

ARTH 3573
HISTORY OF GRAPHIC DESIGN

10 | the creative revolution; new york school (inc. paul rand); corporate identity and visual systems

The Creative Revolution in Advertising

- ▶ The 1960s were advertising's "coming of age," when the industry mastered the language of TV, appropriated the medium of photography and produced work of unprecedented creativity.
- ▶ Influenced by the cultural and social changes of the decade, advertising reflected a trend toward innovation, sophistication and a growing youth culture.
- ▶ In the U.S., the postwar abundance of the 1950s continued into the early '60s, providing a profusion of mass-produced goods for eager consumers who enjoyed more leisure time and greater disposable income than any previous generation."

American ADVERTISING

1920s → of
1960s ← oyed
time

<https://sligo.com/enrich/edg-encyclopedia/history-1960s/932>

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<https://sligo.com/enrich/edg-encyclopedia/history-1960s/932>

A Photo Tour Of The Ad Agencies That Are Actually Still On Madison Avenue

Madison Avenue used to be the hub for the world's top ad agencies.

Technology: While there are still agencies that have survived, hundreds of others are gone.

A 1960s-style advertisement for **MAD MEN** featuring a man in a suit.

Frederickson such as DDB and TBWA Worldwide will continue to "behold" what is the most important thing of all: the client's needs. Good general copywriting is still an absolute must.

But none of the innovations mentioned here have happened, and the great global names that used to have their headquarters there.

American ADVERTISING

The real "Creative Revolution" in advertising occurs in the 1960s, specifically America.

- ▶ (EX: "Think Small" Volkswagen ads; the show Mad Men)

Things not starting to be developed until the 1960s:

- ▶ The role of the art director + copywriter in a creative team
- ▶ The value of a creative department and creative strategy
- ▶ Selling techniques that don't involve over-explaining
- ▶ The soft sell vs. the hard sell
- ▶ The power of a brand vs. its product won't be fully investigated until the late 20th century.

<https://sligo.com/enrich/edg-encyclopedia/history-1960s/932>

The Creative Revolution in Advertising

- ▶ "The creative revolution in advertising was first initiated by Doyle Dane Bernbach (DDB) a company working in New York.
- ▶ The revolution was started by two men in particular, Bill Bernbach and Helmut Krone.
- ▶ Bill Bernbach created the idea of a **concept into advertising** and also brought **art directors and copywriters together to work as a team.**
- ▶ The advert that first changed the world of advertising was Bernbach's 'Think Small' Advert for Volkswagen. Bernbach took a great risk and broke every rule in advertising at that time with his concept and Krone created it visually."

<https://sligo.com/enrich/edg-encyclopedia/history-1960s/932>

Now every year we announce
It's America's Addest Car!

52 Ford

Think small.

Advertisement for the Ford Mustang, showing various models and a small car icon.

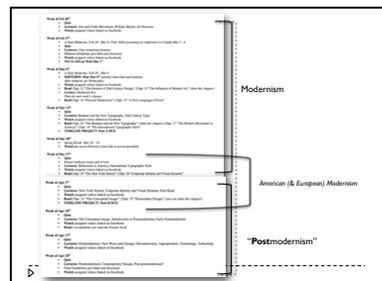
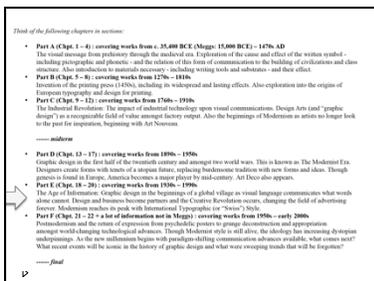
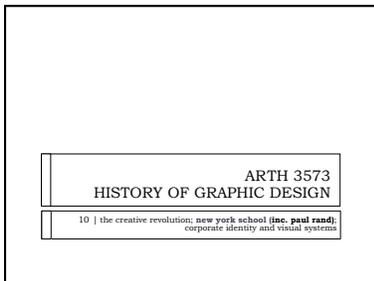
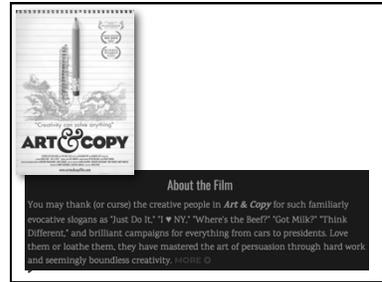
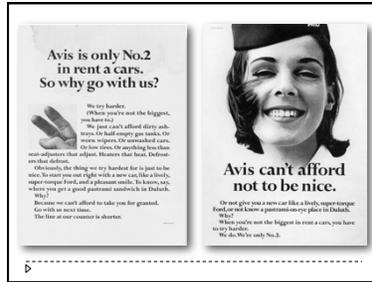
Get behind the wheel of the
Both ten on Mercury

the 1950 Mercury!

Advertisement for the 1950 Mercury car, featuring a large image of the car and a smaller image of a person driving.

Lemon.

Advertisement for the Volkswagen Beetle, featuring a large image of the car.



Review

- ▶ European and American Modernism
- ▶ International Typographic (Swiss) Style
- ▶ American Modernism cont.
- ▶ Paul Rand
- ▶ New York School

| European Modernism | American Modernism |
|---|--|
| ▶ Developed early 1900s | ▶ Developed 1930s-40s |
| ▶ Often theoretical and highly structured | ▶ Pragmatic, intuitive, less formal approach to organizing space |
| ▶ More socialist | ▶ Democratic, capitalist |
| ▶ Paris | ▶ New York City |

International Typographic Style

- ▶ Also known as the **Swiss Style**, it does not simply describe a style of graphic design made in Switzerland.
- ▶ It became famous through the art of very talented Swiss graphic designers, but it emerged in Russia, Germany and Netherlands in the 1920s.
- ▶ This style in art, architecture and culture became an "international" style after 1950s and it was produced by artists all around the globe.
- ▶ Despite that, people still refer to it as the Swiss Style or the Swiss Legacy.

International Typographic Style

- ▶ Emerging from the modernist and constructivist ideals, the Swiss Style can be defined as an authentic pursuit for **simplicity**.
- ▶ The principle "**form follows function**" became a battle-cry of Modernist architects after the 1930s. As a consequence of this principle, most of the Swiss Style craft is devoted to the **minimal elements of style**.

International Typographic Style

ITS summarized

- ▶ Design is a socially useful and important activity
- ▶ Personal expression rejected
- ▶ Universal and scientific solutions
- ▶ Clarity and Order!
- ▶ **Designers:**
 - ▶ Objective conduits for spreading important information between components of society

Review

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- ▶ American Modernism cont.
- ▶ **Paul Rand**
- ▶ **New York School**

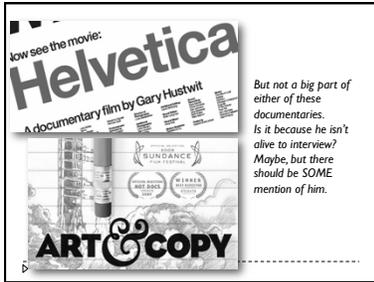
Pioneers of the **New York School**

- ▶ Paul Rand (1914-1996)
- ▶ Alvin Lustig (1915-1955)
- ▶ Bradbury Thompson (1911-1995)
- ▶ Saul Bass (1920-1996)
- ▶ Otto Storch (1913-1999)
- ▶ Herb Lubalin (1918-1981)
- ▶ George Lois (1931-)

"School"
Not an actual educational institution

Pioneers of the New York School

- ▶ **Paul Rand** → "More than any other American designer, Paul Rand initiated this America approach to Modernist design."
-Meggs
- ▶ Alvin Lustig
- ▶ Bradbury Thompson
- ▶ Saul Bass
- ▶ Otto Storch
- ▶ Herb Lubalin
- ▶ George Lois



But not a big part of either of these documentaries. Is it because he isn't alive to interview? Maybe, but there should be SOME mention of him.

