



Joost Schmidt

DESIGNER'S FULL NAME: Joost Schmidt

DESIGNER'S PSEUDONYM/NICKNAME: Schmidtchen

GENDER: Male

YEAR BORN: 1893

COUNTRY IN WHICH DESIGNER BORN: Germany

YEAR DIED: 1948

COUNTRY IN WHICH DESIGNER DIED: Germany

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.

Race, ethnicity, religion, or political alignment had no affect on the artists life experience or work other than the impending doom of the Nazis. While working for Bauhaus, Schmidt ran and hid away as the Nazi's closed in on the popular design school. After running away and remaining on the 'down low' for awhile, the Nazi's eventually found him. Fear for his life convinced him to alter the style of his art.

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

Schmidt was a painter, typographer, designer, and an instructor at the Bauhaus school of design. Specifically, a Junior Master.

LIST AT LEAST ONE OTHER WORK THAT IS NOT NAMED IN THIS TIMELINE FOR WHICH THIS DESIGNER IS WELL KNOWN. IF WORK CO-CREATED, LIST THE OTHERS INVOLVED.

"Offset buch und werbe kunst", 1926 is also a famous piece of work by Schmidt. Schmidt's fame was explosive in Germany, having many loyal fans from his home country, though his typography and graphic design skills reigned supreme in Bauhaus.

EXPLAIN IF THIS FAME IS ONLY WITHIN DESIGN CIRCLES OR ANY OTHER SUBSET OF THE POPULATION.

As listed above, Schmidt was popular in his homeland of Germany for his inventive designs. He had a personal studio in Berlin, and he also taught at a private institute. So he was well-know, teaching subjects such as graphic design, life/still-life drawings, and calligraphy among others. He was considered a key factor of spreading his school's influence throughout Germany.

DOES THIS WORK EXEMPLIFY ASPECTS EXPLAINED IN PREVIOUS QUESTIONS?

It does. It shows how well-rounded Schmidt was for his time. He could do graphic design, calligraphy, figure drawing, and painting. He was an sensational artist.

FOR WHAT IS THIS DESIGNER MOST NOTED? EXPLAIN.

Schmidt is most noted for his superb use of the grid and typography. Certain milestones of his career include creating posters for the Bauhaus exhibition in Weimer during 1923. He understood the use of white space extremel well, being able to create visual imagery that worked in sync with his typography and layout.

IS THERE ANYTHING CONTROVERSIAL ABOUT THIS DESIGNER? EXPLAIN.

There is nothing notably controversial about this designer.

WHAT MATERIALS WERE MOST OFTEN USED BY THIS DESIGNER IN THE CREATION AND PRODUCTION OF WORK?

Paper, ink, photography, paint, paint brushes, rulers, pencils.

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

Schmidt took classes at Großherzoglich-Sächsische Hochschule für bildende Kunst (Grand Ducal Saxonian school of arts) before receiving his diploma. He then took a couple of classes at the Bauhaus school in Weimar. After that, he trained under Johannes Itten and Oskar Schlemmer.

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

He seemed very progressive and well-rounded, willing to work towards a new future for design and typography. His designs were innovative.

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

For his ingenious skills in typography and design, and how he played a crucial role in Bauhaus with those innovative thoughts and designs that seemed to push the school forward.

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

In some sources, it's mentioned that he tried to disconnect himself from Bauhaus to hide from the Nazis. Some believe that's why he doesn't get the recognition he deserves.

YOUR NAME: Brittney Clayton

GIVE YOUR EDUCATED OPINION OF THIS DESIGNER AND HIS/HER WORK. ALSO EXPLAIN WHAT INFLUENCE, IF ANY, THIS WORK HAS HAD ON YOUR OWN. A LACK OF INFLUENCE MUST BE EXPLAINED.

Schmidt, as a designer, is probably one of my absolute favorites in terms of typography and grid work. He was able to pull grids, excellent typography, and intricate geometric illustrations into designs better than most other noticeable designers who catch my attention. My opinions on how well I like something usually depend on how 'art nouveau' the work is or how 'modern' the work is. I either like very swirly and whimsical art or very clean art. And while I had not frequently researched many of Schmidt's works throughout my time as an artist, I realize now that I have seen his art around several times. And while conducting my research, it was empowering to read about how he struggled with his art after spending time on the battlefield. He was even a prisoner of war. To come back from that and to push forward, instead of breaking down, took real courage. After such trauma, he invested himself in

his art even more than he had before.

Despite Schmidt being an influential designer in The Bauhaus and being a Junior Master there, I was surprised to find as little information concerning him as I did. From my sources it's mentioned that his popularity dwindled after attempting to hide and disconnect from The Bauhaus as the Nazis came closer. I do not blame him, and I am unsure if that specific rumor is accurate, but it is an interesting point of controversy. And I find it a bit sad to hear because his designs in geometry and typography are interesting and illustrative while still having that clean, modern look. I would probably buy several of his poster designs and hang them on my wall, and that's not something I normally consider doing because I'm not usually interested in posters. His designs were way ahead of his time. It is also interesting to see that Schmidt not only was a graphic designer, but an avid painter and figure/life artist.

Despite enjoying his artwork, however, I do not believe Schmidt and his works had any influence over my artistic upbringing. It may in the future, because I think his design choices and the creativity in those designs are noteworthy. His graphic design mastery is famous, even compared to The Bauhaus. He is one of the designers that helped push the school forward, after all. Remnants of his choices and The Bauhaus movement are still seen in design today, and I imagine many graphic designers love his work. I plan on being an animator or concept artist, so before taking these classes I never thought about typography. It has been a difficult experience for me, especially including type with interesting imagery and attempting to have the two work together. I'm stuck between being too boring or too much, and neither are appropriate for my level of design. So I feel that, in the near future, I will be studying Schmidt's work more often as a rough guide to help me hone my own design choices. Better late than never, right?

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