

# G R A P H I C

SOLN. / A  
SOLN. / B  
SOLN. / C

SOLN. / D

## DESIGN solutions

SOLN. / E  
SOLN. / F

4<sup>TH</sup> ED. R obin L ANDA

DEF. / A Focal point. THE PART OF THE DESIGN THAT IS MOST EMPHASIZED.

DEF. / B Asymmetry. THE ARRANGEMENT OF DISSIMILAR OR UNEQUAL ELEMENTS OF EQUAL WEIGHT ON A PAGE.

DEF. / C Type alignment. THE STYLE OR ARRANGEMENT OF SETTING TEXT TYPE, FOR EXAMPLE, FLUSH LEFT/RAGGED RIGHT.

DEF. / D Balance. AN EQUAL DISTRIBUTION OF WEIGHT.

DEF. / E Letterspacing. THE SPACE BETWEEN LETTERS.

DEF. / F Symmetry. THE BALANCED ARRANGEMENT OF SIMILAR OR IDENTICAL ELEMENTS SO THAT THEY ARE EVENLY DISTRIBUTED ON EITHER SIDE OF AN IMAGINARY VERTICAL AXIS, LIKE A MIRROR IMAGE.

GRAPHIC DESIGN solutions

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# GRAPHIC DESIGN solutions

4<sup>TH</sup>  
ED.

.....  
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# Preface

*Graphic Design Solutions* remains the most comprehensive how-to reference on graphic design and advertising for print and interactive media, intended to serve as a foundation for a graphic design and advertising design education. Theory and applications are stressed with an instructive approach. Known for its thorough treatment of theory and major graphic design applications, this text provides hundreds of significant design solutions, which are models of excellence. The more fine examples students see, the better students can understand what constitutes effective, creative solutions; outstanding work should imprint on students.

## A NOTE FROM THE AUTHOR

Every semester, I want to hand over—all at once—everything I know about graphic design and advertising to my students so they can immediately start creating effective solutions. That desire has propelled me to present the information in this book as clearly, fully, and succinctly as possible—to offer a complete graphic design foundation.

I have written *Graphic Design Solutions* to serve as a guide for my students, to support my own teaching, and hopefully you will find it helpful, as well. Teaching graphic design and advertising is very challenging. Much is taught simultaneously—critical and creative thinking, principles, theory, strategy, conceptual design, design development, technique, visualization, composition, social responsibility, and applications. In order to design, students must be critical and creative thinkers, learning to express and represent their creative ideas; that is why this book addresses conceptual and creative thinking as fully as it addresses visualization, composition, and the requirements of specific applications, such as posters or websites. (For competencies expected from designers, see the AIGA survey entitled “Designer of 2015 Competencies,” <http://www.aiga.org/content.cfm/designer-of-2015-competencies>.)

## ORGANIZATION


We begin this study with an historical perspective, in order to view contemporary thinking in perspective; an instructor can start there, or use the history as a reference throughout the course of study. *Part I: Fundamentals of Graphic Design* provides a very substantial

foundation for discussion of specific applications. For some readers, these chapters may be the only introduction to visual communication they receive; therefore, I tried to make it as full of vital information as possible including: an introduction examining the visual communication profession; comprehensive coverage of two-dimensional design concepts; typography; creativity and concept development; the design process; visualization; and composition. *Part II: Applications* is an in-depth examination of major graphic design and advertising applications. The chapters are easily used in any order that is appropriate for the reader or best suits the educator. Each chapter provides substantial background information about how the application is used and how to create an application, including exercises and projects. Also included are sidebars with suggestions, tips, and important design considerations. Some chapters are much longer than others due to the role they play in most curricula.

As some educators have mentioned to me, this book covers an enormous amount of information. What I have done is allow for at least three scenarios:

- › Instructors may pick and choose what to teach, whether it is content areas, applications, or the number of projects.
- › Instructors may choose to use this book in several courses (there is plenty of information to carry over for several courses or semesters).
- › This book is a keeper—most students and designers use this book as a *reference and resource* owing to the abundance of information, historic time line, great examples by venerated designers, and brainstorming techniques.

The last chapter (now available online with links to resources including video advice from many top designers) describes putting together a portfolio and the job search. At the end of the book are the glossary to help with terminology, a selected bibliography to encourage further reading, and two extensive indexes—one regarding all subject matter and another referencing all the agencies, clients, creative professionals, and studios mentioned in this book.

Additional material and resources (including many exercises and projects) appear online at no extra cost. This material is noted throughout the book by an icon .

## LOOKING AT THE ILLUSTRATIONS

Unlike a design periodical that showcases the most recent work, the illustrations in this book were chosen as classic examples that would

endure. The illustrations also were chosen to represent different approaches and schools of thought. Every illustration in this book is excellent and was selected with great thought to providing the best possible examples of effective and creative work.

Anyone can learn an enormous amount by analyzing graphic design solutions. Whether you dissect the work of peers, examine the examples of work in this text, closely observe an instructor's demonstrations, or analyze professional work, you will enhance your learning by asking *how* and *why* others did what they did. The examples provided in this text are just that—examples. There are innumerable solutions to any exercise or project. Any visual communication is measured in terms of the degree of success demonstrated in problem solving, communicating, applying visual skills, and creativity within those constraints.

## NEW TO THIS EDITION

The majority of the illustrative examples in *Graphic Design Solutions* are new to this edition, providing numerous and varied examples for study. The Fourth Edition contains a new chapter, Creativity and the Graphic Design Process (Chapter 4), providing the tools to stimulate creative thinking and for brainstorming, as well as creativity exercises to prompt and support conceptualization. The Fourth Edition also provides increased coverage in a new chapter on visualization (Chapter 5) including: understanding images, approaches, methods, and media for visualizing design concepts. Discussions have been expanded on composition (Chapter 6) to offer a wide range of theories and points of view, publication design (Chapter 8), corporate communication: brochures, annual reports, and more (Chapter 12), and web design, motion and screened-based media (Chapter 14). This edition also has a more in-depth coverage of the five steps of the design process, a thorough guide to key graphic design and advertising applications for print and interactive media, pointers on information gathering, methods for concept generation, an overview of the visual communication profession, and new exercises and projects at the end of each chapter and on the web.

Also in this new edition:

- › More on creative thinking
- › Numerous brainstorming techniques

- › Conceptual thinking and concept development
- › Many new diagrams
- › Brochure design coverage
- › Publication design: covers and interiors
- › New essays, showcases, and case studies
- › Preliminary sketches of designers' works
- › Alternative solutions to the printed piece
- › Integrated ad campaigns
- › Storytelling
- › More on interactive design
- › Expanded coverage of time and motion
- › More information on the grid, including diagrams
- › New contemporary and additional historical illustrations

## FROM THE FIELD

The most highly regarded design professionals today provide insights and examples in high-interest boxes, including Essays and Before & After (showing before and after images such as Ocean Spray Juices/Wallace Church, Chapter 11). An essay “From Start to Finish” by Dave Mason, SamataMason, walks the reader through the step-by-step process of a project (Chapter 4). Case Studies throughout the book examine the design process including Seed Media Group/Sagmeister Inc. (Chapter 4), Nickelodeon/AdamsMorioka (Chapter 9), Saks Fifth Avenue/Michael Bierut/Pentagram (Chapter 10), and Nokia Urbanista Diaries/R/GA (Chapter 14).

## RESOURCES FOR INSTRUCTORS

- › *Online ebank and Instructor materials* for each chapter include an instructor's manual, PowerPoint® slides designed for use with lecture, reflective chapter questions for students, and additional exercises.
- › *WebTutor™ Toolbox for WebCT® and Blackboard®* offers a full array of online study tools that are text-specific, including learning objectives, glossary flashcards, practice quizzes, Web links, and a daily news feed from NewsEdge, an authoritative source for late-breaking news to keep you and your students on the cutting edge.

## RESOURCES FOR INSTRUCTORS AND STUDENTS

New to this edition, *Graphic Design Studio* is an application that supports instructor and peer review of assignments submitted online with gradebook tracking. Projects can be uploaded to this site rather than sending through e-mail. Students can see the work of others.

New to this edition, *the Premium website* delivers content referred to within the text with an icon, chapter-based exercises and projects, topics related to building a portfolio, the interview and career search process, and an innovative video series, *Designers Speak*, offering video interviews with working designers about how they entered the field of design. The multimedia ebook links to relevant materials in the premium site.

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# About the Author

Robin Landa holds the title of Distinguished Professor in the Robert Busch School of Design at Kean University of New Jersey. She is included among the teachers that the Carnegie Foundation for the Advancement of Teaching calls the “great teachers of our time.” Most recently, Landa was a finalist in the *Wall Street Journal's* Creative Leaders competition.

Landa has won many awards for design, writing, teaching, and creative leadership, including: National Society of Arts and Letters, The National League of Pen Women, New Jersey Authors Award, Creativity, Graphic Design USA, Art Directors Club of New Jersey, The Presidential Excellence Award in Scholarship from Kean University, and the Rowan University Award for Contribution to Design Education.

Landa is the author of twelve published books about graphic design, branding, advertising, and creativity including *Advertising by Design* (John Wiley & Sons) and *Designing Brand Experiences* (Cengage Learning). Her books have been translated into Chinese and Spanish.

Co-authoring with her colleague Professor Rose Gonnella, she wrote *Visual Workout Creativity Workbook* (Cengage Learning); and co-authored *2D: Visual Basics for Designers* with Gonnella and award-winning designer Steven Brower. Known for her expertise in creativity, Landa penned *Thinking Creatively* (HOW), and co-authored *Creative Jolt* and *Creative Jolt Inspirations* (North Light Books) with Rose Gonnella and Denise M. Anderson. Landa's article on ethics in design, “No Exit for Designers,” was featured in *Print* magazine's European Design Annual/Cold Eye column; other articles have been featured in *HOW* magazine, *Step Inside Design*, *Critique*, and *Icograda*. Landa's Amazon Shorts—“Advertising: 11 Insights from Creative Directors” and “Branding: 10 Truths Behind Successful Brands”—both reached the #1 spot on the Shorts best-seller list.

Landa has lectured across the country at the *HOW* International Design Conferences, Graphic Artists Guild conference, College Art



**ROBIN LANDA**

· MIKE TESI PHOTOGRAPHY

Association, Thinking Creatively conference, Art Directors Club of New Jersey, and the One Club Education Summit. She has been interviewed on radio, television, in print, and the World Wide Web on the subjects of design, creativity, and art.

In addition, working with Mike Sickinger at Lava Dome Creative (<http://www.lavadomecreative.com>) in New Jersey, Landa is a brand strategist, designer, copywriter, and storyteller; and she is the creative director of her own firm, robinlanda.com. She has worked closely with marketing executives and their companies and organizations to develop brand strategy, enhance corporate creativity through seminars, and develop brand stories. With the keen ability to connect the seeming unconnected, Landa uses her research and writing to support her professional practice.



# Acknowledgments

Without the brilliantly creative graphic design and advertising solutions that inhabit these pages, my book would be an entirely different study. Humbly and gratefully, I thank all the creative professionals who granted permission to include their work in this Fourth Edition of *Graphic Design Solutions*. Great thanks to the clients, companies, and organizations that granted permission, and to all the generous people whose help was so valuable.

New to this edition are wonderful case studies, essays, interviews, showcases, and online videos. With admiration and respect, I thank all the wonderful people who contributed to these outstanding features.

Over the years, my esteemed colleague Professor Martin Holloway, Robert Busch School of Design at Kean University, has shared his vast knowledge on the subjects of designing with type and type history. The chapter on typography depends upon his expertise and brilliant diagrams. I anxiously await Martin's own book on type and I am deeply indebted to him.

Humbly I thank Alice Drueding, Professor, Graphic and Interactive Design, and Joe Scorsone, Professor, Graphic and Interactive Design, Tyler School of Art, Temple University; Ed Sobel, Owner, CG+M Advertising + Design; Bob Aufuldish, Aufuldish & Warinner; Fritz Klaetke, Visual Dialogue; Steven Brower, Steven Brower Design; Rose Gonnella, Professor and Executive Director of the Robert Busch School of Design at Kean University; Hayley Gruenspan for her marvelous illustration; John C. Luttrupp, Professor of Art and Design, Montclair University; Henry Martin, American cartoonist; Doug McGrath, writer and film director; Alan Robbins, the Janet Estabrook Rogers Professor of Visual and Performing Arts at Kean University, and Toni Toland, Professor, Syracuse University for engaging in discussion about visualization, composition, design, and storytelling—for their valuable help in shaping some new content.

New to this edition are wonderful case studies, essays, interviews, and showcases by Sean Adams, AdamsMorioka; Gail Anderson, Spotco; Christina Arbini, Hornall Anderson; Michael Bierut, Pentagram; Gui Borchert, Syrup; John Butler, Butler, Shine, Stern & Partners; Bart Crosby, Crosby Associates; Ned Drew, Associate Professor, Rutgers University; Alice Drueding and Joe Scorsone, Scorsone/Drueding Posters; Joe Duffy, Duffy & Partners; Shane Farrell, Second Story; Elynn Fisher, The Advertising Council; Mish Fletcher and Reva Bottles, Ogilvy; Carla Frank and Gayle King at *O, The Oprah Magazine*; John Gall, Vintage and Anchor Books; Jonathan Herman, WAX; Alexander Isley, Alexander Isley Inc.; Arto Joensuu,

Nokia; Liz Kingslien, Lizart; Fritz Klaetke, Visual Dialogue; Nick Law, R/GA; Dave Mason, SamataMason; Brenda McManus, assistant instructor of graphic design, Rutgers University; Jay Miller, Imagehaus, Inc.; Drew Neisser, Renegade; Roy Poh, Kinetic; Debra Rizzi, Rizco Design; Alan Robbins, Janet Estabrook Rogers Professor of Visual and Performing Arts at Kean University; Roberta Ronsivalle, Mucca Design; Will Staehle, Lone Sheep Black Wolf; Daniel Stein, EVB; Tracy Turner, Tracy Turner Design Inc.; Jurek Wajdowicz and Lisa LaRochelle, Emerson, Wajdowicz Studios; and Rob Wallace, Wallace Church. Also new is the exciting video series, “Designers Speak” created by: Gail Anderson, Spotco; Bob Aufuldish, Aufuldish & Warinner; Steven Brower, Steven Brower Design; Carla Frank, Carla Frank Creative; Jonathan Herman, WAX; Fritz Klaetke, Visual Dialogue; Stefan Mrechko, Ogilvy; Mike Perry, Mike Perry Studio; Max Spector, Chen Design Associates; Michael Strassburger, Modern Dog; and Armin Vit, Under Consideration LLC. With admiration and respect, I thank you all.

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I am thankful for the thoughtful comments from reviewers: Eric Chimenti, Chapman University; Shelly DeForge, Southwest Florida College; Paula DiMarco, California State University Northridge; Richard B. Doubleday, Boston University; Deborah Greh, St. John’s University; Merrick Henry, Savannah College of Art and Design;

Andrea Robinson Hinsey, Ivy Tech Community College; Erica Honeyman, Lehigh Valley College; Jan Jancourt, Minneapolis College of Art & Design; Gloria Lee, University of Texas at Austin; Jerrold Maddox, The Pennsylvania State University; Paul J. Nini, The Ohio State University; John C. Smith, Spokane Falls Community College; Larry M. Stultz, The Art Institute of Atlanta; Jacqueline Tessmer, Baker College; and Richard Rex Thomas, St. John's University.

As is my way, I cross-train my thinking and research. To my illustrious dance teachers not only for the gift of movement, for helping me better understand how much “design happens between the steps”—Ryan Daniel Beck, Caroline Kohles, Shannon Denise Evans, Winter Gabriel, Julia Kulakova, and Manuel Rojas—my sincere thanks.

I am grateful to President Dawood Farahi, Kean University, who provided time for research in support of this book, and to Dr. Mark E. Lender, Professor of History and Vice President for Academic Affairs, and Holly R. Logue, Professor of Theatre and Dean of the College of Visual and Performing Arts, for their great support. At the Robert Busch School of Design at Kean University, I am highly fortunate to work alongside such consummate educators, experts, and the kindest of friends: Steven Brower, Tom Clark, Ray Cruz, Janet DeAugustine, Rose Gonnella, Martin Holloway, Michele Kalthoff, Dawn Marie McDermid, Christopher Navetta, Rich Palatini, Alan Robbins, Michael Sickinger, and Janet Slowik. Thank you to Dr. Paula S. Avioli, Professor and Assistant Chair, Department of

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Rewriting a book is a huge undertaking. Great thanks to the Wadsworth dream team: Clark Baxter, publisher; Sharon Adams Poore, senior development editor; Cate Barr, senior art director; Lianne Ames, senior content project manager; Wendy Constantine, senior media editor; Diane Wenckebach, senior marketing manager; Kimberly Apfelbaum, assistant editor; Ashley Bargende, editorial assistant; and, special thanks to Annie Beck, project manager with Lachina Publishing Services.

Warm thanks to former students, now highly creative professionals, who have made me proud, and great thanks to my current students. Thanks for allowing me to bask in your cumulative creative glow and glory.

Loving thanks to my family, friends, and Kean University alumni—Jason Alejandro, Denise M. Anderson, Rich Arnold, Jill Bellinson, the Benten/Itkin family, Paula Bosco, Claudia Brown, Sherri Loren Cumberbatch, Alex D'Angelo, Donald Fishbein, Lillian Fishbein, Rose Gonnella and the Gonnella family, Anna Hestler, Frank Holahan, Andrew Lowe, Jane Martin McGrath, Robert Skwiat, Mike Sickinger, Karen Sonet Rosenthal, Keith Testa, Fariida Yasin, and Iee Ling Yee. And finally, my heart and thanks to my handsome husband/tango partner, Dr. Harry Gruenspan. To my darling daughter Hayley, who is the most patient, caring, creative, bright, and adorable person I know—thanks for putting up with me, my love.

## DEDICATION

For my darling daughter Hayley.

*Robin Landa*  
2010

## GRAPHIC DESIGN TIME LINE

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The study of graphic design and art history helps us better understand how we arrived at the present, how we came to be as we are. Peter N. Stearns, Professor of History at George Mason University, says: “The past causes the present, and so the future.”<sup>1</sup>

A comprehensive study of graphic design history is a requirement for any aspiring designer or anyone interested in understanding images; *Meggs' History of Graphic Design* by Philip B. Meggs and Alston W. Purvis is standard reading; *Graphic Style: From Victorian to Digital* by Steven Heller and Seymour Chwast and *Graphic Design Time Line: A Century of Design Milestones* by Steven Heller and Elinor Pettit offer time line format support. A full study of fine art history and modern art is critical, too; *Gardner's Art through the Ages* is a comprehensive study.

Any serious study also includes design theory, criticism, understanding images, persuasion, world history, and related topics. As with anything temporal, the history of graphic design and advertising is a product of its time—of the economy, politics, the arts, philosophy, culture, and society. Graphic design is always affected by small and large human events and factors, such as war, culture, sub-culture, cultural unrest, economic turbulence, music, media, and more. Graphic design and advertising, in turn, affect culture, music, media, and more.

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### NOTE

1. Peter N. Stearns. “Why Study History?” American Historical Association, July 11, 2008. <http://www.historians.org/pubs/free/WhyStudyHistory.htm>.

# ESSAY

STEVEN BROWER, *GRAPHIC DESIGN TIME LINE*

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s.B.

## STEVEN BROWER

*Now in his own design studio, most recently Steven Brower was the creative director for Print magazine. He has been an art director for The New York Times, The Nation magazine, and Citadel Press. He is the recipient of numerous national and international awards, and his work is in the permanent collection of Cooper-Hewitt National Design Museum, Smithsonian Institute. He is on the faculty of the School of Visual Arts, New York, and Marywood University's Masters with the Masters program in Scranton, Pennsylvania, and Kean University of New Jersey. He resides in New Jersey with his wife and daughter and their six cats.*

The history of design, like any history, is completely malleable. With no hard start date, we have to make choices. Should we begin with the cave paintings of Lascaux, Chinese moveable type, the Trajan column, or Gutenberg? Our history is the history of human communication, so where to begin?

For our purposes, we begin in the modern era, in the late nineteenth century. The advent of improved travel to Asia brought sailors onto the streets of Paris and London, weighted down with Japanese prints in their knapsacks. The influence of these Japanese artists on their European counterparts was profound. An organic sense of form based on nature, refined ornamental borders, and elegant composition became the rage. Combined with refined printing processes, Art Nouveau was indeed the new art.

This style spread quickly. The Arts & Crafts movement in England, Jugendstil (Youth Style) in Germany, and Glasgow Style with versions in Belgium and the United States—the basic elements were reinvented by each culture, which added their own twist. In Austria it was taken a step further with the Vienna Secession, a group dedicated to creating a new visual language.

In the early 1900s, the shot heard round the world would be in Germany. Lucian Bernhard was fifteen years old when he visited the Munich Flaspalast Exhibition of Interior Design. So moved by the forms and colors he had witnessed, he returned to his parents' house while his father was away on a business trip, and painted every wall and piece of furniture in these bold new colors. When his father returned, he was so outraged that Lucian left home, permanently.

Stranded in Berlin, he entered a contest sponsored by Priester Match to create a poster advertising their wares. He painted a composition that included matches on a tablecloth, along with an ashtray containing a lit cigar, and dancing girls in the background. Dissatisfied, he painted out the dancing girls. Feeling it was still not working, he deleted the ashtray. The tablecloth was next to go. There remained the singular word "Priester" and two matches, on a brown background, along with a discrete signature. The birth of the object poster

was born, prefiguring the Ludwig Mies van der Rohe "less is more" philosophy.

Soon the Russian Revolution was under way, resulting in an extraordinary (albeit short-lived) amount of creative freedom for artists such as El Lissitzky, Rodchenko, and Malevich. The Futurists' typographic experimentation with typography in Italy resulted in an influence that would outlast their movement, halted by World War I. After the war, De Stijl in the Netherlands and The Bauhaus in Germany would further refine the clean modernist esthetic. Artists such as A. M. Cassandre in France would synthesize entire art movements such as Cubism, Surrealism, and Art Deco.

With the advent of War World II, many of these artists would be forced to emigrate to the United States. Their influence was profound. Just as Japan had influenced the Europeans fifty years earlier, thus America was impacted by Europe. Lester Beall was one of the first American designers whose work showed strong evidence of this inspiration. Paul Rand and Alvin Lustig's designs, in part, explored the amorphous forms of European painters Paul Klee and Joan Miró.

In 1954, a group of Cooper Union graduates banded together to form Push Pin Studios. Well-versed in design and illustration history, they drew upon existing forms, such as Art Nouveau and Art Deco, to create new ones. By combining illustration and design seamlessly, they ushered in a new era, in contrast to the stark Modernist movement that had gone before. Their reexamination of the Art Nouveau style moved west in the late 1960s, combined with the cultural and musical changes at the time, and reappeared in the form of Psychedelic posters by the likes of Rick Griffin and Victor Moscoso.

In the mid 1970s and early 1980s, the retro approach reached its zenith. The European type styling of Louis Fili, Jennifer Morla, and Carin Goldberg, and Constructivist type design of Neville Brody revisited and reinvigorated existing forms.

In 1984, Apple Computers released the first Macintosh, and the relationship between



**PRIESTER MATCH**

- DEUTSCHES PLAKAT MUSEUM IM MUSEUM FOLKWANG, ESSEN (FOTOGRAFIE: JENS NOBER)
- LUCIAN BERMHARD (EMIL KAHN, 1883–1972)
- PRIESTER [HÖLZER]
- DEUTSCHLAND (DEUTSCHES REICH), 1915
- HOLLERBAUM & SCHMIDT, BERLIN
- FARBLITHOGRAFIE
- 59,5 X 48,5 CM
- DPM 1128

technology and design moved forward yet another step. Designers such as April Greiman and later David Carson took up the call. A myriad of new typefaces were displayed in *Emigre* magazine. Design, type setting, and production were fused for the first time. In reaction, hand-lettered typography was suddenly manifest.