PAUL RAND (1914-1996)

“Every art director and graphic designer in the world should kiss his ass.”

- George Lois, describing Paul Rand while Rand was alive and again at Rand's funeral

© 2009 American Museum of Natural History. Screenplay by Paul Rand. London: Penguin Press, Limited, 1999. All artwork by Paul Rand unless otherwise stated.

Thoughts on Rand

by Steven Heller

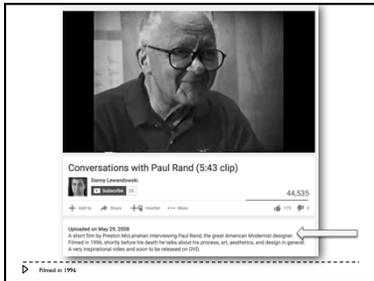
Print, *May/June 1991*, Vol. 21, Issue 2

Pillar of the modernist aesthetic, he was also America's foremost design radical.

Modernism was a faith, a religion, a mission to which we committed ourselves with passion and zeal. Paul was our leader and inspiration. —Lucian Kruger

When Paul Rand died at age 85 last November, his career had spanned six decades and numerous chapters of design history. His efforts to advance graphic design from craft to profession began as early as 1939, when he was still in his teens. By the early 1940s, he had profoundly influenced the practice of advertising, book, magazine, and package design. By the late 1940s, he had developed a graphic language based purely on form whose own style and technique prevailed. It was the chance through which the radical ideas of Russian Constructivism, Dutch De Stijl, and the Bauhaus were introduced to American commercial art, and he used these formal principles to create wit and humor. At age 25, he wrote *Thoughts on Design*, the bible of modern practice that regional and national handbooks with rare approaches to form and content. Later, he became a teacher, theorist, and philosopher of design.

Toward the end of his life, Rand was accused of being reactionary and hostile to new vibrant design. But he ended his career as he had begun it: an avowed modernist, a radical modernist who inspired change on a field that had languished in moribund conservatism.



WHY?

- ▶ Filtered European Modernism into the American MEDIA landscape
- ▶ Not a direct copy
- ▶ NOT Socialist, but Capitalist.

| | |
|---|--|
| ▶ European Modernism | ▶ American Modernism |
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WHY?

- ▶ Filtered European Modernism into the American MEDIA landscape
- ▶ Not a direct copy
- ▶ NOT Socialist, but Capitalist.
- ▶ Be aware of timeline

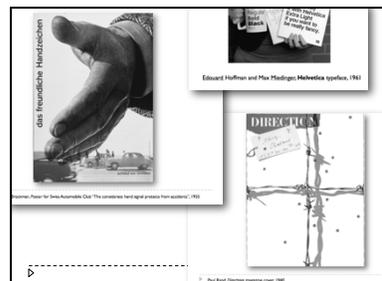
TRADITIONAL CAPITALISM: The cow is yours. You feed one and they give you the milk. The other cow makes the economy grow. The cow feeds and feeds of the economy.

SOCIALISM: The cow is yours. You give one to your neighbor.

AN AMERICAN CORPORATION: The cow is yours. You feed one and they give you the milk. The other cow makes the economy grow. The cow feeds and feeds of the economy.

COMMUNISM: The cow is yours. The cow feeds both and gives you some milk.

http://www.milkmaid.com/corporate-accounts/england-campaign/origen_campaign@milkm.com_milkmaid-origen@com_campaign/origen



WHY?

- ▶ **Direct influence on the Creative Revolution in advertising**
 - ▶ The Big Idea
 - ▶ Soft Sell
- ▶ **BRANDING**
- ▶ **Art Director/Copywriter team** (influenced Bill Bernbach)



Ad Age Sections Latest Editor's Picks Most Popular

William Bernbach (1914-1982)
Doyle Dane Bernbach, New York

"I warn you against believing that advertising is a science." -- Bill Bernbach

After Bill Bernbach's death in October 1982, Harper's told its readers he "probably had a greater impact on American culture than any of the distinguished writers and artists who have appeared in the pages of Harper's during the past 133 years." Sixteen years later, Bernbach's impact continues undiminished. And today he emerges as No. 1 on Advertising Age's 20th century honor roll of advertising's most influential people.

A Bronx boy who graduated from New York University (B.A., '32) during the Depression, Bernbach felt lucky when he found a mailroom job at Schenley Distillers. There he met Grover Whalen, Schenley's chairman as well as New York's "official greeter" and prominent adclub officer, who soon took the bright young man under his wing. When Whalen left to oversee the 1939 New York World's Fair, Bernbach went with him as a staff writer. He parlayed this experience into a copywriter job, at age 40, with the old William Weintraub agency. In those days, copywriters tended to look down on art directors, but Bernbach didn't know that. When he met legendary designer Paul Rand, the agency's art director, the young copywriter was profoundly impressed. They would visit art galleries and museums during lunch breaks, and talk about art and copy working in harmony. Bernbach understood how such collaborations could liberate agency creative work.

When he joined Grey Advertising in 1945, he rose quickly from copywriter to copy chief to VP-creative director, and teamed Phyllis Robinson with Bob Gage, another **disciple**, in order to perfect his new copy/art "team" concept. Bernbach feared that Grey's growth would lessen its appetite for "inspiring" work, so he began talking to VP-account supervisor Ned Doyle and Herb Strauss about opening a new agency. When Strauss dropped out (he later became Grey president), Doyle recruited Maxwell Dane, his friend and former Look associate. Doyle Dane Bernbach opened in Dane's 150 Madison Ave. space with Gage, Robinson and a half-dozen others. Doyle ran the account side; Dane, the consummate manager, ran the business/personnel side, and both stayed out of Bernbach's way.

WHY?

- ▶ **Advertising**
- ▶ **Magazine Layout**
- ▶ **Trademarks**
- ▶ **Branding Standards**
- ▶ **Collateral**
- ▶ **Posters**
- ▶ **Book Covers**
- ▶ **Childrens' Books**

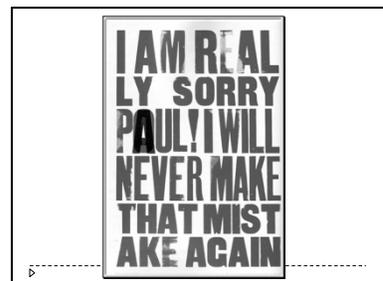
▶ "Paul Rand lived from 1914 to 1996, and had a career that ran the gamut of design. He was in advertising, book jacket design, magazine layout, art direction, and logo design. In fact, he practically pioneered the idea of branding. **The godfather of logotypes, the lord of the brand, grand master of modernism...** it's hard to imagine the world would be the same place if Paul Rand had never come along."

