

- QUIZ 9 REVIEW

- FLIPGRID REVIEW

- TIMELINE PROJECT

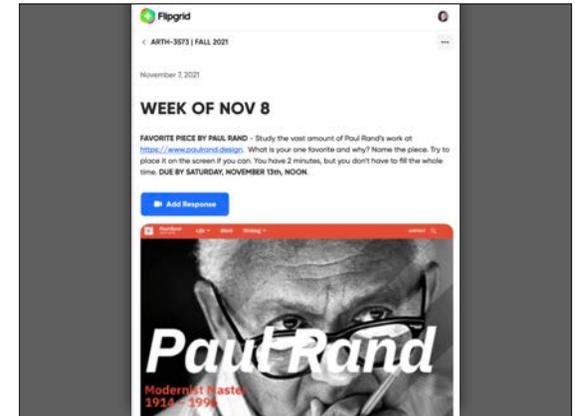
- BREATHE

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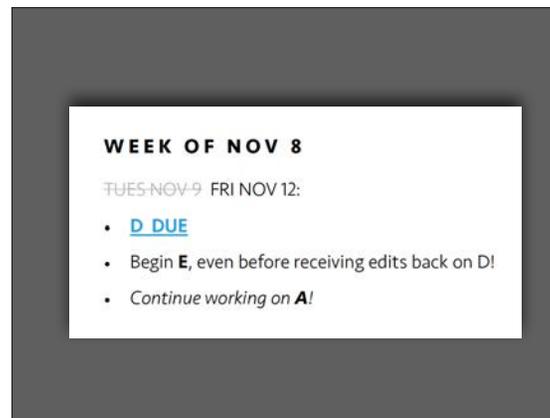


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# The New York School + Corporate Identity & Visual Systems

- U.S. HISTORY - 1950s + 1960s

- REVIEW

- EUROPEAN AND AMERICAN MODERNISM

- INTERNATIONAL TYPOGRAPHIC (SWISS) STYLE

- PIONEERS OF THE NEW YORK SCHOOL

- PAUL RAND • ALVIN LUSTIG • SAUL BASS

- BRADBURY THOMPSON • HERB LUBALIN • OTTO STORCH

- GEORGE LOIS

- CORPORATE IDENTITY AND VISUAL SYSTEMS





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- ▶ **New York School**
    - ▶ 1940s (-'60s), NYC became the center of the American Modernist movement.
  - ▶ 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- )
- PLUS others, including Cipe Pineless, Henry Wolf, Ivan Chermayeff, Robert Brownjohn, Tom Geismar, Mike Salisbury, + more. **READ MEGGS.**

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**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

▶ **George Lois (1931- )**

**Thoughts on Rand**

by Steven Heller  
Print, May/June 1997, Vol. 51, Issue 3

*Pillar of the modernist esthetic, 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.”—Louis Danziger

When Paul Rand died at age 82 last November, his career had spanned six decades and numerous chapters of design history. His efforts to elevate graphic design from craft to profession began as early as 1923, 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 where once only style and technique prevailed. He was the channel through which the radical ideas of Russian Constructivism, Dutch De Stijl, and the Bauhaus were introduced to American commercial art, and he wed these formal principles to native wit and humor. At age 23, he wrote *Thoughts on Design*, the bible of modern practice that replaced old technical handbooks with new 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 ideas about design. But he ended his career as he had begun it, as an enemy of mediocrity, a radical modernist who imposed changes on a field that had languished in moribund conventions.

<http://www.paul-rand.com/> Steven Heller, Paul Rand (London, England: Phaidon Press Limited, 1999)



## WHY?

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

## WHY?

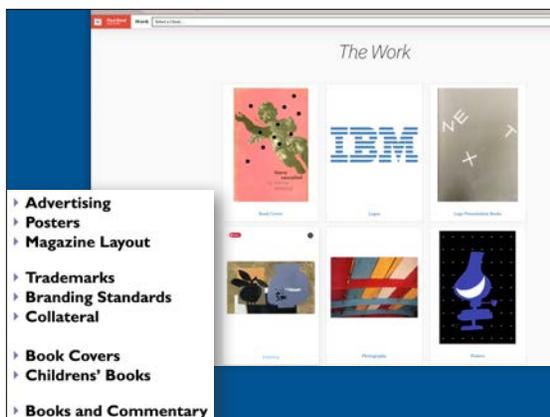
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  - ▶ Not a direct copy
  - ▶ NOT Socialist, but Capitalist.
  - ▶ Be aware of timeline



## WHY?

### AN OVERVIEW FIRST

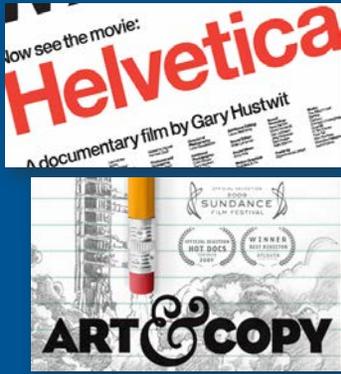
- ▶ Advertising
- ▶ Posters
- ▶ Magazine Layout
  
- ▶ Trademarks
- ▶ Branding Standards
- ▶ Collateral
  
- ▶ Book Covers
- ▶ Childrens' Books
  
- ▶ Books and Commentary



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**Meggs:**  
"More than any other American designer, Paul Rand initiated this American approach to modern design [and the Creative Revolution in advertising.]"



**Now see the movie:**  
**Helvetica**  
A documentary film by Gary Hustwit

**ART & COPY**

**Meggs:**  
"More than any other American designer, Paul Rand initiated this American approach to modern design [and the Creative Revolution in advertising.]

**BUT** Rand isn't a big part of either of these documentaries.  
**Is it because he wasn't alive to interview?** Maybe, but there should be SOME mention of him. :(

**ADVERTISING**

He brought winds of change to Madison Avenue by **creating advertisements inspired by the famous German Bauhaus school, or by movements such as De Stijl or Russian Constructivism.**

Rand was convinced that the strength of graphic design lies in its ability to be a **universal language**, through the simplicity and geometry of its forms.

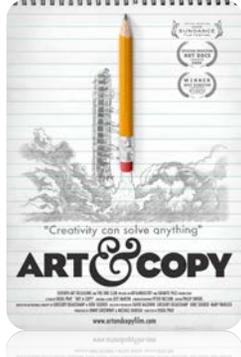
He thus said: "one quickly realizes that simplicity and geometry are the **language of timelessness and universality**".

**ADVERTISING**

As an **Art Director**, he helped to transform the advertising industry by emphasizing the importance of graphic design and visuals over writing.

**WHY?**

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



**ART & COPY**

"Creativity can solve anything"

www.artandcopyfilm.com

Ad Age

Sections - Latest - Editor's Picks - Most Popular

**William Bernbach (1911-1982)**  
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 30, 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 Rand 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 350 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.

**ADVERTISING >> POSTER DESIGN**



1969 1951

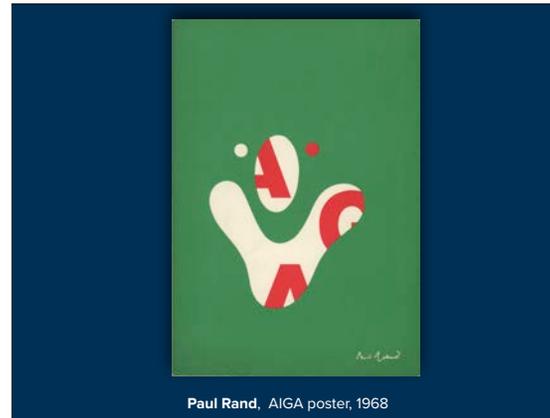


with the sense of sight, the idea communicates the emotion...  
Alfred North Whitehead

**Paul Rand**, Advertising Typographers Association of America- Type Talks Poster



Paul Rand, No Way Out (movie advertisements), 1950



Paul Rand, AIGA poster, 1968

**CORPORATE IDENTITY DESIGN**

From 1955 onwards, Rand distinguished himself with progressive graphic identities that served companies' interests.

He produced logos for large companies such as **IBM, ABC, UPS**, and Steve Jobs' **NeXT**, most still legendary and almost unchanged to this day.

Except UPS, which was a huge deal in design circles when it changed!