Today, we are still reeling from the effects of the personal computer. Designers, perhaps more than ever before, can be the complete masters of their domain, responsible for every aspect of what winds up on the page or digital display. The time line continues. Where are we headed? Only the future will tell.



# Historical Image Time Line (1893–Present)

THIS BRIEF HISTORICAL OVERVIEW of visual communication in the twentieth century is in no way meant to be a substitute for a full study; my offering does not include, as any full history would, the influences of current events, social climate and issues, inventions, politics, music, and art on the topic of visual communication; for example, the social and political climate of World War II had a profound influence on European and American artists' and designers' lives and work.

The goal of this brief time line is to put the information in this book into a broader context. As Brower asks: Should we begin with the human and animal representations and signs in the Cave of Lascaux some 16,000 years ago? Does the history of visual communication begin in the eleventh century with the invention of moveable type by a man named Bi Sheng in China? Or does graphic design begin with its roots in Johannes Gutenberg's method of printing from movable type in the mid-fifteenth century? Did graphic design begin with graphics that identified? Instructed? Promoted? Did graphic design begin with the combination of words and images in the first poster? For our purposes, we begin in the modern era, in late nineteenth century Europe.

THE PROPONENTS of the Arts & Crafts movement continued to disseminate information about design. Moving toward the twentieth century, European art was deeply affected by an influx of Japanese prints. In turn, European trends and movements influenced American artists and designers. The Art Nouveau movement, with its flowing organic-like forms, was felt in all the visual arts, from

design through architecture. In both Europe and America, there were advances in printing technology by the late nineteenth century; in France, color lithography significantly advanced by Jules Chéret allowed for great color and nuance in poster reproduction. Advances in lithography helped give rise to the poster as a visual communication vehicle. Toulouse-Lautrec embraced the poster. Companies hired Art Nouveau artists, such as Alphonse Mucha, to create posters to advertise their products. In England, controversy erupted over the use of Sir John Millais's painting *Bubbles* in a poster advertising Pears Soap by Thomas Barratt, who built Pears Soap into one of the world's great brands in the nineteenth

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POSTER: HENRI DE TOULOUSE-LAUTREC (1864–1901), *DIVAN JAPONAIS (JAPANESE SETTEE)*, 1893.

LITHOGRAPH, PRINTED IN COLOR, COMPOSITION: 31 5/8" x 23 7/8". ABBY ALDRICH ROCKEFELLER FUND (97.1949).  
COLLECTION: THE MUSEUM OF MODERN ART, NEW YORK, NY, U.S.A.  
DIGITAL IMAGE © THE MUSEUM OF MODERN ART/LICENSING BY SCALA/ART RESOURCE, NY

Although primarily a painter (and printmaker), French artist Toulouse-Lautrec's embrace of the poster would drive the medium into popularity; he created a total of thirty-two posters.

*The Japanese influence is applied to Parisian nightlife.*  
—Steven Brower

century. Many people objected to the use of fine art for commercial purpose. Barratt's intention was to borrow cachet from "high art"—from fine art—for his Pears Soap brand.

In 1898, an American advertising agency, N. W. Ayer & Son, opened a design department to design their own ads. An American woman, Ethel Reed, became a noted graphic designer and illustrator. William H. Bradley, an important American designer influenced by the British Arts & Crafts movement and Art Nouveau, designed a series of covers for *The Chap Book*, which became an important disseminator of style.

**1870s through the 1890s/ Arts & Crafts movement**

**1887/** Sir John Millais's painting *Bubbles* used in a poster advertising Pears Soap

**1890/** Art Nouveau movement begins

**1891/** La Goulue, Toulouse-Lautrec's first poster



LITERARY PERIODICAL: WILLIAM H. BRADLEY (1868–1962), PUBLISHED BY STONE & KIMBALL (CHICAGO), *THE CHAP BOOK* (THANKSGIVING), 1895.

COLOR LITHOGRAPH, 528 × 352 MM. THE BALTIMORE MUSEUM OF ART: GIFT OF ALFRED AND DANA HIMMELRICH, BALTIMORE (BMA 1993.89).

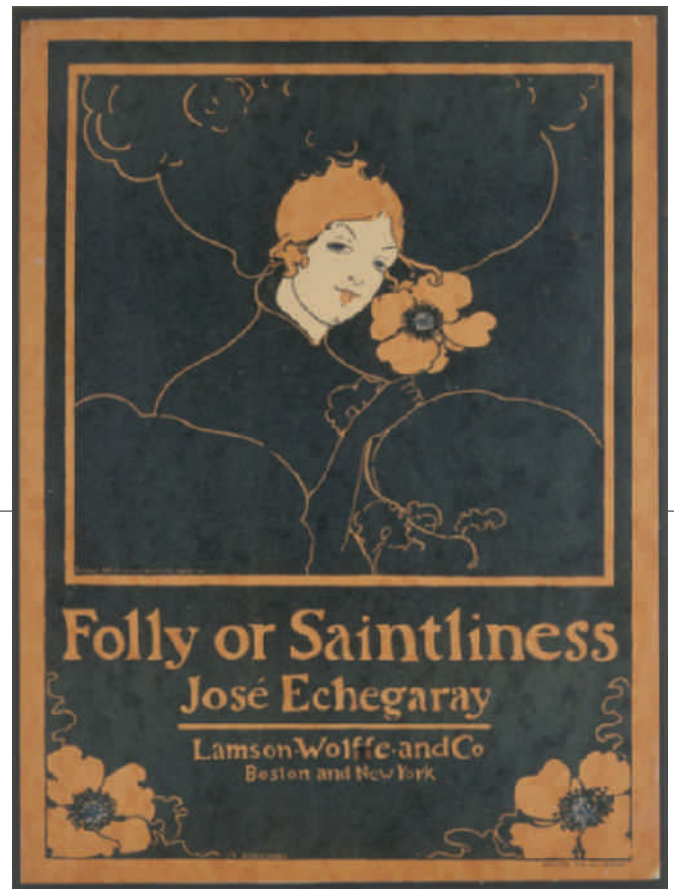
Bradley, influenced by the Art Nouveau style, introduced an American audience to a new vocabulary of forms.

**1893/** Coca-Cola is registered as a trademark

**1895/** *The Beggarstaffs*, a pseudonym for William Nicholson and James Pryde, use an original collage influenced by Japanese art for a poster advertising the play *Don Quixote* at The Lyceum Theatre, London

**1897/** Vienna Secession is formed

**1898/** Advertising agency N. W. Ayer created the slogan, "Lest you forget, we say it yet, *Uneeda Biscuit*," to launch the first prepackaged biscuit, *Uneeda*, produced by the National Biscuit Co. (today, a company called Nabisco).



POSTER: ETHEL REED (1876–CA.1910), *FOLLY OR SAINTLINESS*, 1895. HELIOTYPE ON PAPER, 20 ¼" × 14 ⅞".

COLLECTION: SMITHSONIAN AMERICAN ART MUSEUM, WASHINGTON, D.C., U.S.A. PHOTO CREDIT: SMITHSONIAN AMERICAN ART MUSEUM, WASHINGTON, D.C./ART RESOURCE, NY

Working in the 1890s, Ethel Reed was one of few women illustrators and designers who gained recognition in her lifetime. Reed designed and illustrated posters, illustrated books, and designed covers and endpapers.



AT THE BEGINNING of the twentieth century, milestones in graphic design history occurred. Principles of grid composition were taught in Germany, and we saw the birth of pictorial modernism.

In graphic design, the watershed work of architect/designer Peter Behrens exemplifies the relationship between design and industry. Behrens sought a “modern” visual language to express the age of mass production. In 1907, Peter Behrens designed what might be thought of as the first corporate identity for A.E.G., a German electrical manufacturing corporation.

*Milestone:* in 1919, Walter Gropius founded the Weimar Bauhaus in Germany. This highly influential design school, whose philosophy laid the foundation for much of modern thinking about architecture and design, attempted to bridge art and industry—the machine age—with an emphasis on rationality. Students at the Bauhaus school studied with luminaries including Wassily Kandinsky, Paul Klee, and Lyonel Feininger. In 1919, Johannes Itten started teaching the *vorkurs*—the preparatory course, which would become an integral part of the curriculum, developed and expanded by other luminaries such as László Moholy-Nagy and Josef Albers.

In fine art, this time period was enormously creative. Two groups of German painters formed art philosophies: *Die Brücke* (The Bridge) with Ernst Ludwig Kirchner as a leading proponent, and *Der Blaue Reiter* (The Blue Rider) with Russian artist Wassily Kandinsky as

a leading member. Kandinsky is credited with the first nonobjective painting and was a great influence on modern art. In France, major artists Henri Matisse and Pablo Picasso (born in Spain) created rippling, everlasting effects in all the visual arts.

A very noteworthy influence (still to this day) on typography was the Italian Futurists’ challenge to grammatical and typographic conventions; they saw typography as a way to “redouble the force of expressive words.” Similarly, Dadaists used type and image as



FILM POSTER: HEINZ SCHULZ-NEUDAMM (20TH CENTURY), *METROPOLIS*, 1926. LITHOGRAPH, PRINTED IN COLOR, 83" × 36 ½"

GIFT OF UNIVERSUM-FILM AKTIENGESELLSCHAFT (80.1961)  
THE MUSEUM OF MODERN ART, NEW YORK, NY, U.S.A.  
DIGITAL IMAGE © THE MUSEUM OF MODERN ART, LICENSED BY SCALA/ART RESOURCE, NY

*Art Deco meets Cubism and the sci-fi film poster is invented.*  
—Steven Brower

expressive visual elements. Concerned with neither legibility nor function, but only with expressive form, artists such as Kurt Schwitters in his *Merz* magazine used the idea of "randomness" as a guiding principle.

**1901–1905/** *Picasso's "Blue" period*

**1905/** *Lucian Bernhard designs the Priester Match poster*

**1905/** *Salon d'Automne, Paris, is an important French art exhibit*

**1907/** *Peter Behrens's corporate identity for A.E.G.*

**1909–1914/** *Pablo Picasso and George Braque and the period of "Analytical Cubism"*

**1909/** *Futurist Manifesto proclaims enthusiasm for speed, war, and the machine age*

**1910–1912/** *Die Brücke (The Bridge) flourishes in Berlin*

**1910/** *Kandinsky and Der Blaue Reiter (The Blue Rider)*

**1912/** *Ludwig Hohlwein's poster for the Munich Zoo*

**1912/** *Synthetic Cubism*

**1913/** *Armory Show introduced European avant-garde art to America*

**1913/** *The Xiling Society of Seal Carving and Calligraphy is founded in Hangzhou, China, with Wu Changshi as its first president*

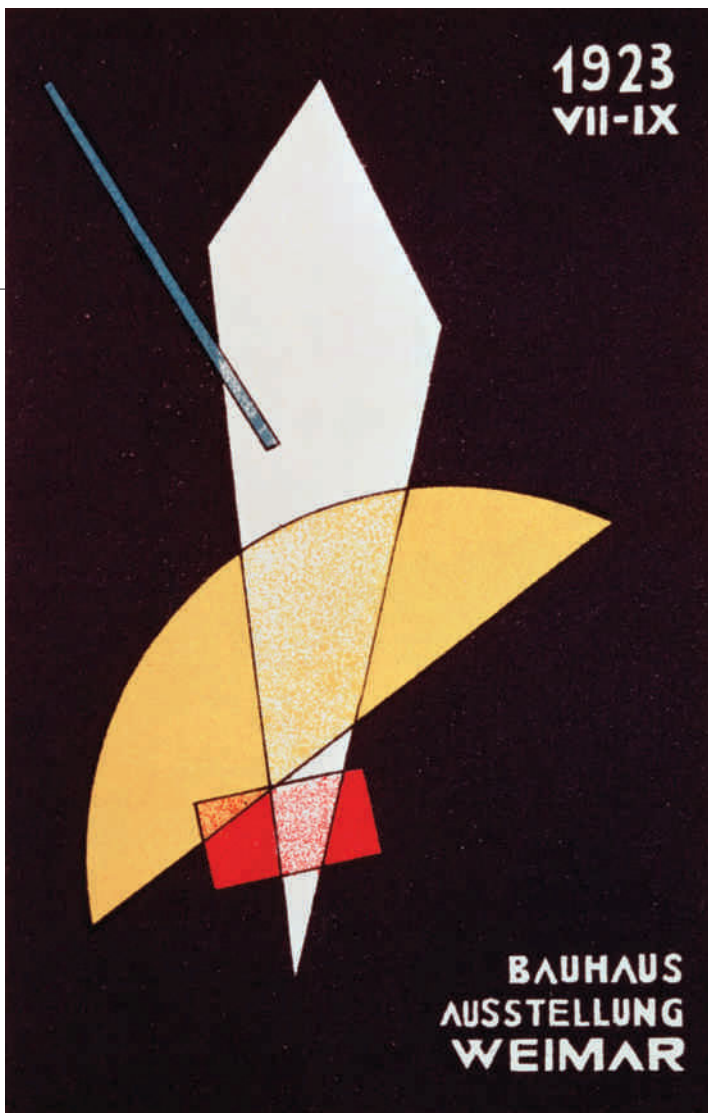
**1914/** *AIGA (American Institute of Graphic Arts), professional organization for design, founded*

**1916/** *The Dada movement is founded*

**1916/** *The first animated film is made in Japan, beginning an art form that will grow throughout the century to gain worldwide fame. Ofuji Noburo (1900–1961), who created animated movies using cutout silhouettes, is the first Japanese filmmaker in this field to gain global recognition.*

**1919/** *Russian artist El Lissitzky coins the term "Proun"—an abbreviation for the Russian "Project for the Affirmation of the New Art" to describe his personal project to represent "the interchange station between painting and architecture"*

**1919–1933/** *Bauhaus, founded in Weimar in 1919, under the direction of architect Walter Gropius; staff included Paul Klee, Johannes Itten, Wassily Kandinsky, László Moholy-Nagy*



POSTER FOR THE BAUHAUS AUSSTELLUNG WEIMAR  
MANIFESTO BY LÁSZLÓ MOHOLY-NAGY

ALINARI ARCHIVES/CORBIS

László Moholy-Nagy joined the *Bauhaus* from 1923–1928.

FINE ART MOVEMENTS—Cubism, Futurism, De Stijl, Constructivism, Dadaism, Surrealism—greatly affected design and advertising. Picasso's work continued to have a powerful effect on the visual arts. Art Deco, the popular geometric style of the 1920s, was significantly manifested in all the visual arts.

Many graphic designers absorbed these artistic movements, creating a popular visual aesthetic. For example, A. M. Cassandre, a renowned poster designer, created a visual language clearly influenced by Cubism and brought it to the greater public via poster design. His success in both typeface design and poster design established him as a purveyor of style.

In 1921, a group of Russian artists led by Constructivists Vladimir Tatlin and Alexander Rodchenko rejected "art for art's sake," to pursue the duty of artist as citizen. They viewed visual communication, industrial design, and the applied arts as mediums that could best serve their ideals and ideas for society.

In 1924, Surrealism, with the publication of the *Manifesto of Surrealism* by critic and poet André Breton, becomes an intellectual force.

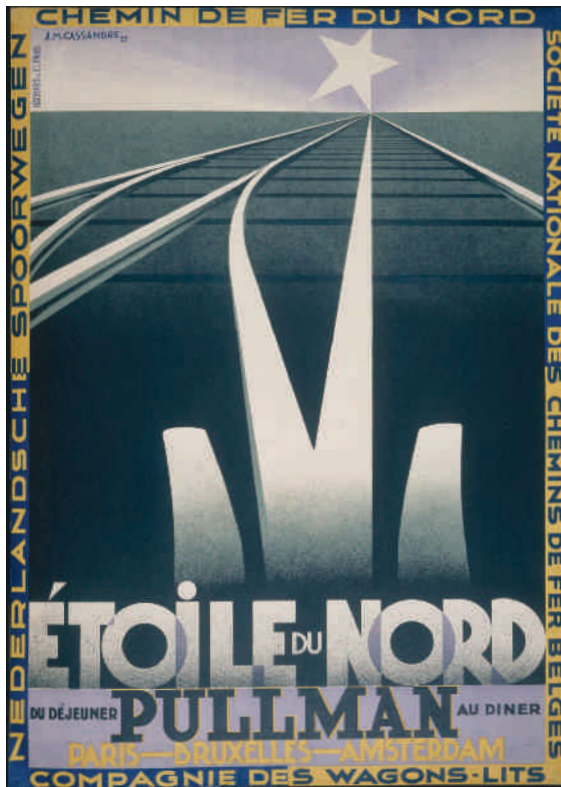
Also greatly influenced by the Cubism, Futurism, and Art Deco movements, American graphic designer E. McKnight Kauffer created a body of work, including 141 posters for the London Underground as well as others for major corporations, that would carry fine art forms to the general viewing public. American advertising reflected designers' great interest in Modernism and European art ideas, as well; for example, the work of Charles Coiner for the

N. W. Ayer agency reflected an avant-garde influence. In an attempt to visually express their dynamic modern age, both artists and designers are highly concerned with the relationship between form and function.

- 1921/ Alexander Rodchenko, painter, sculptor, designer, and photographer became an exponent of Productivism as evidenced by his poster design
- 1922–1924/ The discovery and excavation of the tomb of Tutankhamun
- 1922/ Aleksei Gan's *Konstruktivizm*, brochure on Constructivist ideology
- 1922/ E. McKnight Kauffer's poster for the London Underground
- 1922/ Piet Mondrian's *Tableau 2*
- 1923/ Herbert Bayer's cover design for Bauhaus catalog
- 1923/ Charles Dawson opens his studio in Chicago
- 1923–1933/ Vladimir and Georgii Stenberg produce film posters in a Russian avant-garde framework
- 1924/ El Lissitzky's photomontage, *The Constructor*, promoting his belief of "artist as engineer"
- 1924/ André Breton's *Manifesto of Surrealism*
- 1924/ Charles Coiner joins N. W. Ayer's art department
- 1926/ Fritz Lang's film *Metropolis*
- 1927/ Paul Renner designs *Futura* typeface
- 1927/ A. M. Cassandre's railway poster
- 1928/ Jan Tschichold advocates new ideas about typography in his book *Die Neue Typographie*
- 1929/ Dr. Mehemed Fehmy Agha comes to the U.S. to become art director for Condé Nast

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POSTER: CASSANDRE (ADOLPHE MOURON, 1901–1968)  
ÉTOILE DU NORD 1927 REF 200007  
© MOURON, CASSANDRE. LIC. CASSANDRE-LCM 28-10-09. WWW.CASSANDRE.FR

Cassandre was a founding partner of a Parisian advertising agency, the Alliance Graphique. The work produced by Cassandre and the Alliance Graphique established a French urbane modern visual vocabulary, utilizing Cassandre's typeface design.

*The romanticism of travel was about the journey, not the arrival.*  
—Steven Brower

AT THE END OF THE 1920s, the modern movement hit America. By the 1930s, designers such as Lester Beall, William Golden, Alvin Lustig, Paul Rand, Bradbury Thompson, and émigrés Mehemed Fehmy Agha (born in the Ukraine, immigrated to the United States in 1929), Alexey Brodovitch (Russian-born, immigrated in 1930), Will Burtin (German-born, immigrated in 1938), Leo Lionni (Dutch-born, immigrated in 1939), Herbert Matter (Swiss-born, moved to New York in 1936), Ladislav Sutnar (Czech-born, traveled to United States in 1939 and stayed), and one woman—Cipe Pineles (born in Austria)—were pioneering visual ideas in the United States. Boldly testing the limits of contemporary editorial design, experimental page layout, shape relationships, color, and photographic reproduction, these designers created visual masterpieces.

The 1930s was a tragic and turbulent time for artists and designers in Europe. Many fled the Nazis and immigrated to America, including esteemed Bauhaus members Mies van der Rohe, Josef Albers, László Moholy-Nagy, and Walter Gropius. Their subsequent presence in America would have a profound influence on design, architecture, and art. Many American-born designers also became important design pioneers, including Lester Beall. Beall's convincing posters for America's Rural Electrification Administration have his distinctive imprint, and yet are influenced by European modernism.

A seminal American designer, Paul Rand, started his distinguished career in 1935 as the art director of *Esquire* and *Apparel Arts* magazines; he also designed covers for *Direction*, a cultural journal,

from 1938 until 1945. Rand's influence holds to this day. What should be noted is that although Rand was greatly influenced by the European avant-garde thinkers and designers, he established his own indelible point of view and visual vocabulary.

- 1930/ 237 of John Heartfield's photomontages were printed in Arbeiter Illustrierte Zeitung (AIZ) [renamed Volks Illustrierte in 1936], between 1930 and 1938
- 1934/ Herbert Matter designs Swiss travel posters
- 1934/ Alexey Brodovitch is art director at Harper's Bazaar
- 1935/ WPA hires designers to work for the project
- 1937/ Lester Beall designs Rural Electrification Administration poster
- 1937/ Picasso's Guernica painting about the devastation of the Spanish Civil War
- 1937/ László Moholy-Nagy led the New Bauhaus in Chicago
- 1939/ Leo Lionni becomes art director at N. W. Ayer
- 1939/ Alex Steinweiss, art director at Columbia Records, invents the illustrated album cover
- 1930s/ Cipe Pineles, through the early 1940s, became the first autonomous woman art director of a mass-market American publication at Glamour magazine

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POSTER: JAN TSCHICHOLD, *KONSTRUKTIVISTEN* (CONSTRUCTIVISTS), 1937

POSTER: THE MUSEUM OF MODERN ART, NEW YORK, NY. ABBY ALDRICH ROCKEFELLER FUND, JAN TSCHICHOLD COLLECTION, THE MUSEUM OF MODERN ART, NEW YORK, NY. DIGITAL IMAGE © THE MUSEUM OF MODERN ART/LICENSED BY SCALA/ART RESOURCE, NY



MAGAZINE SPREAD: *HARPER'S BAZAAR*, MARCH 15, 1938

ART DIRECTOR: ALEXEY BRODOVITCH  
 PHOTOGRAPHER: HOYINGEN-HUENE, COURTESY OF *HARPER'S BAZAAR*, NEW YORK, NY  
 PHOTOGRAPH COURTESY OF THE WALKER ART CENTER, MINNEAPOLIS, MN

Form follows form.  
 —Steven Brower



POSTER: SIEGRIEST, LOUIS (1899–1990), *ESKIMO MASK*, WESTERN ALASKA. 1939

SERIGRAPH ON PAPER, 36 1/8" x 25 3/4".  
 GIFT OF RALPH H. HINES.  
 COLLECTION: SMITHSONIAN AMERICAN ART MUSEUM, WASHINGTON, D.C.  
 PHOTO CREDIT: SMITHSONIAN AMERICAN ART MUSEUM, WASHINGTON, D.C., ART RESOURCE, NY

This poster is part of the eight-piece series "Indian Court" by Siegriest, part of the Works Projects Administration (WPA) posters for the Golden Gate International Exposition held in San Francisco in 1939. Using materials provided by the Bureau of Indian Affairs, Siegriest chose visuals to represent various tribal nations.



IN 1939, World War II began. Many artists and designers were called into active duty; others, including Ben Shahn, E. McKnight Kauffer, Joseph Binder, and Abram Games, used their great talents to create posters to disseminate public information, support the war effort, pump up morale, and create anti-Nazi vehicles. In England, The British Ministry of Information recruited available pre-eminent designers to this cause.

At this time, many designers were embracing Surrealism and making it their own visual language, using photomontage and bold typography to create stirring war posters. One such designer was German graphic artist John Heartfield, whose strong antiwar work satirized the Nazi party.

What would eventually become The Advertising Council, a public service advertising organization, began in 1942 as the War Advertising Council; it was organized to help prepare voluntary advertising campaigns for wartime efforts.