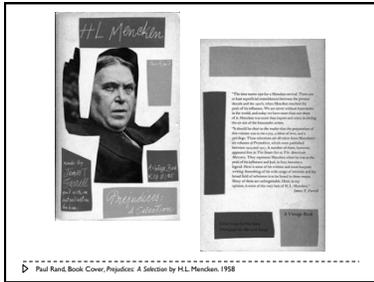
<http://everyday.com/ids/PaulRand>



WHY?

- ▶ **Vocal in his opposition to Postmodern design**





WHY?

- ▶ "Looking to European Moderns for inspiration, he developed a fresh and individual approach to visual communications...[wedding] functional simplicity to abstract complexity..."
- ▶ "[His designs] did not cater to the common denominator. Devoid of ornament, they were conceptually sharp and visually smart..."
- ▶ Every detail was strategically placed to attract the eye and convey a message. Yet nothing was formulaic...
- ▶ Rand's work was so...radically counter to the accepted norms yet progressive in ways that acutely tested the limits of print design."

▶ Heller

To work with him

- ▶ **As a fellow employee**
- ▶ As a client
- ▶ As an audience

"The staff was afraid of him. But at the same time he deserves credit for being very just. He would explain what was wrong...He would reason with you...and you had to agree with him most of the time - if you liked it or not... Anything Rand said around the agency was law."

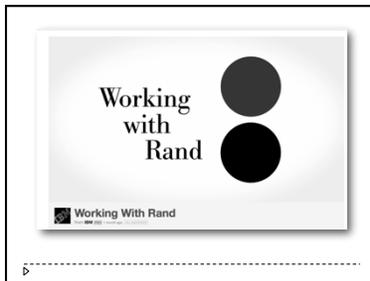
- Morris Wyszogrod, former fellow employee

To work with him

- ▶ As a fellow employee
- ▶ **As a client**
- ▶ As an audience

"As a client, account executives often had to pre-sell Rand. You see, in advertising, you usually show 3 options, 1 of them being a 'reco' (recommendation) ... **Rand would show up with ONE. Just his reco. That's it.**

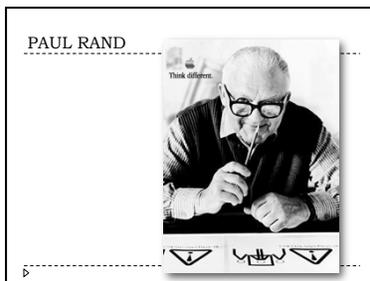
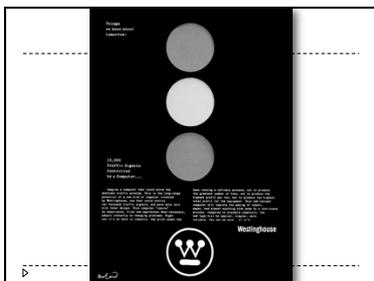
In his words, "If you show them more than 2 ideas, then you weaken your position... You don't write 2 letters - you make 1 statement and this is it!"



To work with him

- ▶ As a fellow employee
- ▶ As a client
- ▶ **As an audience**

Paul Rand



In the beginning...

- ▶ **Born on August 15, 1914 in Brooklyn**
Grew up in Post-Depression New York City

World War I (1914-1918)
July 28, 1914 - November 11, 1918
Primary Allied Powers*: Britain, France, Russia, Italy and the United States
Primary Central Powers*: Germany, Austria-Hungarian Empire, Ottoman Empire, and Bulgaria
(NOTE: USA did not enter the war until April 6, 1917, after Britain had been at war in November 1917 and was the country with the most CASUAL DEATHS - 3.8 million people, military and civilian.)
*The names of people are italicized. The date establishment of armistice and the main combatants involved.
Also to avoid the use of numbers on the same or other titles, especially for countries on the losing side of the war.

Russian Revolution: 1917
THE GREAT DEPRESSION (specifically in the USA, but its effects were felt elsewhere)
October 29, 1929 - 1939

World War II (1939-1945)
September 1, 1939, September 2, 1945
Primary Axis Powers*: Germany, Italy, Japan, Hungary, Romania, Bulgaria
Primary Allied Powers*: United States, Britain, France, USSR, Australia, Belgium, Brazil, Canada, China, Denmark, Greece, Netherlands, New Zealand, Norway, Poland, South Africa, Yugoslavia
*The names of people are italicized. The date establishment of armistice and the main combatants involved.
Also to avoid the use of numbers on the same or other titles, especially for countries on the losing side of the war.

In the beginning...

- ▶ **Born on August 15, 1914 in Brooklyn**
Grew up in Post-Depression New York City

- ▶ Peretz Rosenbaum
- ▶ Orthodox Jewish upbringing
- ▶ Orthodox Jewish law forbids the creation of graven images that can be worshiped as idols
- ▶ Therefore, Rand's career creating icons venerated in the temple of global capitalism seemed as unlikely as any.

In the beginning...

- ▶ **Born on August 15, 1914 in Brooklyn**
Grew up in Post-Depression New York

- ▶ Peretz Rosenbaum
- ▶ Orthodox Jewish upbringing
- ▶ Pratt Institute, Parsons School of Design, and the Art Students League, BUT...
- ▶ **Design education in America at this time:**
- ▶ Modernist ideologies and aesthetics were not considered academically viable. Yet.
- ▶ Graphic design as a fine art was still too radical to be accepted and taught

In the beginning...

- ▶ Chance encounter with publications from the other side of the ocean...
- ▶ **Gebrauchsgrafik** (Germany)
- ▶ **Commercial Art** (Britain)

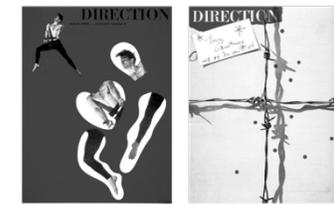


▶ Heinz Schwabe, cover artwork for German design magazine *Gebrauchsgrafik*, 1933

Experience > PUBLISHING

- ▶ **New York's Publishing Houses**

▶ Rand's covers for *Direction* magazine, March 1939 (left), December 1940 (right)



▶ Rand's covers for *Direction* magazine, March, 1939 (left), December, 1940 (right)

Experience > PUBLISHING

- ▶ **New York's Publishing Houses**
- ▶ Pro-bono, but Rand had a motive:
"In a country that was used to decorative work, the common sense way to have what I was doing accepted was to do it for free."



▶ Rand's cover for *Direction* magazine



WWII
War officially began on September 1, 1939, when Germany attacked Poland. Germany then crushed six countries in three months — Denmark, Norway, Belgium, Luxembourg, The Netherlands, and France — and proceeded to conquer Yugoslavia and Greece.
Japan's plans for expansion in the Far East led it to attack Pearl Harbor in December 1941, bringing the United States into the war. By early 1942, all major countries of the world were involved in the most destructive war in history.

