

# GRAPHIC DESIGNERS

OF THE

**20<sup>TH</sup> & 21<sup>ST</sup>**

**CENT.**

WITH ASSORTED WORKS

SET BY

MICHAEL ELIZABETH JOHNSON

# **CONTENTS**

<b>Alexander Rodchenko</b>	<b>4</b>
<b>Alexey Brodovitch</b>	<b>8</b>
<b>April Greiman</b>	<b>13</b>
<b>Bradbury Thompson</b>	<b>18</b>
<b>David Carson</b>	<b>22</b>
<b>Edward Fella</b>	<b>26</b>
<b>John Maeda</b>	<b>30</b>
<b>George Lois</b>	<b>34</b>
<b>Massimo Vignelli</b>	<b>38</b>
<b>El Lissitzky</b>	<b>42</b>

<b>Jan Tschichold</b>	<b>46</b>
<b>Louise Fili</b>	<b>50</b>
<b>Paul Rand</b>	<b>54</b>
<b>Saul Bass</b>	<b>58</b>
<b>Paula Scher</b>	<b>62</b>
<b>Milton Glaser</b>	<b>70</b>
<b>Stefan Sagmeister</b>	<b>74</b>
<b>Herbert Bayer</b>	<b>80</b>
<b>Tibor Kalman</b>	<b>84</b>
<b>A.M. Cassandre</b>	<b>90</b>

# ALEXANDER RODCHENKO

EMMA VINCHUR

**A**lexander Rodchenko is a Russian artist and graphic designer who helped found the Russian Constructivism and Productivism movements of the 1920's. He was a highly prolific and variable artist, talented in painting, photography, architecture, and graphic design. His involvement in the Bolshevik Revolution would influence his art for all his life, as he worked to spread the idea that art is a powerful medium for social cause and that it should be incorporated into everyday life.

Born in St. Petersburg but raised in Kazan, Rodchenko's first introduction to the art world was through the magazine art of the time. He became a self-proclaimed artist and began his studies at the Kazan Art School in 1913. He continued his studies at the Stroganov Institute in Moscow. It was here he created his first abstract drawings, including "Dance. An



Objectless Composition,” which was inspired by Kazimir Malevich’s Suprematism. Kazimir and his contemporary, Vladimir Tatlin, would become Rodchenko’s most influential, foundational inspirations.

By the end of the 1910s, Rodchenko and his contemporaries were pushing Constructivism. This movement encouraged and promoted the idea that art should be used to spur social change. It greatly influenced and bolstered the Bolshevik regime. The powerful lines and bold text matched the revolutionary spirit of the day, and the style heavily influenced other modern art movements such as the Bauhaus and De Stijl. Around the same time as Constructivism, which worked toward using art for social reform, prominent Constructivists, including Rodchenko and Lissitzky, were also trying to incorporate art into the everyday life, instead of leaving it as something that was considered bourgeois. Together they pioneered the Productivism movement. It focused heavily on architecture, which Rodchenko was experimenting with simplified lines and shapes that he believed could be easily translated into 3D structures.

In 1921, Rodchenko painted “Pure Red Color, Pure Yellow Color, Pure Blue Color.” This group of paintings was Rodchenko’s modern interpretation of the Western triptych convention, commonly only used in religious scenes. With these panels, Rodchenko asserted that painting

was dead and famously stated: “I reduced painting to its logical conclusion and exhibited three canvases: red, blue, and yellow. I affirmed: it’s all over. Basic colors. Every plane is a plane and there is to be no representation.” In part, Rodchenko believed that with the great advances made in photography, that painting was almost obsolete, because a photograph could capture an image perfectly. So, by 1921, Rodchenko had abandoned painting entirely, believing that it was hindering himself in committing fully to the values of the Revolution. He turned to an even more functional view of art and the artist. He began collaborations with the popular poet, Vladimir Mayakovsky, completing a series of book covers and promotional posters for his advertising campaign. The haunting cover of “Pro eto. Ei imne,” for example, was well received. Their collaboration opened up Russia to modern advertising, and the pair’s unique combination of politics and art became equally influential in Europe and the U.S.

Continuing with his quest to find new ways to bolster the Revolution, Rodchenko began experimenting with photography and photomontage. Initially, he used found photos to create his collages, but after acquiring a Leica camera, he began taking his own. He is most well known for his odd and disconcerting angles of his subjects, forcing the viewer to look



twice before being able to rationalize the image, like the “Balconies” and “At the Telephone” photographs. Rodchenko was a firm believer that one had to view objects from all angles to truly understand them. He stated: “One has to take several different shots of a subject, from different points of view and in different situations, as if one examined it in the round rather than looked through the same key-hole again and again.” He also became admired for his powerful and stark contrasts of light and dark. Just like his advertisement and design work, his talent for photography became equally admired in the European art scene.

Alexander Rodchenko’s work was key in the Russian modernist movement and he helped redefine photography, painting, and graphic design. He expanded on the ideas of abstract composition and his monochromatic paintings were especially influential to the Minimalist movement in the late 50’s and 60’s. His unconventional view and execution of photography is still of great influence to modern photography today, and his unceasing involvement with the Bolshevik cause made him of particular interest to the left wing, American avant-garde artists.



“Lengiz. Book  
Len





Books on all the branches of knowledge," advertising poster for the Leningrad Department of Gosizdat (State Publishing House), 1924



At the Telephone, 1928



Alexander Rodchenko



# ALEXEY BRODOVITCH

PHUC TRAN

**A**lexey Brodovitch was the very model of the modern art director in the 1930s, forties, and fifties. He not only fashioned a distinctively American design look, but also devote himself to teaching graphic design as a professional discipline. As a multiple designer, he worked in many fields of design including art director, illustrator, photographer and instructor. My goal in this research is to introduce Brodovitch's contribution to the field of design, biographical descriptions and most significant accomplishments.

In order to achieve this goal, I organized my paper into five main sections. In the first section, I provide important information about Brodovitch's background; a brief



journey through his life and his first career. In the second section, I discuss the style that influenced his career significantly- Surrealism. Next, I talk about the way he used color in magazines of the 1930s. In the fourth section, I also include his photography works. Last but not least, I end my paper with Brodovitch's teaching career in the fifth section.

## **BACKGROUND**

Alexey Brodovitch was a Russian born photographer, graphic designer, art director and instructor, who is most famous for his art direction of fashion magazine Harper's Bazaar from 1934 to 1958. He was born in 1898 in a wealthy family. By the age of 20, he emigrated to France spending the decade of the 1920s immersed in the avant - garde atmosphere of Paris. Finally, in 1930 he sailed to the United States, where he would spend the rest of his working life.

An incredible adaptability. There is one thing really special about him: while some other immigrants had to struggle a lot in order to fit in the new environment and they barely make a successful adjustment to it, Brodovitch felt excited about what was foreign to him. "Not surprisingly, then, a chameleonlike adaptability is the most important, obvious and determining characteristic of his early work as a designer [sic]." It could be state that adaptability is very important for all graphic designer, but Brodovitch made his hallmark. He was an amazingly creative chameleon.

A multiple designer. Brodovitch did much more than design Harper's Bazaar magazine. While working for this magazine, he still worked as a freelance designer and illustrator. He was also art director and art editor of the pioneering graphic- arts magazine Portfolio. Finally, he devoted what spare time he had left to painting and photography.



## SURREALISM

“The Bal Banal” poster was the very first success Brodovitch had ever earned in his design career. He designed this poster for a 1924 artist’s ball and won the first prize in a competition.

Brodovitch illustrated several Bazaar covers during his twenty four years as the magazine’s director. “The girl of tomorrow” cover, using the Tylon and the Perishphere, symbols of the 1939 World’s Fair, showed most clearly the influence of Surrealism on his work of the late thirties and early forties. The use of the mask recalls his first success, the poster of “The Bal Banal”. Besides borrowing graphic ideas from others, Brodovitch also recycled his own work.

He was influenced by Surrealism from Salvado Dali. He understood the connection between fashion and the subconscious mind. Fashion, like Surrealism, has an irrational, irresistible appeal.

## COLOR

Color was relatively new in magazines of the 1930s, when full-color illustration required laborious preparation and long lead times. However, by using process or second color inventively, Brodovitch was able to give the Bazaar an added sense of currency and luxury.

## PHOTOGRAPHY

From the very first issues he designed for Harper’s Bazaar, Brodovitch was sensitive to photographs more than any art director.

The contribution of new techniques. He was especially attentive to the shapes within the frame and used them to cue the placement of text and headlines.







## THE CONSENSUS OF OPINION

Your skirt will be thirteen or fourteen inches off the ground, your hips slim, your skirt generally straight and often pleated. If it's a Viennese, the jacket will be fastened once at the waist. If a Chanel, it will be a loose box-coat stopping square at the hip. If a Schiaparelli, then a finger-tip jacket hanging free from a nice neat yoke. If a Molyneux, a short new jacket over a pleated skirt. Five to one it will be dark blue. And it won't be a head turned unless it's British, or a wide-lapelled plaid jacket topping a plain skirt by Schiaparelli.

Your coat will be full length, very likely collarless or made with a plain ransom collar. It won't lap over and it won't have any fur. Know a Viennese by the tricky wide-folled cut of its shoulders and by its elbow sleeves. Mark the Chanel when you see a coat cut square as a smock, and loose as a boy's Bulwers. If it's slim and straight and collarless or square-shouldered and fastened high on the chest with three leather hooks with red little eyes, it's surely a Schiaparelli.

Even your coat you'll wear a blouse or vest of glittering white piped or silk or most white rayon. There may be suspenders holding up your skirt (Chanel). There may be a cash scuffed low about your hips under a short button jacket (Molyneux). Or you may have a blue wool dress with a circular bullet skirt with a sandy-striped taffeta petticoat kicking out in the swirls (Mainbocher). Your dress may be pleated. Often printed. Sometimes printed and pleated. The prints will be dots and circles, not flowers, and you may have to pull your cape or hand over your collarless coat (Viennese).

Your hat will be shallow. It may blue with color at the top. It may be a chignon pill-box or a straw, bound with multi-colored chiffons (Sary). It might be a bowler with a coarse mesh veil (Schiaparelli). Or a stitched black taffeta skull cap with a huge cluster of flowers on the forehead. Or a fruit-trimmed toque (Belmont). Or a square felt hat. Or a shallow black grosgrain sautoir with a shaded pink veil.

Your evening shoes will be white or white and black, bluish purple or splashed with multicolored flowers in all the shades colors of modern art. You'll wear plain shoe fabrics.

You'll wear diaphanous nets and meshes and silk and rayon jerseys and an enormous amount of crepe satin, especially in white. You'll have one shoulder to suit Viennese. Bare almost everything to please Alice. Try beaded dresses and points à la Mainbocher. Lift your waistline and twist your petticoats for Schiaparelli. Drop your waistline for Molyneux. Spike your hair with giribagial ornaments for Lanvin. You'll wear satin evening coats, made like Napoleon's dressing-gown—and transparent evening coats that show the dress beneath. You'll go right on wearing evening jackets to night clubs. And at home, neat tailored pajamas, not the trailing tea-gowns.

Left: Mainbocher's triumph in black net with long tight sleeves that stand up on the shoulders and button tight at the wrist. The skirt is can-pleated to drift away behind. The hat is stiffened net and satin. And for color, a narrow grosgrain moire ribbon runs round the bodice and stays high, capped by a streamer of red grosgrain. At Bonfand & Magnin, California.

Harper's Bazaar, March 1936



The Bal Banal, 1924





What make this technique so characteristic of Brodovitch is its simultaneous boldness and economy. Simply by duplicating the elements within the photograph and using them as keys to his overall design, he was able to achieve what to American audiences were unprecedented effects. (Grundberg, 59)

Also, he arranged photographs on the pages like playing card but in his layouts, overlaps or positions rarely seem unintentional. Influenced by Surrealism, Brodovitch emphasized mirroring and spatial illusion in many of his page design. Moreover, he often used photographs as if they were framed in a slow motion film, repeating a pose or dress several times across the page to create a narrative temporal feeling. Through the design, he wanted to deliver a message that every normal woman can become fashionable. He also increasingly encouraged blurry and out of focus photographs.

## TEACHING

From 1930, when he first set foot in the United States, until 1966, when he returned to France, Brodovitch promoted the tenets of graphic design by teaching. He had trained and inspired a generation of postwar designers, illustrators and photographers. Central to his method was the peripatetic Design Laboratory.

In conclusion, Alexey Brodovitch not only played a big role in changing Harper's Bazaar but also transforming American graphic design between the wars and in the postwar years. He is also the inspiration for the young generation of graphic designers and photographers. Throughout his life, Brodovitch was addicted to the new, the unexpected and the unconventional.



# BRADBURY THOMPSON

LIZ SZATKO

**B**radbury Thompson was born in Topeka, Kansas in 1911 and later attended Washburn University. He graduated in 1934 with a degree in economics. During his time at Washburn he worked as a student editor and designer at Capper Publications where he learned everything about printing, typesetting, and binding. This job in printmaking would shape Thompson's future career.

In 1938 he moved to New York and soon began work for the Westvaco Corporation. A large majority of his work and

influence comes from his time at this company.

During his time at Westvaco, Thompson worked on Westvaco Inspirations - a publication showcasing the paper produced at the mills. The publication showcases typography, photography art and graphic design. Thompson and the cooperation's leaders thought that the publication should not only

# APRIL GREIMAN

MATTHEW KREUTZER

The advent of the digital design age brought about a much different design pedagogy as well as a further evolved method for the graphic design field. The introduction of the computer into designing allowed, and continues to allow for the collapse of more visual information into graphic designs. The computer has allowed for the study of many different forms of media and sensory effects into projects. April Greiman, as a designer to arise during the advent of the computer, has created designs which highlight the overlap



of the pedagogies of computer design and pre computer design. Greiman's design work celebrates the duality of natures of new digital and the traditional physical methods.

April Greiman was born in New York City. Her education includes several prestigious art schools. Greiman has studied at the Kansas City Art Institute. She additionally has studied at the General Arts Trade School in Basel, Switzerland (aprilgreiman.com). It was at this school where Greiman learned her sense for typography (Hybrid Imagery 13). Greiman additionally has moved on to practice in the professional world with her own design firm (hybrid imagery 156). In 1982, Greiman was made the director for the Visual Communication program at CalArts. Some of Greiman's interest in this school was imbedded in her interest for the school's electronic studios, which did not yet have an overlap with digital design (Hybrid Imagery 45).

Greiman has been a pioneer of the use of digital mediums in graphic design field. Her experimentation with digital design has paved the way for how the design profession still creates designs. In 'Hybrid Imagery', Greiman is quoted for say that "The computer is just another pencil" (Hybrid Imagery 55). This quote very simply emphasizes the strong influence that the digital platform has made on how graphic design is now approached. Greiman additionally says in 'Hybrid Imagery', "What we are discovering is a new texture,

a new design language, a new landscape in communications. As people become empowered with this tool we'll see terrible things and wonderful things" (Hybrid Imagery 55). This quotation from April Greiman emphasizes how digital design has opened up new possibilities but that it, at the time, was very experimental and an extremely new concept.

In 'Hybrid Imagery,' one of the most important observations which Eric Martin makes is "These aren't simply new tools for old tasks. They ask for a new kind of artist with an unconventional vision, combining ordinarily separate media into new hybrids,

## **"The computer is just another pencil"**

ad hoc. The age of the specialist is over" (Hybrid Imagery 101.) This statement is implying that the graphic designer, specifically April Greiman, necessarily is versed in multiple mediums in art. The digital graphic designer becomes a catalyst for new types of art.

One digital medium which has been highly influential in Greiman's designs is videography. She has used video in many different ways for her designs. A common use of video for Greiman is the capture of still images from motion sources. She begins to arrange these stills in a way as to



showcase their products, but also good graphics. The audience of the publications included designers, printers, teachers and students. By showcasing design work this way, Westvaco was able to reach a large audience and become a premiere example of advertising and commercial art. Thompson's influence on this publication grew during his time with the company. His images, layouts and type experiments can be seen throughout his time there. Thompson's knowledge of printing shaped his design aesthetic and allowed him to explore and push the boundaries of design. Thompson used many different strategies that centered on his knowledge of printing including the colors he used, his exploration of type, uses of plates and plate manipulation and graphic layout. Thompson once noted that 'the printing press and the print shop were my canvas, easel and second studio.'

Thompson used process colors (CMYK) as his primary color scheme. His background in printing gave him an understanding of printing channels and color. Thompson used color and brought it into his innovative design strategies. Using the four process colors, a series called graphics in motion was created to synthesize moving illustrations. The same plate would be printed multiple times in the different colors, slightly altering the position each

time in order to create the effect of a moving image. Taking a single image and printing it in the four process colors would add life to the page. By doing this, Thompson was exploring the process of print itself and exposing and educating the process to his readers. Another concept Thompson used was the idea that facing pages could interact and become a single composition. This was still a new idea at the end of the war during the time Thompson began working.

Thompson also commonly used type in his designs. Type could be used in many different ways creating movement, emphasis, or become the artwork itself. In many of his designs he incorporates the type as part of the illustration. Some move your eyes around the page, some emphasize elements, and some become the shapes in the artwork becoming the artwork themselves. "type can be a toy a tool and a teacher."

One of Thompson's type experiments was The Monalphabet, which was developed in 1945 by Westvaco Inspirations. This system of experimental type was developed as a form of simplified readability. The Monalphabet went through 7 different 'experiments' originally using the font Futura, trying to find the most graphically logical solution. Westvaco used the different experiments in many of their projects.