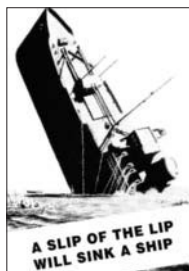


ADVERTISEMENT: WOMEN IN WAR JOBS—ROSIE THE RIVETER (1942–1945)

SPONSORS: OFFICE OF WAR INFORMATION, WAR MANPOWER COMMISSION  
VOLUNTEER AGENCY: J. WALTER THOMPSON

*The most successful advertising recruitment campaign in American history, this powerful symbol recruited two million women into the workforce to support the war economy. The underlying theme was that the social change required to bring women into the workforce was a patriotic responsibility for women and employers. Those ads made a tremendous change in the relationship between women and the workplace. Employment outside of the home became socially acceptable and even desirable.*

—The Advertising Council



ADVERTISEMENT: SECURITY OF WAR INFORMATION, LOOSE LIPS SINK SHIPS (1942–1945)

SPONSORS: THE OFFICE OF WAR INFORMATION, U.S. ARMY, U.S. NAVY, AND THE FEDERAL BUREAU OF INVESTIGATION

*The campaign encouraged Americans to be discreet in their communication to prevent information from being leaked to the enemy during World War II.*

—The Advertising Council

In Italy, the Olivetti Corporation hired Giovanni Pintori, who contributed enormously to Italian design. Pintori's vision, drawing on Futurist visual forms, manifested itself in corporate identity design and advertising.

In the United States during the 1940s and 1950s, Abstract Expressionism was the primary artistic movement (overshadowing any representational artists), with leading artists such as Jackson Pollack, Willem de Kooning, Franz Kline, and Mark Rothko. In the post-World War II years, New York City became the art capital of the world.

- 1940s/ Paul Rand designs Directions covers
- 1940/ Robert Savon Pious designs event poster for the Chicago Coliseum
- 1941/ Walter Landor established Walter Landor & Associates in his San Francisco apartment
- 1945/ Alvin Lustig, from 1945 to 1952, designs the New Classics series by New Directions
- 1945/ LeRoy Winbush founds his own firm, Winbush Associates (later Winbush Design)
- 1946/ Lou Dorfsman joins CBS
- 1947/ Armin Hofmann begins teaching graphic design at the Basel School of Design
- 1947/ Giovanni Pintori is hired by Olivetti
- 1949/ Doyle Dane Bernbach opens
- 1949/ Cipe Pineles's cover for Seventeen
- 1949/ Hermann Zapf designs Palatino typeface



POSTER: ABRAM GAMES, YOUR TALK MAY KILL YOUR COMRADES, 1942 © ESTATE OF ABRAM GAMES



POSTER: ABRAM GAMES, SALUTE THE SOLDIER (SAVE MORE, LEND MORE) 1944 © ESTATE OF ABRAM GAMES

Abram Games, known for his powerful wartime posters, used the potential of the poster-as-vehicle to visually communicate public information fully and quickly in a boldly poetic way. Games's personal conceptual design viewpoint was "maximum meaning, minimum means."

THE INTERNATIONAL TYPOGRAPHIC STYLE, or Swiss design, played a pivotal role in design with an emphasis on clear communication and grid construction, with Max Bill and Ernst Keller as major proponents. In 1959, the movement became a unified international one, disseminating ideas in a journal, *New Graphic Design*; the editors included Josef Müller-Brockmann, Richard P. Lohse, Carlo L. Vivarelli, and Hans Neuburg.

In America, seminal designers such as Paul Rand, William Golden, Lou Dorfsman, Saul Bass, Bradbury Thompson, George Tscherny, Ivan Chermayeff, Tom Geismar, Cipe Pineles, Otto Storch, and Henry Wolf created watershed work. Saul Bass's movie titles and film promotions set new standards for motion graphics and promotional design.

Doyle Dane Bernbach (DDB) rocked the advertising world with their Volkswagen campaign and began a creative revolution in advertising, with art directors such as Bob Gage, Bill Taupin, and Helmut Krone. Bill Bernbach teamed art directors and copywriters to generate creative ideas to drive their advertising. DDB didn't use a hard sell—it set a new creative standard that winked at the consumer with greater respect.

Visual identity became gospel at corporations with in-house designers such as William Golden and Lou Dorfsman at CBS, and Giovanni Pintori at Olivetti. Corporations began to rely on designers to create visual identities that would differentiate them within a competitive marketplace. Designers such as Paul Rand created visual identities for IBM, Westinghouse, and ABC.

- 1950/ Jackson Pollack's Autumn Rhythm
- 1950/ William Golden designs the CBS symbol
- 1951/ Roy Kuhlman designs Grove Press paperback covers
- 1952/ Rudy de Harak opens his New York studio
- 1953/ James K. Fogleman defines "corporate identity"
- 1954/ Adrian Frutiger creates Univers, a classic face within the Swiss International Style
- 1954/ Push Pin Studios is formed
- 1955/ Saul Bass designs the first comprehensive design program unifying film and print for the Man with the Golden Arm
- 1957/ Ivan Chermayeff and Thomas Geismar open their own practice in New York
- 1950s/ Henryk Tomaszewski creates CYRK

1950s



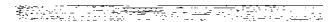
MAGAZINE SPREAD: WESTVACO *INSPIRATIONS* 192, 1953

DESIGNER: BRADBURY THOMPSON, COPYRIGHT BY WESTVACO CORPORATION, NEW YORK, NY

*Seldom is there logic in using two different styles of typesetting in a design. But here, to provide symmetrical relationships to symmetrical graphics, the type is set in centered style on the left page, while on the right page the text type is set flush right and ragged left to accompany asymmetrical graphics.*

—Karen M. Elder, Manager, Public Relations, Westvaco Corporation

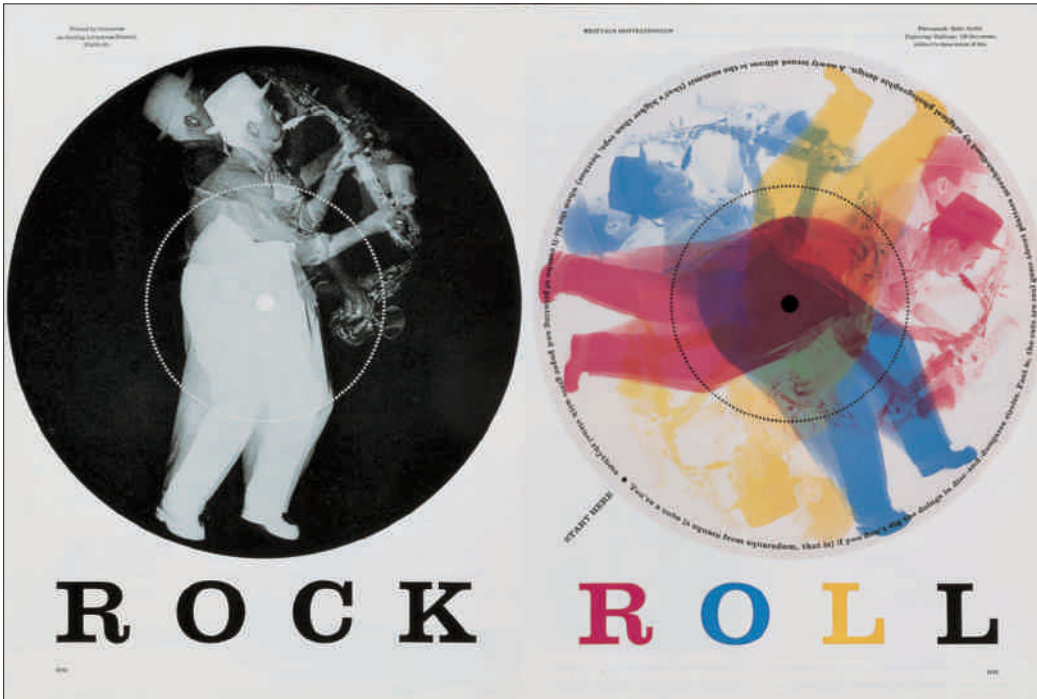
Bradbury Thompson is one of the great pioneers of American design who fully integrated European ideas of abstraction and modernity into American design, establishing his own voice while communicating effectively.



LOGO: IBM, 1956

DESIGNER: PAUL RAND  
CLIENT: IBM CORPORATION

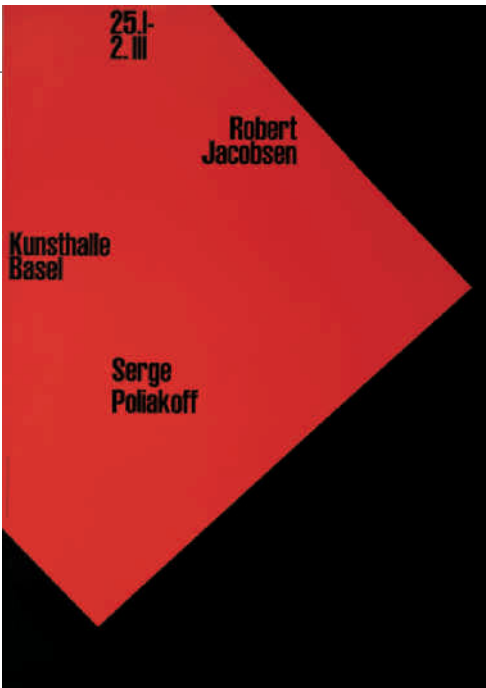
Paul Rand was among the first wave of American modernists who created iconic visual identities as well as many other famous solutions—from posters to children's books.



INTERIOR SPREAD: WESTVACO INSPIRATIONS 210, 1958

DESIGNER: BRADBURY THOMPSON  
 COPYRIGHT BY WESTVACO CORPORATION,  
 NEW YORK, NY

*This graphic design puts forth the illusion of color in motion as the saxophonist comes alive on the whirling record. Process printing plates were not employed, as just one halftone plate was printed in three process inks and on three different angles to avoid a moiré pattern.*  
 —Karen M. Elder, Manager, Public Relations, Westvaco Corporation



EXHIBITION POSTER: ARMIN HOFMANN, ROBERT JACOBSEN & SERGE POLIAKOFF, 1958

COLLECTION: THE MUSEUM OF MODERN ART, NEW YORK, NY, GIFT OF THE DESIGNER. DIGITAL IMAGE © THE MUSEUM OF MODERN ART, LICENSED BY SCALA/ART RESOURCE, NY

Hofmann's modernist viewpoint and aesthetic was infused with a profound understanding of form and elements. Hofmann's book *Graphic Design Manual*, which explained his graphic design aesthetic and philosophy, was first published in 1965.



ADVERTISEMENT: "UGLY"

DOYLE DANE BERNBACH, NY  
 CLIENT: VOLKSWAGEN

This gutsy ad winks at its audience, as did most of DDB's advertising. Doyle Dane Bernbach and its legendary founder Bill Bernbach are credited with the creative revolution in advertising.

CORPORATE IDENTITY DESIGN grows in importance with work by Lester Beall for International Paper Company, and design firms such as Chermayeff & Geismar creating programs for Mobil and the Chase Manhattan Bank; Saul Bass for AT&T, Continental Airlines, and the Girl Scouts; and Massimo Vignelli and the Unimark office for Knoll.

In advertising, Doyle Dane Bernbach (DDB) continued to be the force behind creative advertising. Employed at DDB were some of the most brilliantly creative art directors and writers of the twentieth century, such as Bob Gage, Helmut Krone, George Lois, Mary Wells Lawrence, Phyllis K. Robinson, and Julian Koenig. Some of these creatives, such as Lois, Koenig, and Wells Lawrence, left DDB to open their own creative agencies.

American graphic designers, including the Push Pin Studios, Saul Bass, and Herb Lubalin, redefined American graphic design—especially typography and the relationship of type with image—thereby influencing generations.

The poster was an extremely popular application in the 1960s, with great work from Gunter Rambow in Germany, Wes Wilson in California, and Victor Moscoso in California. George Lois's covers for *Esquire* magazine raised the bar of cover design, provoking and jarring readers to stop and think.

Representational art made a comeback with the Pop Art movement—a movement drawing upon imagery from popular culture—with leading artists Andy Warhol, Roy Lichtenstein, and Robert

Indiana. The Pop movement (influenced by commercial art), ironically, was clearly felt in graphic design and challenged the conventions of Modernist thinking. Push Pin Studios in New York and the Haight-Ashbury music scene designers in San Francisco rocked Modernism's structural boat. Wolfgang Weingart was at the forefront of those slowly challenging Modernism's core.

- 1960/ John Berg becomes art director at CBS records
- 1960/ Lester Beall designs International Paper logo
- 1961/ Bob Gill cofounds Fletcher / Forbes / Gill (a forerunner of Pentagram) with Alan Fletcher and Colin Forbes
- 1961/ Edouard Hoffman and Max Miedinger design Helvetica typeface
- 1962/ Herb Lubalin designs Eros magazine
- 1962/ Carl Ally opens Ally & Gargano
- 1963/ Icofrada (the International Council of Graphic Design Associations), the world body for professional communication design, founded
- 1963/ "The Pepsi Generation" ad
- 1964/ Pablo Ferro designs main title sequence for Dr. Strangelove or: How I Learned to Stop Worrying and Love the Bomb
- 1964/ First Things First manifesto signed by twenty-two signatories
- 1965/ Andy Warhol's Campbell's Soup

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POSTER: MÜLLER-BROCKMANN, JOSEF (1914–1996). *WENIGER LÄRM (LESS NOISE)*, 1960

OFFSET LITHOGRAPH, PRINTED IN COLOR, 50 3/4" x 35 1/2". ACQUIRED BY EXCHANGE (513.1983).  
THE MUSEUM OF MODERN ART, NEW YORK, NY  
THE MUSEUM OF MODERN ART, NEW YORK, NY, U.S.A.  
DIGITAL IMAGE © THE MUSEUM OF MODERN ART/LICENSED BY SCALA/ART RESOURCE, NY

Müller-Brockmann, in Zurich, was a leading designer in the International Typographic Style. He sought to communicate to the audience without the interference of the designer's subjectivity.

This solution reminds us to never underestimate the power of a great visual mime to communicate a message.



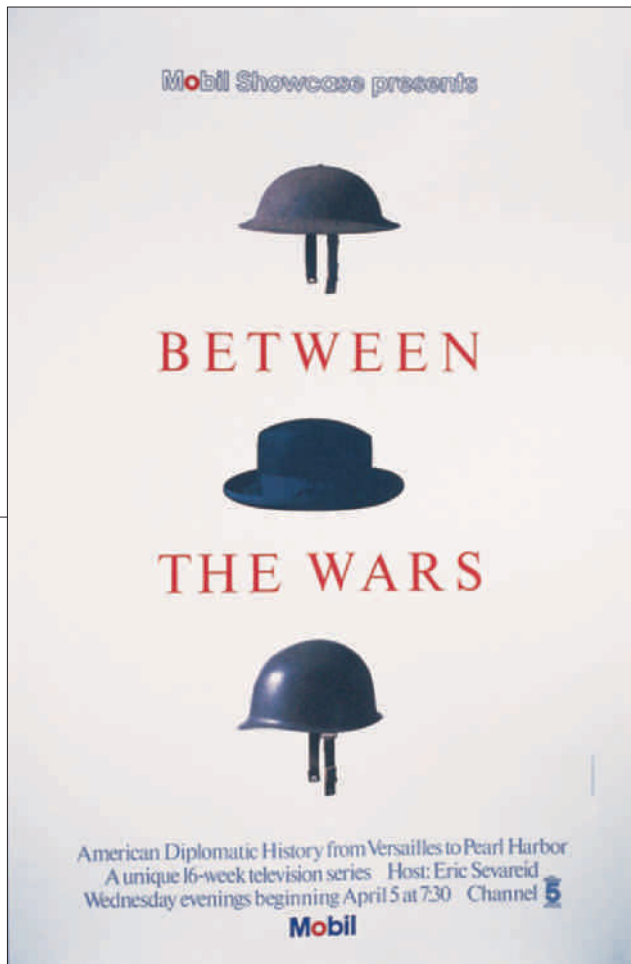
MAGAZINE COVER: 1960

CREDIT: MILTON GLASER, PUSH PIN STUDIOS

Push Pin Studios, cofounded by Milton Glaser, Seymour Chwast, Reynold Ruffins, and Edward Sorel, ushered in a new era. The studio's influence radiated. Any lines of distinction among design, illustration, and art became blurred—these designers and illustrators were *auteurs*.



- 1965/ Massimo Vignelli becomes cofounder and design director of Unimark International Corporation
- 1965/ Tadanori Yokoo's poster at the Persona group's 1965 joint exhibition shocks many
- 1967/ Jay Chiat opens Chiat/Day
- 1967/ Graphic Artists Guild (GAG) founded
- 1967/ Shigeo Fukuda creates posters for Montreal's Expo '67
- 1968/ Herb Lubalin designs Avante Garde magazine
- 1969/ George Lois's composited Esquire cover of Andy Warhol drowning in an oversized can of Campbell's soup

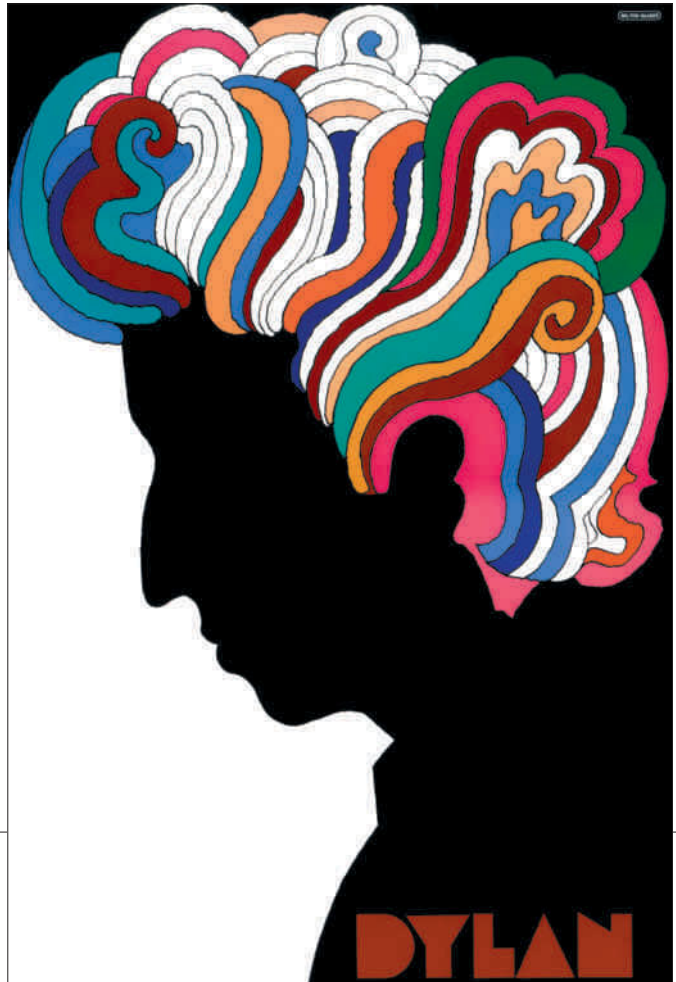


POSTER: BETWEEN THE WARS (NO DATE)

CHERMAYEFF & GEISMAR, INC., NY  
CLIENT: MOBIL CORPORATION

This poster was designed to promote a television series on events during the period 1918–1940, with emphasis on the successes and failures of diplomacy. The hats symbolize the two wars, and the diplomacy between them.  
—Tom Geismar, Chermayeff & Geismar, Inc.

A complex theme is communicated effortlessly through headgear.  
—Steven Brower



POSTER (ENCLOSED IN A BOB DYLAN RECORD ALBUM): DYLAN, MILTON GLASER, 1967

CREDIT: MILTON GLASER

Islamic art meets Marcel Duchamp at the dawn of the psychedelic era.  
—Steven Brower



LOGO: MOTHER & CHILD, 1967

DESIGNER: HERB LUBALIN, THE DESIGN COLLECTION AT THE HERB LUBALIN STUDY CENTER, THE COOPER UNION, NEW YORK, NY COURTESY OF THE LUBALIN FAMILY

In the 1960s, Lubalin's unique ability to creatively combine type and image influenced a wide audience, from the United States to Western and Eastern Europe. This is a quintessential example of Lubalin's thinking: finding the solution inside the problem.

SOME CRITICS SEE THE 1970s as the end of Modernism and the beginning of Postmodernist thinking, especially with the typographic directions taken by designers such as Wolfgang Weingart, April Greiman, Willi Kunz, and Dan Friedman leading the way.

In the 1970s, it became perfectly clear to clients and corporations that it was design and advertising that was going to distinguish

their goods and services in a highly competitive international marketplace.

At MIT's Media Lab, Muriel Cooper ventured into new territory, exploring the relationships between computer technology and graphic design. The subversive posters emanating from the French design collective Grapus created an independent design point of

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SYMBOL SIGNS: AIGA, 1973

A COMPLETE SET OF FIFTY PASSENGER/PEDESTRIAN SYMBOLS DEVELOPED BY AIGA. AIGA SIGNS AND SYMBOLS COMMITTEE MEMBERS: THOMAS GEISMAR, SEYMOUR CHWAST, RUDOLPH DE HARAK, JOHN LEES, MASSIMO VIGNELLI. PRODUCTION DESIGNERS: ROGER COOK, DON SHANOSKY; PAGE, ARBITRIO AND RESEN, LTD. PROJECT COORDINATORS: DON MOYER, KAREN MOYER, MARK ACKLEY, JUANITA DUGDALE

In 1973, the United States Department of Transportation (DOT) commissioned the American Institute of Graphic Arts (AIGA), which formed a committee of five outstanding designers, to create a set of passenger and pedestrian symbol/signs for use in DOT public spaces.

These symbol signs represent a consistent use of visual language that defies language barriers. The final set of symbol/signs was designed and created by Cook and Shanosky.



POSTER: CHERMAYEFF, IVAN (1932). VISIT THE AMERICAN MUSEUM OF IMMIGRATION AT THE STATUE OF LIBERTY, 1974. OFFSET LITHOGRAPH ON PAPER, 42 1/4" x 28". SMITHSONIAN AMERICAN ART MUSEUM, WASHINGTON, D.C., U.S.A.

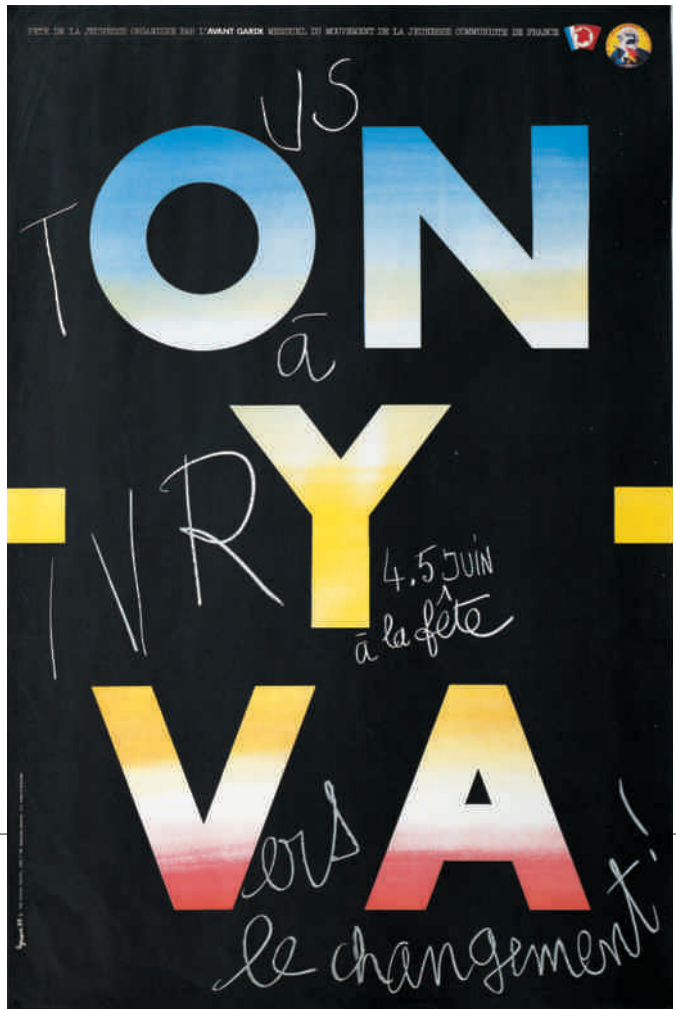
PHOTO CREDIT: SMITHSONIAN AMERICAN ART MUSEUM, WASHINGTON, D.C./ART RESOURCE, NY

Ivan Chermayeff (Chermayeff and Geismar) multiplies the Statue of Liberty to creatively express the idea of immigration. Chermayeff and Geismar set a standard for corporate communications.

view. In California, April Greiman was experimenting with type, hybrid imagery, and mixing media to create a whole new visual vocabulary.

