, eventually picking up a commission to make book covers. His style on these covers was playful and "cartoonish", and would influence the rest of his career.

Bradley would design yet again for the The Chap-Book, then would enter the

**"He played with line, shape and material, finding awe-inspiring new solutions."**

poster and book cover design.

All that aside, Bradley was a hard-working man, to the

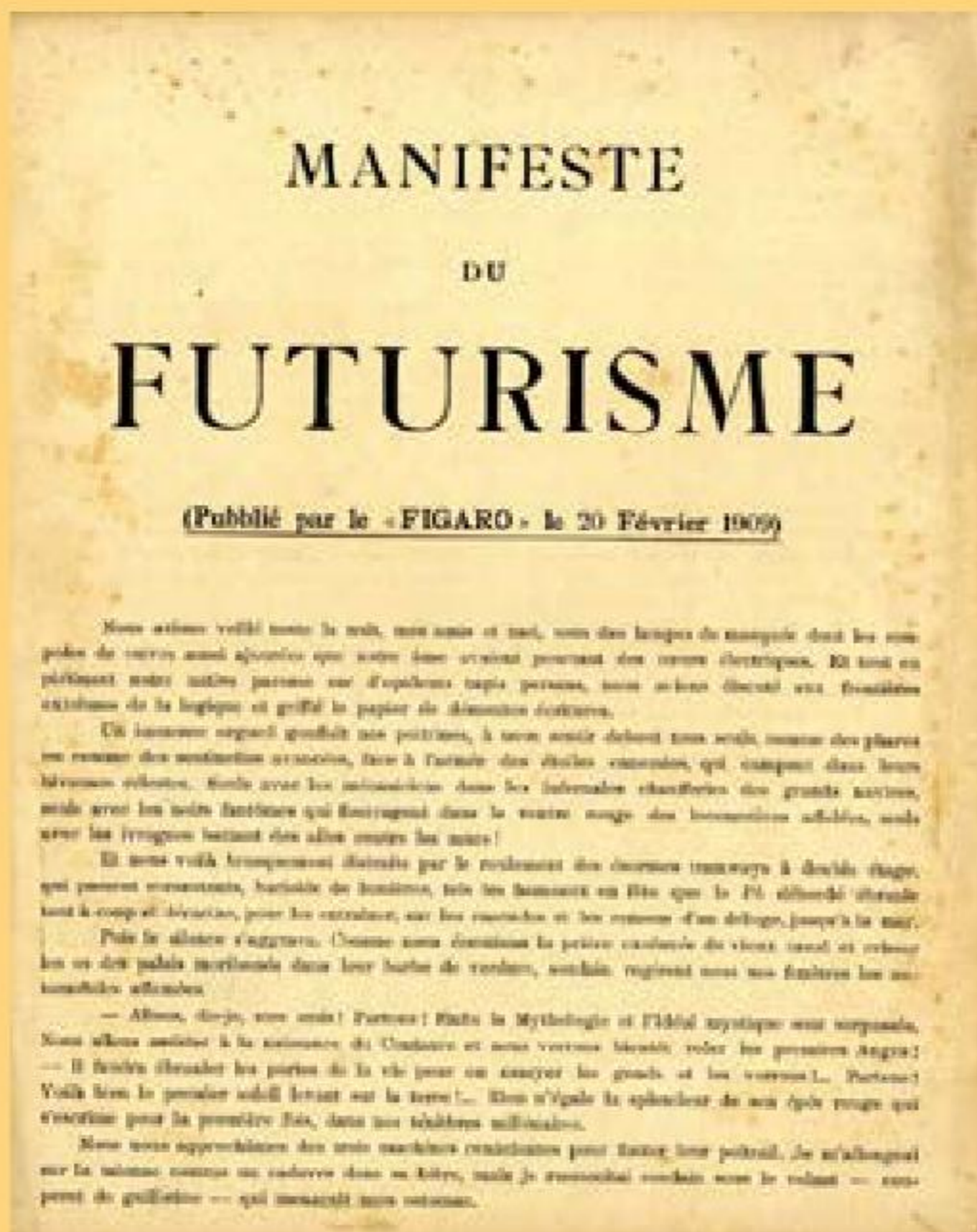
point of being workoholic, who achieved a great deal of success in his time. He lived a long, relatively healthy life doing what he loved the most. He was a designer, a father, a businessman and, at the very core, an artist.

# Filippo Marinetti: Former Futurist

By Dominic Whitaker

**B**orn Filippo Tommaso Emilio Marinetti in Alexandria Egypt, December 22, 1876, this Italian man lead, all-be-it, a very eclectic career. His early life was spent in a world wide pursuit of literary training and education, which took him from his birthplace of Egypt to France, Italy and Switzerland. After his education was complete, he began his career of spreading ideas and his ideologies of Futurism, which would blossom into a movement that would take the artistic world by storm.

**M**arinetti began his career as a poet and magazine writer during secondary school, writing for his schools "Papyrus" magazine. It was this experience that gave him a love of writing and sharing his ideas with his peers. in 1899 he graduated from Pavia University and took a degree in law. Fortunately for the literary and design world he would join later in life, he never became a lawyer. In his creative career, he experimented in every major field of writing: continued practice in poetry, narrative, theatre and documentary writing. The writing for which he is most well know is his "Futurist Manifesto," a trans-media writing concerning, writing, arts and politics, written 1908 after a minor automobile accident sent him to the hospital for a brief spell. At this time, Marinetti had reached a level of prestige in the French literary circles to have this work published on the front page of Frances most well known and influential daily reading, Le Figaro, on February of 1909. In this manifesto, Marinetti stated, "Art... can be nothing but violence, cruelty, and injustice." By saying this, Marinetti proclaims that violence isn't just violence, but a source of creation, both for aesthetics and life itself. The "Futurist Manifesto" was a turning point in his career. The avant-garde writings would lead to the inventive and radical movements of the 20th century.





The writings of Futurism were read, discussed and debated across all spheres, but found a very warm welcome in the world of the arts, specifically in the budding field of typography. The Futurist movement, though itself was little known, evolved into the principals behind Modernism; embracing industrialism, mechanization and “patriotic advancement.” Though very faithful to the Italian Fascism, he hated the idea of structure and grid. “I initiate a typographical revolution aimed at the bestial, nauseating idea of the book... My revolution is aimed at the so-called typographic harmony of the page, which is contrary to the flux and reflux, the leaps and bursts of style that run through the page” (Marinetti, Eskilson 158). And the point of his revolution? To prove to the rest of the world what technical skills Italy possessed in a time when Italy was deemed a poor country in a land of giants. By breaking the idea of the structured layout for block type, Marinetti proved to the rest



Zang Tumb Tumb 1912-14



CHAIRrrrrrrR 1912

of the world that Italy had a level of technical and mechanical skill unmatched by other nations. After the birth and rapid growth of his ideas across the design and typographical world, Marinetti focused on breaking down the “grid” of the page in such works like “CHAIRrrrrrrR,” 1912, and his book “Zang Tumb Tumb,” 1912-1914. From “liberating” his typed words, he began incorporating imagery into his work. His collages, incorporating photo clippings, water colour paintings and type, express his love of country, “freed” words, and showed what he valued in the esthetics of violence vs. harmony and structure vs. anarchy.

Though by no means to classified purely as a designer, Filippo Tommaso Emilio Marinetti started a trend in the world of arts and design that would evolve into most facets of modern design. Breaking the molds and pushing the limits of what can and cant be done, Filippo was arguably the first in the line of avant-garde designers in the modern era. His works and influence have shaped many design movements that grace the art world today.





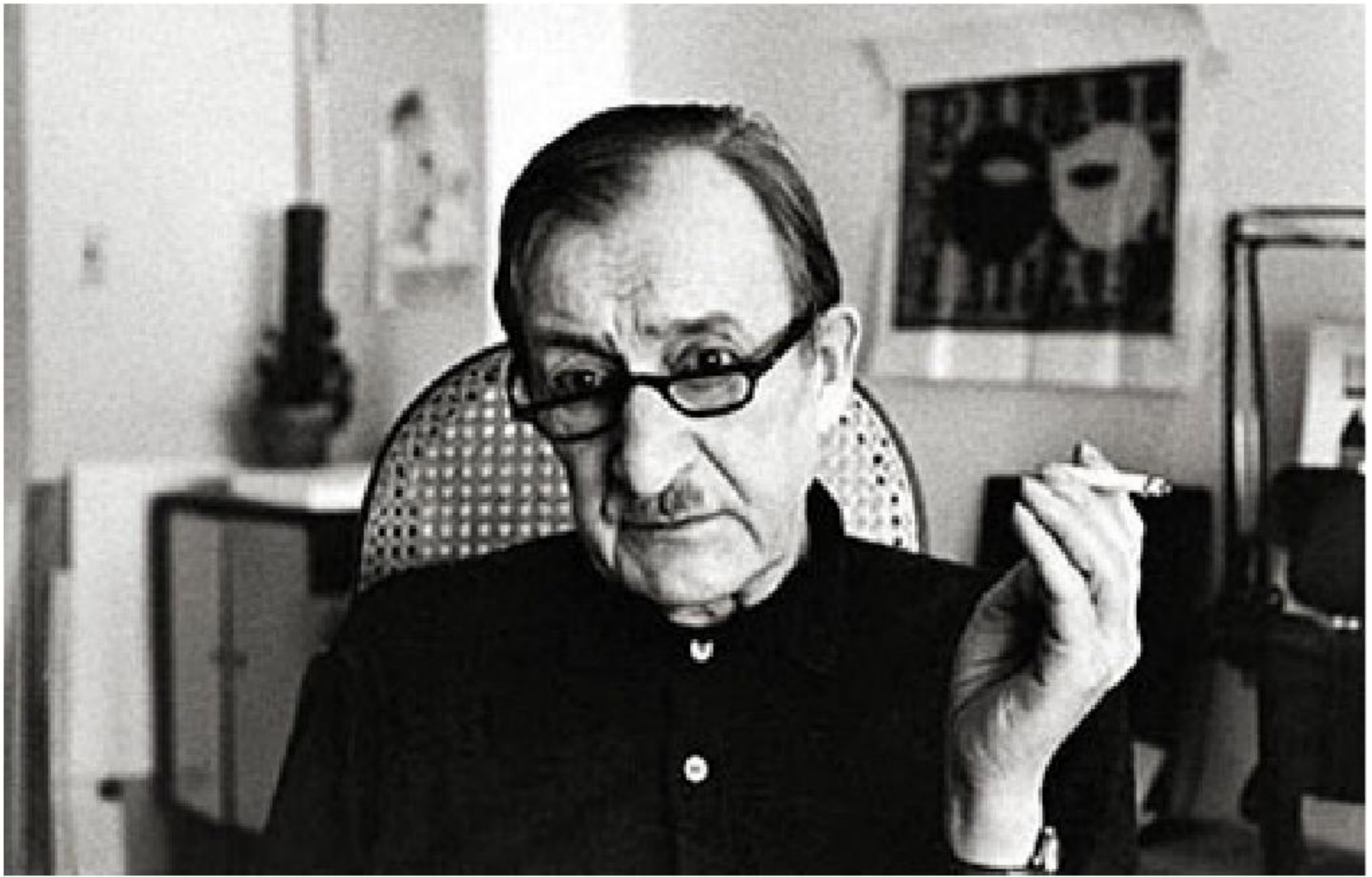


Photo by Gleb Derujinsky

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## Bal Banal

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By Anabel Anderson

.....  
Alexey Brodovitch

.....  
Designer  
.....



Photo from nickllyod.blogspot.com

Best known for his work as the art director for famed fashion magazine Harpers Bazaar during the mid thirties, Alexey Brodovitch continues to influence designers today as his radically bold, simplistic, and modern design aesthetics remain timeless contributions to society over the years.

Brodovitch transcends the grave as his belief in visually fresh aesthetics and immediacy still inspire and hold value to the contemporary world of art.

Born into a wealthy aristocratic family in Ogolitchi, Russia in 1898, Brodovitch's youth was shaped in time by the Bolshevik revolution (a faction of the Marxist Russian social democratic labor party) of the early 1900's; eventually serving time as a lieutenant in the white army as a loyal supporter of the tsar. When the 1920's rolled around, Brodovitch fled to Paris as an exile from the October Revolution (a phase of the Russian revolution of 1917 leading eventually to the Soviet union), leaving him both poor and unemployed as many other previously wealthy Russian emigrants who fled during that time.



.....  
Photo found on AIGA

Working briefly as a painter of stage sets for Diaghilev's Ballets Russes, Brodovitch's career took off shortly after. Working for Diaghilev had inspired a change in his creative process. He had begun to develop a stylistic approach to design uniquely his own, one that was geared toward commercial arts and blurring the boundaries between different mediums.

His first job as an art director came during the late 1920's for Athelia Studio in Paris, France. Though it gave him his roots as a director, giving him the opportunity to dictate all creative aspects of a production; Paris soon began to lose its lust for adventure and the need for Avant-garde design. In hopes of finding new opportunities, Brodovitch found himself in Philadelphia coordinating design courses at Philadelphia College of Art. There he taught courses in European graphic design and prompted his students to explore elemental placement and design making, often using real design assignments as the basis for learning via trial and error.

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*"A good picture must be a completely individual expression which intrigues the viewer and forces him to think."*

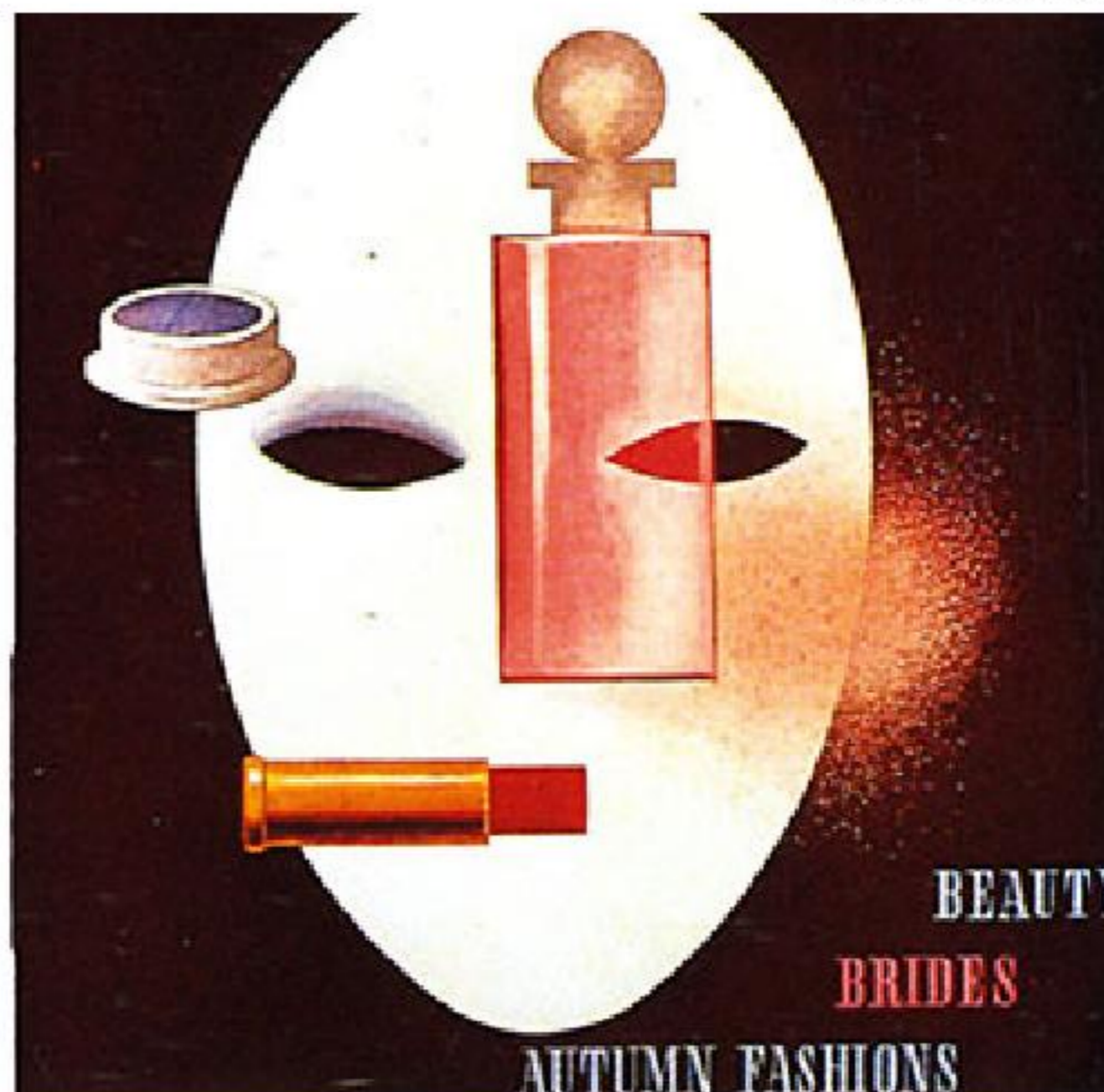
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Photo found on AIGA

In 1934, Carmel Snow – editor of Harpers Bazaar at the time– first met Brodovitch at an Art Directors Club of New York exhibition he was curating. Snow recollected the experience as “a revelation, describing ‘pages that bled beautifully, cropped photographs, typography and design that were bold and arresting.’ She immediately offered Brodovitch a job as Bazaar’s art director”. There he flourished as one of the most successful designers of his time forging the model for contemporary magazine art directors. He was a man of many talents, not solely relying on his design capabilities but combining his other artistic passions. Most notably was his fascination with photography as “he made it the backbone of modern magazine design, and he fostered the development of an expressionistic, almost primal style of picture-taking that became the dominant style of photographic practice in the 1950s”. Aside from leading a stylistic revolution of his own design, Brodovitch was also known for his ability to discover, nurture, and showcase new and exciting unknown talents – such photographers as Leslie Gill, Richard Avedon and Hiro to name a few.

However, despite Brodovitch’s successful career as a designer with both extensive professional achievements and public status, he was never quite content with his life. He was a man of great demand, with an eye for design that could only blossom through the grand scheme that was his displaced life. Even despite having to endure the burden of being exiled from his home he flourished as though the loss brought out within him the best qualities of himself. Throughout the years he refined his page layout techniques and honed his abilities at perfecting the art of simplicity, making utterly ravishing pieces of design that took his success to new heights. Though even at the pinnacle of his success was he plagued with loss and disappointment in his personal life. It was evident that his family life did not share the same success as his career did and that was the greatest burden on Brodovitch. In the 1950’s, after 24 long years, Brodovitch left Harpers bazaar. Though he continued to teach for a while after he did little design following the years up to his passing. Brodovitch died in 1971 in a small village just south of France, where he spent the last remaining years of his life back in his home country.



Harper's  
**BAZAAR**



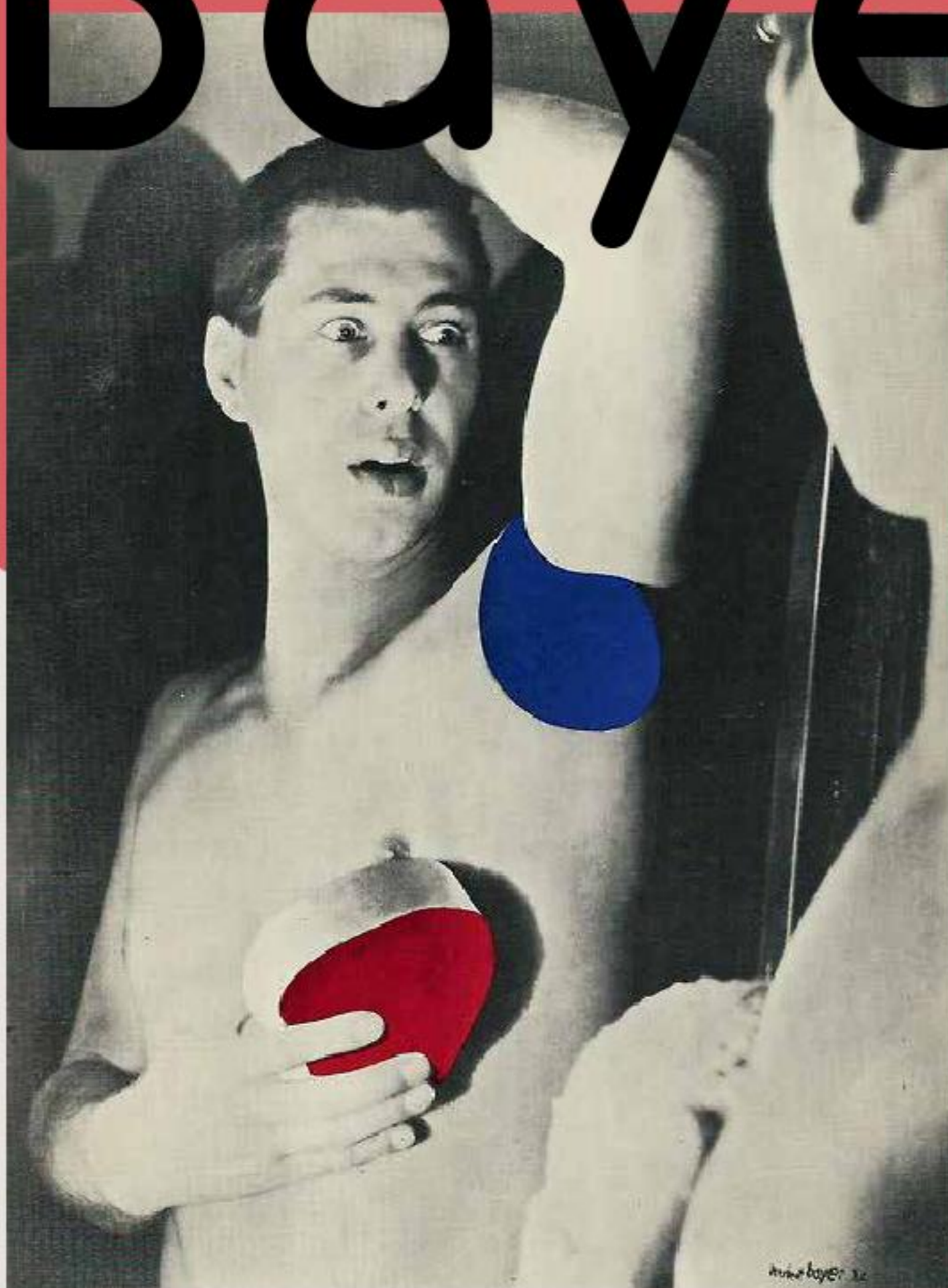
Despite his demise, Brodovitch remains today one of the most influential designers of all time. Leaving behind a legacy of work that not only challenged but also revolutionized the way design interacted with the world. Most importantly though, his work continues to inspire and teach those of his “uncompromising ideals” that changed the face of graphic design being produced today.

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*“If [an artist] is to maintain his integrity, he must be responsible to himself; he must seek a public which will accept his vision, rather than pervert his vision to fit that public..”*

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# Herbert Bayer



Graphic designer, painter, sculptor, photographer, an art director, an environmental and interior designer, and an architect, Herbert Bayer was known for it all. He is most famously known for putting all of these elements together at the Bauhaus. Bayer was known to be one of the last living members of Bauhaus. He was born in Haag, Austria-Hungary on April 5<sup>th</sup>, 1900. Bauhaus, which is an art school in Germany, is where he learned to combine crafts with the fine arts. Throughout Bayer's whole career, we see his practice of balance and symmetry no matter what he is working on from typography to architect to painting. His works are so important because he was able to affect so many different aspects of design.

Bayer created a strategy for solving a design problem, "The solution must be rigorously proportioned; a balance and internal harmony must



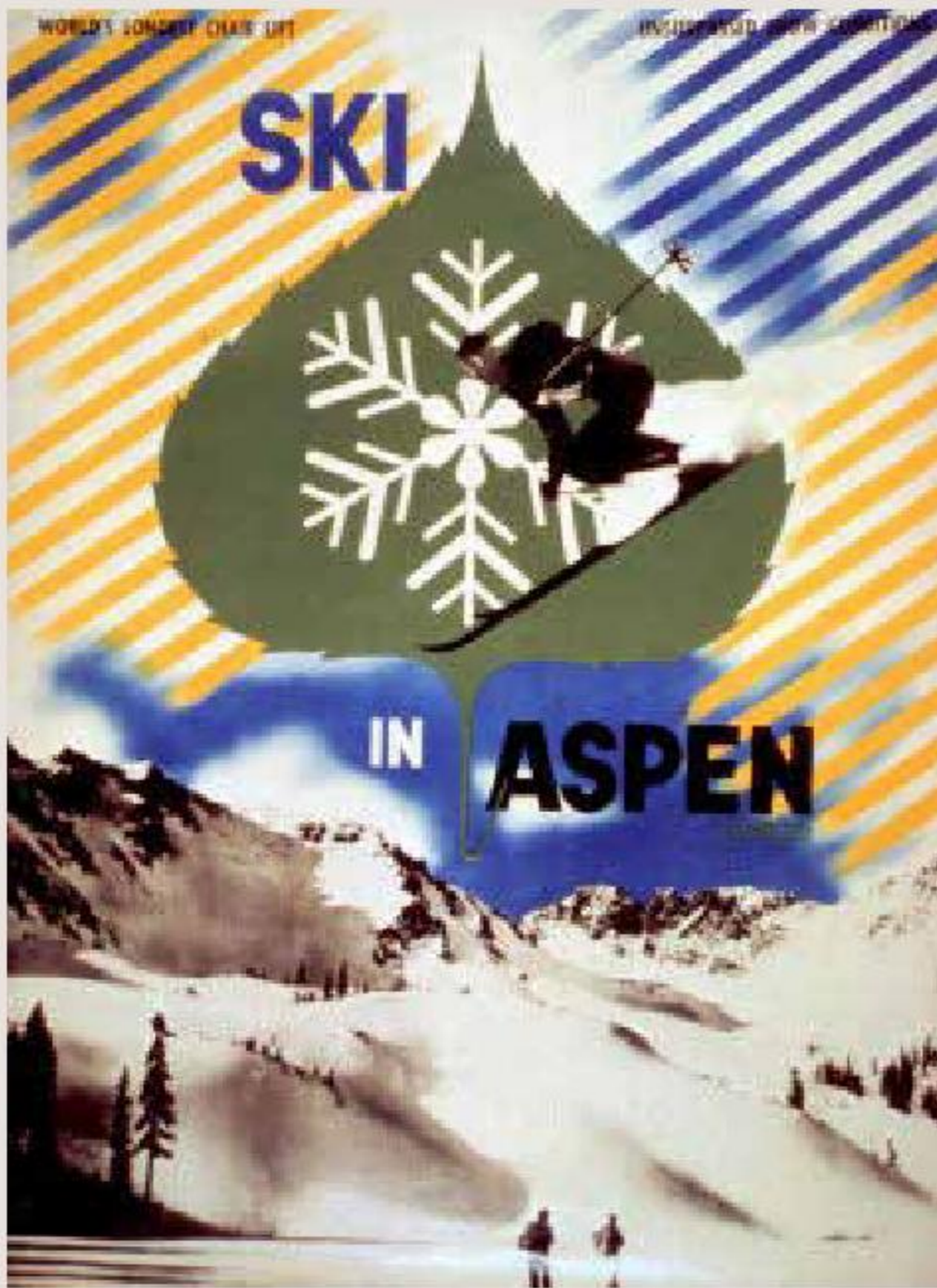


be established among otherwise diverse and incompatible elements; form must be thoroughly investigated, colors direct and evocative; the text must be situated within the composition as a typographic element no less definitely positioned and balanced than are other more explicitly visual elements” (Cohen, 1984, 191).

After studying at Bauhaus for four years he became an art director there. Bayer was very interested in minimalism and that is how he developed the style of an all lower-case, sans serif typeface called the Universal type. In 1928, he left Bauhaus and that is when he went on to become the art director of Vogue Magazine of Berlin. He was able to stay in Germany and work for them. He created another typeface called “Fonetik Alfabet” or phonetic alphabet in 1959, which was the English version of the sans serif without capital letters.



Herbert Bayer ended up designing a brochure for Deutschland Ausstellung, an exhibition for tourists in Berlin during the 1936 Olympic games, which celebrated life in Third Reich, and Authority of Hitler. After awhile Bayer noticed the increasingly repressive political situation in Germany and his artworks were being considered “Degenerate Art.” So in 1938, he moved to New York and there “he established an office below the Museum of Modern Art (MoMA), then housed in Rockefeller Center. Spurring Bayer’s emigration was his nomination by a group of his former Bauhaus colleagues to assemble the first major Bauhaus exhibition in the United States, to be held at MoMA. Upon its opening, Bauhaus 1919–1928 was hailed as a pioneering moment in American exhibition design” (Maggio “The Cultural Landscape Foundation”). Around six years later he



became a U.S. Citizen and married Joella Haweis. "While in New York he worked for a variety of high profile clients. Life and Fortune magazines both used his services, as did book publishers and corporations, including General Electric and the Container Corporation of America" (Maggio "The Cultural Landscape Foundation").

In 1945, Walter Paepcke offered Bayer a position as a design consultant to his company and the run-down town as it was being converted into a world-class ski resort in Aspen, Colorado. Although Bayer had gained so much success in New York he decided to take the job because he could not resist the area and how beautiful everything was. His biggest job was the designing of the Aspen Institute for Humanistic Studies, which was important to him because he had to



create a physical intervention that worked with its environment. He used typography as a basis to balance all of the aspects of the building including the hotel rooms, a conference center, a health and exercise center, and restaurants. This design piece was a big starting point for the rest of his landscape designs.

Bayer loved the years spent in Aspen and enjoyed all the work he accomplished but "the climate was taking its toll on his health. In 1975, Bayer moved with his wife, Joella, to Montecito, California. Removed from the place that he had shaped for 30 years, Bayer continued to work prolifically on a variety of projects. His work for ARCO occupied much of his time, particularly the Breakers project, which involved renovating and redesigning the interior and exterior spaces of an aging mansion overlooking the Pacific Ocean, transforming it into a plush executive headquarters for training. And as always, Bayer continued to paint. In California, his visual language became more introspective and regressive. Lifelong themes of mountains and geology, nature, and color came to the fore in his Anthology series of paintings" (Maggio "The Cultural Landscape Foundation"). He did a few more jobs until he passed away in Montecito, California. on September 30, 1985.



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CASSANDRE

AM!



Adolphe Mouron was one of the world's principal commercial artists. He is most commonly known for his poster art, however was also a great painter and typeface designer.



He was born Adolphe Jean-Marie Mouron in Kharkiv, Ukraine to French parents. As a young man, Mouron “briefly attended the Ecole des Beaux-Arts, studied at Lucien Simon’s studio, the Academie de la Grande Chaumiere and at the Academie Julian” (MoMA.2009). It was here, in 1922, that he began to design posters and adopted his pseudonym AM. Cassandre.

The popularity of his early posters was used as advertisement tools, and later granted him the opportunity to keep working on his craft for a Parisian printing house. Inspired by artists like Georges Braque and Pablo Picasso, as well as the artworks and writings of Andre Breton, AM. Cassandre combined the styles of cubism and surrealism to gain his reputation.

Cassandre earned his fame with works such as *Bucheron*, or *Woodcutter*, “a poster created for a cabinetmaker that won first prize at the 1925 Exposition Internationale des Arts Decoratifs et Industriels Modernes” (Wikipedia, 2014), a World’s Fair, held in Paris, France.



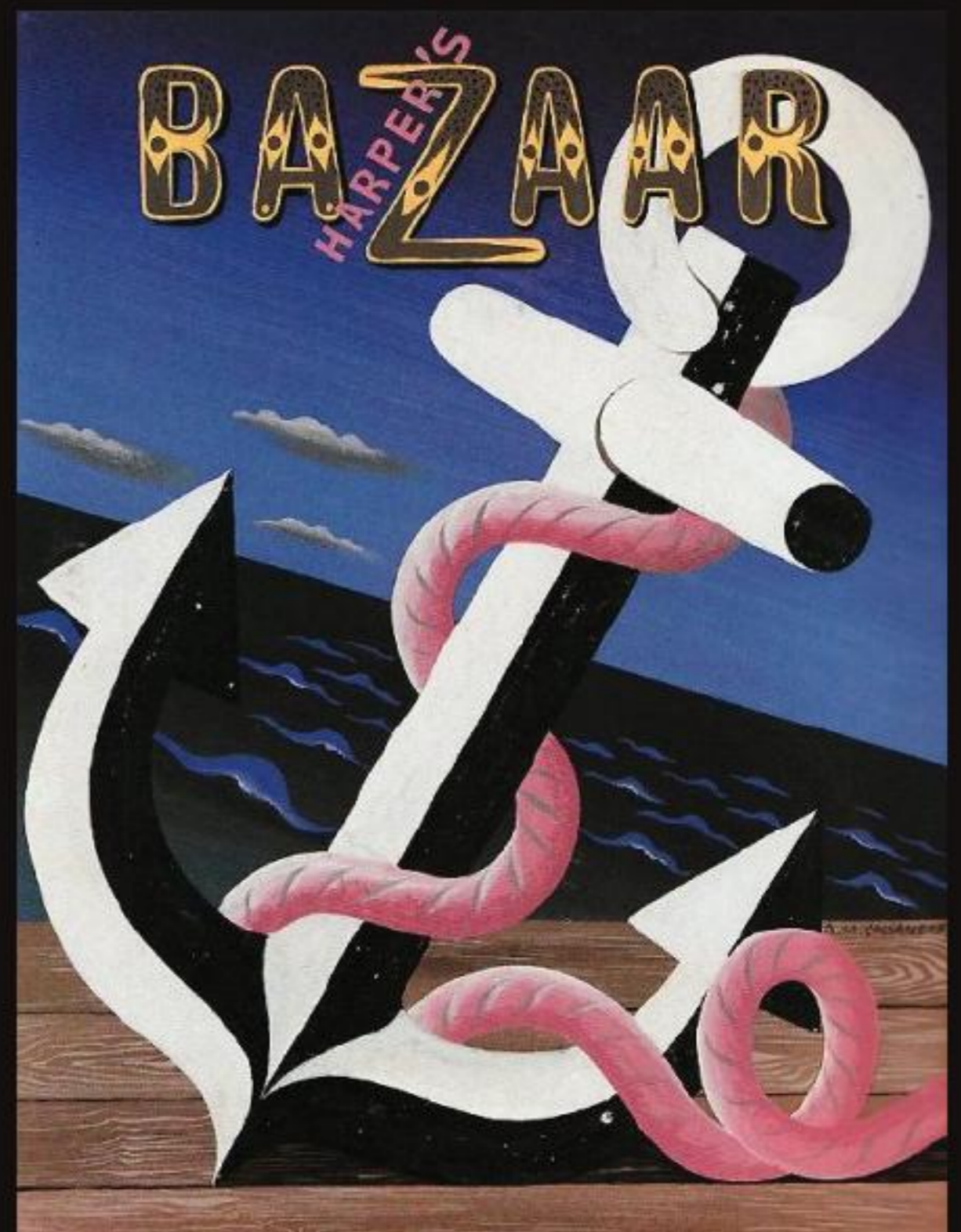
After receiving his award at the World's Fair, AM Cassandre began creating his own designs and typefaces. It was in his Revue de l'Union de L'Affiche, Francaise where his original letters appeared on a poster design. In 1927, he designed his first typeface, the Bifur face, and again designed another typeface, the Sanserif Acier display face, in 1930. These mirrored his interests in the typographic elements of his posters. A collection of his works was also published in Le Spectacle est dans la rue, museum of art.