In 1950, Thompson and Westvaco created another



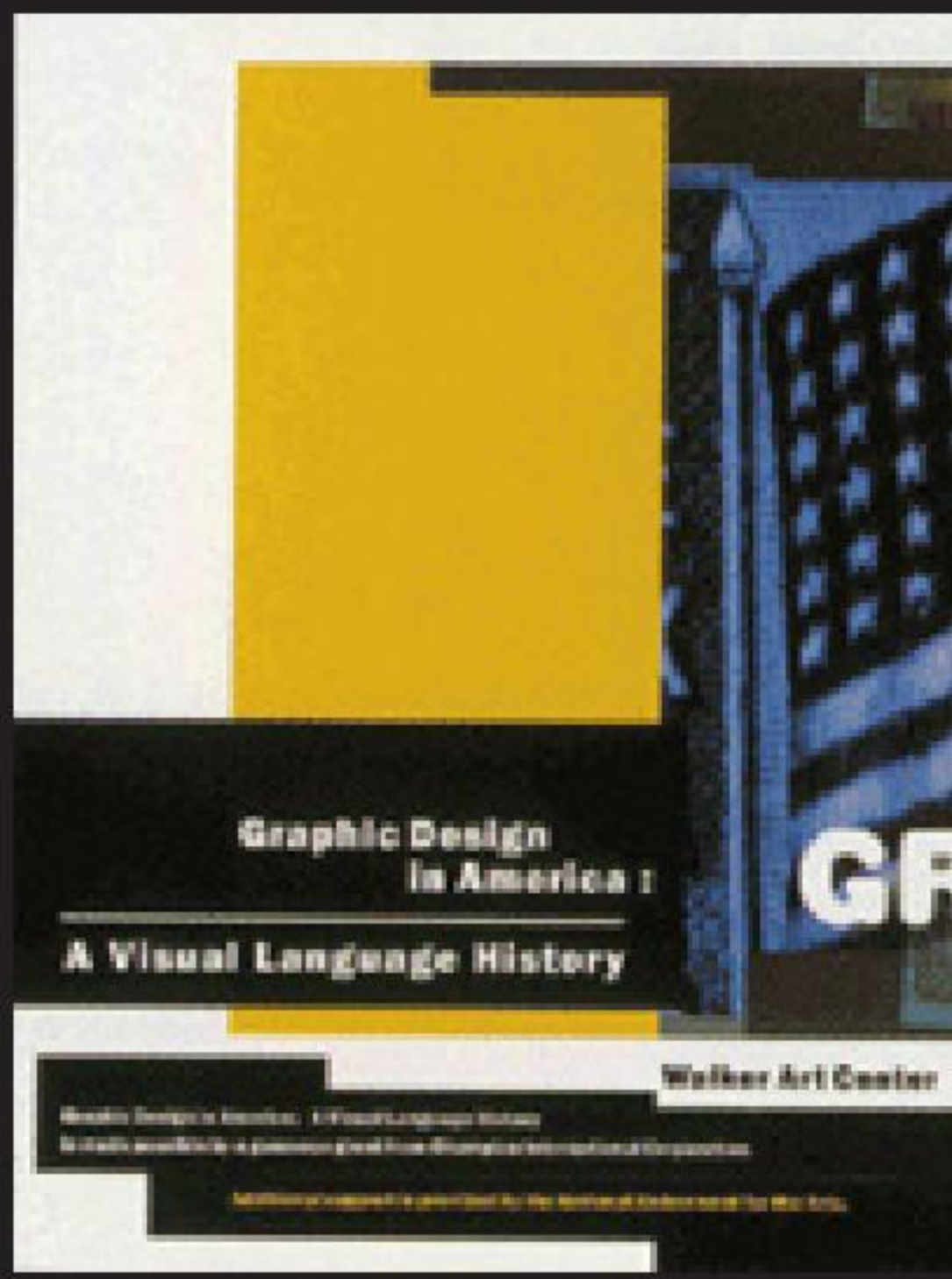
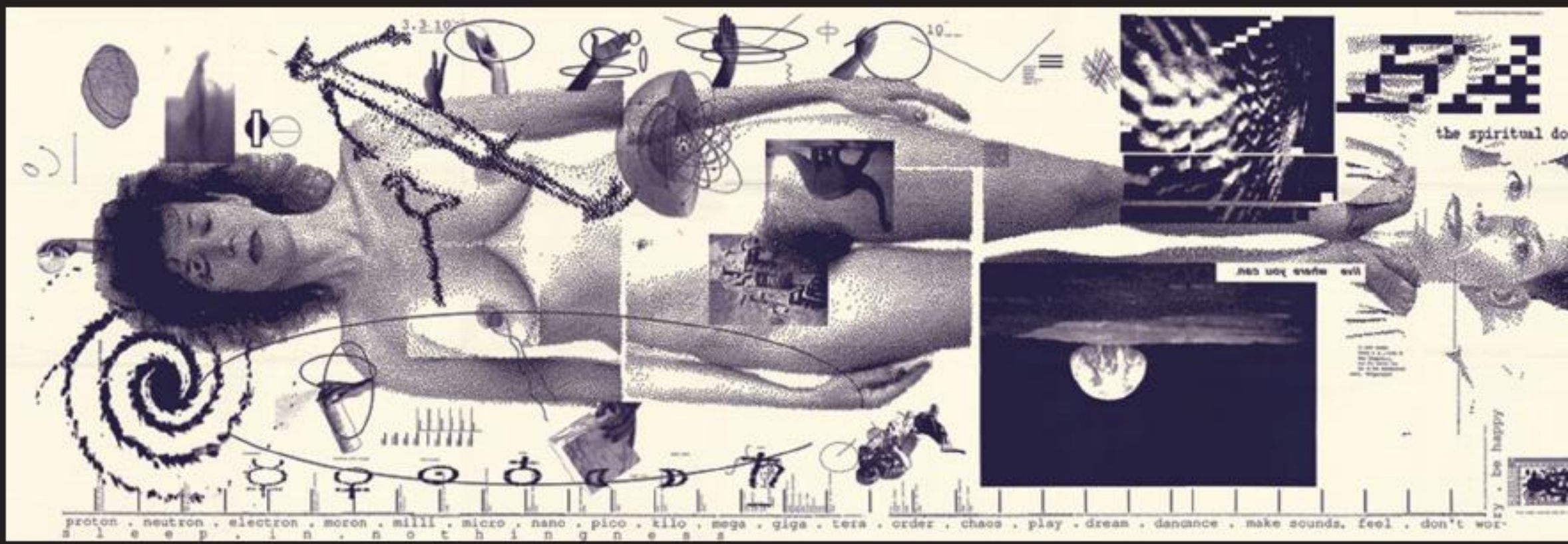
create the implication of motion over time while clearly being still images.

A notable feature of Greiman's still images is her attention to time. She addresses time in multiple different ways in her works. Some works, such as the work pictured in Figure 1, show a point driven approach to time. It is criticized in 'Something From Nothing' that this type of time is only used for structuring knowledge of historical time. Some of Greiman's work, such as the work pictured in Figure 2, conversely shows a more human approach to time. Time is seen by the person as flowing and unbroken (Something From Nothing 33). The image of Figure 2 shows how multiple images in different media blend together to create a flowing time through a still image. In contrast, Figure 1 shows segmentation of time through still captures of motion. This piece uses the more history based approach to telling time.

It seems that much of April Greiman's work is dedicated to an inherent duality. Greiman's term "hybrid imagery" is evidence in and of itself. The term describes the co-play with traditional methods for printing, the use of text, page layout, and the use of digital images. This layering of media has been much more accessible to people like Greiman because of the advent of the computer age, with regards to its use in digital design fabrication. What is important about Greiman is her pioneering of hybridizing the graphic designer's palette. Greiman has been at the forefront of computer aged graphics and thus has been able to delve into new forms of graphic design. Her use of videography to create "still" compositions has been touched upon by succeeding designers in the field. April Greiman has been the pioneer for computer designers and has moved design to where it is today.



Figure 1: "The Challenge of Educating Designers for the 1990s," April Greiman





experimental type called Alphabet 26, which used only one character for each letter, as opposed to differing characters for upper and lowercase. They argued that there is a confusion that occurs when one letter has two different forms of representation. ( Example 'A' and 'a'). Westvaco utilized the font family Baskerville to illustrate this idea. However, any font was intended to be substituted in its place.

Thompson's career continued beyond Westvaco. Thompson was involved with the US Postal Service stamp designing. Thompson is credited with creating over 90 different stamps. His influence also extended to assisting others who created stamps after 1969. One of the most popular stamps is the LOVE stamps from 1973.

Thompson was also a teacher during the later years of his life. Thompson started guest lecturing and teaching at Yale in 1956. His fascination with books and creating publications like Westvaco's Inspirations, prompted him to create projects for his students focused on similar things. A course he designed for his first year at Yale required students to select a topic of their choice and create seven spreads that reflected the time period and style. Although the students were required to capture the fonts and images of the time period they selected, they were required to represent the work in the style of the current era.

Thompson's work in magazines spanned from Westvaco

inspirations to the Smithsonian, Progressive Architecture, Mademoiselle, Art News and others. He was consistently involved with magazines, being involved with at least two at a time since WWI.

The final project that Thompson worked on was a bible for his Washburn. Some consider the Washburn College Bible as the summa of Thompson's work. Thompson worked with designer Jan Tschichold in deciding on a font for the text, eventually using a font Tschichold designed, Sabon. Thompson combined modern abstract designs, classic images, typographic explorations and classic styles. The original project separated the Bible into three parts, but was later condensed for ease of production.

Thompson's effect on graphic design can still be seen today. His influence in the world of publication will continue to be seen for years to come.



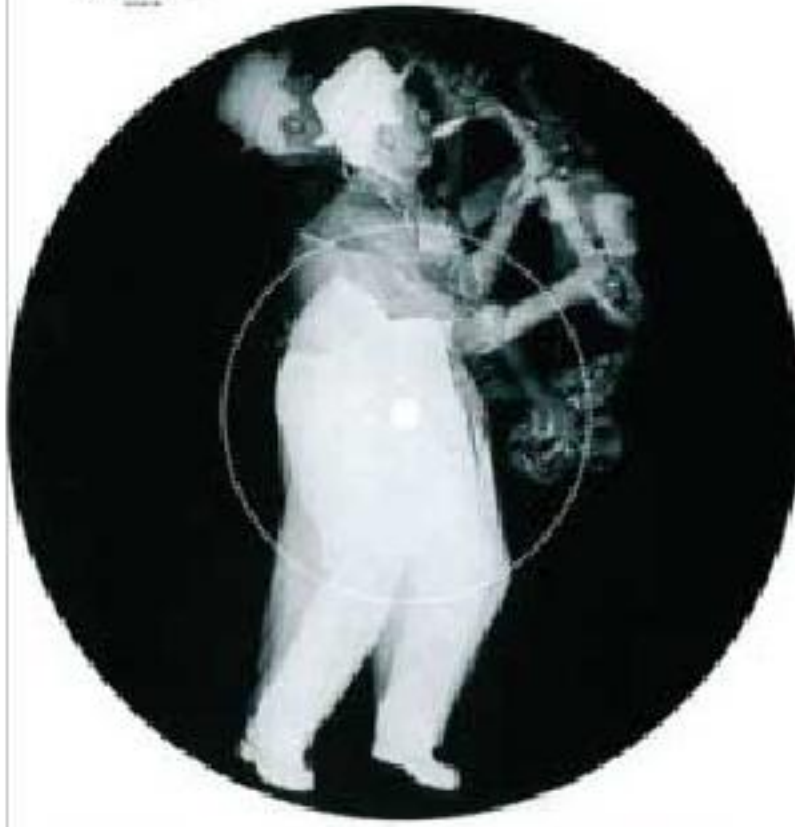
# NONNUNO

# TIVOLI



Figure 2: "Graphic Design in America," April Greiman





**R O C K   R O L L**





lancing, and working for numerous advertising agencies, he finally received an MFA in design at age 48 from the Cranbook Academy of Art 30 years after he graduated high school. He ended up giving many lectures to student and then decided that he absolutely loved it and had the yearn to teach which is what motivated him to go back to school and receive his MFA. In 1987, the California Institute of Technology hired Fella to teach and he gave his last lecture there in the year of 2013. He currently resides around CalArts and in his studio, but doesn't have a paid teaching position. He is currently known as an 'exit-level educator', where he's available to students but isn't mandatory to be there. Edward Fella stated in his biography papers on his official website, "The future of design belongs to my students," Fella said with a smile, "and that is absolutely fine with me." (Fella)

Fella has created an exclusive body of work that is made up of mixing fonts, styles and breaking away from the norm and it's rooted back to his early freelancing days. During his career, he let out his experimental side and did numerous sample pieces including "Working Woman" during 1975 when the number of women joining the workforce was significantly high and equal rights were at a high position politically in that year. His days of work were ordinarily consistent with drawing layouts, headlines, and illustrations. He was named "King of Zing" after his

whimsical style of his illustrations that were mainly done in pen-and-ink. He took on many commercial jobs through out the '60s and '70s and then later on became a designer and created many posters and work for the Detroit Focus Gallery. He used different mediums for his art including photography. Fella was interested in pop culture and was inspired by many movements including European Modernism and he also was interested in literature and fine art as well. Not only did Ed design advertisements, but he experimented with typefaces and fonts as well. All of his lettering is done by drawing from his hands himself. He would cut up the letters and manipulate them. Fella loved the experimental side of design and in 1980 he presented his body of work to a class at Cranbook Academy where he actually ended up enrolling after he retired from his career of advertising and commercial work. During his time at Cranbook he produced dozens of sketchbooks and collages where his designs earned the name of "the vernacular".

Edward Fella has many amazing accomplishments during his years of working as a designer, educator, and illustrator. He received his MFA and became a professor and influenced and guided many students, which he loved to devote his time to. He created and experimented with many typefaces including "FellaParts" and "OutWest". He did numerous works including



# DAVID CARSON

PHUNG HONG

**D**avid Carson is a successful person in the graphic design industry. As a graphic designer, he also loves to experience typography. He is a person with versatile talents. People not only know about him as a director, graphic designer but also a surfer. According to Designishistory, David Carson became “the 9<sup>th</sup> best surfer in the world” in his high school years in 1989. The passion and talent that David has for surfing brought up big advantages to his later career.

According to an interview with David Carson conducted by Designboom, he graduated from University of Arizona with a sociology degree, became a former teacher. He didn't have much knowledge in Graphic design at the beginning of his early 20s until he enrolled a short summer workshop in graphic design. From that course, with the help of a wonderful instructor named Jackson Boelts,



he started to grow his interest in graphic design, followed his passion, and became really successful nowadays.

Several months after discovering his interest in graphic design, he received his very first design project which was a skateboard magazine. He did a great job even though he did not go through much official training. He was self-training himself through all the processes to complete his first official design job as he stated in the interview with Designboom.

According to Designishistory, David Carson had been working with several magazines such as Beach Culture, How Magazine, New York Times, Newsweek and Ray Gun after his first design task. Among all the magazines that he worked with, Ray Gun was the one that helped him with gaining the attention from the graphic design field and the public.

Everything is a challenge to David Carson. He loves to learn and try out new things. If working in team helps him to learn from others, working all by himself is another challenge in his design career. His perspective on working with other designers and challenges was “how can I still do something that works for them – but that I am still happy with as a designer?” as he stated in the interview with Designboom.

In 1995 he began his own studio which is named David Carson Design in New York City. With the fame that he built upon since working with Ray Gun, numerous customers such as Nike, Toyota, and MTV, etc. had found and worked with his studio according to Ellen Lupton.

Recently in his career, he also reached out to film and television as commercials and videos director. He worked with other professionals on his short film called “The End of Print” and with Harvard Business School on a documentary film called “The Art and Discipline of Creativity”. His most recent director work is UMPQUA Bank’s television commercial.

Throughout his career, he had been “featured over 180 magazine and newspaper articles around the world” and being admired by people “London-based Creative Review magazine dubbed Carson “Art Director of the Era.” The American Center for Design



a series of 30 invitations for the Detroit Focus Gallery. These invitations gave Fella the chance to have his freedom and experiment with his ideas; Focus had blessed him and didn't require many restrictions Fella also got to use his experimentation during designing a catalog on Morris Brose, a sculptor. He received the Chrysler Award in 1997 and in 1999 was given an Honorary Doctorate from the Center for Creative Studios in Detroit. In 2000, he published his book called, *Edward Fella: Letters on America, Photographs, and Lettering*.

In conclusion, Fella grew up in the Art world. He had parents who were involved in art world and

knew what it was all about. They never were against the idea of Fella becoming a designer, they inspired him tremendously. Fella has proven to be out of the ordinary in the design world with his many eccentric designs. He has had many accomplishments before his time at Cranbook, but also gained a lot of experience after graduating and becoming a professor. Edward Fella is more than just what people think; an artist. He's a professor, and educator, and an extraordinary designer. Edward Fella will always be an inspiration to many artists and designers with his history of art, his peculiar designs and typefaces and his outstanding number of accomplishments.



