



HERBERT BAYER

Designer's full name: Herbert Bayer

Designer's pseudonym/nickname: None

Gender: Male

Year Born: 1900

Country Born: Austria

Year Died: 1985

Country Died: United States (California)

Religion | Political Alignment: Religion and Political Alignment is unknown, but he was brought up under the impression of the Austrian Youth Movement. He embraced the Modernist qualities of Bauhaus and approached life from a Romantic and European avant-garde point of view.

How did any of the above affect either his/her life experience or work because it/they provided a challenge at the time?

Bayer and other Bauhaus artists faced challenges in revolutionizing art and design during the Weimar Era. The rules that the National Socialists implemented during this time period hindered the work of Bayer, resulting in his flee from Germany to America.

Did this designer do notable work in fields other than what would TODAY be considered graphic design?

Bayer also did notable work in painting, sculpture, environmental art, product design, printmaking, photography, architecture, and exhibition design.

For what is this designer most noted in relation to design? EXPLAIN.

Bayer is most noted for his academic career as a student and teacher at Bauhaus. He also worked primarily in poster design, book design, and magazine layout.

Is there anything controversial about this designer? Explain.

Yes, some of Bayer's work contributed to Nazi propaganda. He claims that he was only following the demands of the propaganda ministry.

Explain this designer's education/training, including academic, apprenticeships, and /or mentorships.

After Bayer's short period of military service, he took on a graphic design apprenticeship. He applied at Bauhaus and was accepted into a four-year program where he would learn under Walter Gropius. Later, he would also become a student of Wassily Kandinsky and Laszlo Moholy-Nagy. When Bayer finished school at Bauhaus, he became the director of printing and advertising at the new school in Dessau. He taught there until he became the director of Vogue magazine in Berlin and editor of Die neue Linie. Bayer would later become a designer in Aspen, Colorado, working with Walter Paepcke.

Did this designer promote a specific ideology in his/her work? Explain.

Bayer's work revolved predominantly around globalization, conservation values, environmental concerns, and cartography.

Why is this designer viewed as iconic in the history of graphic design?

His typographic innovations of the Bauhaus period paved the way for evolution of graphic design in the 20th century. By omitting capital letters in his universal type, Bayer commented on the capital letters of traditional German typography, which would eventually establish a means for social change and cultural revitalization.

Is there any other important information to know about this designer?

He was one of the last remaining members of the Bauhaus. Bayer implemented various styles and influences, and embraced functionalist design.

Student: Lauren Bunting

State and explain the one most important effect that your assigned artist and the quality/importance of his/her work had on the history of graphic design.

Throughout history, graphic design has received considerable contributions that proved pivotal to its development. Austrian artist Herbert Bayer is one individual whose academic experience as a student and teacher at Bauhaus manifested as a massive influence in this field. The unique principles of his Bauhaus education would later progress into a source of inspiration, a defining element in his work, and the unquestionable origin of his experimental attitude, each of which would play a part in revolutionizing graphic design during that time. To fully understand Herbert Bayer's impact in this field, one must examine the fundamental concepts of Bauhaus teachings and how they shaped his creative process.

Bauhaus was a school oriented around radical concepts, experimentation, and unity of the arts. In its pursuit of combining fine arts and design, the school encouraged Bayer and students to immerse themselves in its unorthodox environment through workshops. It was there Bayer discovered what interested him and what he was good at; typography being his strong suit. Through hands-on experimentation and encouragement from his instructors, Bayer developed a new sense of conceptualization and creation that would later influence his designs and remain a familiar theme as he progressed through his career. The encouragement he received from his professors would push him to explore potential avenues and allow

him to become a teacher at the school. Bayer's instructor László Moholy-Nagy prompted him to continue working with typography, and the school founder, Walter Gropius would later appoint him as head of the printing and advertising workshop. The relationships that Bayer built with his instructors were some defining connections that would reinforce his talent and influence his decision to continue teaching. Although Bayer developed a solid work experience and strong relationships during his time at the school, he would eventually leave in pursuit of more independence.

Because of his exposure to the experimental and problem-solving orientation of Bauhaus, Bayer would pursue work in several fields of art and design. Before Bayer left the school in 1930, he developed the universal typeface. His typographic innovations of the Bauhaus period paved the way for evolution of graphic design in the 20th century. By omitting capital letters in his universal typeface, Bayer commented on the capital letters of traditional German typography, which would eventually establish a means for social change and cultural revitalization. Although his universal type proved a significant step towards cultural reform, Bayer's work didn't stop there. He continued to explore ways to implement various styles and influences while embracing functionalist design. As Bayer transitioned from Nazi Germany to New York, his exhibition designs still engaged unconventional forms of display prevalent to that of Bauhaus. Bayer's time in America would eventually be considered as the highpoint in his career as he continued to introduce European ideas and Bauhaus principles to the states.

As World War II took off, Bayer's work began to revolve around globalization, conservation values, environmental concerns and cartography. Hired by Walter Paepcke, he began designing advertisements for the Container Corporation of America, which he viewed as a way to engage and inform society on important topics through mass communication. Designing for the war effort, Bayer's ability to conceptualize and design under the impressions of Bauhaus proved beneficial as America dismissed the traditional formatting of text and standard illustrations. Once the war ended, Bayer saw an opportunity to explore familiar principles through a newfound perspective. Combining existing principles of Bauhaus with cartography, he would design the World Geo-graphic Atlas which presented scientific knowledge through an artistic light. By implementing these ideals, Bayer sought to bring forth a new graphic representation of the world, and by doing so he would create a lasting impact on cartography's utilization of the modernist graphic language and establish a means for graphic empowerment of environmentalism.

After analyzing Bayer's career, it's clear that his academic experience at Bauhaus is ultimately his biggest contribution to graphic design. The principles of Bauhaus remained persistent within Bayer's work and



were a guiding factor throughout his career. Without Bayer's academic background, the contributions he made to the development of graphic design may have never existed. Although Herbert Bayer's period at the school was modest, the time he spent there as both a student and a teacher would pave the way for the evolution of graphic design.

Bibliography

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