### BIFUR FACE:

**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 À Á Â Ã Ä Å Æ Ç È É Ê Ë**  
**Ï Ï Ø Ù á 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 à á â ã ä å æ ç è é ê ë ì**  
**ñ ò ó ô õ ö ø ù ( \$ % & ' ! ? )**

### HARPER'S BAZAAR COVER:



Images from: <http://www.dieselpunks.org/profiles/blogs/the-art-of-am-cassandre>

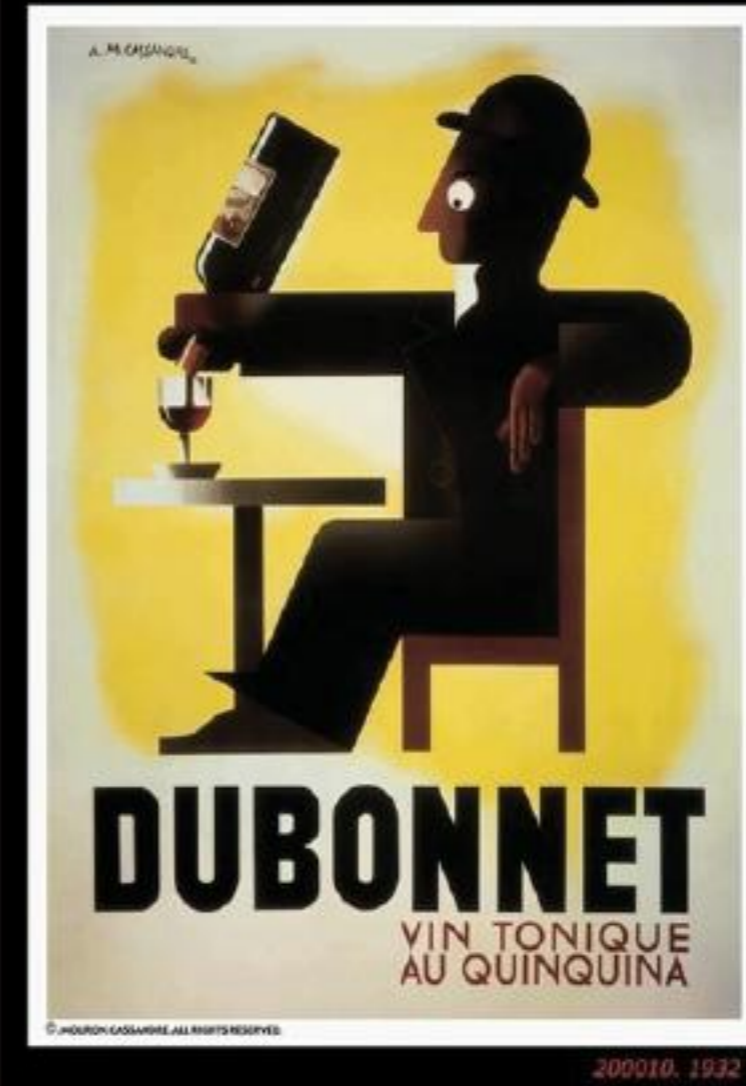
In 1937, While working for Harpers Bazar, he designed his first all-purpose typeface, Peignot.

“After returning to Paris in 1938 he concentrated on painting until 1944, producing austere, realistic portraits such as that of Pierre Reverdy, as well as landscapes” (MoMA.2009).

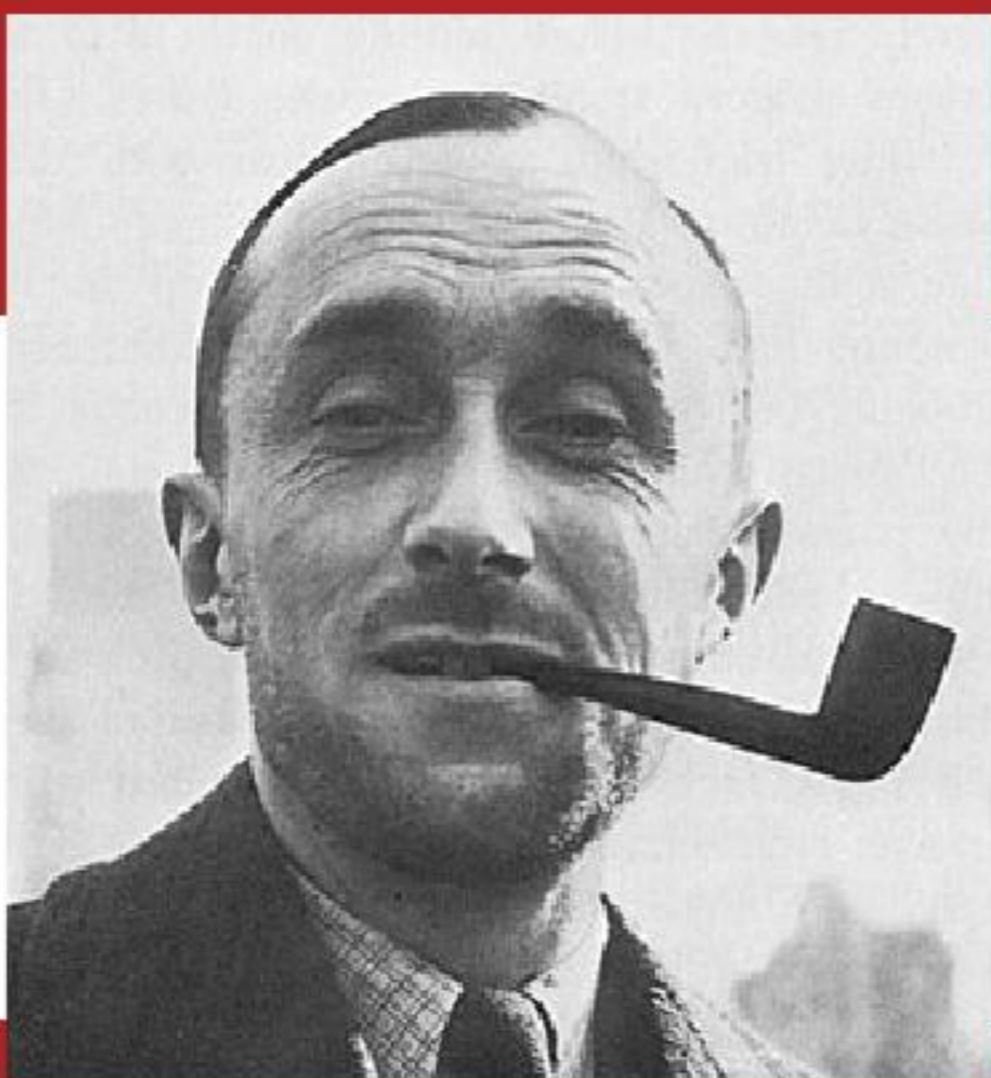
The accomplishments of Cassandre's work became successful enough that with the help of partners he was able to establish his own advertising agency, which he decided to call Alliance Graphique, where he served a wide variety of clients during the 1930's. This is how he is perhaps best known for his posters advertising travel for clients, such as the Compagnie Internationale des Wagons-Lits, an international hotel and travel logistic company all over Europe. His creations for companies were among the first poster designed in a way that allowed for them to be seen by occupants in moving vehicles.

In addition to his graphic workings, and in the onset of World War Two, Adolphe Mouron Cassandre took it upon himself to branch his company out and worked to also create stage sets and costumes for major opera and theater companies, not only for his native France, but throughout continental Europe as well. In 1936, after 15 continuing years of widespread prestige and success on the European continent, Cassandre was asked to come to the United States to apply his extraordinary gifts to a number of commissions. In the following two years, he produced a stunning series of surrealist covers for Alexey Brodovitch at Harper's Bazaar. Cassandre was hardly enthused about poster design practices in the United States, so he returned to Paris.

About this time, two events began to exert great influence on his career. In 1931, Cassandre's long time friend and colleague Maurice Moyrand passed away. Maurice, along with Charles Loupot and Cassandre, had formed Alliance Graphique. In the later years of his life, Cassandre struggled with depression that ultimately consumed him. He tragically committed suicide in Paris, in 1968.



Other works done by AM. Cassandre: <http://www.cassandre-france.com/posters/index.html>



“He is best known for his posters, which fused ideographical and typographical imagery” (Baxter et al.1986).

The books written about Cassandre are proud factually based tributes to his great works that are still referenced to date. If it has not been for this pioneer graphic design inventor and all of his talent, who knows where the graphic arts would be today. Adolphe Mouron Cassandre was one of the most important contributors to graphical artists, who, to this today, continues to inspire and influence advertising designers around the world.

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## BORN

1902

# Jan Tschichold

Famous Artist From 1902-1972

Jan was born in Leizig on April 2nd, 1902. He spent most of his freetime as a freelance Web Graphic Designer. He was very popular for his style of art. It was mostly all based on Typography. He didn't really use photos. He relied heavily upon the grapics of his words to help pull him through making amazing typographical art.

Walter Gropius founds Bauhaus in Weimar manifesto published. Bauhaus style will eventually become one of the most influential currents in Modernist architecture and modern design .

Jan Tschichold visited the exhibition Bauhaus in Weimar, where he is introduced to modernist design and joins the movement quickly . Influenced by new typography, Jan Tschichold began to use serif fonts and layouts sans- simplified.

1919

1923

Bauhaus moves to Dessau. Bayer creates Universal, a sans serif font that embraces modern, efficient lettering and eliminates capital letters. Tschichold publishes Elémentaire Typographic.

Paul Renner, Bauer foundry in Germany, creates Futura. Although he was not connected with the Bauhaus, he shared many of her expressions and thought a modern typeface should express -and modern models, rather than being a revival of a prior design

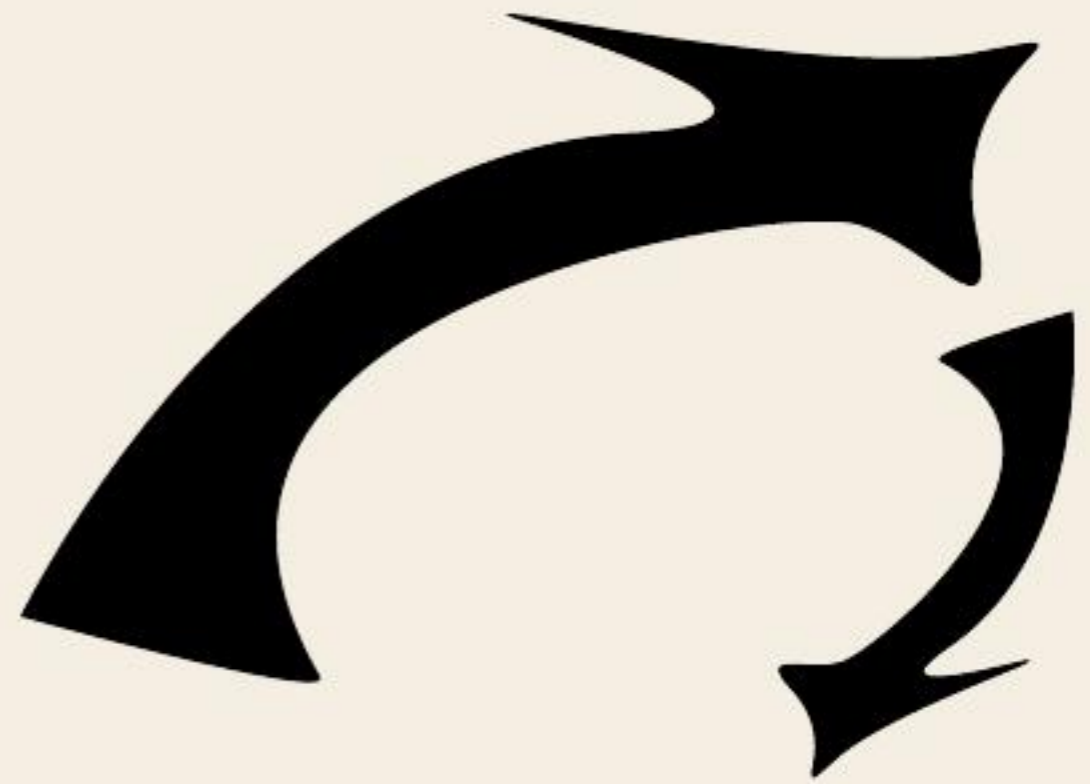
1925

1927





DIED  
1972



The Nazis closed the Bauhaus, ending the reign of one of the most important design schools of the twentieth century. Nazis arrest Tschichold, accusing him of advocating radical ideas.

New Typography is first published in English, with an introduction by Robin Kinross. This new edition includes a foreword by rich Hendel, who considers current thinking about Tschichold's life and work.

Tschichold writes Die Neue Typographie (The New Typography), condemning all but sans serif fonts, and noting that clarity is the essence of the new typography. Piet Zwart designs NFK catalog.

Tschichold slowly abandoned his rigid beliefs and moved back towards classicism in print design. He later condemned Die Neue Typographie as too extreme. He also went so far as to condemn modernist design generally authoritarian and fascist essence.

1928

1932

1933

1995



Joost Schmidt, Poster for the 1923 Bauhaus Exhibition in Weimar, 1923



Futura Paul Renner 1927  
by max-nod3

# Die Neue Typographie

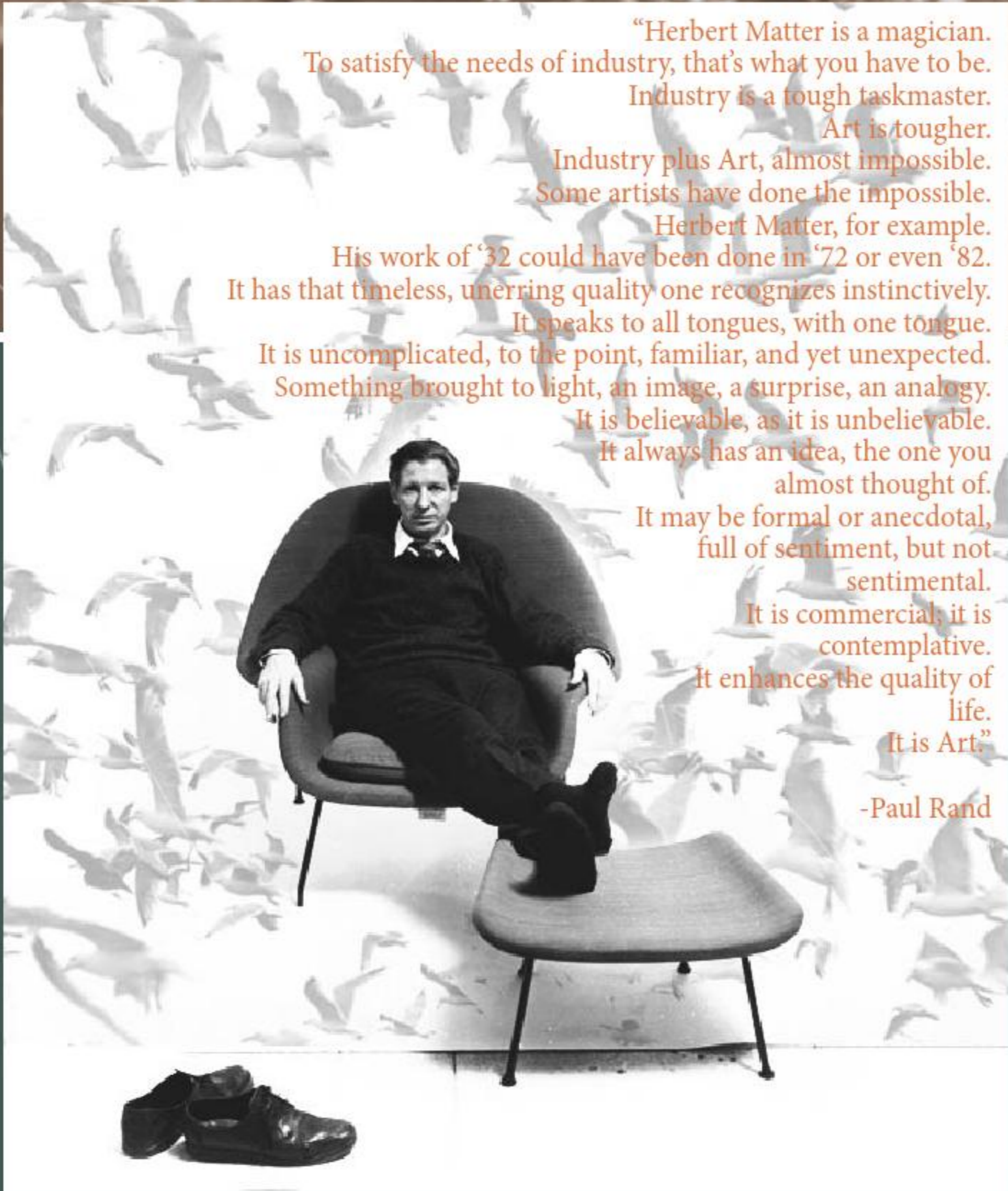
*“Construction is the basis of all organic and organized form: the structure and form of a rose are no less logical than the construction of a racing car – both appeal to us for the ultimate economy and precision. Thus the striving for purity of form is the common denominator of all endeavour that has set itself the aim of rebuilding our life and forms of expression. In every individual activity we recognize the single way, the goal: Unity of Life!”*

-Jan Tschichold



Die Frau ohne Namen (The Woman Without a Name)  
by Jan Tschichold





“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 sentiment, but not sentimental.  
It is commercial; it is contemplative.  
It enhances the quality of life.  
It is Art.”

-Paul Rand

herbert matter

# HERBERT MATTER

## is everything.

It is 2014 and you are a graphic designer with a mission to succeed. Perhaps you know this, and if you don't you will soon; but to achieve this you will have to be everything.. And you will have to be "everything" better than the person next to you. **Here to school you in the art of being everything, I present to you Herbert Matter, the 20th century renaissance man of graphic arts.**

### Education is the Beginning.

One thing you may have noticed about artist biographies is that they tend to start with birth and hop immediately to higher education. Good news; if you're reading this you are probably getting a higher education in graphic design and now have two lines down in your biography and a blank page full of world changing possibility! Herbert Matter, born in Switzerland, attended Ecole des Beaux-Arts in Genya in 1925, but two years in was lured by Paris' modernism and transferred to the Academie Moderne where he studied painting under Fernand Leger and Amedee Ozenfant. Shortly after his fine-arts training is when the real magic started to happen.

### Experimentation; bridge the gap.

As creatives we all have to endure this process in which we bridge the gap between our ambitions and our actual work. You may have excellent taste and a genius eye, but if you don't put in the work and push your own boundaries, you will never bridge the gap between your ambitions and your taste. Matter was someone who understood this and in the late 1920s and early 30s he began to pioneer experimentation with photography and photomontage as a design element and was eventually hired as a photographer and



graphic designer for the Deberny and Peignot concern where he furthered his typography craft by assisting the great A.M. Cassandre and Le Corbusier, two very influential designers of their era. Shortly after, Matter was deported back to Switzerland where he continued to progress. When you surround yourself with greatness, study greatness, and apply greatness, you become a product of greatness.

After touring the United States working as designer for a Swiss Ballet Troupe, Herbert Matter chose to stay in New York [not knowing any English] via the encouragement of a friend at MOMA to connect with a man, Alexey Brodovitch, who had been collecting a series of Swiss travel posters Matter was well known for and quickly found his place in a niche shooting Fashion for Harpers Bazaar, Saks 5th Avenue, and Vogue.

## Perseverance: Hone it, slowly and productively

As young design students we find ourselves discouraged and impatient with ourselves, but perhaps you can glean some encouragement from what you're about to learn. After working as a Fashion Photographer, Matter was hired as a design consultant at Knoll, a manufacturing company where he shaped the company's design identity for twelve years. Yes, that is three times as long as it is taking you to obtain your bachelor's degree. It would seem it was worth it though, because in 1952 he was hired as a photography and graphic design professor at Yale where he was able to influence some of the better-known designers of our century.

Later in his career he designed the corporate identity for the New Haven Railroad and also tried his hand in architecture, writing, and film; all of which he was successful with, according to his peers. Additionally, his biography shares "From 1958 to 1968, he was the design consultant for the Guggenheim Museum, applying his elegant typographic style to its posters and catalogues many of which are still in print. He worked in Gertrude Vanderbilt Whitney's former studio in McDougal Alley with his wife, Mercedes Matter, who founded the famed Studio School just around the corner.

During the late Fifties and early Sixties, he was an intimate participant in the New York art scene, counting Jackson Pollock, Willem de Kooning, Franz Kline and Philip Guston as friends and confidants." In short, this guy was a big deal in the Arts and is still being honored and published posthumously, and what we can learn from him is that where we stand now, in our baby designer shoes, is just the beginning.

**"Where we stand now, in our baby designer shoes, is just the beginning."**



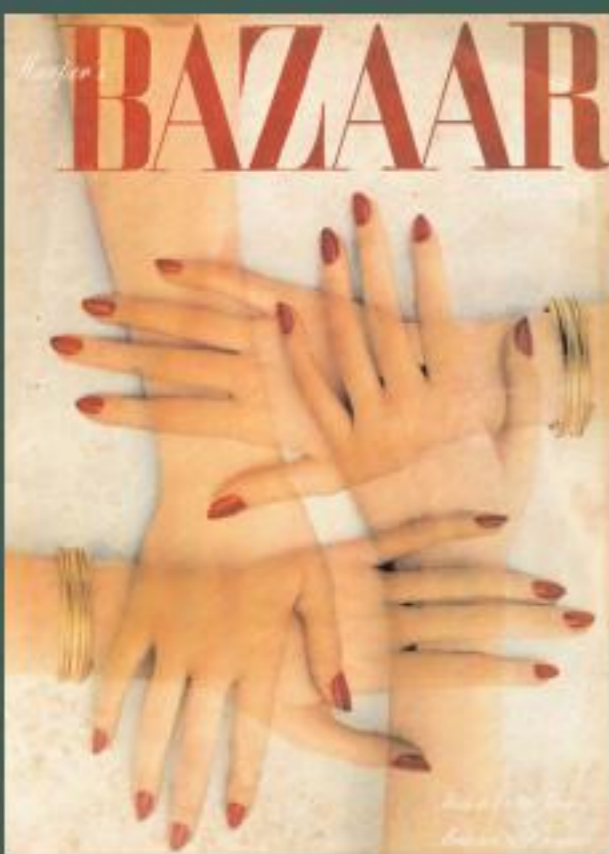
Matter's Published graphic designs for Knoll.



Matter's Published experimental Photography for Vogue



Matter's Published Fashion Photography for Harper's Bazaar



All Imagery used and appropriated is from HerbertMatter.org and all further information and quotes were gathered from HerbertMatter.net and www.AIGA.org

You are creative, you are extraordinarily unique, and you have something to show the world that it hasn't seen yet. So educate yourself, find your style through experimentation, work hard to hone your craft, be inspired by art history, learn from your peers, make friends with creative minds in other fields, use everything to create, and work as hard as you can to be "everything." Perhaps you'll find yourself with AIGA's gold medal in hand and a biography & film that will encourage generations of young designers after you.



## Why Herbert Matters

«When he came to my loft to use my darkroom he worked for twelve hours straight. I always admired him for that.»

**ROBERT FRANK**

«He wasn't much of a talker. He talked without words.»

**JORDAN MATTER**

«To meet the man, to realize what a modest and unpretentious artist he was, was to realize the incredible influence he had on so many people.»

**LORRAINE WILD**

«For someone like Herbert Matter, to have commercial success not just in one but in several professions is truly unique to this day.»

**JESSICA HELFAND**

«Nothing had to be explained. You immediately see the power and impact of what he was doing visually or you miss it entirely.»

**JOHN HILL**

«He was the one to see the potential of photography as a tool, as a graphic element in the work as a whole. He is the pioneer in that regard.»

**KERRY WILLIAM PURCELL**







# CIPE PINELES

## THE WOMAN WHO BROKE THE GLASS MOLD

*by Katie Lee Browne*

Cipe Pineless was an extraordinary and innovative designer, art director and teacher who broke through design and social barriers. She was the first female art director to work for a major magazine.

Cipe Pineles was born in Vienna, Austria in the early 1900's. She moved to the United States of America as a young teenage girl and went to high school in Brooklyn. She then attended college at Pratt Institute.

After Cipe graduated from college, she worked as a still life painter for a year before she became the assistant to art master M.F. Agha at the age of 20. She studied under Agha as his protégée for several years, and he is responsible for teaching Cipe editorial design. Agha challenged Cipe as a designer. He pushed her as an artist as well as a designer and editor.

Agha also taught Cipe how to be an art director. Agha, against the standard at the time, groomed Cipe as a designer and an art director, positions that women at the time did not usually fill. But she was a capable and brilliant designer, and in 1942, Cipe was named art director of Glamour magazine. She was the first female to work in this position at a major magazine. A short while later, she was offered a position at Seventeen magazine, where she became art director.

As the art director of Seventeen, Cipe moved the direction of the magazine out of glamorized illustration and into the world of art. Cipe used fine artists to illustrate her magazine, and caused an important breakthrough in the world of mass market publications. This occurred because by using fine artists to create and capture image for her articles, it


brought art to the attention of the magazine's general audience. In Cipe's creative and innovative hands, Seventeen magazine's design exuded classical design and artistic quality.

create and capture image for her articles, it brought art to the attention of the magazine's general audience. In Cipe's creative and innovative hands, Seventeen magazine's design exuded classical design and artistic quality. Part of Cipe's stylistic approach to design was to use photographs instead of fashion illustration. She did away with decorative elements, enlarge photographs and left lots of negative white space. Instead of dividing text and images traditionally with margins, Cipe cropped images closely, even allowing them to bleed off the page. However, she still maintained a grid structure as well as beautiful, quality and innovative design.

In 1950, Cipe was named the art director of Charm magazine, where she created a string of visually stunning and culturally aware pieces about "Women Who Work". She also worked for a brief time in Paris working for a magazine called Mademoiselle.

Throughout her time as an art director, Cipe was still an artist which helped her direct in two ways. First, as an artist, she understood other artists. She was known for allowing artists to have free reign. She would give them an article, tell them to read it, and illustrate it however they pleased. This allowed for greater creativity and less constrained and forced art.

Top Left: Cover of Charm Magazine from January 1954. Image from library.rit.edu  
Top Right: Cover of Seventeen Magazine from July 1949. Image from library.rit.edu  
Bottom Left: Cover of Seventeen Magazine from May 1948. Image from library.rit.edu  
Bottom Right: Cover of Charm Magazine from June 1951. Image from library.rit.edu



## smooth office routine: the jersey dress

**L**ast night, after dinner, the younger dress modelled with a white lace shirt, tucked below the waist, and adorned in jeans. Remember the days when office attire was a matter of high-waisted, button-down jackets with a ruffled collar? By the 1950s, the Jersey Dress had taken its place as a staple. What we think of as the 1950s Jersey Dress.


For you, see styles on page 214.

THE 1950s JERSEY DRESS

Jersey Dress, by 1950  
 Designer: Norman Krasna  
 Color: Navy Blue  
 Length: Knee-length  
 Sleeve: Long  
 Collar: Notched  
 Buttons: White

**T**he girl's latest hit! A sweater of half-nylon threads in a jewel-tone shade, in which the ruffled collar is a further highlight. By Norman Krasna, used alone. Also available, red and purple, in sizes and fits, 30 to 36. \$100. See styles on adjacent page.

For more information, see page 214.





### CAR POOLS CARRY SMART WOMEN TO WORK IN THE NEWEST, SLEEKEST AUTOMOBILES ON THE ROAD

It's getting to be a familiar morning sight on every big city boulevard: from Wilshire to Commonwealth, from Woodward to Riverside, and on many an avenue in between—the car pool.

A cleaning new model streaks by. There's a sleekly coiffed, smartly clad woman in the driver's seat. Up the road a bit, you see her pull over to the curb and pick up a companion, equally well turned out. Further on, a third is waiting. All of them are women on their way to work. They love the dashboards, the convenience of their car pool, the comfort, the companionship, the freedom from timetable slavery.

When they get downtown, they, and hundreds like them, drive up to one of the fabulous new parking garages. Mechanical units lift their cars up twenty stories or lower them to the depths of the earth. Some lucky women can park right under the buildings where they work.

New parking facilities like these and new traffic-control plans like Detroit's super expressways are changing the face of many American "downtowns." Urban backgrounds, newly designed automobiles make the perfect setting for the woman off to work in the latest on-the-job fashions.

**TRASH FROM THE BIN** is a beautifully tailored suit of the general town trend. Its velvet jacket is styled at the waist by a narrow belt and framed with a new white collar. Double-breast. Gray, black, blue, or beige. 30 to 34. \$100. \$100.

**THE AUTOMOBILE**—the new sleek, modern, in color, of blue and white, silver, "top" styling and performance. *Design* and construction are the same as the new 1950 Ford. \$100. \$100.

**THE 1950 FORD**—the new sleek, modern, in color, of blue and white, silver, "top" styling and performance. *Design* and construction are the same as the new 1950 Ford. \$100. \$100.

**THE 1950 FORD**—the new sleek, modern, in color, of blue and white, silver, "top" styling and performance. *Design* and construction are the same as the new 1950 Ford. \$100. \$100.

The second is that Cipe had the ability to design herself. If she was unsatisfied with a spread, or wished to do a piece herself, she could do so easily.

Beginning in 1961, Cipe worked as an independent consultant designer as well as a design teacher. She taught a class at Parsons School of Design in editorial design, and required students to produce a magazine. However, to students, she taught content, not style. She was more concerned with beginning with the content and then designing from there. Cipe continued to teach and design for many years. She died in 1991 at the age of 82 years old.

Cipe is regarded as the woman who broke the barriers for women in design. She was the first female art director. She was awarded numerous art direction and publication design

awards throughout her lifetime. She was both honored and a member of the Society of Publication Designers, the American Institute of Graphic Arts, and the Art Directors Club. Cipe also became the first woman asked to the join New York Art Directors Club, breaking the male dominated professional design society, a feat for which she is very well known. She was also the first woman to be inducted into the New York Directors Club Hall of Fame.

Top Left: Spread from Charm Magazine. Image from people.sabancuniv.edu  
Bottom Left: Editorial spread from Charm January 1954. Image from aiga.org  
Below: Award winning Potatoes illustration by Cipe Pineles Image from aiga.org

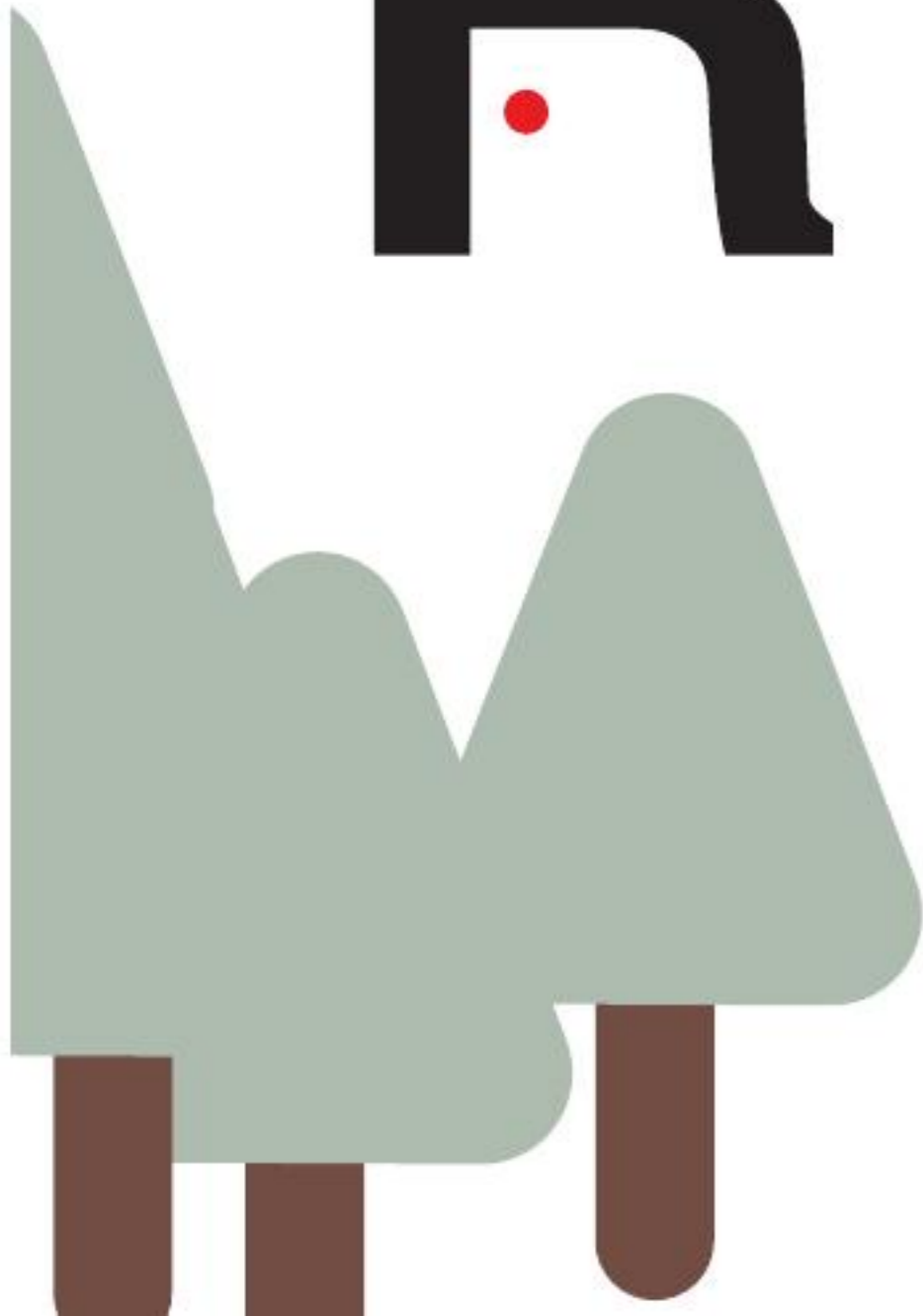


B



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THOMPSON

He was categorized as one of the Giants of 20th century graphic design, and considered a master of almost every aspects of his DCS helped Thompson understand the meaning for world trade and business, as well as the vital importance of communication. Thompson sent off a copy of his yearbook to an art director, and was encouraged to move and design in New York City which is exactly what he did in 1938.

**WHO  
IS THIS**

According to the Communications of Art, "When it came to the blending of photography, typography, and color, nobody did it better than Bradbury Thompson."

**GUY**



BRADBURY'S CAREER CONSIST OF MANY SUCCESSFUL MOMENTS, HOWEVER THERE ARE THREE ACCOMPLISHMENTS THAT STAND OUT MOST SIGNIFICANTLY AND EXEMPLIFY HIS VERSATILITY AS A DESIGNER.

The first came from designing more than 60 issues of Westvaco Inspirations for over twenty-three years. This work is potentially his most well known, for it received a large amount of attention from thousands of designers, typographers, print buyers, design collectors, and students. His ability to blend and merge modern type layout along with classic typefaces, and historic illustrations was completely unique and inspired many.

Stated in Gothic Westvaco Inspirations 206, "The art of typography, like architecture, is concerned with beauty and utility in contemporary terms. The typographic designer must present the arts and sciences of past centuries as well as those of today... And although he walks with the graphics of past centuries, he must create in the spirit of his own time, showing in his designs an essential understanding rather than a labored copy of past masters."

His second most astonishing accomplishment came from his roots in Topeka Kansas. was the publication of the Washburn College Bible. This was considered the most important reassessment of Bible typography since the appearance of Gutenberg's original edition in 1455. It took about ten years to carefully create the newly designed Bible, for the Washburn College changed the text layout into condensed phrases so its meaning for both reader and listener is conveyed through typography.

The Bible consisted of a Renaissance-flavor typeface with chapter openings of beautiful painting reproductions based on biblical stories. Thompson used ten inch by fourteen inch pages with the most legible Roman type available at the time: Garamond at setting size. Bradbury also arranged the text into phrases that separate where the reader's eye naturally stops or hesitates.



This technique not only makes it more legible for the reader, but by placing the condensed phrases into a well thought out design can also be used as a way to convey a message.

Thompson also worked with two famous designers on the Bible project. J. Carter Brown selected the art pieces for the biblical stories and Joseph Albers designed the frontispieces.