Portrait of Ed Fella by Frank Schaub



# DAVID CARSON



**RA**  
ISSUE 7  
dinosa  
shamen, sc  
trees, flami  
michael sti  
ranks, new  
orb, etc.  
U.S.A.  
\$3.50

CAN.  
\$3.95





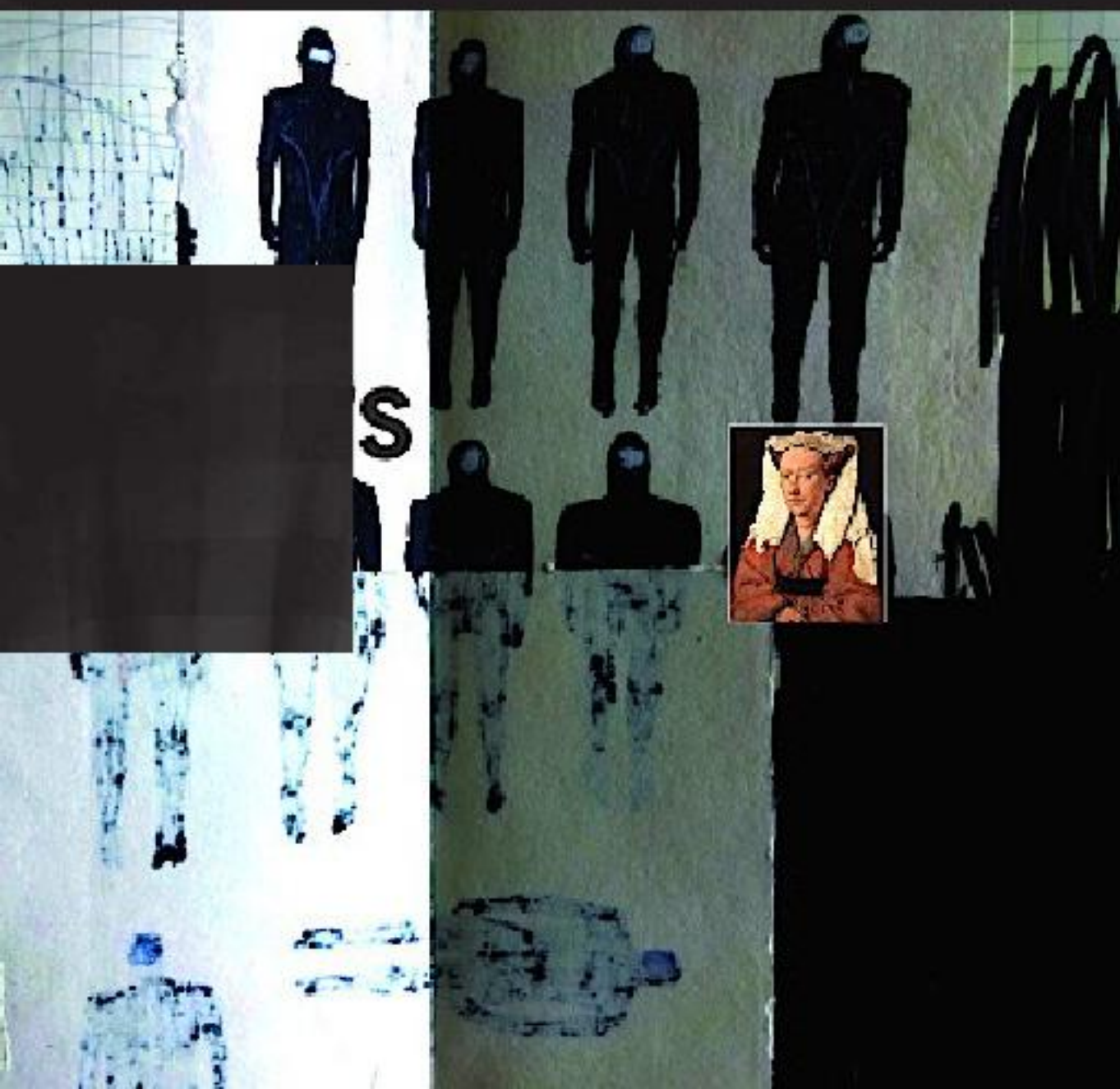


(Chicago) called his work on Ray Gun magazine “the most important work coming out of America.” His work on Beach Culture magazine won “Best Overall Design” and “Cover of the Year” from the Society of Publication Designers in New York.” He also public a book named The End of Print. It has been the best-selling graphic book since it was published more than 200,000 copies and transferred into 5 different languages. His other book were Fotografiks, TREK, and The Book of Probes. He also gave speeches and had his own exhibition of works to countries all over the world and colleges such as Cranbrook, ARTcenter, RISD, and Cal Arts in America.

With the broad experience, and passion in design, he is also called “Master of Typography” by Graphis magazine. He also received four gold awards from Charleston ADDY award “including a special judge’s award for professionalism”.

In 2014, he became the second graphic designer to receive the gold medal from American Institute of Graphics Arts and “was named as one of Apple’s 30 most innovative designers in their 30 year history.” They called him as “pioneers with profound impact” which is what David Carson was proud of.

As a person who did not receive any professional education about graphic design but ended up to be a popular designer who are admired by numerous people all over the world, he had showed the world what a person can do with passion and patient.





AMERICA: **Cult & Culture** BIENNIAL NATIONAL DESIGN CONFERENCE

SEPT 29 - OCT 2 1966

THE AMERICAN GRAPHIC ARTS SOCIETY

LAS VEGAS

ED- FEL- LA

Edward Fella

Design

AMERICA



A BOOK OF PHOTOGRAPHS & LETTERINGS

LEWIS BLACKWELL & LORRAINE WILD

PHOTOS EDITED BY LUCY BATES

LAWRENCE KING PUBLISHING, LONDON

VERLAG HERMANN SCHMIDT, MAINZ

PRINCETON ARCHITECTURAL PRESS, NEW YORK



# EDWARD FELLA

OLIVIA KONERT

**F**or decades, many famous designers and typographers have influenced growing artists today and Edward Fella is one of them. Edward, also known as Ed, is a famous graphic designer who is extremely intriguing to many designers with his history of growing up into the design world, his bizarre typefaces and chaotic posters, and his many accomplishments.

Ed was born into a working-class family. His parents came over from Europe and settled in Detroit, Michigan where Ed was born. His mother came from a long line of artists and was always

working on some type of art project or another, while his father was a sculptor in his free time. Ed also inherited an artistic ability and was very influenced at an early age. He studied lettering, illustration, and commercial art at Cass Technical High School. He later then graduated and did a lot of freelance work for two main clients that primarily focused on automotive and health-care. After practicing commercially, free-



# JOHN MAEDA

JASMINE MEEKS

**J**ohn Maeda is a Japanese American who was born in Seattle Washington in 1966. His father owned a tofu company that he worked in as a child. He loved going to school because it helped him get away from his father's store which is says is the hardest he has ever worked. While he was in school he was gifted at art and math. During one of his TED talks he says that one day when he brought home his report card he had good grades in math and art but his father only acknowledged the fact that he was brilliant at math. He ended up going to MIT to study electrical engineering and computer science but was not completely happy there. While at MIT it was his teacher Muriel cooper who is a pioneering book designer, digital designer and



educator who taught at MIT during that time. She had a big influence on John's life because she was the one who convinced him to leave MIT and go to art school.

After John finished his masters at MIT he then, decided to go to an art college. In Japan where he was inspired by Paul Rand who is an American art director and graphic designer. Best known for his logos, his favorite quote by Paul Rand is "I've designed everything." Which stuck with John because he's pretty versatile in both the design and technology field. Yet, another mentor that had an impact on John's life was Ikko Tanaka who John says was like the "Paul Rand of Japan."

Since John was an MIT student and designer at heart he was always trying to blur the lines between technology and design. Most of his artwork blends the connection for his love of design and computers, one of the works that he did was Text Squeezer in 2007. In which John Maeda programmed this tool to allow you to type in a sentence and have it reduced to only its first letters. From there you can reduce the type more and more, even to a single letter. Another piece of art work from his exhibit at the Cristinerose gallery in 2003 called Robotic Drawing that he programmed a robot to draw doodles.

In 2008 John became the president of RISD the Rhode Island School of design and while

he was a president of RISD he accomplished a lot by elevating there reputation worldwide. He was also known for his caring attitude and compassion. Also while, at RISD John began to lead a movement called STEAM (Science, Technology, Arts and Mathematics). To help push the arts and design. One of his quotes says "What's next for technology and design? A lot less thinking about technology for technology's sake, and a lot more thinking about design. Art humanizes technology and makes it understandable. Design is needed to make sense of information overload. It is why art and design will rise in importance during this century as we try to make sense of all the possibilities that digital technology now affords." John has written five different books throughout his life time as a designer. One of his books is called Laws of Simplicity where he tries to get people to stop and think about design from a simple perspective one of his ideas in the book is that "Simplicity is about subtracting the obvious and adding the meaningful."

John Maeda is a graphic artist, computer scientist, academic, author and currently is now the CEO's design partner at Kleiner Perkins Caufield & Byers, making him the first design partner at this design firm. John Maeda has accomplished a lot in his career as a designer and it does not seem like he has any plans of slowing down.











# GEORGE LOIS

MICHAEL JOHNSON

**G**eorge Lois says he broke half the Irish noses in his home in the North Bronx before he was ten. George Lois says his fist had counted at least nine crooked noses by the time he started high school. George Lois says he punched his army sergeant after serving in North Korea, and two days later returned home with an honorable discharge (Pitts). George Lois says he invented thumb wrestling (Heller). George Lois says a lot of things. He knows how to tell a story



originally created the New York Subway map in 1972 and helped create a system that could make more sense, and recently took routes 4, 5, and 6 and made them all one color, to help make the New York Subway diagram more clear and accurate.

Massimo's favorite project from his whole entire life was his work for St. Peter's Church. They designed the Church pews and stage to move so they can serve multiple functions such as a concert hall, theater, and conference hall. This also gave them additional seating. Something interesting about St. Peter's Church is that their typeface is Optima, and this is where Massimo tomb is. So on contrary to popular belief Massimo's tomb is in Optima and not Helvetica.

Massimo's work was always clean and to the grid, some of his poster work is widely known, such as Knoll International in 1966 to

advertise for a new show and one of Massimo's early poster designs for The Fort Art Museum Graphic Program in 1976. This design is just one simple man clicking his heels, but it's done so cleanly and has been an inspiration to other designers.

Massimo believed and once said, "If you do it right, it will last forever." It's been a year since Massimo passed and his designs are still widely known and are still a huge impact on our society. Massimo was very passionate about his work and if you ever asked him about his work and designing, he would tell you that he never worked a day in his life because this is what he wanted to be doing. Massimo loved designed and when he was frequently asked about retirement, he didn't understand why someone would want to retire from something they love. No one should retire from what they love, and Massimo never did.



## THE FORT WORTH ART MUSEUM

That's Entertainment: The American Musical Film

<p>June 19 <b>SWING TIME</b> Ginger Rogers, Fred Astaire directed by George Stevens</p>	<p>June 26 <b>MEET ME IN ST. LOUIS</b> Judy Garland, Margaret O'Brien directed by Vincente Minnelli</p>	<p>August 8 <b>AN AMERICAN IN PARIS</b> Gene Kelly, Leslie Caron directed by Vincente Minnelli</p>	<p>August 11 <b>A STAR IS BORN</b> Judy Garland, James Mason directed by George Cukor</p>
---	---	--	---

Series \$6.00  
Art Museum Members \$1.50  
Individual \$2.00, Members \$1.50

9:00 PM - 1:00 AM  
Scott Thompson



and how to sell a story. George Lois is one of the most prolific and acclaimed professionals in the history of advertising. His ability to tell stories is part of the reason why he's a master communicator.

Born in the Bronx in 1931, his parents Haralampos and Vasilike Lois were Greek immigrants who ran a flower shop (Pitts). He spent his childhood getting into fights, doodling (an unmanly habit which worried his father), and reading comics, the influence of which can be seen in his sketches (Heller). Lois recalls he loved drawing but hadn't considered it as a career. One day, when Lois was 12 at PS7 in the Bronx, he recalls that one of his teachers handed him a dime, round trip subway fare in those days, and told him that she wanted him at the High School of Music & Art by 11 that day to take the entry test (Pitts). With her encouragement and insistence, Lois passed the entrance exam.

In high school, Lois was exposed to the styles and ideas that were swirling around New York in the 1940s (Pitts). Russian constructivism and Bauhaus style was mixing with the consumerist hubbub of America and especially the new medium of television (Pitts). New York became a safe-haven of arts as the political climate of Europe darkened for artists and intellectuals. "There were teachers at the High School of Music & Art who came from the Bauhaus," Lois recalled (Heller). "I would

design with that sensibility but always put *words* into my work. I really had a designer's mentality." Cassandre's posters were another big influence on him, as was Paul Rand. "Paul Rand was God to me then," he said (Heller). "Still is."

After graduating high school, Lois told his father he wouldn't be taking over the store from him and went to the Pratt Institute for

## **"Paul Rand was God to me then. Still is."**

college instead. "I'm sure he was shattered," Lois later said of his father, "but he didn't show it to me," (Heller). He wasn't at college for two years before he left though (Pitts). Lois says that yet again, he was approached by a teacher who could see his enormous potential was being wasted at school. This time the teacher handed him not a dime, but a phone number. Lois called it, landed a job with Reba Sochis's design studio, and dropped out of school. Sochis was one of the first female art directors (Heller). Under her guidance, Lois continued to learn the ropes of graphic design until he was drafted into the Korean War in 1952 (Pitts).

When he came back, Lois worked as CBS's art director. He was at Lennin & Newell for a short time afterwards until, enraged by



the liberties an account group was taking with his work, Lois flipped a table and stormed out. He worked under Herb Lubalin at Sudler & Hennessey. Ambitious as ever, he only stayed there a year before getting hired by DDB: Doyle Dane Bernbach.

DDB was a revolutionary company. They started the now-common practice of having copywriters and art directors working together in creative teams. In addition to pioneering the use of humor and irony in ads, DDB was also America's first "creative" ad agency. The single year Lois spent at DDB would be the most successful year of his life up to that point. He won three gold medals from the New York Art Director's Club for his adwork. It could be that this taste of success finally helped Lois cool his jets. There are no stories of flipped desks, broken noses, or kamikaze sales pitches after that. Or it could just be that people in the ad business learned that there was only so far you could go with this crazy Greek, and simply let him do what he wanted.

George Lois was certainly a man who did what he wanted. He had an ego. Everything he did seemed monumental, and he lent that worldview to his ads as well. If your Harvey-Probber chair is wobbling, the only solution is to straighten your floor! Is Billy coughing? Go get him some Coldene! His products seem so

powerful, they're immortal and his ads present this world where answers are so obvious it's a wonder you didn't notice before. Lois's products become the answer, literally in the case of his 'Perhaps' perfume ads.

Another quality of Lois's work is simplicity. Fred Papert, an old business partner of Lois's from PKL said that Lois's "great talent was that everything [he] did was simple," (Toboni). It's not that his ideas were simple—quite the opposite actually. Lois is a man of big ideas and simple execution. Look at his Coldene ad—it doesn't get much simpler than that. The clarity and bare-bones approach isn't surprising looking at the artists Lois admired: Cassandre, Rand, Stuart Davis and Alexey Brodovitch to name a few (Pitts).

What is truly revolutionary about what Lois did though is not his accomplishments, but that his accomplishments were that of an art director. His ego was part of what enabled him to climb to the top of his industry and revolutionize it the way he did. His ego translated itself into a talent for self-promotion as well. It was what helped him rise from a street-fighting kid to a living legend in the world of advertisement. His entire life, Lois never stopped looking for the thrill of a fight; He just found that words could pack an even tighter punch than fists.



Manhattan



Manhattan



MASSIMILIO





John,  
is  
that  
Billy  
Laughing?"

"Get up  
and  
give  
him  
some  
Coldene."

Museum History, a Division of L.P. Stevens & Co., Inc.

Spirit  
by Stevens

25¢  
a leg!

a sensual fit  
and all the quality in the world  
(Anyone who pays more  
ought to have her knees examined.)

25¢  
will buy  
you one  
beautiful  
leg.

(For another quarter we'll take  
care of the other one)

MUSIC TELEVISION®

MUSIC TELEVISION®

MUSIC TELEVISION®

MUSIC TELEVISION®

MUSIC TELEVISION®

MUSIC TELEVISION®

MUSIC TELEVISION®

MUSIC TELEVISION®

MUSIC TELEVISION®

Lois Pitts Oershan  
(the "I want my MTV"  
ad agency) thanks  
the terrific artists  
who graciously appear in  
our TV campaigns.





# MASSIMO VIGNELLI

SYDNEY ROTTHAUS

**M**assimo Vignelli was born in 1931 in Milan, Italy and recently passed away in May of 2014. He studied in Milan and Venice at the Brera Academy of Art in Milan and the School of Architecture of the University of Venice. Massimo came over to the United States on the Towle Silversmiths Fellowship for product design in 1957. In 1960, he and his wife, Lella Vignelli, established the Massimo and Lella Vignello Office of Design and Architecture.

Massimo's wife Lella was a big part of his career as a designer.

Massimo would often be the one who would always pick up new projects no matter what and get all kinds of excited, while his wife played the more serious role and would make sure Massimo is working for pay, and that he was making things structured. She was the stricter one of the two designers.

Massimo Vignelli once said, "If you can design one thing, you



# 42

# EL LISSITZKY

LEAH URBANK

**E**l Lissitzky, real name Lazar Markovich Lisitsky, was a Russian Constructivist designer and activist, and helped the development of the Supremacist, Bauhaus, and Constructivist art movements (Sarabianov). He influence and change the history and uses of design in a way that would impact all designers that would strive to follow in his footsteps.

El Lissitzky was drawing at a very young age, and at the tender age of 13, he became the student of Yahunda Pen, who is an important Belarusian artist who lived in Vitebsk. At the age of 15, he began to teach other people



can design everything.” Massimo proves this statement true with all his life works. Massimo and his wife Lella never stuck to only one kind of design but instead did all sorts of different design work including corporate identity, package design, transpiration graphics, poster design, interior design, architectural graphics, book and magazine design, furniture design, and product design.

Massimo’s strongly believed in the use of grids in order to design. Everything Massimo ever designed was made using the grid system. He said it was impossible to design without it. The grid, for Massimo, became a tool for a quick solution to all design problems. This system gave designers the ability to achieve syntactical consistency in graphic design. However, Massimo knew that you must always remember to not get trapped with the grid. He said you must remain faithful to the grid, but know when to stay in and out.