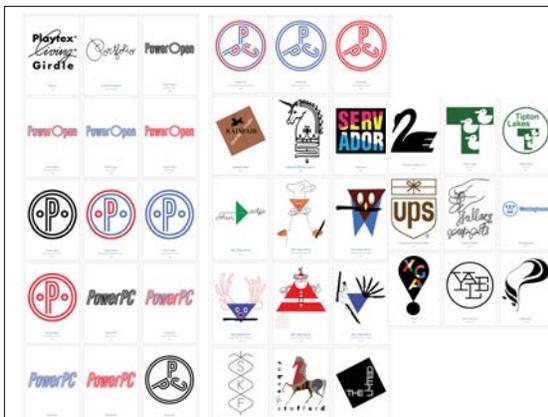
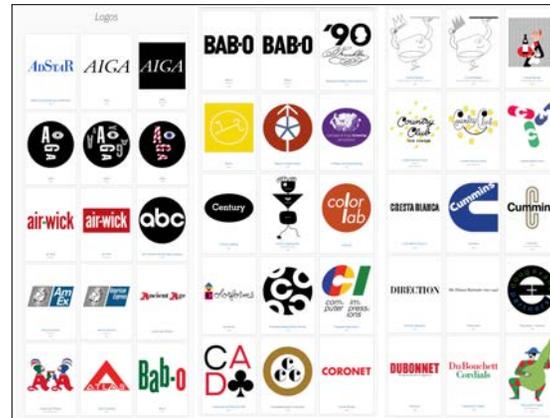
▶ “Paul Rand lived from 1914 to 1996, and had a career that ran the gamut of design.

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.”

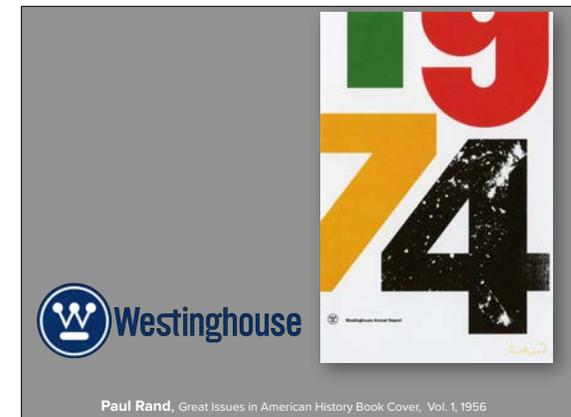
<http://everything2.com/title/Paul+Rand>



**CORPORATE IDENTITY DESIGN**

According to his colleague Lou Danziger, Rand managed to persuade companies, almost on his own, that **design can be a powerful business tool.**

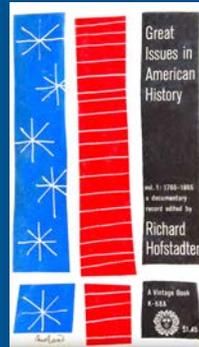
As an author, teacher and designer, **Rand confirmed the idea that good design is good business.**



Paul Rand, Great Issues in American History Book Cover, Vol. 1, 1956

## BOOK DESIGN

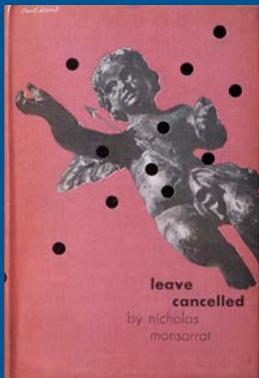
Later in life, Rand revolutionized book and book cover design.



Paul Rand, Great Issues in American History Book Cover, Vol. 1, 1956



Paul Rand, Modern Art USA Book Cover, 1956

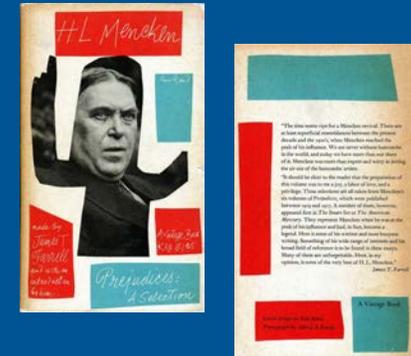


Paul Rand, Leave Cancelled Book Cover, 1945

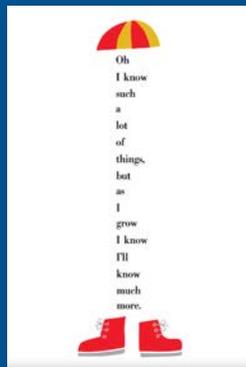
## ALWAYS A MODERNIST. ALWAYS (VERY) OPINIONATED.

Though he had always been a progressive designer, pushing Modernism to increasingly loose and expressive forms, he ALWAYS believed they should communicate first.

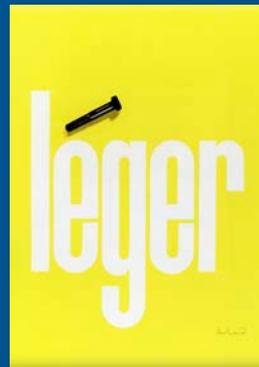
Later in life, he was VERY anti-Postmodern design. And as always, he was VERY vocal about his opinions on design.



Paul Rand, Book Cover, Prejudices: A Selection by H.L. Mencken, 1958



Paul Rand, I Know Poster



Paul Rand, Leger Poster

## RAND'S STYLE

- ▶ Understood that **shapes** could be both **symbolic** and **expressive** to visually communicate.
- ▶ Also understood the power of **everyday signs**, entertaining **puns**, and **wordplay**.
- ▶ **Collage technique**, elemental **symbolic forms**, **dynamic composition** characterized Rand's work in the late 1930s and 40s."
- ▶ "Looking to European Moderns for inspiration, he developed a fresh and individual approach to visual communications...[combining] functional simplicity with abstract complexity..."

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## RAND'S STYLE

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**"It is integrity, honesty, absence of sentimentality and absence of nostalgia, it is simplicity, clarity. That's what modernism means to me..." - Rand**

dynamic composition characterized Rand's work in the late 1930s and 40s."

- ▶ **"Looking to European Moderns for inspiration, he developed a fresh and individual approach to visual communications...[combining] functional simplicity with abstract complexity..."** - Heller

## RAND'S STYLE

- ▶ **"[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

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**ALWAYS A MODERNIST.  
ALWAYS (VERY) OPINIONATED.**

Though he had always been a progressive designer, pushing Modernism to increasingly loose and expressive forms, he **ALWAYS** believed they should communicate first.

Later in life, he was **VERY anti-Postmodern** design. And as always, he was **VERY** vocal about his opinions on design.

**Confusion and Chaos: The Seduction of Contemporary Graphic Design**  
1992  
Originally published in the AIGA Journal of Graphic Design, Volume 10, Number 1, 1992.

**I AM REAL  
LY SORRY  
PAUL! I WILL  
NEVER MAKE  
THAT MIST  
AKE AGAIN**

- ▶ **New York School**
  - ▶ 1940s (-'60s), NYC became the center of the American Modernist movement.

### ▶ Paul Rand (1914-1996)

- ▶ Overview
- ▶ **To Work With Him**
- ▶ In the Beginning
- ▶ Experience: Publishing
- ▶ Experience: Advertising
- ▶ Experience: Trademarks and Branding
- ▶ Experience: Book Design

## 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,

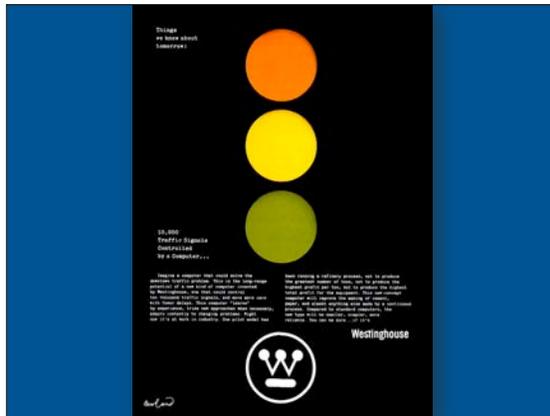
1 of them being a 'reco' (recommendation)  
...Rand would show up with ONE Just his reco. That's it.

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."