Bradbury respected the inspiring history behind Christian text, and with a little help from Washburn College, he broke new ground for refreshing design in sacred text.



**a** The next most impressive accomplishment from Bradbury's work was inspired by his passionate interest for typography. **a** famous quote of his reads, "I believe an avid interest in Type necessarily includes a zest for everyday life." Enthusiasm and energy for everyday life is certainly what Bradbury Thompson contained.

**I**  
**believe**  
**an avid**  
**interest**  
**in type**  
**necessarily**  
**includes**  
**a**  
**zest**  
**for everyday life**

**B** Bradbury was indeed very observant with detail. So observant, he realized a young boy's difficulty when learning how to read was the stress from the volatile shifts in form between capital and lower case lettering. Bradbury found a legibility issue most people overlook, and with a logic of consistency in symbols it led him to the development of Alphabet 26, which is labeled as a Monalphabet.

**D** Bradbury Thompson broke through boundaries of design using intellectual reasoning, problem solving, history and science, and impeccable style. One may wonder how it can all begin in Kansas. The truth behind Bradbury's success lays in the heart of his enthusiastic "zest for life."

**e**  
**F**

**C** The type contained twenty-six unique characters, the case was established by size only, instead of entirely new characters. This font ultimately is a simplified version of the alphabet making it easier for beginner level readers.

**G**

# WALTER LANDOR

WALTER LANDOR | THIRTY-THREE: PROFILES OF INFLUENTIAL GRAPHIC DESIGNERS



# WALTER DODD

**GRAPHIC  
DESIGNS'  
GREATEST  
MAN**

BY: ZOE THOMAS

**Coca-Cola**  
THE LATEST COCA COLA LOGO



**WWF**

THE WORLD WILDLIFE FUND LOGO

**“It was a city  
that looked  
out on the  
whole world,  
How could I  
live anywhere  
else?”**

The greatest designer to ever come into the world of graphic design went had a simple name: Walter Landor. He took the world by storm and reconfigured how to successfully design anything that was aesthetically pleasing, and for that we salute you.

Walter was born on a beautiful day in Munich, Germany on July 9, 1913, and this would begin his amazing journey that was his life. By the age of 18 Walter had realized and understood that he wanted to harness the powerful idea that design affects human in very special way. Because of this, he chose to become a designer simply because he wanted to strive to “design everyday products that would make life more pleasant and more beautiful and appeal to the mass audience”. Walter did not disappoint!

During his time in Europe, Walter befriended Misha Black and Milner Grey, and the three would create their company in 1935 by the name of “Industrial Design Partnership, or IDP for short. This consultancy would bring him to the forefront of England’s designers and earn him entry into the Royal Society of Arts, making him the youngest member. But this was not enough for him! So he packed up his bags and headed across the pond.

After relocating to America Walter chose San Francisco, California to build his empire because (in his words) “For me, it was a city that looked out on the whole world, a city built on the cultural traditions of East and West... How could I live anywhere else?”.

After the successful transition, Walter began teaching at the California college of Arts and Crafts thanks to a man by the name of Glenn Wessels. And so, November of 1939 marked the beginning of a time when Walter became a part of the Industrial Design Center for the College, where he would finally

meet his beautiful and successful wife Josephine Martinelli. This was, of course, the best part of his life, his next greatest achievement would come in 1941, when he finally chose to establish Walter Landor & Associates (WL&A). His wife Jo obviously had help in this empire, making the the “associate” to his Walter Landor.

Their first few jobs were a bit small and more of a general type of collaboration of interior design for various department stores, some hotel chains, and also food markets. S&W Fine Foods in San Francisco would be his first major retail label project, which would earn Walter his first big client that was outside the California area: the famous Sicks’ Select with the rebranding design. This would turn to many more clients around the Northwest Territory because of the Small Brewers Association that he would win Sicks’ Select annual competition (1948).

The whole reason for Walters great success? His client-driven approach, which also made Walter the first one of the first to think to apply consumer research for a successful package design. In the early 1950’s, Walter would go into supermarkets wearing a white lab coat and take his various designs and ask for random customers responses as to what the liked and didn’t like about his ideas. This would obviously cause some grief for the store, forcing them to kick Walter out, in which case he would just stop into the next available supermarket and begin again!

The other wildly successful ideal Walter held was clearly stated when he explained that “We find it much simpler to arrive at a final design solution which satisfies us aesthetically and emotionally than [one that] truly communicates to a mass audience...”.

In all, the main sort of style that Walter created was being able to take the overall simplicity of things



like traditional forms and [very] successfully as well as correctly integrate newer and more exciting materials like foil and cellophane. This brought Walter right into the forefront and made him one of the main leaders in creating the current and modern commercial aesthetic. In turn, this brought him into being one of the founding members of the famous Packaging Designers Council (PDC) in 1952.

Coming back to some big design achievements over his life time, Walter defended how much he was worth by striving to create as well as redesign big name brands such as: Del Monte, Oreida, Levi Jeans, the Cotton Logo, Hawaiian Airlines, and most well known: The Coca Cola rebranding that became a worldwide success.

The other thing that made him so well known was the fact that he

chose to run his empire and have his company work off of a ferryboat by the name of Klamath. Walter turned everything into a modern and new age office space, and the atmosphere was electric!

Because of this innovative move, Walter really solidified his name and became one of the biggest corporate identities in the design world. This provoked him to change the name of the company to Landor Associates, and also went on to establish offices in Asia, Europe, and South America: Walter had earned his worldwide name.

Overall, Walter Landor was a big force to be reckoned with through his approach to package design as well as the unique idea of creating more to the aesthetics of people instead of functionality. Just think: where would designers today without the Coke Brand?

**FOR MORE INFO, VISIT:**

[www.landor.com](http://www.landor.com)  
[areaofdesign.com/landor](http://areaofdesign.com/landor)

**OR SIMPLY GOOGLE HIM!**

**For all you  
have done  
Walter, we  
thank you.**

Josef Muller-Brockmann was born on May 9, 1914 in Rapperswil, Switzerland. He studied design, architecture at the university of Zurich and Kunstgewerbeschule. Kunstgewerbeschule in German means "school of arts and crafts" He started his career working as an apprentice under Walter Diggelman. Shortly after graduating from the Kunstgewerbeschule Josef Muller Brockmann began to freelance. His freelance career would soon be put on hold for World War 2. JMB was a Lieutenant for the Swiss army. During the war, he married Verena Brockmann, a famous violinist. Shortly after he would become Josef Muller- Brockmann and a year after the two-got married Verena was pregnant with Andreas, their only son. In 1952-3 he left the theatre to concentrate on graphic design and expanded his studio. He creates his first poster with "Watch that Child!" for the Swiss Automobile Club and poster series for the Zurich Tonhalle. At the same time that he was working he was

# Josef Muller-Brockmann

appointed Graphic Design teacher at the Zurich School of applied arts Successor to Ernst Keller. Ernst Keller was considered to be the father of swiss graphics as well as establishing, in collaboration with others, what became known as modern art. Ernst Keller was a teacher at the Kunstgewerbeschule from 1918 until he retired in 1956.

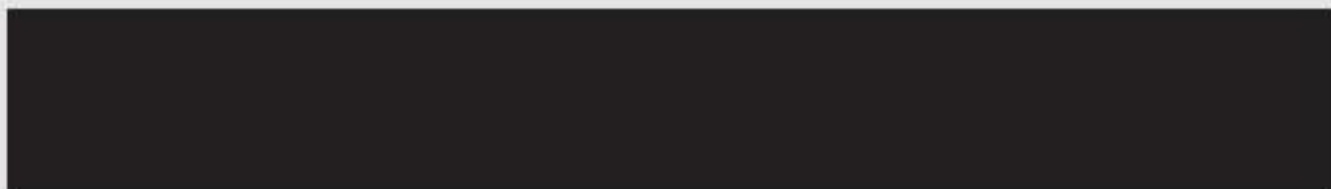
1958 Founded the magazine "New Graphic Design" with Richard Paul Lohse, Hans Neuburg and Carlo Vivarelli (18 issues appeared through 1965, published by Verlag Otto Walter, Olten). The focus of New Graphic Design featured an impressive grid structure that embodied Ernst Keller's theories and ideas on Graphic Design.



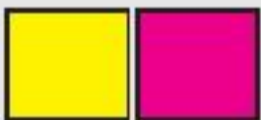
In 1961 he published: "The Graphic Artist and his Design Problems."  
Brockmann wrote this book to determine the attitude between graphic designers and their work. The book also featured key lessons from the Kunstgewerbeschule. A year later he became an Advisor and designer for Rosenthal-Porzellanwerke, Selb, Germany, and consultant and designer for Max Weishaupt GmbH, Schwendi, Germany. 1964 Verena Brockmann killed in an accident. Several pieces of new music commissioned in her honor. Designed the "Education, Science and Research" section for the 1964 Swiss National Fair. Two years later Brockmann married Shizuko Yoshikawa. Two years after his new marriage he founded "Galerie 58" in Rapperswil with Eugen and Kurt Federer. Renamed "galerie seestrassen" in 1974 and run by Brockmann alone until 1990



In 1967 he was appointed consultant to IBM Europe (until 1988). He founded the Muller-Brockmann & Co advertising agency with three other partners. Advertising and design work for industrial, commercial and cultural clients. In 1971 he published two books "Geschichte der visuellen Kommunikation" (A History of Visual Communication). "Geschichte des Plakats" (A History of the Poster), co-author Shizuko Yoshikawa.



In 1976 the partners in Muller-Brockmann & Co. split up. MB continues with the agency until 1984. Consultancy and design work for clients include Olivetti, Swiss Railways, "Transatlantik" magazine, Swiss Institute for Art Research, and Kunsthaus Zurich. In 1985 he won the Brunel Award. Two years later, he won it again as well as received the Gold Medal of the Canton of Zurich. He would often speak and travel across the nation for his musica viva posters. In 1988 he was nominated "Honourable Royal Designer for Industry" by the Royal Academy of Art, London





in 1989 he published "Fotoplakate - Von den Anfängen bis zur Gegenwart" (Photographic Posters - From their Origins to the Present Day), co-author Karl Wobmann. In 1990 he was awarded the Middleton Award of the American Center for Design, Chicago. Later that year Brockmann would lecture tour of the USA and Colombia

In 1993 his son Andres passed away. Josef Müller-Brockmann in addition to Ernst Keller became the father of modern graphic design. His revolutionary ideas gave us the grid system that can be used on any form of media. He was a truly unique designer. A unique designer that would take what he implied for his grid structure and would turn it into art.





Westinghouse logo by Paul Rand





# PAUL RAND

American  
Modernist  
(1914-1996)

BY:

CHELSEA

REPPIN

From painting the signs for his father's grocery store, to designing corporate identities for some of the nation's largest corporations, Paul Rand has become known as one of the most influential graphic designers in history. The first identity he created was that of himself. Born 'Peretz Rosenbaum', Rand abandoned the obviously Jewish name for something simple and Americanized. Though he came from humble beginnings, Rand steadily rose to fame through a number of successful positions with magazines such as Apparel Arts which is now known only as GQ. Being largely self-taught, Rand looked to Gustav Jensen and German object posters. Later in his career he would claim Modernist influences from Picasso, Cezanne and Duchamp. His formal training he received from Pratt Institute, Parsons School of Design, and the Art Students League. He would find himself back at Pratt in later years as a Professor of Graphic Design. Rand also taught graduate programs at Copper Union, and lastly, Yale.

## FROM LAYOUTS TO LOGOS

By twenty, Rand was gaining international interest to his design for Direction magazine. By twenty three, Rand had accepted a position as Art Director at Esquire magazine. While his original success may have been fostered by layout design, especially his pro bono design work for the cover of Direction magazine, Rand's legacy is centered on his corporate



## THE POWER OF SPEECH

logo designs. From media promotion, his career shifted to advertising, and finally corporate identities in which he created some of the most recognized corporate logos in existence. His most popular logos include designs for:

IBM  
Westinghouse  
UPS  
ABC television

Much of Rand's success in the world of corporate logos is his ability to sell to corporations. Rand was not only a magnificently talented designer, but a gifted salesmen. Able to describe clearly the benefits of his work, Rand convinced companies that they needed the identity that he would provide. This gift for communication was not only a key to Rand's personal success, but the success of graphic designers as a whole. By expertly selling the idea of graphic design to major corporations, Rand legitimized the profession of graphic design. Graphic design became not only reputable, but desired. Indirectly, Rand provided graphic designers with clients. Rand's first major milestone in his portfolio of corporate logos was his design for IBM in 1956. The logo now serves of a prime example of Rand's style and talent. Instead of a chaotic or intricate design, Rand's logos remained consistently



minimalistic. While in today's world of graphic design we have a large appreciation for minimalism and sophistication, Rand was criticized by some as people nothing more than simple. In a short response, Rand is able to make a prominent statement that

**“IDEAS DO NOT NEED TO BE ESOTERIC TO BE ORIGINAL OR EXCITING” AND THAT A LOGO “CANNOT SURVIVE UNLESS IT IS DESIGNED WITH THE UTMOST SIMPLICITY AND RESTRAINT.”**

Throughout his career, Rand found success in his originality, and individualism. His philosophies and talents in graphic design shaped the profession as we know it today. Rand was able to change the way that society perceived graphic design, while proposing and designing logos that contrasted those before it.

## DESIGN FOR HUMANKIND

Not only was he interested in what graphic design could do for companies on an immediate level, but what graphic design could do for humankind as a whole. Rand believed that as designers, we have the potential to make the world a better place. With each design created we have the power to influential any number of viewers. “Rand’s view was that every single mark you as a Homo Sapien could leave on earth could be done with care and taste and attention to beauty, or carelessly, thoughtlessly, without attention.” (Dunne) This presents a decision and opportunity to either improve the world, or degrade it. As designers we have a certain responsibility which we should be aware of. When we create a design and send it out into the world it will undeniably cause a change, and we have the ability to make that change a positive one. Graphic design is not only a legitimate profession, but it is a powerful one.



PORTRAIT-  
Co.Design

IBM-  
IBM



**“WORK? IT’S  
JUST SERIOUS  
PLAY.”**

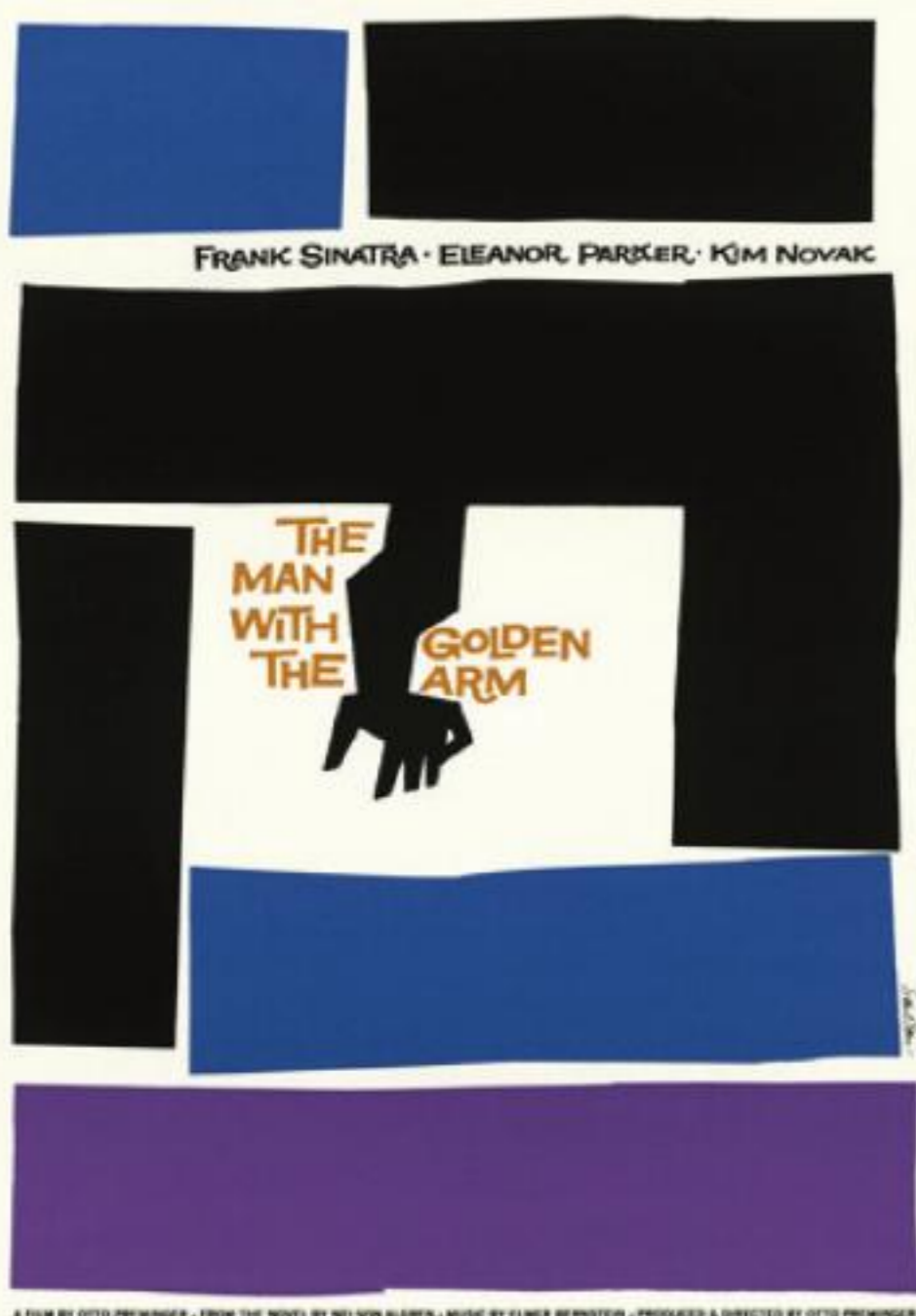


**HE IS THE PIONEER FOR TITLE SEQUENCE  
DESIGN AND ONE OF THE MOST ICONIC  
GRAPHIC DESIGNERS OF THE 20<sup>TH</sup> CENTURY**

Saul Bass, (1920 – 1996), was a innovative designer in the early twentieth century. Born in New York, Bass studied at the Art Students League and from 1944 to 1945 at Brooklyn College. Saul Bass worked in New York as a Freelance designer and Creative Director. After the end of the war, Bass decided to move from New York to Los Angeles California to continue a career in design. He continued to freelance for a few companies before creating his own company known as, Saul Bass Associates.

Bass' first innovative change to the world of art was his creation of a poster for a film known as, The Man with the Golden Arm. Bass used a technique for film and titles to reduce the amount of predictable images that would appear and replace them with minimal graphic elements. Due to the success of the poster, Bass was asked by Otto Preminger to continue designing and create the films Title sequence. This

began a long legacy of work for Bass. As he continued to design Bass became known for more than just posters, and titles. He began to work on actual movie scenes; some of his most famous accomplishments were the final battle scene in Spartacus, all race sequences in Grand Prix and the shower sequence in Psycho. Although Bass switched it up in 1973 he directed the Sci-fi feature film Phase IV, this was a film about over sized ants trying to conquer the world.



In 1969 Bass began to work with his wife, Elaine, on short films that would bridge the gap between live action and drawn animation. IN fat one of their short films one an Oscar, it was a combination of animation and live action. The film was known as, Why Man Creates,



UNIVERSAL PICTURES PRESENTS AN AMBLIN ENTERTAINMENT PRODUCTION "SCHINDLER'S LIST" STARRING LIAM NEESON · BEN KINGSLEY · RALPH FIENNES · CAROLINE GOODALL · MUSIC BY JOHN WILLIAMS · CO-PRODUCER LEW RYWIN · PRODUCTION DESIGNER ALLAN STARGSKI · FILM EDITED BY MICHAEL KAHN · K.C.E. · DIRECTOR OF PHOTOGRAPHY JANUSZ KAMYSKI · EXECUTIVE PRODUCER KATHLEEN KENNEDY · BASED ON THE NOVEL BY THOMAS KENEALLY · SCREENPLAY BY STEVEN ZALLIAN · PRODUCED BY STEVEN SPIELBERG · GERALD R. MOLEN · BRAND LUSTIG · DIRECTED BY STEVEN SPIELBERG


ORIGINAL SOUNDTRACK ON MCA CDS AND CASSETTES · READ THE TOUCHSTONE NOVEL · A UNIVERSAL PICTURE

working for these major directors Saul started out as any other designer, when he first began as a film designer his beliefs were much and his wife continued to create films together since then until his death at the age of 75.

Although Saul Bass made several works of art with Otto Preminger he was best known for his work with Alfred



FROM THE  
EDGE OF  
YOUR SEAT  
YOU'LL SEE



# EDGE OF THE CITY



# EXODUS

Hitchcock on movies such as Psycho, Vertigo, and North by Northwest. Even working for these major directors Saul started out as any other designer, when he first began as a film designer his beliefs were much different. As he worked along side these names he began to realize the purpose behind a films title is much more than just providing information. He believed that the main purpose of the title sequence was to set the mood for the movie about to primer. "I had a strong feeling that films began on the first frame." This was however still during the time that most title screen were just Typography instead of the flashy graphics created today. Bass used dynamic and bold line work to create emotions and tell a story. Most of Bass' title sequence would follow a story or path of change.

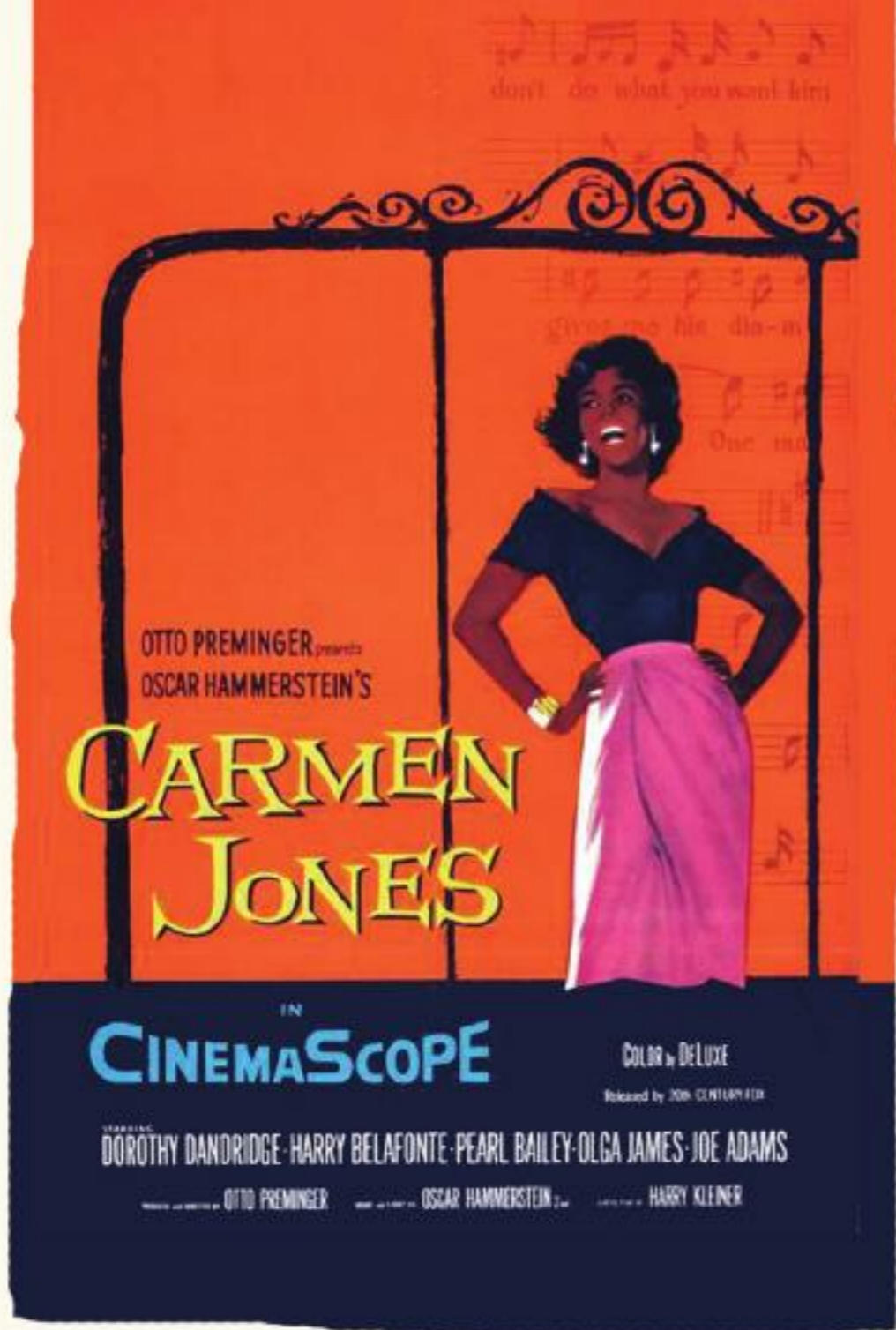
Even though Bass and his wife worked on short films together they still did favors and took jobs working on movie titles together. When asked why they did this even though they had their own award winning movies to create, they stated that it was because it was fun for them and what they wished to do. Bass described the act of creating a title as an act of obsession. It was enjoyable for him and his wife to create something and be akin to

the underside of a table, no one would know what's underneath unless they worked on it. It's that simple pleasure that kept Bass and his wife creating Titles for movies.

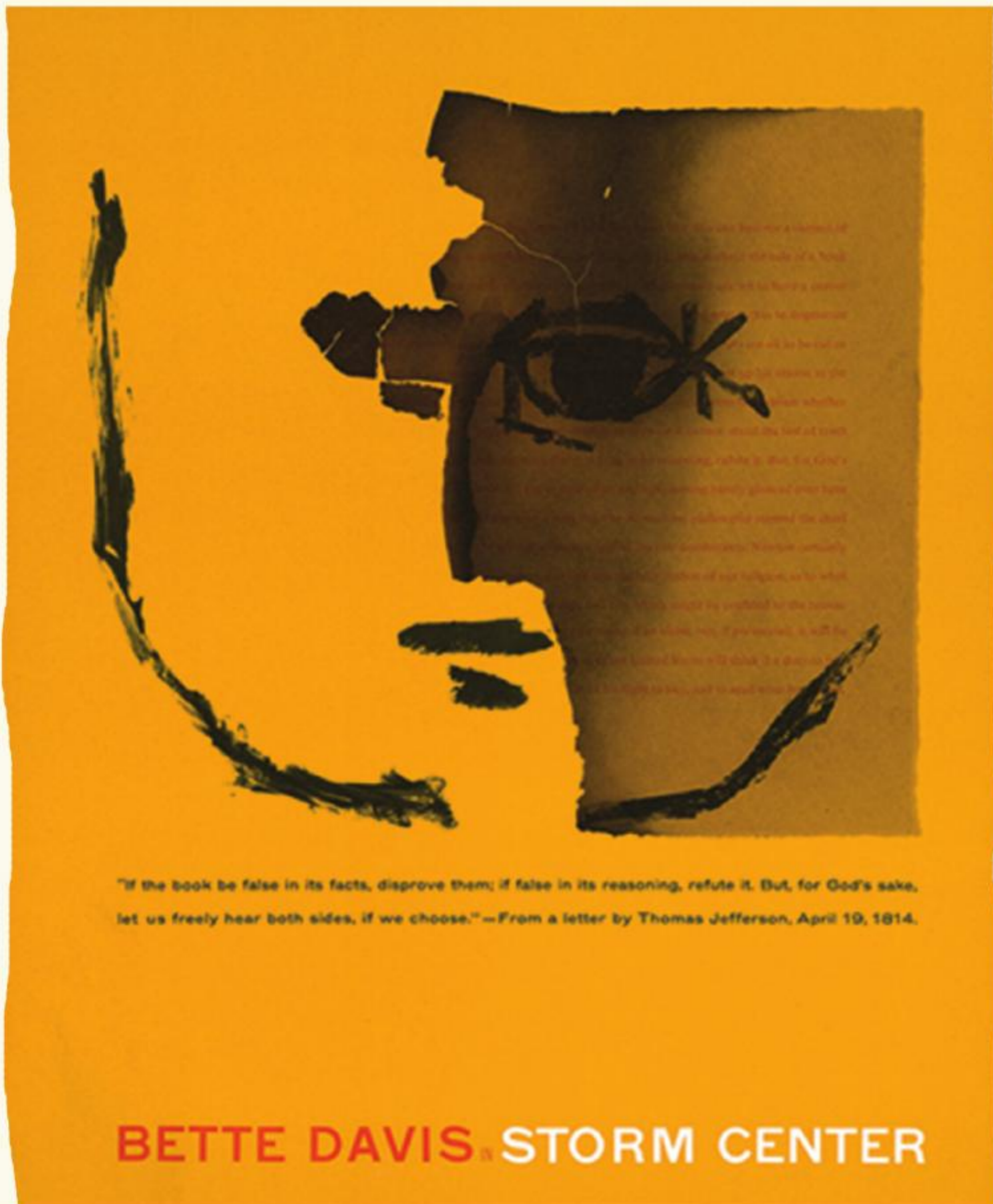


JOHN WAYNE · KIRK DOUGLAS  
PATRICIA NEAL · TOM TRYON · PAULA PRENTISS  
BRANDON de WILDE · JILL HAWORTH  
DANA ANDREWS & HENRY FONDA

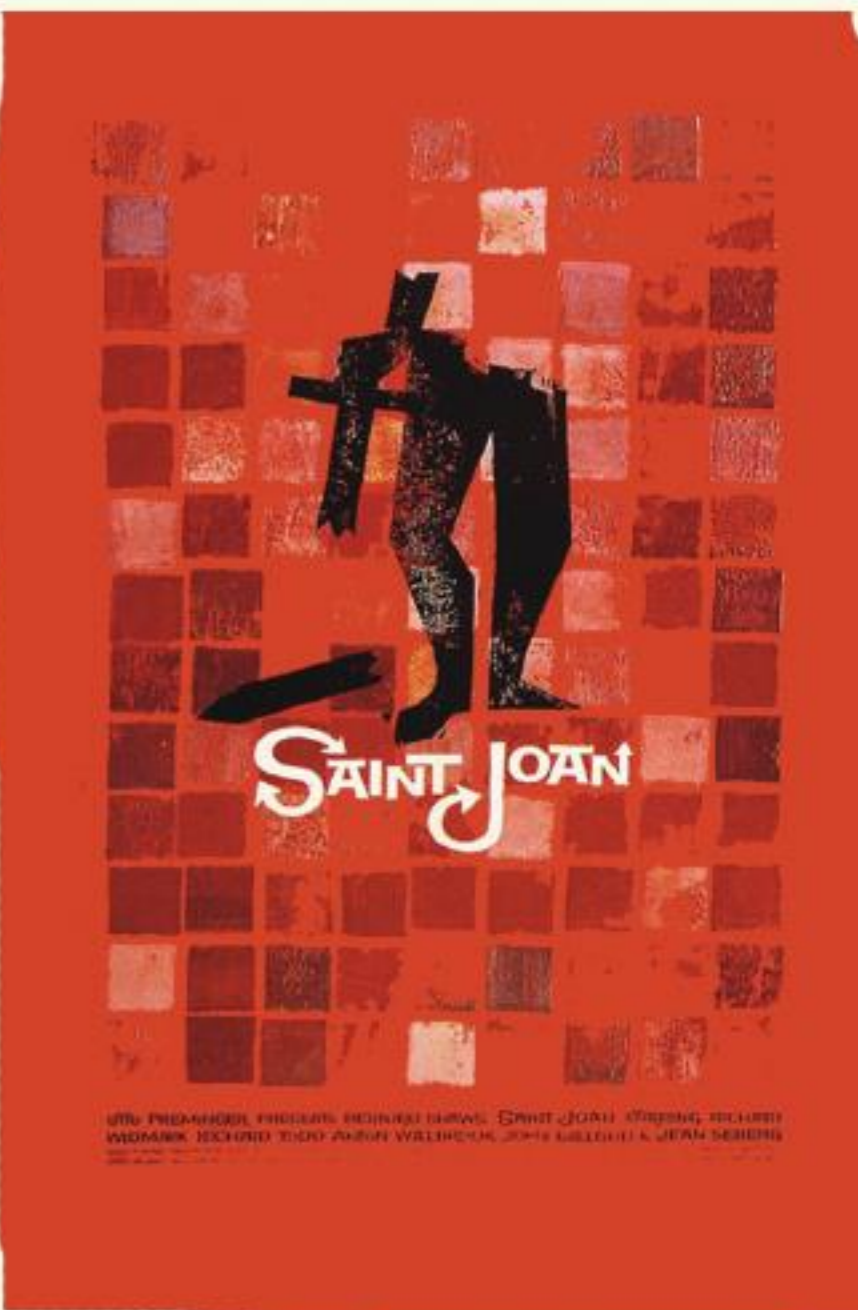
SAUL BASS



In an interview with Saul Bass he gives advice for future design students, and words of wisdom on making money versus quality work. Bass talks about the value of your time and how no matter how much you put into work it is being paid for with your time. Your time as a designer is monetary value and the work that you produce from it can, not be judged in a materialistic way. As a designer Saul Bass himself wanted to create something beautiful. When he began a project the first thing that came to his mind was not the amount of pay he would receive but the quality of work he would create. His advice for students is to continue that mindset. That even if the pay is not great, you should continue to create something beautiful because that work will be what catches the attention of someone else. The work that we as artist will create in the future, for work or pleasure, will represent who we are as designers, and if we truly care. Bass truly believed that the value of piece was found in the time spent creating it, not in the monetary value provided for it.



**"I WANT TO MAKE BEAUTIFUL THINGS, EVEN IF NOBODY CARES, AS OPPOSED TO UGLY THINGS. THAT'S MY INTENT."**



# MILTON GLASER



*photo: Catalina Kulczar*

## *Todd Juliano*

**T**he name Milton Glaser isn't necessarily a household name, which is funny because you've seen more of his work than you've realized. We'll discuss his work in a minute, but first, let's find out a little background about the man whose iconic work you didn't even know you knew about.

Born in 1929, Milton Glaser started his prodigious career in graphic design at the High School for Music and Art. He continued his education at The Cooper Union Advancement of Science and Art in New York's Cooper Square down in the East Village of Manhattan. Regarded as one of the greatest schools in the world to study design, Glaser had the pleasure of not being charged tuition to attend the institution. The Cooper Union offers a full tuition scholarship to every student who attends the remarkable school, leaving it to have a below 10% acceptance rate. This allows its students to fully immerse

in school work and internships to get the best learning experience possible for their professional lives. Milton Glaser is a classic example of this fantastic learning experience. Glaser had the opportunity of attending this institution as well as The Academy of Fine Art in Bologna, Italy. However, it was the graphic design that stuck with Glaser.

After returning home from Italy, at the age of 25, Milton Glaser along with 3 others, Seymour Chwast, Reynold Ruffins, and Edward Sorel founded Push Pin Studios. The studio released a bi-monthly publication titled, "The Push Pin Graphics", which was a combination of all the partners' works. A illustrative product that came out of this early studio was the bulky three-dimensional line. 2 years after its foundation in 1954, Edward Sorel exited Push Pin leaving Milton Glaser and Seymour Chwast to direct the studio for the next 20 years. The studio would go on to



become a stepping-stone for the future in graphic design. While he was directing Push Pin Studios, Glaser founded the New York Magazine in 1968.

New York Magazine was founded in 1963 as a Sunday issue to the New York Herald Tribune. The publication was edited by Cley Felker and featured the work of many tribune contributors. However, the publication went bankrupt in late 1966, leaving New York Magazine nothing but a copy written archive of the New York Herald. Milton Glaser and Cley Felker saw this as the beginning. The duo purchased the writes for the publication with a monetary loan from the spouse of Barbara Goldsmith. Barbara Goldsmith was one of the contributing artists of the publication when it was a Sunday feature as a part of the Herald. After rescuing the magazine, New York's released their very first publication on April 8<sup>th</sup>, 1968. In just over a year, Glaser and Felker turned this Sunday feature into what is referred to as a "stand-alone glossy". Just another project Milton Glaser picked up and turned into gold.