One of Massimo’s biggest impacts when coming over to the United States was that he brought Helvetica with him. At this time not many people had heard or seen Helvetica. People had a desire for Helvetica because we had a desire for better legibility. Massimo describes Helvetica as modern, clear, and good for everything.

In New York in 1991 Massimo had an exhibition called: Few Basic Typefaces Exhibition. The reason for this exhibition was Massimo acknowledges that

once people could get a computer in their hands they started using and distorting typefaces. So this exhibition used only four basic typefaces: Garamond, Bodoni, Century Expanded, and Helvetica. This exhibition shows how much basic fonts can do for us.

It’s important to remember that Massimo is a very timeless designer. He used Helvetica often because he believed it was the best. In example, one of the most successful corporate identities Massimo designed was for American Airlines. American Airlines corporate identity becomes timeless because of its use of Helvetica and how clear it is. This was also one of the first to be two words, written as one, separated by color. This corporate identity has stayed with American Airlines for over 40 years, which is longer than any other airline industry. Massimo once said in an interview, “How can they improve? They have the best already. American Airlines in Helvetica.” Knoll was another company that Massimo used Helvetica for to create a timeless design. In many interviews about Massimo it will be said that when Massimo brainstormed for identity and font he would think for a long time then arrive at “How about Helvetica?” Which was no surprised to anyone. Helvetica was his most favorite font.

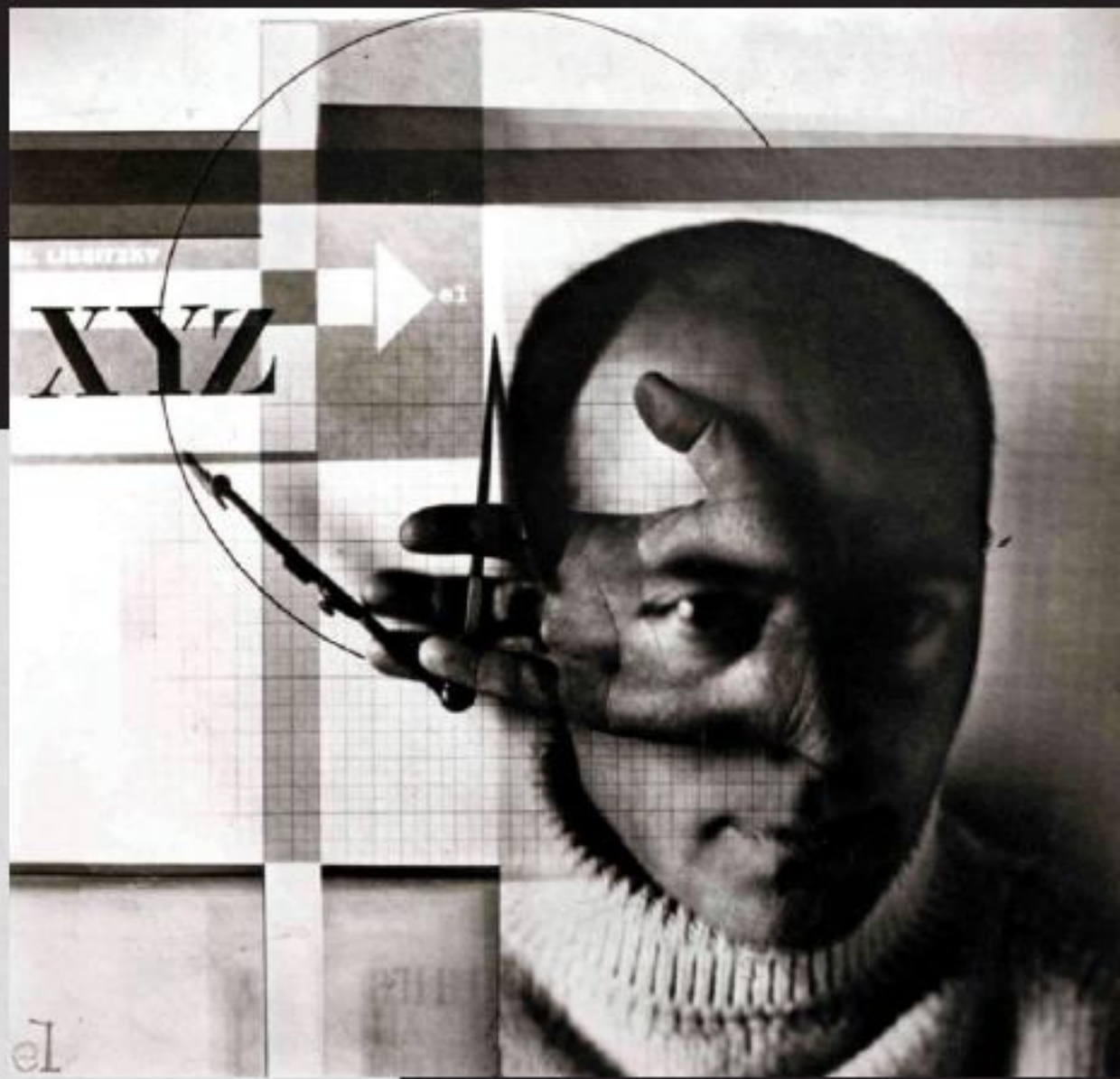
Some of Massimo’s most recent work was updating the New York Subway Diagram in 2008. He



art, as he would continue to do so for much of his life. Later on in his career, he applied to the St. Petersburg art academy, but was rejected merely due to the fact that the Jewish quota had been filled. Due to the rejection, but still intent on doing artwork, he went instead to the University in Darmstadt, Germany and studied architectural engineering. When the first World War broke out, he returned to Russia and finished his degree in architectural engineering at Polytechnic Institute of Riga in 1918. Lissitzky taught for much of his life. In 1919 he taught graphic arts, printing, and architecture at the People's Art School in Vitebsk, Russia (Guggenheim). It was the same year that he produced his first Proun. He taught architecture in 1921 at the VkhUTEMAS (State Higher Artistic and Technical Workshops) (Sarabionov). Near the end of his career, he worked as a cultural ambassador for Russia in Germany, but after he was diagnosed with pulmonary

tuberculosis, he went to a sanatorium in Switzerland. Even as he was sick, he continued to work. During that time in the sanatorium, he worked on propaganda posters, books, buildings and exhibitions for the Soviet Union (designhistory.com). He played a big role in developing and forming both the constructivism and Bauhaus movements. The constructivism movement was originated in Russia, and it was mostly for art and architecture. It revolutionized the way that art was thought about, so rather than being beautiful art merely for art's sake, aimed for the rich upper class as it was before, he helped push art for the sake of social movement and so it would serve social purpose. Proun (pronounced pro-oon), an acronym for "project for the affirmation of the new" in Russian, was a way that he explored spatial relationships. His only remark on what they were was that they were 'the interchange station between painting and architecture,' (Alley). Some were paintings, but some were also three-dimensional objects that occupied the entire space, so you would have to move and work around it, which was opposite of the supremacist theories that desired a simplification of space.





Л Е  
Л И С И Т З К И Й  
L I S I T Z K I Y  
M O S K A  
C H A U D E R A R B E I T  
1 9 1 9 - 2 3





Lissitzky's style in these Prouns reflects his training as an architect in Germany before World War I, as well as the inspiration of Kazimir Malevich, a fellow teacher at the Vitebsk art school who pioneered the geometric abstract art ([Kazimir-malevich.org](http://Kazimir-malevich.org)). His radical changes in the perception of material and space reflected what he believed to be reflections of how the fundamental core of Russian society's change with the revolution. Lissitzky is also well known for his poster designs. Many of them incorporate type as image, photography, and a small amount of color to make the type pop. He designed posters and propaganda for Russia, some in the form of seventeen issues of *USSR in Construction*, which was a publication, or magazine, that was intended for Western audiences. Perhaps his most famous poster is a 1919 piece, called *Beat the Whites with the Red Wedge* ([Designishistory.com](http://Designishistory.com)). His last poster was an anti-Nazi poster, encouraging Russian people to help make tanks and take action against the Nazi threat

before he finally succumbed to the tuberculosis. In 1921, Anatolii Luncharskii, the Soviet Commissar of Enlightenment, nominated Lissitzky to be Russia's cultural ambassador to the West. While civil war was still ripping through the USSR, the end was near. They sent him to reignite revolution where it had stalled out in the West, and these exhibits and their strong political messages did just that. Lissitzky believed that he was not just bringing art to the West, but also communism. Some have theories that the idea of cultural change and ideas and the reflection of that in Russian Constructivism is so closely tied together, that these exhibits are a call for social change, for Russia and for the places these exhibits were housed. El Lissitzky did have help though. When he was designing for the Soviet Pavilion at the Cologne exhibition, he was in charge of the preparations and the on-the-spot assembling. Then each artist would be given individual tasks, after a talk with Lissitzky over what he had in mind. These were labor intensive, sleep-depriving exhibitions, but Lissitzky was determined to do things his way.

Lissitzky was a revolutionary designer, bringing design to the people for social change, which was revolutionary when he first began, but was being controlled and pressured by the government at the end. He designed for what he believed in, doing it his way, impacting and transforming the design world for the better for the future generations to come.



# LOUISE FILI

NATALIE DETTMER

Over the past 40 years, Louise Fili has established herself as a talented and successful graphic designer specializing in package design and typography inspired by her Italian roots. Fili was born on April 12, 1951 in New Jersey where she grew up in an Italian-American household with a family passionate about food. Her parents were immigrant schoolteachers who were not able to help her pursue her interest in art, so she was forced to pursue it on her own. She remembers being interested in type from an early age: “I remember being four or five years old and carving letterforms into the wall above my bed, even though I didn’t yet have the ability to form them into words” (Essmaker). In high school, Fili also



# JAN TSCHICHOLD

MORGAN BRUGGEMAN

**T**he 20th century was greatly influenced by the designer Jan Tschichold. Not only did he introduce new approaches to typography, he set standards for modern design with his books and ideas. Tschichold's background in calligraphy was very helpful in his upbringing, as well as influences gathered from the Bauhaus movement, and modernism. Although many found Tschichold's work inspiring, he came across a rough patch in Germany with the Nazi regime however found a way to continue creating typographic and design work.

Jan Tschichold was born in Leipzig, Germany to Franz and Maria Tschichold on April 2, 1902. Franz Tschichold's occupation as a sign painter and calligrapher becomes very beneficial to his son's future as a designer. Tschichold became familiarized with painted lettering and calligraphy at a young age with the help of his father. Not only was he acquainted with letter painting; he was also familiar with the art of the book. Tschichold spent countless hours studying civilizations of the past and the story of books and lettering at an exhibition of the history of civilization at the Hall of Culture. Although he was



skilled in letter painting, and was full of knowledge on the art of the book, his aspirations were to become an artist. His parents were very skeptical about Tschichold's dream job due to the work field being unstable and uncertain. Compromising with his parents, he would attend the Teacher Training College at Grimma to become a teacher of drawing. Tschichold however did not forget about the study of lettering, he continued it in his free time. Within his studies he realized that there was a need for new typefaces and better letterforms. He then found himself becoming more attracted to the idea of becoming a type designer. Tschichold then received consent from his parents to become a type designer. It was decided that after attending the school in Grimma for 3 years, he would then continue his education at the Academy for the Graphic Arts and the Book Production Trade at Leipzig. When attending the Weimar Bauhaus Exhibition, Tschichold came to believe that abandoning the rule that setting must be symmetrical was the only way to recreate interest in typography. Tschichold also thought that sans serif typefaces were universal for any type of job. In Jan Tschichold's manifesto, *Typographische Mitteilungen*, he stated the following principles of typography:

"The new typography is  
purposeful.

The purpose of all typography  
is communication.

Communication must be made  
in the shortest, simplest,  
most definite way.

For typography to perform  
its social function, there  
must be organization of  
its component parts, both  
internal (i.e. content) and  
external (consistent use  
of printing methods and  
materials).

Internal organization is  
restriction to the basic  
elements of typography:  
letters figures, signs, lines  
of type set by hand and by  
machine."

Jan Tschichold wrote his first book *Die neue Typographie* in 1928. This book was written in dogmatic tones that he later regretted. However Tschichold's book conveyed a strong message, he was insisting on simplicity and purity in design. Tschichold eventually abandoned his rigid beliefs around 1932 and said "*Die neue Typographie* is too extreme", then steered back to classicism. He also claimed that modernist design in general was authoritarian and fascistic.

In 1933, Tschichold had much of his work seized by the Gestapo during the Nazi regime. The Nazi's accused Tschichold of creating "un-german" artwork, and were suspicious of him being in collaboration with the communists. Him and his wife were then arrested. After 6 weeks, a police officer got him and his family tickets to Switzerland, and him



taught herself calligraphy, though she was unaware of how this would relate to her future career.

Louise Fili attended school at Skidmore College in New York where she first discovered and fell in love with graphic design. During the second semester of her senior year, she transferred to the School of Visual Arts to finish her education. She decided to transfer to SVA so that she could be in New York City, the center for graphic design. Soon after attending SVA, Fili was hired as a senior designer by Knopf. At Knopf, she designed book covers and began developing her own style. After working for Knopf, Fili landed a job at Lubalin, Smith, Carnase. For two years, she continued designing book covers while being mentored by Herb Lubalin, especially in the art of typography.

In 1978, Louise Fili joined Random House as the art director for Pantheon Books. At Pantheon, she began creating her own type to match the personalities of the book covers she designed, while other designers stuck to using standard fonts. She was determined to “break away from the constraints of the big-book bestseller look” and to create covers that had “a mnemonic allure and instant recognition, as though they were logos” (Fili 16). Her cover design for the book *The Lover* by Marguerite Duras in 1984 contributed the book’s success as a best seller, becoming Fili’s breakthrough design. After the success of this design, Fili was given complete freedom in her book cover designs. Her book covers proved that “design doesn’t have to shout to be noticed” (Danzico). During her time at Pantheon, Fili designed nearly 2,000 book jackets.

Louise Fili opened her own studio in 1989, one of few female-run studios at the time. She knew that naming the studio after herself was a risk, but it was one she was willing to take: “If you have a problem with my being female, then I don’t want you as a client” (Danzico). Since opening Louise Fili, Ltd., Fili has focused on designing restaurant identity, packaging and logos for food-related companies, and books. Her designs are heavily influenced by her love for “food, typography, and all things Italian” (Fili 12). Fili travels to Italy and France on a regular basis to gather



and his family escaped from Nazi Germany in August, 1933.

Jan Tschichold is well known for the design of Penguin Books. While working with the company he standardized practice for creating the covers that were to go on all of the Penguin Books, and color-coded genres. Tschichold oversaw more than 500 books during his career at Penguin Books. Another thing Tschichold is greatly known for is creating the type face Sabon in 1967. He created Sabon to meet specific technical requirements. The typeface was commissioned by a group of German master printers. The requirements were that it should be suitable for production, it had to be easy and pleasant to read, and wanted the style to be similar to Garamond however 5% narrower. This typeface then became a distinguished addition to the range of modern book faces.

Throughout Jan Tschichold's lifetime, he greatly impacted the modern design world. With his attitude on sans serif typefaces and asymmetrical layouts, he brought a sense of variety into design. His artisan background and passion for the arts brought him to be one of the most influential designers and typographers of the 20th century. Despite several setbacks by the Nazi regime, Jan Tschichold managed to flee to Switzerland and continue his work and influencing designers from all over. Although Jan Tschichold died in 1974, his work continues to influence designers and typographers today.



Prospe  
Redu  
234





Jan Tschichold  
1920

ectus for Die neue Typog-  
eed. Original in black and yellow.

UVOP  
AAÉÎÏ  
ijklmnopqr  
wxyzàâáâôö&1  
567890(\$£€.,!?)

Iran Stencil by Jan Tschichold

EFGHIJKLM  
RSTUVWXYZ  
cdefghijklm  
rstuvwxyz



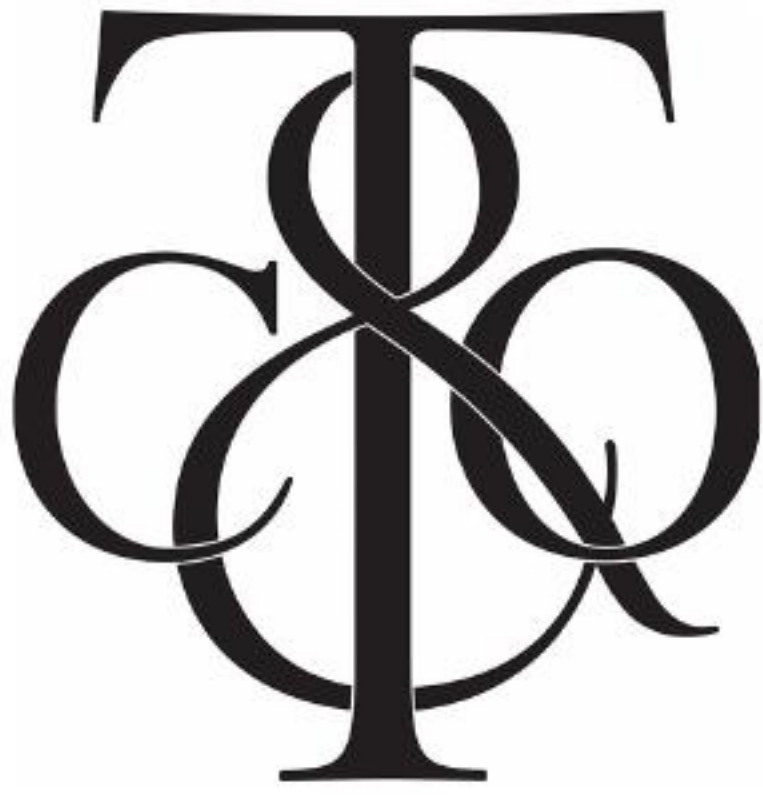
inspiration for her designs. When she travels, she does research by collecting graphics and taking photos of signage.