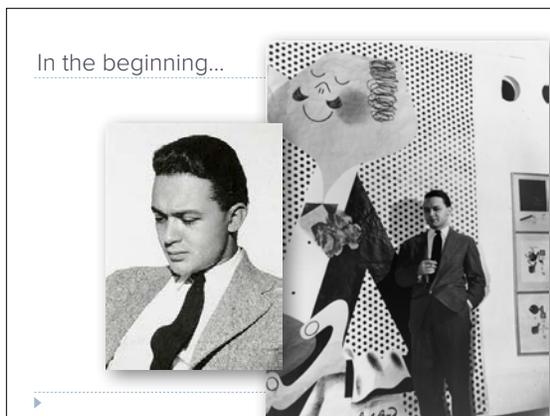


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In the beginning...

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

**World War 1 (WW1)**  
July 28, 1914 – November 11, 1918  
Primary Central Powers\*: Germany, Austro-Hungarian Empire, Ottoman Empire, and Bulgaria  
Primary Allied Powers\*: Britain, France, Russia, Italy and the United States.  
(NOTE: USA did not enter the war until April 6, 1917. Also Russia laid down arms in November 1917 and was the country with the most TOTAL DEATHS - 3.8 million people, military and civilian.)  
\*It's not quite as simple as this list. They didn't collaborate at once and there were more countries involved. Also be aware that not all borders are the same as those today, 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 2 (WW2)**  
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  
\*It's not quite as simple as this list. They didn't collaborate at once and there were more countries involved. Also be aware that not all borders are the same as those today, 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
- ▶ Peretz Rosenbaum
- ▶ Orthodox Jewish upbringing
- ▶ Orthodox Jewish law forbids the creation of graven images that can be worshipped as idols
- ▶ Therefore, Rand's career creating icons venerated in the temple of global capitalism seemed as unlikely as any.

In the beginning...

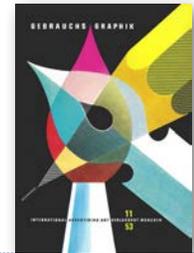
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- ▶ **Pratt Institute, Parsons School of Design, and the Art Students League, BUT...**

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- ▶ 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 *Gebrauchsgraphik*, 1953

▶ **Paul Rand (1914-1996)**

- ▶ **New York School**
  - ▶ 1940s ('-60s), NYC became the center of the American Modernist movement.

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Experience > **PUBLISHING**

- ▶ **New York's Publishing Houses**

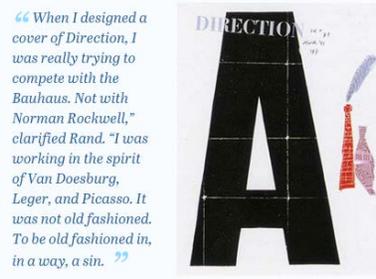


▶ Rand's covers for *Direction* magazine; March 1939 (left), December 1940 (right)

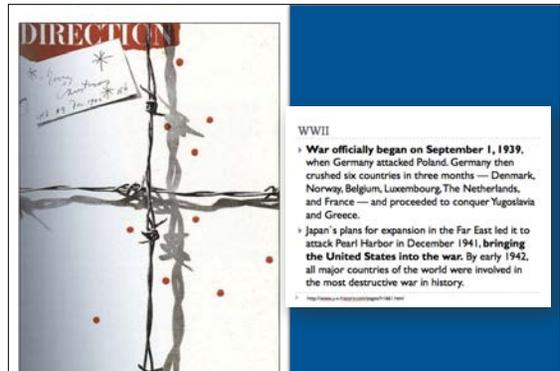
▶ Rand's covers for *Direction* magazine; March 1939 (left), December 1940 (right)

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."



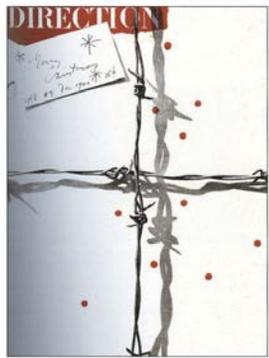
▶ Rand's cover for *Direction* magazine



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

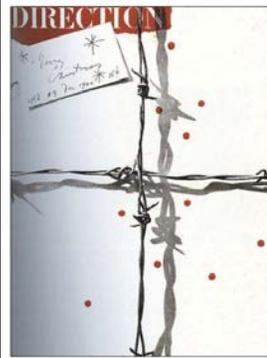
WWII

- ▶ 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 (fig. 195)

- ▶ Rand avoided conventional propagandistic tools in favor of imagery he believed would better serve as both art and message.
- ▶ 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.



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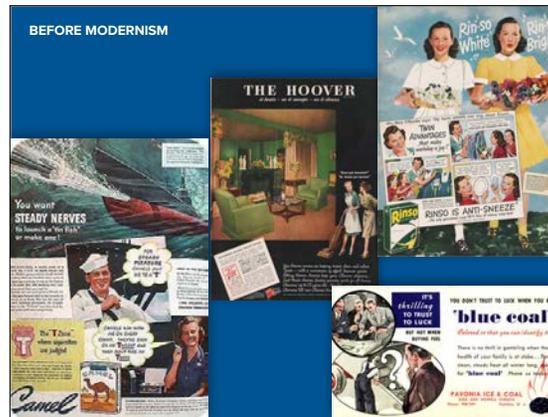
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rand needs

## Experience > ADVERTISING

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



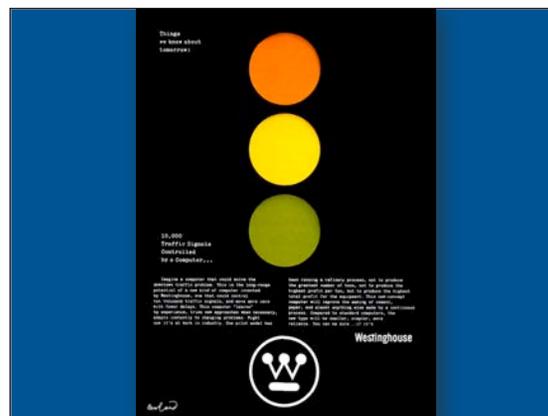
Paul Rand, advertisements

## 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.tweethdesigner.com/texts/style-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!)

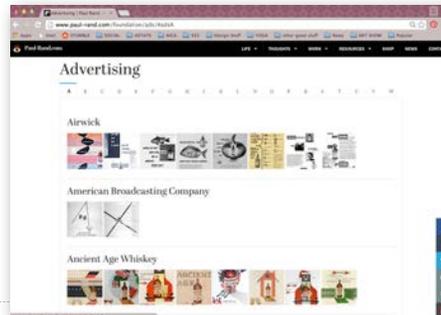
▶ **SOFT sell**

- ▶ **Talk to the audience, relate to them**
- ▶ **Usually via subtle visual wit**

▶ **ART DIRECTOR**

- ▶ **Commercial artist**

SAMPLES: Advertising



▶ **New York School**

- ▶ 1940s (-'60s), NYC became the center of the American Modernist movement.

▶ **Paul Rand (1914-1996)**

- ▶ Overview
- ▶ To Work With Him
- ▶ In the Beginning
- ▶ Experience: Publishing
- ▶ Experience: Advertising
- ▶ Experience: Trademarks and Branding
- ▶ Experience: Book Design

Experience > **Trademarks and Branding**

▶ **THE BUSINESS OF DESIGN**



Experience > **Trademarks and Branding**

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

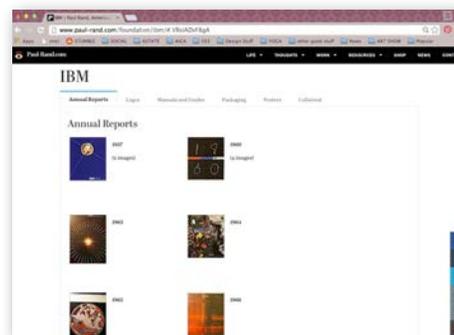


Paul Rand, IBM (1956)

**2: IBM (1956)** When, in 1956, the architect and designer Elliot 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. Recognising 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 slab-serif 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.

