

CHAPTER 19—THE NEW YORK SCHOOL

READ pp374–387... THEN p392 #19-53, p391, "American typographic expressionism"... THEN... **VERY IMPORTANT !!!!!!!2nd paragraph p386 and first paragraph under the headline "Editorial Design after the decline"**

THEN READ...

PRINT Nov/Dec 1989 "The 1950s—Design in the Grey Flannel Suit" pp90–111

American Design in the 1940s and '50s...

- technical creativity and innovation
- conceptual work
- NYC as center of the art world influenced designers, this is esp. seen in Advertising Design
- **Mid-1940s, first mention of a "school" for advertising design. P346 Alexey Brodovich** (Art Director, *Bazaar*) taught design classes in the '50s in his home (then at the New School in NYC). Of this experience, **Otto Storch** wrote... "Brodovich would dump photostats, type proofs, colored pieces of paper and someone's shoelace, if it became untied, on a long table together with rubber cement. He would fold his arms and with a sad expression challenge us to do something brilliant."

From the 1940s, their work maturing in the 1950s...

- Alexey **Brodovich**
- Herbert **Bayer**
- Ladislav **Sutnar**
- Lester **Beall**
- Egbert **Jacobson**
- Herbert **Matter**

In the 1950s...

- **Paul Rand** (1914–1996)
 - worked with elements of art (line, value, texture, shape, space, color) to produce graphic symbols
 - early work #21-2 through 21-7 p338, 339 and #8 p93 PRINT Nov/Dec 198
- Alvin **Lustig** (1915–1955)
 - saw a strong connection between an artist's—especially a painter's—personal expressions and the designer's production of public symbols
 - gravitated towards design education
 - blind in 1954, died 1955
 - pp338 through 340 #21-8 through 21-12
- Bradbury **Thompson** (1911–1995)
 - his explorations encompassed formal, conceptual and technical areas of design
 - 1939–1961 designed promotional publications for Westvaco printing papers, "**Westvaco Inspirations**," #21-14 through 321-18 pp340–342 and #38 and 39 p79 and inset p81 PRINT Nov/Dec 1989 (also note Herbert Bayer's contribution to #39)
- Saul **Bass** (1921–1996)
 - his designs were often simple glyphs, pictographic images, with minimal use of type
 - p343 #21-20, **The Man With the Golden Arm**
- Cipe **Pineles** (1910–1991)
 - art director during 1940s and '50s, first at Glamour, then Seventeen, Charm, Mademoiselle
 - first woman in New York Art Directors Club
 - p346 #21-31
- Otto **Storch** (b.1913)
 - in the late 1950s unified type and image. p347 #21-32, 21-33 and p348#21-36
- Henry **Wolf** (b.1925)
 - 1953–'58 Esquire
 - 1958–'61 Harper's Bazaar
- Gene **Federico** (b.1919)
 - p355, American typographic expressionism, read only first paragraph
 - p354 #21-57
- **Le Corbusier**
 - **1955, published *The Modulor* (design based upon geometric organization)**

CHAPTER 19—THE NEW YORK SCHOOL, continued

- pp388–398

CHAPTER 20—CORPORATE IDENTITY AND VISUAL SYSTEMS

- pp 399–423

PRINT NOV/DEC 1989 “THE 1960S: MAINSTREAM AND COUNTERCULTURE”

- pp112–137 and 197–200
- Massimo Vignelli
- Saul Bass
- Lou Dorfsman
- George Lois
- Herb Lubalin
- Ivan Chermayeff and Thomas Geismar
- Push Pin Studios (Milton Glaser and Seymour Chwast)
- Peter Max
- Bea Feitler (Ms Magazine)
- John Berg and Bob Cato
- Ed Benguiat
- Helmut Krone (Doyle, Dane, Bernbach)
- Marshall McLuhan and Quentin Fiore (The Medium is the Massage)

From the 1940s and '50s, and into the '60s...