When Fili creates designs, she does not use a computer. Her process involves sketching a design and then supervising the execution of it on a computer by one of her designers. Her aim is to make designs look like they were not done on a computer at all, particularly for vintage designs and typefaces that she uses to imply quality and care. She also combines her typography with images from illustrators who she has worked with for several years, including Anthony Russo, Mark Summers, and Melanie Marder Parks. Fili's husband, Steven Heller, is a design historian and a writer who is another one of her collaborators.

One of Louise Fili's most well-known designs is the logo for The Mermaid Inn restaurant. The design includes a profile image of a mermaid with the words "The Mermaid Inn" placed in the tail. This logo breaks many of Fili's rules, including illustrating the title and using awkward hyphens, but it still manages to be successful. Another well-known design by Fili is the Tiffany & Co. monogram. The monogram includes a "T" with an ampersand wrapping around it, and a 'c' and 'o' on either side. According to Fili, "Somehow I had to translate this historical elegance into contemporary form" (Fili 128). The result is a logo that is both classic and modern.

With over four decades of influential design, Louise Fili has received several awards for her work. Awards include medals from the Art Directors Club and the Society of Illustrators, three James Beard Award nominations, and an induction into the Art Directors Club Hall of Fame. Today she teaches at the School of Visual Arts and at its masters workshop in Rome. It is clear that Louise Fili has been, and continues to be, one of the greatest designers of our time.







# PAUL RAND

CIERRA KRASON

**O**ne thousand four hundred feet still looking good - This could describe Paul Rand's work in one go, or it could also describe Paul Rand himself because let us be honest now. No? Alright, back to business. So Paul Rand was a graphic designer that changed how design was seen throughout his eighty-two years and even beyond his years. And just like every fresh out of college student there is, they want to make an indent in their career field, make a name for themselves, and do something above and beyond before they get to those dreaded thirties. Paul Rand did just that, having become a cover designer for Apparel Arts, with artistic freedom no less, as well as art director for Esquire magazine, all by the age of twenty-three. Are you impressed yet? Well then just wait until you hear more about his contributions to the design field, first off with his revolutionary covers and defining theories. So make yourself comfy because you are not going anywhere important for a while.



Paul Rand busted down the design world's door in the early 1930s with his various types of magazine covers for *Direction* and *Appeal Arts*, *Esquire* looping under his belt soon after. Between 1939 and 1943, Rand had done what most try to do, express himself, while also changing orthodox practice. The covers for *Direction* holding evidence of this. One of the more popular covers was his 1940 Christmas cover. In more or less words it was a "visual pun that substituted barbed wire for gift wrap ribbon...Little red circles made by a hole punch represented spilled blood. The barbed wire was a striking mnemonic symbol for oppression" (Heller, "Direction").

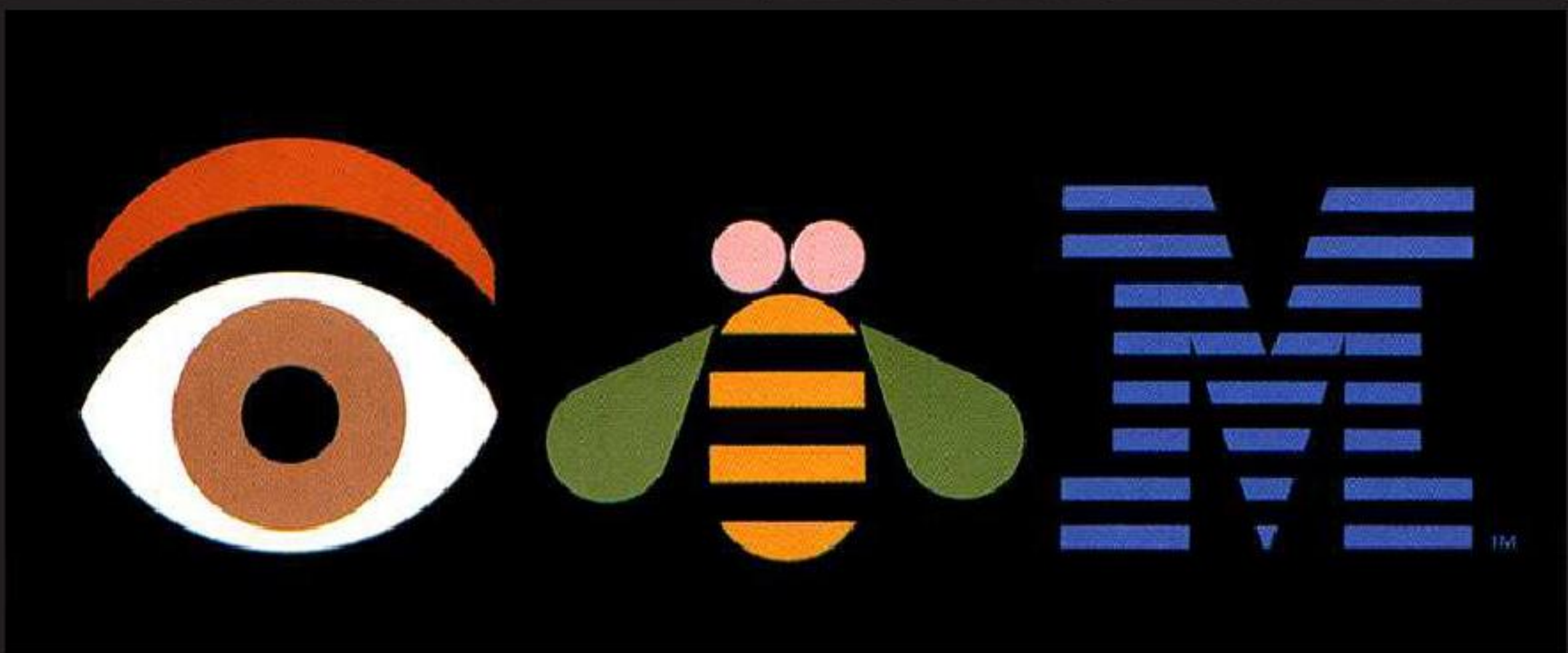
Rand was not one who entertained the idea of mimicking or following the current trends. If anything, the man competed with the current trends. "When I designed a cover of *Direction*, I was really trying to compete with the Bauhaus. Not with Norman Rockwell," clarified Rand in an interview, "I was working in the spirit of Van Doesburg, Leger, and Picasso. It was not old fashioned. To be old fashion in, in a way, a sin" (Heller, "Direction"). With homage paid to those due, Rand may have admitted to his covers not being one-hundred percent unique but he did create set of vocabulary that was completely different from what was happening in the United States during the time as well as after it.

Another of Rand's contributes was his ability to speak sincerely (don't forget to splash in some wit here and there) while also being able to articulate what makes design good. There were a total of sixteen books he wrote and designed himself, excluding one that did not get published. Out of all sixteen, about four of them became more known. One of those books being *Thoughts on Design*, where he defined good design. This book of his influenced a whole generation of designers with his influential idealism. A principle, if you must, that he pointed out was use of repetition which correlates with remembrance:

"The emotional force generated by the repetition of words or pictures and the visual possibilities (as a means of creating texture, movement, rhythm, indicating equivalences for time and space) should not be minimized..." (Rand 87)

This is followed up with everyday examples such as, marching soldiers with the same costume in the same step, same expression, etc., arranged flower beds of the same color, rows upon rows with methodically placed packages on a shelf, and hand full more. An actual example of this is a cover of Rand's *Apparel Arts* cover from July/August, 1938, as well as a package design for IBM in 1956 with the IBM logo stacked upon each other and repeated across the bottom of the package.





Now listen to this neat story, Paul Rand wasn't just the dull type of artist who did just art and said done, time to exhibit it. He applied a lot of thought and theories into to what he created. To name a few would be, the rebus and the visual pun, the symbol in visual communication, and seeing stripes. With that, to barely touch on stripes, an example of how he used this was with IBM's logo and its stripes serving as an attention grabbing device. It could also be applied to quite few of his book designs where he had stripes either side by side in reserve colors or

stripes scattered out along a white background with various other things.

In addition, Rand wrote about how he designed his logos. "Simplicity is not the goal. It is the by-product of a good idea and modest expectations" (Rand, 114). Too add on to that quote from him as well would be that when designing a logo, or a design if you really think about it, would be to not make it complicated. "A trademark, which is subject to an infinite number of uses, abuses, and variation, whether for competitive purpose or for reason of "self-expression," cannot survive unless it is designed



a majority of directors. After a couple other contracts, Preminger employed him once more for a sequence that would echo throughout his career: "The Man with the Golden Arm." The movie was about a heroin-addicted jazz musician, Bass chose to work the emotion of this controversial subject into the movie's opening. Hand-cut shapes instituted the moods of imperfection and corruption (referring to the musician's use of heroin). The moving shapes and text began to show a kinetic typography that had never been seen before. The title sequences of the 1955 film stunned both fans and critics. Bass gained great acclaim for his work within the movie. His hand-cut style became his mark on many works throughout his entire career.

Preminger continued to employ Bass' talent in every one of his films up to his "Bunny Lake Is Missing"(1965). Bass created posters and sequences for films such as "Saint Joan"(1957), "Bonjour Tristesse" (1958), "Anatomy of a Murder"(1959), and "Exodus"(1960). His unmistakable style and genius in portraying mood and emotion gave these films a personality that could be understood just by watching the intros and viewing the posters. Fast paced music and graphics with a high-contrast color scheme gave "Anatomy of a Murder" a crime-drama feel. While the soft

music, slow paced graphics, and gentle color scheme gave "Bonjour Tristesse" its signature love story theme. Bass made his way around Hollywood working for multiple directors, such as Alfred Hitchcock and Stanley Kubrick. He was able to extend his style of design to soon-to-be-classic movies such as "Vertigo"(1958), "Psycho"(1960), "Spartacus"(1960), and "The Shining"(1980). In the Hitchcock film "Psycho", it is often told that Bass himself directed the movie's infamous shower-killing scene. His reach didn't end at the role of the credits. In his later years, he designed logos for some of the most well known companies today such as AT&T, United Airlines, and Continental Airlines.

Bass died in April 1996, but he left a legacy that cannot possibly be ignored. He pioneered the idea that a simple shuffling of credits and a movie's poster could be much more, that they could speak a personality of their own. Every movie does not have an opening title sequence, however the movies that do, such as "Star Wars" or "James Bond," descend directly from Bass' work. His influence can be seen in modern movie posters, such as "Django Unchained" and "The Conjuring," working to bring forth the theme and set the mood of the film. Not many get to travel the path of innovation, but those who do go down in history; Saul Bass was one of those people.



# APPAREL ARTS



VOLUME IX

NUMBER 1

JULY-AUGUST, 2011

\$1.00 PER COPY

with utmost simplicity and restraint-keeping in mind that seldom is a trademark favored with more than a glance” (Rand, 33). Keeping all of that information in mind, if you take his ABC logo for instance, you could make that a blurry mess and still understand the simple lettering paired with the circle shape. You could still read it as the famous television logo.

Hopefully throughout the painstaking duty of reading this, you’ve learned at least something new about this dandy fellow. Today’s lesson to have been learned is from this one quote from Rand. “To design is much more than simply to assemble, to order or even to edit: it is to add value and meaning, to illuminate, to simplify, to clarify, to modify, to dignify, to dramatize, to persuade, and perhaps even to amuse. To design is to transform prose into poetry” (Helfand, 41)



# SAUL BASS

JAKE EISERMAN

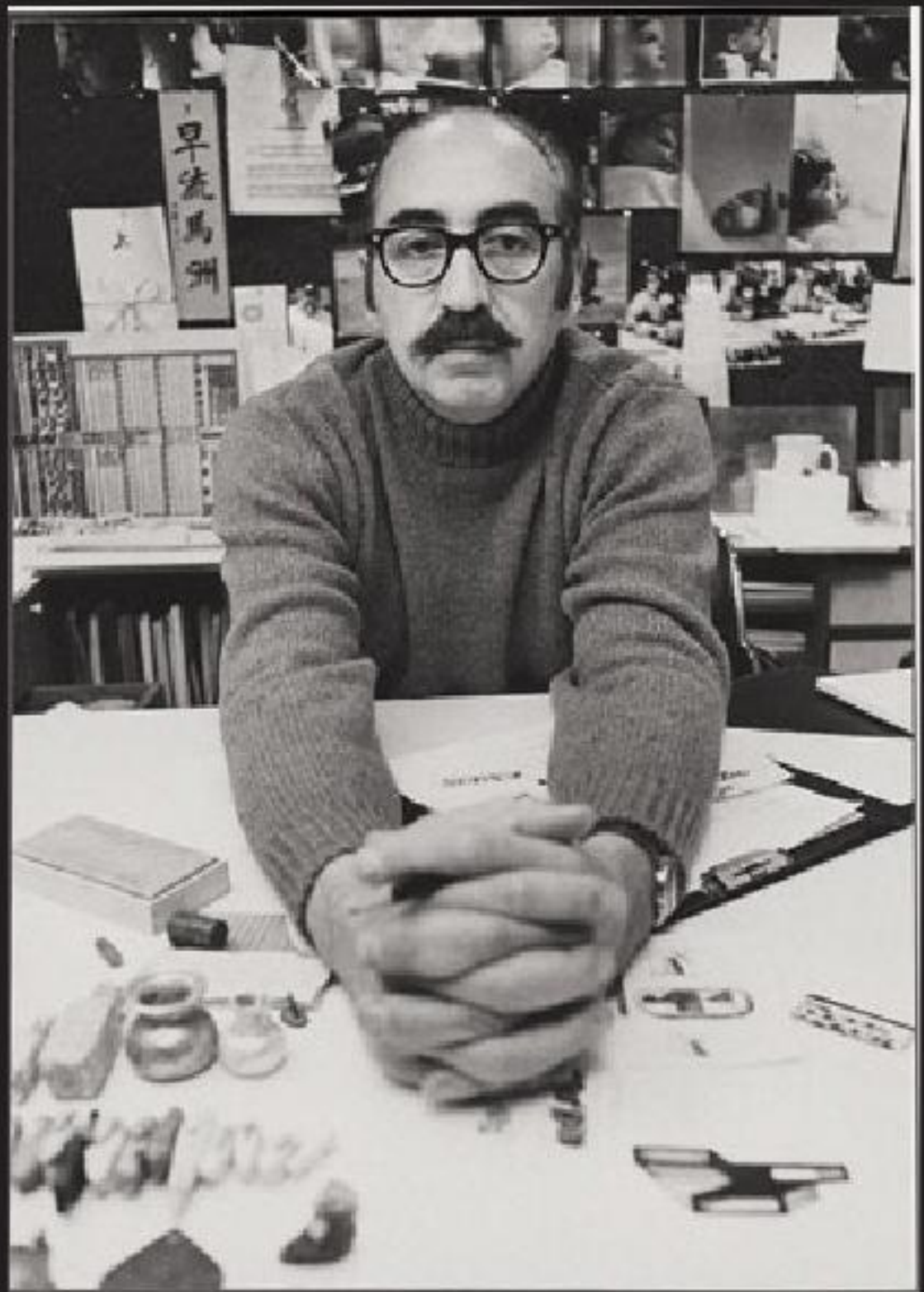
**N**ot many get to travel the path of innovation, but those who do go down in history; Saul Bass was one of those people. He led a graphic revolution within the film industry that changed movie posters and movie introduction sequences alike. His reputation spread throughout the country over a 40-year career. He also had the privilege of designing logos for companies that live on to this day. Truly a man of visual innovation and creative inspiration, his work echoes throughout movies and shows alike to this day. But like all of us, he had his beginnings.

