



LUCIAN BERNHARD

DESIGNER'S FULL NAME: Emil Kahn

DESIGNER'S PSEUDONYM/NICKNAME: Lucian Bernhard

GENDER: Male

YEAR BORN: 1883

COUNTRY IN WHICH DESIGNER BORN: Germany

YEAR DIED: 1972

COUNTRY IN WHICH DESIGNER DIED: United States

CAUCASIAN | JEWISH | JUDAISM | NOT INVOLVED

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.

Lucian Bernhard attended the Munich Glaspalast Exhibition at the age of 15. Despite how young he was, the show really inspired him. He went home and promptly gave it a makeover, but his father was not fond of what he had done. This resulted in Bernhard being kicked out of his home.

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

Bernhard was a painter, sculpture, and interior designer.

FOR WHAT IS THIS DESIGNER MOST NOTED? EXPLAIN.

Plakastil, or Poster Style, is attributed to Lucian Bernhard. He entered a competition in 1905 for Preister matches and won. The poster was the brand name with two red matches underneath it. He drove simplicity into design and with his "less is more" approach and started a new era in design. He created countless designs for major companies.

IS THERE ANYTHING CONTROVERSIAL ABOUT THIS DESIGNER? EXPLAIN.

I could not find anything I would consider controversial about him.

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

Lucian Bernhard was mostly self-taught apart from a brief period of study at the Akademie in Munich. He later became a professor at Berlin School of Arts and Crafts.

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?

Plakastil is one of Bernhard's major contributions. He was able to effectively convey a message in the simplest way by reducing what was needed for a consumer to see and understand an ad. He essentially changed visual communications. He created what was developed as poster design today. The effects of his works can be seen in Hans Rudi Erdt's Opel Automobile poster.

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

Lucian Bernhard founded an interior design firm called Contempora with Bruno Paul, Rockwell Kent, and Erich Mendelson. This firm came about in 1928 in New York City.

YOUR NAME: Autumn Harris

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.

Lucian Bernhard is credited with the creation of the Plakastil movement, otherwise known as "poster style" or "sachplakat." He utilized simplified shapes and forms in his designs that allowed for the object to remain central and for the focus to stay there with the subject. The lack of extra ornamentation and imagery allowed the main purpose of the ad—to show the product—to be achieved and permitted the general idea to remain the most obvious one, rather than a distraction. Bernhard limited text on his works and drove design toward simplicity with his poster design. This created a new era with a "less is more" approach. This was needed especially due to how crowded poster walls would get, making an ad hard to be seen, understood, and recognized almost instantly. He helped move visual communication from a state of displaying it all at once, to one where a viewer was able to get the information they needed immediately. He said, "you see with your eyes," and that is directly translated into his straightforward approach to convey the message in the simplest way possible. Bernhard had said—more or less—what you create with your hands should express the work put in and never be mechanical. He went on to create ads for multiple companies and eventually branched out into typeface and logo design. Bernhard helped to show that advertising was not just for the copywriter to dominate. His importance can be summed up in saying that he is responsible for creating twentieth-century poster art and thus affecting the advertisement and communication industry. He also designed many books and typefaces which are still in use today, such as the book covers he created for Leo Tolstoy and the Bernhard Antiqua typeface.

I would say his work influenced mine in a minimal way. What he did that was the most innovative had been employing simplicity and presenting only essential information in his advertisements. When I approach a project, I always try to breakdown and categorize the important information aside from the content that might not be as important or that would take away focus and distract a viewer from the real topic of interest. There was a small project that I did based on the information and data my professor gave me to use in creating an infographic. I had six things on mine—the three separate statistics, a drawing, the title, and the tagline. The information someone needed was clear to see but there were no distractions on the way to it. I have spent years looking at how simplistic design could be along with coming to understand how easy visual information should be to interpret. If it weren't for Bernhard showing that to the public and them responding to it, the conclusion might not have been that easy to come to. The poster infographic I created also used bold colors with bold text. His principles were influential. Rather than a specific work inspiring me or influencing me, it was his approach and ideas that were the most impactful.

BIBLIOGRAPHY

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