▶ Rand's cover for *Direction* magazine, December 1940 (right)



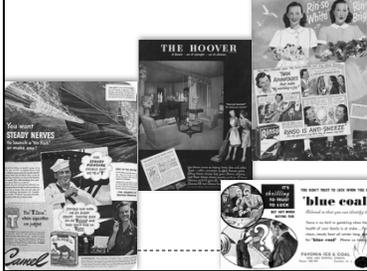
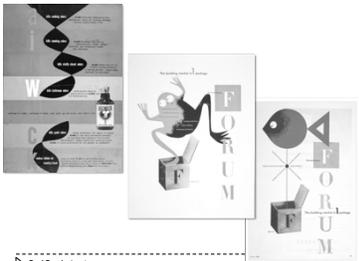
- ▶ Rand avoided conventional propagandistic tools in favor of imagery he believed would better serve as both art and message.
- ▶ WW2 1939-1945, but America not actively involved until Dec. 7, 1941 (Pearl Harbor attack)
- ▶ His 1940 "Merry Christmas" cover was a visual pun that substituted barbed wire for gift wrap ribbon.
- ▶ Rand photographed real barbed wire against a white background lit to pick up the shadows.
- ▶ Little red circles made by a hole punch represented spilled blood.
- ▶ The barbed wire was a striking mnemonic symbol for oppression. Handwriting was created out of budget necessity, but it also made sense for content.

▶ Rand's cover for *Direction* magazine, December 1940 (right)

Experience > **ADVERTISING**

- ▶ New York's Publishing Houses
- ▶ Advertising
 - ▶ Rand used Modernist **CLEAN** style
 - ▶ Liberal white space
 - ▶ Clean sans serif
 - (and his own handwritten text)

▶

▶ Paul Rand advertisements

International Typographic Style
LEGACY

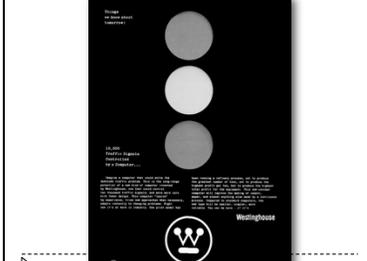
- ▶ The popular belief is that a work would be perfect if there is nothing to add to it is clearly not the ways of the Swiss design.
- ▶ For Swiss designers, removing unnecessary

- ▶ They believe that a work will be perfect if there is nothing to remove in it.
- ▶ So, instead of adding elements, they do the opposite.

http://www.typeanddesign.com/text-type-typography/

International Typographic Style and Rand's work had the same influences: also neither were political.

▶



▶

PAUL RAND
USA, New York, 1914 - 1996

"Among these young Americans it seems to be that Paul Rand is one of the best and most capable [...] He is a painter, lecturer, industrial designer, (and) advertising artist who draws his knowledge and creativeness from the resources of this country. He is an idealist and a realist, using the language of the poet and business man. He thinks in terms of need and function. He is able to analyze his problems but his fantasy is boundless."
- Laszlo Moholy-Nagy



Experience > **ADVERTISING**

- ▶ Style
 - ▶ Modern **CLEAN** style
 - ▶ Liberal white space
 - ▶ Clean sans serif (and his own handwritten!)
- ▶ **SOFT** sell
 - ▶ Talk to the audience, relate to them
 - ▶ Usually via subtle visual wit
- ▶ **ART DIRECTOR**
 - ▶ Commercial artist

▶

SAMPLES: Advertising



▶

Experience > Trademarks and Branding

THE BUSINESS OF DESIGN

abc Cummins IBM UPS
Yale University Press Warehouse N&T Enron

Experience > Trademarks and Branding

A logo "cannot survive unless it is designed with the utmost simplicity and restraint."

Paul Rand

Paul Rand, IBM (1988)

2. IBM (1988) When, in 1988, the architect and designer Eliot Noyes was made director of the International Business Machines Corporation (IBM), a high-tech company that looked decidedly old-fashioned, he knew immediately what he had to do. Recognizing the need for visual progression, Noyes hired Rand to revamp the identity, and the reputable American designer did so with aplomb. Rand recreated everything, from the existing 800-segf logotype to packaging and printed material. He even overhauled the company's previously boring annual reports, introducing photography, drawings and the new logo to create editorial content the company could use as a powerful branding tool. Rand's IBM identity is his best known, and there's little wonder why – his redesign not only changed the face of the company, but its fortunes, too.

THINK

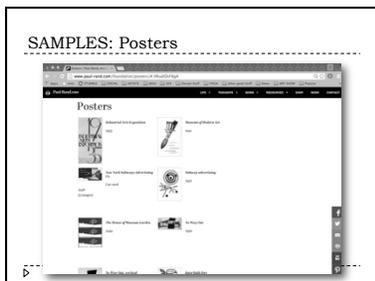
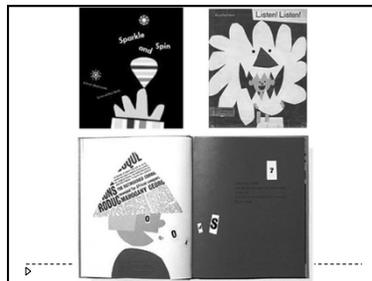
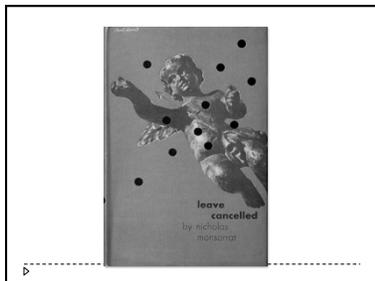
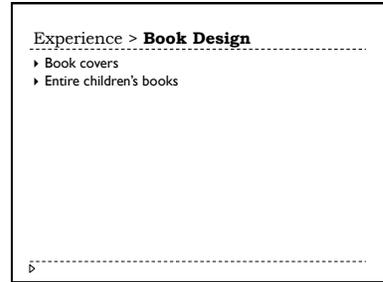
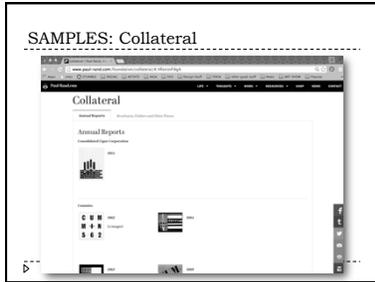
Paul Rand's popular Eye-Bee-M poster, a type of word puzzle known as a rebra that uses pictures to represent letters, was created in 1951 in support of IBM's motto, THINK. You can find replicas of this and other iconic IBM designs in the IBM's Memorabilia section.

In 1986, Steve Jobs recruited renowned graphic designer Paul Rand to create a brand identity costing \$100,000. Rand created a 100-page brochure detailing the brand, including the precise angle used for the logo (28°) and a new company name, N&T.