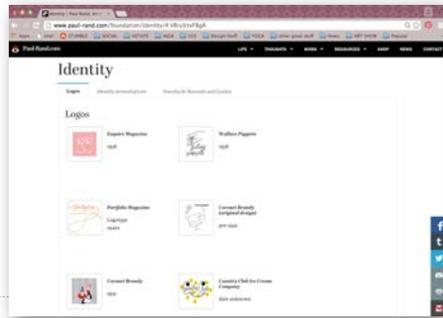


**THINK**  
Paul Rand's popular Eye-Bee-M poster, a type of word puzzle known as a rebus that uses pictures to represent letters, was created in 1981 in support of IBM's motto, THINK. You can find replicas of this and other iconic IBM designs in the IBM100's Memorabilia section.



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, NeXT.

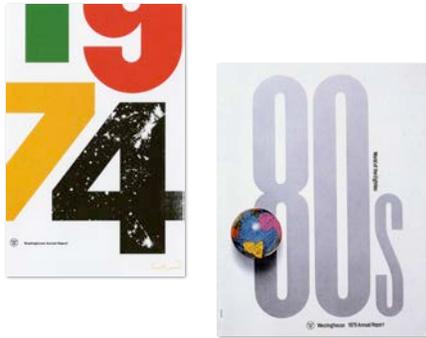
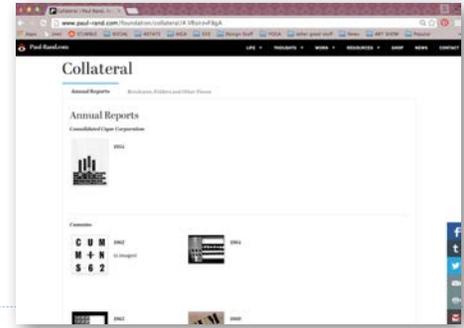
SAMPLES: "Identity" (Trademarks and Branding)



SAMPLES: Brands



SAMPLES: Collateral



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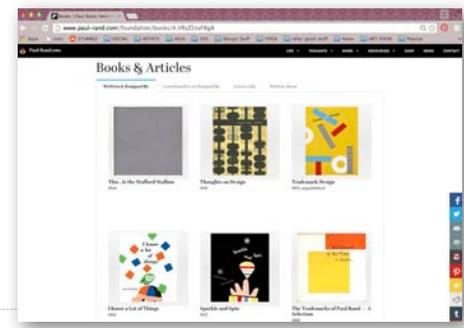
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Experience > **Book Design**

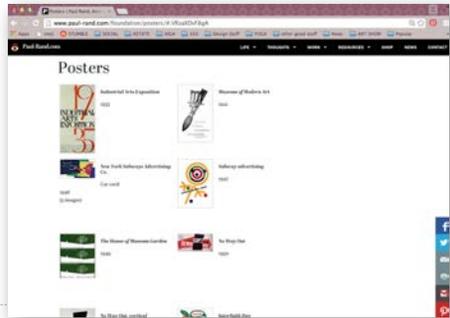
- ▶ Book covers
- ▶ Entire children's books



SAMPLES: Book Design



## SAMPLES: Posters



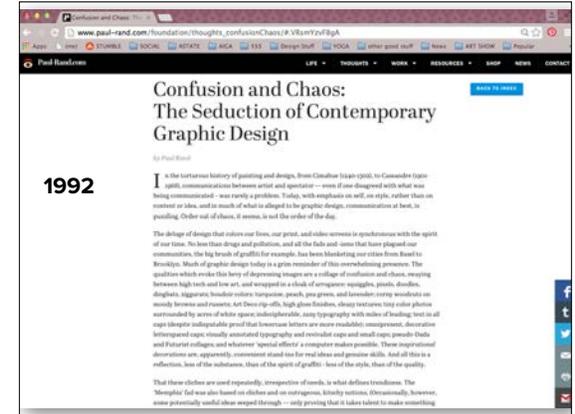
## Paul Rand (1914-1996)

- ▶ New York
- ▶ 1940s NYC to the center of the American Modernist movement

### ALWAYS A MODERNIST ALWAYS OPINIONATED

Though he had always been a progressive designer, pushing Modernism to increasingly loose and expressive forms, he ALWAYS believed they should communicate first.

Later in life, he is VERY anti-Postmodern design. And as always, he is VERY vocal about his opinions on design.



## Confusion and Chaos: The Seduction of Contemporary Graphic Design

1992

It is the torturous history of painting and design, from Cimabue (1240-1302), to Cassandre (1901-1968), communications between artist and spectator — even if one disagreed with what was being communicated — was rarely a problem. Today, with emphasis on self, on style, rather than on content or idea, and in much of what is alleged to be graphic design, communication at best, is puzzling. Order out of chaos, it seems, is not the order of the day.

The deluge of design that colors our lives, our print, and video screens is synchronous with the spirit of our time. No less than drugs and pollution, and all the fads and crazes that have plagued our communities, the big branch of graphic design for example, has been thinking our crisis from head to Brooklyn. Much of graphic design today is a grim reminder of this overwhelming presence. The qualities which make this form of designing images are a collage of confusion and chaos, resulting between high-tech and low art, and expressed in a clash of outrageous squiggles, pranks, doodles, dogheads, suggestive, broader colors turquoise, peach, pea green, and lavender; every wordrate on nearly brown and orange, set three-quarters high, glow, double, cheap, textures, red color photos surrounded by acres of white space, indistinguishable, easy typography with miles of leading, text in all caps illegible indistinguishable proof that lowercase letters are more readable; convergence, decorative heterogenous space, usually uncorrelated typography and minimal space and small caps, pencil-thin and Futurist collages, and whatever "special effect" a computer makes possible. These inspirational directions are, apparently, concentrated about the real ideas and creative skills. And all this is a reflection, less of the substance, than of the spirit of graphic: less of the style, than of the quality.

That these clothes are used repeatedly, irrespective of needs, is what defines trademarks. The "Monsieur" had was also based on cliché and an outrageous, likely untrue, chronologically, however, some potentially useful ideas weaved through — only proving that it takes talent to make something

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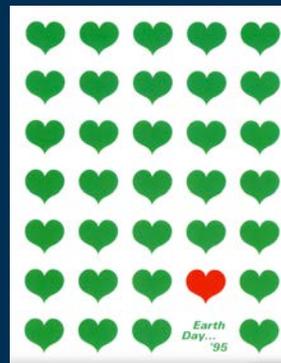
Lack of humility and originality and the obsession with style, is what seem to encourage these excesses. The absence of restraint, the equation of simplicity with shallowness, complexity with depth of understanding, and obscurity with innovation, distinguishes the quality of work of these times. The focus on freedom is just another sign that suggests a longing to reject the past — 'the infinite greatness of the past,'<sup>[1]</sup> is how Walt Whitman put it. All this, of course, carries little weight with critics who, out of hand, reject the styles of their predecessors, and respond to reason with disdain.



## End of an Era

After more than three decades, Paul Rand and Armin Hofmann have announced their resignations as professors in the graphic design graduate program at Yale University, citing differences with current school policy and curricula. They will continue to teach at Yale's satellite in Brissago, Switzerland. Yale's graphic design department was noted for its emphasis on formalism and its American and European Modernist professors. Rand and Hofmann represented the last of that unique faculty.

Known for his pioneering role in graphic design, Professor Rand taught at Yale from 1956 until his retirement in 1985.



Paul Rand, Earth Day, V2 Poster, 1995

▶ Paul Rand (1914-1996)



- ▶ **New York School**
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- ▶ Paul Rand (1914-1996)
- ▶ **Alvin Lustig (1915-1955)**
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PLUS others, including Cipe Pineless, Henry Wolf, Ivan Chermayeff, Robert Brownjohn, Tom Geismar, Mike Salisbury, + more. **READ MEGGS.**

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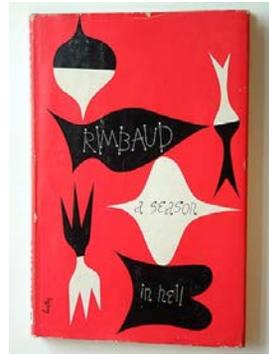


### Alvin Lustig (1915-1955)

- ▶ 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).
- ▶ His work 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.