After his success with New York Magazine in the late 60's, Milton founded his own studio. In 1974, Milton Glaser Inc was founded and incorporated. To this day, Milton Glaser Inc. keeps pumping out remarkable and modern designs. The list of their clientele is any designers dream, and it's all built on the backbone that Milton Glaser and his cooper union peers created at Push Pin Studios. Take a look at Milton Glaser's client list and some of his iconic work you've stared at over the years.

#### **Some of Milton Glaser Clients**

Brooklyn Brewery  
Jet Blue  
I Love NY  
Columbia Records  
New York Magazine  
Trump Vodka  
Push Pin Studios  
Fortune 500 Magazine  
MGM Studios  
Sony  
1984 Winter Olympic Games  
Esquire Magazine  
Mad Men

Now, at 84 years old, Milton Glaser has become a consultant on the hit TV show, Mad Men. The show is indirectly written about Glaser and the men like him who changed the face of graphic design and advertisement. The Men of Madison Avenue are a glammed-up Hollywood depiction of the hard work Milton Glaser, his colleagues and competitors put in to this fast developing industry that they, themselves, laid the ground work for. During Milton's first meeting with Mad Men writer, Matthew Weiner, the two exchanged an introduction that will stay with me for the rest of my professional career.

Matthew Weiner, complimented Milton with, "I can't believe this is the first time we're meeting, after all your work," while shaking Glaser's hand, "Hi, I guess I'm the client." The humble Milton Glaser responded with 3 simple words. He smiled while removing his hat and coat, just as the Men of Madison Avenue do, and responded with, "No higher calling."

I ♥ NY<sup>®</sup>





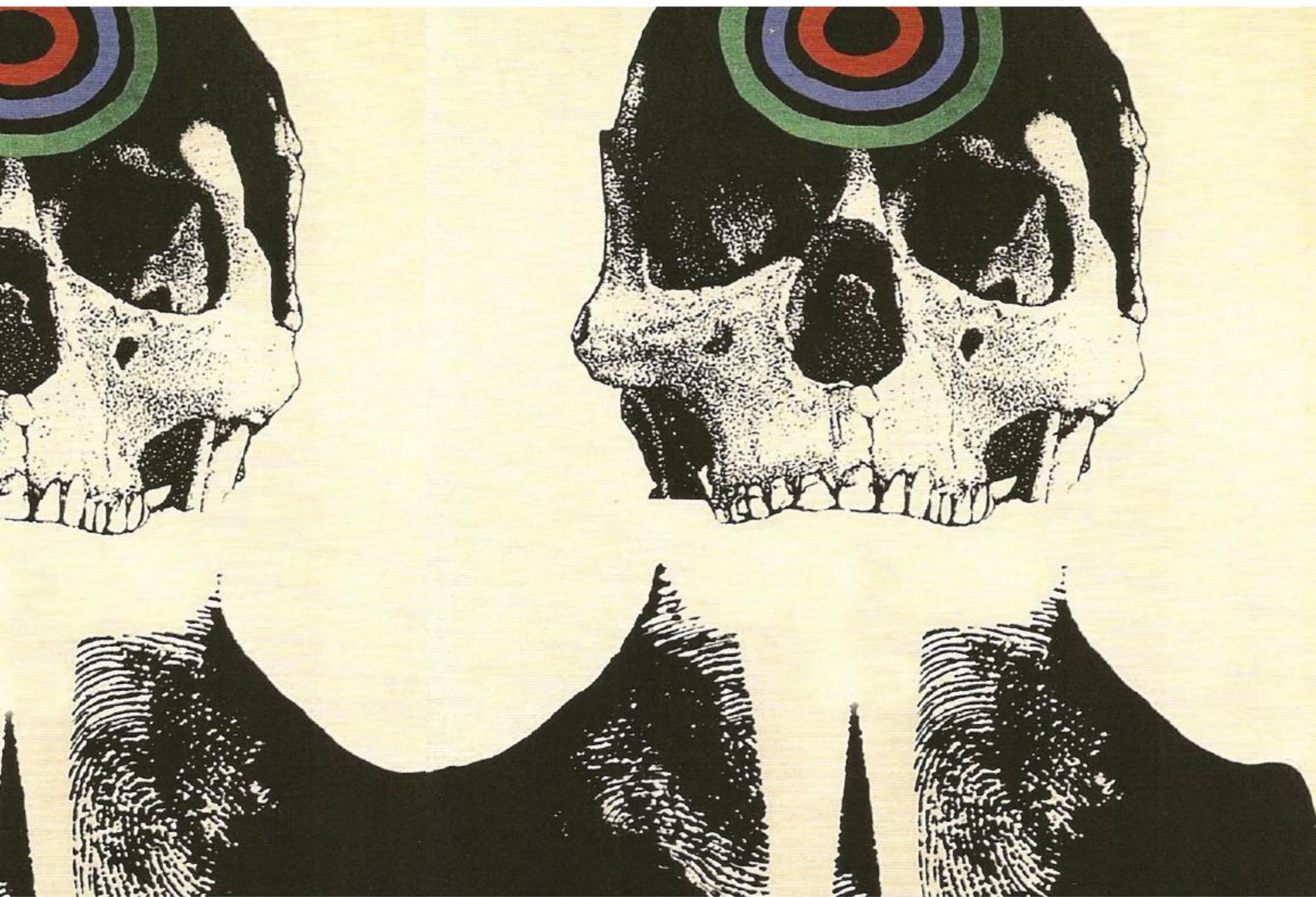
*The image above comes directly from Roman Cieslewicz's Polish poster Vertigo, Warsaw, 1963*

WHEN DESIGN IS CONCERNED, THERE IS ONE POLISH MAN WHO NEEDS TO BE RECOGNIZED. AND THAT MAN IS ROMAN CIEŚLEWICZ WHO HAS EARNED HIMSELF WIDESPREAD RECOGNITION, EXHIBITING HIS WORKS THROUGHOUT THE WORLD. THIS RENOWNED GRAPHIC ARTIST WAS BORN IN 1930 IN LVOV, POLAND, AND REMAINS ONE OF THE MOST FAMOUS AND INFLUENTIAL POSTER DESIGNERS KNOWN, ESPECIALLY IN THE POLISH SCHOOL. HE WAS ONE OF THE FOUND-

ERS OF THE POLISH POSTER SCHOOL, WHERE HE PROMOTED SIMPLICITY AND CLARITY WHILE PRODUCING AESTHETICALLY PLEASING PIECES. HE URGED STUDENTS TO USE POETIC METAPHOR AND A MULTITUDE OF MODES OF EXPRESSION IN THEIR WORK, WHICH HE DID IN HIS OWN PIECES. HIS ARTISTIC INTERESTS INCLUDED POSTERS, PRESSING AND PUBLISHING PRINTS, TYPOGRAPHY, PHOTOGRAPHY, PHOTOMONTAGE AND EXHIBITING. HE LIVED DURING THE BEGINNING OF THE COM-

PUTER AGE, AND EVEN WITH TECHNOLOGICAL ADVANCES HE WAS MUCH HAPPIER WITH SCISSORS AND GLUE.

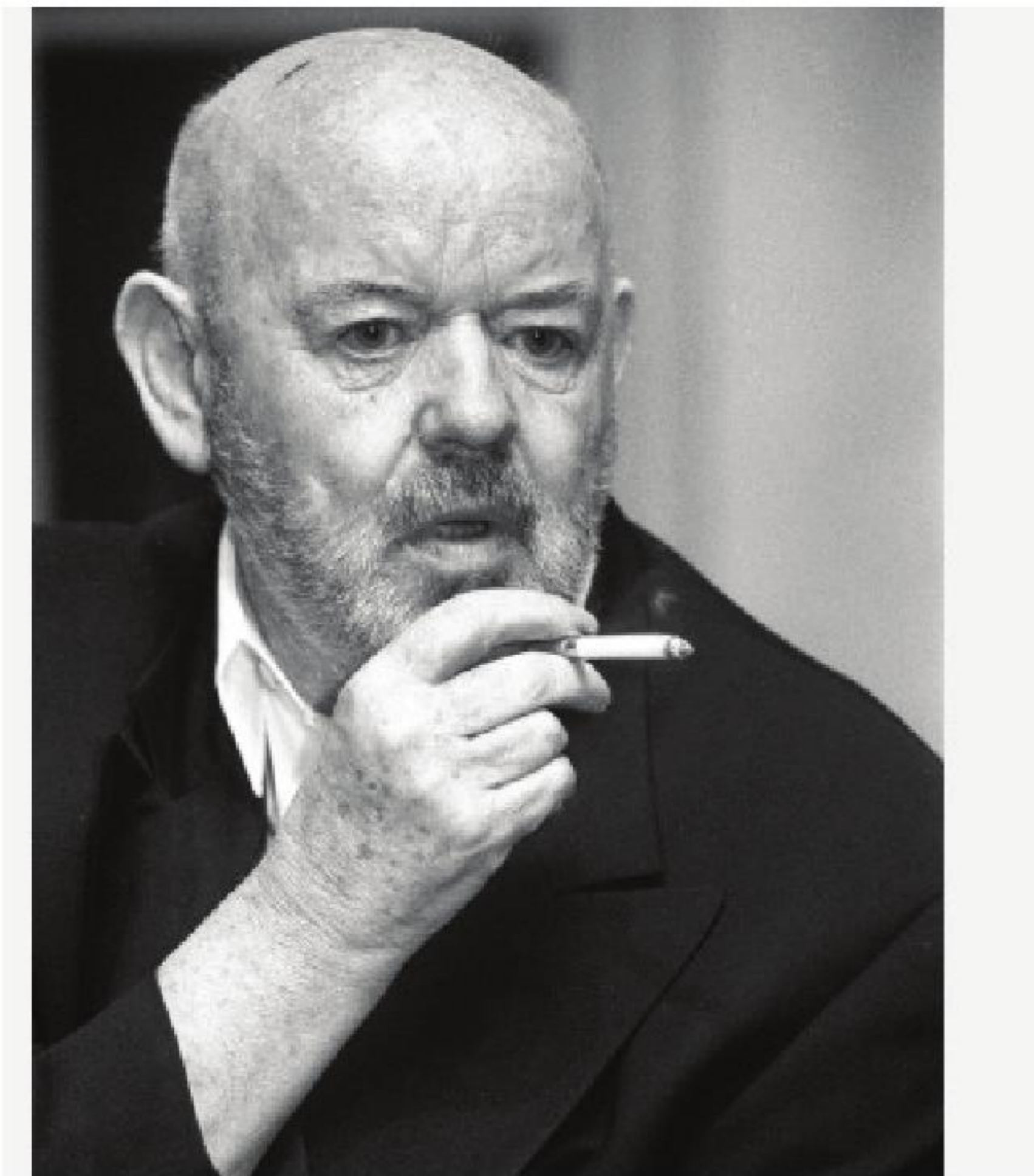
CIEŚLEWICZ ATTENDED THE ACADEMY OF FINE ARTS, CRAWCOW, WHERE HE STUDIED UNDER GEORGE KAROLAK WHO WAS ALSO A GRAPHIC DESIGNER. HE GRADUATED IN 1955 AND MOVED TO FRANCE IN 1963. CIEŚLEWICZ HAS MANY ACCOMPLISHMENTS THROUGHOUT HIS CAREER, ALMOST TOO MANY TO KEEP TRACK OF. IN PARIS HE WAS ABLE TO SECURE A JOB AS A LAYOUT DESIGNER



AT ELLE MAGAZINE, WHERE HE QUICKLY BECAME THE ARTISTIC DIRECTOR (ALL THANKS TO PETER KNAPP). HE ALSO CONTRIBUTED TO "VOGUE" AND DEVELOPED THE DESIGNS FOR THE ART JOURNAL "OPUS INTERNATIONAL", THE POPULAR SCIENCE MONTHLY "VST", THE MAGAZINE "MUSIQUE EN JEU" AND THE QUARTERLY "KITSCH". HIS WORK IS KNOWN ALL OVER, HE CREATED A NUMBER OF GRAPHIC DESIGNS FOR THE HACHETTE, KETSCHUM AND HAZAN PUBLISHING HOUSES AS WELL AS FOR GALERIES LAFAYETTE AND

MUSÉE PICASSO. HE DESIGNED POSTERS FOR THE BOROUGH OF MONTREUIL, WAS THE ART DIRECTOR AT THE ART AGENCY, M.A.F.I.A., DESIGNED THE JORDAN SHOES ADVERTISING CAMPAIGN AND THE "FRANCE HAS TALENT" CAMPAIGN. HE CONTRIBUTED TO THE PARISIAN PUBLISHING HOUSE OF THE PALLOTIN FATHERS, "EDITIONS DU DIALOGUE". HIS ART WAS PUBLISHED BY THE DAILY "LIBERATION" AND THE JOURNALS "REVOLUTION" AND "L'AUTRE JOURNAL". HE DESIGNED AND PUBLISHED TWO ISSUES OF THE "PANIC INFORMATION" JOUR-

NAL "KAMIKAZE I" (1976) AND "KAMIKAZE II" (1991) FOR THE GROUP PANIQUE OF WHICH HE WAS A MEMBER. HE REALLY ENJOYED WORKING WITH FASHION DESIGN AND WAS GIVEN THE OPPORTUNITY TO DESIGN THE SETS FOR "ELLE"'S FASHION SHOW IN 1968-71. IN 1979, HE MADE THE FILM CHANGE OF CLIMATE FOR THE INSTITUT NATIONAL AUDIOVISUEL IN PARIS. IN 1989, THE NATIONAL ASSEMBLY AND THE FRENCH MINISTRY OF CULTURE ASKED HIM TO DESIGN THE DECORATION FOR THE ASSEMBLÉE NATIONALE BUILDING TO COM-



Roman Cieślęwicz, 1993, fot. Grzegorz Rogiński / East News

MEMORATE THE BICENTENNIAL OF THE FRENCH REVOLUTION. THE FOLLOWING YEAR HE DECORATED THE PARIS TOWN HALL ON THE OCCASION OF GENERAL CHARLES DE GAULLE'S BIRTH CENTENARY. HE COLLABORATED WITH THE WARSAW MUSEUM OF LITERATURE TO ORGANIZE TWO EXHIBITIONS IN PARIS: "70 DRAWINGS BY BRUNO SCHULZ" (1975) AND "PORTRAITS BY STANISŁAW IGNACY WITKIEWICZ" (1978), AN EXAMPLE OF HIS UNINTERRUPTED DIALOGUE WITH POLAND'S CULTURAL HERITAGE, CROWNED BY A SERIES OF BAROQUE-LIKE POSTERS FOR THE WARSAW OPERA.

WHEN INTERVIEWED BY AN ART CRITIC WIESŁAWA WIERZCHOWSKA, CIEŚLEWICZ SAID:

"IT WAS MY DREAM TO MAKE PUBLIC PICTURES THAT COULD BE SEEN BY AS MANY PEOPLE AS POSSIBLE. HENCE THE UTMOST IMPORTANCE OF THE POSTER – THE STREET PICTURE. I HAD THOUGHT ABOUT THE POSTER BEFORE STARTING AT THE ACADEMY. ENTERING THE

**It was my dream to make public pictures that could be seen by as many people as possible. Hence the utmost importance of the poster – the street picture**

STREET. THAT'S EXTREMELY IMPORTANT. GIVEN THE VARIETY OF OBJECTS SURROUNDING US, I FIND AN ANNOUNCEMENT THE MOST IMPORTANT THING. TELLING, SAYING, COMMUNICATING, ANNOUNCING. INFORMING (...) TO ME A PICTURE COULD NEVER BE SEPARATED FROM THE CONTENT. I ALWAYS GO FOR THE MAXIMUM PICTURE AND THE MAXIMUM INFORMATION. YOU NEED TO STIMULATE IMAGINATION TO THE MAXIMUM." (WIESŁAWA WIERZCHOWSKA, "AUTOPORTRETY / SELF-PORTRAITS". AGENCJA WYDAWNICZA "INTERSTER", WARSAW 1994)

CIEŚLEWICZ'S ART IS ABLE TO BEAUTIFULLY MERGE A NUMBER OF INTELLECTUAL AND EMOTIONAL MOTIFS WITH CLOSE RELATIONSHIPS BETWEEN WORDS AND ARTISTIC FORMS, CREATING A POWERFUL VISION. HIS WORKS UTILIZES A WIDE RANGE OF ARTISTIC MEANS, FROM THE PICTURES OF OLD MASTERS TO CONTEMPORARY

PRESS PHOTOGRAPHY, TYPICALLY PORTRAYING AN EDGY AND REBELLIOUS TONE. THESE UNUSUAL ASSOCIATIONS, SOPHISTICATED

STRUCTURES AND AGGRESSIVE EXPRESSIONS ARE DISTINCTIVE AND HAVE BEEN ATTRACTING VIEWERS SINCE DAY ONE. THE ARTIST WAS INSPIRED – ESPECIALLY IN HIS LATER PERIOD – BY THE RUSSIAN CONSTRUC-



TIVIST AVANT-GARDE OF THE 1920S AND BY THE POLISH GROUP BLOK. HE FREQUENTLY USED DETAILS THAT HE PROCESSED AND REPEATED TO OBTAIN A BOLD AND UNIQUE RESULT. HE EMPLOYED A MUCH-ENLARGED HALF-TONE SCREEN AND THE MIRROR PICTURE COPYING EFFECT, AND BUILT ON THE OP-ART EXPERIENCE TO MAKE HIS POSTERS SEEM THREE-DIMENSIONAL, VIBRATING AND PULSATING. HE ALSO UTILIZED THE UNIQUE METHOD OF COLLAGE AND PHOTOMONTAGE, RECOGNIZING THEIR INNOVATIVE AND FASCINATING POTENTIAL OF WHICH HE MADE MASTERFUL USE. HIS PIECES TOOK ON A LIFE OF THEIR OWN. COMBINING ROMANTICISM AND POETRY WITH COLD

RATIONALISM, AND SETTING EMOTIONS IN PLAY WITH STRICT LOGIC, HIS WORK PENETRATES OUR SUB-CONSCIOUSNESS AND TESTS AND TEASES ITS ASSOCIATIONS.

CIEŚLEWICZ WAS A PROFESSIONAL MILITANT AND HE INTRODUCED THE POLISH POSTER TO THE COUNTRY, UNLEASHING ALL OF THE INFLUENCES WHICH CONTINUE TO THIS DAY TO DETERMINE FRENCH POSTER DESIGN, PARTICULARLY IN THE POLITICAL, SOCIAL, AND CULTURAL FIELD. CIEŚLEWICZ WAS NOT AFRAID TO EXPRESS HIS OPINIONS THROUGH HIS WORK,

WHICH MADE HIM A VERY DOMINANT DESIGNER. WHEN STUDYING DESIGN ROMAN CIEŚLEWICZ IS A POSITIVE FIGURE TO LOOK INTO DEEPER. HIS WORK MESHES A HARSH REALITY WITH A FANTASY WORLD THAT IS INVIGORATING. CIEŚLEWICZ UNFORTUNATELY PASSED AWAY IN 1996, BUT HIS WORK WILL CONTINUE TO INFLUENCE DESIGNERS ALL OVER THE WORLD.

BRUKWICKI, JERZY. "ROMAN CIEŚLEWICZ." CULTURE.PL. 1 MAR. 2004. WEB. 1 DEC. 2014.

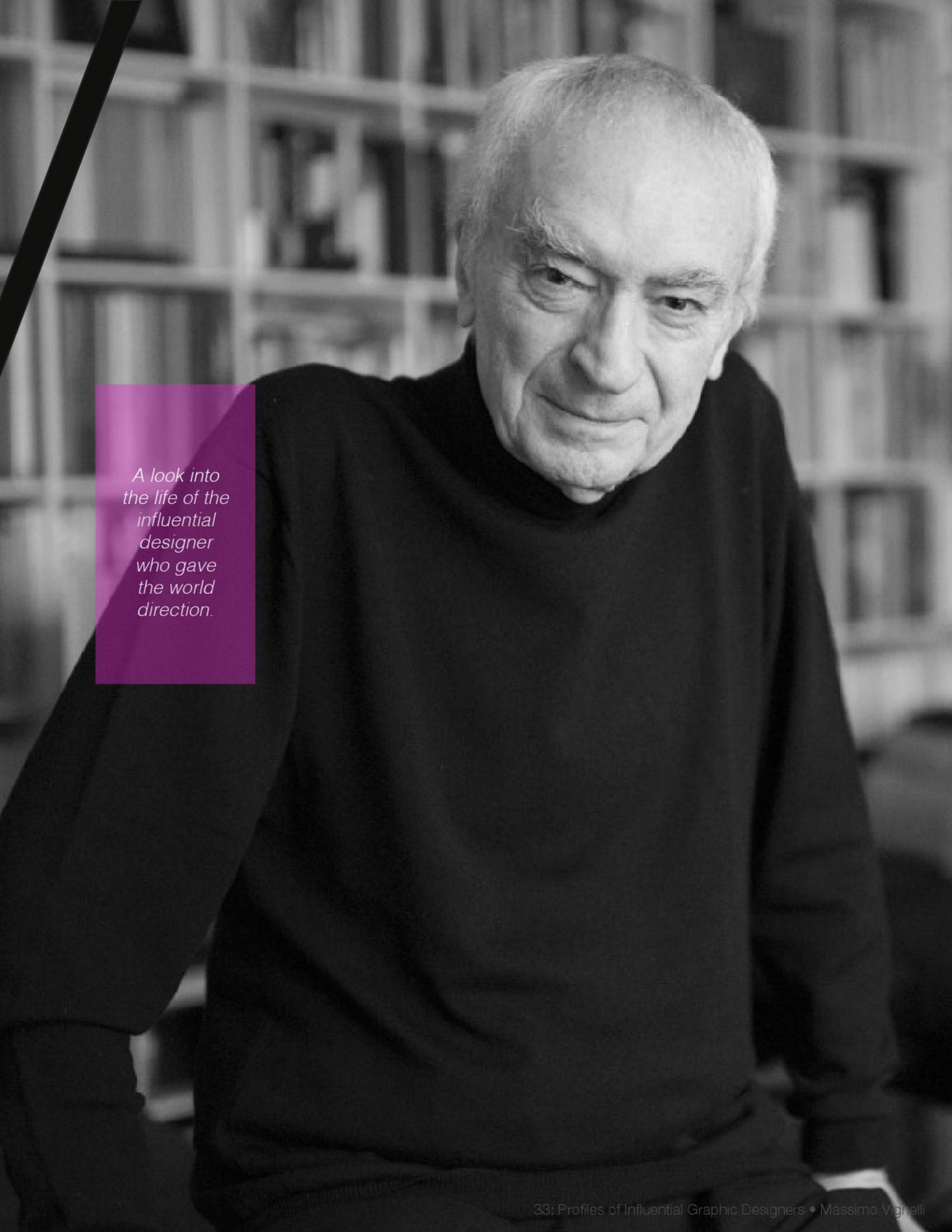
ROUARD-SNOWMAN, MARGO. "EYE MAGAZINE." EYE MAGAZINE. 1 JAN. 1993. WEB. 2 DEC. 2014.

SÉCAIL, CLAIRE. "ROMAN CIESLEWICZ, POSTER DESIGNER." EUROPE OF CULTURES. INA. WEB. 1 DEC. 2014.





Simple,  
Clean &  
Neat

A black and white portrait of Massimo Vignelli, an elderly man with short, light-colored hair, wearing a dark turtleneck sweater. He is looking directly at the camera with a slight smile. The background is a large, multi-tiered bookshelf filled with books, creating a grid-like pattern. A thick black diagonal line runs from the top left corner towards the center. A purple rectangular box is overlaid on the left side of the image, containing white text.

*A look into  
the life of the  
influential  
designer  
who gave  
the world  
direction.*



“I strive for two things in design: simplicity and clarity. Great design is born of those two things.” This quote by designer Linton Leader reflects the ethos and design personality of one of history’s greatest graphic designers, Massimo Vignelli.

Active in everything from packages and graphics, to furniture design to the famous creation of New York City’s subway map, this incredible man, side-by-side with his equally talented and inspirational wife, used his clean, simple view of design to bring the world to life and revolutionize the design industry.

## History of a Legend

Vignelli grew up living in Italy, starting a life-long career of design in Milan with his new wife Lella in 1960 by opening a joint design firm.

In an article by Ellen Lupton, *Remembering Massimo Vignelli, the Innovator Who Streamlined Design and Change the Industry Forever for The Smithsonian*, Lupton states that though husband and wife were multi-talented in various aspects of design, “Lella continued to focus on three-dimensional design, while Massimo focused on graphics” and that “...together, they could move across disciplines with astonishing grace.”

After over five years of working in his small company in Italy, Vignelli moved to New York City, where he helped to found New York’s Unimark International, a design company “which quickly became, in scope and personnel, one of the largest design firms in the world” (Wikipedia.org)

Within this company, Vignelli worked mostly in corporate identity, from printed material to interior decor. However, after a few years working with Unimark, Vignelli resigned, as he believed the company to have lost and diluted its design vision, and he moved on to found

Vignelli Associates with his beloved wife, a firm which has shaped and continues to shape design and designers substantially through the decades since its founding.

## Work & Style

Flowing throughout Vignelli’s personal work is evidence of his trademark style of staunch Modernism. “Throughout his career, Massimo raged against typographic excess” (Lupton). He was a keen believer in the idea that type within a design needed only to be presented cleanly and in an organized and helpful way, and by no means as a form of expression. “I can write the word ‘dog’”, he said, “with any typeface and it doesn’t have to look like a dog.”

It is this desire for order and structure that birthed one of Vignelli’s most lauded design accomplishments, the creation of the signage for New York City’s subway system, and the iconic grid map for that system. This innovation in design marked the start of a new period in New York City’s history, as Vignelli brought New York into the era of Helvetica and clean lines. “His ability to stay modern in a postmodern world sealed his reputation as one of the great designers of our time” (Lupton).

## Inspiring Others

Vignelli’s appreciation for simple beauty and a clean, user-friendly world extended beyond just his work and impacted others through his character and actions. Michael Beirut, a now well-established designer in his own right, describes working under Vignelli during his formative design years in Vignelli’s firm. In Beirut’s feature *Massimo Vignelli, 1931-2014* for *The Design Observer Group*, Beirut states that Vignelli “filled the room with his oversized personality,” one that was in all ways “elegant, loquacious, gesticulating, [and] brimming with enthusiasm.” Vignelli appeared to Beirut to possess Zeus-like





*"Vignelli brought New York into the era of Helvetica and clean lines."*

characteristics, creating the picture of a man who was "impossibly wise, impossibly old" (Beirut).

Still, despite this reverence with which Vignelli was treated by those he held superiority over, he managed to maintain an incredible humility and generosity, treating each individual with a respect that extended far beyond their station or position. The joy he held for the craft which was his life was infectious, with Beirut remarking that "he was able to bring enthusiasm, joy and intensity to the smallest design challenge" in a way that inspired and touched the lives of everyone he reached.

## A Guiding Light

As a person, Vignelli influenced many, and as a designer his work continues to live on, promoting his pure, elegant, Modernist views through a vast body of work to an audience of millions; a continued in-

fluence in the world of design long after his passing in May. Just as his famed subway map guides its travelers, so Vignelli serves as a guiding light to all designers, calling them to a higher standard of design and of life; the little bird on our shoulder; the angel at our ear; calling our design "to be visually powerful, intellectually elegant and above all timeless" (Massimo Vignelli).

~ \* ~

### References:

Beirut, Michael. "Massimo Vignelli, 1931-2014." The Design Observer Group 27 May 2014. Web. 30 Nov. 2014. <<http://designobserver.com/feature/massimo-vignelli-1931-2014/38336>>.

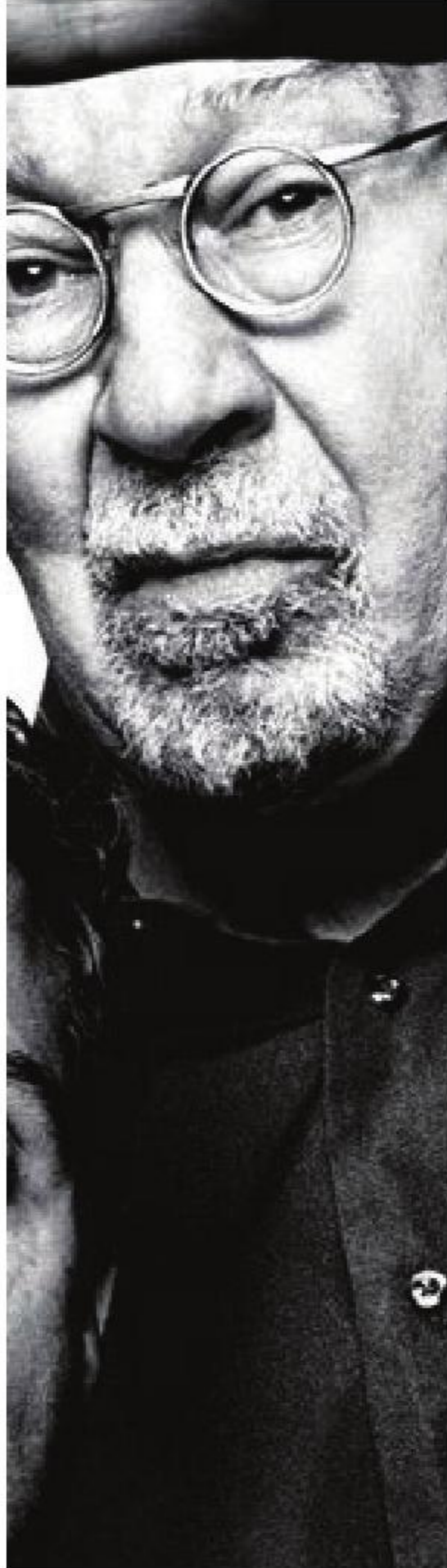
Lupton, Ellen. "Remembering Massimo Vignelli, the Innovator Who Streamlined Design and Changed the Industry Forever." Smithsonian 29 May 2014. Web.

Wikipedia. "Massimo Vignelli." Wikipedia.org. Web. 30 Nov. 2014. <[http://en.wikipedia.org/wiki/Massimo\\_Vignelli](http://en.wikipedia.org/wiki/Massimo_Vignelli)>.

# GEORGE LOIS

AN ORIGINAL MAD MAN

ADVERTISING GENIUS



George Lois is an advertising icon. He is Eighty-three years old and is known to be one of the most productive advertising communicators of our time. He's intelligent, a pioneer, and inventive. Think MTV, VH1, Lean Cuisine,

**“Creativity can solve almost any problem. The creative act, the defeat of habit by originality, overcomes everything.”**

Tommy Hilfiger, Jiffy Lube, and more. George Lois helped propel these companies and more into the spotlight with his timeless advertising campaigns. He is a jack-of-all-trades. Lois rarely created music videos, but the one he did “Joker-man by Bob Dylan” won the MTV Best Music Video of the Year in 1983. He has written many books. The Museum of Modern Art has 38 of his iconic Esquire covers in their permanent collection. He is a celebrity in the field of ad-

## Esquire Covers

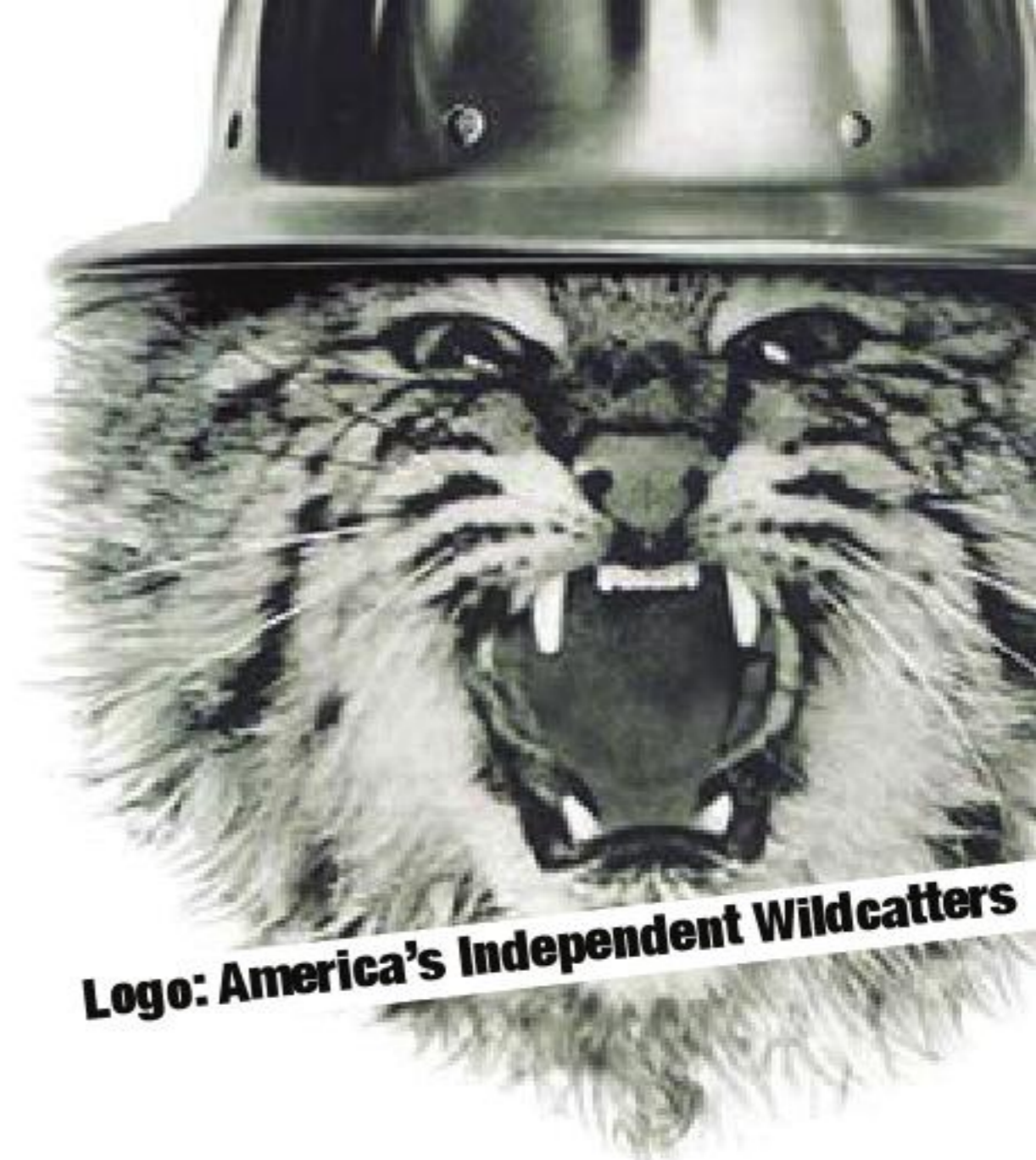


**33 profiles of influential graphic designers- George Lois**

vertising. George Lois is an original mad man.

This director, designer, and author may be best known for his Esquire magazine covers, but has a wide variety of works throughout his career. He was born in New York City in 1931. He went to the High School of Music and Art. Strangely, he won a basketball scholarship and turned it down to go to another insititue. He dropped out to take another job, and ended up drafted to go to the Korean war half a year later. After the war, he came back and began advertising at CBS.

Lois is an AIGA medalist, Herb Lubalin Award Winner, and medalist for the Art Directors Club Hall Of Fame. Although now he is a retired individual, his designs are still mimicked and copied for Esquire and many other inspired individuals. Often he finds his work as an



**“Follow your bliss. That which you love you must spend your life doing, as passionately and as perfectly as your heart, mind and instincts allow. The sooner you identify that bliss, which surely resides in the soul of most human beings, the greater your chance of a truly successful life.”**



inspiration to other aspiring advertising workers. This is because his timeless work will live on after being on of the most influential advertising icons of the 20th century.