Clearly, there was a growing response to the perceived “objectivity” of Modernism, with highly individual, personal aesthetics growing around the world.

- 1970/ *Grapus Studio, a French design collective, is formed by Pierre Bernard, François Miehe, and Gérard Paris-Clavel*
- 1970/ *Raymond Loewy designs the U.S. Mail eagle symbol*
- 1970/ *Shigeo Fukuda designs graphics for Expo '70*
- 1971/ *Massimo Vignelli and Lella Vignelli establish the offices of Vignelli Associates*
- 1971/ *Saul Bass designs the United Way logo*
- 1971/ *Tom Burrell and Emmett McBain open Burrell McBain Advertising in Chicago*
- 1971/ *Archie Boston founds Archie Boston Graphic Design*
- 1972/ *Pentagram opens in London*
- 1973/ *Graphic Artists Guild Handbook first published*
- 1974/ *Paula Scher designs covers for CBS records*
- 1975/ *Milton Glaser designs the “I LOVE NY” symbol*
- 1975/ *The One Club for Art & Copy, organization for the recognition and promotion of excellence in advertising, founded*
- 1978/ *Louise Fili becomes art director of Pantheon Books*
- 1978/ *Pentagram opens their New York office*
- 1979/ *M&Co founded by Tibor Kalman with Carol Bokuniewicz and Liz Trovato*



POSTER: GRAPUS, ON Y VA (LET'S GO), 1977

THE MUSEUM OF MODERN ART, NEW YORK, NY GIFT OF THE DESIGNER.  
 THE MUSEUM OF MODERN ART, NEW YORK, NY, U.S.A.  
 DIGITAL IMAGE © THE MUSEUM OF MODERN ART/LICENSÉ BY SCALA/  
 ART RESOURCE, NY

The French design collective Grapus and their distinctive combinations of type and image—part of the European New Wave—made a significant and lasting contribution to modern design.



LOGO: MR. AND MRS. AUBREY HAIR, 1975  
 DESIGNER: WOODY PIRTLE

Pirtle originally worked for The Richards Group in Dallas and took his Texan sensibility and conceptual sharpness to the New York office of Pentagram.

Wit, in this case a pun, combines with an American Postmodern sensibility in Pirtle's trademark for Aubrey Hair.



CORPORATE IDENTITY (NO DATE)

VIGNELLI ASSOCIATES, NY  
 DESIGNERS: MASSIMO VIGNELLI, MICHAEL BIERUT  
 CLIENT: AETNA LIFE AND CASUALTY, HARTFORD, CT

In 1971, Massimo and Lella Vignelli founded Vignelli Associates in New York and had a profound voice in corporate communications with an emphasis on rationality and clear communication.



IN 1984, APPLE COMPUTER introduced the Macintosh computer, which provided graphic designers with the most significant tool since the pencil.

The digital revolution enabled designers to have more creative control. Visual communicators could design and generate and lay out their own type (thus becoming their own typesetters), more easily manipulate imagery (as opposed to using handcrafted photomontage), imitate visual effects such as airbrushing, very easily make changes to layout and color, and substitute hand-lettered comps with digitally produced “finished-looking” comps, among other things.

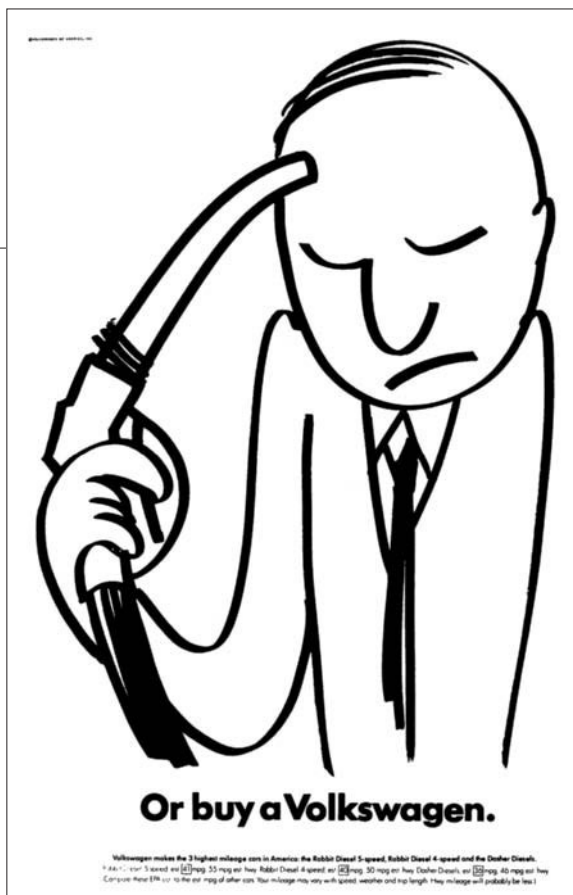
Termed the Postmodern (or Late Modernist) period, the 1980s and 1990s was an eclectic and diverse time as designers experimented with new technology, trying to capture an ever-growing audience with breakthrough concepts and graphics. The political and social climate of the 1980s provided a fertile environment for provocatively creative designers and thinkers such as Tibor Kalman, founder of M&Co.

In California, Rudy VanderLans (trained in the Netherlands) and Zuzana Licko (born in Czechoslovakia) collaborated to create experimental typography in *Emigre*, a progressive periodical that contributed to disrupting typographic conventions. David Carson designed *Beach Culture* magazine, and his typographic methodology would eventually divide designers into “camp” divisions about typographic design philosophy. Similarly, in England, Neville Brody was challenging both editorial design and conventional typographic design with his own typeface designs and in his capacity as art director of *Face* magazine.

Also in England, advertising agency Bartle Bogle Hegarty (BBH) created sexy campaigns for Levi’s and Häagen-Dazs using erotic imagery. In New York, George Lois’s ad campaign concept “I want my MTV” transformed entertainment. Chiat/Day created one of the great moments in TV advertising with its “1984” spot for Apple’s Macintosh. Advertising agencies outside of the usual ad hubs made indelible marks, making cities such as Minneapolis and Dallas the homes of creative advertising.

- 1981/ *MTV logo* (art director: Fred Seibert; designers: Frank Olin-sky, Pat Gorman, and Patti Rogof, Manhattan Design)
- 1981/ *Ikko Tanaka’s poster featuring an abstracted geisha for the dance troupe Nihon Buyo Performance*
- 1982/ *George Lois’s “I want my MTV”*
- 1983/ *R/Greenberg Associates film title sequence for The Dead Zone*
- 1983/ *Philip B. Meggs’ History of Graphic Design is published*

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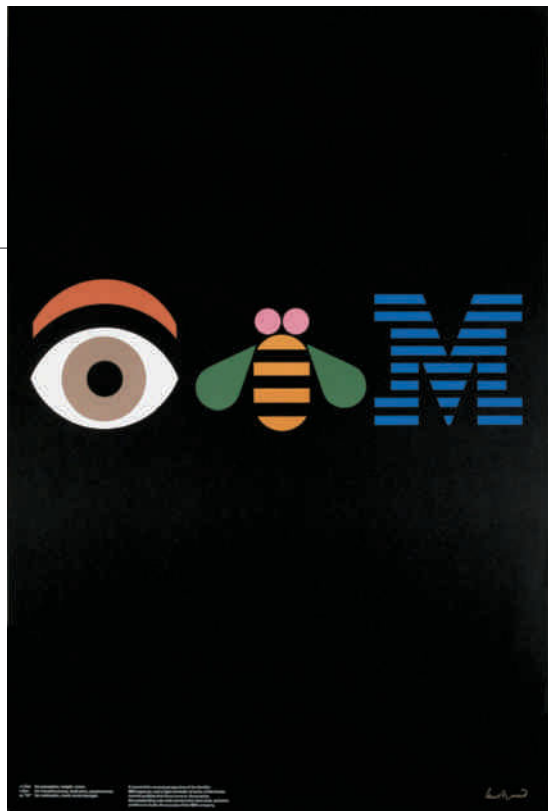
PRINT ADVERTISEMENT: *OR BUY A VOLKSWAGEN*, 1980  
DOYLE DANE BERNBACH, NY  
ART DIRECTOR/ARTIST: CHARLES PICCIRILLO  
WRITER: ROBERT LEVENSON  
CLIENT: VOLKSWAGEN

Doyle Dane Bernbach continued to set standards for creative advertising well after the 1960s.



POSTER: SEITARO KURODA, *SEIBU*, 1981. POSTER FOR AN EXHIBITION AT A DEPARTMENT STORE.  
THE MUSEUM OF MODERN ART, NEW YORK, NY, U.S.A. GIFT OF THE DESIGNER.  
DIGITAL IMAGE © THE MUSEUM OF MODERN ART/LICENSIED BY SCALA/ART RESOURCE, NY  
An influential Japanese graphic designer and illustrator, Kuroda’s distinctive sensibility has influenced generations of Japanese, European, and American designers.

- 1984/ Apple's Macintosh TV spot "1984" by Chiat/Day Agency; directed by Ridley Scott
- 1984/ Rolling Stone "Perception/Reality" campaign by Fallon McElligott and Rice, Minneapolis, MN
- 1984/ Joe Duffy starts Duffy Design in Minneapolis
- 1984/ Sussman/Prejza & Company, Inc. creates the graphic identity and environment for the 1984 Los Angeles Olympics
- 1985/ Bartle Bogle Hegarty (BBH), London, revitalizes the Levi's brand
- 1986/ Neville Brody designs Typeface Six for Face magazine
- 1986/ Chip Kidd starts in the art department at Alfred A. Knopf
- 1987/ Fred Woodward becomes art director of Rolling Stone magazine
- 1987/ Modern Dog Design Co. co-founded by Robynne Raye and Michael Strassburger
- 1987/ Shigeo Fukuda is the first Japanese designer inducted into the Art Directors Hall of Fame in the United States
- 1988/ Motel 6 "We'll Leave a Light on for You," The Richards Group, Dallas
- 1988/ David Carson designs Beach Culture magazine
- 1989/ Charles S. Anderson opens the Charles S. Anderson Design Company
- 1989/ Jonathan Hoefler and Tobias Frere-Jones create The Hoefler Type Foundry



POSTER: PAUL RAND, IBM, 1982

THE MUSEUM OF MODERN ART, NEW YORK, NY. GIFT OF THE DESIGNER.  
 THE MUSEUM OF MODERN ART, NEW YORK, NY, U.S.A.  
 DIGITAL IMAGE © THE MUSEUM OF MODERN ART/LICENSED BY SCALA/ART RESOURCE, NY

Utilizing his own logo design for IBM, Rand made the famous logo even more elastic, using visual replacements for two of IBM's initials for this poster design. As it states on the poster, "An eye for perception, insight, vision; a bee for industriousness, dedication, perseverance; and an 'M' for motivation, merit, moral strength," represent the spirit of the corporation.

EXHIBITION POSTER: THE MODERN POSTER, 1988

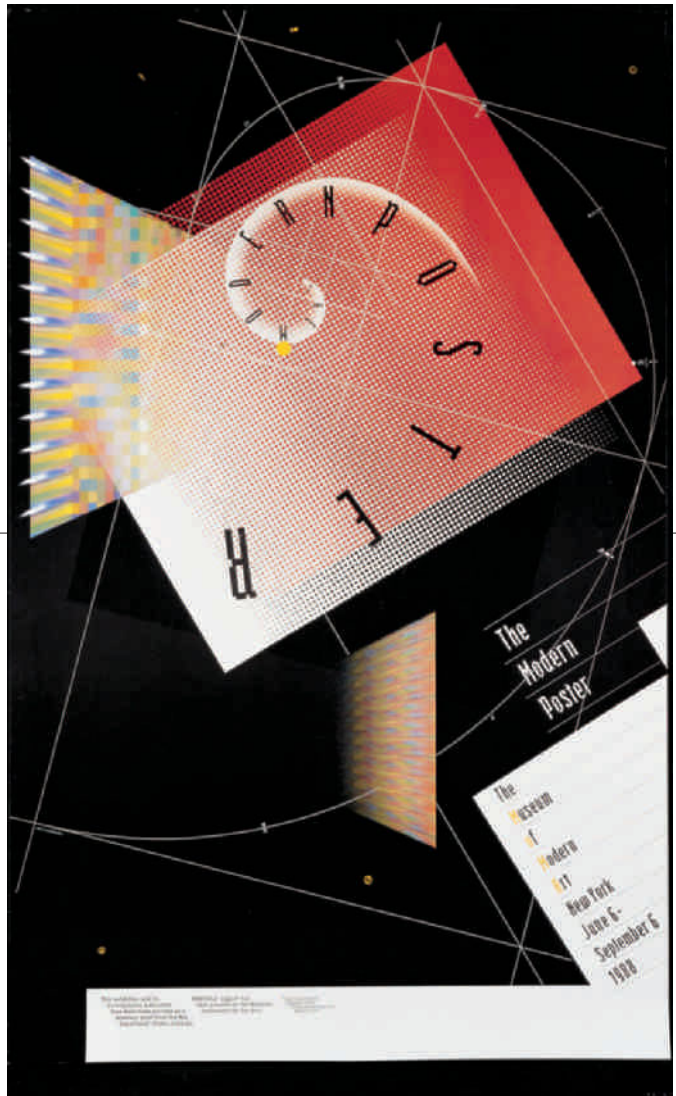
DESIGNER: APRIL GREIMAN, LOS ANGELES, CA  
 CLIENT: THE MUSEUM OF MODERN ART, NEW YORK, NY

This was an invited competition to design the poster for an exhibition on "The Modern Poster." We won!

The poster is a true "hybrid image." It utilizes state-of-the-art technology and is a composition of still video, live video, Macintosh computer art, traditional hand skills, typography, and airbrush.

The rectangular gradation represents time and evolution as graphic media have evolved from photomechanical means to the dynamic moving poster of TV (the video rectangles that are seen in perspective).

—April Greiman



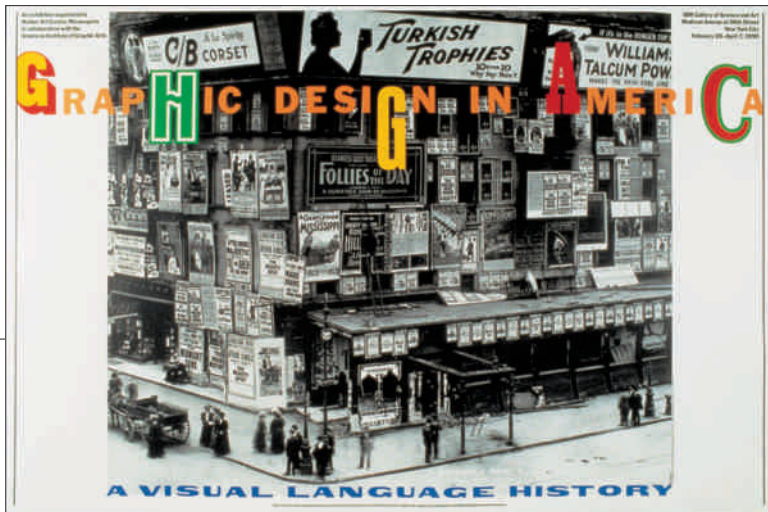
A west coast American designer, Greiman (who studied in Basel) was one of the first designers to use the Macintosh computer and Apple software to her distinct advantage, creating hybrid imagery. Her unique way of utilizing technology, handling type, creating the illusion of space, and playing with it makes her work watershed.



BOOKS: TRAVEL GUIDES, 1989

VIGNELLI ASSOCIATES, NY  
 DESIGNER: MASSIMO VIGNELLI  
 CLIENT: FODOR'S TRAVEL GUIDES

Vignelli Associates became synonymous with classical typefaces, the grid, and articulate design.



EXHIBITION POSTER: GRAPHIC DESIGN IN AMERICA (NO DATE)

DESIGNER: SEYMOUR CHWAST  
 THE PUSH PIN STUDIOS, NY  
 CLIENT: IBM GALLERY, NY

This poster, for an exhibit of all aspects of American graphic design, had to be developed without my expressing any specific design idiom. The image also had to be neutral. My design has a little bit of everything and no style in particular.

—Seymour Chwast, The Push Pin Studios

Chwast, cofounder of Push Pin Studios, is a designer/illustrator/sculptor/artist who is able to imprint his visual communication solutions with a personal vision. His style, always identifiable, enhances each solution's communication.

...chick, and an absent author. It repeatedly appearing things that are not in the movement, without any identifiable source, they become part of a universal popular culture. They speak very clearly to the audience. Examples below when they mean, and the source that the designer you often will get there is complete. The "Leaf" poster is a good example. It says: "No one is safe" and you have to decide whether you agree with that or not. When is it safe? Setting this language? Or is to talk, man who is making any kind of political, but not exactly? What does that mean? What do you think? What's your bias? Edward Fella. It is the best of work? That was part of the discussion. The word "Leaf" has a double meaning. It is also a work as in "See all three people are fading," when the truth might be that they are unimportant because there is no work, that means of people per se for other reasons than the fact that they themselves are fading. There were the questions that Scott Zuzana was trying to ask. This particular poster, also, it is important to know that poster was a critical exercise. It was not meant to convey a particular message. The way Paul Montgomery's Lushness was meant as a protest. In the two, even though they use the same images, were done in a totally different context. However, in Montgomery's case too, it was hardly understandable. It was the idea of celebrating the working man in the idea of work, that this was not something that should be spread or manipulated or somehow made invisible.

Kathy: They also touched on a related discussion about the use of French Post-Structuralism and literary theory. The question that became there is: What's allowed in the literary theory, it is okay to largely appropriate middle-class popular culture in the Museum in applying their idea. It was questioning the appropriateness. I think probably a lot of these ideas are fairly well-known without that particular brand of late 20th century European intellectualism. I think these ideas would only be an American intellectualism. It could be an anti-subtextual, but as an American popular culture, it better get a better intellectualistic, as opposed to the European late Marxist ideas. That might control that you can't control it from the Museum, but we feel you can.

LAURENCE: Back!

Emigre: When I was in Switzerland, I met with many young Swiss designers who, each in their own way, were reacting against the legacy of designers such as Emil Ruder and Arno Hoffmann. They kept mentioning that Swiss Design "rationalized" things, they mentioned that it "rationalized" the work. My comments on some of the Crankbook work would be that it often contradicts the systems. Sometimes you can't see the lines for the forest. Is it possible to create the design by using too much personal or egoistic or ambiguous meaning? Scott: It comes on an inevitable message. They try to show it, but there is a lot of work produced at Crankbook that was not like that. But there are things that shape you, and you can always pull back. If you don't do so far enough, you will never know what's possible.

Ed: Yes, because that's what's about creating taking very complex ideas and trying to simplify them, whereas philosophy takes fairly simple ideas and complicates them? There are attitudes that exist within design, too. Sometimes, when there are

...fairly simple messages to convey, the philosophical approach, complicating them, makes them more interesting. Another approach to design when you have very complex messages to convey is to subtract and simplify them.

Kathy: Every project is different and requires a different kind of treatment. They are from Crankbook, you have to be capable of doing the range of those approaches. Ed: Right! And subtly in advocating this "subtracting" approach for a manual for, let's say, brain surgery. This "subtracting" approach frequently is done for things that are cultural messages that would include a time, place, date and name, and where there isn't really anything to the information that's very complicated. But the culture that surrounds it, the context, is very complex, and that's what's put into these pieces.

I Baby cries!

Emigre: Part of the work produced at Crankbook is explained as a reaction against Modernist ideas. In the book's context, however, it is stated that there are "serious doubts about the function of the International Style as a means of visual communication," and that students have "challenged the validity of this 'universal design.'" But most of the work that you do here, in a reaction to Modernist ideas, is working in a direct way in very ideological systems. It is not placed out, for instance, in corporate identity or really where, in your eyes, Modernism has failed. The Crankbook book shows posters for the most part; there is not one corporate identity system.

Kathy: In the design part of the book there are several designers, but you, as really those to publish the more personal work. People come to Crankbook after doing very systematic, program-driven work as professional designers. The idea is that during the two years of Crankbook, you can make yourself a more personal, more culturally oriented work. The things that might not show up, but to certainly embedded in my own personal projects, and I think it probably comes out in a lot of the content's use of work, was in an ongoing project called the "Formal Message Program." The project was more or less the foundation of our approach to graphic design. Although we didn't show too many examples of this in the book, this project's original form from the extremely analytical, reductionist approach, where you are working on a message analysis and coming up with functions and structure in the next phase, before proceeding to the more creative response presented through the project. The project covers the full range, from the highly abstract to the highly subjective. I believe that today, especially from this is an undergraduate school, or has learned it on the job, before they can be made in the final production, but basically, in our approach to the content, as you are creating it, you will get an intuitive sense of that structure. It's following your work, carefully, but that thinking is embedded in our structure's methodology.

I Baby cries!

Scott: Are you saying that it might be interesting to use some work produced here that would challenge a more systematic approach? Emigre: Yes, I would find it interesting to use the experimental work that is done here for applied to, let's say, a large corporate identity, instead of posters only.

Scott: It's not so much as a critical, but that is because he is working with different parameters, with different projects.

Emigre: But most of the work done by Crankbook graduates is still far out, not so much as a culturally sensitive project.

Kathy: That all of it is, but you will see that an awful lot of the work in the book is far removed culturally sensitive ideas. But they are still about a lot more in the message, and here is in the designer's duty to take somebody else's message and give form to it, and how your design is only as interesting as the message. So we think that people do when they have a look for the interesting clients who have something worth saying as opposed to, let's say, a large building. It's a hard thing to do. It's trying to be hard, but not so hard, but the matter here from a designer's perspective, is the use of the book is a picture of actual solutions. The work of the people that have been in more appropriate for culturally connected things, but they are also very consciously making not interesting, worthy clients.

MAGAZINE SPREAD: EMIGRE NO.19, "STARTING FROM ZERO," 1991

DESIGNER/PUBLISHER: RUDY VANDERLANS  
 TYPEFACE DESIGNER: BARRY DECK

Ever since I started conducting my own interviews, I have been intrigued with the idea of how to re-create the actual atmosphere or mood of a conversation. Usually, as a graphic designer, you receive a generic-looking, typewritten transcript, written by someone else, that you lay out and give shape to. Before I start the layout of an interview, I have spent hours transcribing the tape, listening to the nuances of the conversation, the excitement in someone's voice, etc. Much of the expressive/illustrative type solutions that I use in Emigre are a direct result of trying to somehow visualize the experience of having a conversation with someone. Although this approach is not always successful (some readers are put off by the often "complex-looking" texts), when it does work, and the reader gets engaged in deciphering and decoding the typographic nuances, the interview inevitably becomes more memorable.

—Rudy VanderLans, Emigre

VanderLans and Zuzana Licko launched their graphic magazine Emigre in 1982. In Emigre, they established an experimental approach to combining new technology with typographic design that rocked the design world.



AS THE CENTURY CAME TO A CLOSE, the technological boom continued to deeply affect all the visual arts. In 1990, Adobe released its Photoshop digital imaging software, providing a tool that enabled individual designers to manipulate imagery effectively, inexpensively, and rapidly. The Web became a home to every brand worldwide, as well as set new design challenges. Designers worked closely with IT professionals to launch their online visual solutions. Design and technology were at aesthetic crossroads that were reconciled in various ways with interesting effects on popular visual culture.

Not only did technology become a star, design itself now received new respect in museums and in media coverage. Hot debates on consumerism, typographic design form/function questions, and green design were arguments that became known even outside the design community. Besides creating design to earn a living, some designers were tackling social and political issues with their independently conceived, created, and produced posters.