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▶ Alvin Lustig, cover for Arthur Rimbaud's *A Season in Hell*, 1945

### Alvin Lustig (1915-1955)

- ▶ Became the Visual Design Research Director for *Look* magazine



▶ Alvin Lustig, *Look Magazine Cover*, 1944



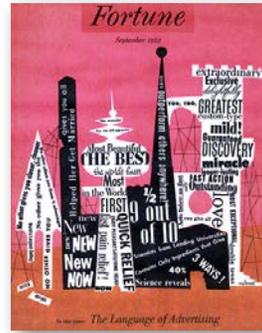
▶ Alvin Lustig, *Look Magazine Cover*, 1944

### Alvin Lustig (1915-1955)

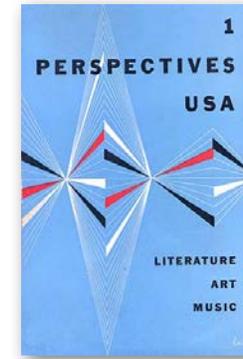
- ▶ 1950s, Lustig became increasingly involved in design education.
- ▶ He was asked in 1951 to help develop graduate graphic design program at Yale by **Josef Albers**
  - ▶ Albers brought exercises from **Bauhaus**, which examined letters and typography as formal elements devoid of their literal function



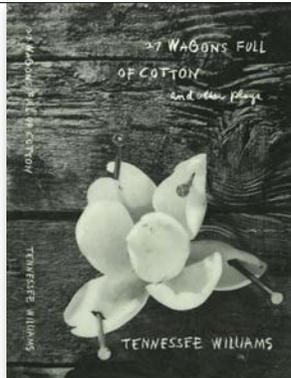
▶ Alvin Lustig, album cover for Vivaldi's Gloria, 1951



▶ Alvin Lustig, cover for Fortune Magazine, 1952



▶ Alvin Lustig, cover for Perspectives No. 1, 1952



▶ Alvin Lustig, cover for Tennessee William's 27 Wagons Full of Cotton, 1949

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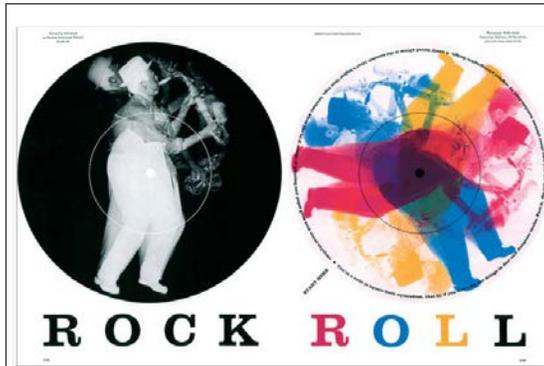
▶ Bradbury Thompson, work for Mademoiselle

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- ▶ Consulted and designed for Westvaco Corporation

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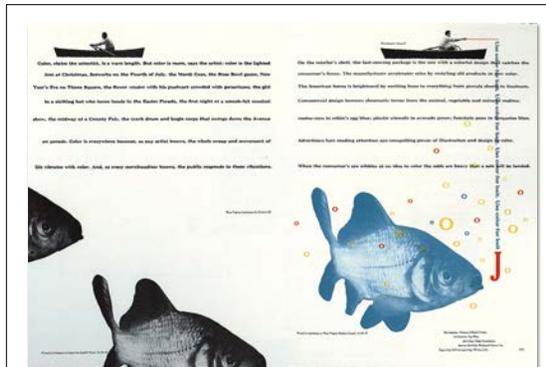
- ▶ A major manufacturer of printing papers and envelopes, consumer and industrial packaging, and specialty chemicals that are by-products of the paper production process.
- ▶ The company began with the advent of automated papermaking, using wood instead of cotton as its raw material; it produced mainly printing paper for the domestic market until World War II.
- ▶ In the postwar era, it integrated its production to make finished packaging products.
- ▶ Consulted and designed for Westvaco Corporation



▶ Bradbury Thompson, pages from Westvaco Inspirations, 210, 1958



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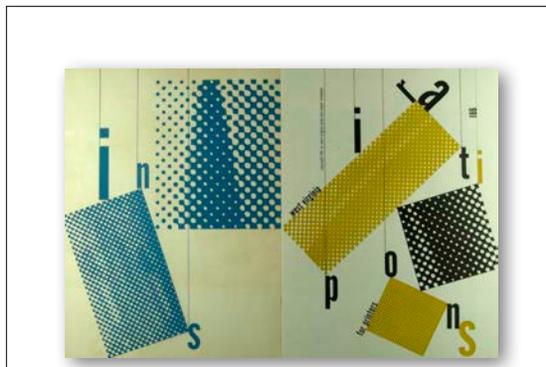
▶ Bradbury Thompson, spread from Westvaco Inspirations



▶ Bradbury Thompson



▶ Bradbury Thompson



▶ Bradbury Thompson



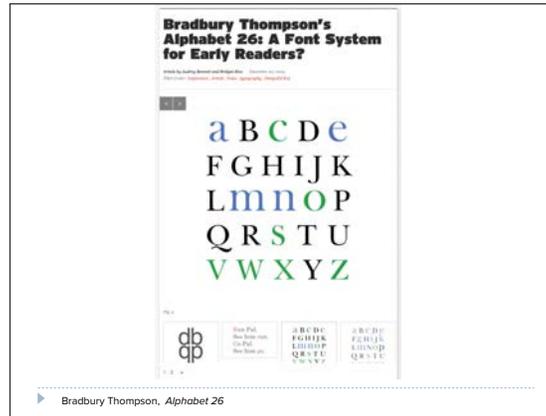
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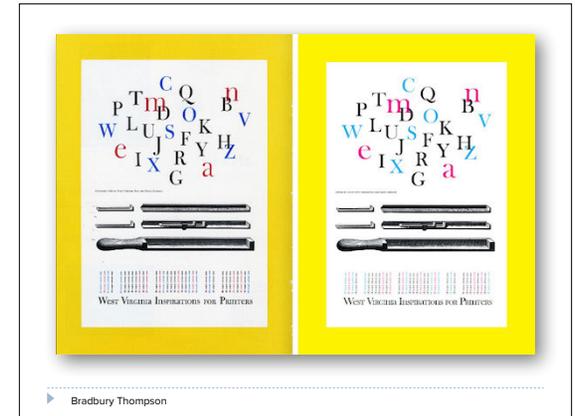
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- ▶ Designed a new alphabet



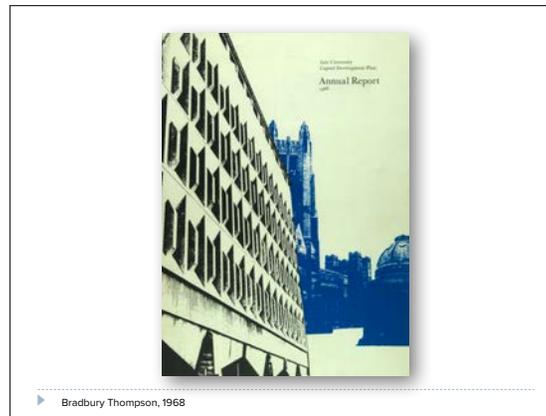
▶ Bradbury Thompson, Alphabet 26



▶ Bradbury Thompson

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- ▶ 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, 1968



▶ Bradbury Thompson, "Love" stamp, 1984; "Learning Never Ends" stamp (Josef Albers), 1980



▶ Bradbury Thompson, The Washburn College Bible

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- ▶ Famous as one of the best **graphic designers for film**
  - ▶ Created the credits and title sequences of **over 60 films**

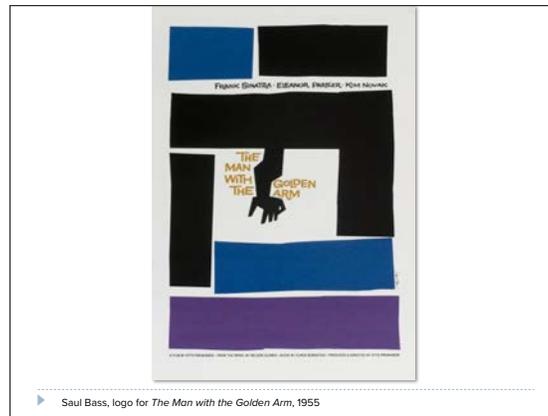


## Saul Bass STYLE

- ▶ Very influenced by Rand's use of shape and asymmetrical balance during the 1940s
- ▶ **MINIMALIST ENERGY**
- ▶ Compositions are carefully orchestrated, using complex contrasts of color, shape, and 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