George Lois knows his ability. He said growing up in high school that he knew was the best at what he did. He was talented, but he also stayed humble because he knew he was lucky to be exposed to the finest education of art New York had

to offer. Often he said that no one quite understand his emerging conceptual abilities. He was unlike any other students.

Lois has really made it far with his intuitive and style of design. It is primitive and beautiful. George Lois has said many great things behind his inspiration. He says "To create great work, here's how you must spend your time: 1% Inspiration, 9% Perspiration, 90% Justification"

-Connie Delano

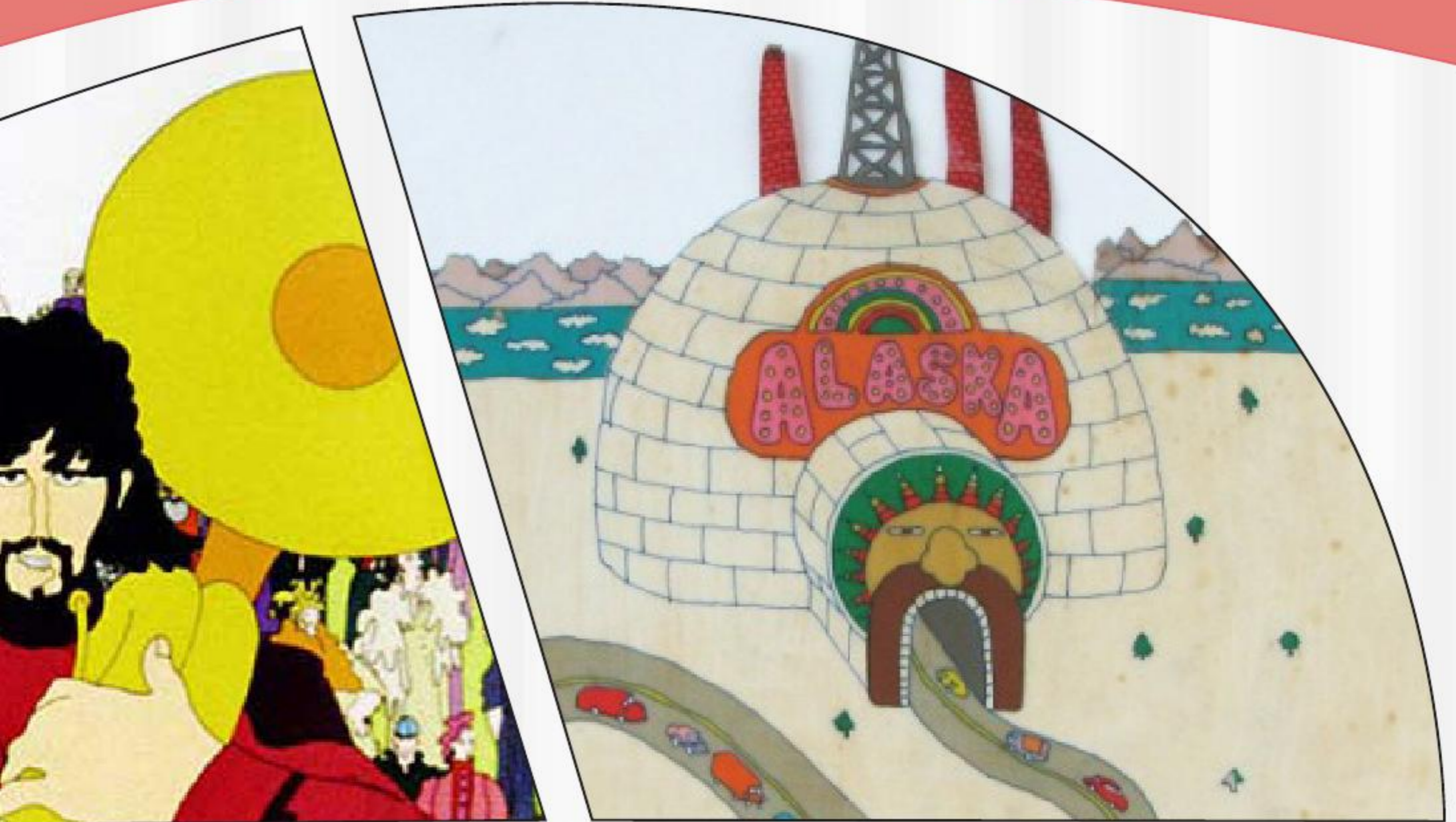
Sarah Howard  
on  
Seymour  
Chwast

A DESI GNER WHO

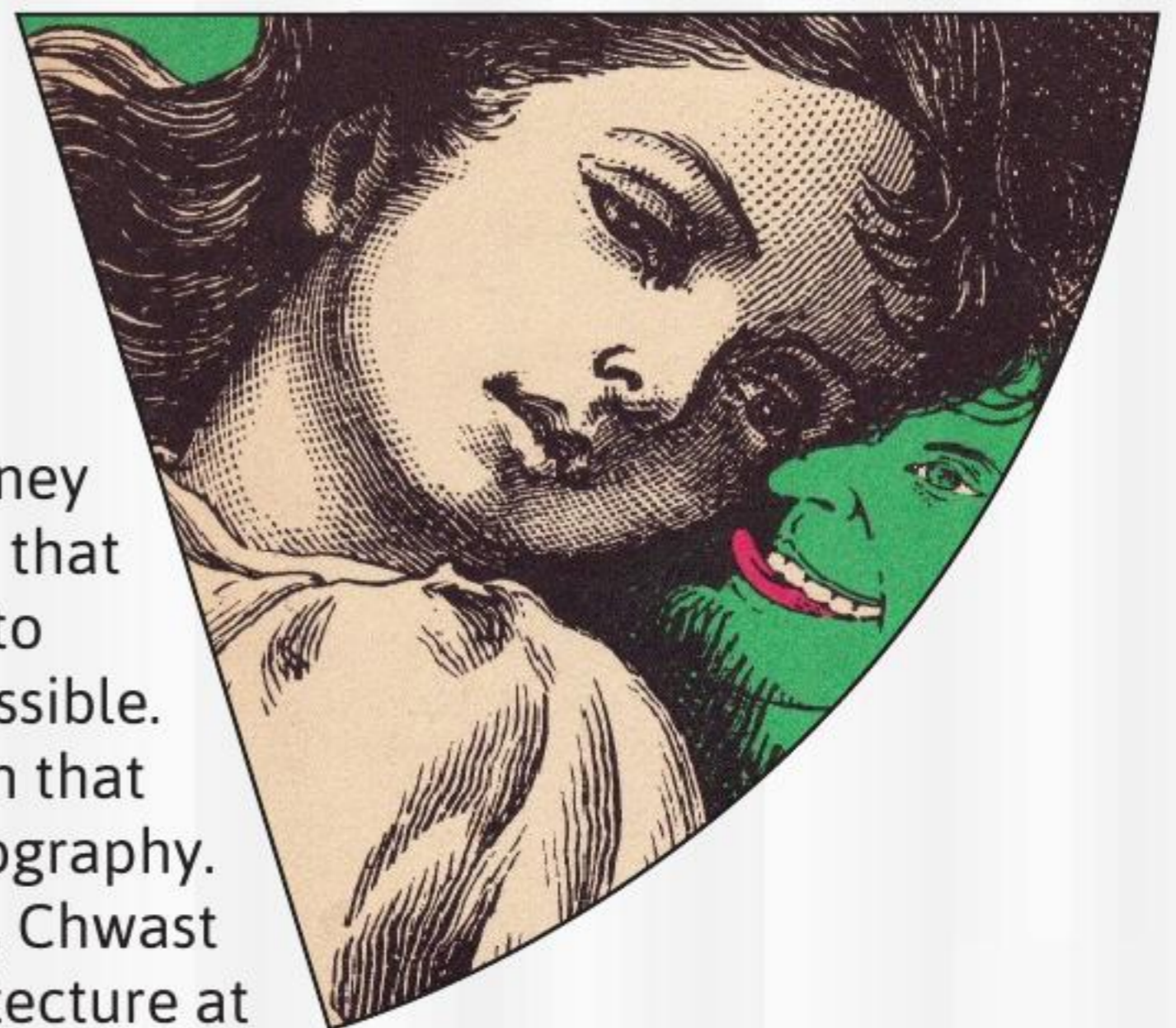


Talented designers are often chewed up and spat out; few of them remain on the list of the cutting edge, which makes Seymour Chwast's longevity remarkable. This might possibly rely on his aptitude for working with a diverse array of mediums to create contemporary bodies of work. He is without a doubt a master of the art of the poster, but he has created thousands of designs from animated films to album covers to magazines and package design. He's worked with pen-and ink/pencil drawings, acrylic paintings, mono prints, woodcuts, serigraphs, papier-mâché, galvanized steel, and originating avant-garde typefaces.

# ILLUSTRATES



Chwast's career began in the early 40's at the borderline ripe age of 16, when his first published illustration appeared in Seventeen magazine. He had always been a doodler in school, but it wasn't until he attended the Coney Island, Abraham Lincoln High School, that he was pushed by his design teacher to enter as many art competitions as possible. It was under this teacher's supervision that Chwast grew an appreciation for typography. In 1948, after graduating high school, Chwast attended the School of Art and Architecture at





Cooper Union in NYC where he majored in advertising art. At this point he realized he had no interest in pursuing fine art and allowed everything to influence his work- antiques, rubber stamps, modern paintings, old posters. He also "borrowed" from sources like Victoriana, Art Nouveau, Art Deco, Primitive and Folk art. "Surrealism also affected me: misplaced objects; the idea of doing fairly realistic situations that are confounded by odd relationships and strangely connected elements," he told Steven Heller for *The Left-Handed Designer*. A teaching from a professor, which Chwast singled out, was his drawing teacher, Sidney Delevante who he stated, "revolutionized my way of thinking by making me start everything from zero with nothing preconceived. I also learned from him that, while my work had a point of view, there were infinite ways of expressing it. He helped me find ways that were consistent with my personality." This mind-set heavily influenced Chwast's work along side his admiration for works done by artists Francisco de Goya and Honore Daumier. "Theirs was a passion motivated by their beliefs about politics and

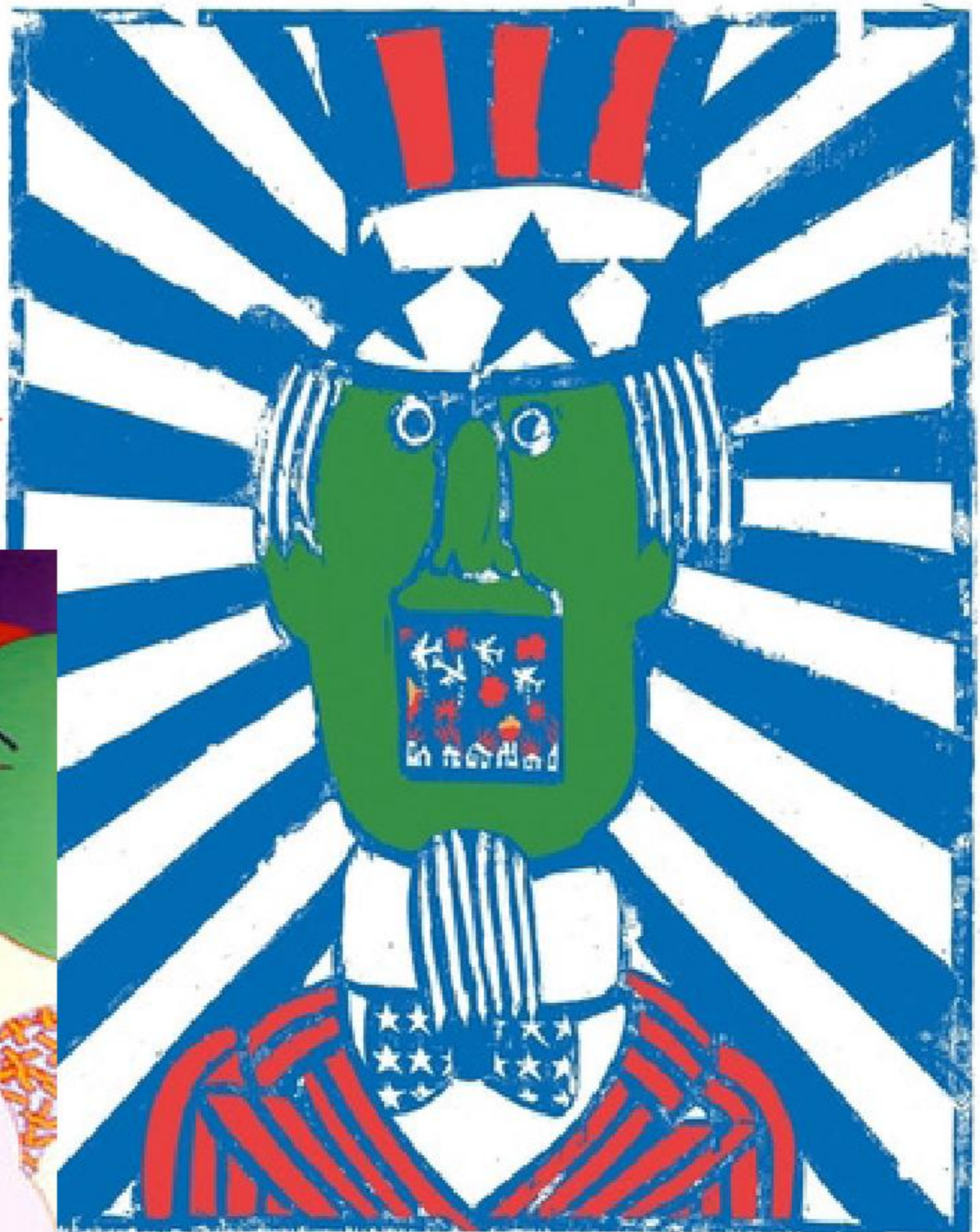
society," he has said of Daumier and Goya. "Their work had bite. They expressed feeling you could only get through a print, and that approach conformed to the way I was thinking in those days." He also found himself inspired by Ben Shahn who had a very immediate and directness in work style that was very awkward, yet decorative and held an extensive amount of depth and humanity.





After being let go from many jobs at well off magazines because of his inability to render comprehensive sketches, Chwast started his own freelance team called the Push Pin Studios with his partner Milton Glaser. They made a remarkable team, but at those times, their art was considered “far out”, but their way of interpreting the ideas was right, the style was unimportant to the client. More importantly to Chwast and Glaser, they were inventing. “If there is an untiring energy source in their individual and collective output,” Snyder of *The Left-Handed Designer* wrote, “it is the element of surprise, a delightful unpredictability of conceptual solution and artistic execution that never allows our interest to flag. . . . We are intellectually and visually indulged, and at least for that small viewing moment, the small world before us urges us on to larger spiritual satisfactions.”

**“End Bad Breath”** (1968), designed in protest of the U.S. bombing of Hanoi, Vietnam.

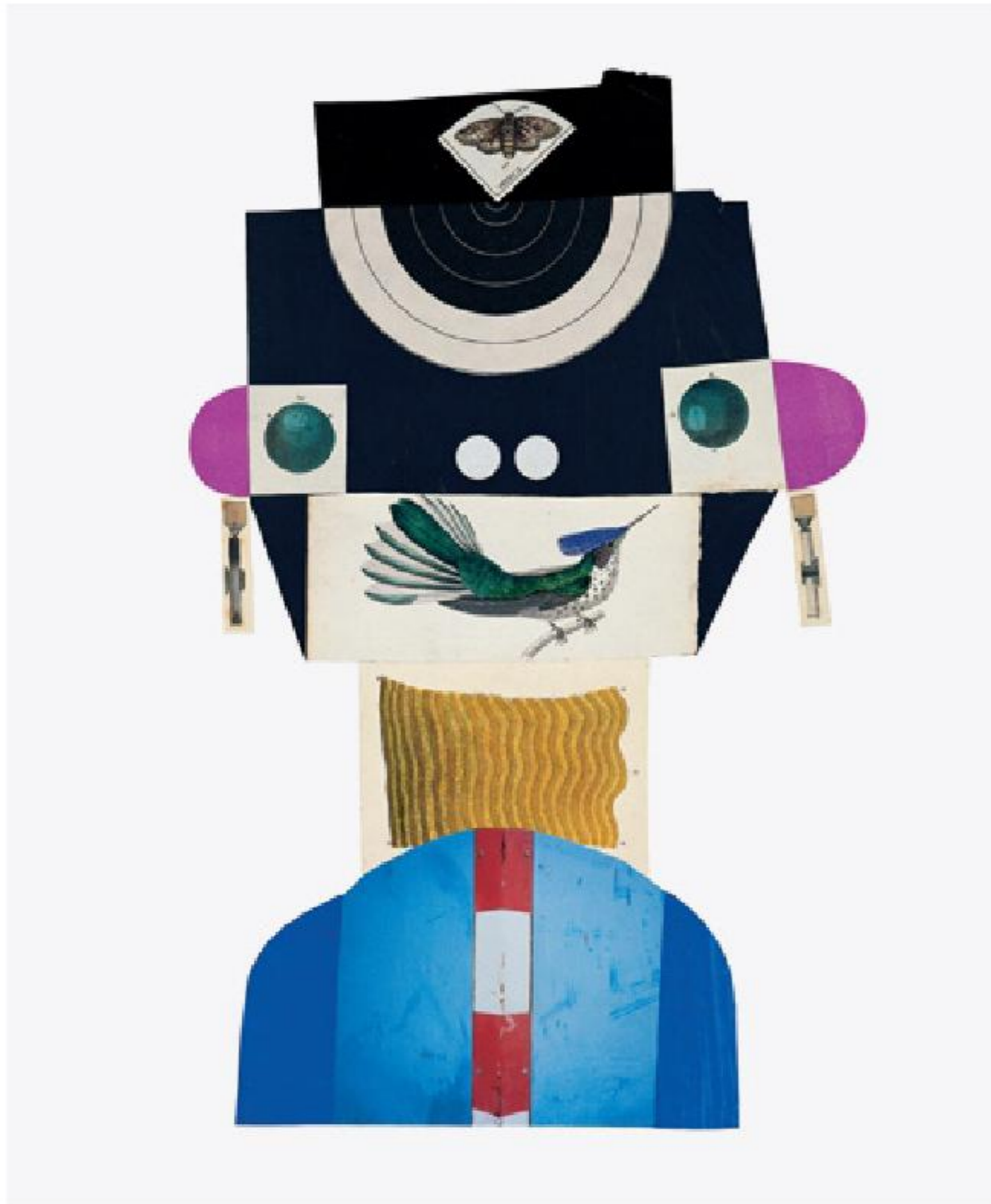


**End Bad Breath.**



“To *design* is to solve human problems by identifying them and executing the best solution.”

-Ivan Chermayeff



## “I Need a Lot of Junk Around Me”

*A look into the mind of Ivan Chermayeff*

By Erika Venegas

Ivan Chermayeff has created some of the world’s most iconic logos. He is currently a founding partner of Chermayeff & Geismar & Haviv. He was born in London and studied at Harvard University, the Institute of Design in Chicago, and graduated from Yale University, School of Art and Architecture. He has

won many awards and has produced work for hundreds of clients. His personal style seems to be projected into a lot of his work. Collaging plays a major role in his designs which is a fundamental when creating a logo. A personal touch while is a good way to stand out when swimming in a sea of the same fish.

Though Chermayeff went to some highly renowned schools, he doesn’t give credit to them for his creativity; in fact he said he “spent the next seven years recovering from [them]”. Instead his creative process came about from “not being able to draw”.

When most people think of collages they don’t really relate it to the work of a graphic designer; they think of something that your grandmother does in a scrapbook. But when creating a successful logo, just as in collaging, the artist needs to figure out what are the key elements in then need to go into the design and then organize it into something amazing. “I can cut and slice, tear and manipulate the pieces after assembling comes the search for new connections. The power that the elements have on each other changes meanings or builds them,” wrote Chermayeff. He believes collages are “fresh and free”.

In a lot of his art pieces, he brings together different elements that do not actually represent that particular object until all elements are arranged into a particular order and together they can represent a whole picture. For example, his Celery Nose in 2014, where he uses the number zero, a small portrait, celery, a ripped letter, and a

hand print to create an entire face. He describes "if a collage presents two eyes, then the nose and the mouth in the right place complete the face. Under these circumstances tremendous liberties can be taken... How and in what position these disparate elements are placed makes them come together as a face, friendly or dangerous, male or female, funny or peculiar, old or young," he continues to say,

"collages make it possible for everything to be something else."

# Ivan Chermayeff

## collages



アイヴァン・チャマイエフ展 コラージュ ggg GINZA GRAPHIC GALLERY  
ギンザ・グラフィック・ギャラリー 第66回企画展 1992年1月7日〜 1月31日



The joining of unrelated objects to create an entirely new whole something, and without creating a random cluster, is something that he enjoys doing and does well. Creating something simple and memorable while being as clear and direct as possible is what Chermayeff says about creating logos. Also, as some added advice,

"It's important not to think too hard"

Advice which I would say is worth taking seeing as he has created some very well-known icons.



fonts. It was is Typographica magazine in 1962 and then reprinted in 2006 by Chronical Books. With their experiment of typography, they cut and pasted letters within single words to give "motion and narrative, emotion and humor". In it they played with wording such as "adding", "subtrcting", "multimultiplying", "div id ing", and various amounts of other words. Chermayeff and Geismar explained, "At the time, it caused considerable stir within the fledgling graphic design community. Today, its ideas have become part of the standard graphic design curriculum, and in movie titles, television commercials, and print advertising."

A master of typography and logo design, Chermayeff will always have his roots in collage. He never intends to stop creating them as he has been quoted "I need a lot of junk around me".

Mobil



inflation

A few companies that he designed logos for are Mobil, NBC, PBS, National Geographic, Univision, and many more. Taking a look at NBC logo, his simplistic and collage touch came in to play. He refined their logo from their design from 1956 which was a detailed outline of a peacock with eleven feathers. The colors were to signify the great change to color TV. Chermayeff was asked to refine their logo, so he created a more simplified with

only 6 color and both the feathers and peacock outline have been made to abstract objects but when placed together, as a whole, they create the NBC peacock logo that we all know today.

Although Chermayeff was well known for his collages and logos, he also produced books. One of his known books was watching words move. He and Geismar started it as a notebook exercise using paste-ups of Standard Bold



clim<sup>o</sup>

f \_ oor

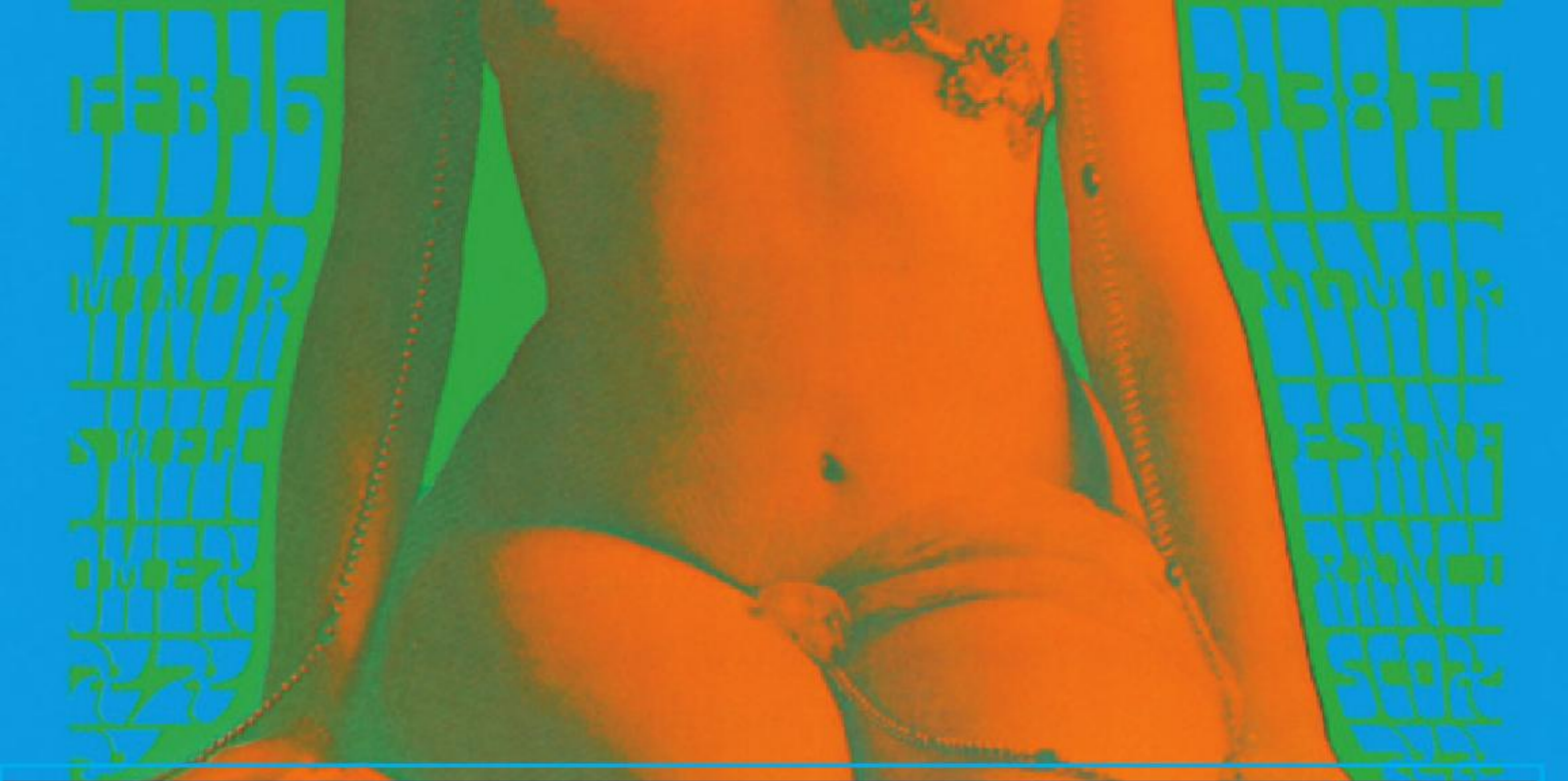


WAG  
TOAR  
MOA  
SBA  
DA

THE  
PSYCHEDELIC  
MASTER



1966 THE SAN FRANCISCO POSTER 1968



## VIBRANT, ENTICING, AND ICONIC.

Victor Moscoso is hailed as master of the psychedelic and rock poster art movement of the 1960s and 1970s. Born in Galicia, Spain during the Spanish Civil War, Moscoso's family moved to New York. There, Moscoso fell in love with the street-wise atmosphere of Brooklyn and its people, an attitude which still permeates his work. After studying art at Cooper Union, Yale, and San Francisco Art Institute, Moscoso turned his back on all his formal training in the early 1960s and moved toward a new, uncharted direction -- psychedelic art.

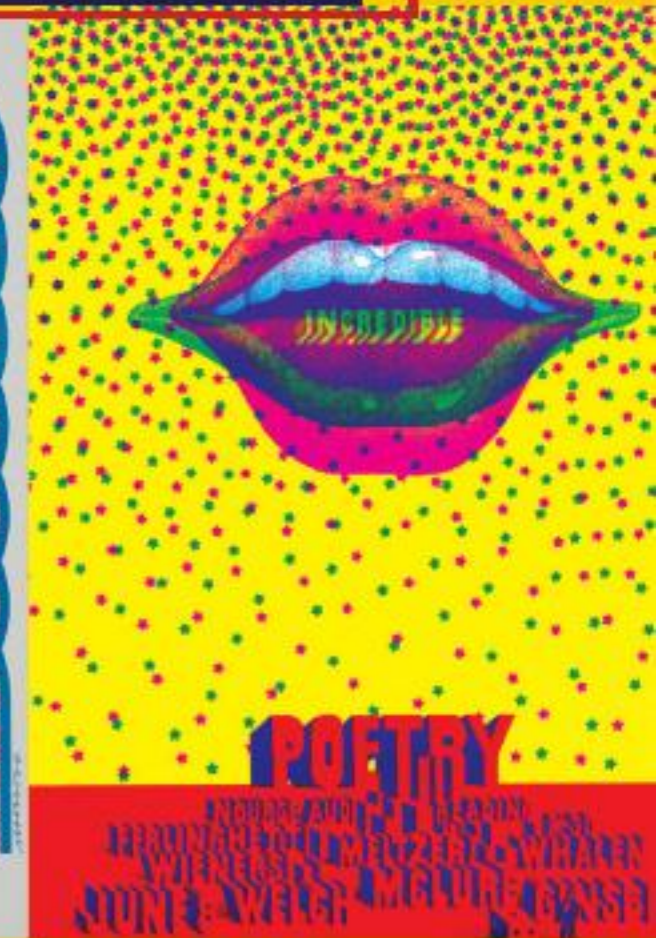


PROFESSIONAL MEANS 'FOR THE MONEY.' AN AMATEUR IS ONE WHO DOES IT FOR LOVE...AT TIMES, I'M AN AMATEUR PAINTER, BECAUSE I'LL DO THE STUFF FOR NOBODY BUT ME!"



# INSTANTLY RECOGNIZABLE,

Moscoso's works brought the world of underground art into the open and introduced the industry of rock poster design. A designing genius, Moscoso manipulated his art as much as possible in order to create an over-stimulating, yet aesthetically pleasing image. Inspired by Dali, Escher, Betty Boop, Harvey Kurtzman and Winsor McCay, Moscoso's posters were typically bright, surrealist collages, using complimentary colors to grab viewers' attentions. Though typography appears in many of his posters, it's styled to look as an artistic element as opposed to informational text, the words often blending into the imagery. In doing this, Moscoso creates a situation in which one must spend time decoding the poster, thus providing a longer, more-involved dialogue with viewers than his counterparts. Moscoso quickly gained fame in San Francisco's art scene, his posters soon a staple of the psychedelic rock scene.

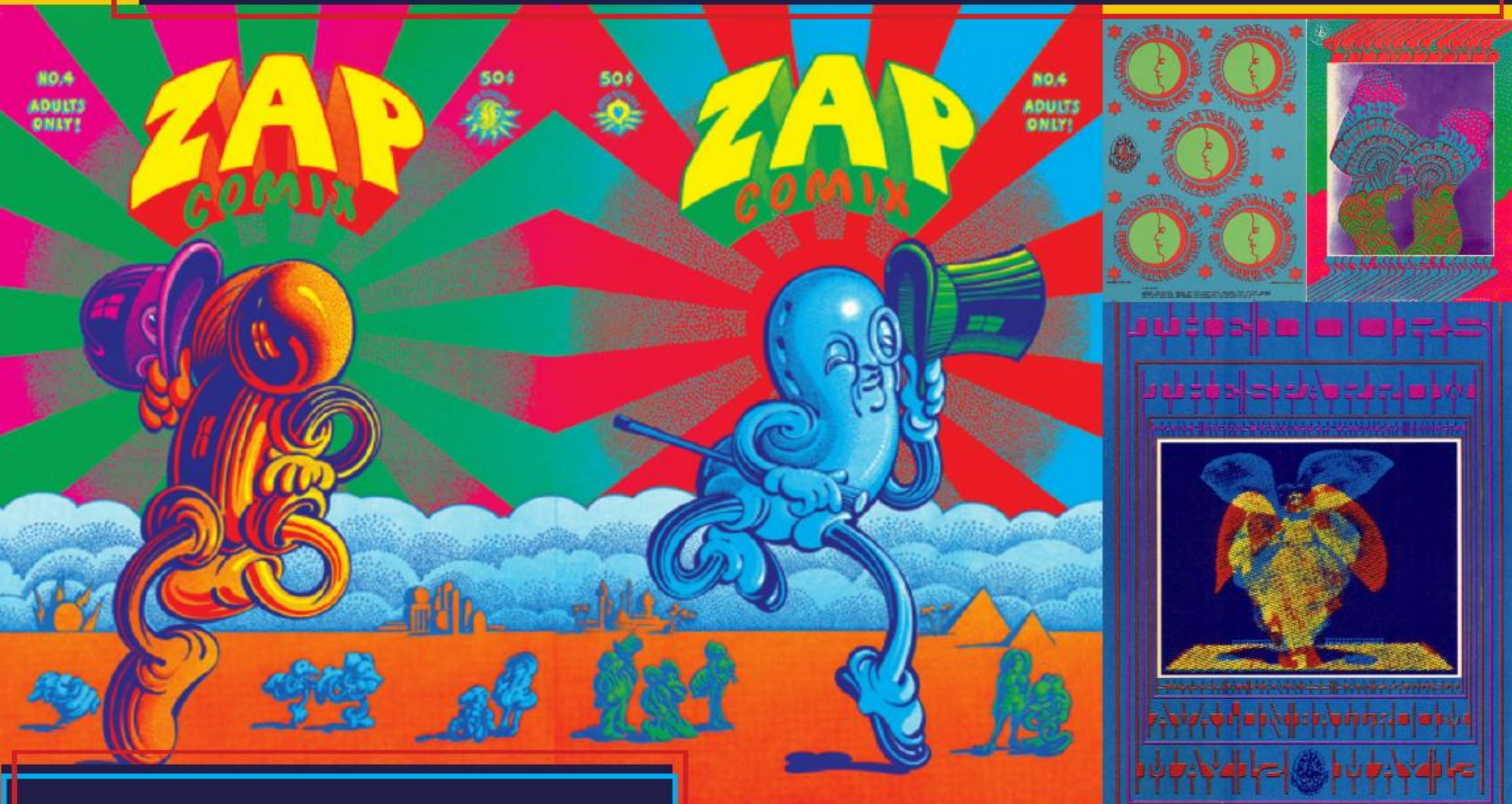


“**PP** BUT, BECAUSE I PICKED THE RIGHT VIBRATING COLORS — AND YES, THEY’RE IRRITATING TO THE EYE — THEY CAUGHT YOUR ATTENTION; IF YOU WERE ACROSS THE STREET, YOU WOULD NOTICE IT, WHEREAS YOU MIGHT NOT NOTICE ANOTHER POSTER.”



# SHORTLY AFTER HIS BREAKTHROUGH

on the psychedelic and rock scene, Moscoso became involved in the world of underground comix. Teaming up with Robert Crumb, Moscoso contributed to Zap Comix, one of the most influential and longest running titles of underground comix. Solidifying his signature hallucinatory style, Moscoso inspired generations of designers and artists by purposefully moving away from the traditionalist teachings of art and creating a new, independent genre of his own.



YOU DON'T HAVE TO GO TO THE CONCERT. YOU COULD SPEND AN HOUR WITH THE POSTER! ...I FELT A SPECIAL KINSHIP FOR TOULOUSE-LATREK, BECAUSE HE WAS HIGHLY TRAINED AS WELL. AND HOW DOES HE MAKE IT? AS A COMMERCIAL ARTIST, DOING ADVERTISEMENTS FOR DANCE HALLS. WOW!"

all images used from juxtapoz.com & grafik.net. all quotes from tcj.com. all other outside information from tcj.com, wikipedia & 'Study of Victor Moscoso' by Matthew Cox.