Irony became king in advertising and in much of graphic design—a truly pervasive postmodern approach to all visual communication. Unusual combinations of form and color juxtapositions marked the work of many. Historical stylistic references allowed visual communicators to hold fast to the end of the century.

Corporations continued to count on branding and visual communication to distinguish their brands across borders. No longer belonging to the marginalized artist, Postmodernism was co-opted by major brands seeking to align themselves with hipsters and to be perceived as trendsetters.

- 1990/ Tibor Kalman becomes editor-in-chief of a Benetton magazine, Colors
- 1990/ Fabien Baron redesigns Interview magazine
- 1991/ Paula Scher joins Pentagram, New York
- 1991/ Carlos Segura founds Segura Inc. in Chicago
- 1993/ David Carson designs Ray Gun magazine
- 1993/ Sagmeister Inc. founded by Stefan Sagmeister in New York
- 1993/ @ Radical Media is founded
- 1994/ "Got Milk?" ad campaign by Goodby, Silverstein & Partners, San Francisco, for the California Fluid Milk Processor Advisory Board
- 1995/ Razorfish web design studio is founded
- 1996/ "Mixing Messages: Graphic Design in Contemporary Culture" at the Cooper-Hewitt National Design Museum
- 1997/ Saki Mafundikwa opens the Zimbabwe Institute of Vigital Arts, or ZIVA
- 1998/ PC Magazine reports Google® as the search engine of choice

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THE  
**PUBLIC**  
THEATER



VISUAL IDENTITY: PUBLIC THEATER, 1994–1996

DESIGNER: PAULA SCHER  
PENTAGRAM, NY

Starting out by designing album covers at CBS records, Scher moved onward and upward to become a highly esteemed designer and partner at Pentagram, whose work is revered and often imitated. In her recent book, *Make It Bigger*, Scher describes her brilliant career and talks about working with clients and her design philosophy.

*The energy of the city is reflected in the graphics for the theatre.*  
—Steven Brower



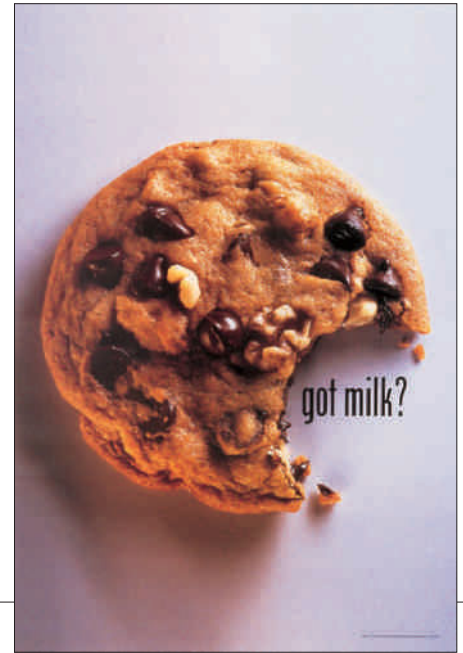
BOOK JACKET: SYLVIA BY HOWARD FAST, 1992

DESIGNER: STEVEN BROWER

*The themes of hidden identity and censorship are combined in a single image, conveying not only the content of the book, but its history as well: the author, blacklisted during the McCarthy era, was forced to publish under a pseudonym. Here it appears under his name for the first time. The painting style is based on Mexican posters.*

—Steven Brower

Brower is able to give visual life to a creative idea and his work's spirit exemplifies American wit, reminiscent of writers such as Mark Twain.



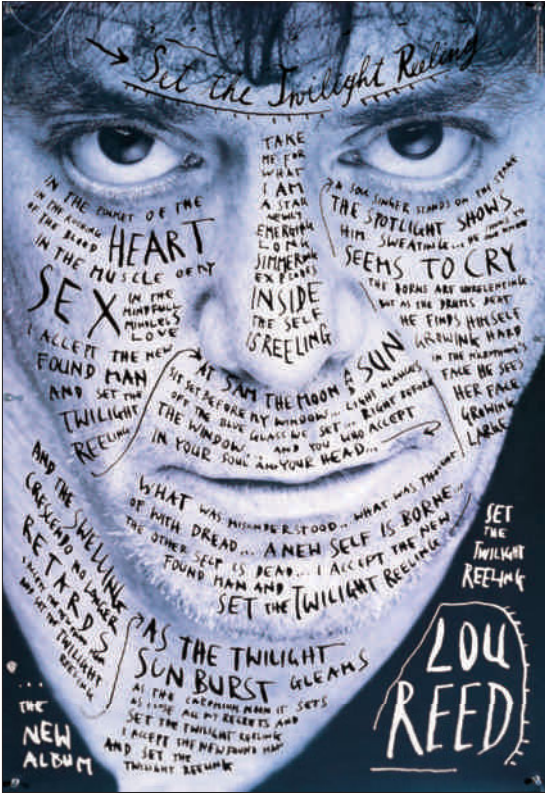
CHANTRY, ART (1954). KUSTOM KULTURE, 1994 SERIGRAPH ON PAPER, 33 1/2" x 22 3/8"

PHOTO CREDIT: SMITHSONIAN AMERICAN ART MUSEUM, WASHINGTON, D.C./ART RESOURCE, NY

Art Chantry, a seminal designer in the American Postmodernist movement, continues to create work that disarms and provokes. The power of Chantry's early punk flyers and work for *The Rocket* music magazine emanated from his immersion in the Seattle culture scene, his low-tech method of creating design, and his attitude about the nature of design. Working on low budgets, and utilizing and integrating found imagery and type, Chantry's two-dimensional graphic designs conjure the feeling of real time and full-sensory experiences.

ADVERTISING CAMPAIGN: "GOT MILK?" 1990S  
GOODBY, SILVERSTEIN & PARTNERS, SAN FRANCISCO, CA  
CLIENT: CALIFORNIA FLUID MILK PROCESSOR ADVISORY BOARD



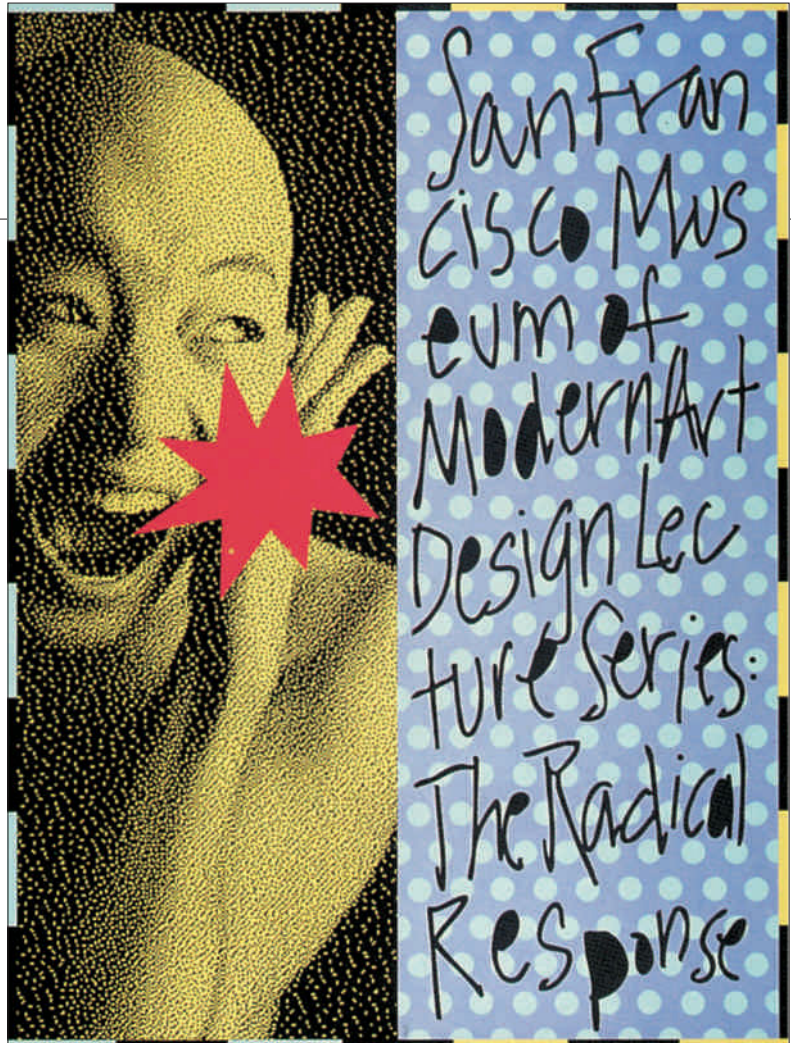


POSTER: LOU REED, 1996

SAGMEISTER INC., NY  
 ART DIRECTOR/DESIGNER: STEFAN SAGMEISTER  
 PHOTOGRAPHY: TIMOTHY GREENFIELD SANDERS  
 CLIENT: WARNER BROS. RECORDS, INC.

*I went to a show in Soho given by Middle Eastern artist Shirin Neshat. She used Arabic type written on her hands and feet. It was very personal. When I came back, I read Lou's lyrics for "Trade In," a very special song about his need to change.*  
 —Stefan Sagmeister

Sagmeister emigrated from Austria, first working with Tibor Kalman, then going on to become a highly respected member of the New York and international design world.



POSTER: THE RADICAL RESPONSE

MORLA DESIGN, SAN FRANCISCO, CA  
 ART DIRECTOR: JENNIFER MORLA  
 DESIGNERS: JENNIFER MORLA, SHARRIE BROOKS  
 CLIENT: THE MUSEUM OF MODERN ART, SAN FRANCISCO, CA

*The Radical Response was the focus of a lecture series given at the San Francisco Museum of Modern Art. The series investigated the qualities that make design radical, featuring four individuals whose approaches to design have transformed the context of the ordinary into the realm of the extraordinary. We created an image for the Design Lecture Series that aggressively portrays the title of the series.*  
 —Morla Design



PACKAGING: CALIFORNIA GRAPESEED OIL

LOUISE FILI LTD., NY  
ART DIRECTOR/DESIGNER: LOUISE FILI  
CLIENT: CALIFORNIA GRAPESEED CO.

Early in her career, Fili worked for Lubalin, then as art director at Pantheon Books before she opened Louise Fili Ltd. Greatly influenced by French and Italian graphics and typography, Fili's work is unique and her sensibility her own.



PORTFOLIO OF WORKS: JENNIFER STERLING DESIGN

JENNIFER STERLING DESIGN, SAN FRANCISCO  
ART DIRECTOR/DESIGNER: JENNIFER STERLING



POSTER: PRIVACY FROM THE SOCIAL JUSTICE 2008 POSTER PORTFOLIO SERIES

LUBA LUKOVA STUDIO, NY  
DESIGNER/ILLUSTRATOR: LUBA LUKOVA

Born in Bulgaria, Lukova immigrated to the United States and gave the visual communication world a fresh style with her seamless combination of design, illustration, and lettering. Lukova's consistently luminous design solutions are a testimony to design as art.



NEW AND EMERGING MEDIA in the visual communication profession has helped reshape graphic design. We continue to design for print as well as fixed, dynamic, and interactive solutions for small, medium and large screens. Visual communication is an ever-evolving discipline that can solve innumerable communication problems.

In a post-9/11 world, visual communicators are finding more and more often that design does matter. Whether it is to disseminate information to the public, enhance understanding of editorial content through editorial design, design better election ballots or posters to "get out and vote," or create public service campaigns to raise awareness, there are creative professionals who are constantly challenging us to think and reevaluate.

- 2000/ *First Sappi Ideas That Matter grants*
- 2000/ *Emigre magazine (and other magazines) publishes First Things First manifesto*
- 2001/ *Apple Computer unveils the iPod, a digital music player*
- 2001/ *Archie Boston writes Fly in the Buttermilk: Memoirs of an African American in Advertising, Design & Design Education*
- 2002/ *Gail Anderson becomes creative director of design at Spotco*

- 2002/ *Bryony Gomez-Palacio and Armin Vit found Under-Consideration*
- 2004/ *Janet Froelich is creative director of The New York Times Magazine publications*
- 2004/ *Takashi Murakami's retrospective, ©Murakami, opens at the Museum of Contemporary Art, Los Angeles*
- 2004/ *Rafael Esquer establishes Alfalfa Studio in New York*
- 2005/ *Rick Valicenti, 3ST/Thirst, publishes Emotion as Promotion: A Book of Thirst—a manifesto about contemporary design*
- 2007/ *Apple's iPhone® launched*
- 2007/ *Rizco Design converted its office to a 50% hydro/ 50% wind platform*
- 2008/ *Min Wang, design director for the Beijing 2008 Olympic Games*
- 2009/ *R/GA lead digital agency for Nike+ Human Race*

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POSTER: *I LOVE NY MORE THAN EVER*

CREDIT: MILTON GLASER  
CLIENT: SCHOOL OF VISUAL ARTS (SVA)

A poignant post-9/11 commentary, with Glaser utilizing his own original logo for New York State.



POSTER: *50 CENT*

© MODERN DOG DESIGN CO., SEATTLE

Robynne Raye and Michael Strassburger cofounded Modern Dog in 1987 and together have created an identifiable and provocative visual vocabulary.



“MOUNT TRASHMORE”

KESSELSKRAMER, AMSTERDAM  
 STRATEGY: CHRIS BARRETT  
 CREATIVE DIRECTOR: DAVE BELL  
 ART DIRECTOR: KRISTA ROZEMA  
 COPYWRITER: TYLER WHISNAND  
 PHOTOGRAPHY: BISSE  
 CLIENT: 55DSL; CRISTINA CLERICI, ANDREA ROSSO, AND JEAN-LUC BATTAGLIA

WEBSITE: NIKE LAB, SPRING 2004

WWW.NIKELAB.COM  
 R/GA, NEW YORK

In 1977, Robert and Richard Greenberg founded R/Greenberg Associates as a motion-design graphics company specializing in film. Over the course of 30 years, R/GA has evolved into an integrated digital studio.



LOGOS: Q101 HALLOWEEN  
 SLIME BALL, MTV CAMPUS  
 INVASION TOUR

DESIGNER: CARLOS SEGURA  
 SEGURA INC., CHICAGO

Segura, born in Cuba, moved to Miami in 1965 and then to Chicago. He worked in advertising before founding Segura Inc. in Chicago in 1991. One year later he founded T26 Digital Type Foundry. In 2001, Segura launched 5inch.com. Forever experimenting and pushing the limits, Segura's work resonates.

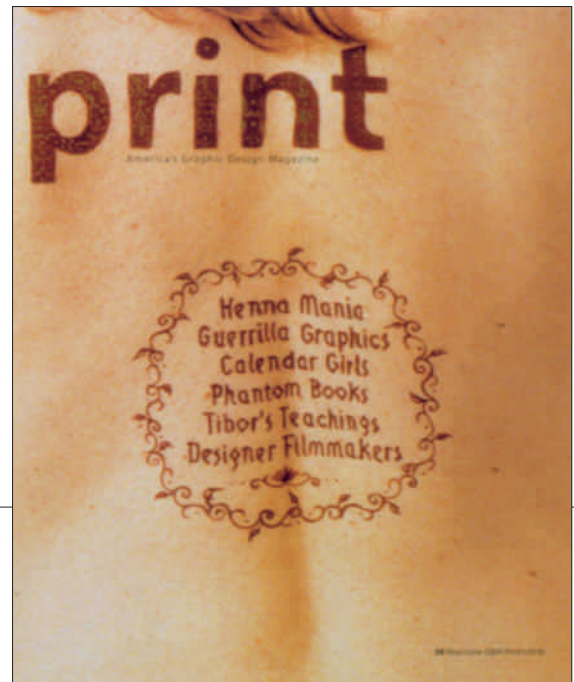


OUTDOOR ADVERTISING: MINI "MAVERICKS"

CRISPIN PORTER + BOGUSKY, MIAMI  
 EXECUTIVE CREATIVE DIRECTOR: ALEX BOGUSKY  
 CREATIVE DIRECTOR: ANDREW KELLER  
 ART DIRECTOR: KAT MORRIS  
 COPYWRITER: RONNY NORTHROP

Crispin Porter + Bogusky's MINI campaign set a new standard for unconventional advertising that gets to the consumer in unexpected ways.

Photo courtesy of MINI division of BMW of North America, LLC.



CAMPAIGN: "SUPER TIGER TAKE-AWAY"

STRAWBERRYFROG

Amsterdam—a creative hotbed for visual communication in the early twenty-first century—is home to the creatives of Strawberryfrog, whose work is so innovative, people collect it.



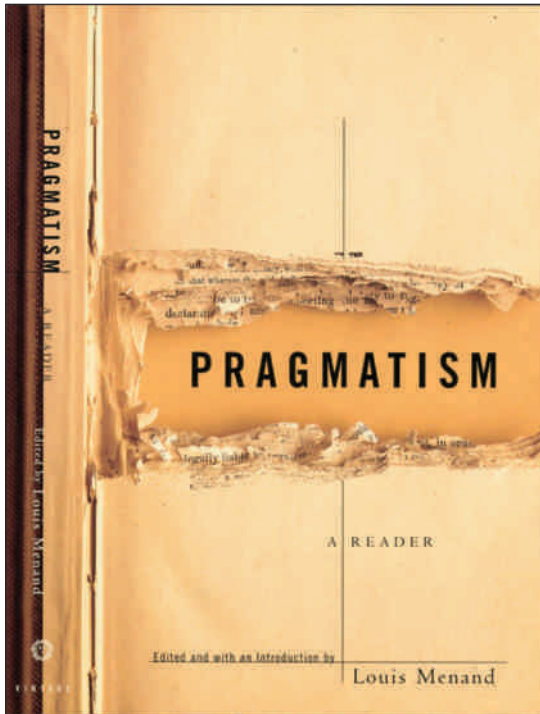
PRINT MAGAZINE: HENNA COVER, 2000

ART DIRECTOR/DESIGNER: STEVEN BROWER  
 PHOTOGRAPHER: BARNABY HALL  
 HENNA ARTIST: MAKIKO YOSHIMURA

Many people mistake this for a Photoshop effort, but the type I created was actually transferred to a model's back by henna artist Makiko Yoshimura.

—Steven Brower

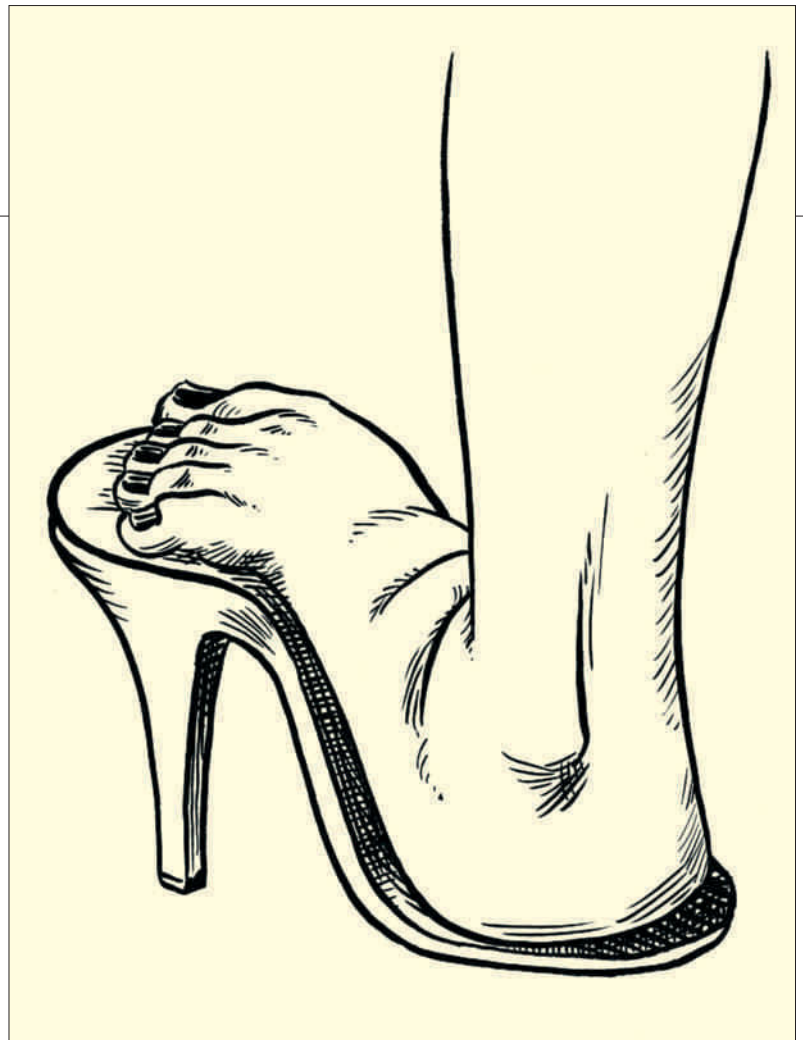




BOOK COVER: *PRAGMATISM: A READER* BY LOUIS MENAND

ART DIRECTOR/DESIGNER: JOHN GALL  
PHOTOGRAPHER: KATHERINE MCGLYNN  
PUBLISHER: VINTAGE BOOKS

John Gall is the vice president and art director for Vintage Books and another august imprint, Anchor Books. Steven Brower writes about Gall: "Gall's stylish sensibility, simple but elegant use of typography, and quiet rebellious spirit infuse these literate works with an added dimension. Subtle and compelling, his covers play with the perceptions of the viewer in unexpected ways, and to satisfying effect."



PAGE FROM *100% EVIL*, 2004

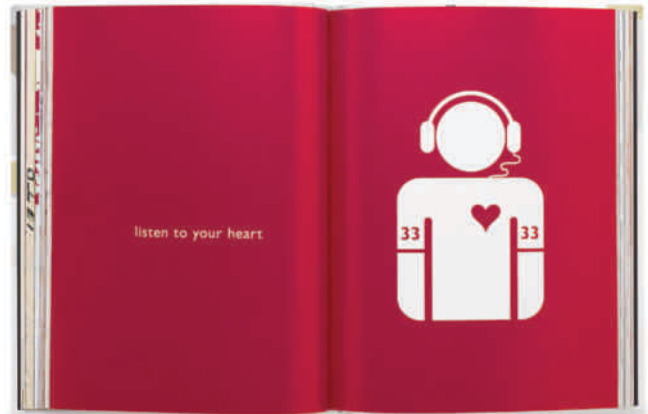
CHRISTOPH NIEMANN & NICHOLAS BLECHMAN  
PUBLISHER: PRINCETON ARCHITECTURAL PRESS

Christoph Niemann, illustrator, animator and graphic designer, has produced numerous covers and illustrations for the *New York Times Magazine*, *The New Yorker*, *Rolling Stone*, and *BusinessWeek*. With collaborator Nicholas Blechman, he created the book series *100%*. The latest issue, *100% EVIL*, was published by Princeton Architectural Press.

Niemann is the author of two children's books, including *The Pet Dragon*, which teaches Chinese characters to young readers.



COVER, *THE NEW YORKER*, "T-DAY" 2007  
CHRISTOPH NIEMANN



**PEACE: 100 IDEAS**  
CHEN DESIGN ASSOCIATES, SF  
CREATIVE DIRECTOR: JOSHUA C. CHEN  
ART DIRECTORS: JOSHUA C. CHEN, MAX SPECTOR  
DESIGNERS: MAX SPECTOR, JENNIFER TOLO, JOSHUA C. CHEN, LEON YU, GARY EDWARD BLUM, BRIAN SINGER  
COPYWRITERS: DAVID KRIEGER, JOSHUA C. CHEN; CHEN DESIGN ASSOCIATES  
PHOTOGRAPHERS: MAX SPECTOR, GARY EDWARD BLUM, LEON YU, JENNIFER TOLO, JOSHUA C. CHEN, DAVID L. CHEN. ADDITIONAL PHOTOGRAPHY FROM BLUM, CHEN AND TOLO FAMILY ARCHIVES, PHOTODISC/GETTY IMAGES  
ILLUSTRATORS: MAX SPECTOR, JENNIFER TOLO, JOSHUA C. CHEN, GARY EDWARD BLUM, LEON YU, BRIAN SINGER, ZACHARIAH O'HORA  
CLIENT: CHEN DESIGN ASSOCIATES

*Peace: 100 Ideas* illustrates and expands upon practical thoughts for promoting a more peaceful world. Through design, illustration, painting, collage, and photography, our intention was to layer the ideas with further meaning, challenge viewers' preconceptions of peace, and inspire action.







