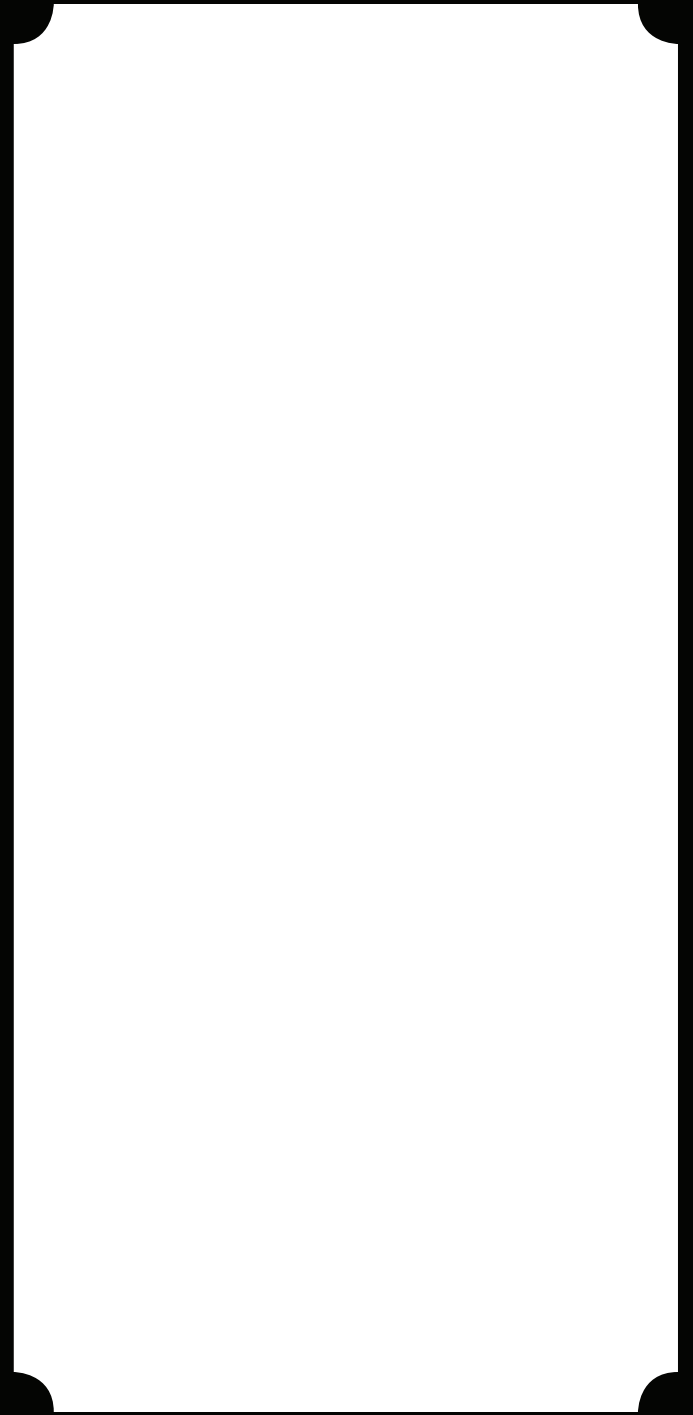
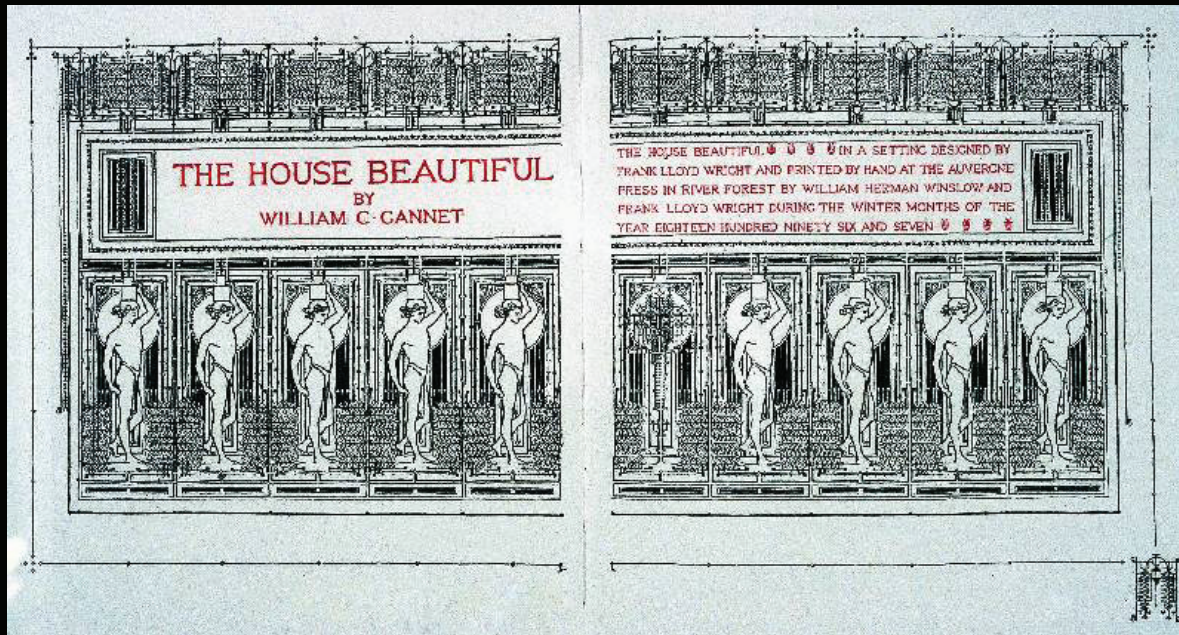


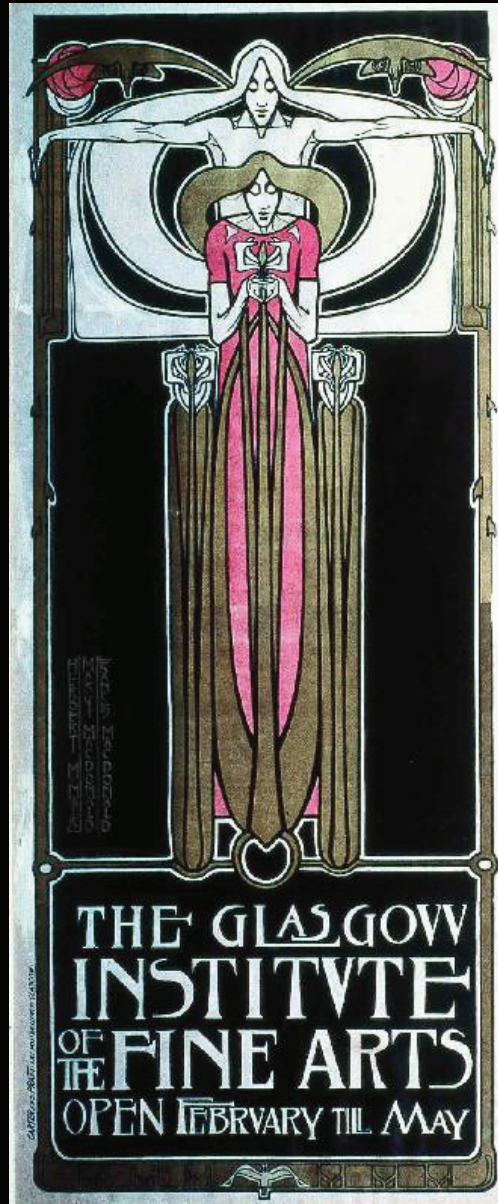
History of Graphic Design
Lecture Four
Professor Eckler