- **Bayer, Sutnar, Kepes, Lionni, Brodovich, Burtin, Rand, Beall, Thompson, Lustig, Pineles, Matter, Wolff, Federico, Frutiger**

From PRINT Nov/Dec 1989

- p112:
 - The '60s saw a maturation of graphic design, encouraged by...
 - a client-demand for more eye-catching advertising
 - the new technology of phototypesetting
- p113:
 - Second column, last paragraph through third column, second paragraph
 - First column, under “Schools of Thought and Deed”
 - **Three paramount American Design Methods** (re: PRINT)
 - 1. Rational (modern)**
 - Strict **formalists** (International School)
 - Paul **Rand** pp404–407–ALL of Paul Rand!!!
 - Massimo **Vignelli** (corporate identity) pp412–414
 - “more **exuberant**” moderns...
 - Saul **Bass** p380, #19-20, “**Man w/Golden Arm**”)
 - George **Lois** (b. 1931) p398 all images, p122 PRINT
 - Gene **Federico**— P392 #19-53 (**Woman’s Day, “...got to go out...”**)
 - Herb **Lubalin** (1918–1981)—all images pp394-397. Note #19-64 photo shoot is optimized, ‘rejected’ transparency becomes the focal point
 - Lou **Dorfsman** (b.1918) p402 #20-10 (**Of Black America**, 1968)
 - 2. Eclectic (historical)**
 - Milton **Glaser** (b. 1929) and Seymour **Chwast** (B. 1931)
 - **Push Pin Studios** (1954–1974)
 - playful reintroduction of Victorian, Art Deco and Art Nouveau
 - integration of word and image into conceptual and visual whole (p430, last paragraph)
 - PRINT pp112 last para. col. 2 through 113, col. 3, bracketed area
 - (pp429–399, #21-18 through #21-27, Glaser and Chwast)
 - especially: **Glaser’s Bob Dylan poster**, p430 #21-19
 - Peter **Max**:
 - Posters w/ “psychedelic colors” (similar to Glaser’s Dylan poster)
 - Bob **Cato** and John **Berg** (b. 1932)
 - Album cover designs, esp. Big Brother and Holding Co. PRINT p132 #71
 - 3. Anarchistic (underground)**
 - magazines: **Monocle, Evergreen Review, Ramparts, Ms, Rolling Stone**
 - read p388 through para. 2 col. 1 p389 and p388 #19-42–19-46
 - PRINT, “Magazines: Sources of Inspiration,” excerpt, pp125–133 and p126 #48–51

HIGHLIGHTS OF CORPORATE IDENTITY, AND THE 1960S

- **Corporate Identity**
 - William **Golden** p400 #20-4, CBS
 - Lester **Beall** p406 #20-22, #20-23, International Paper
 - Paul **Rand**, pp404–406
 - **Chermayeff and Geismar**, PRINT, pp133 #72, 73 and HGD p373 #20-24
 - **MTV** HGD pp422,423 all text and images
- **Symbols as signage**
 - **Olympic signage** HGD pp416–421, all text and images
- **Advertisements**
 - PRINT last para. col. 2 p119 through para. 1 p121 (**public service ads**)
 - **Levy's Bread**, c.1965 HGD p390 #19-51
 - Cut this out and put it in bed next to your child, 1967. HGD p390 #19-52
 - **[Helmut Krone]** —VW ads were a very different approach to advertising!!!
 - PRINT p120 #24 **Lemon**
 - HGD #19-49 p390, "**Think Small**"
- **Magazines**
 - **Ms**, HGD p388 #19-44, text as image; "**Goodwill to People**"(1972)
 - **Eros, Avant Garde** (Herb Lubalin, Art Director)
 - **Rolling Stone** (PRINT p12 #37)
 - **Ramparts** (PRINT p129: "**Our design has to be credible because we were saying incredible things**")
 - **Evergreen Review**
- **Album Covers**
 - **Big Brother and the Holding Company** (Cato, Berg)
 - **The Beatles**
 - Sargeant Pepper's Lonely Hearts Club Band (PRINT sidebar p133)
 - The White Album (PRINT sidebar p135)
- **Posters**
 - **Glaser's Dylan** poster (PRINT p114, HGD p430 #21-19)
 - Peter **Max**, also PRINT p114
 - Anti-war ("**War is not healthy for Children or other living things**") (1969, PRINT sidebar p 137)
 - for various rock music groups
- **Use of Typography**
 - Herb **Lubalin** HGD pp394–397 #19-60 through #19-70
 - George **Lois** HGD p398 all images
- **Influence of Television**
 - PRINT **Marshall McLuhan and Quentin Fiore** pp120 #26, 27, **The Medium is the Message** and 121, 122, "Television's Impact" and "The Kinetic Book"
 - PRINT p137, second column reference to technology "with the success of television newspapers would become extinct...virtually unchanged since Gutenberg..."