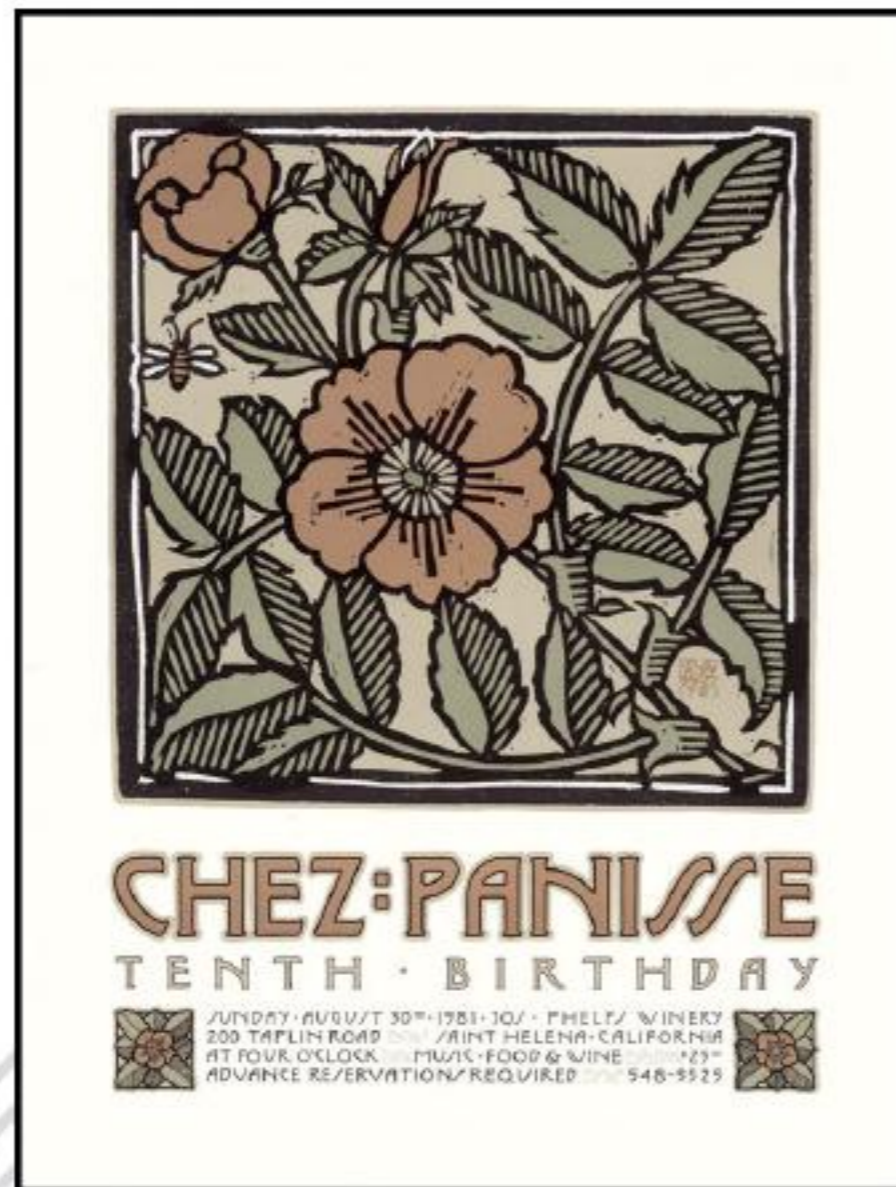
33 DESIGNERS: VICTOR MOSCOSO

# A MAN OF

# MANY TALENTS

**"I BELIEVE THAT IN ORDER TO BE EFFECTIVE AS OPPOSED TO ARTSY AND NOT REALLY EFFECTIVE AT ALL, A POSTER HAS TO BE EXTREMELY SIMPLE" - DAVID LANCE GOINES**

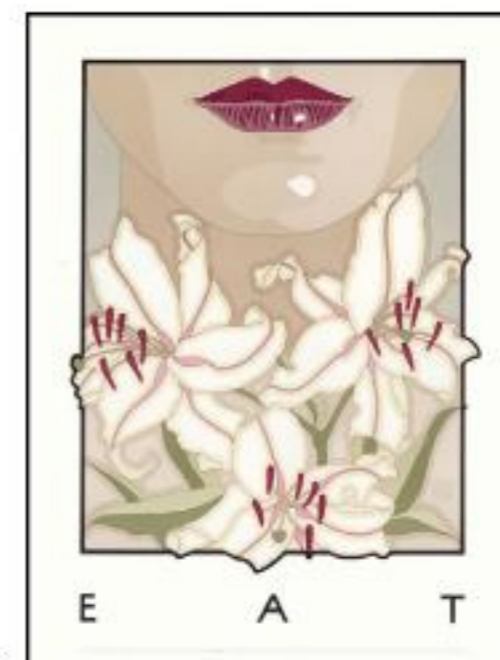
David Lance Goines is a man of many talents. He was born in Grants Pass, Oregon in 1945. Oldest out of eight kids, Goines knew how to take control. His artistic talents came from his mother, Wanda Burch Goines a calligrapher. Goines's father was a civil engineer. As a young man Goines attended the University of California at Berkeley as a classics major. Though he didn't start his career as an artist it didn't take long for him to find his calling. After being expelled in his second year of college because of participating in the Free speech Movement he moved on from Classics and found an interest in printmaking. In 1965 he apprenticed with a Berkeley printer where he honed his talent for printmaking. Just two years later Goines opened up his own printing press called, Saint Hieronymus Press, where he has remained working till this day. In his lifetime thus far he has "written five books, collaborated on three, and his work has been subject of six others (DLG Biography)." His talents are hardly limited. Not only can he create masterpiece posters, advertisement material, book covers, etc., he can also write. Goines has won many awards such as the *American Book Award* for his book, *A Constructed Roman Alphabet*. This book analysis the Roman alphabet including the Greek characters and Arabic numerals. You can see the different techniques and systems used to create the letters and how they fare constructed (Goines).



(92) CHEZ PANISSE TENTH BIRTHDAY  
By David Lance Goines

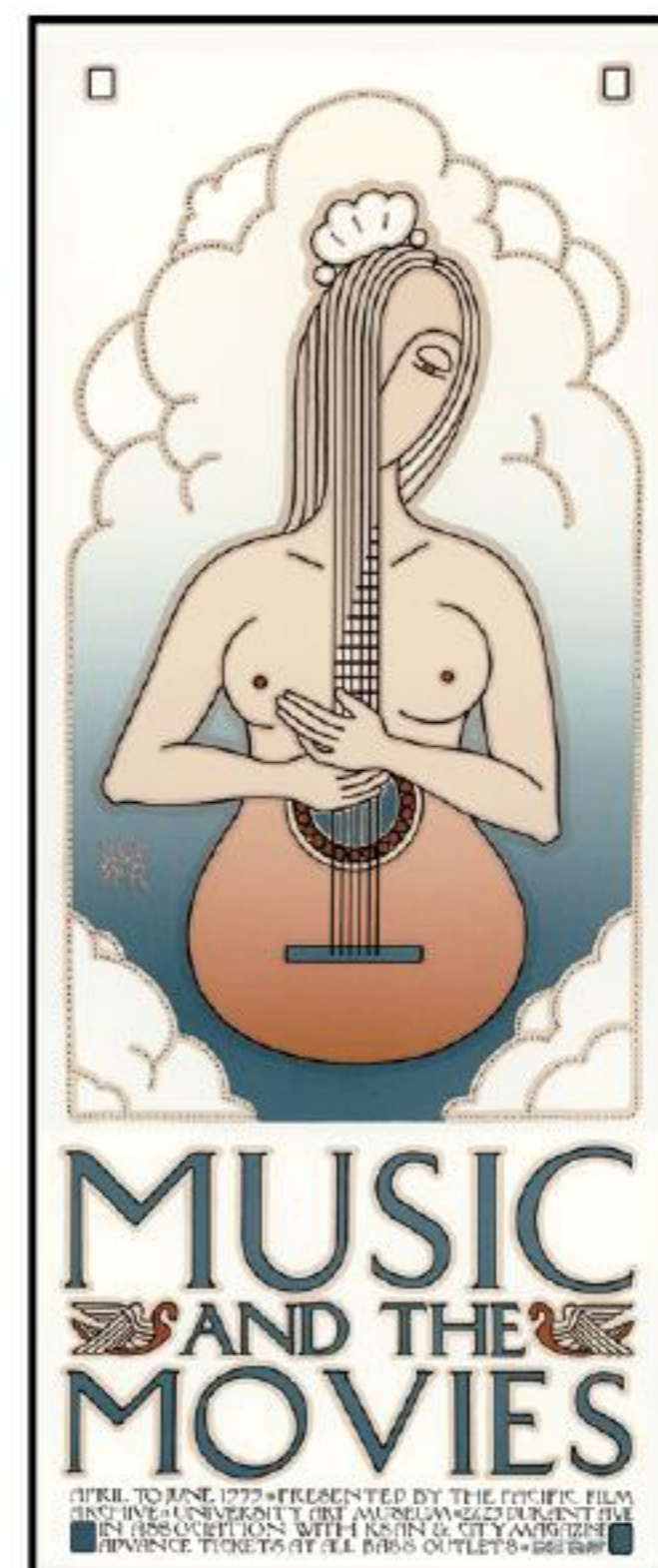
Other books Goines has published consist of *Thirty Recipes Suitable for Framing*, *Introduction to the elements of Calligraphy*, *Punchlines: How to Start a Fight in Any Bar in the World* (published in 1994), *The Free Speech Movement: Coming of Age in the 1960s* (published in 1999), *David Lance Goines Posters: 1970-1994* (published in 1994), *The Poster Art of David Lance Goines: A 40-Year Retrospective* (published in 2010). He has also been writing as a columnist in *Communication Arts* magazine. Other well-known magazines Goines has been published in consist of "Graphis Magazine" and "How magazine." One of his well-known pieces is "Where Ideas Come From," which is about "the transfer of ideas and technology via cross-cultural influences.(DLG Biography)" Besides the numerous publications he also lectures frequently in order to teach his wisdom of graphic design and print making to those who will listen. His art has been exhibited in over a hundred one-man and group shows, national and internationally (DLG Biography).

Throughout his life, poster making has been Goines true passion and something he is amazing at. He has reached such a level of success that his work can be seen all over in the most prestigious museums. Goines has produced over two hundred posters, some of which you can find on his website (Goines).



(#89) EAT by David Lance Goines

1. #34) KARL KARDEL (BEE)
  2. #47) MUSIC AND THE MOVIES
- both artworks by David Lance Goines



He groups them in eight different sections determined by their catalog number. One of his largest employers is Chez Panisse who has strived to redefine the American Diet. Goines has helped this cause by creating menus and posters to further Chez Panisse mission (Goines).

Overall Goines is a very well rounded and respected man. He has talents in not only printmaking, but also in publishing. His posters are highly sought out and very well respected. Goines is a man of many talents and has reined supreme in the graphic design community for two decades. He is all about technique and simplicity saying "I don't collect posters. I don't collect anything. I started making posters one at a time by hand in high school just for specific events, basically got going when I was a freshman. I still make them today, but they're printed on a printing press now. I've made 221 posters, not including the ones I did in high school. Fundamentally, I believe that in order to be effective as opposed to artsy and not really effective at all, a poster has to be extremely simple.(Keane)" His way of style is one to be jealous of because of how hard he works yet everything he creates looks effortless in the best way possible.



(#136) ACME BREAD  
By David Lance Goines

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**Article by Hannah Chittum**

Goines, David L. "WHERE IDEAS COME FROM." *WHERE IDEAS COME FROM*. N.p., 04 Sept. 2008. Web. 09 Dec. 2014.

"David Lance Goines (DLG) Biography." *David Lance Goines Biography*. N.p., n.d.

Web. 09 Dec. 2014.

Keane, Maribeth. "Poster Designer David Lance Goines Speaks." *Collectors Weekly*. N.p., n.d. Web. 09 Dec. 2014.

Website

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# APRIL GREIMAN

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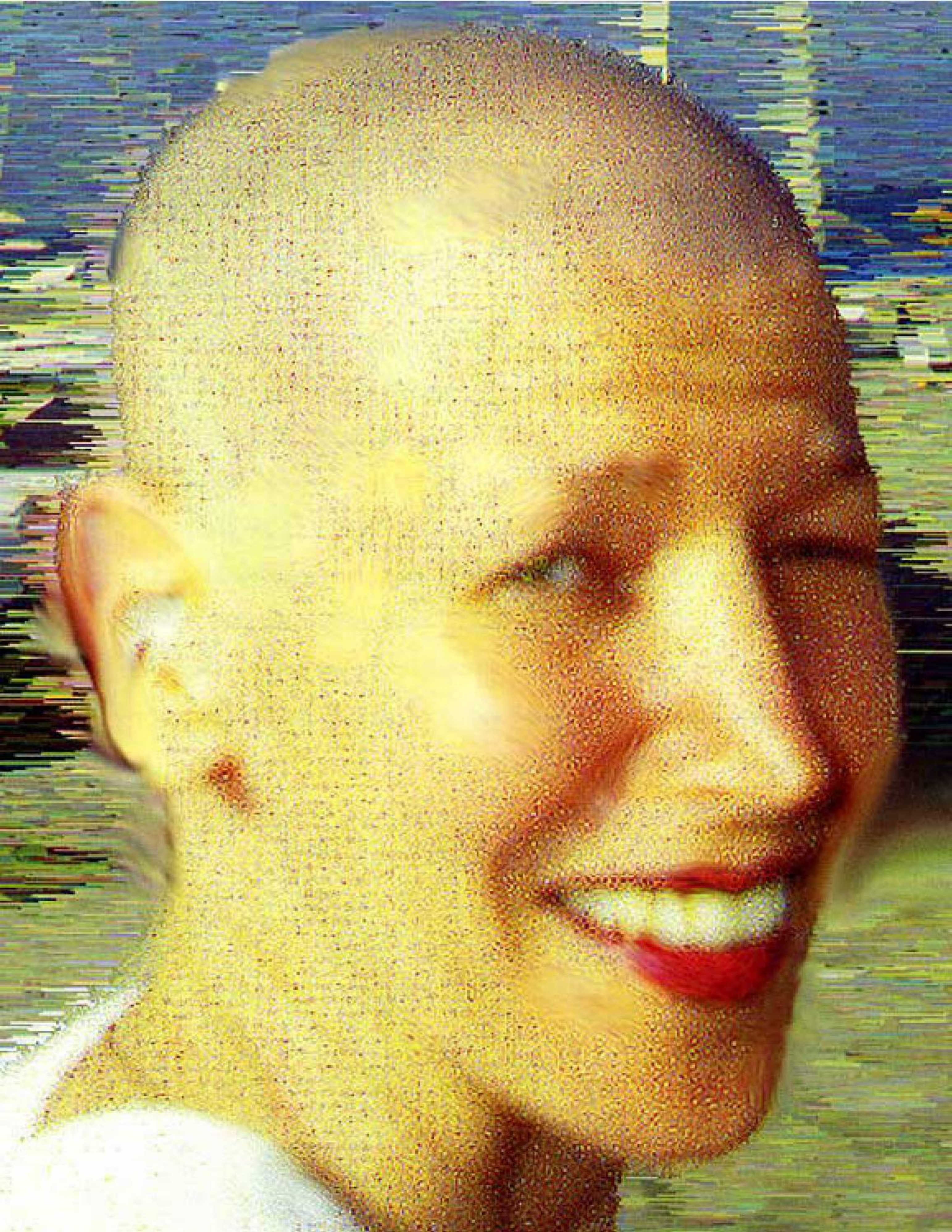
*April Greiman is not a graphic designer. Instead, she prefers to think of herself as a trans-media artist. She claims that, “It’s not just graphic design anymore. We just don’t have a new name for it yet.”*<sup>1</sup>

Even in her own studio she refuses to hire graphic designers as she believes that the virtual isolation associated with graphic design is becoming outdated. Instead, she hires collaborators who specialize in a different and specific fields with herself as the glue that binds their work together.

While Greiman’s views on the institution of graphic design are somewhat controversial to those of us who are proud of our title, there is no doubt that Greiman helped pioneer us to where we are today. She was among the very first to believe that computers and technology could be utilized effectively for design. Having studied both graphic design and fine art at the Kansas City Art Institute and the Allgemeine Kunstgewerbeschule in Basel, Switzerland, along with her interest in science and technology, it is no wonder she saw the connection. At the time, many artists and designers were threatened by computers as they thought that the computer would completely replace and erase the art of the handmade. Computers were “viewed as cold and unfriendly, wildly expensive, and a harbinger of the demise of fine design.”<sup>1</sup>

*April Greiman, self-titled *Bullethead* 1997, original photo: Atila  
Image from <http://www.aiga.org/medalist-aprilgreiman/>*

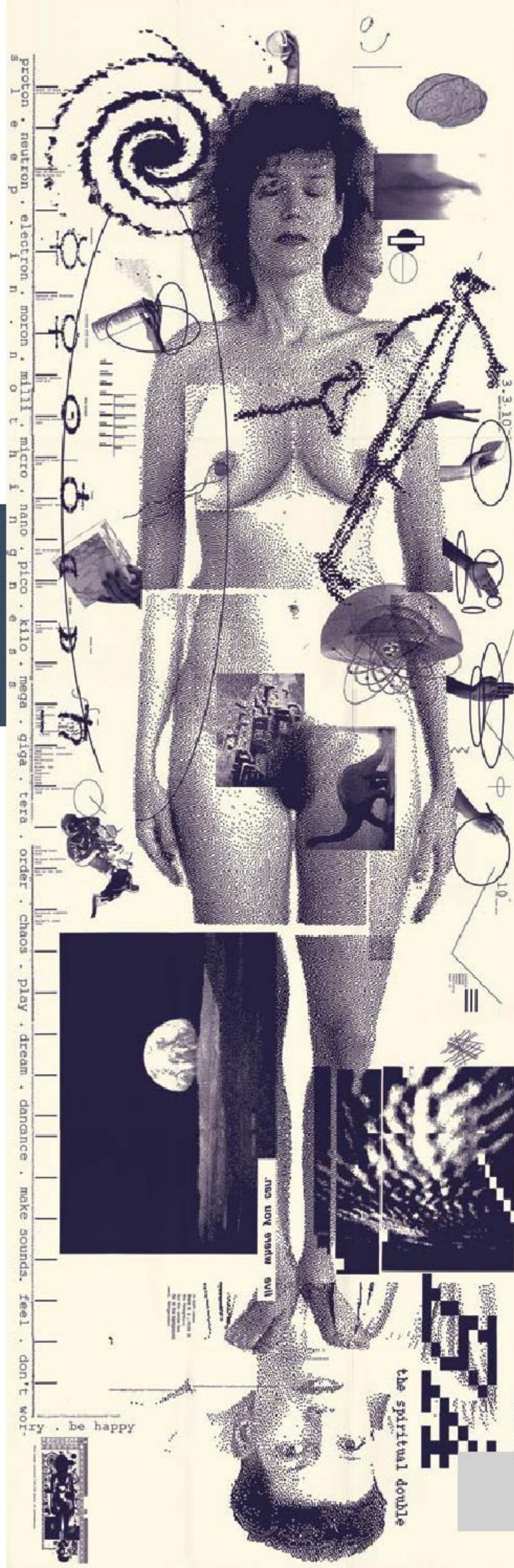




There is one project of Greiman's in particular, in the early days of digital design, that convinced many artists and designers of the power of trans-media art and using computers as aids in art. This project was none other than the work she did for the magazine *Design Quarterly*. She was to be the subject for issue #133, and was invited to design the issue as well.

She saw the project as a way to not only challenge the idea of what a magazine is, but also showcase her controversial work and methods.

She appropriately named the piece "Does It Make Sense?" The final product debuted in the fall of 1986 and was a fold out poster that was host to a digitized image of Greiman's naked body along with layers of images and text. The design was "alternately hailed as a radical advance in the art of poster design and condemned as pornographic, self-indulgent and inappropriate."<sup>3</sup> The files for the poster were so large that the technology at the time could hardly handle it. Overall, the fact that Greiman was willing to put in the effort to make such a statement about digital design created debates and ultimately helped the use of computers for design to expand.





In an interview, Greiman was confronted with the question, “Is there a project you’re particularly proud of?”. Instead of answering the question with a project such as her work with *Design Quarterly*, she answered, “I believe I was the first woman to design a commemorative postage stamp.”<sup>2</sup> Although the final outcome of the piece, along with much of her work, was considered to be controversial because of its non-traditional nature, it was still only a postage stamp. The 1995 stamp was to celebrate 75 years of women having voting rights, and was a piece layered with images and text.

Currently, Greiman not only owns her own studio, *Made in Space* in Los Angeles, but is a professor at the Woodbury University School of Architecture. Along with her husband, she also runs a bed and breakfast, complete with a water spa on site, in Coachella Valley. Greiman claims that the desert and her environment are a big factor in her design.

In the end, whether you consider April Greiman to be a graphic designer, a trans-media artist, or the queen bee of the art world, there is no doubt that she has done a lot of good for the world of digital design. She has mastered a unique, non-traditional method of design that was among one of the first to incorporate the blooming digital technology of the day. Her insistent use of this method has helped pave the way for many of the technologies and designers we see today. Plus, her portfolio stands on its own even without its controversial past. Designers and artists can learn a lot from studying her career, even though she might not hire them because of their title.

## RESOURCES & PLACES TO READ MORE ABOUT APRIL GREIMAN

<sup>1</sup> <http://www.aiga.org/medalist-aprilgreiman/>

<sup>2</sup> <http://www.photoshop.com/spotlights/april-greiman>

<sup>3</sup> [http://articles.latimes.com/1988-10-09/entertainment/ca-5241\\_1\\_graphic-design](http://articles.latimes.com/1988-10-09/entertainment/ca-5241_1_graphic-design)

**P**

PAULA  
ΠΑΥΛΑ

**SCHER**

**aula**

PAULA

SCHER

GRAPHIC DESIGNER  
ΓΡΑΦΙΚ ΔΕΣΙΓΝΕΡ

ARTICLE BY ARIELLE PEACOCK



I FAILED AT EVERY-

THING BUT ART

THE SCHOOL ARTIST

“I failed at everything else. As a child, I failed at everything but art. First, I was too scrawny; then I was too fat; my hair was never right; and I was never popular. But as the school artist, I was okay: that was the first place where I felt like I actually belonged” (Paula Scher, interview). Paula Scher isn't your typical, clean edge, follow the rules of the grid, type of graphic designer. She didn't start off studying graphic design, she studied to become a painter and illustrator. As odd as it may seem, Scher wasn't comfortable at drawing and admits to drawing not being one of her top skills, but when she discovered graphic design, Scher sky rocketed to become one of America's top graphic designers and has been at the forefront of graphic design for four decades.

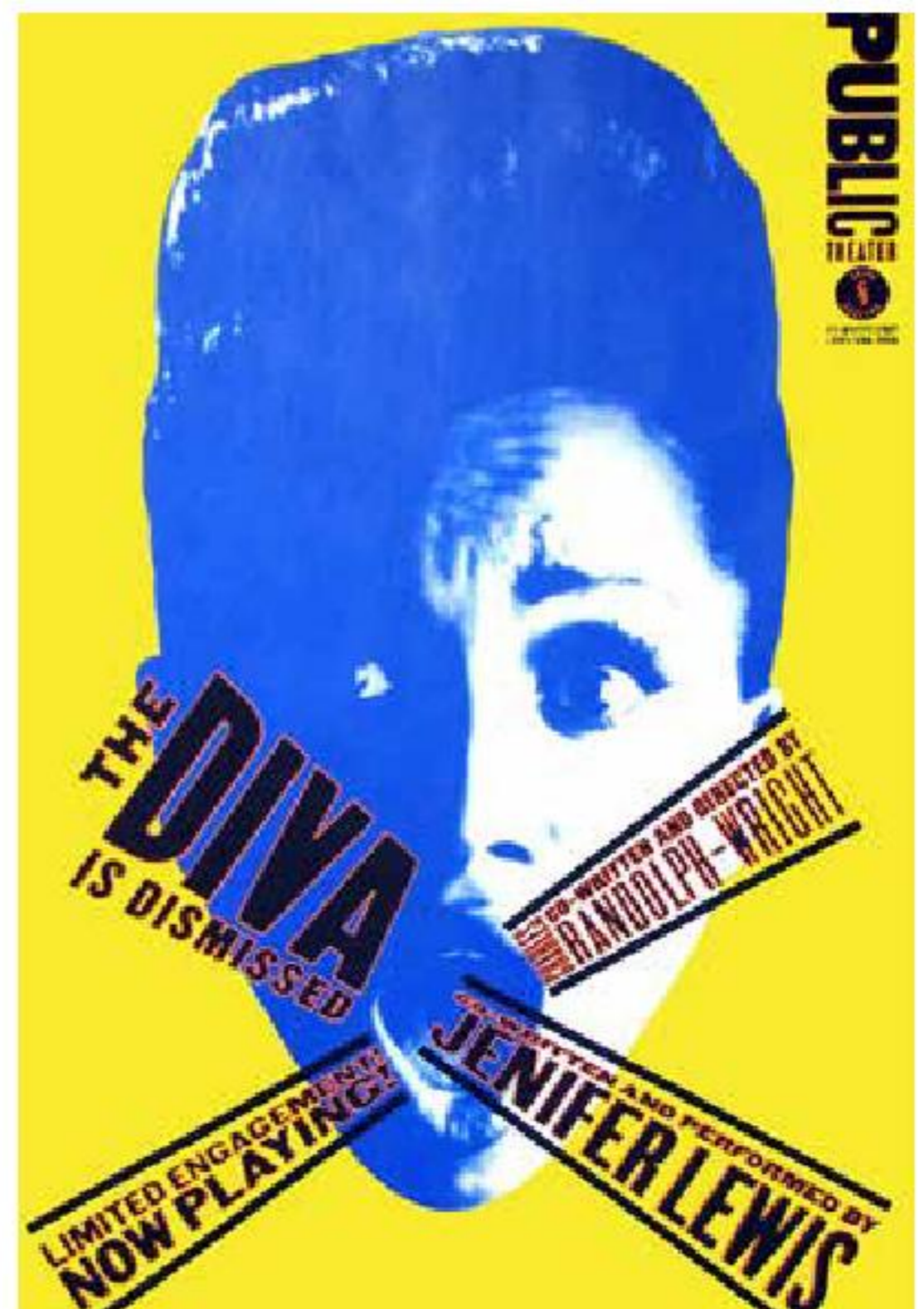
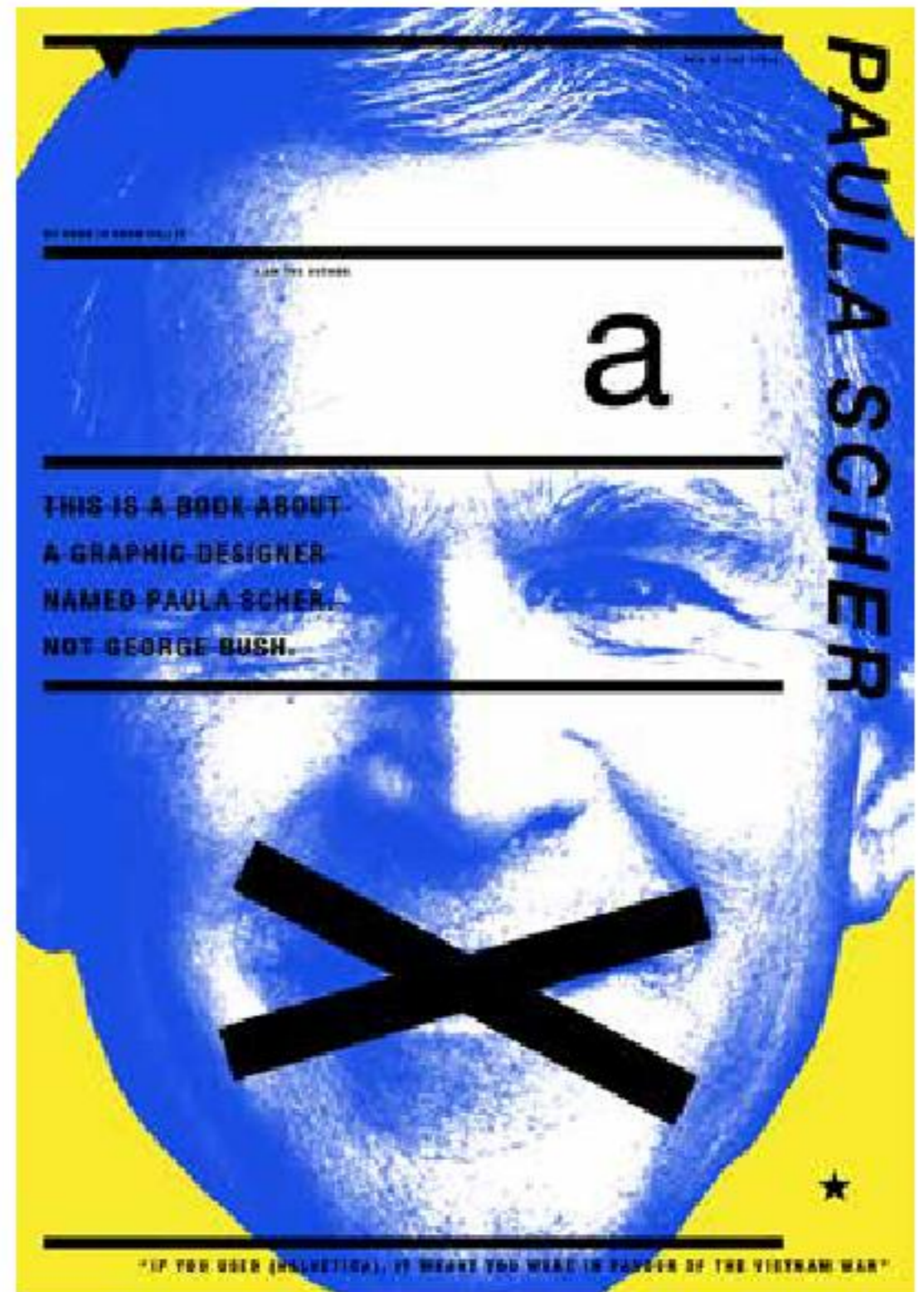
THE SCHOOL ARTIST

THING BUT ART

I FAILED AT EVERY-



Her personality and determination to be a growing artist is what sets Paula Scher as a top graphic designer and artist.





“WHEN  
YOU MAKE  
SOMETHING  
NO ONE  
HATES, NO  
ONE LOVES  
IT”

**TIBOR KALMAN**

# **THIS MUST BE THE PLACE**

.....

**AFTER MOVING TO THE U.S. AFTER BARELY ESCAPING FROM HUNGARY WITH HIS FAMILY, TIBOR KALMAN BROKE ALL THE BOUNDARIES DURING THE 80S AND 90S WITH HIS TYPICALLY RACY AND "OUT THERE" SKILLS. NOTABLY THE "BAD BOY OF GRAPHIC DESIGN", TIBOR KALMAN PUSHED THE LIMITS AND PAVED THE WAY FOR MANY GRAPHIC DESIGNERS OF TODAY.**

.....

**BY: JACOB HINMAN**

## EARLY LIFE

BORN IN BUDAPEST IN 1949, KALMAN AND HIS PARENTS WERE FORCED TO FLEE THE SOVIET INVASION IN 1956. THEY SETTLED IN POUGHKEEPSIE, N.Y., WHEN HE WAS 8. KALMAN WAS OSTRACIZED IN ELEMENTARY SCHOOL UNTIL HE LEARNED TO SPEAK ENGLISH. "EVERYBODY THOUGHT I WAS A GEEK," HE ONCE REMARKED TO WRITER STEVEN HELLER. KALMAN PARLAYED HIS CHILDHOOD ISOLATION INTO SOME OF HIS MOST SUCCESSFUL DESIGN INNOVATIONS. "HE WAS KEENLY PASSIONATE ABOUT THINGS OF THE AMERICAN VERNACULAR BECAUSE HE WASN'T AMERICAN," CHEE PEARLMAN, EDITOR OF *ID* MAGAZINE, REMARKED SHORTLY AFTER KALMAN'S FUNERAL. "IN THAT SENSE, HE TAUGHT THE WHOLE PROFESSION TO LOOK AT THINGS THAT THEY MAY NOT HAVE SEEN AS CLOSELY OR TAKEN AS SERIOUSLY." IN LATER YEARS, KALMAN ATTENDED NYU WHERE HE STUDIED JOURNALISM, BEFORE DROPPING OUT AFTER ONLY A YEAR AND GOING TO WORK FOR A SMALL BOOK STORE. THE STORE WOULD EVENTUALLY BECOME BARNES AND NOBLE, THE LITERARY RETAIL GIANT, TIBOR WOULD BECOME THE DIRECTOR OF THEIR IN-HOUSE DESIGN FIRM. KALMAN JOINED AS THE ART DIRECTOR OF ITS IN-HOUSE DESIGN DEPARTMENT IN 1971, AND WORKED THERE FOR THE NEXT EIGHT YEARS. HE CREATED ADS, LOGOS, STATIONARY, AND SHOPPING BAGS FOR THE FIRM'S HIGH-CLASS CLIENTELE.

## M&CO.

IN 1979 HE ESTABLISHED A STARTUP DESIGN FIRM, WITH THE HELP OF CAROL BOKUNIEWICZ AND LIZ TROVATO, TWO OF THE FORMER DESIGNERS FROM B&N. IT WAS NAMED M&CO. AFTER KALMAN'S WIFE AND THE FIRM'S CO-CREATOR, MAIRA. THEIR EARLY CLIENT BASE CONSISTED OF BANKS AND DEPARTMENT STORES. THE REPUTATION OF M&CO. AS A GROUNDBREAKING INNOVATOR IN THE DESIGN WORLD - WITH A FANTASTIC BODY OF WORK THAT WONDERFULLY BLENDS HUMOR, WIT AND SOCIAL SATIRE - BUILT STEADILY, THANKS TO THEIR UNIQUE STYLE CLEVERLY SHIFTING BETWEEN DEADPAN AND EXPRESSIVE. WITHIN A FEW YEARS, THE FIRM ATTRACTED NUMEROUS HIGH-PROFILE CLIENTS SUCH AS RESTAURANT FLORENT AND TALKING HEADS. TIBOR DESIGNED THE NOW-ICONIC ALBUM COVER FOR REMAIN IN LIGHT AND EVEN CREATED FILM TITLES FOR MOVIE STUDIOS. HE ALSO WORKED AS A CREATIVE DIRECTOR FOR TWO FAMOUS MAGAZINES: *ARTFORUM* AND *INTERVIEW*.

## COLORS MAGAZINE

IN 1991, KALMAN CLOSED M&CO'S NEW YORK OFFICES AND ACCEPTED AN OFFER TO WORK FOR MARIO TOSCANI, THE CREATIVE DIRECTOR OF BENETTON. THE COMPANY HAD ALREADY CREATED CONTROVERSY WITH ITS ICONOCLASTIC, MULTICULTURAL AD CAMPAIGN, WHICH FEATURED, AMONG OTHER IMAGES, PICTURES OF A NUN AND PRIEST KISSING, A BLACK WOMAN NURSING A WHITE BABY AND PICTURES OF AN AIDS PATIENT ON HIS DEATHBED, SURROUNDED BY HIS FAMILY. TOSCANI WANTED KALMAN TO CREATE A MAGAZINE THAT EMBODIED THE COMPANY'S RADICAL CHIC ETHOS. KALMAN ASSEMBLED A TEAM OF DESIGNERS AND EDITORS AND MOVED, WITH HIS WIFE AND TWO CHILDREN, TO ROME. WITH *COLORS*, KALMAN FOUND THE PERFECT PLATFORM FOR HIS IDEAS - BOTH VISUAL AND PHILOSOPHICAL. WITH ITS STRIKING, GRAPHICS-HEAVY LAYOUT AND ITS BILINGUAL ARTICLES ON THEMES LIKE RACE AND AIDS, *COLORS* WAS A UNIQUE COMPANY PERIODICAL. THE MAGAZINE HE CREATED EXISTED TO PROMOTE A MULTINATIONAL CORPORATION'S BRAND IDENTITY AND AN EXPANSIVE, MULTI-ETHNIC PHILOSOPHY. IT PUSHED BOUNDARIES IN TERMS OF ITS EDITORIAL EMPHASIS ON POLITICS, AND IT PUSHED DESIGN TO THE POINT OF POST-LITERACY BY MAKING WORDS SECONDARY TO IMAGES. ONE OF *COLORS*' MOST FAMOUS LAYOUTS WAS THE "WHAT IF?" SPREAD FROM THE MAGAZINE'S RACE ISSUE: USING COMPUTER GRAPHICS PROGRAMS, *COLORS* CHANGED THE RACES OF SEVERAL ICONIC MEN AND WOMEN. QUEEN ELIZABETH WAS MADE TO LOOK BLACK AND SPIKE LEE WHITE. THE ISSUE PROPELLED *COLORS* TO INTERNATIONAL FAME, AND LANDED KALMAN A SPOT ON NBC'S "TODAY," BUT THE CATALYSTS FOR KALMAN'S DEPARTURE FROM THE MAGAZINE WERE ALREADY IN PLANNED.



