APRIL GREIMAN

DESIGNER'S FULL NAME: April Greiman
DESIGNER'S PSEUDONYM/NICKNAME: None
GENDER: Female
YEAR BORN: 1948
COUNTRY IN WHICH DESIGNER BORN: United States of America
YEAR DIED: ---
COUNTRY IN WHICH DESIGNER DIED: ---

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.

Greiman frequently teams up with architects, creating environments by taking on the role of an interior, exterior, and furniture designer providing ideas on color, materials, and finishes.

FOR WHAT IS THIS DESIGNER MOST NOTED? EXPLAIN.

In a time where many designers were rejecting new technology, April Greiman is most noted for being one of the first designers to use computer technology as a design tool. She is also noted for the introduction of the New Wave design style to the United States.

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.

Greiman attended Kansas City Art Institute and was taught by Inge Druckrey, Hans Allemann, and Chris Zelinsky the principles of Modernism. These teachers had all attended the Basel School of Design. For graduate school, she later attended Basel School of Design in Switzerland and studied under Armin Hofmann and Wolfgang Weingart.

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

Greiman's ideology is that the graphic design field should evolve with society and that the designer should be curious and explore. Her work shows this through her following these ideals. "It's not just graphic design anymore. We just don't have a new name for it yet."

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

Greiman is viewed as iconic in the history of graphic design because of her innovative way of working with text on a page and by making a flat piece of design look multidimensional. As well as her being one of the first designers to use computers for design and inspiring other designers to embrace it as well.

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

Greiman became a member of AGI (Alliance Graphique Internationale) in 1985. She lead the graphic design program at California Institute of the Arts. She campaigned for the Graphic Design department to change its name to Visual Communication. Greiman purchased her first Macintosh computer in 1984 and her work made designers realize its possibilities. She still works in her studio in LA called Made in Space.

YOUR NAME: Brittany Waters

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.

April Greiman is an American artist of great importance to recent graphic design history. Her curiosity, advocacy, adventurousness, and boldness led her to be the great visionary and pioneer she is today. She received an education at the Kansas City Art Institute and the Basel School of Design in the principles of Modernism and the developing postmodern New Wave style by her teacher Wolfgang Weingart. She is a member of AGI (Alliance Graphique Internationale), a club for leading graphic designers and artists. She led the graphic design program at California Institute of the Arts and campaigned for the department to change its name from Graphic Design to Visual Communication. Greiman was one of the first designers to use computer technology as a design tool. She also helped introduce the New Wave design style to the United States.

Greiman used new computer technology when many designers rejected the new IT. This is important to graphic design today. She changed the way graphic design is viewed and how it is executed by exploring computer technology. Designers could now get their work done in less time and had tools available to them that were not feasible before computers. In 1986, Greiman became the focus of *Design Quarterly* #133, a magazine aimed at an international design audience, and was invited to design and show her own work. Greiman designed her piece as a poster rather than the usual 32-page sequence. When unfolded, it was almost 3 by 6 feet, displaying her nude body among overlapping layers of text and images. This attacked the design community's idea of what design is. This piece is what inspired many designers to consider using computers for design.

Greiman's seemingly multidimensional designs are often brightly colored, using tints of primary colors, collage, and innovative uses of typography. The appearance of receding and approaching forms to create depth and three-dimensional space was accomplished by shadows, overlapping elements, and diagonal lines. Her work is beautifully executed with influence in her modernist teachings of Swiss Style and postmodernism.

Iris Light, Greiman's 1984 poster designed for Ron Rezek, is known as a turning point in her work. Her usage of New Wave typography, video imagery, and classical design elements set it apart. Greiman felt that light from the lamp and the video screen merged together to successfully "capture the spirit of light." The video image was captured by taking a picture of the monitor. I enjoy the usage of primary colors, the balance of this poster, and what seems to be an anaglyph effect.

For Greiman's *Los Angeles 1984 Olympic Games* poster, she hired Jayme Odgers to do the photography. The poster is a good example of Greiman's usage of making forms seem to transverse multiple dimensions. The runner has one leg in this plain and the rest of the body still trapped in the other plain, portraying great depth. It is engaging and an excellent use of overlap.

I would not necessarily say that her work has influenced my own since I didn't know about her until recently. I would say that her work has influenced much of the media I saw growing up, especially since I thoroughly enjoy the style of the 1980s. I presume, to a certain extent, that means she did influence me because she influenced people who helped shape my style. After being exposed to Greiman's art, I believe that she will influence my art and design in the future, especially her usage of color, typography, and complex layering of the elements in the design.

BIBLIOGRAPHY

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