**ALBUM PACKAGING AND DVD: BJÖRK "COOCON," 2002**

CLIENT: BJÖRK, ONE LITTLE INDIAN RECORDS  
 MEDIUM: PRINT, 5.5 x 5 INCHES  
 ALFALFA, EIKO DESIGN INC.  
 CREATIVE DIRECTOR: EIKO ISHIOKA  
 DESIGNER: RAFAEL ESQUER  
 COMPUTER GRAPHIC ARTIST: TIM WILDER

Rafael Esquer, a native of the Sonora desert of Mexico, has made New York City his home for more than a decade. He established Alfalfa Studio in 2004. In 2007, Taschen included Esquer among the world's 115 most progressive graphic designers working today.

*This trio of CD and DVD designs for the single "Cocoon," from Björk's Vespertine album was inspired by the sensuality of the music video, directed by Eiko Ishioka. In the video, Björk gradually becomes wrapped in a cocoon of red threads. We digitally manipulated video stills and enhanced them with custom typography. Originally, Björk and her record company intended to select one cover, but in the end, they thought using all three proposed designs would be more effective. The collection works as a series and individually, and is an intriguing example of Björk's image as a groundbreaking, avant-garde artist.*  
 —Alfalfa



**LIBRARY MURAL**

ALFALFA STUDIO, NY  
 ARCHITECT: RICHARD H. LEWIS  
 ART DIRECTOR/DESIGNER: RAFAEL ESQUER  
 DESIGN ASSISTANTS: JESSICA COVI, DAEL KIM, WES KULL, NIKHIL MITTER, MINAL NAIRI  
 CHILDREN'S WORKSHOP ASSISTANTS: LAURA ANDERSON BARBATA, NIKHIL MITTER AND JENNY TRAN  
 COMMISSIONED BY MICHAEL BIERUT, PENTAGRAM

The mission of the L!brary Initiative is to enlist the talent of leading designers, architects, illustrators, and photographers in transforming every school library within New York City's vast public school system into inspiring places for learning. It is part of a larger effort to improve student literacy rates, especially in some of the poorest neighborhoods.

Esquer was invited by the L!brary Initiative to design a 7-foot-high, multi-panel mural running along 3 quarters of the library interior at Public School 195-197 in the Bronx. Esquer hoped to achieve twin goals with his mural:

to represent the library as a sanctuary for language and the entire world of ideas; and to give the students a sense of ownership in their library.

To meet both goals, Esquer began by gathering 30 students from Grades 1 through 6 for a morning workshop designed to generate content for the mural. Armed with reams of paper, poster paint, and artist's brushes, Esquer asked the students to have fun painting their answers to dozens of questions about words. For example, Esquer's questionnaire asked, "Imagine that you could eat words. Which one do you think would taste really good?" At the end of the workshop, Esquer collected nearly 1,000 painted words.

Esquer incorporated the students' words prominently into his mural of a child's universe. Superimposed on silhouettes arranged in thematic groups, the children's words give voice and attitude to this visual universe, bouncing playfully from homelife to nature, from foods to media and books, and from animals to people and professions.

—Alfalfa



# O I /

INTRODUCTION

<<< / *facing page*

## T-MOBILE 2007 NBA ALL-STAR WEEK EXHIBIT

- HORNALL ANDERSON,  
SEATTLE
- ART DIRECTORS: JAMES TEE,  
MARK POPICH
- DESIGNERS: THAD DONAT,  
ANDREW WELL, JON GRAEFF,  
ETHAN KELLER, JAVAS LEHN,  
KALANI GREGOIRE, BRENN  
PIERCE
- PRODUCERS: RACHEL  
LANCASTER, PEG JOHNSON,  
JUDY DIXON, CHRIS NIELSON,  
RYAN HICKNER, JORDAN LEE
- CLIENT: T-MOBILE

# WE DON'T HAVE TO

GO TO A MUSEUM OR GALLERY TO SEE GRAPHIC DESIGN—IT SURROUNDS US. EVERYTHING FROM A WEBSITE TO A POSTER TO THE COVER OF A BOOK IS VISUAL COMMUNICATION—IDEAS, MESSAGES, AND INFORMATION CONVEYED THROUGH VISUAL FORM AIMED AT A MASS AUDIENCE. GRAPHIC DESIGN AND ADVERTISING ARE BOTH DISCIPLINES UNDER THE UMBRELLA OF VISUAL COMMUNICATION AND ARE INTEGRAL PARTS OF CONTEMPORARY POPULAR VISUAL CULTURE.

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## OBJECTIVES

Define graphic design

Become familiar with the major areas of specialization

Since visual communication plays a key role in the appearance of almost all print, film, and screen-based media, graphic designers and advertising art directors are the primary makers of the visual artifacts of our environment and popular culture. Imagine a world with no provocative posters or no thought-provoking CD covers. Imagine no choking poster or cities without wayfinding or signage systems. And imagine the chaos of a newspaper or website that wasn't designed by a professional graphic designer. That would be a world without graphic design.

## WHAT IS GRAPHIC DESIGN?

**Graphic design** is a form of visual communication used to convey a message or information to an audience; it is a visual representation of an idea relying on the creation, selection, and organization of visual elements. Powerful graphic design imbues a message with greater meaning. "Graphic design is therefore one of the ways in which creativity takes on a visual reality," according to Professor Alan Robbins.

A graphic design solution can persuade, inform, identify, motivate, enhance, organize, brand, rouse, locate, engage, and carry or convey many levels of meaning. A design solution can be so effective that it influences behavior: you may choose a particular brand because you are attracted to the design of its package, or you may donate blood after viewing a public service advertisement.

## THE GRAPHIC DESIGN PROFESSION

Designers solve a wide range of communication problems, collaborating with a variety of clients—from a not-for-profit organization attempting to reach families in need, to a brand promoting a new product, to a corporation that wants to go green, to a revitalized city's transportation secretary who needs a wayfinding system. To best explain the goals of any visual communication, we categorize communication intention and problem solving with specific applications falling under one or more categories. Within these categories are specific applications. The following list is an attempt to be as encompassing as possible in keeping with standard thinking. However, it should be noted that some formats—including but not limited to brochures, books, posters, environments, or websites—are





FIG. 1 / 01

**TAUBMAN: BRANDING**

- CARBONE SMOLAN AGENCY, NEW YORK
- CREATIVE DIRECTOR: KEN CARBONE
- DESIGNERS: ANNA CRIDER, CHANNING ROSS, AMY WANG
- PROJECT MANAGER: RACHEL CRAWFORD

*Taubman, one of the nation's top retail mall developers with a growing international presence, looked to Carbone Smolan Agency to update its 50-year-old logo and identity. Appealing to Taubman's fashion-forward clientele, CSA's new designs include a refined logotype, fresh color palette and bold approach to imagery. The resulting materials, from stationery to brochures to website, debuted at the International Council of Shopping Centers convention and convey Taubman's reputation for quality, productivity and execution.*

—CSA Carbone Smolan Agency

utilized for a variety of communication goals. For example, a poster can promote an event; it can explain how to save someone who is choking; or it can communicate the voice of dissent. In addition, some people categorize visual communication according to media—for instance, interactive design, which certainly can be utilized for a variety of goals, including promotion, information, editorial, entertainment, or presentation. If you keep communication goals in mind, it will aid your understanding of how applications are utilized.

**Advertising** involves generating and creating specific visual and verbal messages constructed to inform, persuade, promote, provoke, or motivate people on behalf of a brand or group. More than ever, advertising is conceived and executed in the form of integrated campaigns across a variety of media. *Advertising applications* include print, television commercials, radio, outdoor advertising (also called out-of-home or OOH), banner ads, guerrilla/unconventional formats, mobile advertising, videos, branded utilities, websites, webisodes (web commercials), web films, online episodic programming, e-marketing, direct mail,

branded entertainment, ambient, and social media.

**Branding** is a comprehensive and strategic program for a brand or group (“group” refers to both commercial industries and not-for-profit organizations) and may include creating a brand, brand name, brand identity, package design, environmental design, website and other on-screen applications, promotional design, and advertising. Some primary *branding applications* include brand naming, brand conception, brand strategy, brand identity, brand revitalization (see Figure 1-01), rebranding, brand launch, brand environments, digital branding, global branding, corporate branding, social cause branding, branding for nonprofits, and political branding. Branding and identity design are similar, but branding is a broader category.

**Identity design** or brand identity involves the creation of a systematic visual and verbal program intended to establish a consistent visual appearance and personality—a coordinated overarching identity—for a brand or group. *Identity design applications* include logos, visual identity, corporate identity, and branding across media.

FIG. 1 / 02

**W. L. GORE: EXHIBITION**

- CARBONE SMOLAN AGENCY, NEW YORK
- CREATIVE DIRECTOR: KEN CARBONE
- DESIGNERS: ERIN HALL, TIMEA DANCS, MELISSA MENARD, LYNN PAIK
- PROJECT MANAGER: SHANNON KOY



**Corporate communication design** involves any visual communication applications that communicate internally with employees, create materials for a sales force or other employees, as well as applications used by a corporation or organization to communicate externally with other businesses, the public and stockholders, and customers. The emphasis is on maintaining a consistent corporate voice throughout any and all applications. Corporate communication applications include annual reports (see Figure 1-12), brochures, sales kits, marketing collateral, corporate publications, business-to-business applications, corporate websites and intranet, and new product offerings applications.

**Environmental design** can be promotion, information, or identity design in constructed or natural environments and defining and marking interior and exterior commercial, educational, cultural, residential, and natural environments; for Figure 1-02, an exhibition, Carbone Smolan Agency (CSA) says: “W. L. Gore & Associates, Inc. has the technical superiority to make ingredient products for a wide range of industries from medical, to military to leisure. To help translate the science within the products into a visible and understandable expression of the brand, Gore assembled a creative and visionary team of designers, fabricators and architects. CSA led the design and development of Gore’s new showroom to be known as the Gore Capabilities Center. The Center successfully presents complex scientific information in a way that is compelling and accessible to a wide audience.”

Environmental design applications include branded environments, corporate headquarters, civic developments, architectural interiors, environmental graphics, exhibits (trade show, museum, and educational, among others), and environmental wayfinding (system of integrated signs).

**Information design** is a “highly specialized area of design that involves making large amounts of complex information clear and accessible to audiences of one to several hundred thousand” (definition by the American Institute of Graphic Arts [AIGA]). Whether the application is an exhibition, chart, website, pictogram, subway map, instruction booklet, or choking poster, the graphic designer’s task is to clearly communicate, make information easily accessible, and clarify and enhance any type of information (from data to listings) for the user’s understanding. Information design applications include charts, graphs, signs, pictograms, symbol signs, icons, websites, sign systems, and widgets.

**Interactive or experience design** is graphic design and advertising for screen-based media, including web, mobile, widget, kiosks, digital out-of-home, CDs, or DVDs, in which the user interacts with the application. Whether for commerce (Figure 1-03) or a nonprofit organization (Figure 1-04), most have a home on the Internet, making websites primary interactive experiences



FIG. 1 / 03

AMAZON PEPSI WEBSITE

- HORNALL ANDERSON, SEATTLE
- DESIGNER: HANS KREBS
- DEVELOPERS: TREVOR HARTMAN, ADRIEN LO, MATT FRICKELTON
- PRODUCERS: ERICA GOLDSMITH, HALLI THIEL

What happens when two global heavyweights team up in a joint promotion of their products? Hornall Anderson discovered this firsthand when we were engaged in a collaborative cobranding project with Amazon, the world's largest online consumer retail destination, and PepsiCo, the world's number-two carbonated soft-drink maker, to develop a website supporting their cobranded Pepsi Stuff campaign.

We created a website that offers visitors a multi-dimensional, sensory experience and captivates users without inundating them with information. The experience gives consumers a clear, simple way to shop for digital and physical goods. Branded cues direct user behavior that is supported by key messages and succinct content, which allows for a truly immersive experience relying heavily on key visual elements to communicate the brand and inventive navigation for keeping the user engaged at every level.

—Hornall Anderson

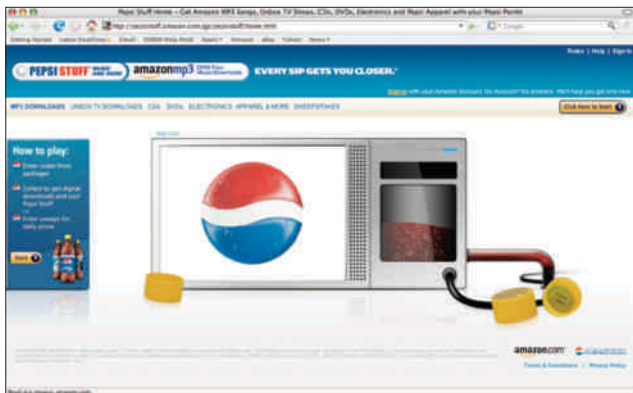


FIG. 1 / 04

WEBSITE: THE DESIGN CENTER

- LAVA DOME CREATIVE, BOUND BROOK, NEW JERSEY
- ART DIRECTOR/DESIGNER: MICHAEL SICKINGER
- CLIENT: DESIGN CENTER; DIRECTOR: PROFESSOR ALAN ROBBINS, KEAN UNIVERSITY

The moving, overlapping layers of letters in this website design create compelling visual texture. Visit the site at [www.kean.edu/~designct](http://www.kean.edu/~designct).

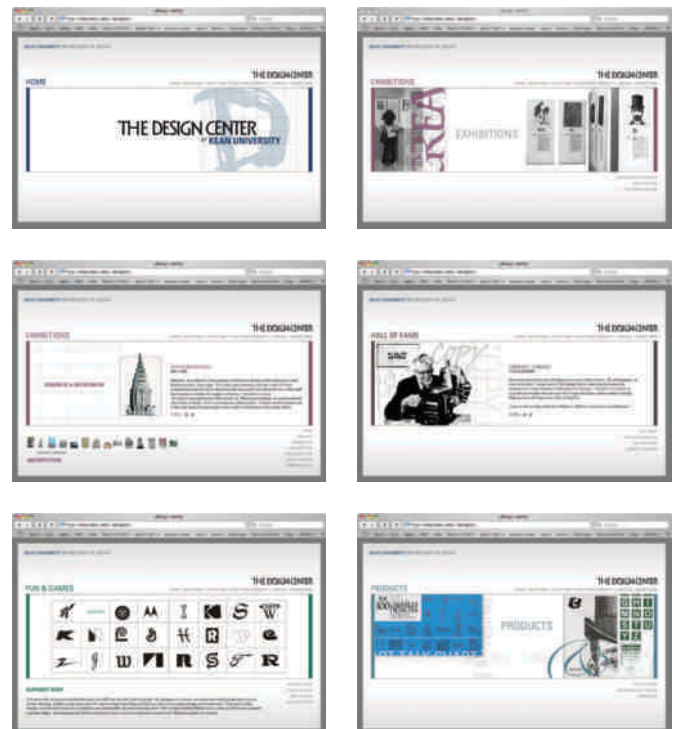
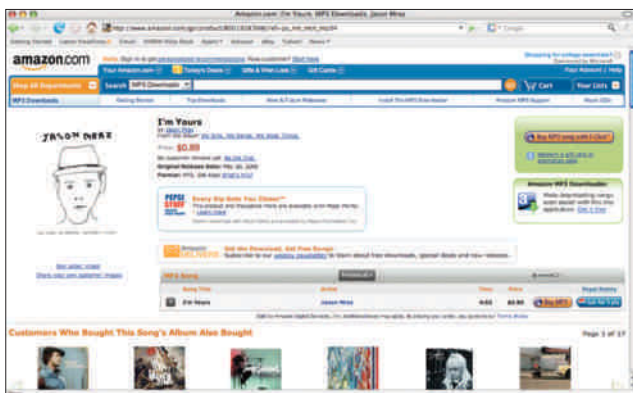
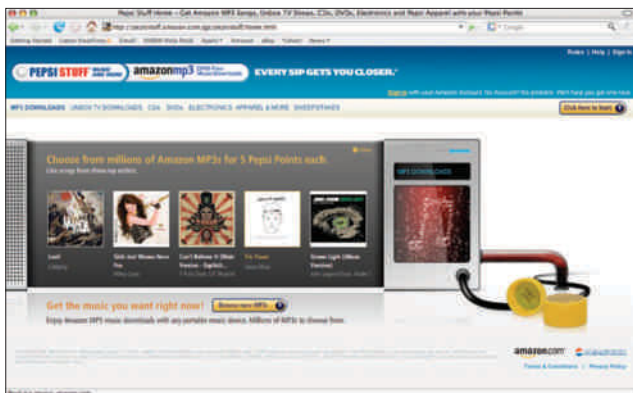




FIG. 1 / 05

**PARAISO TRAVEL**

- HUSH, NEW YORK
- ANIMATION DIRECTOR: HUSH
- CREATIVE DIRECTORS: MANNY BERNARDEZ, ERIK KARASYK, DAVID SCHWARZ
- POSTPRODUCTION SUPERVISOR: J. M. LOGAN
- DESIGNERS: MANNY BERNARDEZ, ERIK KARASYK, DAVID SCHWARZ
- ANIMATORS: EMMETT DZEIZA, ERIK KARASYK, DAVID SCHWARZ, MANNY BERNARDEZ
- PHOTOGRAPHY: EMMETT DZEIZA
- PHOTO RETOUCHER: ROBBIE JOHNSTONE
- PRODUCTION COMPANY: PARAISO PICTURES
- DIRECTOR: SIMON BRAND
- EXECUTIVE PRODUCERS: JONATHAN SANGER, ED ELBERT, SARAH BLACK, JORGE PEREZ, SANTIAGO DIAZ, ALEX PEREIRA, JUAN RENDON, ISAAC LEE

For the feature film *Paraiso Travel*, HUSH worked intimately with Colombian director Simon Brand to create memorable end titling that keeps viewers entertained and in their seats until the last credit rolls. At the film's thematic core is love, travel, exploration, heartache and the distorted realities of the "American Dream" for many newcomers looking to make their way in New York City. HUSH's concept revolves around several main characters and their distinct personalities at the most critical moments in the film. The highly stylized animated collages seamlessly transition one character to the next. Each character's representational journey parallels that of the film—both physically and emotionally.

—HUSH

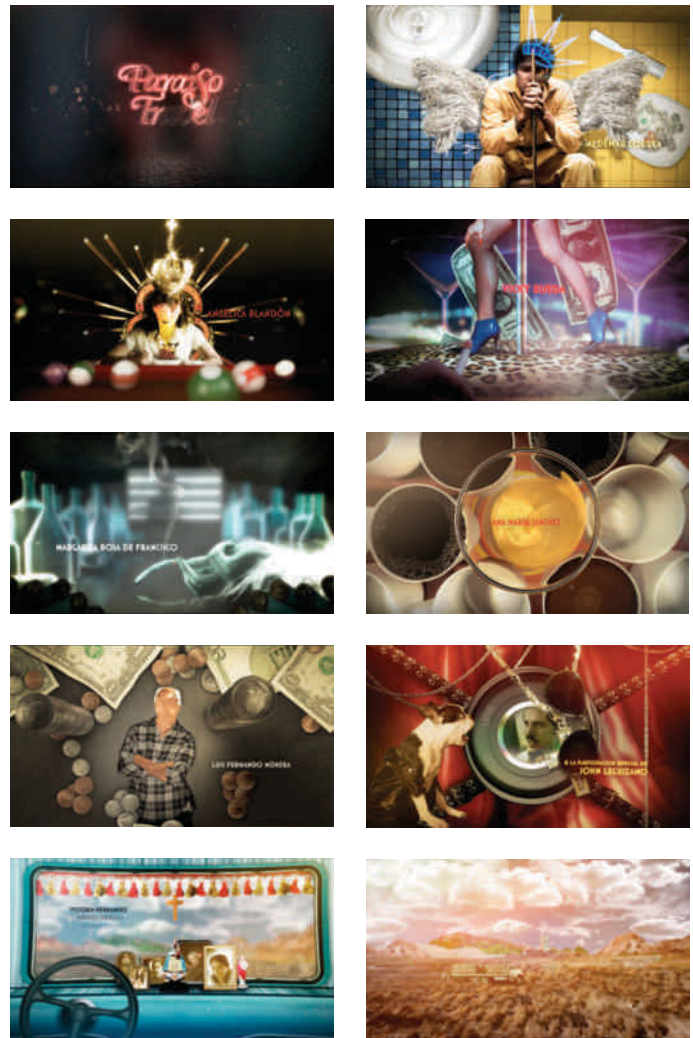


FIG. 1 / 06

**COOKIE TREAT PACKAGING FOR OLIVE GREEN DOG**

- MODERN DOG DESIGN CO., SEATTLE
- © MODERN DOG DESIGN CO.
- CLIENT: OLIVE™

Modern Dog has worked on everything from website design to direct mail to packaging for Austin based Olive™, makers of "Green Goods for Modern Dogs." Pictured right are the organic, handmade, all natural Cookie Treats (no wheat, corn or soy—no artificial colors, no artificial flavors and no preservatives of any kind). We named the products, did all the copy writing and of course designed them as well. Scrummy for your best friend's Tummy.

—© Modern Dog Design Co.



for today's person who consumes much of his or her time on screen. Interactive design applications include websites, widgets, social networking, video sharing, photo sharing, blogs, vlogs, games and other entertainment, and mobile applications.

**Motion graphics** is screen-based visual communication moving (sequentially) in duration, including film title design, TV graphics design, openers, e-mail videos, mobile motion graphics, motion for video-sharing platforms, and promotional motion presentations for any screen (Figure 1-05).

**Package design** involves the complete strategic planning and designing of the form, structure, and appearance of a product's package, which functions

as casing, promotes a brand, presents information, and becomes a brand experience. Package design includes structural packaging, packaging and visual identity systems, packaging graphics, new brand development, and self-promotion, with applications ranging from consumer packaged goods to CDs to shopping bags and more (Figure 1-06).