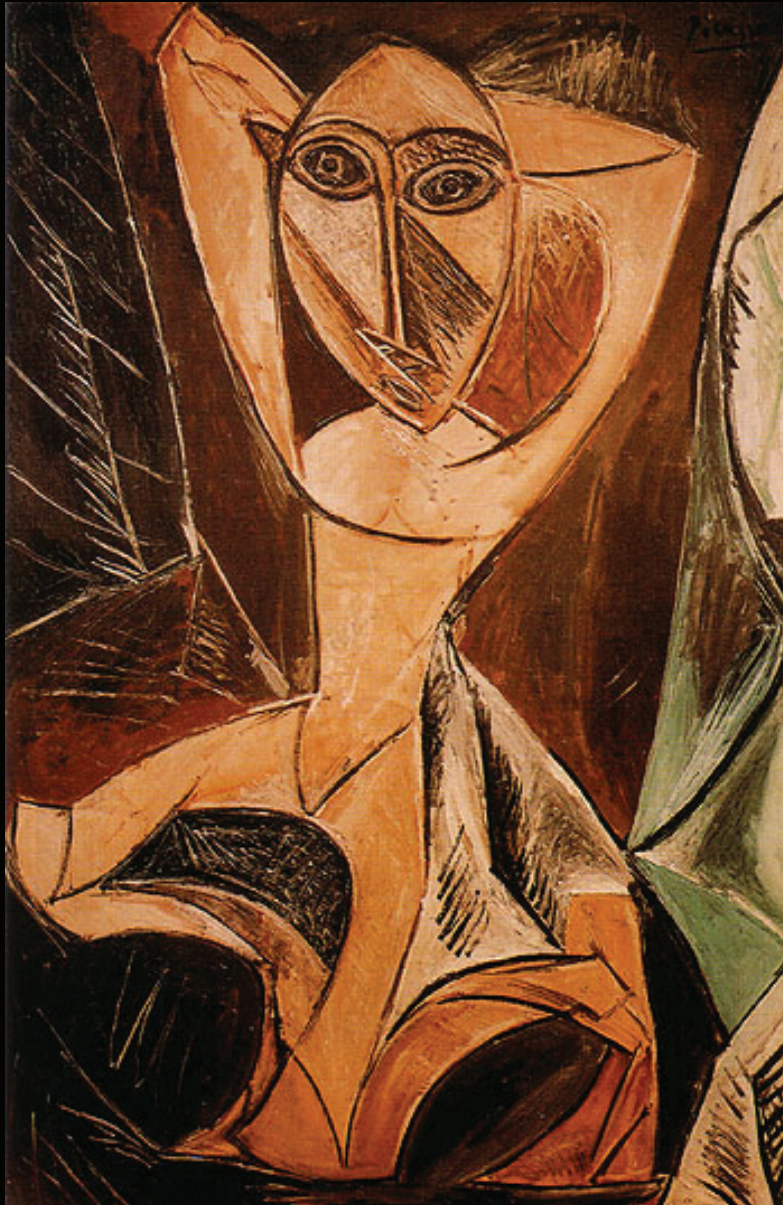
Frank Lloyd Wright, title page for *The House Beautiful*, 1896-97. An underlying geometric structure imposed a strong order upon the intricacy of Wright's textural design.



Margaret and Frances Macdonald with J. Herbert McNair, poster for the Glasgow Institute of the Fine Arts, 1895. The symbolic figures have been assigned both religious and romantic interpretations.



Pablo Picasso, *Nude with Raised Arms*, 1907. The seeds of cubism are contained in the fragmentation of the figure and background spaces into abstract geometric planes.



Lege African mask, from what is now the Republic of Congo, undated. Abstracted geometric forms showed European artists a different approach to art and design.



Juan Gris, *Fruit Bowl*, 1916. Cubist planes move forward and backward in shallow space, while the vertical and diagonal geometry of a grid imposes order.



Carlo Carrà, "Parole in libertà" (free word composition), 1914. The futurist poets believed that the use of different sizes, weights, and styles of type allowed them to weld painting and poetry, because the intrinsic beauty of letterforms, manipulated creatively, transformed the printed page into a work of visual art.

200 **LACERBA**

lingua di parole bianche leggere
 leggere
 leggere cervello
CoZZo linguaggio poltrone
 N°1 nell'aria rutilosa
 amanti in prosa visati
 V
 E
 R
 O
 P
 A
 R
 T
 I
 S
 T
 I
 C
 A

CONTEGNO DI PORZE
 zucchi
 (antichissimo alle
 vertigini 300 m l
 vote, infanti
 musica drammatica del Boulevard
 Saint Michel
 composizioni e velocità
 architetture (fuggente sterco ellissoidale Nut-
 lante)
 Invi colorate
 ARCOBALENI negli spessori
 dei corpi umani
 e dei polastri
 INCRIZIONI (immunitissimo fuggente bal-
 zante intralido bianco su fondo celeste)
MONTROUGH
CHATELET
TOMBE-MOIRE

la parte delle campagne primavera
 i crudi di neve Alpi Italia
 attrice
 ai spicchi
 respirare
 collare colorare colorare
 colorazioni intellettuali
GARA di 318000 lettere
 26.000.000 numeri
PRIMATO
 lottare vincere
 con classe sopraffare
 cristallo proiettare tutto
 ottico mobile le confitto
 gattini commercializzati per la

foforescente
 minuzioso
 eccitante
 ferace
 intrasigente
 acciabile

VITTORIA

PROD OTTO
 del **PROPRIO**
 bilanci bilanci bilanci
 neri fumosi zigzagante
 titoli bancari porti porti porti dove
 quotazioni di Borsa finanziarie
 nella **NOCTITE** dei **MANIA** che
 vedrà mai
 inesplosivo
 menestichio
 NO SU FORNATI
 SI NO S
 SI NO S

18.000.000 di romanzi in rissa
 senza canocchieri
 ricchezza del mio spirito

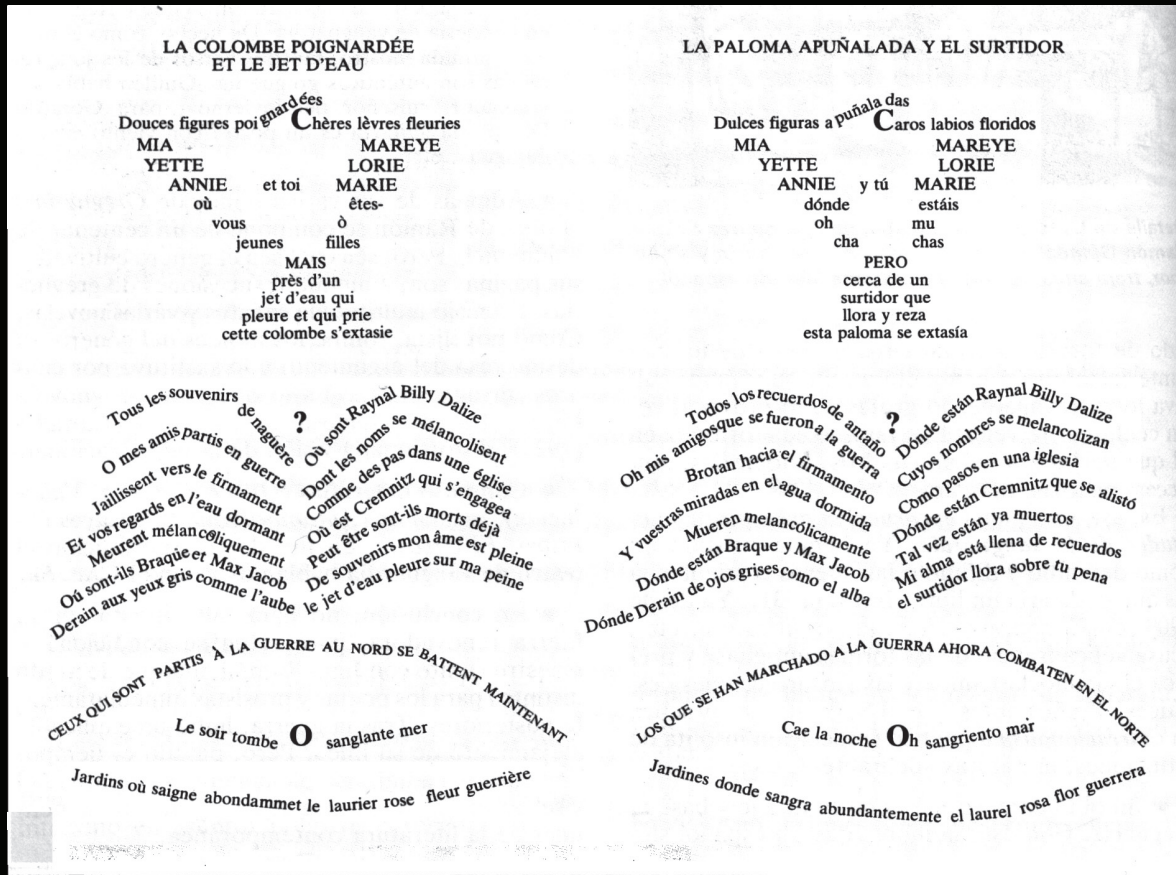
GRAVI TARE di masse pericolose
 colari sul piano orizzontale del mio **TAVO-**
LINO di marmo
 BIBITE: R / B S, L, I contro volontà
SETE CEREBRALE LUSO
 8 colori di 41 fecamine (occasione) (conun-
 trato rastrellante) - 8 siluri - **LUS SI-**
LURI A slittare slittare
 slittare sul pensiero