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▶ Saul Bass, logo for *The Man with the Golden Arm*, 1955

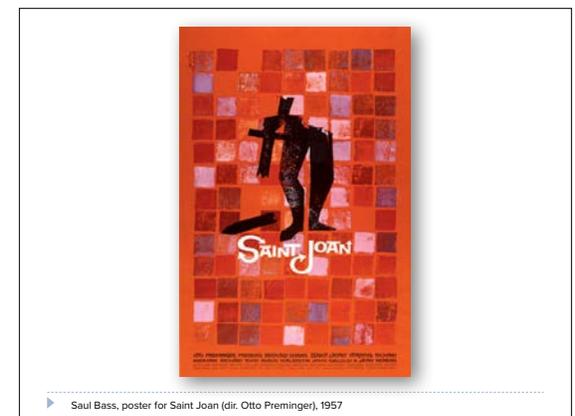


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▶ Saul Bass, posters for *Anatomy of a Murder* (dir. Otto Preminger), 1959



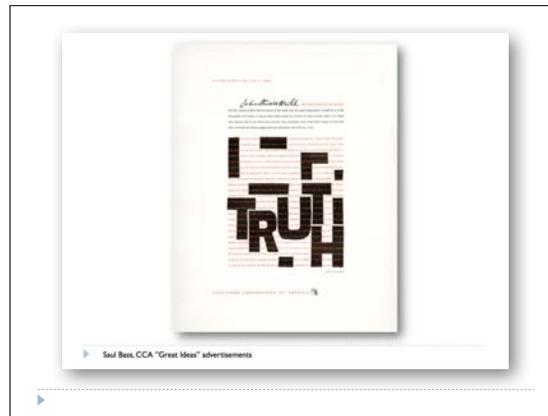
▶ Saul Bass, poster for *Saint Joan* (dir. Otto Preminger), 1957

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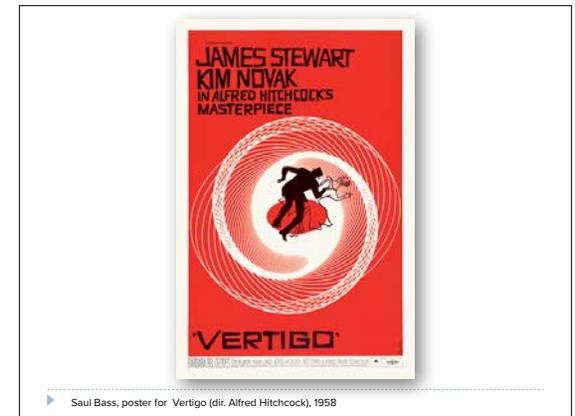
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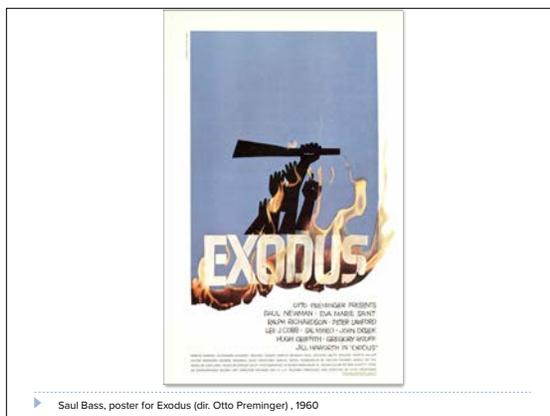
▶ Saul Bass, poster for Bonjour Tristesse (dir. Otto Preminger), 1958



▶ Saul Bass, CCA "Great Ideas" advertisements



▶ 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



- ▶ Paul Rand (1914-1996)
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**Otto Storch (1913-1999)**

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

Brodovitch's work

**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."

"Students learned to examine each problem thoroughly, develop a solution from the resulting understanding, and then search for a brilliant visual presentation."

- Storch

**Otto Storch (1913-1999)**

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

▶ 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 magazines like *Better Living* and *McCalls*.

Otto Storch (1913-1999)

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

the forty-winks reducing plan

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

BY A STROKE OF BEAUTY

▶ Otto Storch (art director), pages from McCalls

The long-stemmed look for summer

▶ Otto Storch (art director), pages from McCalls



Otto Storch (art director), pages from McColl's

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- ▶ 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



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

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

Herb Lubalin, proposed magazine logos, late 1960s



▶ Herb Lubalin, PBS logo, used 1971-1984



▶ Herb Lubalin, book cover art reprint, 1976

### 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!’.”

*Imprint*

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- ▶ 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!’.”

*Imprint*

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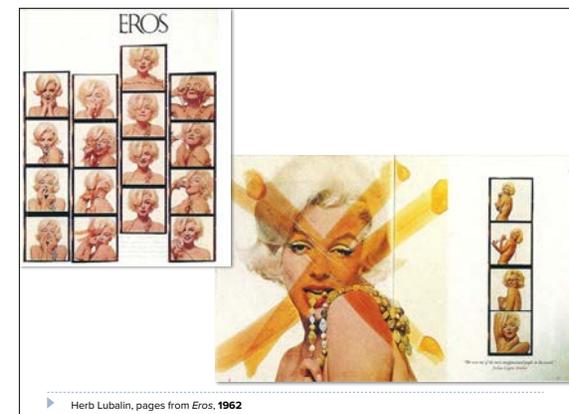
*Imprint*

### American Modernism?

- ▶ **Meggs (about Lubalin’s designs)**
  - ▶ “This typographic play engages the reader and requires participation.”
- ▶ **Lubalin**
  - ▶ “Sometimes you have to compromise legibility to achieve impact.”

### American **POSTMODERNISM**

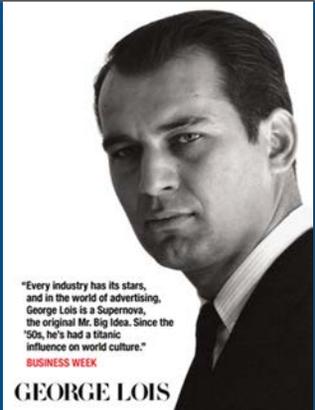
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  - ▶ “This typographic play engages the reader and requires participation.”
- ▶ **Lubalin**
  - ▶ “Sometimes you have to compromise legibility to achieve impact.”
- ▶ **Carson (1980s-90s Deconstruction)**
  - ▶ “Don’t mistake legibility with communication.”



▶ Herb Lubalin, pages from Eros, 1962

- ▶ **New York School**
- ▶ 1940s (-'60s), NYC became the center of the American Modernist movement.
- ▶ 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- )**

PLUS others, including Cipe Pineless, Henry Wolf, Ivan Chermayeff, Robert Brownjohn, Tom Geismar, Mike Salisbury, + more. **READ MEGGS.**

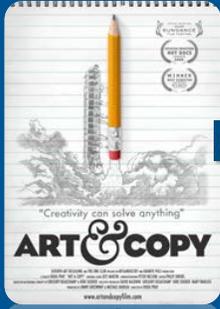


"Every industry has its stars, and in the world of advertising, George Lois is a Supernova, the original Mr. Big Idea. Since the '60s, he's had a titanic influence on world culture."