Famous Graphic Designers - Paul Rand introducing the NeXT identity

SAMPLES: "Identity" (Trademarks and Branding)

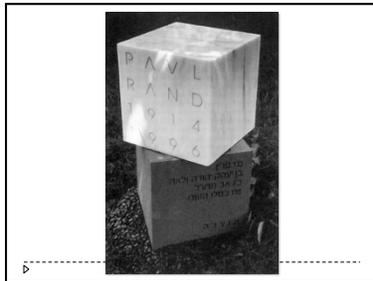
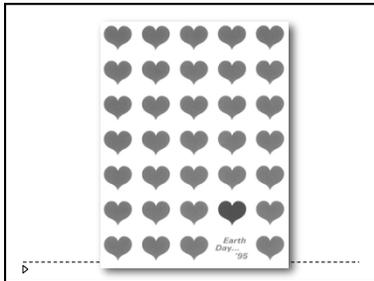
SAMPLES: Brands



Today, the popular sport is to put down whatever isn't perceived as change -- the very latest -- subjects like the classics, the curriculum, Modernism, functionalism and, for example, the Bauhaus, into whose history is woven the very fabric of Modernism, is seen as a style rather than as an idea, a cultural manifestation. Socially aware, and like neoplatonism and constructivism, it harbored a strain of the ascetic. To say that the Bauhaus (1919) and its ideology are defined in part as a response to its antecedents on Ruskin and Morris, on the Arts and Crafts movement, on the Secessionists, on Hoffman and Moser, on Matheson and the Werkbund (1907), on Behrens, on the predecessor of the Bauhaus - van de Velde - the director of the Weimar Academy, on Gropius, Klee, Kandinsky, Moholy-Nagy, Albers, Mies, and on artists like Malevich, Mondrian, Van Doesburg and Leuzinger. Culture and some of its progeny, surrealism, neoplatonism, constructivism, futurism, were its aesthetic foundation. The Bauhaus Archive in Berlin, the refurbished building in Dessau, and original products now available to all, are stark evidence that the Bauhaus is breathing vigorously.

Interminable disputes about whether or not design at the Bauhaus resembles that of Rand is focused too much on form at the expense of other goals in to deny what Mies expressed: "Form is not the goal but the result of our work." Falls are governed by the same immutable laws of form as are other visual phenomena. Willful thinking will not make them go away, and one can no more escape from the exigencies of form than from one's shadow. To poke fun at forms or formalisms is to poke fun at Roger Fry, Clive Bell, John Dewey, and the philosophy called aesthetics. Ironically, it also pokes fun at trendy design, since the devices which characterize this style of "decoration" are, primarily, formal. Furthermore, it denies what the great historian, painter, and architect of the Renaissance, Vasari,⁴⁹ had already stated about design (form): "It is the animating principle of all creative processes."

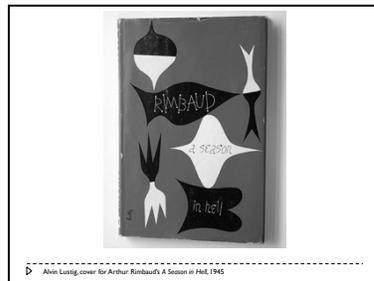
The quality of teaching in the university and art school is rarely taken to task. To teach in a university, practical experience, it seems, is not one of the prerequisites (at least, not long-term experience). Experience in the work place, and a thorough knowledge of the history of one's specialization is indispensable, both for imparting information and for one's well being. But such experience, with some exceptions, is rare among students as well as among faculty. Absence of these disciplines can only help perpetuate mediocrity, and insure the continual flow of questionable work in the marketplace.



- Pioneers of the New York School**
- ▶ Paul Rand (1914-1996)
 - ▶ Alvin Lustig (1915-1955)
 - ▶ Bradbury Thompson (1911-1995)
 - ▶ Saul Bass (1920-1996)
 - ▶ Otto Storch (1913-1999)
 - ▶ Herb Lubalin (1918-1981)
 - ▶ George Lois (1931-)

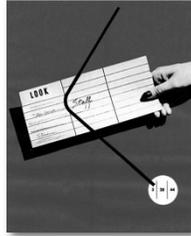
Alvin Lustig (1915-1955)

- Alvin Lustig (1915-1955)**
- ▶ Born in Denver, Colorado
 - ▶ Then to Los Angeles
 - ▶ Began a graphic design and printing business at the back of a drugstore when he was only 21 (late 1930s)
 - ▶ There he caught the eye of a NYC publisher of *New Directions*, which published "books of outstanding literary quality"
 - ▶ Publisher saw that Lustig had the ability to find symbols to capture the essence of the contents, treating form and content as one.



Alvin Lustig (1915-1955)

- ▶ Became the Visual Design Research Director for Look magazine



▶ Alvin Lustig, Look Magazine Cover, 1944



▶ Alvin Lustig, Look Magazine Cover, 1944

Alvin Lustig (1915-1955)

- ▶ Then around 1950, became increasingly involved in design education, asked in 1951 to help develop graduate graphic design program at Yale by **Josef Albers**
- ▶ Albers brought exercises from **Bauhaus**, which examined letters and typography as formal elements devoid of their literal function



▶ Alvin Lustig, album cover for Virah's Circle, 1951



▶ Alvin Lustig cover for Fortune Magazine, 1952



▶ Alvin Lustig cover for Perspectives No. 1, 1952



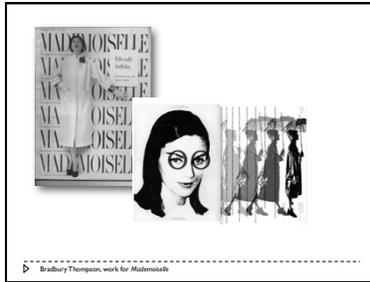
▶ Alvin Lustig cover for Tennessee Williams' 27 Magnolia Fall of Cotton, 1949

Pioneers of the New York School

- ▶ Paul Rand (1914-1996)
- ▶ Alvin Lustig (1915-1955)
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- ▶ Otto Storch (1913-1999)
- ▶ Herb Lubalin (1918-1981)
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Bradbury Thompson (1911-1995)

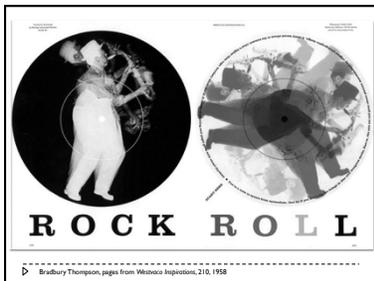
- ▶ In 1911, Bradbury Thompson was born in Topeka, Kansas. He received his formal art education from Washburn College and in 1934 earned his graduation degree.
- ▶ Then he moved to NYC.
- ▶ Worked as art director at the Rogers-Kellogg-Stillson printing firm and then at *Mademoiselle* magazine
- ▶ Consulted and designed for Westvaco Corporation
- ▶ Designed a new alphabet
- ▶ Began a teaching career at Yale University, where he stayed for many years.