DOMINANTE
 della
 mia
POVERTA
FORZA COMMERCIALE della per-
 sonalità fideia di questi capolavori d'

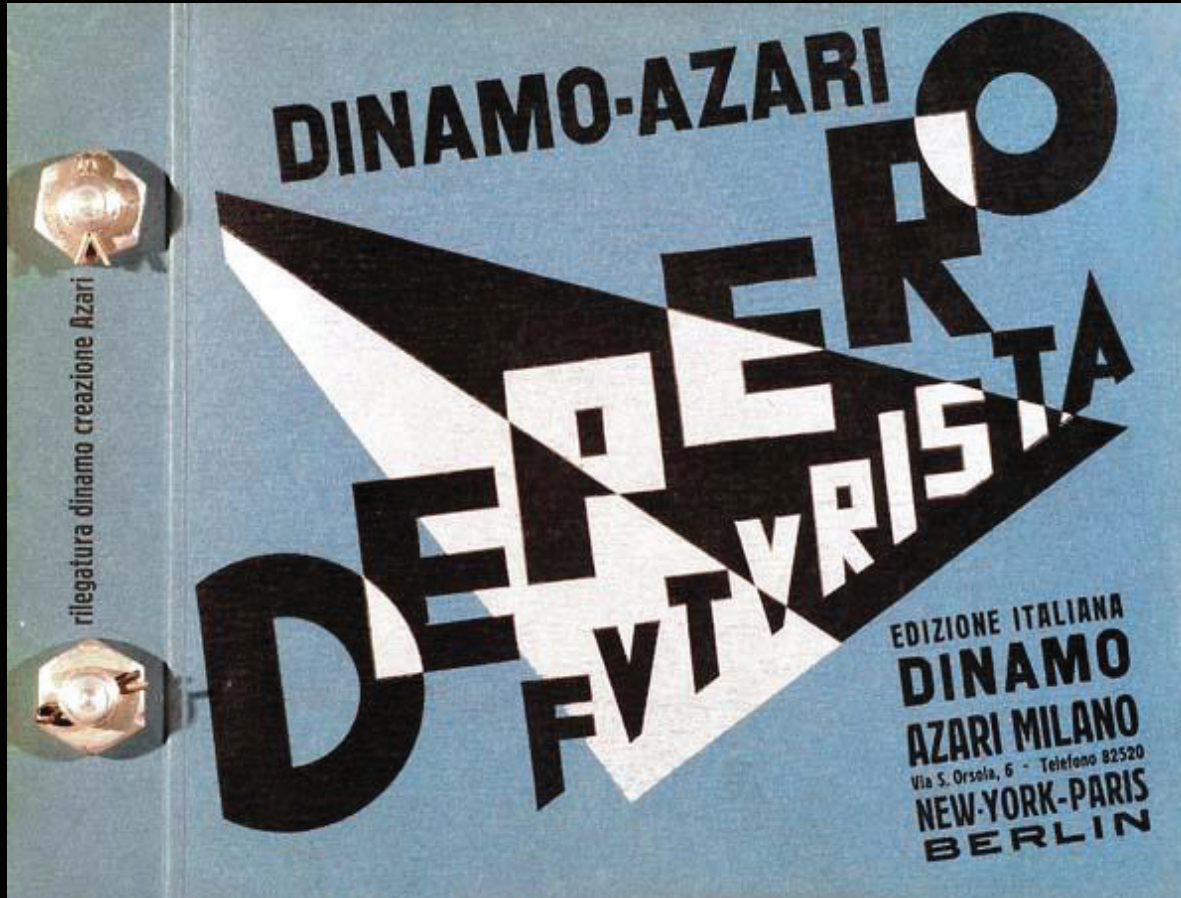
A
LeovA
 mercato notturno **FIERA** (meraviglioso
 giostrante illuminatissimo illuminante)

EQ VO CO della padrona
LeovA accidentalità inchiostro
 avvilimento visione nostalgica sprezzante in-

Guillaume Apollinaire, poem from *Calligrammes*, 1918. The typography becomes a bird, a water fountain, and an eye in this expressive design.



Fortunato Depero, cover for *Depero futurista*, 1927. Bound by massive chrome bolts, this book expresses its status as a physical object.



Marcel Duchamp, *The Fountain*, 1917. When an object is removed from its usual context, we suddenly see it with fresh eyes and respond to its intrinsic visual properties.



Kurt Schwitters, pages from *Merz 11*, 1924. Ads for Pelikan tusche and inks demonstrate Schwitters's growing interest in constructivism during the 11920s.

98



PELIKAN-TUSCHE

Ultrablauere oder dunkelste oder
 blaue oder grüne oder gelbe oder
 rote oder violette oder schwarze
 oder braune oder graue oder
 weiße oder alle diese Farben
 sind in Pelikan-Tusche zu
 finden. Pelikan-Tusche ist
 die beste und dauerhafteste
 Tusche der Welt. Sie ist
 leicht zu schreiben und
 nicht abblättern. Sie ist
 auch für die Kugelschreiber
 geeignet. Pelikan-Tusche
 ist in allen Schreibgeschäften
 zu haben. Pelikan-Tusche
 ist die beste und dauerhafteste
 Tusche der Welt. Sie ist
 leicht zu schreiben und
 nicht abblättern. Sie ist
 auch für die Kugelschreiber
 geeignet. Pelikan-Tusche
 ist in allen Schreibgeschäften
 zu haben.