Bass was born in the Bronx, NYC in 1920, a time of great innovation and expansion. As most artists do, he showed artistic promise in his early life. After high school, he would go on to study both at Brooklyn College and within the Art Students League. During his studies, he grew to admire the works of Gyorgy Kepes, an emigrated European artist. He was also touched by the growing popularity of Russian Constructivist

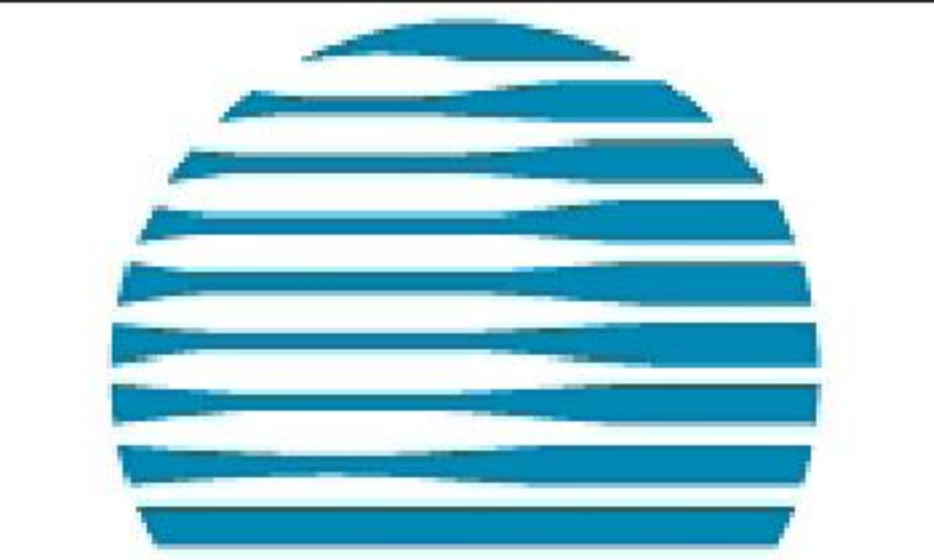
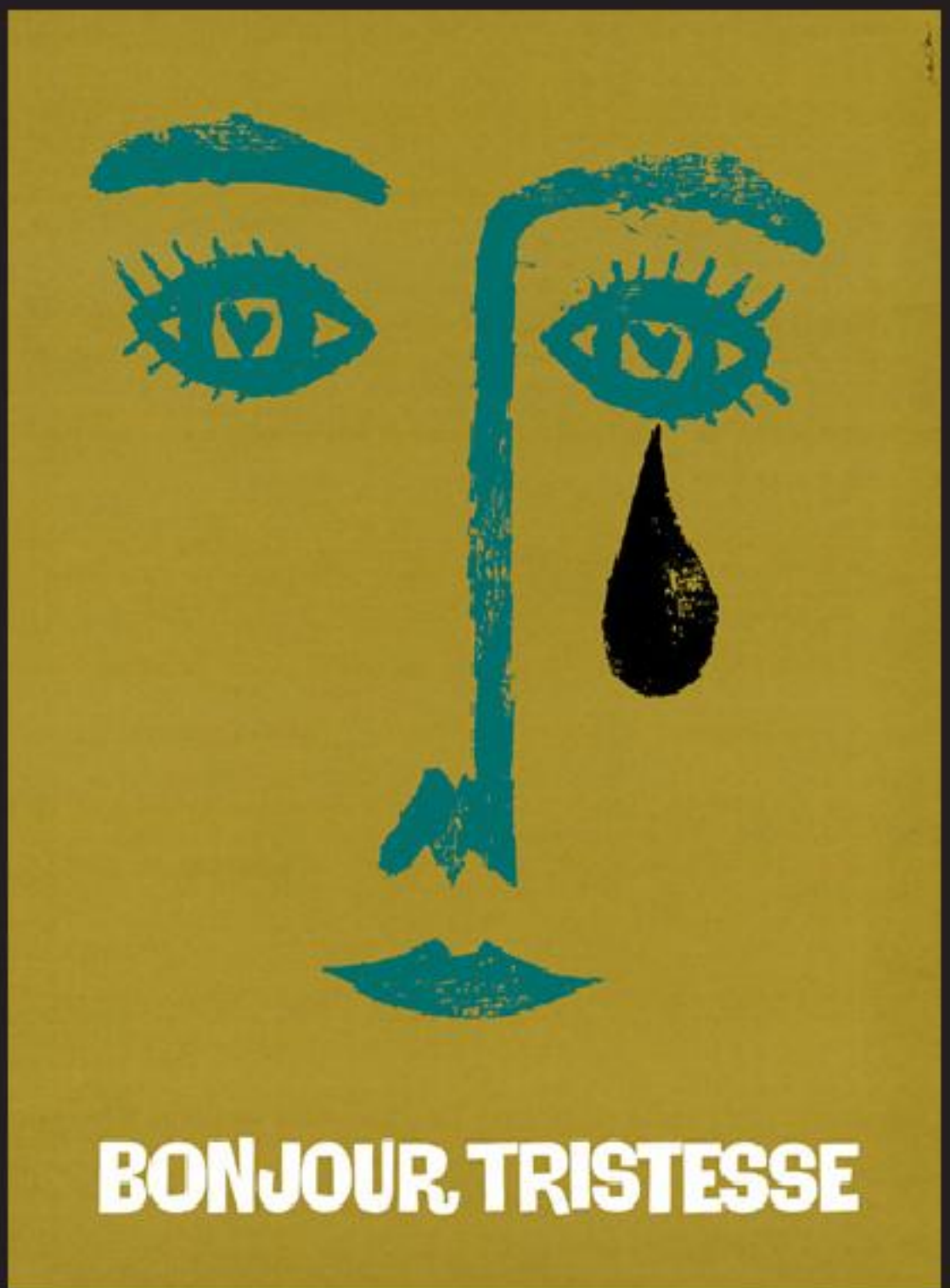




**AT&T**



FRANK SINATRA • ELEANOR PARKER • KIM NOVAK





typography and Bauhaus design. Bass began what would become a 40-year career taking up freelance work in the New York City area. In 1938, he began working at a small design firm that produced trade advertisements for companies such as United Artists and Warner Brothers. After marriage and two kids, he landed a job at 20th Century-Fox as a “layout man,” a well-respected position with great benefits, but he ended up quitting two years later due to limited creative freedom. In 1946, he moved down to Los Angeles, California. He worked for about 10 more years as a commercial artist. When he got his first “Big Gig,” it would go down in history as a step of graphic innovation.

Sought out by up-and-coming Director Otto Preminger, he was commissioned to design the title sequence and posters of his movie “Carmen Jones.” His designs did something that previous intros and posters had never done: display a personality. His intros and posters conveyed a mood to viewers, a defining theme that aligned with the rest of the movie. People could begin watching the film already with an idea of the mood, and no longer had to spend the first part of the movie searching for that mood. It’s like dipping a cookie in a glass of milk before eating it; the flavor is enhanced.

With the great success of “Carmen Jones,” it is no surprise that he was offered title jobs by



# PAULA SCHER

PHA NGUYEN

**P**aula Scher was born in October 6, 1948, Washington D.C. She majored in illustration at the Tyler School of Art in Philadelphia, finishing her BFA in 1970. Scher is an American painter, graphic designer and art educator in design, and she is also the first female to become the principle at Pentagram, in 1991.

She joined the design world in the early 1970s, a time for progressive art directors, graphic designers, illustrators, architects, and product designers to explore and grow. This was also the time for the Pop movement, a period when American design, fashion, music, and fast food became very popular. Scher first started working as a layout artist for Random House's children's book division in New



York City. In 1972 she was hired by CBS Records to do advertising and promotions, and within two years she left CBS Records to find a more creative job at Atlantic Records. Scher developed a typographic solution that is based on Russian and Art deco constructivism. The Russian constructivism gave Scher many inspirations, but she only used the vocabulary of form on her works.

Then she returned to CBS Records and worked as an art director, where she designed about 150 album covers, produced advertisements and posters. Scher made her work very manageable and with many smart decisions. She collaborated with illustrators and photographers to interpret music in poetic ways. She would prefer to have a mood or a scenario that is being depicted instead of having a literal meaning or the picture of the bands. With the economic crash in the late 1970s it made Scher to focus more on the letterforms over her illustrations and also the identity and content with typography.

Her greatest inspiration was Seymour Chwast, he used images and type, blending them together to create many incredible pieces, which inspired countless of students in the 1960s and 1970s. So she married him for 5 years, but then they divorced. She wanted to start something new but it was too difficult, so then she remarried Chwast when she was 40. In 1984 she left CBS and formed a studio called Koppel & Scher, with Terry Koppel. This experience gave her the pressure of working by herself and also being challenged of having and keeping her own clients. Koppel is an editorial designer; together they worked for 7 years, where Scher was producing many identities, packaging, advertising, and book jackets, including the famous Swatch poster design, which is based on the previous work by a Swiss designer Herbert Matter. In 1991, the studio began to fail, with Koppel taking a new position as the Creative Director at Esquire magazine. Scher joined the Pentagram.

The Pentagram environment helped in many ways, it forces her to stay on top of her game, it brought Scher to a new level of visibility of the cultural and economic world, and also new powerful ways to



approach identity and branding.

In the 1990s, Paula Scher also began painting colorful typographic maps of the world, its continents, countries, islands, oceans, cities, streets and neighborhoods. The paintings are collected in a book called *MAPS*; it has 39 paintings, drawings, prints and environmental installations, including Scher's recent commission for New York City's Queens Metropolitan Campus. Many of the original paintings are huge—as tall as 12 feet—the details of the painting shows many layers of hand-painted place names, information and cultural commentary, which is just amazing to see.

In 1994, Paula Scher was the first person to create a new identity and the promotional graphics system for “The Public Theatre”, a program that influences greatly in graphic design for theatrical promotion and for cultural institution in general. Scher created the graphic language that reflected street typography and graffiti-life juxtaposition to make it more appeal to a more diverse crowd. There were many posters being made, and all of them have such beautiful typography and imagery, such as “Bring In ‘Da Noise, Bring In ‘Da Funk (1995) At the MoMA” The public posters were designed to be seen in multiples on the streets, but the budget wouldn't let them, so most of the posters were only seen at the Public Theaters.

Towards the end of the 1990s Paula Scher was involved in many other designing projects that would put her on a very high spot on the list. The following are some of her collaborations and accomplishments in the designing world: she collaborated with architectures to re-imagine the urban landscape as a dynamic environment of dimensional; her graphic identities for Citibank and Tiffany & Co.; The New York Times Magazine, Perry Ellis, Bloomberg, Target, Jazz at Lincoln Center, the Detroit Symphony Orchestra, the New Jersey Performing Arts Center, the 42nd Street, the New York Botanical Garden, and The Daily Show With Jon Stewart.

Paula Scher received more than 300 awards from the international design associations including: The Type Directors Club (NY), New York Art Directors Club, and the Package Design Council. In 1998 Scher









EXCEPTIONAL SUPPORT FOR THE 1995-1996 SEASON HAS BEEN PROVIDED BY LESTHER T. MERTZ CHARITABLE TRUST.

**THE**  
**95**  
**96**  
SEASON

**BRING IN 'DA NOISE,**  
**BRING IN 'DA**  
**FUNK**

BY SAYON CLOVER,  
REGIE GANES  
AND GEORGE C. WOLFE

**BRING IN 'DA**  
**NOISE,**  
**BRING IN 'DA**  
**FUNK**  
**AND OTHER**  
**PLAYS**



WRITTEN BY  
STEVE MARTIN  
DIRECTED BY  
DANNY  
EDELSTEIN

**AND OTHER**  
**PLAYS**

**WAS**  
**SP**

**2 WOMEN**  
ANDREA MARTIN & MARCA COMEZ

BY HAH ONG DIRECTED  
BY MARCUS STERN

**THE**  
**CHANG**  
**FRAGMENTS**

**ON**  
**LEAR**  
**KNIX**  
WRITTEN BY  
WILLIAM SHAKESPEARE  
DIRECTED BY ADRIAN HALL

**DANCING**  
**ON HER**  
**KNEES**  
WRITTEN BY NILO CRUZ  
DIRECTED BY GRACIELA DANIELE

212-260-2400  
425 LAFAYETTE STREET

SPECIAL ADD-ON PRODUCTION  
**WAKEUP** FEATURING  
CALL CALL CAMRYN  
MANHEIM

**THE**  
**SKRIKER**  
WRITTEN BY CARYL CHURCHILL DIRECTED BY MARK WING-DAVEY

**MEMBERSHIP IS EASY! CALL 212-260-2400**



# NEW YORK CITY BALLET

2008 SPRING SEASON

FEATURING THE  
JEROME ROBBINS  
CELEBRATION  
APRIL 29 - JUNE 29

Tickets start at \$20 - [nycballet.com](http://nycballet.com) or  
CenterCharge 212-721-6500



NEW YORK CITY BALLET  
AMERICAN AIRLINES  
**CIT**  
AMERICAN AIRLINES



# MILTON GLASER

ELIZABETH JOHNSON

**M**ilton Glaser was a man of many talents. He accomplished so many different elements of design in his lifetime. He did a lot of graphic design and a lot of drawings. He showed many of his talents in so many ways. He's most famous for his I heart NY t-shirt. That took off and made the most money and still does make a lot of money. He has also won many awards. He was very famous people say he the most famous graphic designer that people still remember to this day and remember his work and how good he really was.

Milton Glaser was born in New York City, on June 26th, 1929. Being born in New York City was no easy there is a lot of ways to get lost and slip through the cracks. But Milton found a way to make a name for him self by graduating from high school and going on to attend college at Cooper Union, then on to study in Bologna, Italy at the Academy of Fine Arts. Where it was through these schools he became the graphic designer he



was named to the Art Directors Club Hall of Fame, and in 2000 received the prestigious Chrysler Award for Innovation in Design. In 2001 she received the profession's highest honor, the AIGA Medal, for her distinguished achievements and contributions to the field. Scher is also a selected member of Alliance Graphique Internationale (AGI). She has lectured and exhibited all over the world, and she taught for more than two decades at the School of Visual Arts, Cooper Union, Yale University and the Tyler School of Art. And lastly she has authored numerous articles on design and related subjects for the AIGA Journal of Graphic Design, PRINT, GRAPHIS, and Make it Bigger. She also has her works in the collections of New York MoMA, the Library of Congress in Washington, DC, the Museum of für Gestaltung, Zurich and the Centre Georges Pompidou.

Paula Scher is currently still working at the Pentagram, located in New York City.







is today. Milton also got married when he lived in Italy.

Milton has had a lot of accomplishments in his lifetime to be very proud of but his most famous would be his I heart NY logo. That took off right from the get go. He has made so many other beautiful works of art. Also he and a couple classmates founded the Push Pins Studio, which happened to be where his career took off. That's where he learned the ropes. And also Push Pin Studio was his first real job after college. While he was working on all of this is when he came up with his I Heart NY design. Then came the New York Magazine, and then writing columns for the magazine. Milton appeared in several different magazines for different work and different things his career was really starting to take off at this time. But in the year 1974 Milton found his own cooperation called Milton Glaser Inc. That is where every thing happened and he became even more famous. Milton has also won several awards.

Milton has a lot of great pieces of work he did and the ones that I picked out for to talk about are, Flower Study, The Dance, I Heart NY, The Mandrake Memorial, 250 courses, and music festival. "The piece Flower Study it was made in 1990, he used colored pencils, and it was 13 inches by 8 inches, and it was made for a birthday card for Stony Brook University," (Dreaming is Thinking Milton Glaser, p.47). I picked this one because I thought it was a

beautiful use of colored pencils and was very beautiful.

"The Dance, it was made in 2005 for the Rubin Museum, and he used Silkscreen and its 12 inches by 16 inches," (DTMG, p. 164). I picked this piece of art because I thought it was so interesting how he took all the colors of different figures and wrapped them around this little light. I think its just amazing. The next one is the I heart NY; he made it with a crayon and a folded up piece of paper. I picked this one because I thought it is my favorite one of all his work, and I just love how he made it and it has taken off in different states and places everywhere.

"The Mandrake Memorial is an album cover that Milton designed for Poppy Records. He used pencil and colored inks,"



(Graphic Design Milton Glaser, p. 250). I picked this one to show the variety he did throughout his career and to show that doing a little bit of everything in graphic design can be very awarding and make you very successful like Milton.



“250 courses, was a poster for the college he graduated from and he make several for them,” (GDMG, p.205). I picked this particular one because I think doing posters for schools that you used to attend it suck an amazing thing. I also feel like the few he did and put in the book would make me want to apply for the school.

The last one I picked was the music festival. A series of posters he did in his book *Graphic Design Milton Glaser*. He had like a series of them and they all have there own style and a way of saying the same thing in a different way and showing why people should go and enjoy the festival.

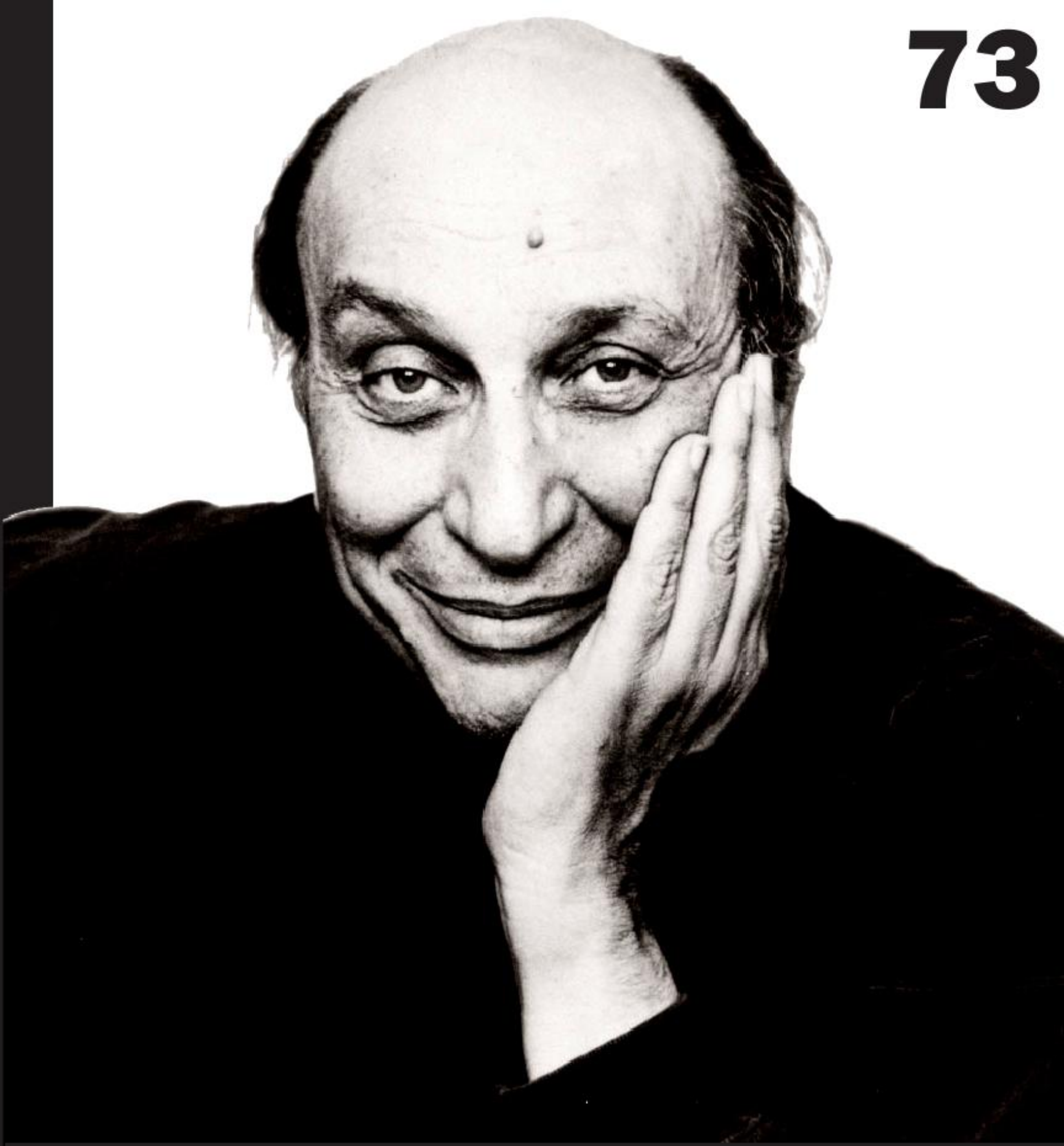
Milton won many awards throughout his career including “lifetime achievement award, and the first graphic designer to be awarded the National Metal of Arts award,” (MiltonGlaser.com). He won his “lifetime achievement award in 2004 from the Cooper

Hewitt National Design Muesum and then again in 2011 from the Fulbright Association,” (MiltonGlaser.com). The he got his “National Metal of Arts award in 2009,” (MiltonGlaser.com). Awards can say a lot about a person and he hasn’t won a lot but he has one the ones that are the best ones you can win so that is saying something.