▶ Bradbury Thompson, work for Mademoiselle

Bradbury Thompson (1911-1995)

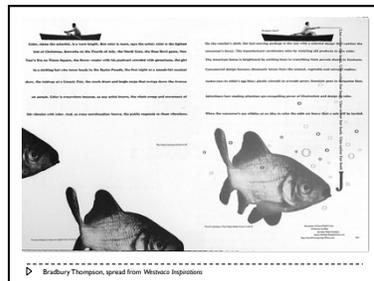
- ▶ In 1911, Bradbury Thompson was born in Topeka, Kansas. He received his formal art education from Washburn College and in 1934 earned his graduation degree.
- ▶ Then he moved to NYC.
- ▶ Worked as art director at the Rogers-Kellogg-Stillson printing firm and then at *Mademoiselle* magazine
- ▶ Consulted and designed for Westvaco Corporation
 - ▶ A major manufacturer of printing papers and envelopes, consumer and industrial packaging, and specialty chemicals that are by-products of the paper production process.
 - ▶ The company began with the advent of automated papermaking, using wood instead of cotton as its raw material; it produced mainly printing paper for the domestic market until World War II.
 - ▶ In the postwar era it integrated its production to make finished packaging products.



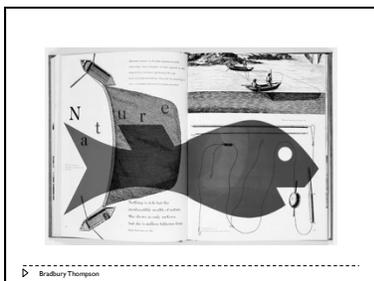
▶ Bradbury Thompson, pages from *Witness Imagination*, 210, 1958



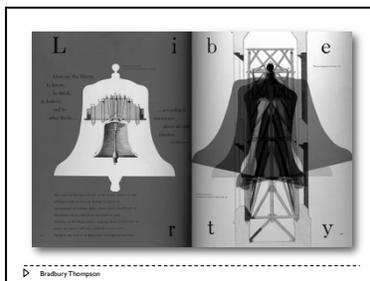
▶ Bradbury Thompson, pages from *Witness Imagination*, 210, 1958



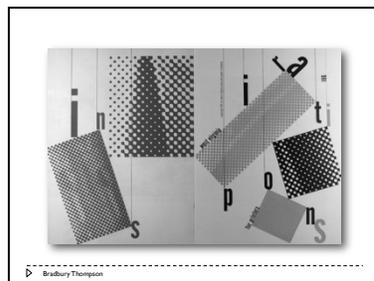
▶ Bradbury Thompson, spread from *Witness Imagination*



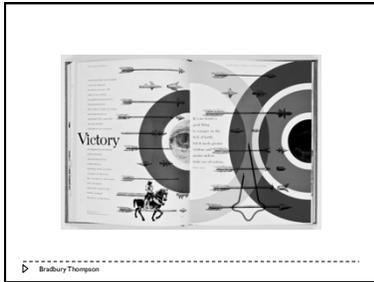
▶ Bradbury Thompson



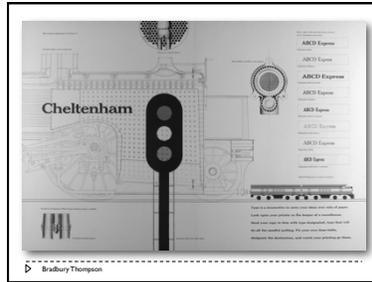
▶ Bradbury Thompson



▶ Bradbury Thompson



Bradbury Thompson



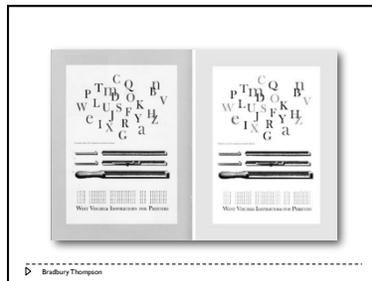
Bradbury Thompson

Bradbury Thompson (1911-1995)

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- ▶ Consulted and designed for Westvaco Corporation
- ▶ Designed a new alphabet
- ▶ Began a teaching career at Yale University, where he stayed for many years.



Bradbury Thompson, Alphabet 20s



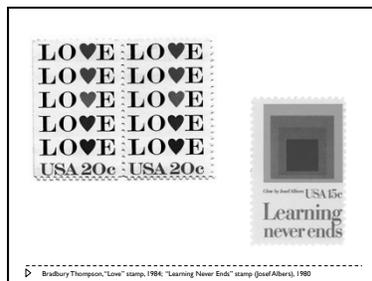
Bradbury Thompson

Bradbury Thompson (1911-1995)

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- ▶ Consulted and designed for Westvaco Corporation
- ▶ Designed a new alphabet
- ▶ Taught at Yale University, where he stayed for many years.



Bradbury Thompson, 1948



Bradbury Thompson, 'Love' stamp, 1964; 'Learning Never Ends' stamp (Grafikwerk), 1992



Bradbury Thompson, The Washburn College Bible

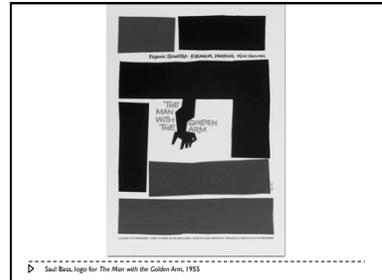
Pioneers of the New York School

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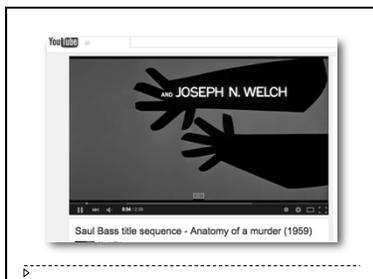
Saul Bass (1920-1996)

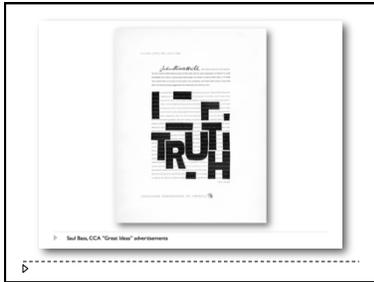
- ▶ Born in New York City in 1920,
- ▶ Famous as one of the best graphic designers for film
- ▶ Created the credits and title sequences of over 60 films



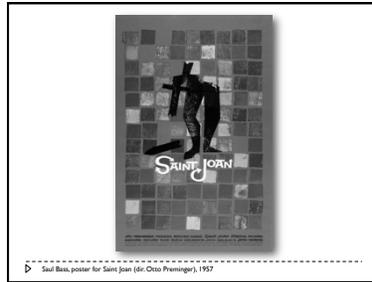
Saul Bass (1920-1996)

- ▶ Very influenced by Rand's use of shape and asymmetrical balance during the 1940s
- ▶ Compositions are carefully orchestrated, using complex contrasts of color, shape, texture
 - ▶ Bass frequently reduced designs to a single dominant image
 - ▶ NOT simply shapes as elemental graphics of constructivism
- ▶ Irregular forms are cut from paper with SCISSORS or drawn with brush
- ▶ FREELY drawn, decorative letterforms combine with typography
- ▶ Minimalist ENERGY





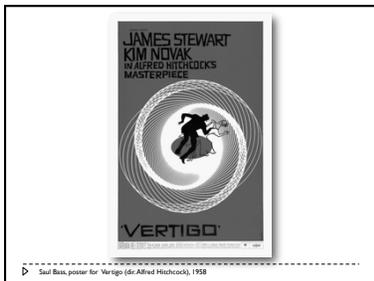
Saul Bass, CCA "Great Work" advertisement