**BUSINESS WEEK**

**GEORGE LOIS**

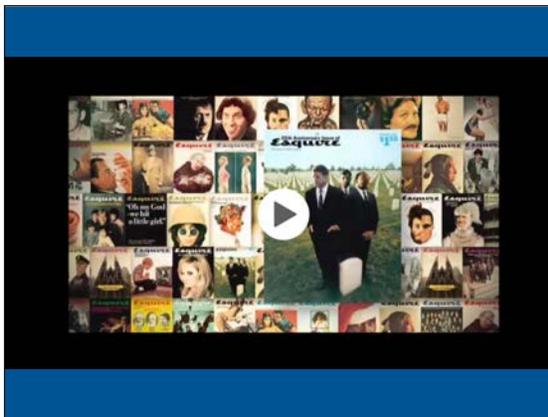
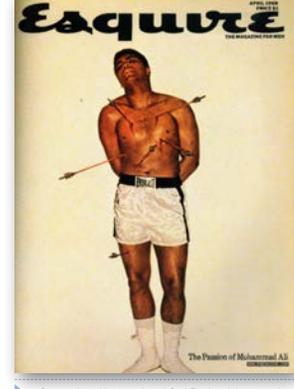
### The New Advertising



"Creativity can solve anything"

**ART & COPY**

•U.S. HISTORY - 1950s + 1960s -1970s

**Esquire**

THE MONTHLY FOR MEN

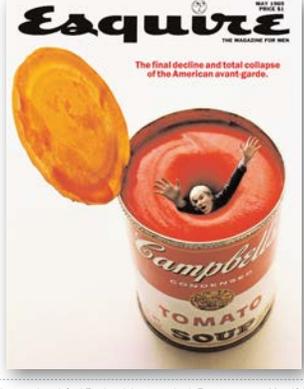
APRIL 1968

The Pieta of Michelangelo AS



Saint Sebastian by Botticini, c. 1446-97

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



**Esquire**

THE MONTHLY FOR MEN

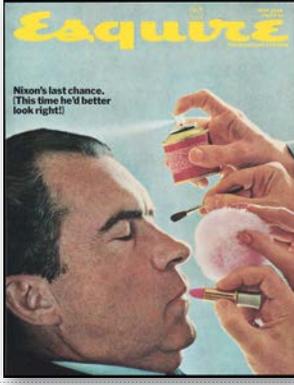
MAY 1969

PRICE \$1

The final decline and total collapse of the American avant garde.

Campbell's TOMATO SOUP

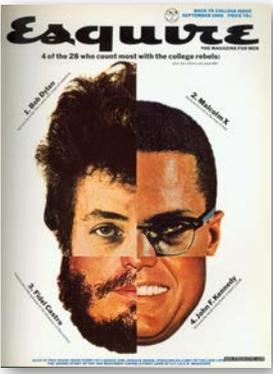
▶ George Lois (designer) and Carl Fischer (photographer), Esquire cover, May 1969



**Esquire**

Nixon's last chance. (This time he'd better look right!)

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



**Esquire**

4 of the 28 who could meet with the college rebarber

1. Bill Clinton  
2. Malcolm X  
3. Neil Gaiman  
4. John F. Kennedy

▶ George Lois (designer), Esquire cover, September 1965

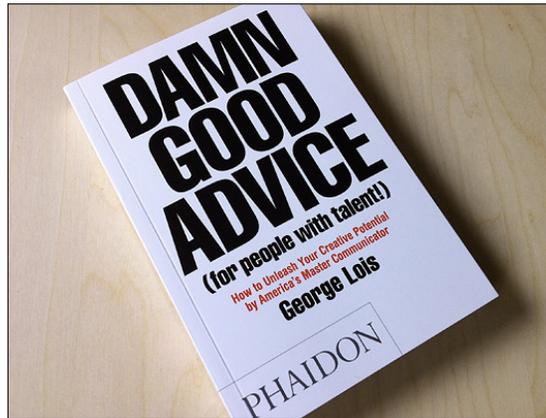


**Esquire**

▶ George Lois (designer), Esquire cover, December 1963



▶ George Lois (designer), Esquire cover, March 1965



**Corporate Identity and Visual Systems**

▶ **READ YOUR BOOK**  
You will be tested over information in this section I will not cover in lectures.

▶ **BE AWARE OF DATES IN HISTORICAL CONTEXT**  
I expect you to understand the **context of history** in which all discussed artwork was created.



• **CORPORATE IDENTITY AND VISUAL SYSTEMS**

# 3573\_arth\_week12\_nov8

Prof. Arnell 1:32 PM  
<https://spark.adobe.com/page/xtFkmQLQBf4K/>

Adobe Spark  
**FOR THE WEEK OF NOV 8**  
 See the story (68 kB) ▶



CORPORATE IDENTITY & VISUAL SYSTEMS | CREATIVE  
 REVOLUTION IN ADVERTISING

▶ **Paul Rand's work**

▶ **Herb Lubalin's work**

▶ **U.S. Dept. of Transportation**

▶ **Munich Olympics**

▶ **MTV**

▶ **Corporate Identity & Visual Systems**

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▶ **MTV**

**Transportation signage symbols**

Major international events, large airports, and other transportation facilities handling international travelers have commissioned graphic designers to create pictographic signage programs to communicate important information and directions quickly and simply. The development of these sign-and-symbol systems involved considerable time and expense, and near duplication of effort often occurred. In 1974, the United States Department of Transportation commissioned the American Institute of Graphic Arts (AIGA), the nation's oldest professional graphic design organization, to create a master set of thirty-four passenger and pedestrian-oriented symbols for use in transportation facilities. The goal was a consistent and interrelated group of symbols for worldwide transportation facilities meant to bridge language barriers and simplify basic messages.

**Symbol Signs**



▶ Roger Cook and Don Shanonsky, signage symbol system for U.S. Dept. of Transportation, 1974

**About the symbol signs**

This system of 50 symbol signs was designed for use at the crossroads of modern life: in airports and other transportation hubs and at large international events. Produced through a collaboration between AIGA and the U.S. Department of Transportation (DOT), they are an example of how public-minded designers can address a universal communication need.

Prior to this effort, numerous international, national and local organizations had devised symbols to guide passengers and pedestrians through transportation facilities and other sites of international exchange. While effective individual symbols had been designed, there was no system of signs that communicated the required range of complex messages, addressed people of different ages and cultures and were clearly legible at a distance.

To develop such a system, AIGA and DOT compiled an inventory of symbol systems that had been used in various locations worldwide, from airports and train stations to the Olympic Games. AIGA appointed a committee of five leading designers of environmental graphics, who evaluated the symbols and made recommendations for adapting or redesigning them. Based on their conclusions, a team of AIGA member designers produced the symbols.

A first set of 34 symbols was published in 1974, and received one of the first Presidential Design Awards. 16 more symbols were added in 1979. These copyright-free symbols have become the standard for off-the-shelf symbols in the catalogues of U.S. sign companies. They are now available on the web for the first time.

**AIGA Signs and Symbols Committee members:**

Thomas Deacon  
Seymour Chwast  
Rubin de Haan  
John Lewis  
Massimo Vignelli

**Designers:**

Roger Cook and Don Sheenay

**Execution:**

Page, Adkins and Rosen, Ltd.

**Project coordinators:**

Don Meyer and Karen Meyer  
Mark Achter and Janice Dogliani



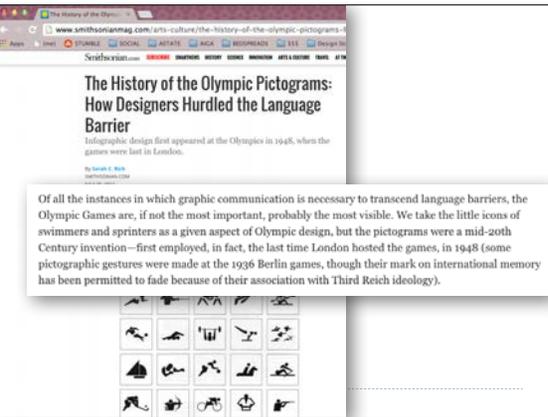
- ▶ Corporate Identity & Visual Systems
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- ▶ U.S. Dept. of Transportation
- ▶ Munich Olympics
- ▶ MTV

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

Infographic design first appeared at the Olympics in 1948, when the games were last in London.

By Sarah A. Rich

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 gestures 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).




▶ Otl Aicher and staff, sports pictographs for the Munich Olympiad, c. 1970.



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**MIDTERM**

**Part D | Chpts. 13 – 17 | 1890s – 1950s**

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 tenets of a utopian future, replacing burdensome tradition with new forms and ideas. Though genesis is found in Europe, America becomes a major player by mid-century. Art Deco also appears.

**Part E | Chpts. 18 – 20 | 1930s – 1990s**

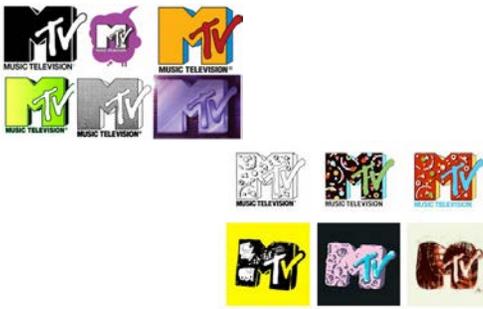
The Age of Information: Graphic design in the beginnings of a global village as visual language communicates what words alone cannot. Design and business become partners and the Creative Revolution occurs, changing the field of advertising forever. Modernism reaches its peak with International Typographic (or "Swiss") Style.