Nr. 3002 Nr. 3001




Pelikan 

TUSCHE IST DIE FÜHRENDE
 MARKE DER WELT


94

PELIKANTINTE

10
 E



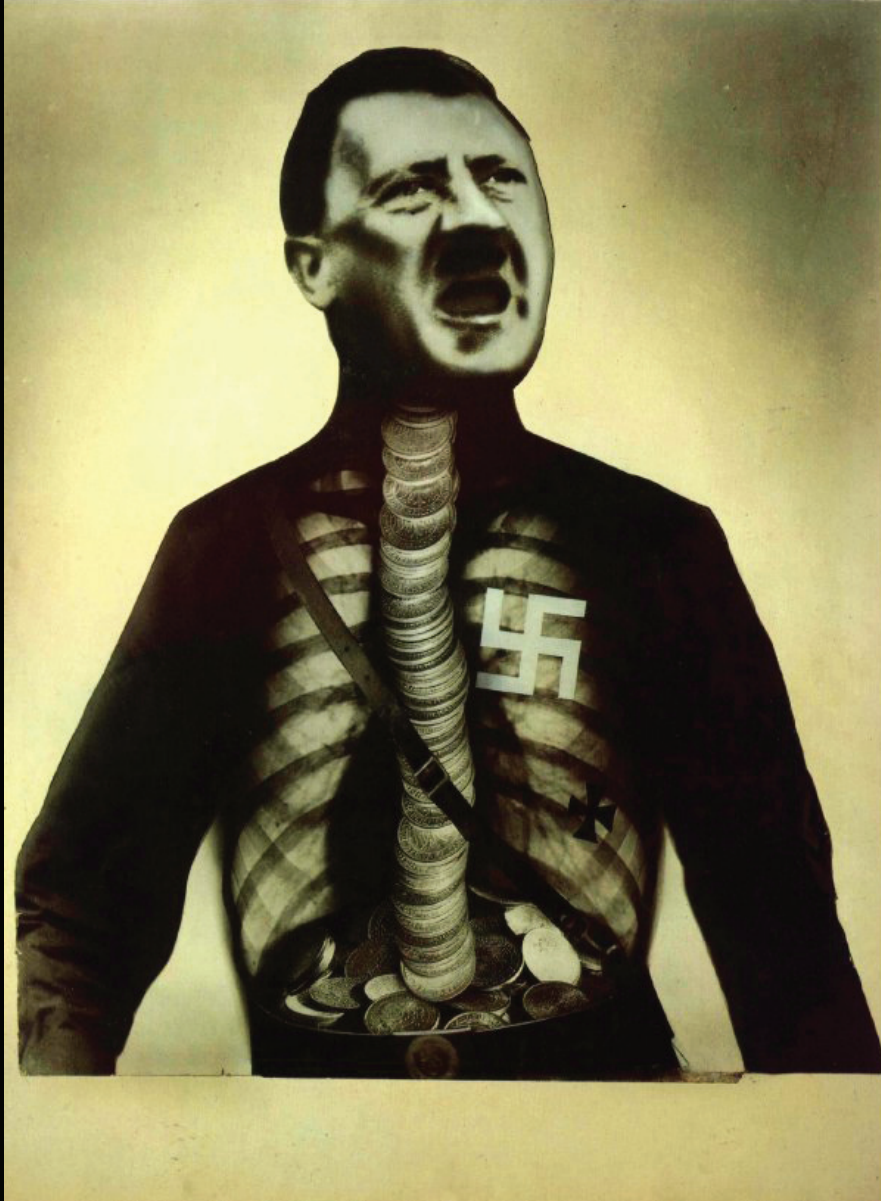
ANWENDUNG: DIESE TUSCHE GIBT DIE BESTEN ERGEBNISSE



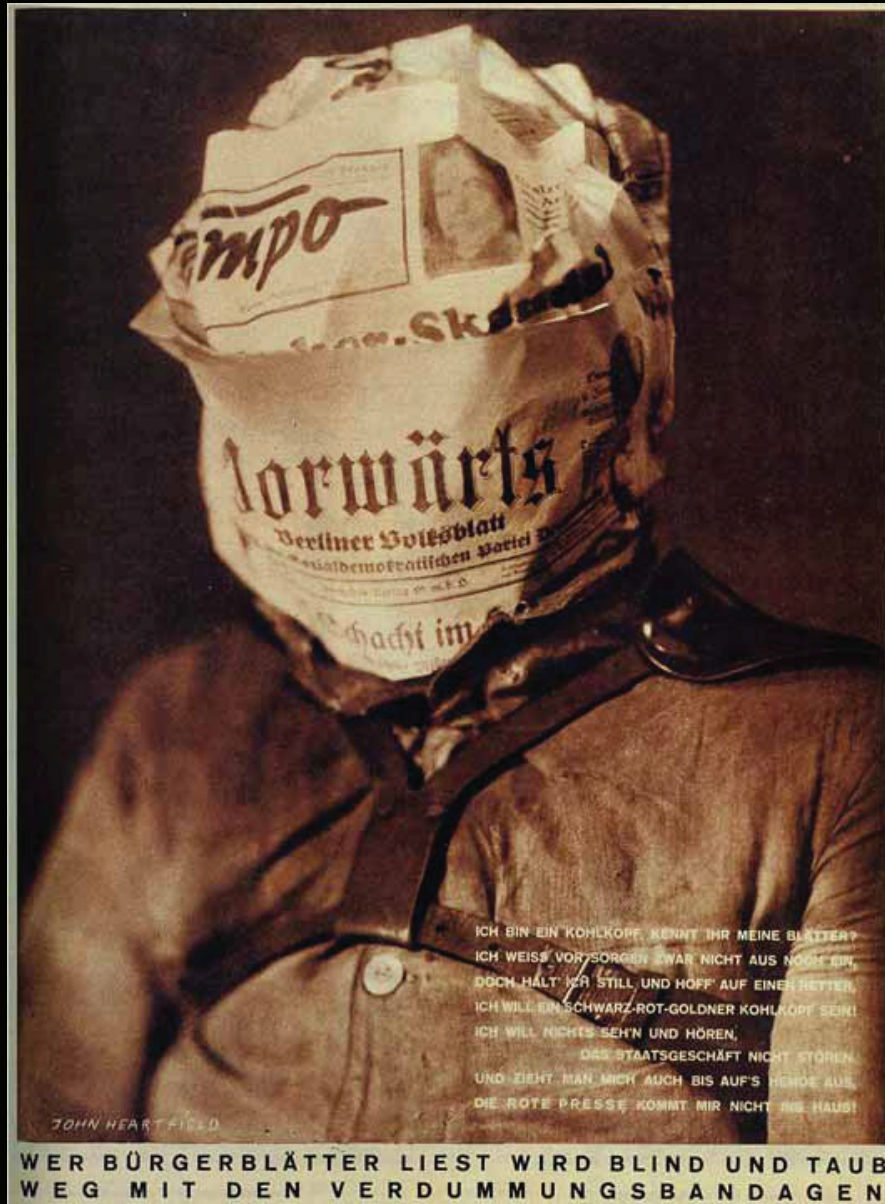
3001 4001 3002

3001: Diese Marke ist bekanntlich
 die beste und dauerhafteste
 Tusche der Welt. Sie ist
 leicht zu schreiben und
 nicht abblättern. Sie ist
 auch für die Kugelschreiber
 geeignet. Pelikan-Tusche
 ist in allen Schreibgeschäften
 zu haben.

John Heartfield, anti-Nazi propaganda poster, 1935. The headline, "*Adolf, the Superman: Swallows gold and talks tin,*" is visualized by a photomontage X-ray of Hitler showing an esophagus of gold coins.