Saul Bass, poster for Saint Joan (dir. Otto Preminger), 1957



Saul Bass, poster for Bonjour Tristesse (dir. Otto Preminger), 1958



Saul Bass, poster for Vertigo (dir. Alfred Hitchcock), 1958



Saul Bass, poster for Exodus (dir. Otto Preminger), 1960



Saul Bass, poster for Schindler's List (dir. Steven Spielberg), 1993

Saul Bass (1920-1996)

- ▶ Born in New York City in 1920.
- ▶ Famous as one of the best graphic designers for film
- ▶ Created the credits and title sequences of over 60 films
- ▶ Also created many logos still used today



Saul Bass, logos



Pioneers of the New York School

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- ▶ Bradbury Thompson (1911-1995)
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- ▶ Herb Lubalin (1918-1981)

- ▶ George Lois (1931-)

Otto Storch (1913-1999)

- ▶ An art director at Dell Publishing House while taking classes from [Alexey] Brodovitch



Otto Storch (1913-1999)

- ▶ An art director at Dell Publishing House while taking classes from [Alexey] Brodovitch
- ▶ "Brodovitch would dump photostats, type proofs, colored pieces of paper, and someone's shoelace, it became untied, on a long table together with rubber cement. He would fold his arms and with a sad expression challenge us to do something brilliant." - Storch
- ▶ Students learned to examine each problem thoroughly, develop a solution from the resulting understanding, and then search for a brilliant visual presentation
- ▶ "Brodovitch saw Storch's work and told him to quit his dead end job and get to designing (more or less). So Storch joined up with McCalls Corporation, working on mags like *Better Living* and *McCalls*."

Otto Storch (1913-1999)



Otto Storch (art director) and Allen Krut (photographer), pages from McCalls, 1959

the forty-winks reducing plan



Otto Storch (art director) and Dan Wynn (photographer), pages from McCalls, 1961



Otto Storch (art director), pages from McCalls



Otto Storch (art director), pages from McCalls



Otto Storch (art director), pages from McCalls

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- ▶ **Herb Lubalin (1918-1981)**

- ▶ George Lois (1931-)

Herb Lubalin (1918-1981)



► Typography is the key. It is where you start with Lubalin and what you eventually come back to. However, "typography" is not a word Lubalin thought should be applied to his work.

► "What I do is not really typography, which I think of as an essentially mechanical means of putting characters down on a page. It's designing with letters. Aaron Burns called it, 'typographics,' and since you've got to put a name on things to make them memorable, 'typographics' is as good a name for what I do as any."

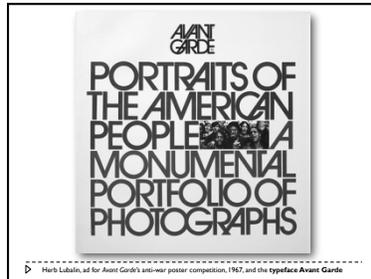
AIGA, 1981



► From "Lubalin Now" exhibition, Cooper Union, New York, 2009



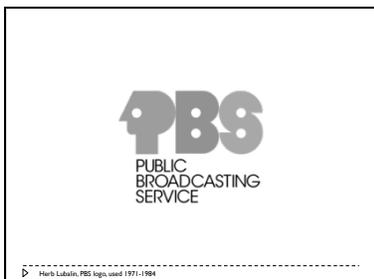
► Herb Lubalin, ad for Arent Gend's anti-war poster competition, 1967, and the typeface Avant Garde



► Herb Lubalin, ad for Arent Gend's anti-war poster competition, 1967, and the typeface Avant Garde



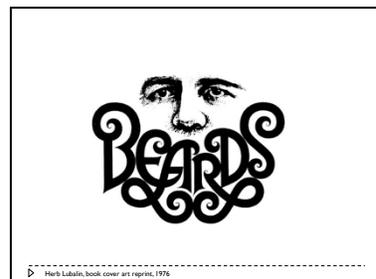
► Herb Lubalin, proposed magazine logo, late 1960s



► Herb Lubalin, PBS logo used 1971-1984



► Herb Lubalin talks about creating his PBS logo



► Herb Lubalin, book cover art project, 1975

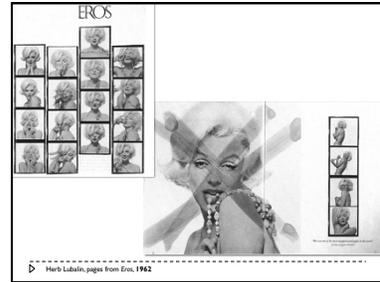
Lubalin

- ▶ "The father of conceptual typography, Lubalin helped build a bridge between the modern and late-modern schools.
- ▶ Letters were not merely vessels of form, they were objects of meaning. He made words emote.
- ▶ He came of age, fortuitously, in an epoch of technological change. Poised at the edge of typographic uncertainty, he was a pioneer of phototypography, one of its first users -- or abusers, say some critics.
- ▶ But rules, he realized, were meant to be turned upside down. He liberated white space from the orthodox moderns, refusing to follow the edict that 'less is more.'" -- *Inprint*



American Modernism > Postmodernism

- ▶ **Meggs (about Lubalin's designs)**
 - ▶ "This typographic play engages the reader and requires participation."
- ▶ **Lubalin**
 - ▶ "Sometimes you have to compromise legibility to achieve impact."
- ▶ **Carson (1980s-90s Deconstruction)**
 - ▶ "Don't mistake legibility with communication."



▶ Herb Lubalin, pages from *Eros*, 1962

Pioneers of the New York School

- ▶ Paul Rand
- ▶ Alvin Lustig
- ▶ Bradbury Thompson
- ▶ Saul Bass
- ▶ Otto Storch
- ▶ Herb Lubalin

- ▶ George Lois

- ▶ Late 1960s
 - ▶ Influence of TV on magazine ad revenue
 - ▶ TV took over book/magazine traditional entertainment role



The New Advertising



Pioneers of the New York School

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- ▶ Alvin Lustig (1915-1955)
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- ▶ Saul Bass (1920-1996)
- ▶ Otto Storch (1913-1999)
- ▶ Herb Lubalin (1918-1981)

- ▶ **George Lois (1931-)**



George Lois (1931-)

"Every industry has its stars, and in the world of advertising, George Lois is a Superman, the original Mr. Big Idea. Since the '50s, he's had a classic influence on word culture." *BUSINESS WEEK*

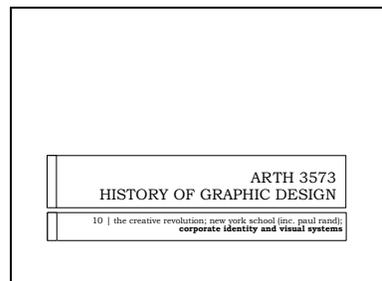
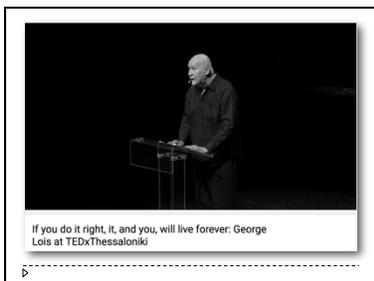
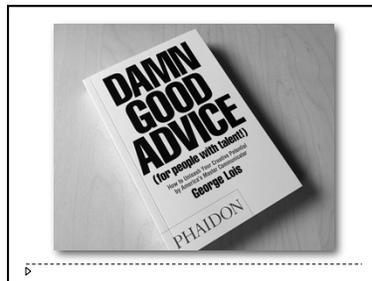
GEORGE LOIS



