



# Herbert Bayer

**DESIGNER'S FULL NAME:** Herbert Bayer

**DESIGNER'S PSEUDONYM/NICKNAME:** None

**GENDER:** Male

**YEAR BORN:** 1900

**COUNTRY IN WHICH DESIGNER BORN:** Austria

**YEAR DIED:** Austria

**COUNTRY IN WHICH DESIGNER DIED:** United States of America

## 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.**

Explain here. Remove this text and replace with your own. If none of the above affected, use "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 TODAY BE CONSIDERED GRAPHIC DESIGN? EXPLAIN.

Photography. Specifically Self-Portrait / Photo: Herbert Bayer, 1932

## FOR WHAT IS THIS DESIGNER MOST NOTED? EXPLAIN.

Bauhaus! Not only did he teach at Bauhaus, one of the first classes of Typography there, but also designed the Universal typeface for Bauhaus.

## 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.

He attended Bauhaus and studied with Kandinsky for painting. Later, he eventually taught one of the first typography classes at Bauhaus.

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

Explain here and remove this explanation text. Remember that a style is not an ideology. If you're confused and scribbles on your initial questionnaire don't make sense, please ask Prof. Nikki as soon as possible. If nothing is expressed, write "This designer did not promote a specific ideology in work."

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

He led the way for typography being taught at Bauhaus. He designed the Universal typeface that was used for Bauhaus.

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

He served as editor for *Vogue* Germany.

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**YOUR NAME:** Lauren Rose

**STATE 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.**

Herbert Bayer was born in Haag, Austria-Hungary, on April 5th, 1900. To say that he was born during an interesting time period is a complete understatement. He lived through and experienced many major time-changing periods like World War I and II. The influences of war and famine issued a complete shift in culture in eastern Europe. World War I took place during the years 1914 to 1918 and Austria played a major role. At the end of the war, the Austria-Hungarian Empire ended and split the country into different countries. After the end of World War I, Bayer was able to explore and attend school for the arts. He attended Bauhaus, one of the most prolific design schools during its short lived time. In 1928, after graduating from Bauhaus, Bayer became the art director for the German Vogue. I find that very impressive and influential.

Bayer created many different pieces of art in varying mediums, from advertisements, to photography, and even typography. The fact that Bayer designed some pieces of advertisements for the 1936 Olympics wonderful, until I also learned that the Olympics were hosted by Hitler and his third reich, who later shut down Bauhaus, due to it being seen as too secular. After finishing his education at Bauhaus, he eventually taught some of its first classes about typography. Bayer designed two typefaces, one of which is the universal typeface that was used for the Bauhaus logo. The typeface used for Bauhaus, is supposed to represent a more stylized and abstract phonetic alphabet. He left Europe in 1937 and moved to New York City, New York. In the majority of his work, it's easily depicted the usage of lowercase sans serif fonts and the grid-system, just like my previous artist Josef Muller-Brockman. They both share very similar ideologies on how the art of design should be. Grid system and sans serif was something Bayer used for the majority of his works. Bayer also played with color and the effects they had with one another, like his pieces *From Light to Dark*, 1968 and *Chromatic Amassment*. 1971.

The majority of his pieces have such incredible balance and I appreciate his techniques. Something that I have to remind myself while looking at his art is that Photoshop, Illustrator and InDesign did not exist until the late 1980's. We take for granted these amazing tools and I am positive that most artists, including myself, would not know where to begin with a project if we did not have these tools. It's impressive and grounding to look at *Self-Portrait*, 1970 and realize that though it is manipulated photography, he physically manipulated the portrait. He physically cut and pasted parts of the photograph to create something new to the time, which makes me appreciate him even more. Though I prefer the more clean stylized art of Josef Muller-Brockman, I think that Herbert Bayer plays a huge influence in my work, now and also the future. I am inspired and would love to experiment more with color due solely to my research of Herbert Bayer.

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