Milton Glaser is a person that everyone can look up too and is a person that is very well known. He is a man of man words he always says “The real issue is not talent as an independent element, but talent in a relationship will, desire, and persistence.” I think this means that you have to make your talent a part of you and know it will all work out in the end. Milton Glaser is a man of many talents and is a man everyone should look up to because even a sketch from a folded up piece of paper can turn into a masterpiece.









# STEFAN SAGMEISTER

SHAWNEE JOHNS

**S**tefan Sagmeister was born in August 6, 1962 in Bregenz, Austria. His father was a fashion retailer and his grandfather was a trained sign painter and typographer (Heller et al). He started his college career in an engineering school, but then switched to a college in the neighboring town of Dornbirn. There, he excelled at magazine layout for Alphorn at the age of 15. After he graduated from Dornbirn at 19, Sagmeister applied for an arts college by the name of Hochschule für Angewandte Kunst in Vienna (Hall and Sagmeister 20).

During his time in Vienna, Sagmeister was part of group of students called “Gruppe Gut” that created posters for the popular theater, Schauspielhaus. The group lasted for a year and a half before

PEO

TITLIEMAN TERRACE

→  
ELECTRIC  
CONDUIT  
15' GWT














disbanding. Sagmeister's thesis project for Angewandte incorporated triangles into 20 interactive postcards. For the Angewandte year-end show, the postcards were handmade and set up in the exhibition with posters relating to the themes. The postcards were so well received that Sagmeister was awarded a first-class honors degree and a prize of \$1,000 (Hall and Sagmeister 22-38).

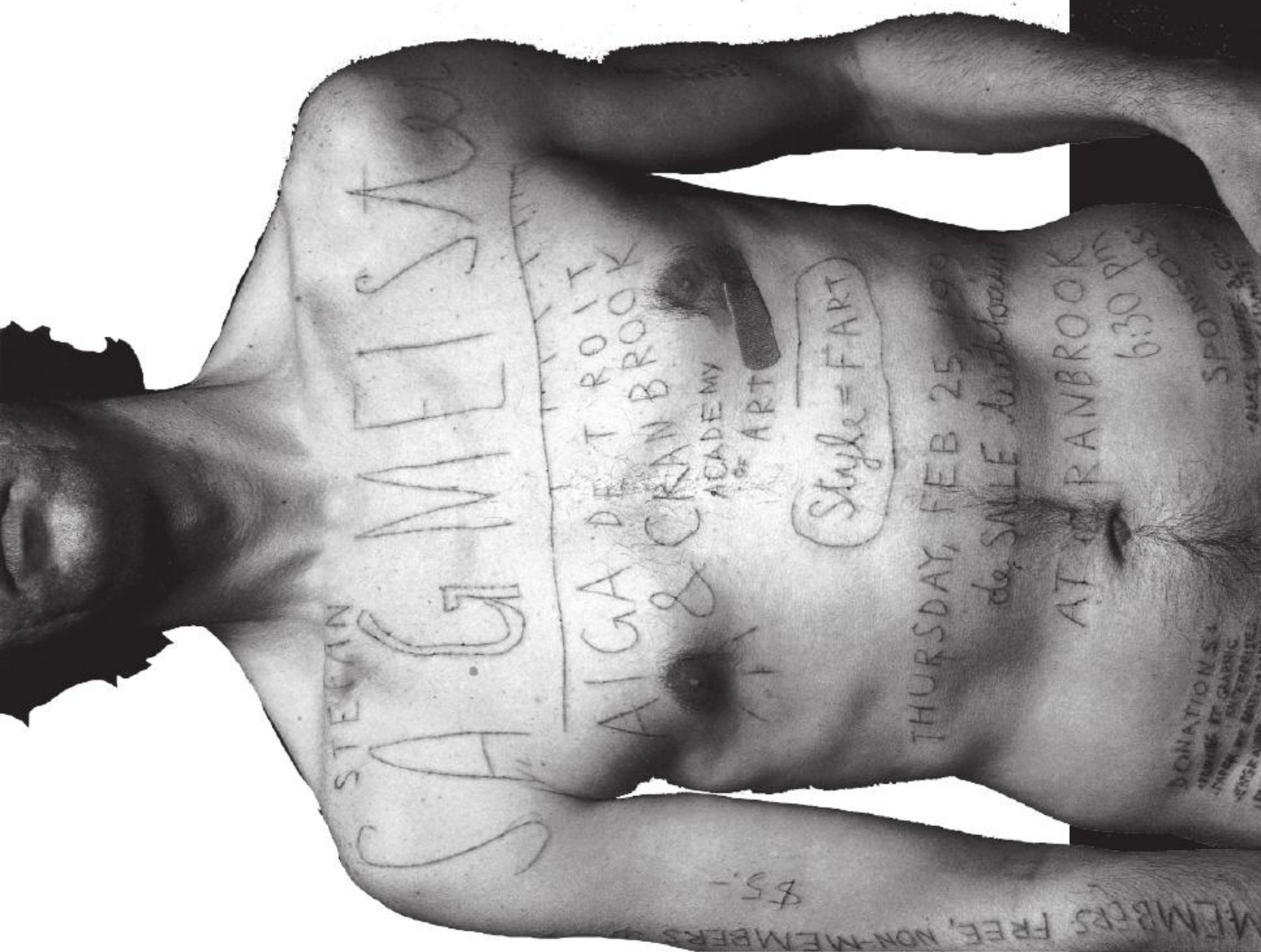
In 1987, he arrived in New York City to attend the Pratt Institute on the Fulbright Scholarship. One of his assignments was to redesign the the corporate logo of the Guggenheim Museum. Stefan was so pleased with his end product, that he made an appointment with its director at the time to propose the new identity:

“I was thinking they'd take my Guggenheim logo and put it on the museum, which didn't happen. I didn't understand why... Now I know it was obvious and lame. I also didn't know at the time that one of the oldest rules in design is that you can't sell anything the client didn't originate” (Hall and Sagmeister 42).

In 1989, Sagmeister returned to Vienna because Austrian law required that all males spend up to eight months in either community or military service. Stefan was assigned a job in a refugee center. His job was to help refugees get acquainted to Austria, but also ended up doing graphic design jobs for the village such as a local map, meal forms and posters for local festivals. One of these graphic design jobs was to create a poster for the Nicklesdorf Jazz Festival (Hall and Sagmeister 70). Sagmeister's first idea was reject so he designed “a schematic, schizoid face that worked both as a lenticular, delivered for cafe interiors, and in a flat orientation for wheatpasting in outside locations, where it took a disturbing, almost cubist appearance” (Hall and Sagmeister 71).

When Stefan Sagmeister was 29, he went to work in Hong Kong. He initially had gone on a vacation to visit a friend there when he became interested by the atmosphere of the city. To gain access to the local design firms, he had his portfolio sent from Vienna and “pretended to look for a job” (Hall and Sagmeister 84). Leo Bennet the ad agency offered Sagmeister a job as a typographer at his firm. Two weeks after hiring him,





the agency suggested he start the Leo Bennet Hong Kong Design Group with full autonomy if the studio remained profitable. As soon as it opened, continuous work poured in. The group was asked to design conference graphics for the Creasia conference in Bangkok, Thailand. It was suggested to use the human eye in the design, so Sagmeister and his designers created personalized note books with corresponding glass eyes for each attendee (Hall and Sagmeister 84-89).

Another project Sagmeister worked on while in Hong Kong was to devise a poster for the annual competition of the Advertising Agency Association Accredited or the "4 A's". Sagmeister states that the poster "practically




# HERBERT BAYER

TANNER RECKLING

**H**erbert Bayer's story is one that many of artist's daydream about. Herbert Bayer, an underdog from his humble beginnings in Austria found his way to America to work for a multi-million dollar company, all the while being able to work on art that was important to him. Bayer was a well-rounded artist as he worked not only in design, but traditional art such as painting and sculpting. Herbert Bayer's work lives on today as we continue to look to him for influence in modern graphic design.

Born in 1900, Herbert Bayer began his artist life in Austria. Bayer was the second of four children. His family lived in the country where Bayer would enjoy the view from his house. After Bayer's father passed, he was given a gift from his mother. The gift set Bayer off on his way to become a graphic designer and artist. Bayer's mother gave him a watercolor set. Bayer would continue to sit and





designed itself” and created an image that revolted against the polite nature of Hong Kong. The poster depicted four, nude derrières positioned strategically towards the audience in the Cantonese style (Hall and Sagmeister 91).

After a year and a half in Hong Kong, Stefan quit the design agency and took a three month hiatus in Sri Lanka. From there he moved to New York to take over at M&Co from Tibor Kalman, but ended up creating his own firm. He introduced his new studio with a card with two nude images of himself in a shabby room. One was to indicate himself before he opened his studio and one after. Masking tape was placed in certain areas and curious receivers could remove it to see which one had been enhanced (Hall and Sagmeister 114).

There was little work for the beginning of Sagmeister Inc. So when Stefan’s brother, Martin, called in a job for an identity project, Stefan was relieved at first until he learned what his brother had named it. His brother had labeled his firm Blue:

“I was looking for a nice way of telling him on the phone what a lame name that is,” he says. “Then I had this other idea, and stopped myself” (Hall and Sagmeister 118).

Sagmeister created the brand identity through a dadaist notion.

He used an orange logo with bold, black type for the company called “Blue”. The typeface he used was customized from Futura and Spartan. With the modest budget he was given, he created 20 image campaign that used friends with paper bags over their heads (Hall and Sagmeister 118).

Lou Reed was an artist that Stefan worked for in many different ways. The CD case that Sagmeister designed had Reed photographed by Timothy Greenfield Sanders on the front encased in a dark blue jewel case. When it is removed from the jewel case, the yellow filters through revealing Reed in a golden light. “The ultimate twilight” Sagmeister said about it (Hall and Sagmeister 226). The poster Sagmeister created for promotion for the CD, had Lou Reed’s face covered in hand written text of the lyrics. Sagmeister went on to design Reed’s 2000 album *Ecstasy* as well as his book with his collective lyrics (Hall and Sagmeister 231-235).

In 2000 Sagmeister took a year long hiatus. Afterwards, he published his book *Sagmeister: Made You Look*. Then after doing several installations, he published another book in 2008 called *Things I have Learned in My Life So Far*. In 2012, Sagmeister took on a partner and renamed his studio “Sagmeister and Walsh.”



watch the view from his home, but this time painting as he did. The watercoloring stirred Bayer's passion for art. When Bayer became of age, he became an apprentice under an artist who owned a local architect and graphic design studio. Bayer learned many skills here, but left soon after to enroll in the school he is most associated with, The Bauhaus.

The Bauhaus was a school located in Germany that taught art. Its teachings focused on combining crafts and fine arts. Its goal was to design the new modern living environment that followed the social adjustments brought about by the onset of industrialisation in the 19th century. At The Bauhaus, education did not focus on academic mediation of knowledge, but on an open and analytical experiment-style and learning through collaborating while gaining experiences and insights. The Bauhaus's students and teachers also crossed over into their leisure time. The school's founder was quoted: "Cultivation of friendly interaction between masters and students outside of work, including theatre, lectures, poetry, music, costume parties. Development of a celebratory atmosphere at these gatherings." Apparently, the parties at The Bauhaus were famous. The Bauhaus was a pivotal moment in Bayer's life and focused his artistic pursuits to help launch him into the next part of his career. Bayer was successful as he was

described with this quote: "Of course, I knew of Herbert Bayer as a master typographer, exhibition designer, and photographer, but I was less familiar with his paintings, sculpture, and his environments. I began to study this unfamiliar body of his work and was amazed at its richness." Bayer expanded not only his graphic design skills, which he is known for today, but also the traditional skills that are used as a basic building blocks of art. Bayer was able to push boundaries and succeed in his education at the Bauhaus. Eventually, the owner of The Bauhaus, Walter Gropius, hired Bayer as the director of printing and advertising department.

After leaving The Bauhaus to pursue his own interests, Bayer's career exploded. Bayer started work on many magazine covers such as *Vogue* and *Bazaar*. Like other designers of his time, Bayer was worried over the repressive political views in Germany and left in 1938 for New York, where he eventually became a citizen. Bayer married another artist, Joella Haweis, who was the daughter of artist Mina Loy. Geographically, Bayer's life in America took him from New York, to Colorado, and eventually California. While in New York, Bayer work on numerous graphic design jobs and was involved many exhibitions. Bayer also directed a memorable exhibition for The Bauhaus at this time. While in Colorado, Bayer had a chance meeting with



the owner of Aspen Institute, an art school. From here, Bayer's architectural skills were introduced and his designs were implemented into the Aspen Institute. Also while in Colorado, Bayer was involved in restoring the Wheeler Opera House. Bayer was also responsible for designing tourism assets to promote skiing within the area such as posters and developmental items. Next, Bayer found himself in California. Here, Bayer began designing under the Atlantic Richfield Company (ARCO), an oil franchise. The Atlantic Richfield Company also possessed the world's largest corporate art collection and the owner happened to be one of Bayer's friends from California. Bayer oversaw ARCO's art acquisitions and later developed the company's logo and all of its branding. With Bayer's help, ARCO's art collection grew to 30,000 works nationwide. The company built a massive tower for its corporate office. The tower fifty-one stories. The massive buildings and decor of California's landscape was very different from what Bayer painted in Austria as a child.

When Herbert Bayer is brought up in modern classrooms, his graphic design work and specifically his font work and usually given the focus. One of the fonts Bayer is known for is his Universal Font. This font was created at The Bauhaus, in 1925, where he founder of The Bauhaus, Walter Gropius, commissioned Bayer to design a font for the