**Part F | Chpts. 21 – 22 + information not in Meggs | 1950s – early 2000s**

Postmodernism and the return of expression from psychedelic posters to grunge deconstruction and appropriation amongst world-changing technological advances. Though Modernist style is still alive, the ideology has increasing dystopian underpinnings. As the new millennium begins with paradigm-shifting communication advances available, what comes next? What recent events will be iconic in the history of graphic design and what are just sweeping trends that will be forgotten?

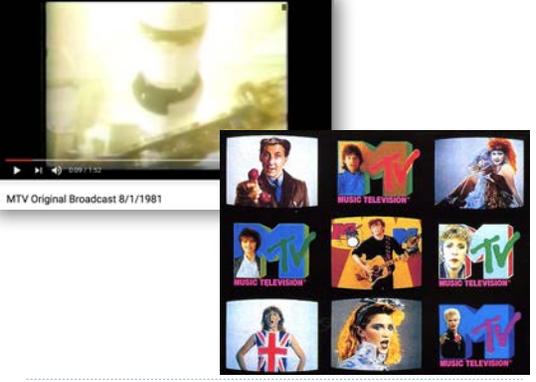
**FINAL**

**Postmodernism!!!**

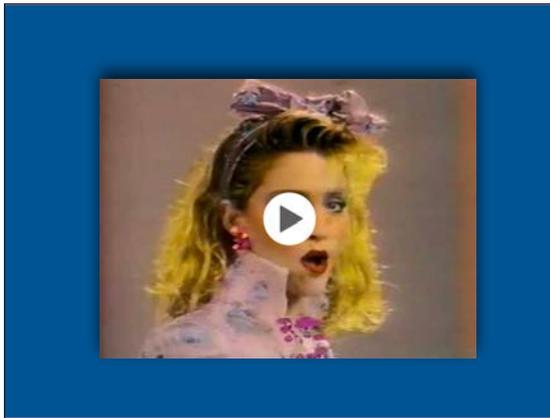


▶ Pat Gorman and Frank Olinisky of Manhattan Design, MTV logos, c. 1980s

MTV Original Broadcast 8/1/1981



▶ George Lois, MTV "I Want My MTV" launch campaign, c. 1980s



ARTH-4573 HISTORY OF GRAPHIC DESIGN

# The Creative Revolution in Advertising

SECTION 10B

INTERNATIONAL TYPOGRAPHIC STYLE

PIIONEERS OF THE NEW YORK SCHOOL KEY TERMS

- ▶ **The New Advertising (The Creative Revolution)**
  - ▶ In new, small boutique advertising agencies emphasis was placed on creativity rather than on full marketing services.
  - ▶ An attempt was made to create more honest, literate, and tasteful appeals to the market audience.

YKLO.COM

## 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."

<https://adage.com/article/adage-encyclopedia/history-1960s/98702/>

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

## 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 20<sup>th</sup> century.

- ▶ Selling techniques that don't involve over-explaining
- ▶ The soft sell vs. the hard sell

## 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://aliceunde/hill.wordpress.com/2012/03/04/the-creative-revolution-in-advertising/>

## The Creative Revolution in Advertising

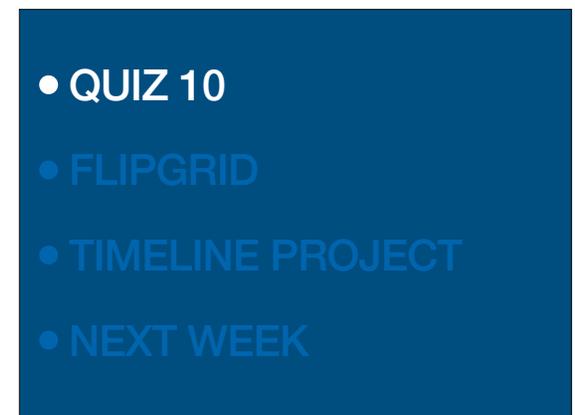
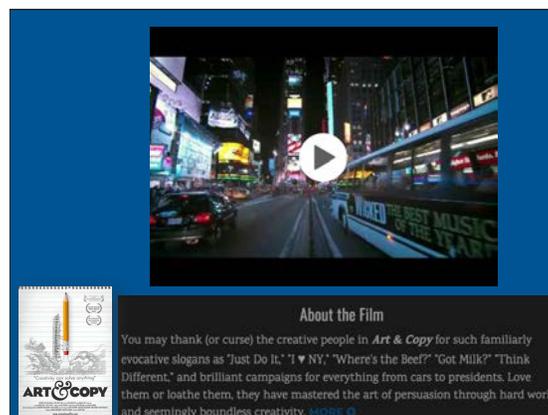
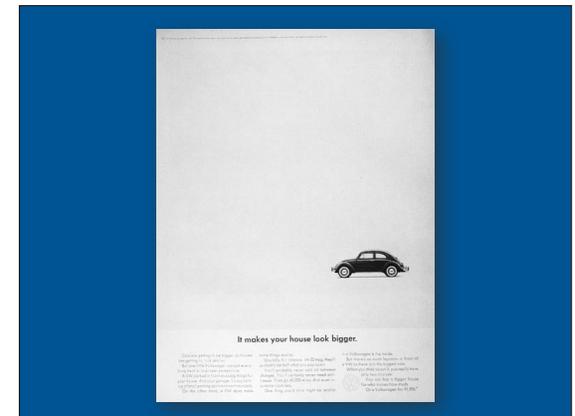
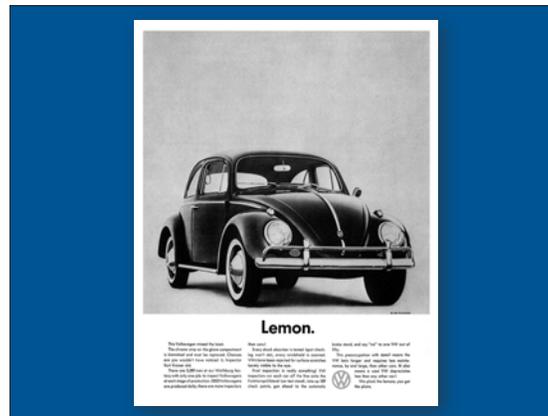
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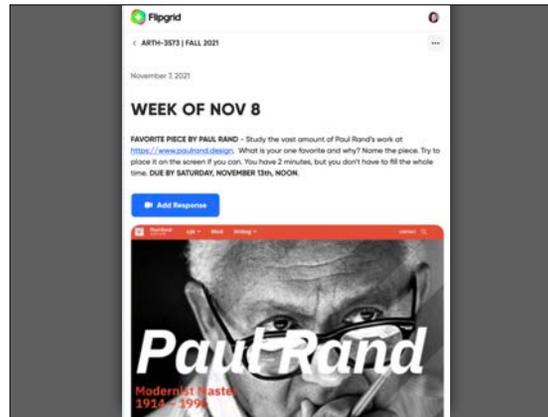
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- QUIZ 10
- FLIPGRID
- TIMELINE PROJECT
- NEXT WEEK



- QUIZ 10
- FLIPGRID
- TIMELINE PROJECT
- NEXT WEEK

### WEEK OF NOV 8

TUES-NOV-9 FRI NOV 12:

- [D DUE](#)
- Begin **E**, even before receiving edits back on D!
- Continue working on **A!**

- QUIZ 10
- FLIPGRID
- TIMELINE PROJECT
- NEXT WEEK

### WEEK OF NOV 15

- **Lectures:** The Conceptual Image; Introduction to Postmodernism
- **Quiz:** see Google Form URL in A-State email by Thurs, due by Saturday noon
- **Flipgrid Response:** see Topic URL in that week's Slack #channel by Thurs, due by Saturday noon.
- After Wednesday class, in preparation for next week:  
View Spark link on [#3573\\_week\\_13\\_nov15](#)

WE GET TO POSTMODERNISM