**Promotional design** is intended to introduce, promote, or sell brands (products and services), ideas, or events and to introduce or promote groups, not-for-profit organizations, and social causes. (The goals of promotional design and advertising applications can overlap.) Promotional design covers a very wide range of applications, including CD covers, book covers, posters (Figure 1-07),

FIG. 1/07

**HONENS POSTERS**

- WAX, CALGARY, ALBERTA
- CLIENT: HONENS INTERNATIONAL PIANO COMPETITION
- CREATIVE DIRECTOR: MONIQUE GAMACHE
- DESIGNER: MONIQUE GAMACHE
- WRITER: TRENT BURTON
- ILLUSTRATOR: TARA HARDY

*Honens is Canada's leading presenter of music for piano. The main communication challenge was to raise the awareness of the triennial Honens International Piano Competition—one of the world's great music competitions. The Competition is subtitled "The Search for the Complete Artist."*

—Jonathan Herman, art director/designer, WAX

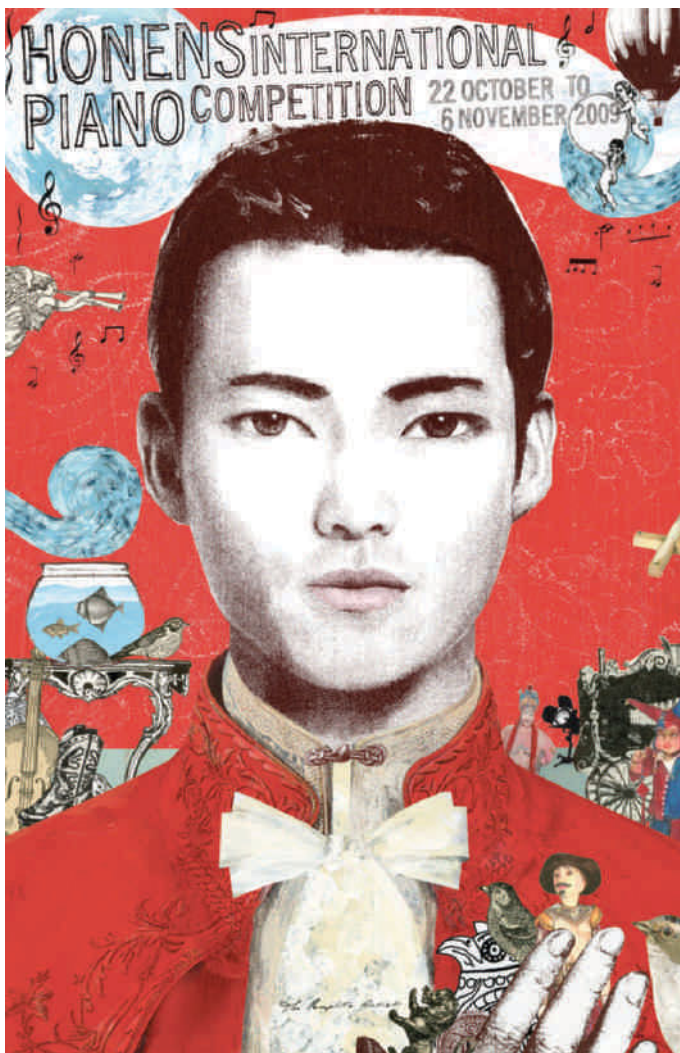




FIG. 1 / 08

**T-MOBILE 2007 NBA ALL-STAR WEEK EXHIBIT**

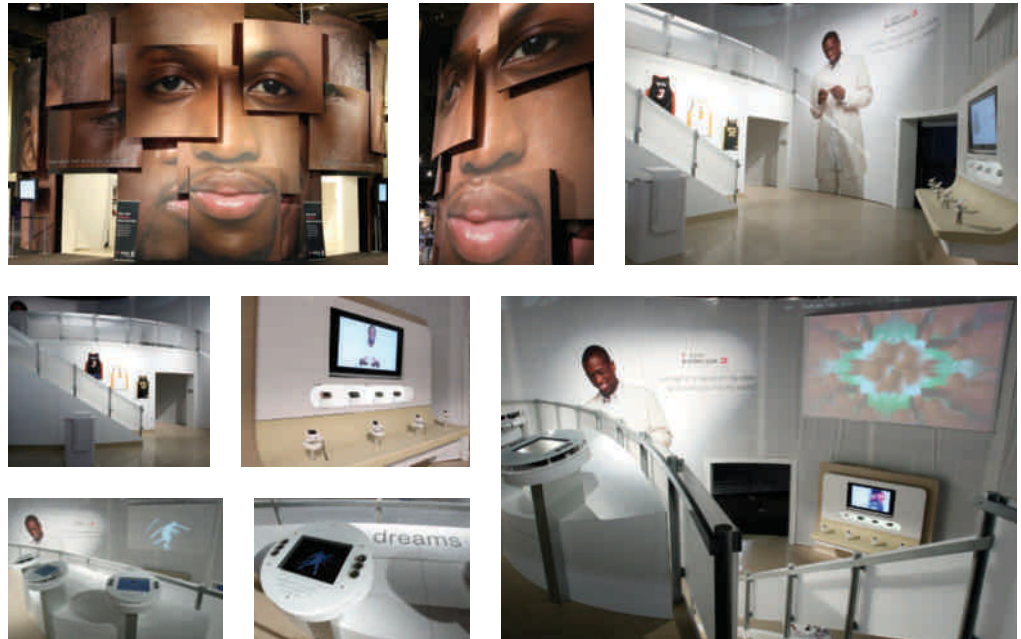
- HORNALL ANDERSON, SEATTLE
- ART DIRECTORS: JAMES TEE, MARK POPICH
- DESIGNERS: THAD DONAT, ANDREW WELL, JON GRAEFF, ETHAN KELLER, JAVAS LEHN, KALANI GREGOIRE, BRENNIA PIERCE
- PRODUCERS: RACHEL LANCASTER, PEG JOHNSON, JUDY DIXON, CHRIS NIELSON, RYAN HICKNER, JORDAN LEE
- CLIENT: T-MOBILE

Go big or go home. This mantra guided our design of one of T-Mobile's biggest and boldest promotions yet for the 2007 NBA All-Star Weekend in Las Vegas. As the Official Wireless Telecommunications partner of the NBA, T-Mobile approached us to help them create a splash at the All-Star weekend and launch their latest T-Mobile Sidekick, a Dwyane Wade Limited Edition—on which we consulted with him.

The overall focus of the weekend was to position T-Mobile in the hearts and minds of the NBA fans as their preferred mobile communications provider. In support of this strategy, we designed opportunities for fans to connect with the spirit of the game on multiple levels.

At Jam Session, the focus of the fan experience was a total Sidekick brand immersion. Based on the concept of stepping inside the mind of Dwyane Wade, our booth gave fans an interactive three-dimensional experience, allowing a peek inside his world, both on and off the court. Elements of the Limited Edition Sidekick design, such as crisp white and tan leather, transformed the space into a representation of Wade's personal style.

—Hornall Anderson



packaging, exhibits (Figure 1-08), websites, web banners, motion graphics, multimedia promotions, giveaways, merchandise catalogs, direct mail, invitations, announcements, point-of-purchase displays, social networking applications, and blogs.

**Publication design** involves the design of editorial content for print or screen; it is also called *editorial design* and *book design*. The publication designer makes content accessible, interprets content to enhance communication, enhances the reader's experience, creates visual interest, and establishes a voice, character, and structure for a publication (Figure 1-09). Publication design applications include book design, magazine design, newspaper design, newsletters, booklets, online publications, vlogs, mologs, and blogs.

**Typographic design** is a highly specialized area of graphic design focusing on the creation and design of letterforms, typefaces, and type treatments (Figure 1-10). Many type designers own digital type foundries, which are firms that design, license, publish, and dispense fonts. Other typographers specialize in handmade type and typefaces. **Lettering** is the drawing of letterforms by hand (as opposed to type generated on a computer). Typographic design includes custom and proprietary font design for digital type foundries, hand lettering, handmade type, and custom typography.

## Mass Media

For many of these categories, different media can be employed, such as print, screen-based, unconventional, or film. For example, one sees advertising in various media: television commercials, commercial trailers run in movie theaters, mobile ads, print advertisements in magazines and newspapers, unconventional formats such as chalk writing on a sidewalk, motion-activated graphics projected on pavement, and online ads in the form of websites, marketing that goes viral, web films, banners, social networking applications, and webisodes. One can read a magazine in the conventional print format or online; one can hold a business card in hand or view it as an e-mail attachment.

## THE NATURE AND IMPACT OF VISUAL COMMUNICATION

Graphic design is created for a specific audience; a message is intentionally designed, transmitted, and then received by viewers. Whenever you read an advertisement or see a logo, you are on the receiving end of communication through design. Is the viewer's interpretation of graphic design and advertising paramount? Is graphic design an art that allows self-expression? Is it a discipline that can be tested, quantified, and scientifically evaluated?<sup>1</sup>



FIG. 1 / 09

**“RADAR: SELECTIONS FROM THE COLLECTION OF VICKI AND KENT LOGAN”**

- COURTESY AUFULDISH AND WARINNER, SAN ANSELMO
- ART DIRECTOR/DESIGNER: BOB AUFULDISH
- PHOTOGRAPHERS: VARIOUS
- AUTHORS: GWEN F. CHANZIT, GARY GARRELS, KENT A. LOGAN, VICKI LOGAN, LEWIS I. SHARP, DEAN SOBEL, DIANNE PERRY VANDERLIP
- CLIENT: DENVER ART MUSEUM

A catalog produced in conjunction with the exhibition “RADAR: Selections from the Collection of Vicki and Kent Logan,” organized by the Denver Art Museum.

*The curators were able to articulate their reasoning for calling the exhibition RADAR, leading to many of the ideas used in the design of the project from the macro choice of cover image (is that the Mona Lisa or not?) to the micro choice of typefaces. We often build a project out from the typeface selections, and in this case it was especially interesting to try to use type to subtly reinforce the ideas behind the exhibition.*

—Bob Aufuldish

Certainly, it is reasonable that all of these viewpoints should be considered and incorporated into one’s view of the nature of graphic design. We can look at the works of many designers and see personal expression. The readability and legibility of typography can be scientifically studied and measured. An advertisement is targeted at specific groups in consideration of the audience’s demographic, tested in focus groups, or protested because of its possible effect on society.

Most graphic design and advertising is ephemeral by nature—people don’t keep it. However, there are some applications, such as posters, book

covers, CD covers, advertisements, and (beer, wine) labels that some people do keep, savor, and contemplate.

**WORKING IN THE FIELD OF VISUAL COMMUNICATION**

The main places of employment for a visual communication professional are design studios, branding firms, publishers, digital/interactive agencies, guerrilla/unconventional marketing firms, advertising agencies, integrated communication firms, marketing companies, and organizations with in-house design departments, as well as self-employment and freelance work.



FIG. 1 / 10

- TYPOGRAPHY: MIKE PERRY
- CLIENT: URBAN OUTFITTERS

Many designers are self-employed. However, for a novice, it is advisable to work for someone else to gain design experience and learn all the aspects of running a small business and working with printers and other vendors before going out on one's own. It is highly beneficial to secure an internship, a cooperative educational experience, or part-time work in the design field while still in school. Attend the meetings of local art directors' clubs and professional design organizations, such as the American Institute of Graphic Arts, The

One Club, the D&AD in England, The Society of Graphic Designers of Canada (GDC), and art directors' clubs around the world. Find an organization in your community. The purpose of these institutions is to educate, help set professional standards, and promote excellence and education. Attend as many professional conferences and lectures as possible.

You may begin to notice that you enjoy some areas of graphic design and advertising more than others. Which work attracts your interest? Which designers do you admire? Noticing which you like may help you decide on the direction of your graphic design career.

## COLLABORATION

Whether the client is a local business owner, a large corporation, or a nonprofit organization, the graphic designer's role is to provide solutions to visual communication problems. However, from determining the needed applications to developing strategy through design implementation, graphic designers often work in partnership with their clients. More than ever before, graphic design is collaborative. From working closely with their clients to collaborating with programmers or writers, graphic designers team up with a variety of other experts, such as creative directors, design directors, associate creative directors, production experts, photographers, illustrators, copywriters, art directors and specialists (interactive experts, type and hand-lettering specialists, architects, film directors, producers, casting directors, actors, musicians, models, music houses, IT professionals, psychologists, social anthropologists, and market researchers), and with printers and their sales representatives. When working on television commercials, advertising art directors and creative directors work with directors, location scouts, and postproduction experts and may also be involved in casting talent (actors, models, spokespeople, celebrities) and suggesting locations, as well as choosing music. When working on products, exhibition design, interior graphics, or branded environments, graphic designers might collaborate with industrial designers, architects (as in Figure 1-11), or interior designers.

FIG. 1 / 11

### INTERIOR GRAPHICS: PENN STATION, NEW YORK

• PENTAGRAM DESIGN LTD., NEW YORK

Part of a comprehensive interior graphics program, this 200-foot-long prototype media wall will inhabit the main concourse at New York's busiest train station. The architectural redevelopment was led by project architects at Skidmore Owings Merrill LLP.  
—Pentagram



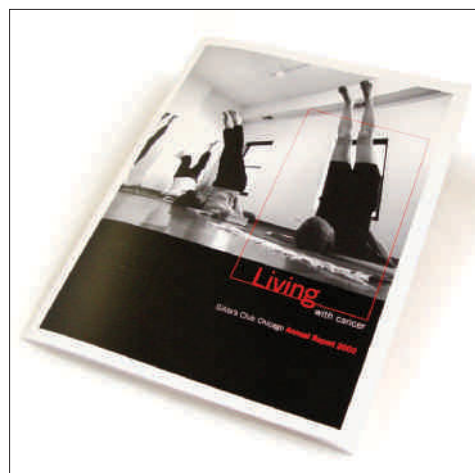
FIG. 1 / 12

### GILDA'S CLUB CHICAGO ANNUAL REPORTS

- BRAINFOREST, INC., CHICAGO
- ART DIRECTOR: NILS BUNDE
- DESIGNERS: DREW LARSON, JONATHAN AMEN
- COPYWRITERS: MARION MORGAN, CHRISTA VELBEL
- PHOTOGRAPHERS: KARL SCHLEI, MARK JOSEPH
- CLIENT: GILDA'S CLUB, CHICAGO

The Objective: *Gilda's Club* is a special place where the focus is on living with cancer. But to keep itself financially healthy, the not-for-profit *Gilda's Club* must consistently reach out to its many benefactors for funding and tell its story to the community at large.

The Solution: For two years, Brainforest has created unique, deeply personal Annual Reports for *Gilda's Club* donors. One, entitled "The Thread that Joins a Community," was inspired by a hallmark of *Gilda's Club*—the *Living Quilt*. These stories of various individuals touched by cancer were sewn together graphically with humanity and a life-affirming voice.  
—Brainforest





At times, collaboration begins at the ground level when different firms work together to solve a visual communication problem. For example, from the start of a large project, a branding firm and an advertising agency might work together. Or a design studio might collaborate with an interactive studio. At other times, the lead design firm or agency may hire freelancers. When a design concept is selected, graphic designers and advertising art directors might select and hire illustrators and photographers.

### WHY DESIGN MATTERS

As designer Paula Scher wisely said—“Design matters.”

Most people know that graphic designers have commercial clients—creating solutions for brands and corporations. The visual communication profession helps to drive the economy, provide information to the public, and promote competition (which can result in the research and development of goods and services). There is another side of graphic design that is less well known and vital to society: designers use their expertise to inform people about important social and political issues and promote good causes. For example, Brainforest created “The Thread that Joins a Community,” inspired by a hallmark of Gilda’s Club—the Living Quilt (Figure 1-12).

### ETHICS IN VISUAL COMMUNICATION

Each designer is responsible for discovering ethical ways to practice. Any design problem can be solved in a great number of ways, and each solution has different economic and social benefits and consequences.

Graphic designers respond to social need with projects; for example, Brainforest had a great idea—Creative Pitch—a not-for-profit program. (See Figure 1-13.) Many find funding from various sources, including the Sappi Ideas That Matter initiative ([www.sappi.com](http://www.sappi.com)).

Many in the global design community are actively voicing the need for entirely ethical practice and for limiting consumer work. The important manifesto “First Things First,” originally



FIG. 1/13

#### CREATIVE PITCH/A SAPPI IDEAS THAT MATTER GRANT RECIPIENT

- BRAINFOREST, INC., CHICAGO
- DESIGNERS: DREW LARSON, JONATHAN AMEN
- PHOTOGRAPHY: JONATHAN AMEN
- PRINTING: DONATED BY DENNIS BOOTHE, LAKE COUNTY PRESS

*The Objective: Brainforest had a great idea. Why not collect unused art materials from the design community and give them to art teachers and students at some of our poorest schools? Thus, Creative Pitch was born, and we needed to get the word out.*

*The Solution: Once we had the idea nailed down, Brainforest began the fun task of translating our excitement about this program to printed and electronic materials. To date our program logo, brochure, poster, t-shirts and website have won 8 industry design awards. Not only is this a great idea for the community, but our commitment shows in the great design work it generated.*

*Our Sappi Ideas That Matter Grant idea was to create a kit that would contain all the information needed to start a Creative Pitch program in other communities. Using a combination of printed and digital materials (on CD) we provide everything needed to inform and implement the program. The brochures are printed on “make ready” printer sheets and the binders and boxes are fabricated from recycled post-consumer stock. Because we will be sending the kits mostly to the design and advertising communities, the visuals need to be compelling, and the message engaging. If you want to ask an ad agency to hang up a poster in their space, it needs to be great! Our challenge was to create as little “stuff” as possible, and still provide the needed materials and information.*

—Brainforest

written in 1964 and updated in 2000, is the subject of an ongoing debate. The First Things First manifesto is a call for designers to use problem-solving skills in pursuit of projects that would improve society. There are urgent concerns worldwide that would greatly benefit from the expert skills of designers, what the twenty-two original undersigned members of the manifesto would consider “cultural interventions,” such as educational tools, health tools, information design, public service advertising campaigns—any design project that moves away from consumerism and toward a socially useful benefit.

Advertising matters, too. It drives the economy in a free market system and provides information and choices to the public. Ethical advertising is critical to competitive enterprise and to bringing better products and services to people. Globally,

public service advertising campaigns have helped an enormous number of people. For example, the Ad Council has endeavored to improve the lives of Americans since first creating the category of public service advertising in 1942. In 1983, the Ad Council launched one of its most successful campaigns, featuring the tagline “Friends Don’t Let Friends Drive Drunk.” The campaign has evolved, continuing to motivate Americans to intervene to stop a friend from driving drunk. “A recent poll revealed that 68 percent of Americans have acted to stop someone from driving drunk after being exposed to the advertising. I think that shows the impact of the strategy and the creative ability to motivate change in attitudes and behavior,” says Peggy Conlon, Ad Council president, about this campaign.<sup>2</sup>

It seems that though the “Friends Don’t Let Friends Drive Drunk” campaign was very successful, “it did not change the behavior of many potential impaired drivers. Many thought the messages to be targeted at overtly drunk drivers, and not them. When decision time came, they would consider themselves merely ‘buzzed’ and get behind the wheel,” according to the Ad Council. New PSAs were created to address this, to motivate people to stop driving buzzed (Figure 1-14).

In the early days of advertising, there were no government regulations or watchdog groups. Concerned citizens united and government agencies formed to protect consumers from unethical manufacturers and fraudulent advertising claims. With or without watchdog groups or government regulations, every art director, copywriter, creative director, and creative professional involved in the creation of advertising must assume responsibility for ethical practices.


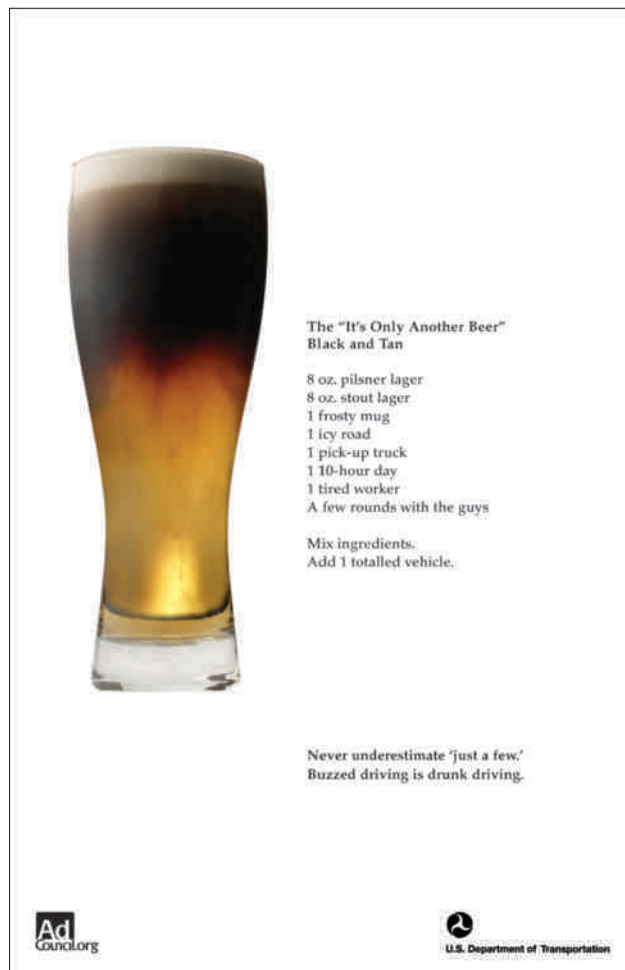
Visual communication professionals are among the leading architects of mass communication and its artifacts, creating images that reflect, help delineate, and describe contemporary society. With that function comes responsibility. Professional organizations such as the International Association of Business Communicators (IABC) and the American Institute of Graphic Arts (AIGA) are very helpful in creating a foundation for ethical practices. For more information, visit their respective websites. For links, go to our website. 

FIG. 1 / 14


### “BUZZED DRIVING IS DRUNK DRIVING”

- SPONSOR ORGANIZATION: U.S. DEPARTMENT OF TRANSPORTATION/ NATIONAL HIGHWAY TRAFFIC SAFETY ADMINISTRATION
- CAMPAIGN WEBSITE: WWW.STOPIMPAIREDDRIVING.ORG
- VOLUNTEER AGENCY: MULLEN
- COURTESY OF THE AD COUNCIL (WWW.ADCOUNCIL.ORG)

The overall campaign hopes to educate people that consuming even a few drinks can impair driving and that “Buzzed Driving Is Drunk Driving.”




The visual communication profession demands critical thinking, creative thinking, and creative and technical skills. A broad liberal arts education (literature, anthropology, psychology, sociology, economics, music, philosophy, fine art, art history, design history, theater, and dance) would best equip a graphic designer to understand the context of design assignments and propose meaningful solutions, as well as to best understand the meaning of images. Both theory and skills are necessary for practice; one must have the ability to solve visual communication problems, with a thorough knowledge of design principles, typography, visualization, composition, theories, and the ability to construct meaningful images and forms.

For competencies expected from designers, see the AIGA survey entitled “Designer of 2015 Competencies.” Go to <http://www.aiga.org/content.cfm/designer-of-2015-competencies>, or use our link from our website. 

A critical component to becoming more creative is developed through studying great solutions, such as the ones in this book, so that you can discern the difference between the formulaic and the creative.

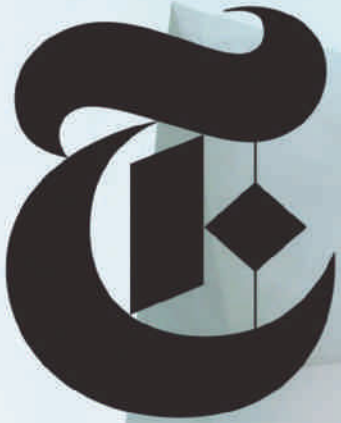
The visual communication field—graphic design and advertising—is very exciting. Each and every day, visual communication professionals have the opportunity to be creative. How many professions can boast about that?

Go to our website  for study resources including the chapter summary.

#### NOTES

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1. Steven Heller, ed., *The Education of a Graphic Designer* (New York: Allworth Press, 1998), p. 10.
2. Peggy Conlon interview in *Advertising by Design*, Robin Landa (Hoboken, NJ: Wiley, 2004).





# 02 /

GRAPHIC DESIGN: THE BASICS

<<< / *facing page*

**DESIGN FALL 2004  
COVER: "T," THE NEW  
YORK TIMES STYLE  
MAGAZINE**

- CREATIVE DIRECTOR: JANET FROELICH/THE NEW YORK TIMES MAGAZINES
- ART DIRECTOR: DAVID SEBBAH
- DESIGNERS: JANET FROELICH, DAVID SEBBAH
- PHOTOGRAPHER: RAYMOND MEIER

# AS A RULE, FROM

CHILDHOOD ON, ASPIRING DESIGNERS ARE PEOPLE WHO ENJOY THE IMAGE-MAKING PROCESS AND SO, AT A MINIMUM, POSSESS A CASUAL KNOWLEDGE OF FORMAL ELEMENTS AND PRINCIPLES—THE VOCABULARY AND TOOLS FOR BUILDING VISUALS. THE GOAL OF THIS CHAPTER IS TO EXPLORE THE FORMAL ELEMENTS AND BASIC DESIGN PRINCIPLES ON A MORE SOPHISTICATED LEVEL TO KNOW EACH ELEMENT'S POTENTIAL AND HOW IT CAN BEST BE UTILIZED FOR COMMUNICATION AND EXPRESSION.