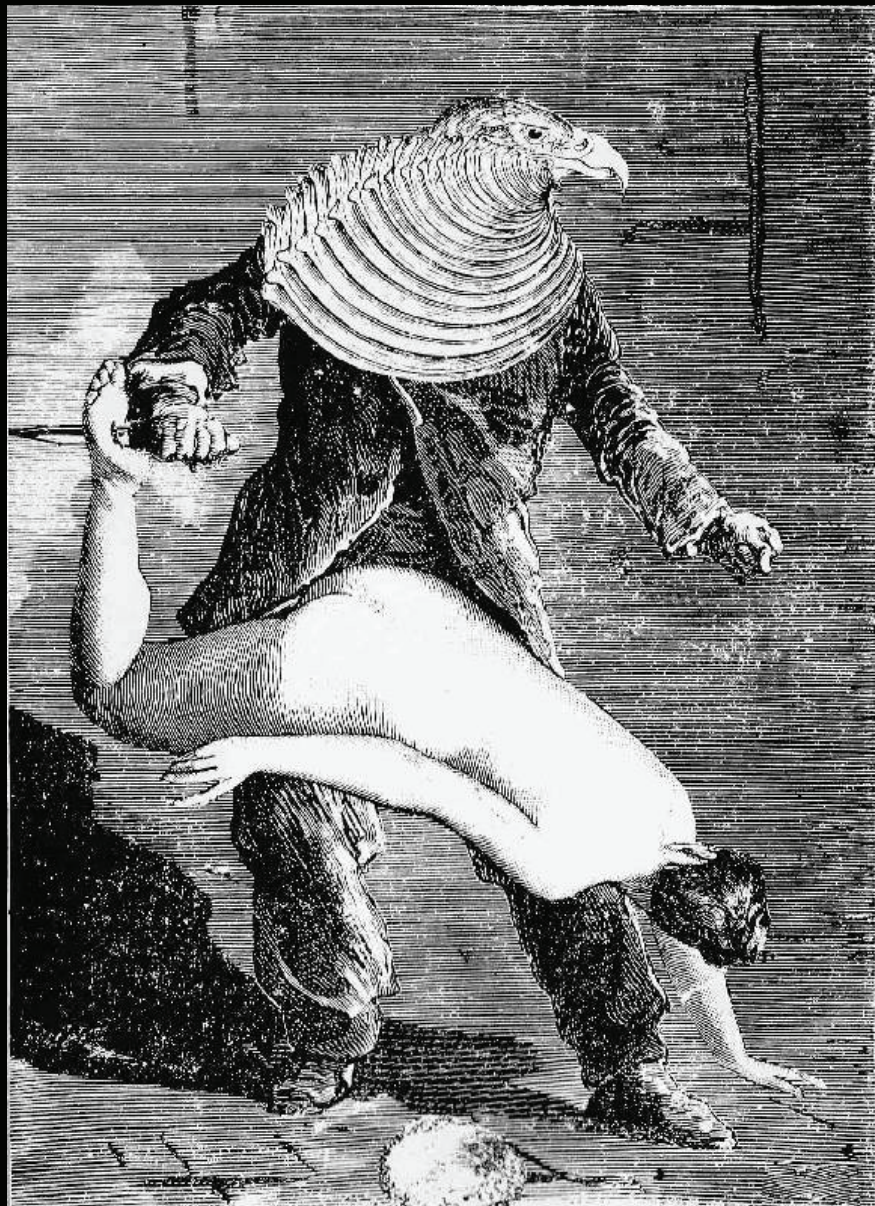
John Heartfield, poster attacking the press, 1930. A surreal head wrapped in newspaper appears over a headline: "Whoever reads the bourgeois press turns deaf and blind. Away with these stupidity-causing bandages!"



Chris Piascik, *Fox Spews*, 2010. One of Piascik's Daily Drawings series drawn in response to the channels misrepresentation of factual information. You can see more of Piascik's work at www.chrispiascik.com




Max Ernst, collage from *Une Semaine de Bonté* (A Week of Kindness), 1934.
Photomechanical printing techniques obliterate cut edges, unifying the image.



Paul Klee, *Fish Magic*, 1925. Images are reinvented into potent signs; color, form, and texture are delicately balanced into a cohesive composition; and the whole transmits a quiet poetry from a world invented by the artist's imagination.



The Beggarstuffs, poster for *Harper's Magazine*, 1895. The viewer brings closure by combining fragments into a symbolic image.



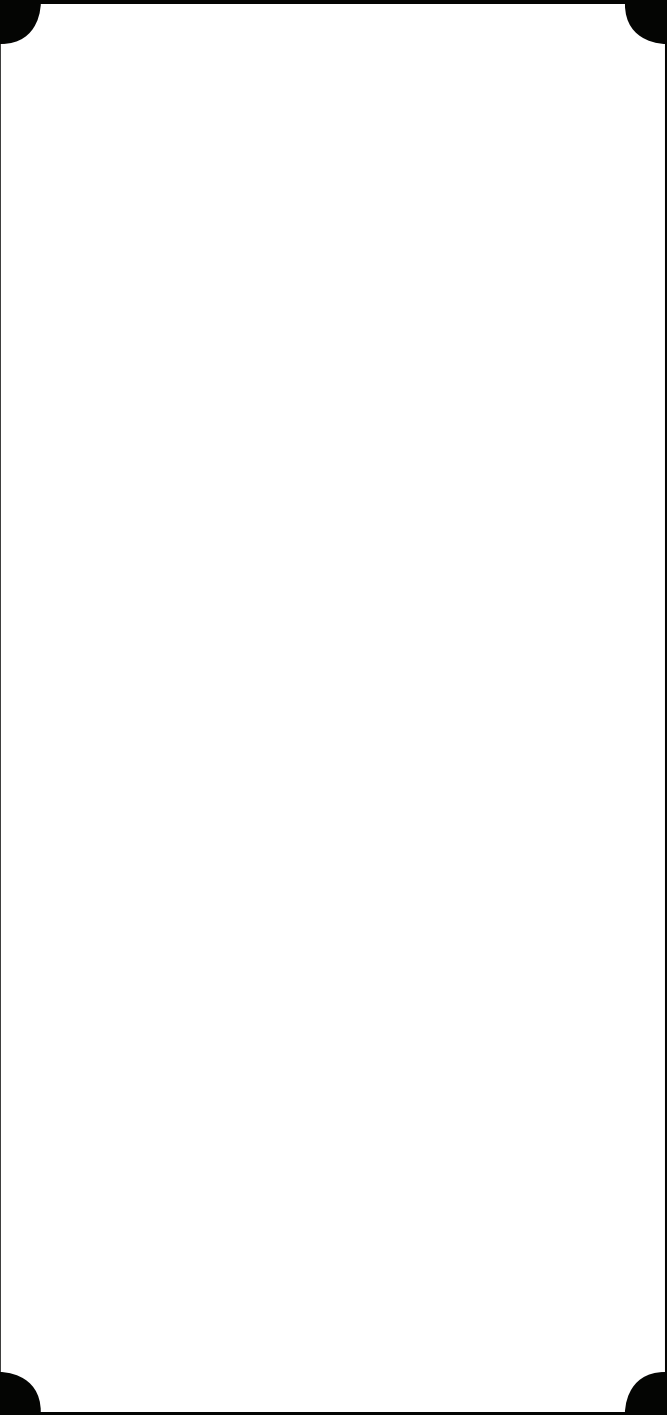
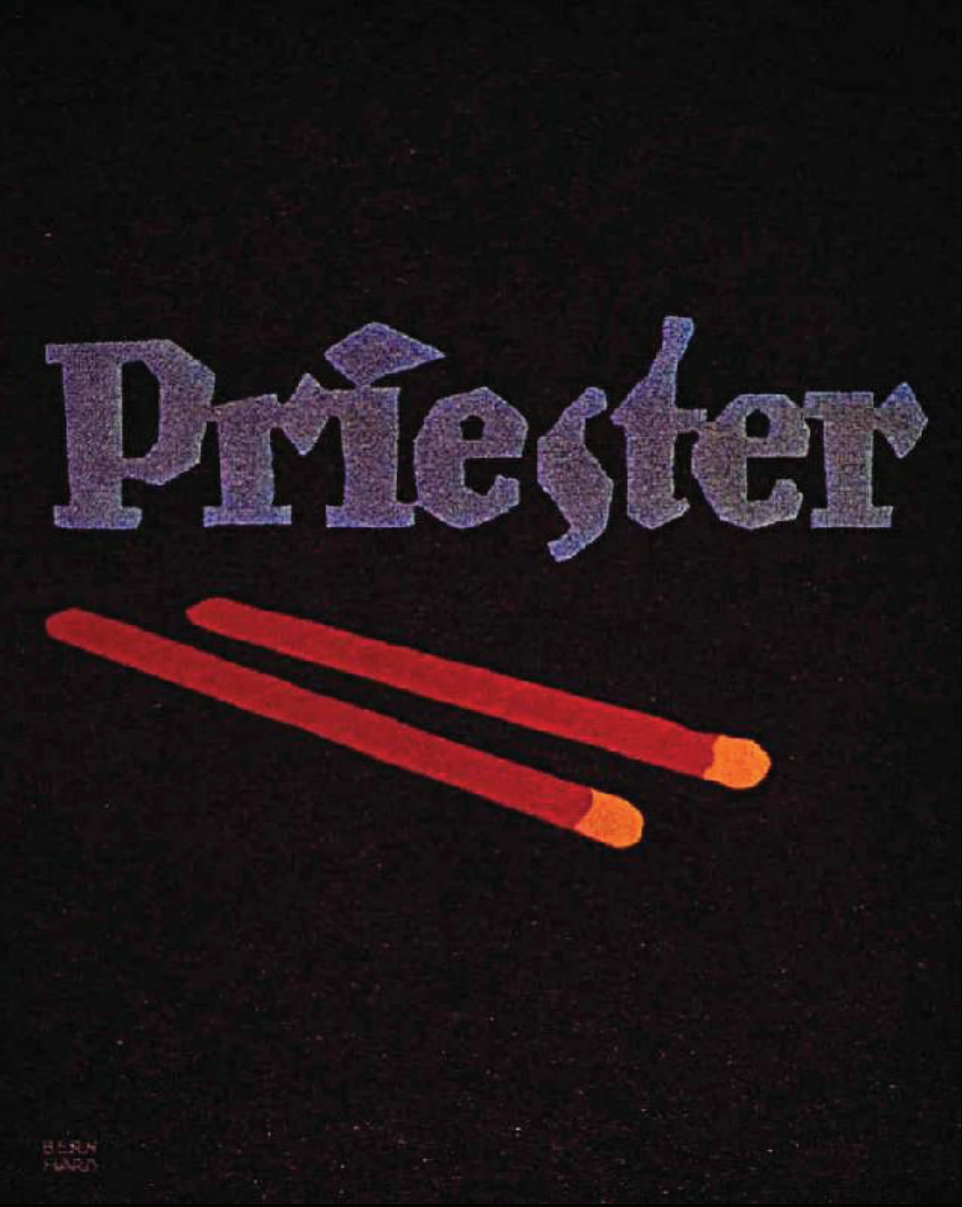
HARPER'S
is the largest
and most popular
MAGAZINE
yet owing to its
enormous sale
and in spite of
the great expense
of production,
the price is
STILL
ONE SHILLING