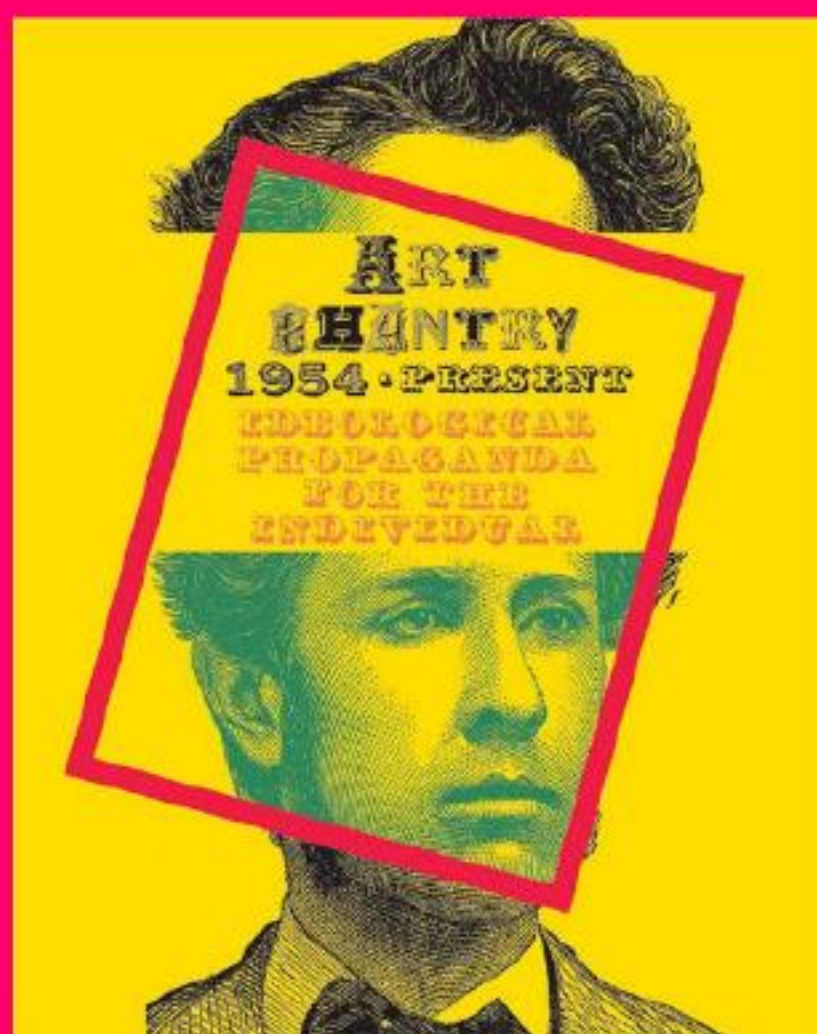
## LATER WORK AND DEATH

NOT ONLY DID KALMAN HAVE HIS BIG PROJECTS GOING ON SUCH AS M&CO. AND COLORS MAGAZINE, BUT HE ALSO DID SOME SMALLER THINGS SUCH AS CREATING THE ALBUM COVERS FOR TWO OF TALKING HEADS MOST FAMOUS ALBUMS "NAKED" AND "REMAIN IN LIGHT". IN THE LAST YEARS OF HIS LIFE, DESPITE HIS ILLNESS, KALMAN ENJOYED A REMARKABLE PERIOD OF PRODUCTIVITY. IN ADDITION TO DOING SMALLER PROJECTS WITH M&CO, HE OVERSAW THE CREATION OF TWO BOOKS: "CHAIRMAN ROLF," A TRIBUTE BOOK FOR FURNITURE DESIGNER ROLF FEHLBAUM, AND HIS OWN RETROSPECTIVE, THE HALL AND BIERUT BOOK "PERVERSE OPTIMIST." KALMAN WAS DIAGNOSED WITH CANCER IN 1995. AS A RESULT, HE RETURNED TO NEW YORK AND BRIEFLY REOPENED M&CO. HIS FINAL ISSUE OF COLORS WAS THE FIRST-EVER MAGAZINE TO BE PUBLISHED WITHOUT ANY WORDS, INSTEAD COMPRISING OF VISUAL ESSAYS. KALMAN CONTINUED TO WORK IN HIS "OLD FIRM" UNTIL HIS DEATH IN 1999 IN PUERTO RICO. MANY OF HIS EMPLOYEES, INCLUDING STEPHEN DOYLE, ALEXANDER ISLEY, STEFAN SAGMEISTER, EMILY OBERMAN AND SCOTT STOWELL, ESTABLISHED SUCCESSFUL DESIGN STUDIOS OF THEIR OWN.



# *Art Chantry*

*Graphic Designer*



READY FOR WAR



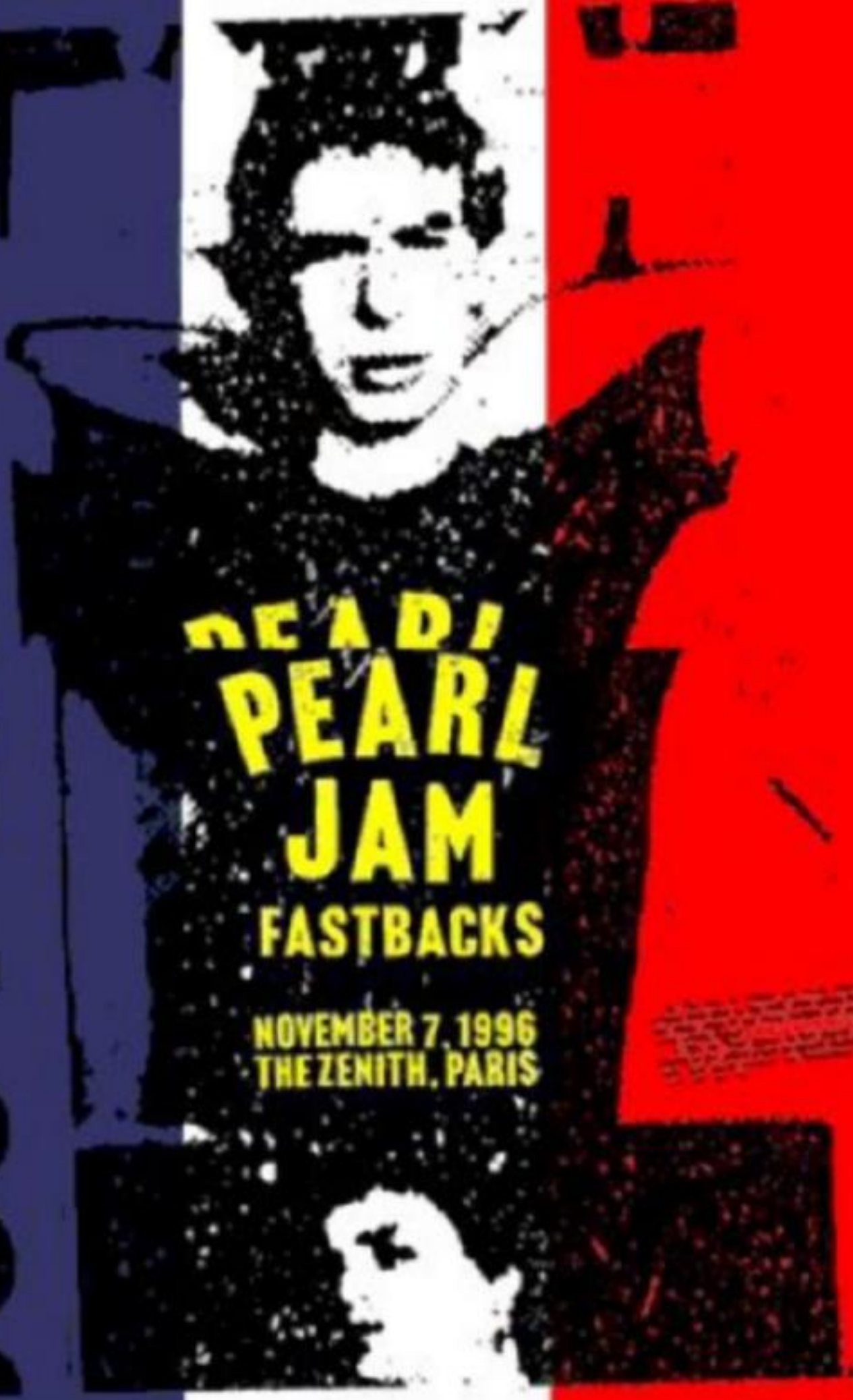
ALONZO CRYSTAL'S SALON POLITIQUE ■ 9:25 TO 10:9 ■ 602 19TH AVE EAST ■ OPENING 7PM 9:25

five horizons

THE  
MUSIC  
OF  
PEARL  
JAM

READY  
PEARL  
JAM  
FASTBACKS

NOVEMBER 7, 1996  
THE ZENITH, PARIS



*Art's  
Art*

SOME PEOPLE  
CAN'T SURE



THE GRAPHIC DESIGN OF

ART CHANTRY

BY JULIE LABRY

SILVER  
LION'S  
20/20



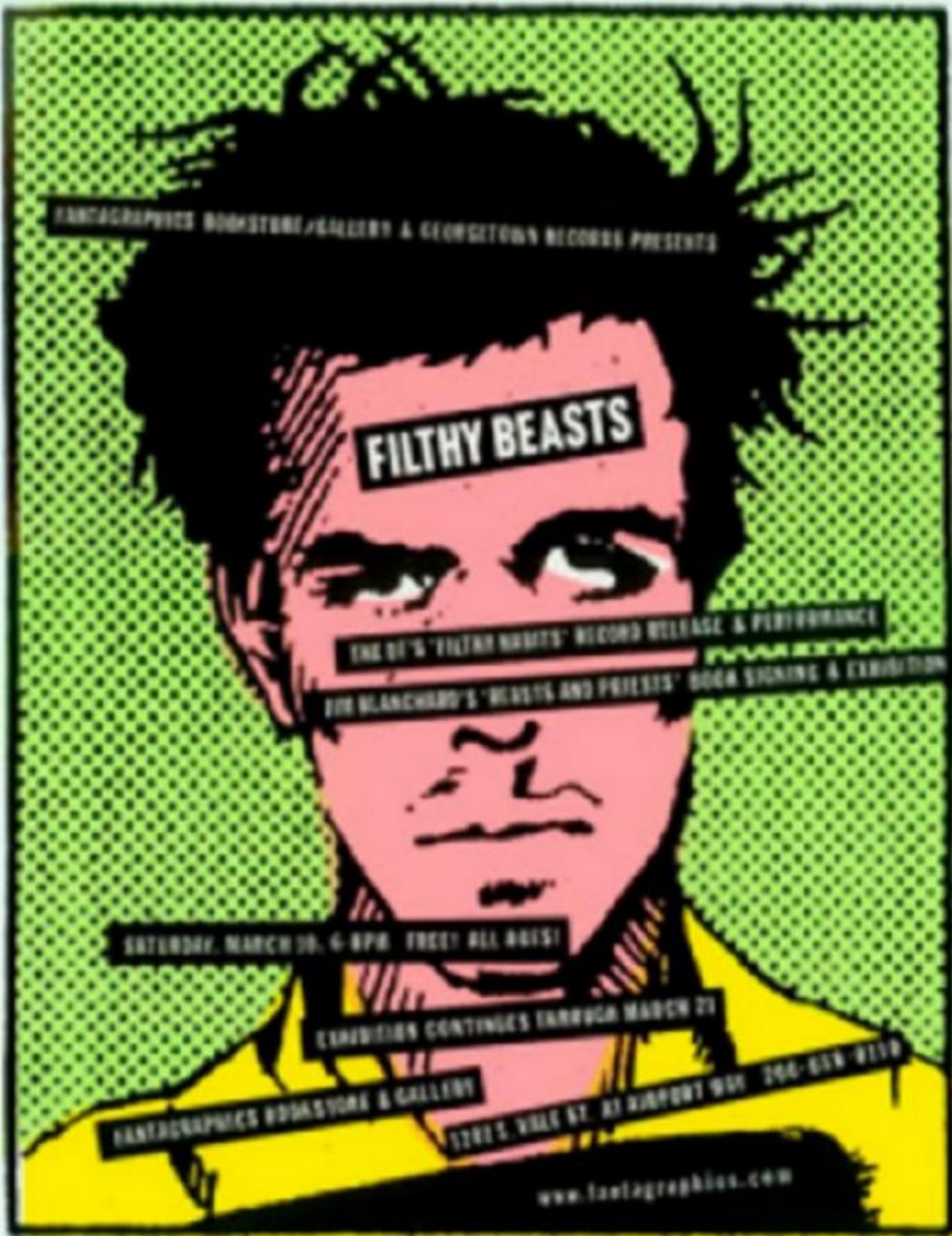
LAKE ELMO, MINN. USA

SUN. JULY 20 '05

DEEPBLUESFESTIVAL.COM

DEEP BLUES FESTIVAL JULY 18-20

*Andy  
Warhol*



*Art  
Chantry*

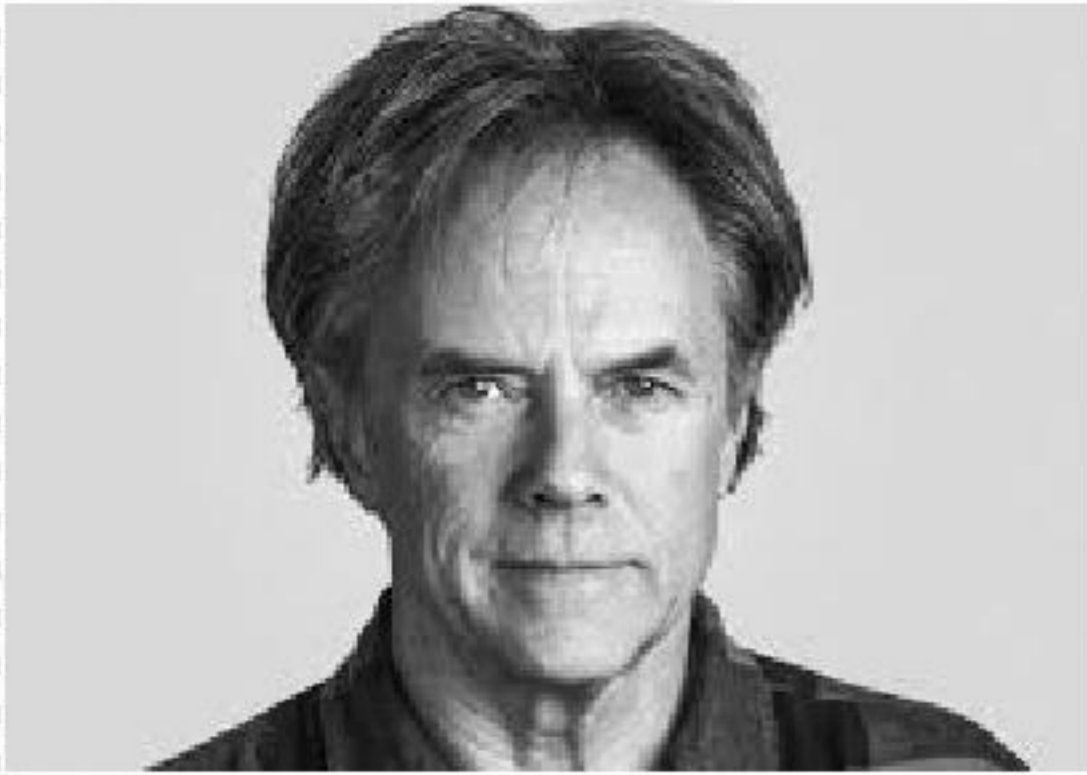
**Roy Lichtenstein**



**Andy Warhol**

# ALL ABOUT DAVID CARSON

DavidCarson  
Design.com



Do you ever wonder what it takes to become a well-known designer in today's world of technology? During the 1990's typography began getting more and more popular while David Carson found himself in the center of it. Carson was born on September 8, 1954 in Corpus Christi, Texas. His first contact with graphic design was in 1980 at University of Arizona during a two-week graphic course taught by Jackson Boelts. Carson came out swinging for the fences with a daring bold new style that pushed the limits of typography and abandoning designs established truths of order and legibility. David Carson was one of the first designers to step out of the box and take daring chances.

As an art director, designer and

pro surfer Carson came to know a lot of people in different industries. During his time as a high school teacher at Torrey Pines High School in San Diego, California was when he got most into surfing and became pro. In 1989 he became ranked the ninth best surfer in the world. It was 1983 when Carson really started experimenting with graphic design and found himself submerged in the artistic and bohemian culture of Southern California. His first gig as an art director was for Transworld Skateboarding in 1984-88, which happens to be one of my all time favorite magazines. Carson also worked with Transworld Snowboarding. With his role as art director with Transworld he developed his signature style, using "dirty" type and non-mainstream photographic techniques.

Steve and Debbie Pezman, publishers of Surfer Magazine (and later Surfers Journal) asked Carson to design Beach Culture. Only six quarterly issues were produced but this allowed Carson to make his first significant impact on the



world of graphic design and typography. Many people saw his work as innovative, in which legibility often relied on readers' strict attention. One time Carson did a spread on a blind surfer and opened it up with a two-page spread of just solid black.

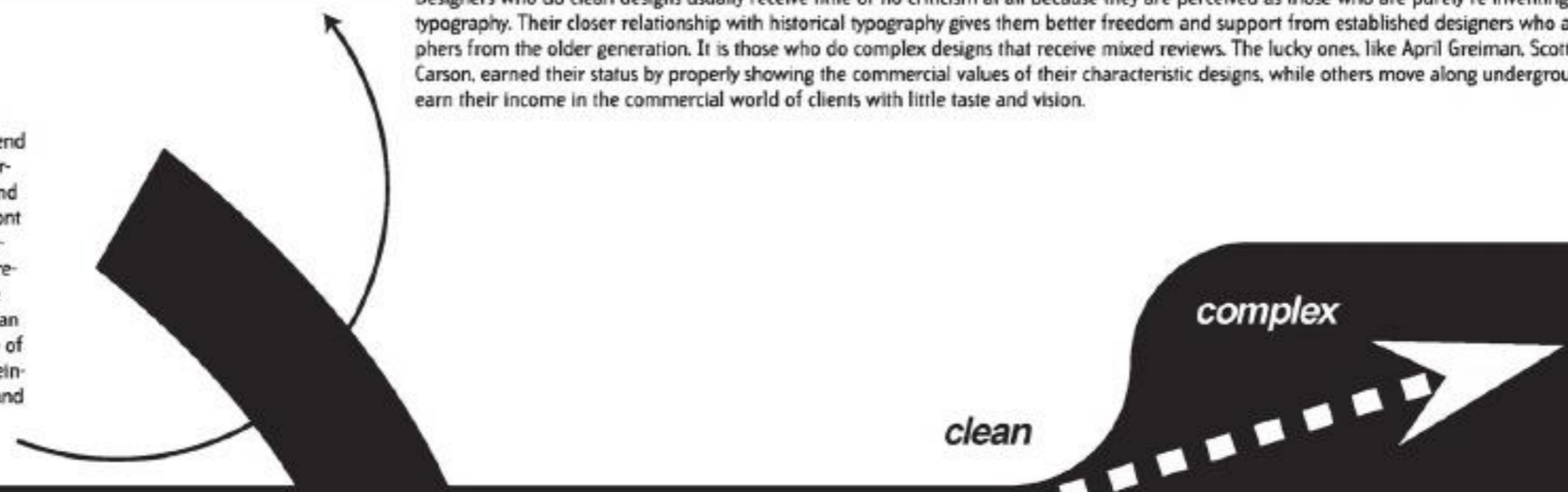
In 1995 David Carson started his own studio in New York City. That same year he published his first book, End of Print. It sold over 200,000 copies in five different languages. It became the best-selling graphic design book worldwide. From 1995-98 he began attracting major clients such as Pepsi cola, Ray Ban, Nike,

Microsoft, Budweiser, Giorgio Armani, NBC, and Levi Strauss. Later on he began working with more big companies like Mercedes-Benz, Quicksilver, and Nissan. In 1997 he named and designed the first issue of a magazine called Blue. Carson's cover design was selected as one of the "top 40 magazine covers of all time" by the American Society of Magazine Editors. In the year 2000, Carson closed his studio in New York City to follow his wife and kids to Charleston, South Carolina where they now reside.

Around 2004, Carson became the Creative Director of the Gibbes Museum

It is however interesting to note, broadly speaking, that even at this experimental end the new typography divides into two divergent and opposite categories: the clean and the complex. On the experimental forefront in America, we have Dan Friedman representing the clean, and April Greiman representing the complex. What is perhaps the most interesting here is that both Friedman and Greiman studied under the guidance of the New Wave typographer Wolfgang Weingart, who re-evaluated the modern type and conventions in Basel, Switzerland.

Designers who do clean designs usually receive little or no criticism at all because they are perceived as those who are purely re-inventing a neo-classical typography. Their closer relationship with historical typography gives them better freedom and support from established designers who are usually typographers from the older generation. It is those who do complex designs that receive mixed reviews. The lucky ones, like April Greiman, Scott Makela and David Carson, earned their status by properly showing the commercial values of their characteristic designs, while others move along underground quietly as they earn their income in the commercial world of clients with little taste and vision.



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MR. Emigre



The image shows the letters 'E' and 'A' in a bold, stylized font. The 'E' is primarily blue with a pink vertical bar on its right side. The 'A' is primarily dark blue with a pink triangle at the top and a red triangle at the bottom right. The background is a collage of bright colors: yellow, blue, green, and black.

“ “ To be **creatively** inspired is not a strategy, it's simply what I enjoy doing the most. It's a **LIFESTYLE**. It comes easily to me. ” ”

The image shows the letters 'm', 'c', 'u', and 'u' in a bold, stylized font. The 'm' is pink. The 'c' is red and pink. The 'u' is yellow and pink. The 'u' is yellow and pink. The background is a collage of bright colors: yellow, blue, green, and black.

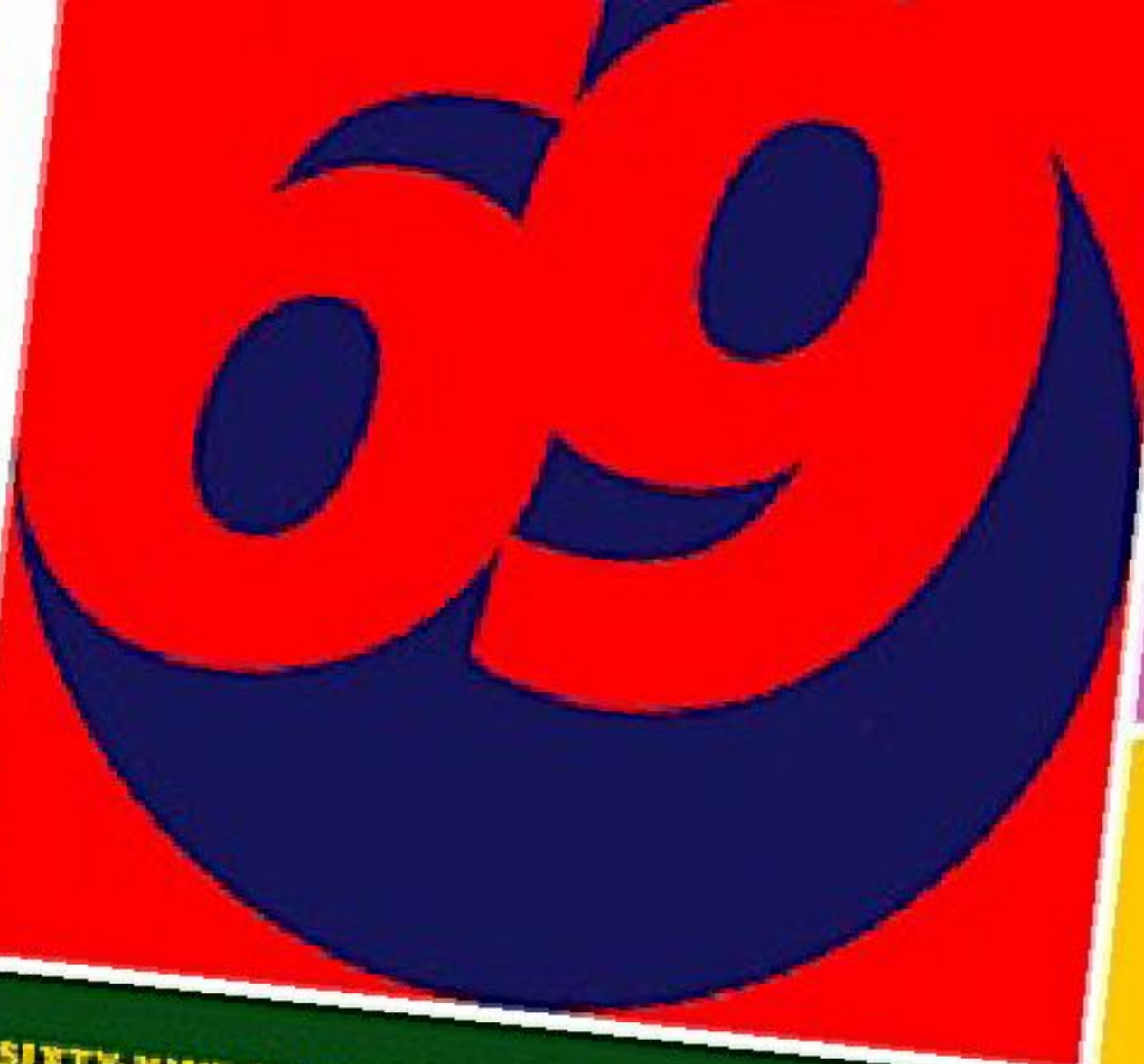
# Designers

Rudy VanderLans is a Dutch type and graphic designer and the founder of Emigre, an independent type foundry, with Czechoslovakian-born designer Zuzana Licko. VanderLans studied at the Royal Academy of Art in the Hague. Later, he moved to California and studied photography at the University of California, Berkeley. In 1984, VanderLans, with his wife Zuzana Licko, founded Emigre and began to publish Emigre magazine, a journal for experimental graphic design. After the release of the Apple Macintosh in 1984, Vanderlans and Licko were inspired to design custom fonts that the macintosh was lacking, resulting in the Emigre Graphics font library, arguably the most trendsetting type collection of the early digital era. Vanderlans himself only designed three font families in the Emigre collection. Variex and Ob-long were co-designed with Zuzuana Licko. Emigre was originally intended as a cultural journal to showcase artists, photographers, poets, and architects. The first issue was put together in 1984 in an 11.5 by 17-inch format by VanderLans and two other Dutch immigrants.

# A good

Since there was no budget for typesetting, the text was primarily typewriter type that had been resized on a photocopier. Emigré became a full-fledged graphic design journal in 1988 with issue ten, produced by students at the Cranbrook Academy of Art in Michigan. VanderLans concentrated on work that was being neglected by other design publications, either because it didn't adhere to traditional canons or it was still in its formative stages. The issues, each built around a theme, have featured Ed Fella, Rick Valicenti, and David Carson from the United States, Vaughan Oliver, Nick Bell, and Designers Republic from Britain, several Dutch designers, and many others who were exploring new territory. Several controversial articles and interviews have appeared over the years, provoking other design publications to become more opinionated.

# Idea!



THE  
END



EMIGRE MAGAZINE  
WORLD-WIDE FAREWELL TOUR  
LISBON PARIS NORFOLK  
PASADENA

SIXTY-NINE SHORT STORIES  
*A history of Emigre Magazine*  
ART CENTER ILLUSTRATION and  
GRAPHIC DESIGN DEPARTMENTS PRESENT  
A LECTURE by RUDY VANDERLANS  
OCTOBER 20TH, 2005, 7:00PM  
*Los Angeles Center Theater*  
ART CENTER COLLEGE of DESIGN

## Interview with **Rudy** on last issue and discontinuation of Emigre

**PAGE:** What do you want to achieve with your book *Emigre No.70*?

Rudy Vanderlans: I wanted to make a book that would highlight the best work we have published in the past 25 years, a distillation that would sum up what *Emigre* magazine was all about. The most difficult part was editing out all the work that deserves reprinting but simply wouldn't fit. It was the opposite of doing the magazine where I often had to stretch content to fill it. But in the end, with all due apologies to those whose work I left out, I'm happy that the book gives a pretty good idea of what *Emigre* and graphic design were all about during the years that we published.

RvdL: My focus at *Emigre*, since we discontinued the magazine, has gone towards designing more promotional materials for the

*Emigre* typefaces. I design all the type specimens, catalogs, advertisements, web images, and anything else that needs to be designed. I also do all the writing for the catalogs and website. Then, the past couple of years, I've worked on the *Emigre* book, which has taken up a lot of my time. And then I also give a lot of feedback on Zuzana's type design work. *Emigre* consists of just Zuzana and myself. We don't have any assistants or interns. So even though we no longer publish the magazine, I am still very busy. I still turn on my computer every morning at around 7:30 and start working. Same for Zuzana. And we both love our job!

P: Have the 21 years in which *Emigre* magazine appeared, with this heady mix of new designers, new possibilities, and new techniques,

had an impact on Graphic Design today. And, subsequently, what can young designers get out of this book for their daily work?

RvdL: It would be presumptuous for me to say how or if *Emigre* has impacted graphic design. I'll leave that for others to determine. But I do hope that with the story of *Emigre* we can inspire young designers to be critical thinkers, that design is not just about making cool looking work for cool clients, but that design also offers tremendous potential: that it is a tool for reinvention, for questioning, for independence, for social good, and that you don't always need a client to make work that matters.

MICHAEL BIERUT  
MICHAEL BIERUT  
MICHAEL BIERUT  
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MICHAEL BIERUT  
MICHAEL BIERUT  
MICHAEL BIERUT

Not everything is about design...  
But design is about everything.

So do yourself a favor:  
Be ready for anything.

- MB

# MICHAEL BIERUT

## BLACK OR WHITE

By Abbey Osley

- How a simple designer stands out amongst the rest.

# If knowledge is power, then Michael Bierut is the most powerful person in the entire design community.

- Paul Scher  
(Partner at Pentagram since 1991)

**T**he amount of times someone has pointed out that the life of designers is spent sitting at a computer, is more than I'd like to remember. Many people mistake graphic designers for hermits, who stare at their computer screens, send their finish products by email and resist human interactions. And for some this may be true, but as a young designer, I have hope that the light of my computer screen is not the only light at the end of the tunnel. My road is just starting, possibly like yours, and it's quite daunting. We all dream of having successful careers driven by purpose and passion, yet through all of the late nights and coffee, it seems hard to reach. Our enthusiasm gets lower with each passing project and purpose lacks. We wonder how the professionals of our field have managed. All we crave is comforting reassurance, and to know that the masters of design we look up to are still people just like us; people who like fresh air. If you agree with me, then it's your lucky day, because I have the answer: Michael Bierut.

**B**orn in Cleveland, Ohio, Bierut has the charm and manners of a man raised in the Midwest. His first experiences with art as a kid were fulfilling the needs of his classmates, whether it was lettering for a sports banquet, posters for plays, or notebook covers. He got a thrill every time he was able to help someone in need, no matter who they were or what they did. Today, Bierut will tell you that even though he has different clients, it's still the same motivation; being able to supply design for people in need. The important thing is to remember who you are working for. Don't strive to be creative. Strive to be a problem solver.

**M**ost of Bierut's work consists of simplistic typographical design. He has a "passion and obsession" for dramatic contrast, therefore, he works predominately in black and white. He uses typography not only as the text but also as the imagery in his work. This allows the text and the image to intertwine throughout the space, so the eye can easily move back and forth. He acquired this style after 10 years of working with modernist Massimo Vignelli.

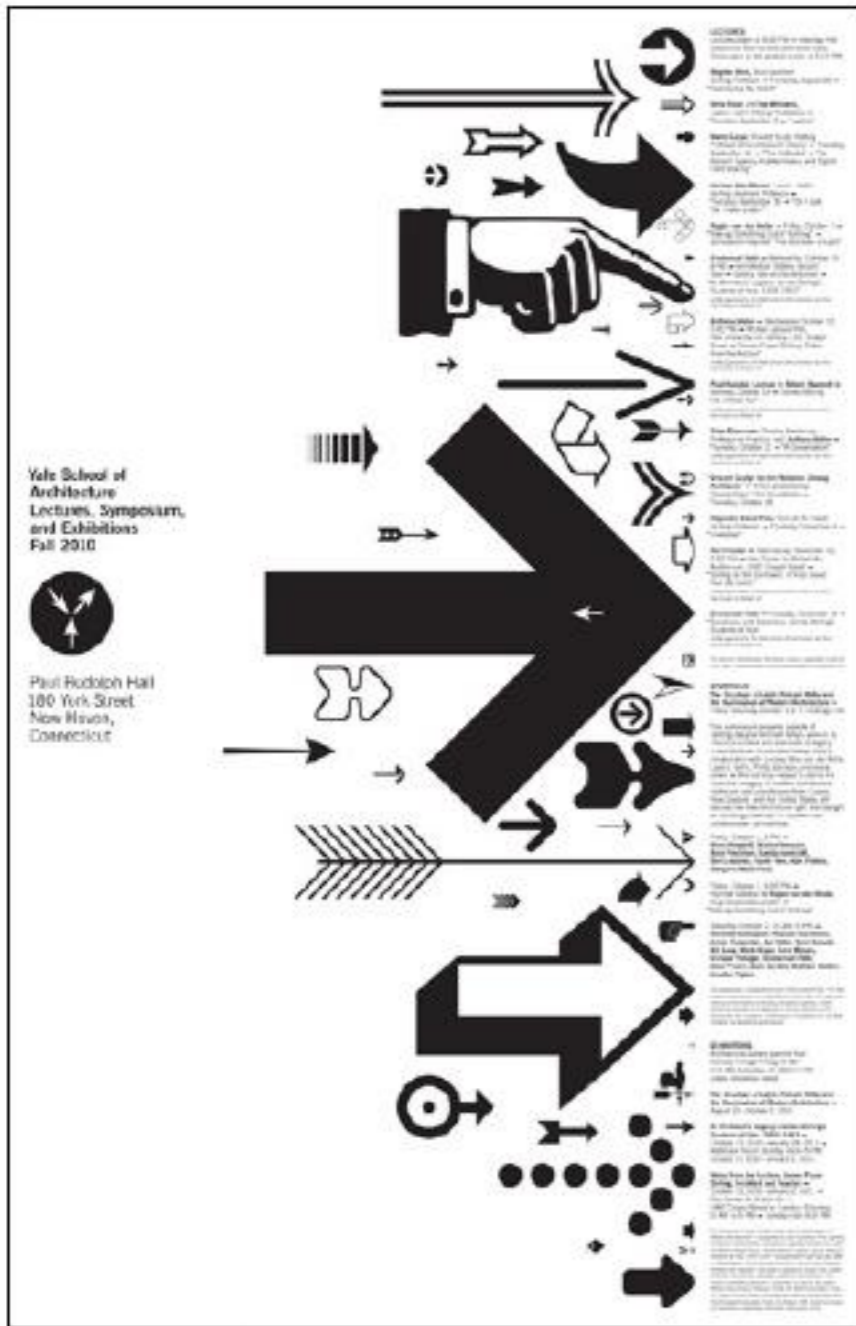
**B**ierut has a long list of awards and achievements that are all extremely impressive and a great honor. However it's his reputation and personality that, to many, make him the incredible designer he is today. The awards are just the icing on the cake. He has built his career on being considerate to people and making the time to share his knowledge. He makes himself openly available for anyone in need, even beginner design students like you and I. He is one of the most famous graphic designers of today, yet his kind manners and personality make him easy to talk to and comfortable to be around. Any of his partners can tell you of his incredible wit and sense of humor. Michael Bierut is the epitome of a great communicator.