## OBJECTIVES

Learn the formal elements of graphic design

Understand the principles of design

Examine visual hierarchy

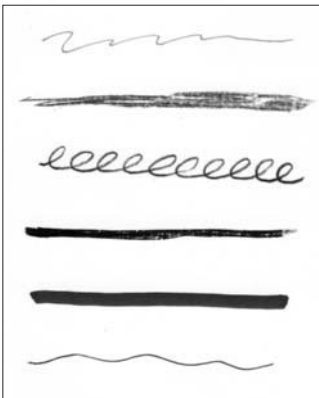
Learn about scale

Comprehend mathematical ratios and proportional systems

Grasp illusion and the manipulation of graphic space

### DIAGRAM [ 2-01 ]

LINES MADE WITH A VARIETY OF MEDIA AND TOOLS



## FORMAL ELEMENTS

The formal elements of two-dimensional design are line, shape, color, and texture.

### LINE

A **point** or dot is the smallest unit of a line and one that is usually recognized as being circular. In a screen-based image, a point is a visible, single pixel of light (with or without hue) that is square rather than circular. In the digital realm of paint software, all elements are composed of pixels.

A **line** is an elongated point, considered the path of a moving point; it also is a mark made by a visualizing tool as it is drawn across a surface. A variety of tools can draw a line—a pencil, a pointed brush, a software tool, or any object that can make a mark (a cotton swab dipped in ink, a twig dipped in coffee; see Diagram 2-01). A line is primarily recognized by length rather than width; it is longer than it is wide.

Line is included among the formal elements of design because it has many roles to play in composition and communication.

Pick up a pencil and draw a line. That line will have direction and quality.

Lines can be straight, curving, or angular; they can guide the viewer's eyes in a direction. A line can have a specific quality—it can be delicate or bold, smooth or broken, thick or thin, regular or changing, and so on.

When you look at an exquisite linear illustration—for example, the illustration by James Grashow on the package design by Louise Fili (Figure 2-01)—you realize the potential of line as a visual element.

### FIG. 2 / 01

#### PACKAGE DESIGN: MARGARITA MIX

- LOUISE FILI LTD., NEW YORK
- ART DIRECTOR/DESIGNER: LOUISE FILI
- ILLUSTRATION: JAMES GRASHOW
- CLIENT: EL PASO CHILE CO.

The repetition of oval movements on these bottles of margarita mix helps to create a unified design.



Various categories of line include:

- › Solid line: a mark as it is drawn across a surface
- › Implied line: noncontinuous line that the viewer perceives as continuous
- › Edges: meeting point or boundary line between shapes and tones
- › Line of vision: the movement of a viewer's eye as it scans a composition; also called a line of movement or a directional line

The basic functions of lines include:

- › Define shapes, edges, forms; create images, letters, and patterns
- › Delineate boundaries and define areas within a composition
- › Assist in visually organizing a composition
- › Assist in creating a line of vision
- › Aid in creative expression
- › Can establish a linear mode of expression, a *linear style*

When line is the predominant element used to unify a composition or to describe shapes or forms in a design (or painting), the style is termed **linear**. This can be seen in the poster in the moving announcement (Figure 2-02), where lines are used to describe the objects and map and to unify the illustration.

## SHAPE

The general outline of something is a **shape**; it is a configured or delineated area on a two-dimensional surface created either partially or entirely by lines (outlines, contours) *or* by color (Figure 2-03), tone, or texture. It is also defined as a closed form or closed path.

A shape is essentially flat—meaning it is actually two-dimensional and measurable by height and width. How a shape is drawn gives it a quality. All shapes may essentially be derived from three basic delineations: the square, the triangle, and the circle. Each of these basic shapes has a corresponding volumetric form or solid: the cube, the pyramid, and the sphere (Diagram 2-02).

- › A **geometric shape** is created with straight edges, precise curves, and measurable angles; it is also called **rigid**.
- › An **organic, biomorphic, or curvilinear shape** seems to have a naturalistic feel; it may be drawn precisely or loosely.

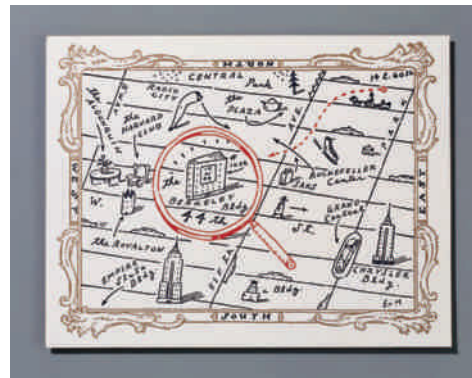


FIG. 2/02

### ANNOUNCEMENT

- VALENTINE GROUP NEW YORK
- CLIENT: AUTHORS & ARTISTS GROUP

Each object—the leg, table, and chair, Empire State Building, ice skate, and all the others—is described by an outline. The linear quality of the letters relates to the linear style of the illustrations as well as to the diagonal lines that describe the grid lines of the map.



FIG. 2/03

### GRAPHIC IDENTITY

- HARP AND COMPANY, HANOVER, NH
- DESIGNERS: DOUGLAS G. HARP  
SUSAN C. HARP
- ART DIRECTOR: DOUGLAS G. HARP
- CLIENT: COYOTE LOCO RESTAURANT AND CANTINA

- › A **rectilinear shape** is composed of straight lines or angles.
- › A **curvilinear shape** is formed by curves or dominating marked flowing edges.
- › An **irregular shape** is a combination of straight and curved lines.
- › An **accidental shape** is the result of a material and/or specific process (a blot or rubbing) or accident (for example, by a spill of ink on paper).
- › A **nonobjective or nonrepresentational shape** is purely invented and is not derived from anything

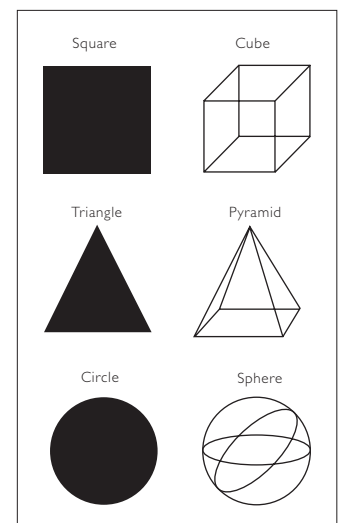


DIAGRAM [ 2-02 ]

BASIC SHAPES AND FORMS

DIAGRAM [ 2=03 ]  
SHAPES

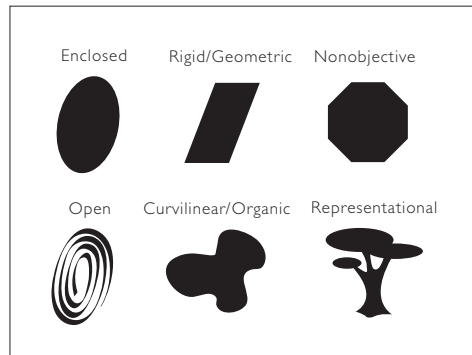


FIG. 2 / 04

“INSPIRATION: WHERE DOES IT COME FROM?”

- THE NEW YORK TIMES MAGAZINE, NOVEMBER 30, 2003
- CREATIVE DIRECTOR: JANET FROELICH / THE NEW YORK TIMES MAGAZINES
- DESIGNER: JANET FROELICH
- INITIAL LETTER: PAUL ELLIMAN

FIG. 2 / 05

STOP THE PLANT

- PENTAGRAM DESIGN
- ART DIRECTOR/DESIGNER: WOODY PIRTLE
- CLIENT: SCENIC HUDSON

visually perceived; it does not relate to any object in nature. It does not literally represent a person, place, or thing.

› An **abstract shape** refers to a simple or complex rearrangement, alteration, or distortion of the representation of natural appearance used for stylistic distinction and/or communication purposes.

› A **representational shape** is recognizable and reminds the viewer of actual objects seen in nature; it is also called a **figurative shape** (see Diagram 2-03).

FIGURE/GROUND

**Figure/ground**, also called **positive and negative space**, is a basic principle of visual perception and refers to the relationship of shapes, of figure to ground, on a two-dimensional surface. To best understand what is being depicted, the mind seeks to separate graphic elements that it perceives as the figures from the ground (or background) elements. In figure/ground relationships, the observer seeks visual cues to distinguish the shapes representing the figures from those that are the ground. The **figure** or **positive shape** is a definite shape; it is immediately discernible as a shape. The shapes or areas created between and among figures are known as the **ground** or **negative shapes**. Since the observer hunts for the figure to make sense of the visual, the ground may appear to be unoccupied and without shape to the untrained observer; however, *a designer must always consider the ground as an integral part of the composition*. Theoretically and even literally, the (back) ground actually takes shape—negative shape. Considering all space as active forces you to consider the *whole* space.

In Figure 2-04 designed by Janet Froelich, the huge initial letter “r” by Paul Elliman creates







FIG. 2 / 06

**POSTER: ROMEO & JULIET**

- SOMMESE DESIGN, STATE COLLEGE, PA
- ART DIRECTOR/DESIGNER/ILLUSTRATOR: LANNY SOMMESE
- CLIENT: THEATRE AT PENN STATE

*The Theatre at Penn State needed a poster for the play, quickly and cheaply. I cut image and headline type out with scissors (low-tech). The concept of the play lent itself to boy/girl with the negative areas between becoming heart and dagger. It also seemed appropriate. At the time, everyone seemed to be doing high-tech, computer-generated stuff. I decided to go low-tech. The simplicity of the image also made it very easy to silkscreen.*

—Lanny Sommese

FIG. 2 / 07

**POSTER: HOPE FOR PEACE**

- CALAGRAPHIC DESIGN
- ILLUSTRATOR/DESIGNER/ART DIRECTOR: RONALD J. CALA II

interesting negative shapes with the ground, thereby yielding a unified composition. Both figure (stack and smoke) and ground (blue) are given great consideration in the poster *Stop the Plant* (Figure 2-05). Also see Charles Nix’s figure/ground handling of the images in Figure 3-03, *Dugong, Manatee and Sea Cow*.

**Figure/Ground Reversal**

At times, figure/ground relationships can be arranged to equally represent either the positive or negative shapes. The traditional example is the ancient Chinese symbol yin and yang (two principles that oppose one another in their actions); another example of an equal and interchangeable distribution of figure and ground is a simple checkerboard pattern. When shapes are interchangeable, an **equivocal space** or ambiguous figure/ground relationship is created, and you have **figure/ground reversal** (Diagram 2-04).

In Figure 2-06 and Figure 2-07, the respective designers create figure/ground reversal, where the negative shapes are also identifiable as positive images. Lanny Sommese positions a heart and dagger between Romeo and Juliet. Ronald J. Cala II creates a dove between the two girls.

**Typographic Shapes**

In graphic design, characters/letterforms, numerals, and punctuation marks are also shapes—albeit highly specialized ones that symbolize the sounds of language. And like basic shapes, type can be

rectilinear, curvilinear, geometric, or organic. A letterform, numeral, or punctuation mark is the figure, and the counters or open spaces of type are the ground or negative spaces (see Chapter 3 on typography).

**COLOR**

The study of color deserves your attention because it is a powerful and highly provocative design element. Color is a property or description of *light energy*, and only with light do we see color. The colors we see on the surfaces of objects in our environment are perceived and known as reflected light or **reflected color**. When light strikes an object, some of the light is absorbed, whereas the remaining or unabsorbed light is reflected. The reflected light is what we see as color. For instance, a tomato absorbs all but red light; therefore, the red is reflected light. For this reason, reflected color is also known as **subtractive color**.

Pigments are the natural chemical substances within an object that interact with light to determine the characteristic color that is perceived, as in the bright yellow of bananas, the reds of flowers, and the browns of fur. Naturally occurring or artificially made pigments are added to agents to color such things as paper, ink, and plastic.

Naturally or commercially produced pigmented surfaces are seen as reflected light, but the colors on a computer screen are light energy—a wavelength—that we can refer to as *digital color*.

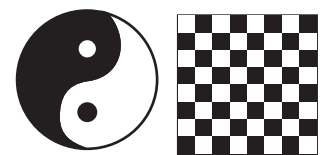


DIAGRAM | 2-04 |

THE HISTORICAL CHINESE SYMBOL FOR THE INTERCONNECTION AND HARMONY OF LIFE FORCES: YIN-YANG.

*Equivocal space seen in a “checkerboard” composition—the white and black shapes can be seen as either positive or negative shapes.*

For example, when selecting a pure blue color in Adobe Photoshop™ (defined as Blue 255, Red 0, Green 0), the color seen is actually a blue wavelength of light itself. The digital colors seen in screen-based media are also known as **additive colors**—mixtures of light. Mixing light—adding light waves together—creates a variety of colors.

### COLOR NOMENCLATURE

We can discuss color more specifically if we divide the element of color into three categories: hue, value, and saturation. **Hue** is the name of a color—that is, red or green, blue or orange. **Value** refers to the level of luminosity—lightness or darkness—of a color—for instance, light blue or dark red. Shade, tone, and tint are different aspects of value. In graphic design applications that require blocks of text, the value of the mass of the type block, paragraph, or column takes on a tonal quality, creating a block of gray tone. **Saturation** is the brightness or dullness of a color—that is, bright red or

dull red, bright blue or dull blue. **Chroma** and **intensity** are synonyms for saturation. A hue also can be perceived as warm or cool in **temperature**. The temperature refers to whether the color *looks* hot or cold. Color temperature cannot actually be felt; it is perceived in the mind through association and memory. The **warm colors** are said to be reds, oranges, and yellows, and the **cool colors** are blues, greens, and violets.

### PRIMARY COLORS

To further define color, it helps to understand the role of basic colors called **primary colors**. When working with light in screen-based media, the three primaries are red, green, and blue (RGB). These primaries are also called the **additive primaries** because when added together in equal amounts, red, green, and blue create white light (Diagram 2-05).

Using the RGB model:

Red + green = yellow

Red + blue = magenta

Green + blue = cyan

When working with a computer's color palette, you can mix millions of colors. However, it is very difficult, if not impossible, for the human eye to distinguish the millions of tones and values created by the additive primaries on a computer.

As mentioned earlier, subtractive color is seen as a reflection from a surface, such as ink on paper. We call this system the subtractive color system because a surface subtracts all light waves except those containing the color that the viewer sees (Diagram 2-06). In paint or pigment such as watercolors, oils, or colored pencils, the **subtractive primary colors** are red, yellow, and blue. They are called primary colors because they cannot be mixed from other colors, yet other colors can be mixed from them:

Red + yellow = orange

Yellow + blue = green

Red + blue = violet

Orange, green, and violet are the **secondary colors**. You can mix these colors and get numerous variations.

As seen in Diagram 2-07, in offset printing, the subtractive primary colors are cyan (C), magenta (M), and yellow (Y), *plus black* (K), or CMYK. Most often, black is added to increase contrast.

DIAGRAM [ 2=05 ]

DIAGRAM: ADDITIVE COLOR SYSTEM

*The color system of white light is called the additive color system.*

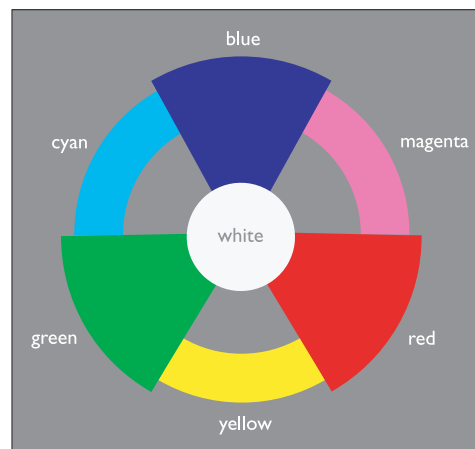
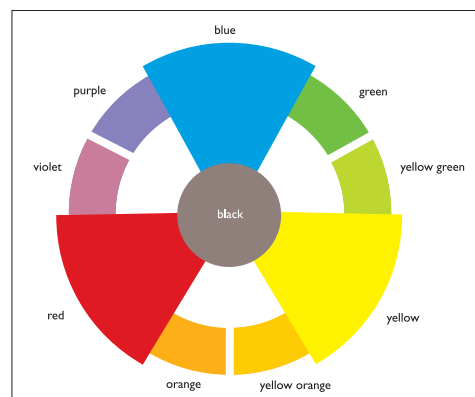


DIAGRAM [ 2=06 ]

DIAGRAM: SUBTRACTIVE COLOR SYSTEM



Using all four process colors—cyan, magenta, yellow, and black—to print a document is called **four-color process**, which is used to reproduce full-color photographs, art, and illustrations. The viewer perceives full color that is created by dot patterns of cyan, magenta, yellow, and/or black. There are books available that illustrate the various mixtures resulting from mixing two, three, or four process colors. Please see the bibliography for a book list.

### TECHNICAL CONSIDERATIONS

The dual responsibility of wanting to select and compose colors for a particular design solution and needing to understand the technical aspects of color production is, in short, exceptionally difficult. Metallic bronze ink may possibly be a good choice for a museum exhibition brochure, but in regard to printing, a metallic ink cannot be reduced in saturation or value; it is more expensive than black ink and physically difficult to work with. Metallic ink doesn't always dry quickly (or dry at all on certain papers). Printers (printing company experts) are very helpful in educating designers about the pitfalls of color printing and the nature of ink on paper. As a designer, you must constantly interact with printers on getting colors to physically function well.

Having a knowledgeable and conscientious technician, printer, or computer programmer guide a designer through technical color production in print or on screen-based media is essential. However, the student and professional designer should also have a basic awareness of color print production, ink mixtures, and screen “safe” colors—and their problems.

Basic color knowledge should include awareness of the printer primaries of CMYK, the process of layering dots of ink to produce color, and the Pantone™ color system of ink selection. The Pantone color system is a standardized color matching set of inks used in printing processes (see Diagram 2-08). Using a color matching system ensures that the color printed from the digital file is the color intended, though it may look different when viewed on a color monitor. It is always advisable to work closely with a printer to ensure color correctness. It's also advisable to investigate the different printing inks available;

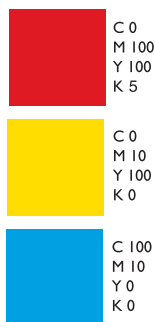


DIAGRAM | 2-07 |  
DIAGRAM: SUBTRACTIVE PRIMARY HUES WITH CMYK PERCENTAGES

*In offset printing, magenta, yellow, and cyan are the colors of the process inks used for process color reproduction. A fourth color, black, is added to increase contrast.*

for instance, nontoxic, nonflammable, and non-polluting inks are available.

In addition, students of design should be aware that colors on the web can be unstable; therefore a palette of 16 “web-safe” colors was standardized. The web-safe colors are listed in the Adobe Photoshop™ and Illustrator™ and other web software color selection directories.

Web-safe colors are those that are somewhat consistent and most reliable when viewed on computer monitors across platforms (Windows or Apple) and across browser software (Explorer, Netscape, Safari, Google Chrome, etc.). Some designers believe it is no longer necessary to stick to web safe colors, except when designing for mobile devices.

The myriad of technical aspects regarding color is too expansive to be discussed at this point; however, technical basics should be part of a design education. These basics can be found in specialized courses such as preparing design for printing and website production and other courses for screen-based media.

There have been many scientific studies of color, with modern theories by Albert Henry Munsell, Johannes Itten, Josef Albers, and Faber Birren. Understanding color symbolism relative to culture, country, region, and demography is crucial. Much of what you need to know about color will come from experimentation, experience, asking printers questions, getting color advice before going to print, and observation. Visit a printer. Attend paper shows. Talk to printers, paper sales representatives, and professional designers about color and paper stock (recycled, tree-free), special techniques, the ink/paper relationship, and varnishes. For an informative essay on color design basics by Rose Gonnella, go to our website. **GD&**

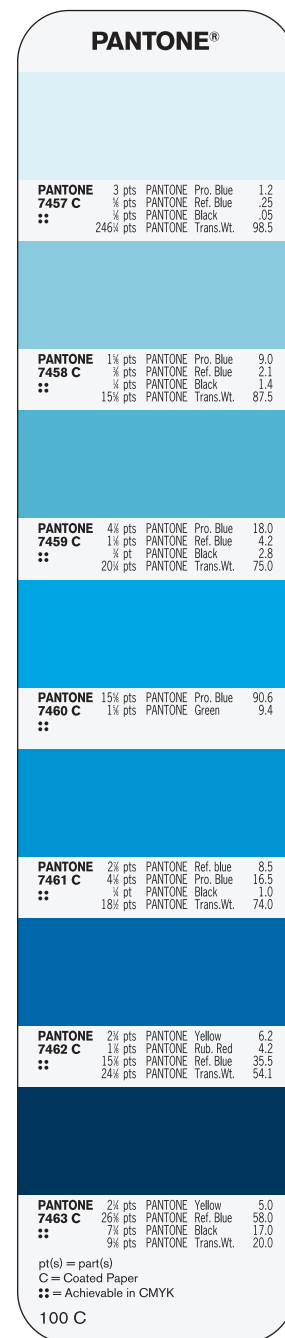


DIAGRAM | 2-08 |  
SWATCH: PANTONE® MATCHING SYSTEM

*Pantone® match color can be specified by the designer for filling a color area using the PMS color number. The printer then matches the color by following the ink formula provided on the swatch. Also, “C” indicates coated paper and “U” indicates uncoated paper.*

### Value

**Value** refers to the level of luminosity—lightness or darkness—of a color, such as light blue or dark red. To adjust the value of a hue, two neutral colors are employed: pure black and white.

Black and white are colors (pigment), but they are not considered hues. The two are not found on the visible spectrum and therefore are considered *achromatic* or *neutral* (without hue).

Black and white have relative value and play an important role in mixing color. Black is the darkest value and white is the lightest. Mixed together,

black and white make gray. Grays are the interval neutral colors between black and white. Black and white are separately mixed into paint and ink colors to make them darker (**shades**) or lighter (**tints**). A black and white mixture will also dilute the intensity of the hue, as noted in the next section on saturation.

Even if black and white seem to be pure, some level of hue may still be discernible. A neutral black or white can appear “warm” (containing red, orange, or yellow) or “cool” (containing blue or green). A neutral color will also react to and be affected by its placement in a composition. Placed next to a hue or among particular hues, the pure neutral color will seem to take on the hue itself.

In composition, *value contrast* is most useful for purposes of differentiating shapes. Note the value contrast of the type (black) and substrate (white paper) of the page of words you are now reading. The value contrast most clearly differentiates the figure from the ground. Hue contrasts alone have less impact and therefore may not be as effective for differentiating between the figure and ground images or between elements of a single composition (Diagram 2-09).

Different value relationships produce different effects, both visual and emotional. When a narrow range of values, which is called **low contrast**, is used in a design, it evokes a different emotional response from the viewer than a design with a wide range of values, or **high contrast**. The high contrast in the poster for Amnesty International by Woody Pirtle easily captures one’s attention (Figure 2-08). (Other types of contrast will be discussed in detail in Chapters 5 and 6.)

### Saturation

**Saturation** refers to the brightness or dullness of a color or hue; a hue at its highest level of intensity is said to be purely saturated. A saturated color has reached its maximum chroma and does not contain a neutralizing color (pure black and white are without hue) or the mixtures of the neutral colors (gray). Mixed with black, white, and especially gray, the fully saturated hue becomes dull in various degrees. The neutral colors dull the intensity or saturation because they dilute the hue. A

DIAGRAM [ 2-09 ]

*Value contrast obviously creates the greatest differentiation between the figure and ground, as seen in the grid of highly contrasting value versus the grid of similar values.*

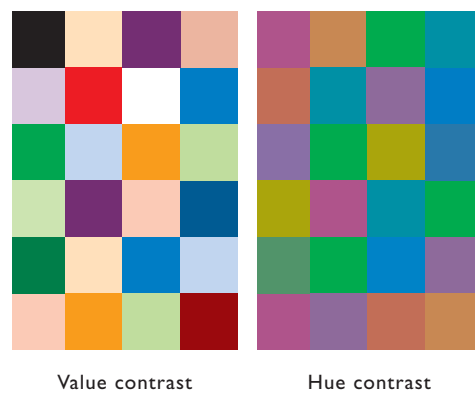


FIG. 2 / 08

POSTER: UNIVERSAL DECLARATION OF HUMAN RIGHTS, 1948–1998, 50TH ANNIVERSARY

- PENTAGRAM DESIGN
- ART DIRECTOR/DESIGNER: WOODY PIRTLE
- CLIENT: AMNESTY INTERNATIONAL

