



## SAUL BASS

DESIGNER'S FULL NAME: Saul Bass

DESIGNER'S PSEUDONYM/NICKNAME: None

GENDER: Male

YEAR BORN: 1920

COUNTRY IN WHICH DESIGNER BORN: United States

YEAR DIED: 1996

COUNTRY IN WHICH DESIGNER DIED: United States

### RACE | ETHNICITY | RELIGION | POLITICAL ALIGNMENT

IF ANY OF THE ABOVE AFFECTED EITHER THE ARTIST'S LIFE EXPERIENCE OR WORK BECAUSE IT/THEY PROVIDED A CHALLENGE AT THE TIME, PLEASE EXPLAIN.

None of the above qualities of the designer provided a challenge for the time.

DID THIS DESIGNER DO NOTABLE WORK IN FIELDS OTHER THAN WHAT WOULD BE CONSIDERED GRAPHIC DESIGN TODAY? EXPLAIN.

Notable work from this artist has only been classified as graphic design.

FOR WHAT IS THIS DESIGNER MOST NOTED? EXPLAIN.

Bass was a household name in the film industry after his title sequence work for *The Man With the Golden Arm* in 1955. He is also known for company logos such as the AT&T bell icon.

IS THERE ANYTHING CONTROVERSIAL ABOUT THIS DESIGNER? EXPLAIN.

There is nothing notably controversial about this designer.

EXPLAIN THIS DESIGNER'S EDUCATION/TRAINING, INCLUDING ACADEMIC, APPRENTICESHIPS, AND /OR MENTORSHIPS.

Brooklyn College

DID THIS DESIGNER PROMOTE A SPECIFIC IDEOLOGY IN HIS/HER WORK? EXPLAIN.

This designer did not promote a specific ideology in work.

WHY IS THIS DESIGNER VIEWED AS ICONIC IN THE HISTORY OF GRAPHIC DESIGN?

Not only did Bass have some of the most known logo designs under his belt, he also had work with some of the most popular films during his time that are still known today. Some well-known movies he worked with are *Psycho*, *The Shining*, *Good Fellas*, and *Cape Fear*. Saul Bass revolutionized film with the way he designed opening sequences. He turned them into something boring to a whole entertaining entity of its own.

## IS THERE ANY OTHER IMPORTANT INFORMATION TO KNOW ABOUT THIS DESIGNER?

No.

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YOUR NAME: Mikey Corales

GIVE YOUR EDUCATED OPINION OF THIS PERSON AND THE QUALITY/IMPORTANCE OF HIS/HER WORK. EXPLAIN WHAT INFLUENCE - OR LACK OF INFLUENCE - THIS WORK HAS HAD ON YOUR OWN.

Saul Bass is an US graphic designer that was born in New York in the year 1920. Saul Bass is one of the most influential graphic designers and was part of the New York School. This mostly modernist group of graphic designers were revolutionary for the design world in the United States. Saul was known for his work in the film industry, but also had a very formidable list of logos that he designed during his career.

Once Bass graduated from Brooklyn College, he ventured westward to Los Angeles, California where his career in the film industry would flourish. After a couple of years in Los Angeles, Bass was able to open his own studio. Bass's work was influenced, by the works of Paul Rand. However, Bass's works were simpler in the colors and forms that he used. Bass had a unique way of constructing shape and color that had a nonchalant energy to it while also driving a powerful message to the viewer.

Bass's first major work, and also one of his best known, was for the film *The Man with the Golden Arm* in 1955. Not only did Bass make the title sequence for this film, he also made the advertisements, posters and logos. Bass's work for this, as well as others, consisted of him cutting shapes out of paper with scissors to format the scenes. Saul Bass has also done work for other well-known films and directors such as that of Alfred Hitchcock, Steven Spielberg, and the film *Goodfellas*.

Saul Bass's work has not been restricted to just title sequences for films though. Bass also has quite a formidable list of company logos as well. Some of his more well-known logos include Girl Scouts, AT&T bell, Kleenex, Dixie and many more.

In my opinion, Saul Bass is a groundbreaking factor to the design world. His work with logos was remarkable, but I believe that his true presence and influence was in the film industry. The way he constructed title sequences was like nothing that had ever been seen before. Saul Bass has a style that can encompassed irregularity and mismatch that also contained a strong sense of control. Examples of this are his work for the film *Anatomy of Murder*. The silhouette of the body was divided by his main body parts and put together in a somewhat careless manner. Within the body was the title of the film, *Anatomy of a Murder*.

As some other designers that are included in the New York School, I think that Saul Bass was somewhat straddling the line of postmodern style in some of his works. His poster for *Saint Joan* has the unevenness that would become the postmodern style. This comes from the uneven baseline of the Title, *Saint Joan*, and the uneven squares that form the background. This poster still encompasses some ideas from the modern style, such as a grid being somewhat present in the layout of the poster. Postmodern isn't necessarily my style, however I can appreciate the influence that designers of this era had towards postmodern style, even though they may have been considered modernists themselves.

## BIBLIOGRAPHY

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