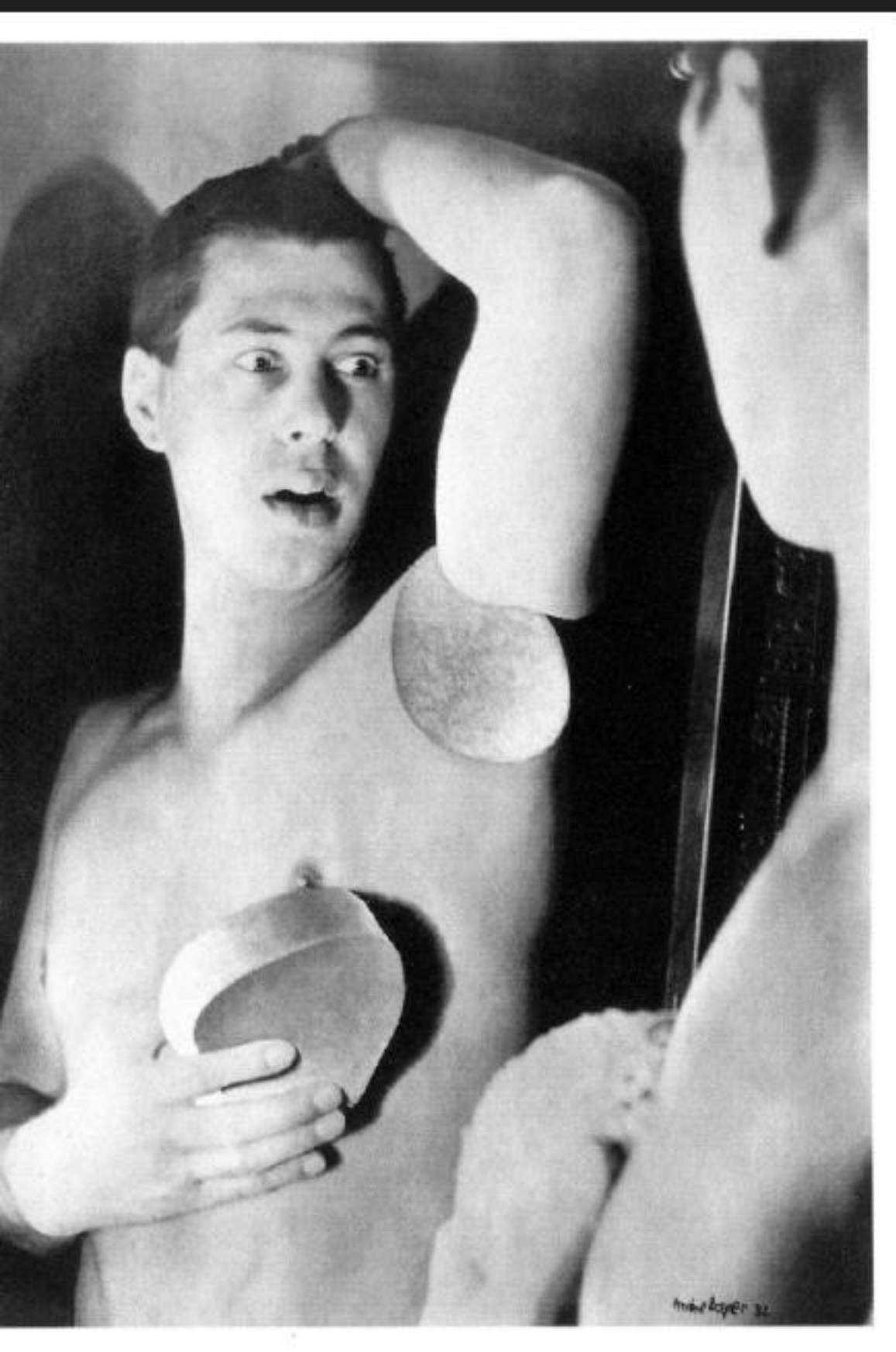
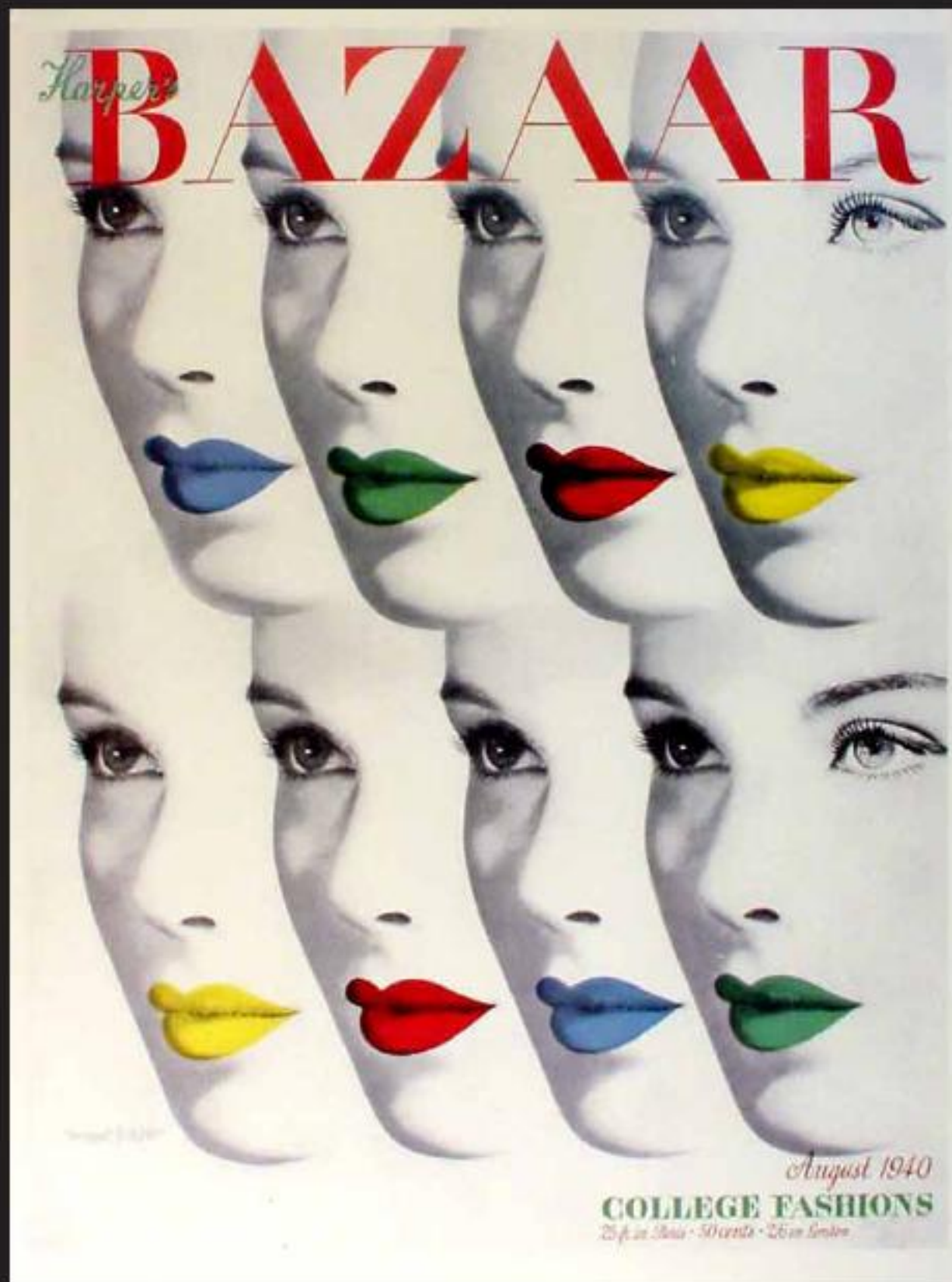
school that could be applied to any of the schools communication. Being deeply involved at the school at the time, Bayer took the task on full force. Bayer approached his task with the mindset of creating an "idealist font." The product was the Universal font, a simple sans-serif font. From his work on the Universal font: "...not only were the serifs unnecessary, he felt there was no need for an upper or lowercase for each letter." Bayer needed to simplify the typesetting and keyboard layout. Another font, selfishly name Bayer Type, was successfully created by Bayer. This font was produced by the Berthold Type Foundry, which was one of the largest type foundries in the world during the typographic era. Herbert Bayer is known for his graphic design work, especially his type work.

Herbert Bayer cared about his craft and managed to work his way from from humble beginnings in Austria to finding the "American Dream" with his work across the United States. Before his death in 1985, Bayer made a point to donate his work. Herbert Bayer's work continues to be examined as a staple of graphic design history and will be remembered as a facet of its history. Bayer is another artist whose work helps create the environment necessary to expand minds and push boundaries for the sake of art itself. Herbert Bayer's work lives on today as we continue to look to him for influence in modern graphic design.





**HERBER  
BAYER**



**HERBER  
BAYER**



# TIBOR KALMAN

BONNIE RICKETTS

**T**ibor Kalman, founder of M&CO, was nothing short of legendary. Legendary not solely due to his immense amount of talent, but also in the variety of roles that he played throughout his life time. In his life span of 49 years, he achieved much success as an editor for “Colors” (a highly controversial youth magazine), filmmaker, product designer, and creative director. In addition, Tibor also greatly understood the impact of design on modern culture as a means of communication. Due to this understanding, he took his

work seriously and utilized his talent in design to communicate to the masses about social unjust happening in society. However before Tibor Kalman was known as an iconic multidisciplinary designer, he was a little boy growing up in Hungary.

Tibor Kalman, born in 1949, was born into a period of time of political unrest in what was at that time the communist country of



Hungary. After 7 years of living in political uprising against the onset of communism, his parent decided to seek greater opportunities and a higher quality of life in the United States.

In his late teens, Tibor attended New York University (NYU), majoring in Journalism. While attending NYU he became highly interested in political activism, and soon joined Students for a Democratic Society. After one year at NYU, Tibor began to grow weary of the thought of a formal education and decided that his time would be better spent on something that would allow him to impact society for a greater good. Tibor then packed up his bags, dropped out of NYU, and moved to Cuba to work with an activist organization that worked towards supporting and expansion of communist beliefs and principals.

When Tibor returned from Cuba in 1971 he received the job that launched his career as a graphic designer. Originally Tibor's first job returning from Cuba was alphabetizing books for a book exchange being conducted by Leonard Riggio (who eventually bought out Barnes and Noble). After time Leonard Riggio noticed Tibor's zest for design and organizational skills, he approached Tibor to start designing window displays for Barnes and Noble.

Tibor, who saw this opportunity as a major advancement from his previous monotonous position of alphabetizing books,

gladly accepted. Shortly after accepting the position Tibor made several suggestions that lead to more successful marketing for the company. Quickly thereafter, Tibor Kalman had advanced to the head of the in-house design department of Barnes and Nobles which he held for eleven years.

While Tibor had a lot of success in the span of the eleven years that he worked for Barnes and Nobles, he sought more variety and bigger challenges that would allow him to expand his knowledge and skill set in graphic design. After years of working as one of the head creative directors at Barnes and Nobles, Tibor thought it was time that he be his own boss and in 1979 he began M&Co.

M&Co. started small, primarily doing various advertisements for department stores and banks. However, as time progresses, M&Co. built a vast body of work that gained M&Co. a reputation for being one of the most innovative design firms on the market. M&CO's highly successful approach to design combined both a mixture of satire, "deadpan" (a way of presenting something humorous in a serious manner), and expressionism.

By 1989, M&Co. was one of the most successful design firms in New York City, however M&Co's reputation wasn't solely derived from their success. In addition to their reputation for success, M&Co. was also quickly



Wine

Polvre

Spinach

Tripe

**RESTAURANT FLORENT**

69 Gansevoort Street

Open 24 hours/7 days a week

(212) 989-5779

Blue

berry

Bavette

ple

Pâté



becoming known for being one of the most controversial firms in New York. M&Co. wasn't just a design firm, M&Co. was also very much a political platform for Tibor Kalman's beliefs.

Tibor Kalman at a later point in his career with M&Co. became exhausted by design, saying "After 15 or 20 years I discovered that design is just language and the real issue is what you use that language to do. Now I'm at a point where I'm tired of talking about what kind of accents to use. I want to talk about the words that are being said."

At the turn of the 1990's, Tibor closed M&Co's doors, and began what became the last few years of his career as the editor and creative director for "Colors". Colors Magazine offered Tibor the political platform that Tibor had yearned for but never received. Colors gave Tibor not only the freedom but the opportunity to combat such political issues as the AIDS epidemic, poverty, and racism.

Sadly after just a few years of working as the chief editor and creative director for "Colors", Tibor Kalman was diagnosed with cancer. In 1999, at the age of 49, Tibor Kalman passed away leaving behind his wife Maria Kalman and his is legacy.

While Tibor Kalman's life span was short, not even living to see 50, his legacy was not. Tibor Kalman, was a multitalented graphic designer that aimed to reform, refunction, and rethink what was considered mainstream





Florent's Holiday Advisory:



**HELP**

at least 100,000. The facilities for the homeless (100,000) needs resources. They are fed as well as they can.



**GIVE**

For more information, call 202-334-2222 (202-334-2222) or visit us online at www.202-334-2222.org



**EAT**





design. He accomplished this through his use of contrasting ideas, humor, and post-modern concepts that he incorporated throughout his design career. He taught graphic designers of the future that design isn't solely a visual component, but a communication. A communication of visuals that can be utilized to influence society's thoughts, emotions, and practices.



A.M.

## CASSANDRE

ALEXANDRIA TRUMBLEY

**A**.M. Cassandre born Adolphe Jean-Marie Mouron in 1901 grew up in Kharkiv, Ukraine. As a 14 year old, Mouron moved to Paris, because of the war. In Paris he attended École des Beaux-Arts. After his time at École des Beaux-Arts he studied with Lucien Simon at the Académie Julian, and then joined the military service. At 18 Mouron began to follow the works of Bauhaus. Bauhaus grew to be one of his biggest inspirations. He was also inspired by cubism and realism.



## CASSANDRE'S EARLY CAREER

Mouron first used his pen name, A.M. Cassandre, when he was 21 years old on an advertisement he designed. Cassandre was most well known as a distinguished commercial poster designer, but was also a painter, typeface designer and a set designer. Cassandre battled depression and it resulted in him ending his own life at the young age of 67. He was survived by his son.

“Au Bûcheron” was a large poster created for a cabinetmaker and was Cassandre’s first piece of work after graduating. In 1925 this poster won Cassandre first place at the Exposition Internationale des Arts Décoratifs. This launched Cassandre’s career as a designer. Cassandre’s style was so distinct that he quickly rose to fame. Cassandre was credited with creating the first advertisements meant to be viewed by people in moving vehicles.

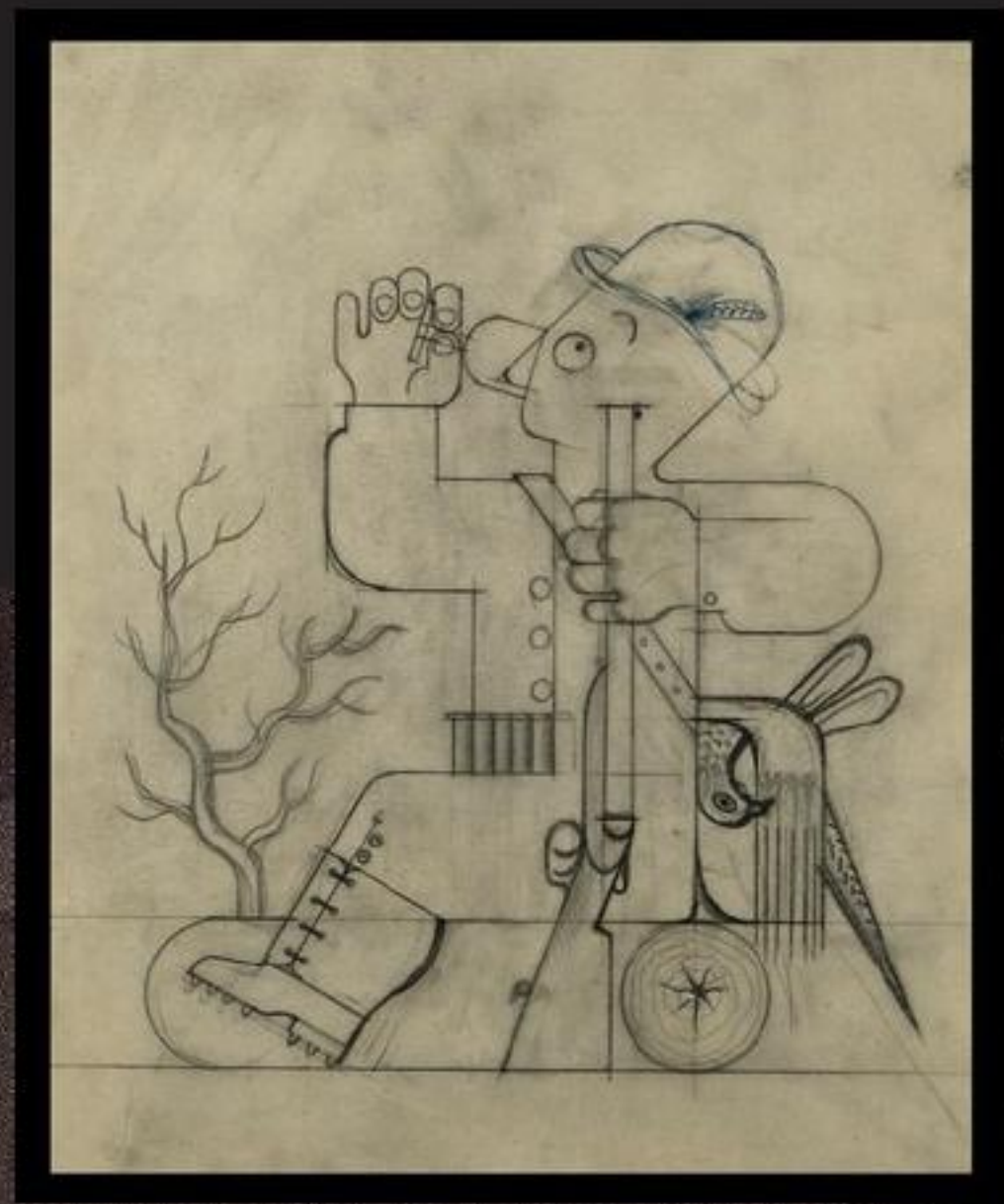
Cassandre’s work was a fine line between advertisements and fine art. Some say his work even displayed futurism. Maximilien Vox (a French writer and illustrator), was quoted as saying Cassandre was “a thinker and an engineer, a lover of nature and a reader of books; such he was then, such he is now. A puritan in our midst, a worshipper of all things beautiful.”

Cassandre was most famous in the U.S. and Europe during the 1930’s. During which he made many posters, which dealt with transportation and alcohol. “Normandie” is one of Cassandre’s most famous posters. It was an add for the Normandie ship and featured a full frontal view of the ship that takes up the entire page. The front of the ship seems to be coming straight at you almost pushing off of the page. His use of gradients was incomparable to anyone else at the time. He claimed his posters were made for people who do not look at them, stating he wanted people to see them “not like a gentleman through the front door with a walking stick, but like a burglar through the window with a jimmy.”



**CASSANDRE**







## CASSANDRE'S LATER CAREER

After Cassandre's launch into fame he, along with other designers such as, Maurice Moyrand and Charles Loupalt founded the Alliance Graphique, an advertising agency. Alliance Graphique worked for many different kinds of clients all throughout the 1930's. In 1933 Cassandre was also a professor of graphic advertisement at the School of Decorative Arts and at the School of Graphic Arts. Some notable students of his were Savignac and Andre Francois. Cassandre with the help of Alliance Graphique created three typefaces to go along with their many poster designs. The typefaces created were Acier Noir (a sans serif font), Bifur and Peignot (an all-purpose font). After the passing of Maurice Moyrand, Alliance Graphique only lasted a short time after.

Later Cassandre also developed the typefaces Le Metop and the typeface used for the logo for Yves Saint Laurent. In 1936 Cassandre signs a contract to work for the magazine Harpers Bazaar. Cassandre later joined the French Army During World War II, until the fall of France. Due to the war Cassandre developed depression, which stuck with him throughout his entire life. When he returned from war Alliance Graphique was no more, so he created stage sets and did costume design for the theatre (which he had done a small bit of in the 1930's). He also



returned to his roots and started painting and drawing again. Many of Cassandre's sketches were of a character he created.

In 1963 Cassandre designed what would be his last well-known piece of design. He created the logo for Yves Saint Laurent. The logo is still in use today. Designers such as Paul Rand have been known to use Cassandre's design styles in their work. The only gallery left of his work is the website Cassandre's son created containing his estate. Here you can see his ads along with, photography, paintings and even some of his sketches that were never released.