The Artistic Supply Co. Ltd.
Amberley House W.C.

Beggarstuffs

Printed by Stafford & Co. Metzgerfeld, Halle. Copyrighted in America, 1895.

Lucien Bernhard, poster for Priester matches, c. 1905. Color became the means of projecting a powerful message with minimal information.



Lucian Bernhard, poster for Stiller shoes, 1912. Against the brown background, dark letterforms, and black shoe, the inside of the shoe is intense red and the front of the heel is bright orange.



Lucian Bernhard, poster for a war-loan campaign, 1915. A sharp militaristic feeling is amplified by the Gothic inscription, "This is the way to peace--the enemy wills it so! Thus subscribe to the war loan!"



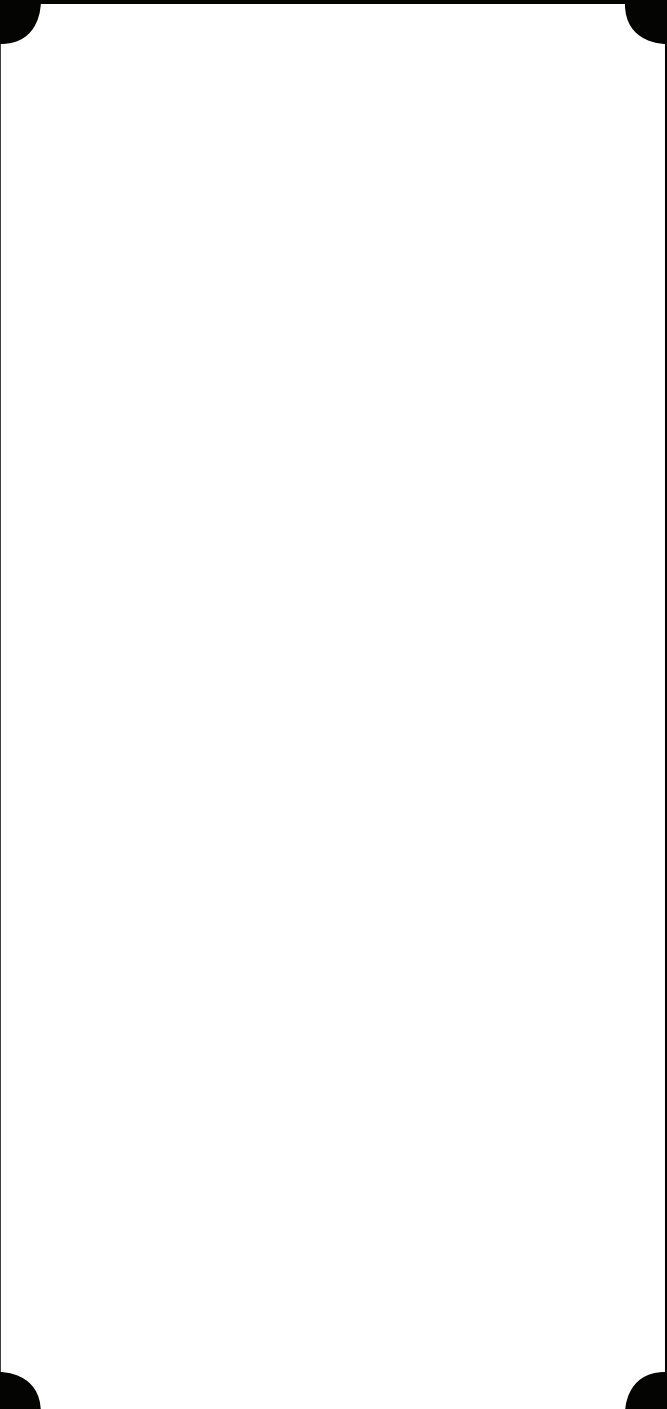
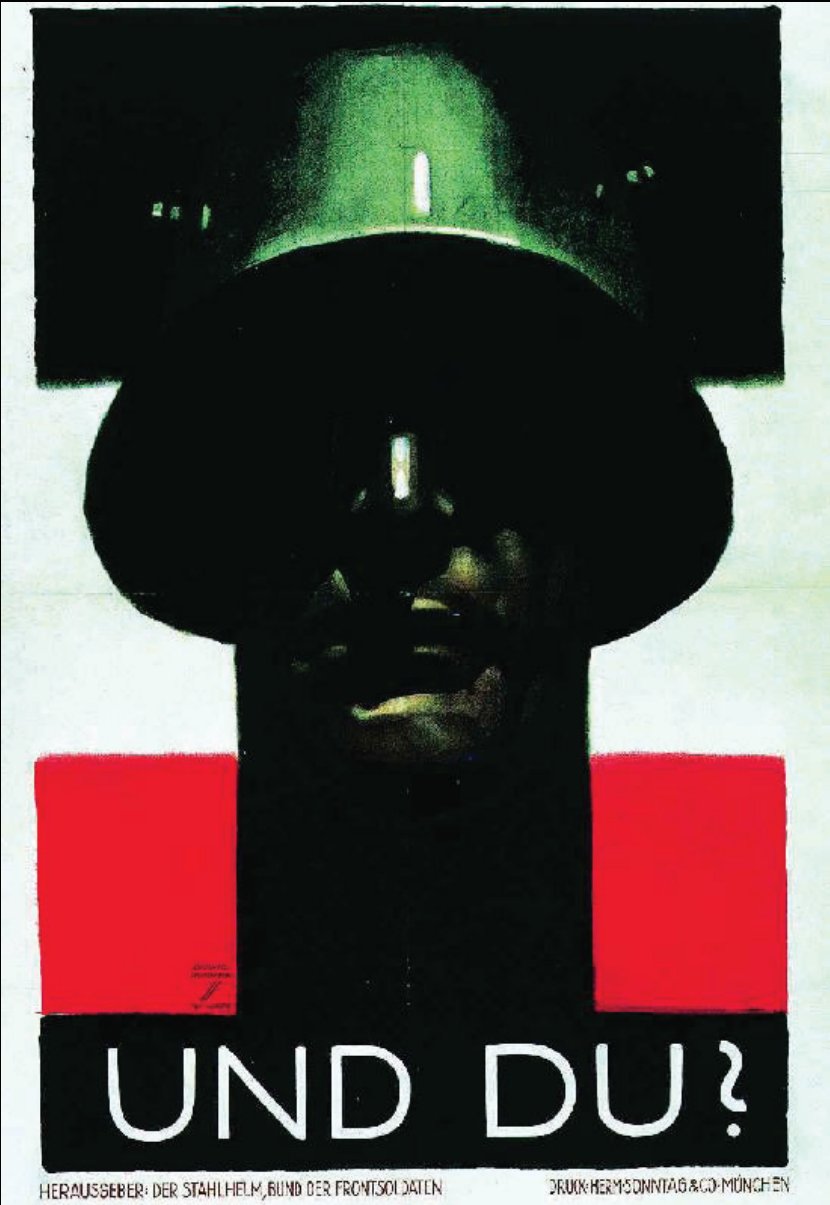
James Montgomery Flagg, poster for military recruiting, 1917. Five million copies of Flagg's poster were printed, making it one of the most widely reproduced posters in history.



