

CHAPTER 17—THE MODERN MOVEMENT IN AMERICA (PP336–352)

(NOTE: In the 1940s, the center of the art world shifted from Paris to New York City)

1913—The Armory Show, Chicago introduced European Modern Art to US; provoked such an outrage of public rejection that European Modernist art and design had no significant impact in US until 1930s, when...

- **Tschichold's New Typography** and **Renner's type** (i.e. **Futura**) were presented in US, and...
- Mid-late 1930s, members of European Modernist movements emigrated to US...
 - Laslow **Moholy-Nagy** (the Illinois Institute of Design, the "New Bauhaus")
 - Walter **Gropius** (the School of Architecture, Harvard U)
 - Herbert **Bayer**
 - p 316: compare #17-31 (1949) to p318 #16-20 (1926)
 - **read and contemplate bottom of column 2 p344 through top of col 2 p345**
 - also see Bayer's work for CCA** p347 #17-35 (1954) and #17-36 (1960)
 - A.M. **Cassandre** (Russian, worked in Paris before US)
 - p344 #17-23 (1939) **Harpers Bazaar** cover
 - Herbert **Matter** (Swiss)
 - Ladislav **Sutnar** (Czechoslovakian, 1897-1976)
 - **exceptional information design**, i.e. **Sweets Catalogue**, beginning in the '40s
 - economy and clarity, and a systemization based upon order and logic
 - **optical unity based on line, shape, color and type**
 - Read pp350, 351; see #17-47 through #17-50; also see Herbert Bayer's pps from **World Geo- Graphic Atlas**, (1953) p352 (#17-51, #17-52, #17-53)
 - Will **Burtin** (German, 1908-1972)
 - p343 #17-19, 17-20
 - visualization of the scientific process
 - read p342, "**The flight from fascism.**"
 - Alexey **Brodovich** (Russian, 1898-1971)
 - Art Director of Harper's Bazaar (1934–1958), he commissioned **Cassandre** to design Harper's magazine covers; also worked with **Man Ray** (pp 340, 341 #17-11 through #17-14. Also pp 348, 349: 17-37, #17-38, #17-39)
 - Lester **Beall** (1903–1969)
 - Meggs, in p 75 *PRINT* Magazine Nov/Dec '89, said of Beall: "**probably the first Native-born Modernist Graphic Designer**"
 - started working in a relatively conservative style until he was introduced to Bauhaus design, especially typographic design
 - known for original and practical designs suited to his particular client after he carefully and thoroughly researched each client
 - **his logo for International Paper Co. is still in use today**
 - 1937, he was the first American graphic designer to have a solo show at MOMA
 - Important Campaign: **posters for Rural Electrification Administration during 1930s and 1940s: Radio, Wash Day, Running Water** (p302 #17-7, #17-8 [c.1937]), #17-8: note B&W image of boy and girl contrasting against American Flag-like background in full color .
 - ****Walter Paepcke** (1896–1960) and **Elizabeth Nitze Paepcke** (1902–1994)
 - Founders of **CCA, Container Corp of America** (1926), promoted design serving a practical business function as well as providing a cultural initiative.
 - they hired Egbert Jacobson (1890–1966) in 1936 as Art Director
 - p343 #17-21 (Jacobson) and #17-22 (Cassandre for CCA)
 - promotional work for CCA reflected upon Peter Behren's work in the early 1900s for AEG in its desire for designer and client to forge a strong bond which resulted in an exemplary corporate identity campaign
 - W. Paepcke interested in Bauhaus, supported Moholy-Nagy in US
 - Bayer's work, as noted above, for CCA

While those above introduced Modernist visual style and structure to American publications and advertising, traditionally-inspired work was upheld by...

- **in the US**
 - Frederic **Goudy** (1865–1947), and his student...
 - William Addison Dwiggins (1880–1956) continued with traditional and classical design, adding new and fresh perspective, especially to...
 - Dwiggins' book jacket design (p336 #17-2)
 - type design...Metro (1929), Electra (1935) and Caledonia (1938)

- **in the US, continued...**
 - Ben **Shahn** (1898–1969)
 - a **Social Realist**, noted especially for his paintings and murals
 - also worked as a poster designer, see p345 #19-28
- **outside the US...**
 - Jan **Tschichold**...
 - his **study of Medieval and Incunabula book page and text block proportions**
 - his **traditional-inspired design for Penguin Books in the 1940s**. (Note: June 2006 your professor saw in a Massachusetts bookstore a display of traditionally inspired 'Penguin Classics'!)

**Also: PRINT Magazine Nov/Dec 1989, "The Rise of the Modernists (the 1940s)" pp68–89
(this PRINT article will be on Library Reserve as of Monday 10 July 2006)**

- **Alexey Brodovich**
 - Will Golden
- Paul Rand
 - Alvin Lustig
- Cepe Pineles
 - Saul Bass
- p69, shift of the center of the art world from Paris to NYC...
 - **Abstract Expressionism**
 - **International Style**
- immigrants Marc Chagall, Piet Mondrian, Fernand Léger were painters who... (p69) focused on color, form and structure...
 - graphic designers were influenced by their work, such as...
 - p70, 71 **Herbert Bayer**
 - visual properties of contrast, proportion, balance, harmony, space, color, texture
 - explored montage
 - influenced by Dada, De Stijl
 - **Container Corp of America (CCA) 1936**...progressive
 - pp75, 76... concerns for visual elements...
 - from traditional (representational) to experimental (dynamic ordering of space)
 - **Lester Beall**: influenced by Constructivism, Cubism, Dada
 - p81, reference to "**early warning systems to alert and prepare for the future**"...
 - p85, Paul Rand, "reinventing the problem"...inspiration from Klee and Miró... forging the role of the designer
 - Alvin Lustig...line and shape were symbolic language of power...inner life of visual forms and colors