



Paula Scher

DESIGNER'S FULL NAME: Paula Scher

DESIGNER'S PSEUDONYM/NICKNAME: None

GENDER: Female.

YEAR BORN: 1948

COUNTRY IN WHICH DESIGNER BORN: The 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 TODAY BE CONSIDERED GRAPHIC DESIGN? EXPLAIN.

She draws maps in her spare time, which are not necessarily in the right place but full of words. She was interested in painting. She draws maps in her spare time, which are not necessarily in the right place but full of words. Her friends liked and encouraged her to do more painting. At last, she successfully held her own painting exhibition.

FOR WHAT IS THIS DESIGNER MOST NOTED? EXPLAIN.

According to Paula Scher, graphic design emphasizes the expressiveness and communicability of “vision”, while font design aims to put the text cleverly according to certain visual laws. As one of the designers of Postmodernism, she refuses to pander to the traditional methods in art history that traditional illustrators strive to maintain. In Paula Scher's eyes, font design is to draw with letters. One of her representative works is the logo she designed for the public theater in New York in 1994. The client hoped that she could integrate a lot of complex and multifaceted faces into the logo. When she was browsing her books, she got inspiration from the characteristics of a letter with different width. She decomposed the text into images, so the meaning of “public” was reinterpreted by her. It brought out the multicultural and ethnic integration of the whole of New York City, which was eye-catching and publicized.

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.

She studied at the Tyler School of Art, in Elkins Park, Pennsylvania and earned a Bachelor of Fine Arts in 1970.

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

As one of the designers of Postmodernism, she refuses to pander to the traditional methods in art history that traditional illustrators strive to maintain. In Paula Scher's eyes, font design is to draw with letters. Even a small difference in the design will affect others' psychology. The graphic design emphasizes the expressiveness and communicability of “vision”, while font design aims to put the text cleverly according to certain visual laws.

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

As a leader in the graphic design industry in the United States, Paula Scher confessed that she has always enjoyed the joy of design. She has deepened the aesthetic orientation of the American public by putting abundant energy, accurate judgment and excellent talent into design and through her unique, bold and not messy style, it has provided an important and positive impact on postmodernism.

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

She became a design educator. She teaching at the School of Visual Arts in New York in 1992.

YOUR NAME: Dan Yang

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.

When we walk on the street, we can see colorful signs, advertisements and words when we look up. Vision fills our daily life. These are the daily works of Paula Scher, an American graphic designer. For her, the text is her color plate, which she can draw out an avant-garde visual language. As one of the most influential graphic designers in the world, she has undoubtedly reshaped the visual culture of the United States with her talented design ideas and inspiration. All of this cannot be separated from her achievements in the career of designer.

During high school, Paula Scher's design talent began to show. She designed a series of posters for the school about dance and other activities. When she started studying illustration design at Taylor Academy of Fine Arts, she was unexpectedly fascinated by font design and had a strong interest in typography. When she was young, she liked to make many things that could not be quantified into charts, or to organize and aggregate some unimportant trivial things into images. The paintings of these exercises influenced her deeply and laid a solid foundation for her future design. Through this career of her study, I have a lot to think about. Opportunities are only for those who are prepared. No one can become a great designer in an instant. Paula Scher has been in touch with art and painting since she was a child and has been designing some graphic design works since high school. The most important thing is that she thought about and studied her style and direction very early. Her efforts and preparations laid the foundation for her to become a great designer in the future. I'm at the beginning of my career as a designer. Through her research, I realized how important it is to prepare from now on in order to seize the possible opportunities in the future.

According to Paula Scher, graphic design emphasizes the expressiveness and communicability of "vision", while font design aims to put the text cleverly according to certain visual laws. As one of the designers of Postmodernism, she refuses to pander to the traditional methods in art history that traditional illustrators strive to maintain. In Paula Scher's eyes, font design is to draw with letters. Even a small difference in the design will affect others' psychology. For example, bold fonts have a sense of urgency, and when you make them slim, they have a sense of classicity. Therefore, font design is indispensable in graphic design. It directly reflects the application function, enhances the visual effect, and improves the appeal of graphic design. It also promotes the development and progress of postmodernism.

One of her representative works is the logo she designed for the public theater in New York in 1994. At that time, there were a lot of names for the theater, so the client hoped that she could integrate these complex and multifaceted faces into the logo. When she was browsing her books, she got inspiration from the characteristics of a letter with different width. She decomposed the text into images, so the meaning of "public" was reinterpreted by her. It brought out the multicultural and ethnic integration of the

whole of New York City, which was eye-catching and publicized. Then, a classic logo was born. When it appears on the signs and posters of the public theater, people can clearly read the meaning of the logo and the spirit it represents, which is the use of logo. After that, Paula Scher designed a series of posters for public theater programs. She was very skilled in the layout, and the words seemed to move with the characters. Her style was bold but not messy, which had a great influence at that time and set off a wave of imitation. Her works not only had a great impact on the design trend at that time, but also benefited me. She showed me the importance of inspiration to a work and designer. A good inspiration can make a good work.

Paula Scher concluded: “We need to design with an entertainment mentality. If it’s not a very relaxed state, we can’t design anything.”” This makes me understand that the design process may require very rigorous steps, but when we collect inspiration and create, we should put our body and mind in a relaxed state. When we finish the output of inspiration, the rest is to spend time and energy to improve it.

As a leader in the graphic design industry in the United States, Paula Scher confessed that she has always enjoyed the joy of design. She has deepened the aesthetic orientation of the American public by putting abundant energy, accurate judgment and excellent talent into design and through her unique, bold and not messy style, it has provided an important and positive impact on postmodernism. At the same time, she also inspires and instructs new designers as young as us to provide direction for our design career.

BIBLIOGRAPHY

Pentagram, from:

<https://www.pentagram.com/about/paula-scher>

Michelle Santiago Cortés. (2018, October 18). Legendary Designer Paula Scher on How to Get Started in Graphic Design. *Artsy*, from <https://www.artsy.net/article/artsy-editorial-legendary-designer-paula-scher-started-graphic-design>