Ludwig Hohlwein, fund-raising poster, 1914. A graphic symbol (the red cross) combines with a pictorial symbol (a wounded soldier) in an appeal with emotional power and strong visual impact.



Ludwig Hohlwein, recruiting poster, early 1940s. In one of Hohlwein's last Nazi posters, a stern and somber soldier appears above a simple question, "And you?"



Schulz-Neudamm, cinema poster for *Metropolis*, 1926. The art deco idiom often conveyed unbridled optimism for machines and human progress, but here it turns darkly toward a future where robots replace people.



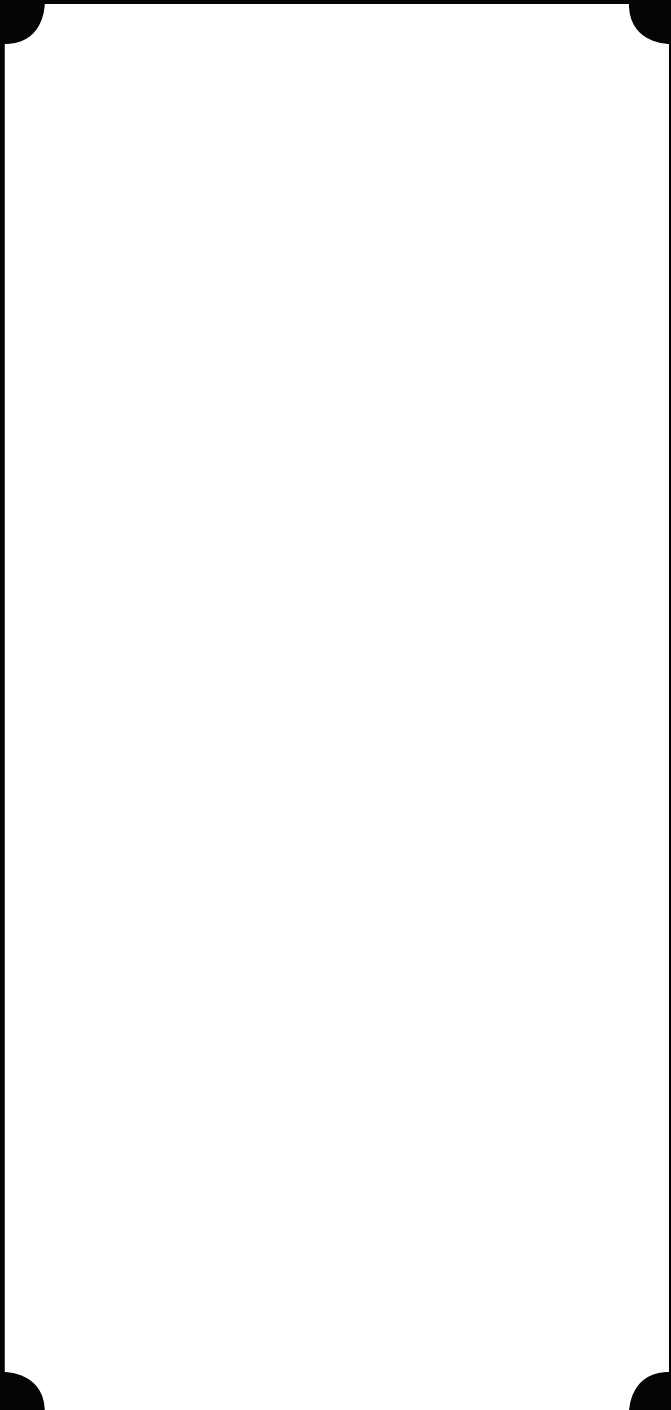
A. M. Cassandre, poster for Dubonnet, 1932. DUBO (doubt): the man eyes his glass uncertainly; DU BON (of some good): the beverage is tasted; and DUBONNET: the product is identified as the glass is refilled.



El Lissitzky, *Beat the Whites with the Red Wedge*, 1919. The Bolshevik army emblem, a red wedge, slashes diagonally into a white sphere signifying A. F. Kerensky's "white" forces. The slogan's four words are placed to reinforce the dynamic movement.



Théo van Doesburg and Laszlo Moholy-Nagy, book cover, 1925.
The essence of De Stijl is conveyed.