▶ George Lois (designer) and Carl Fischer (photographer), Esquire cover, April 1968



▶ George Lois (designer) and Carl Fischer (photographer), Esquire cover, May 1968



Think of the following chapters in sections:

- Part A (Chapt. 1 - 4): covering works from c. 35,000 BCE (Venus) (15,000 BCE) - 1476 AD. The visual message from prehistory through the medieval era. Exploration of the cause and effect of the written symbol - including pictographic and phonetic - and the reliance of the form of communication to the holding of institutions and their structure. Also introduction to materials necessary, including writing tools and substrates - and their effect.
- Part B (Chapt. 5 - 8): covering works from 1200 - 1800. The invention of the printing press (1476), including its widespread and lasting effects. Also exploration into the origins of European typography and design for printing.
- Part C (Chapt. 9 - 12): covering works from 1760 - 1900. The Industrial Revolution: The impact of industrial technology upon visual communications. Design Arts (and "graphic design") as a recognizable field of value among factory output. Also the beginnings of Modernism as artists no longer look to the past for inspiration, beginning with art Nouveau.
- midterm
- Part D (Chapt. 13 - 17): covering works from 1890 - 1950. Graphic design in the first half of the twentieth century and amongst two world wars. This is known as The Modernist Era. Discovery of new forms with focus of a unique linear, typographic modernism: tradition with new forms and ideas. Though artists to avoid all things. Abstracts become a major genre by mid-century. Art Deco also appears.
- Part E (Chapt. 18 - 20): covering works from 1950 - 1990. The sign of internationalism. Graphic design in the beginning of a global village in visual language communications that works across cultures. Design and business become partners and the Counter Revolution occurs, changing the field of advertising design. Modernism meets its peak with International Typographic Style (Swiss Style).
- Part F (Chapt. 21 - 22) = a bit of information not in Maggs) covering works from 1950 - early 2000s. Postmodernism and the onset of skepticism from postmodern artists to grunge deconstruction and appropriation: attempt world-changing technological advances. Though Modernist style is still alive, the ideology has increasing dystopian undertone. In the new millennium begins with postmodernism (postmodernism) subversive available, what comes next? What recent events will be seen in the history of graphic design and what were sweeping trends that will be forgotten?
- final

ARTH-4573

▶ **READ YOUR BOOK!!**

▶ You will be tested over information in this section I did not cover in lectures.

▶ **WATCH THE VIDEOS ONLINE!!**

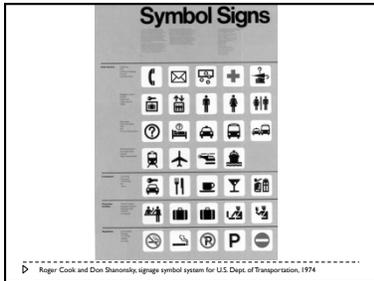
▶ I expect you to understand the **context of history** in which all discussed artwork was created.

▶ **Corporate Identity and Visual Systems**

▶ **US Dept of Transportation**

▶ **Munich Olympics**

▶ **MTV**



About the symbol signs

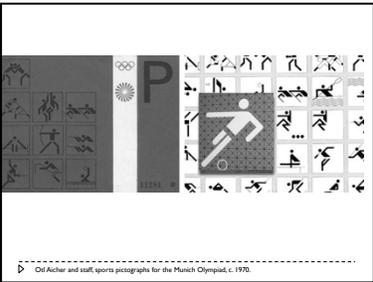
This system of 34 symbol signs was designed for use at the convenience of modern life. It is simple and clear to understand and to use. It is a system of pictographic signs that can be used in any situation where a sign is needed. It is a system of pictographic signs that can be used in any situation where a sign is needed. It is a system of pictographic signs that can be used in any situation where a sign is needed.

DESIGNERS:
Roger Cook and Don Shonoway

EXHIBITION:
1974, 1975, 1976, 1977, 1978, 1979, 1980, 1981, 1982, 1983, 1984, 1985, 1986, 1987, 1988, 1989, 1990, 1991, 1992, 1993, 1994, 1995, 1996, 1997, 1998, 1999, 2000, 2001, 2002, 2003, 2004, 2005, 2006, 2007, 2008, 2009, 2010, 2011, 2012, 2013, 2014, 2015, 2016, 2017, 2018, 2019, 2020, 2021, 2022, 2023, 2024, 2025

The History of the Olympic Pictograms: How Designers Hurdled the Language Barrier

Of all the instances in which graphic communication is necessary to transcend language barriers, the Olympic Games are, if not the most important, probably the most visible. We take the little icons of swimmers and sprinters as a given aspect of Olympic design, but the pictograms were a mid-20th Century invention—first employed, in fact, the last time London hosted the games, in 1948 (some pictographic pictograms were made at the 1936 Berlin games, though their mark on international memory has been permitted to fade because of their association with Third Reich ideology).



▶ **Corporate Identity and Visual Systems**

▶ **US Dept of Transportation**

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Think of the following chapters in sections:

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The visual message from prehistory through the medieval era. Exploration of the cause and effect of the written symbol - including pictographic and phonetic - and the relation of the form of communication to the holding of institutions and class structure. Also introduction to materials necessary, including writing tools and substances - and their effect.
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The Industrial Revolution: The impact of industrial technology upon visual communications. Design Arts (and "graphic design") as a recognizable field of value amongst factory output. Also the beginnings of Modernism as artists no longer look to the past for inspiration, beginning with art Nouveau.
- **midterm**
- **Part D (Chpt. 13 - 17): covering works from 1890 - 1950**
Graphic design in the first half of the twentieth century and amongst two world wars. This is known as the Modernist Era. Designers create forms with kinds of unique flair, applying modernistic traditions with new forms and ideas. Though genres is used as design, America becomes a major player by mid-century. All Deco also appears.
- **Part E (Chpt. 18 - 20): covering works from 1950 - 1990**
The sign of futurism. Graphic design in the beginning of a global village as visual language communications that work alone cannot. Design and business become partners and the Counter Revolution occurs, changing the field of advertising forever. Modernism makes its peak with International Typographic for "Swiss" 1950.
- **Part F (Chpt. 21 - 22 = a bit of information not in Maggs): covering works from 1950 - early 2000s**
Postmodernism and the onset of regression from psychology points to groups deconstruction and appropriation: amongst world-changing technological advances. Though Modernist style is still alive, the ideology has increasing dystopian undertone. As the new millennium begins with paradigm-shifting communication substance available, what comes next? What recent events will be known in the history of graphic design and what were sweeping trends that will be forgotten?
- **final**