**P**art of Bierut's success is his understanding of how important it is to be well rounded. He makes it a point to retain every piece of information he comes across. This way he can pull it out and use it later, whether in conversation or in design. He will tell you that the most important thing about design is making connections. This makes his work smart, bold, and always on

target. His knowledge is so infectious that if he mentions a subject, you're bound to rush home and become an expert on it. "If knowledge is power, then Michael Bierut is the most powerful person in the entire design community." – Paul Scher (partner at Pentagram since 1991). Bierut realizes that design is more than just sitting in front of the computer screen. It's becoming familiar with the world and all of its aspects. It's expanding your brain's capacity and soaking up all the information around you. "Not everything is design...but design is about everything. So do yourself a favor: be ready for anything." – Michael Bierut.

**W**hat makes Michael Bierut such a great designer is that he realizes graphic design is a social activity that rewards the curious. He gives us hope and reassurance that our effort will pay off. Because design is about more than knowing all of the shortcuts in Adobe applications. It's about connecting with people. As designers we are privileged because our job gives us a very unique and exciting way of doing that, one that no one else can. Michael Bierut easily inspires designers of all kinds with his infectious personality, his extensive knowledge, and strong eye for design. He makes me look forward to my future as a graphic designer.





Michael Bierut. Yale School Of Architecture Poster.

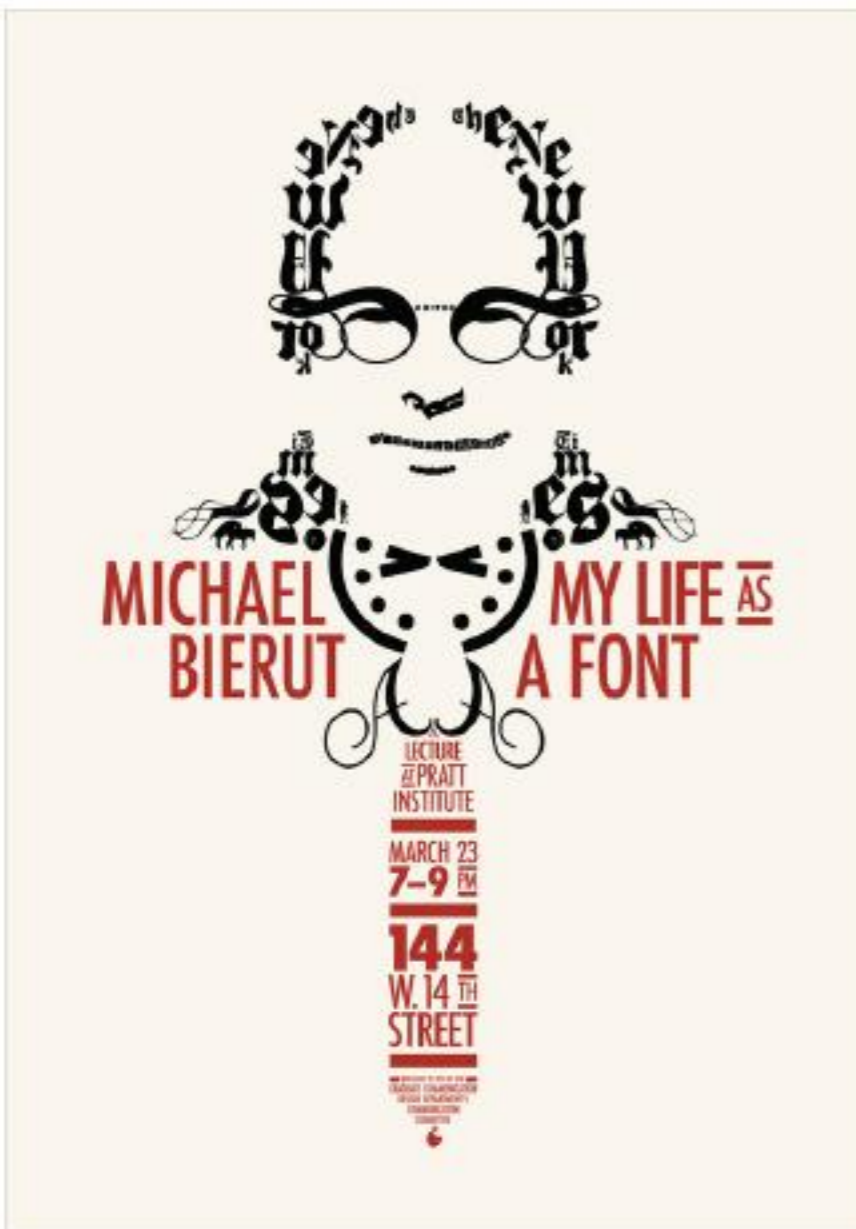
## List of Clients Include:

Alliance for Downtown New York  
 Walt Disney Company  
 Mohawk Paper Mills  
 Motorola  
 Toy Industry Association  
 Princeton University  
 Yale School of Architecture  
 New York University

Fashion Institute of Technology  
 Brooklyn Academy of Music  
 Library of Congress  
 Rock and Roll Hall of Fame  
 United Airlines  
 New York Jets  
 Council of Fashion Designers of America

## Permanent Work In:

Museum of Modern Art  
 Metropolitan Museum of Art  
 Library of Congress  
 Cooper-Hewitt National Design Museum



Michael Bierut. Typography Lecture Poster.

## Awards & Accomplishments:

Summa cum laude:  
 University of Cincinnati  
 Interned with AIGA medalist Chris Pullman  
 10 years with Massimo and Lella Vignelli  
 Vice President of Design:  
 Vignelli Associates  
 Partner at Pentagram in 1990  
 AIGA President of NY chapter: 1988 - 1990  
 AIGA President: 1998 - 2001  
 Received AIGA Medal  
 Art Directors Club Hall of Fame

Co-editor of the series Looking Closer:  
 Critical Writings on Graphic Design  
 Alliance Graphique Internationale  
 Design Mind Award  
 Seventy-nine Short Essays on Design  
 Published by Princeton Architectural Press  
 Commentaries on Studio 360 Radio  
 Architectural League of New York Director  
 Senior Critic in GD at the Yale School of Art  
 Founder of Design Observer, online journal

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# Neville Brody

Design is more than  
just a few tricks to  
t h e e y e .  
It's a few  
tricks to  
the brain.”





# TYP- GRAPHIC HAT

FROM THE  
**SUPREME**  
CAPSULE  
COLLECTION

*A pioneer in the design industry, Neville Brody is perhaps the best known graphic designer of his generation.*

Neville Brody is an English graphic designer, typographer, and art director hailing from London England. Brody was born April 23, 1957, making him 57 today. He graduated from the London College of Printing as well as Hornsey College of Art, where he was considered “uncommercial”. Brody is most notable for his work in magazines and album art for respected musicians such as Depeche Mode. In 1994, he created a company called Research Studios, now renamed to Brody Associates, as well as helped found FontShop. He is considered to be a pioneer of the graphic design industry.

Brody began his art career with A-level art classes in grammar school. Brody spoke with *Design-Boom Magazine*: “I feel like I was always going to be an artist or a designer – I was never going to be a train driver or a fireman”. Brody has stated that his real dilemma was deciding whether he wanted to become a fine artist or a graphic designer. He explains

**“I HAVE ALWAYS BEEN VERY INTERESTED IN HOW ADVERTISING AND DESIGN CAN MANIPULATE THE WAY THAT PEOPLE THINK...”**

that graphic design is a much more honest industry; the context of which you’re designing is clear, whereas fine artists may or may not be doing it for the money. He continues, “I have always been very interested in how advertising and design can manipulate the way that people think...” In this way, he finds an outlet where he can reveal the truth as an honest designer. Manipulating the way people think can be a challenge for a designer but this challenge interests Brody because he never wants to find a comfortable place in graphic design. He enjoys the process of being disrupted, thinking, and rethinking.

“The music industry is very commercial but still has that exploratory edge to it”, stated Brody with *Design-Boom*. Brody first came into the public eye through designing record covers for British Independent musicians in the 1980s. While he was still a student in college, Brody became heavily influenced by the punk rock music scene. He entered college to learn the fundamentals of typography and the rules surrounding them, but during this time, the punk scene in London exploded. He was so intrigued by being caught in the “centre of this collapsing, decaying space, post what London used to be and just prior to its rebuild as this shopping-mall experience”. From

this, Brody started making a minimal living, designing art for new wave bands in London.

The Face magazine grew was Neville Brody's next project, which stemmed off of his work with the music scene. The Face magazine was a "seminal monthly music, fashion and culture magazine, which Brody art directed from 1981 to 1986". Brody explains that *The Face* was initially a clash between the mod scene and the punk scene. Under this magazine, Brody began work with bands like Cabaret Voltaire, down from Sheffield, and Throbbing Gristle and 23 Skidoo. During this time, he developed a visual language for such bands while working with Rocking Russian, Stuff Records, and Fetish Records. Through his magazine work, Brody became a known icon in the design world.

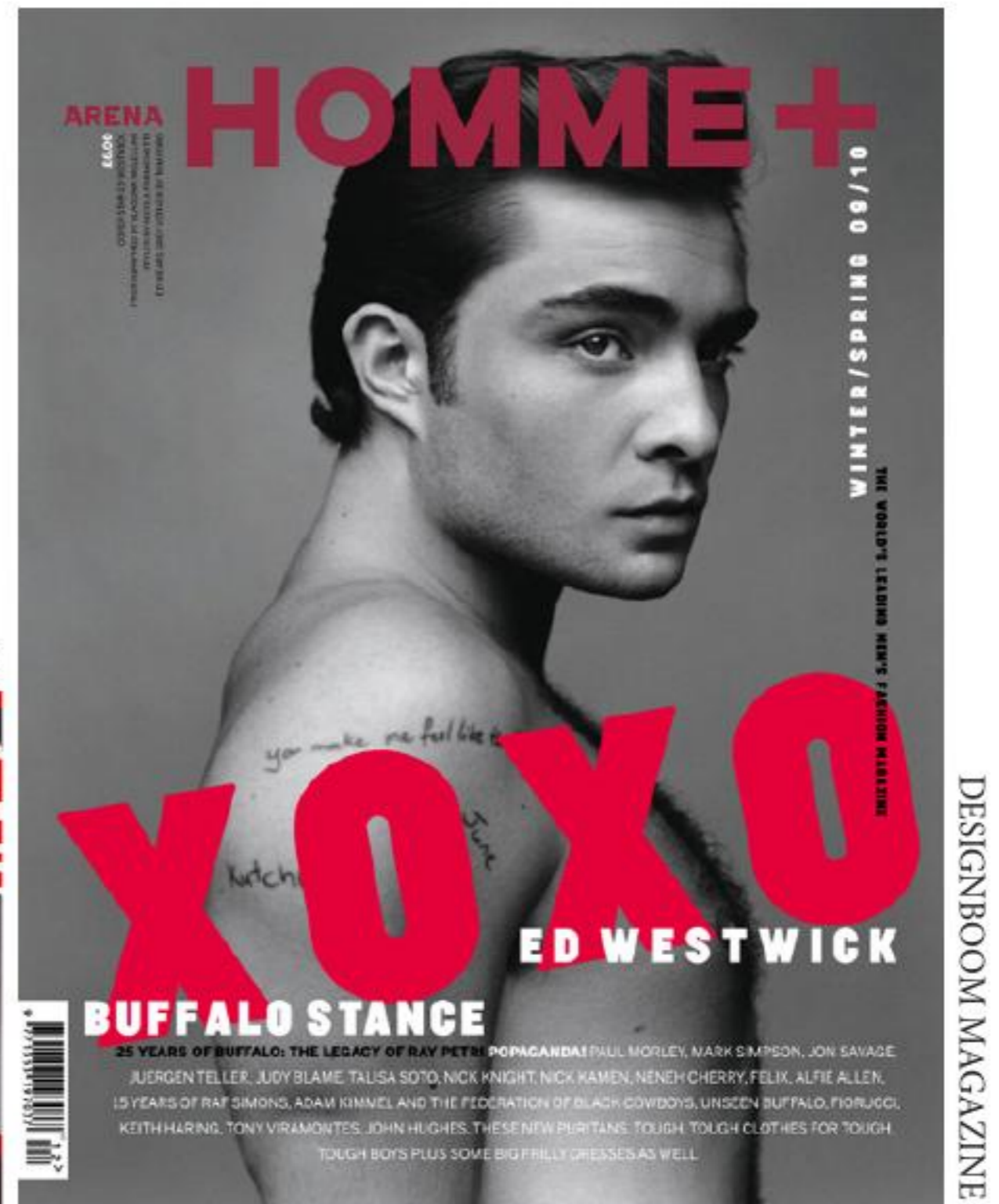
Typography is a leading factor in much of Brody's work. He has a unique talent for combining his typefaces into his graphic style. This was the advent of Brody's creation of fonts. Brody has designed a total of 24 font families including Arcadia and Insignia. As expressed in FontFont, "His pioneering spirit in the area of typography manifests itself today in such projects as *FUSE*, a regularly published collection of experimental typefaces and posters which challenges the boundaries between typography and graphic design."

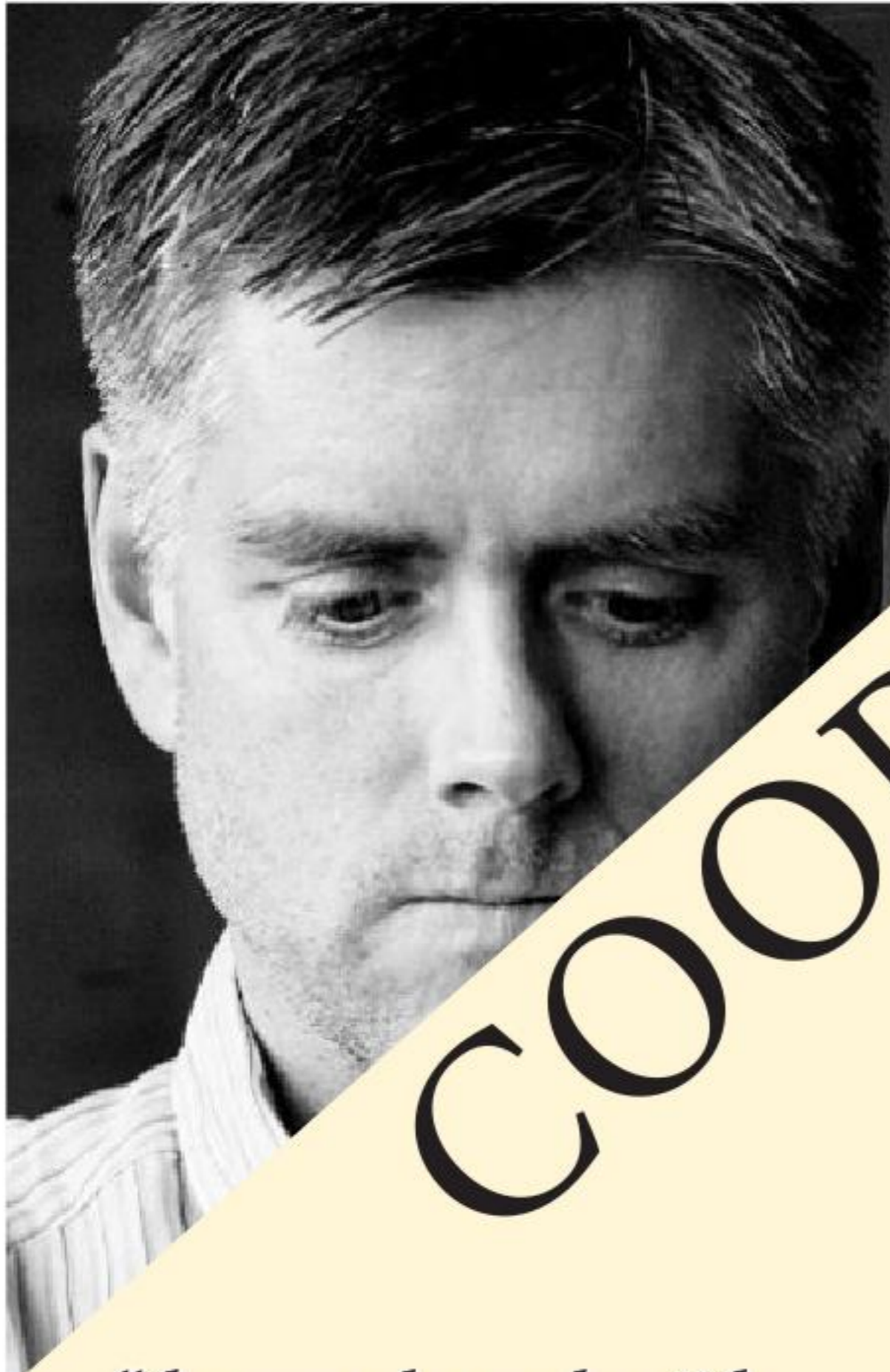
After art directing for *The Face*, he began work with Arena Magazine, both created by English journalist and magazine editor, Nick Logan. Brody worked for Arena from 1987-1990, where his style completely changed from his work on *The Face*. He began with a minimalist typographical style. "In 1987 he founded The Studio in London, and his unusual computer-generated designs received a great deal of recognition. The Studio, once referred to as Research Studios, now named Brody Associates is a creative industry specializing in Digital, Typography, and Identity. This design practice began in London in 1994 and has since opened in Paris, Berlin, and Barcelona. The company is involved in publishing and in film, creating a striking visual image for clients across the board. In this business, Brody is still creating typefaces that give company's a name for themselves; an identity.

Neville Brody is known as a "star" typographer, but creates a name for himself through all aspects of graphic design. From his beginnings in A-level art classes, to now teaching design at the Royal College of Art in London; Brody has contributed to developing magazines, creating typefaces and establishing identities for musicians. Communication is a key component in the designs of Neville Brody and to this day continues to execute a visual language in his work.



**BRODY'S BOLD STYLE REFLECTS THROUGH HIS DESIGN WORK IN MOVIE POSTERS, ALBUM AND MAGAZINE COVERS**





# COOPER kyle

*“the guy who makes title sequences better than the movie”*

If you’ve seen a film in the past 20 or so years, there is an almost impossible chance of you having missed Cooper’s work. Kyle Cooper is a title sequencer and one that’s reshaped the industry following down the path of his mentors’ footsteps. Influenced by such artists, most of which are likely present somewhere else within this article of thirty-three graphic designers; Saul Bass, Stephen Frankfurt and Wayne Fitzgerald are just a few to name. Cooper’s story is an influential one or at least to me personally.

With an MFA degree in Graphic Design, Cooper dived into the field he loved, film; never tying himself down with what would’ve been considered within the norm of his field, Cooper continually pursued his passion into an area almost untouched by other artists or at least not in the same manner as Cooper or the other artists mentioned prior.

Typically the title sequence was generally something as simple as displaying the title and the key characters within a film. From the knowledge of those before him, he re-forged the art of title sequencing into a new standard all its own with the advent of newer technology. A quote in reference by the director, Zach Snyder, in regards to Cooper’s work was “[he’s] the guy who makes title sequences better than the movie.”

I find Cooper’s entire career inspiring. He molded an entirely new path for himself despite what was stamped on his “namecard” and for someone hoping to get into the game industry by any means I can, Cooper’s story is definitely one I can take heart behind.

# IMPROVISE

**Cooper is associated with many large name films ranging from Marvel's The Incredible Hulk and Spiderman to his most notable sequence in his association with Se7en, featuring names like Brad Pitt, Morgan Freeman and Kevin Spacey. In his title sequences, he centers on the notion of capturing the viewer's attention before the film even begins to help provide a prologue that both entices and informs. Cooper himself sights the handmade and the items readily available as the most striking when he fabricates these sequences.**





**Cooper sees title sequences as a means to help set up the film for the audience creating an atmosphere of expectation while also tying back into the film as seamlessly as possible. He places emphasis on type when constructing a sequence. Typography, along with the visuals, helps tie the title sequence into the movie and when the two together are considered as a whole, a piece can truly integrate itself well within the film, telling a story all its own by establishing specific qualities or traits to look for whether in the character or what's to come within the the film itself.**

## **“WHAT IF”**

**Cooper, while in an interview with WatchTheTitle.com, he repeats the phrase “what if.” When working with a material, just “what if?” Don't hesitate on the unknown and just do it. This notion doesn't even have to pertain directly to art; choices right now in life can be taken into consideration. In my current profession, what if I were to continue pushing myself through to the world of game design even if I don't garner that designated title I was hoping for; would I create my own much like Cooper?**



**The reason why Cooper is important to consider is the fact that he took his career in graphic design and pushed it to new levels. He didn't stop with what could be considered comfortable or within his direct field of vision. Cooper helped to re-established a new form of art altogether in his passion to integrate himself into film.**

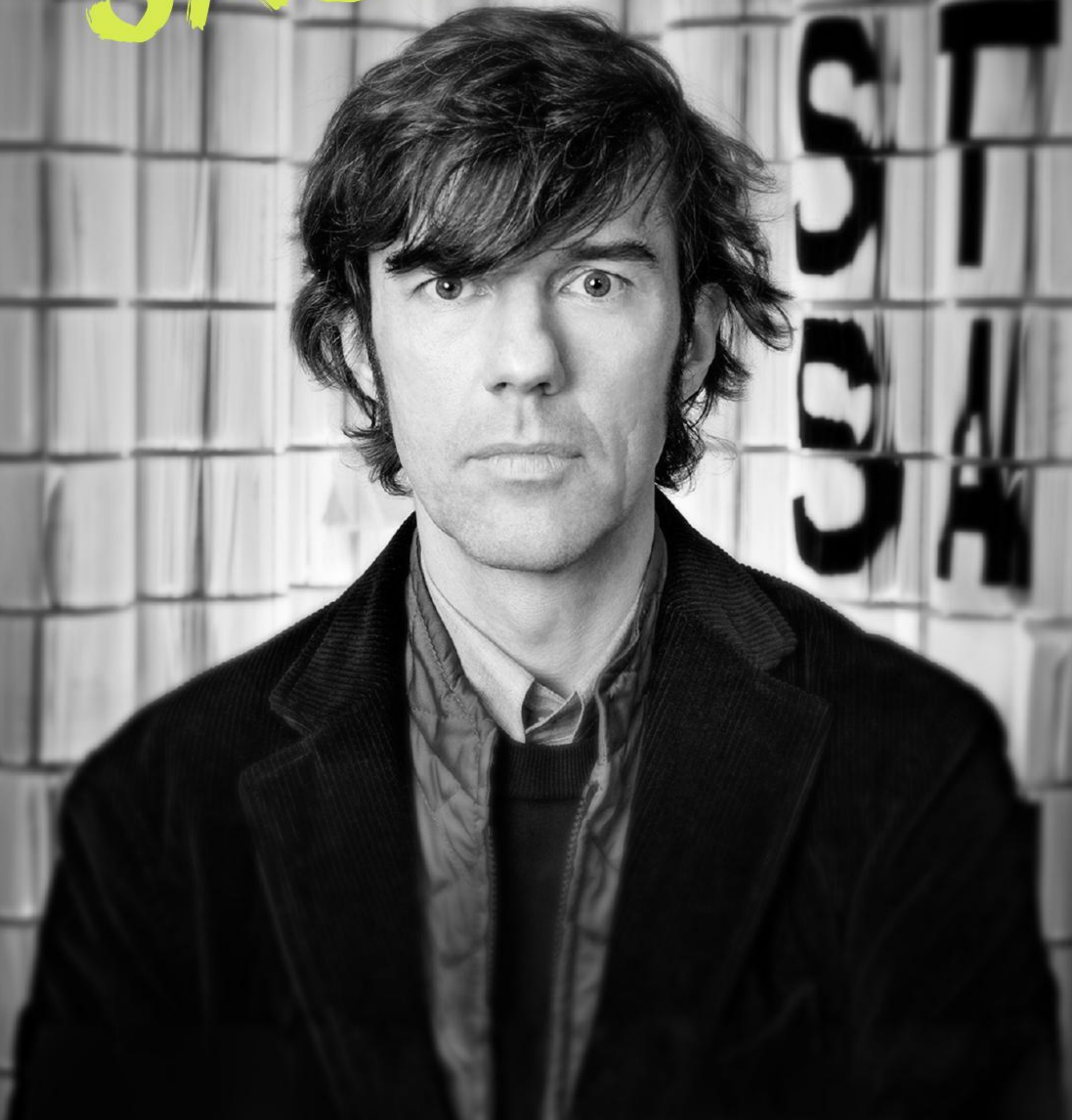
**I'd recently run into the fear of being unable to follow my passion of game design with my current focus being that of graphic design. Where does someone look to find these answers? I've personally never heard of a graphic designer being hailed in video games, but when I began searching the fields in the hopes of integrating myself back in by any means I could, I began to see parallels forming between the two fields.**



**There was no label for graphic designers in the field of game design because that label changed. It's difficult to consider anything else when first affixing your eyes on the initial dream; to allow yourself to see any another pathway into that place, whatever or wherever that may be, doesn't often occur. The route most chosen is the most direct and clear to you at the time, but from what I discovered is that this pathway you take is almost never limited to just the one path. For me and my desire for game design, I saw my potential paths leading me to concept artist, world designer or working in areas like UI design being just a few of the fields I dug up in my own search. The game design industry isn't devoid of graphic designers; in fact I discovered it's filled with them.**

**There are many ways to reach your own personal destinations and it doesn't matter so much how you managed to get there as much as the fact that you're there. Kyle Cooper is a man of innovation, one that saw his desire and chose a new means of mapping out his path for himself. In the end, the one true path is the one that got you there.**

STEFAN  
SAGMEISTER



**STEFAN SAGMEISTER IS A DESIGN GENIUS.** An Austria native, Sagmeister received his MFA from the University of Applied Arts in Vienna and a Master's from Pratt. In 1993 he formed Sagmeister Inc. and has worked for clients as diverse as the Rolling Stones, HBO, and the Guggenheim (just to list a few.) From Typography, to art work, to album covers, Sagmeister creates work that is beautiful, compelling, and interesting to the viewer. A stuntman, Sagmeister has used unconventional techniques and unique ideas to take design to a whole new level.

## TYPOGRAPHY

Sagmeister is famous for his use of unconventional typography. By stepping out of the box with type, he adds a whole new meaning to whichever message he is trying to get across. In many campaigns Sagmeister has used a combination of objects to create words and statements that are three-dimensional and eye catching. One of his most famous typographic pieces is his campaign for Aizone, a Middle eastern luxury department store, in which he painted type on models faces and bodies and created words/statements out of balloons, cloth, powder, etc. Another is the commercial that he created for Standard Chartered, which is made up wholly of interactive type seen in different places and uses around the world.



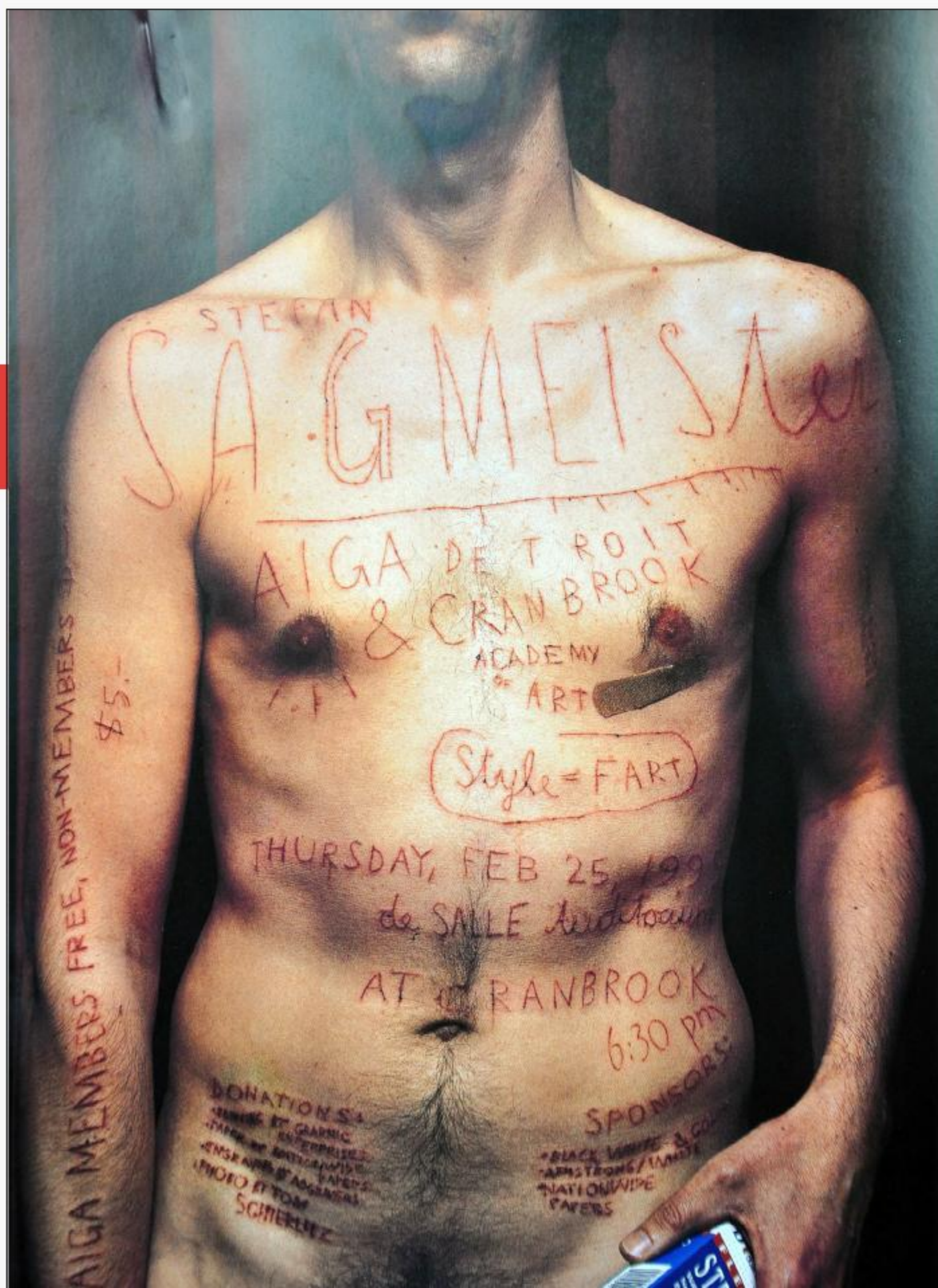
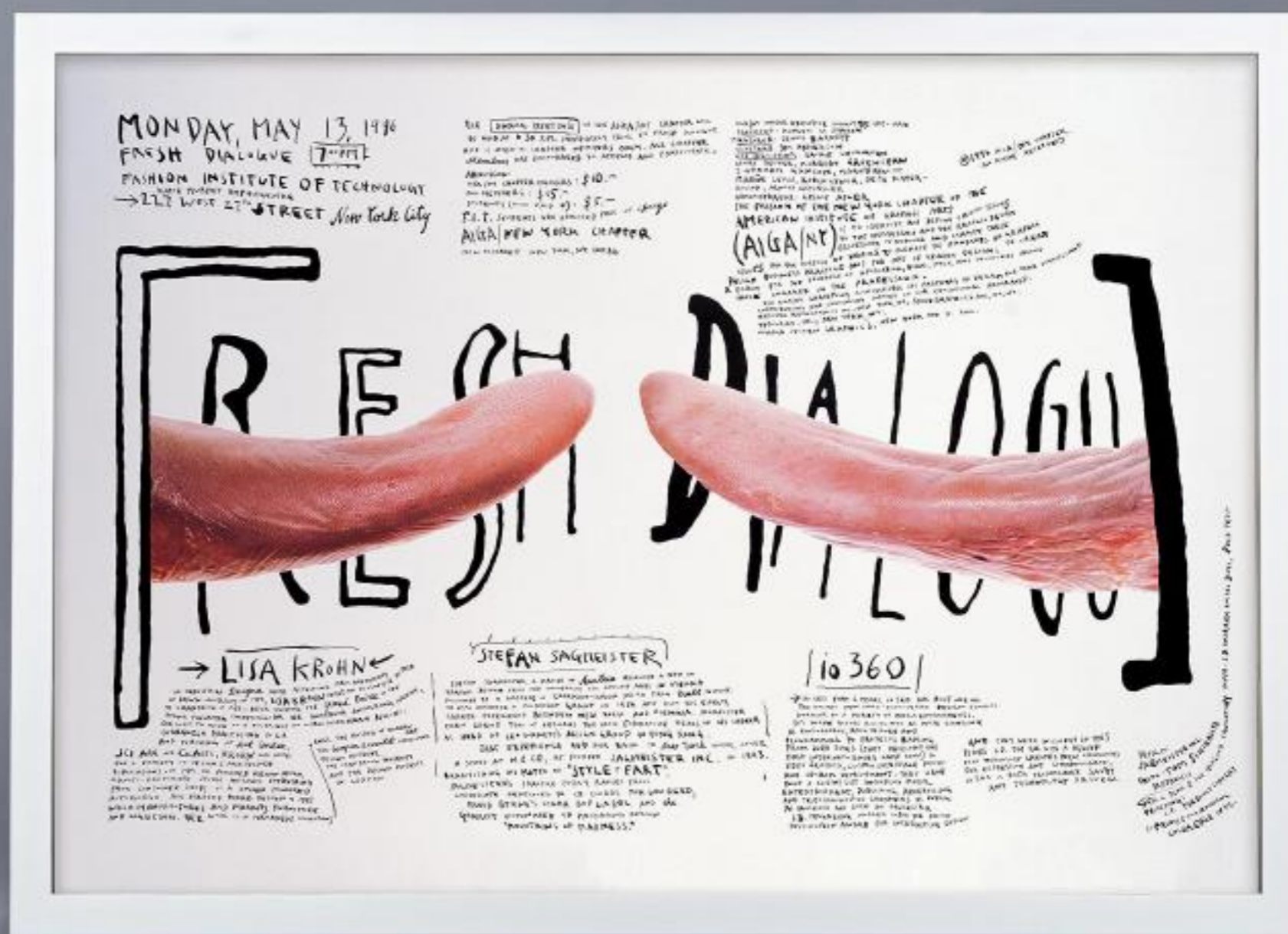
"USING MY  
HANDWRITING  
PERSONALIZES  
THE PIECE  
AND CAN BE  
INTERPRETED  
AS AN **ANTI-  
COMPUTER**  
STATEMENT  
ALL IN ONE  
EASY MOVE."



"THERE ARE VAST PERIODS WHERE I'M QUITE LAME AND TAME AND RISK NOTHING. I WAS NOT BORN GUTSY. I'M THE KIND OF PERSON WHO NEEDS TO TALK HIMSELF INTO OVERCOMING HIS FEAR."

## POSTERS

All of Sagmeister's posters are unique to his style, featuring interesting type, layout, and photography. His most famous, and intriguing poster – one that really set the tone for the rest of his style – is the poster he designed for AIGA Detroit where he had a friend carve the information into his body, which he later photographed and displayed. Some other noteworthy posters of his are "Fresh Dialogue", "AIGA New Orleans Jambalaya", and "Grow a Pair", along with many others.



# THE HAPPY SHOW

The Happy Show is an exhibit of Sagmeister's that "offers visitors the experience of walking into Stefan Sagmeister's mind as he attempts to increase his happiness via mediation, cognitive therapy, and mood-altering pharmaceuticals." It is located on the entire second floor of the Institute of Contemporary Art and features beautiful typography, illustration, statistics, and interactive pieces.



"THAT EXPERIENCE ALSO TAUGHT ME THAT YOU CAN DO SOMETHING AND CONTRIBUTE IN A MINIMAL WAY BY MAKING SOMETHING THAT IS DELIGHTFUL."