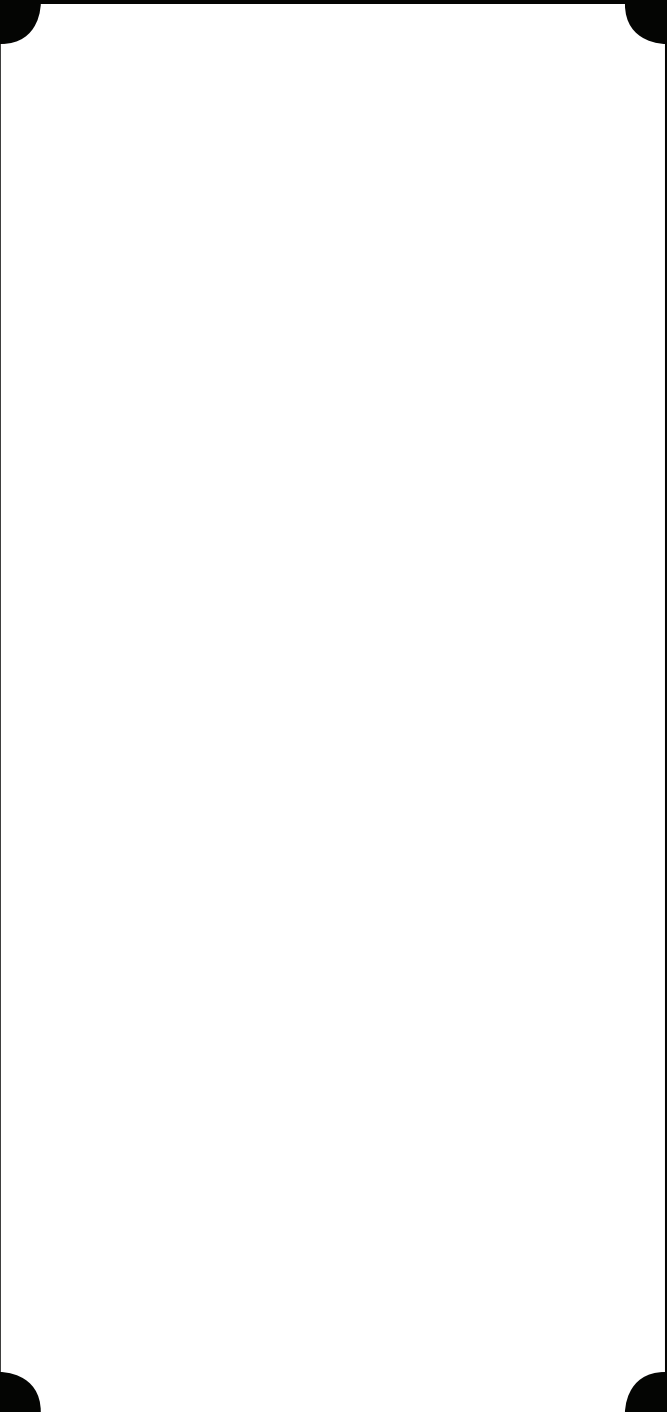
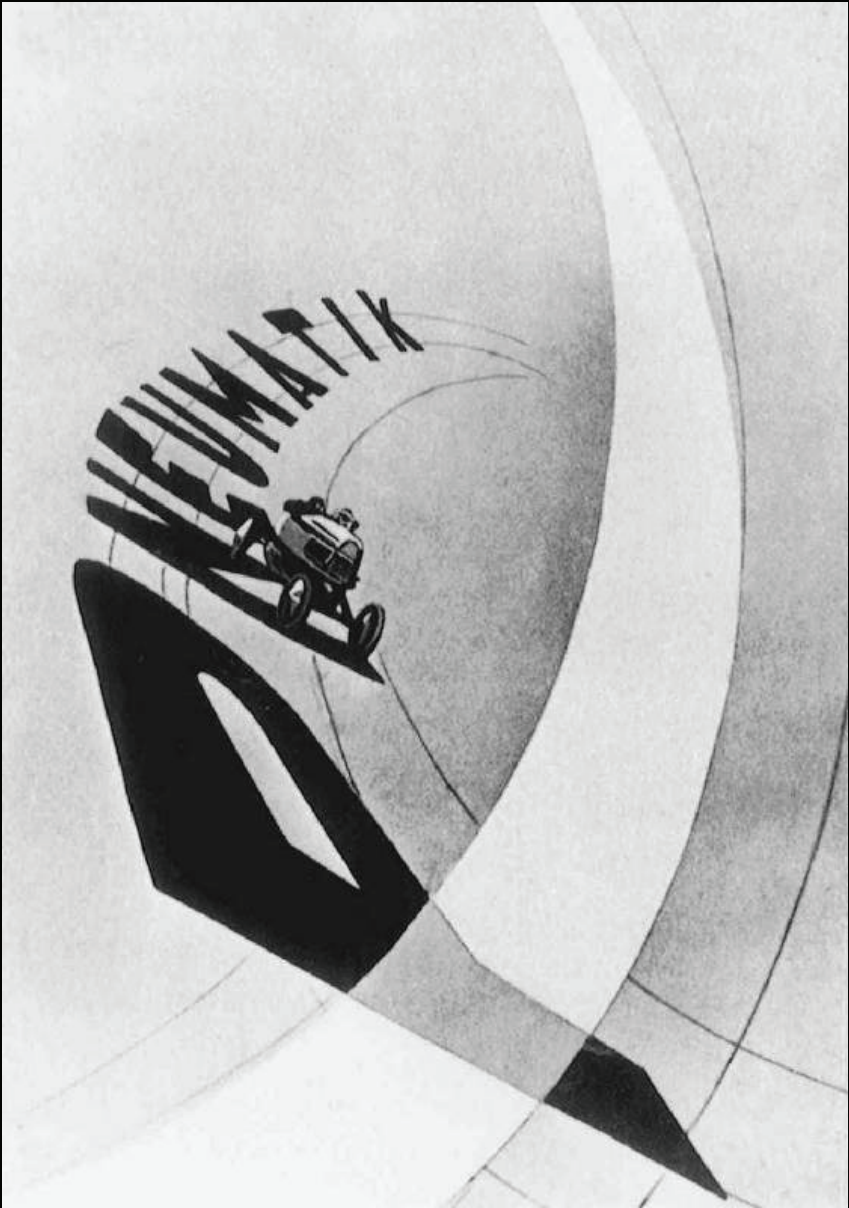
Lyonel Feininger, Cathedral, 1919. This woodcut was printed on the title page of the *Bauhaus Manifesto*.



Joost Schmidt, Bauhaus exhibition poster, 1923. Echoes of Cubism, Constructivism, and De Stijl provide evidence that the Bauhaus became a vessel in which diverse movements were melded into new design approaches.



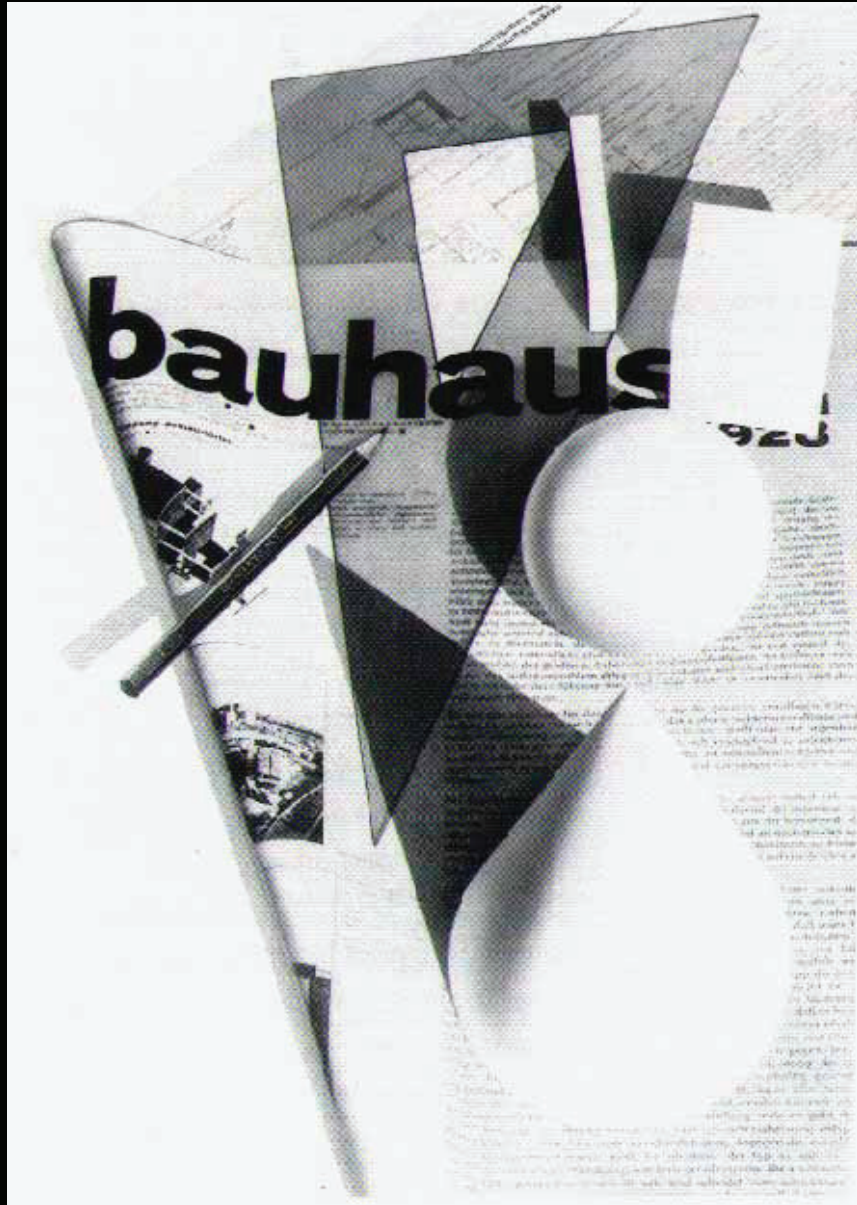
Laszlo Moholy-Nagy, typophoto poster for tires, 1923. Letterforms, photography, and design elements are integrated into an immediate and unified communication.



Walter Gropius, Dessau Bauhaus building, 1925–26. This architectural landmark has a series of parts—workshop (shown here), classroom, dormitory, and administrative structures—unified into a whole.



Herbert Bayer, cover for *Bauhaus* magazine, 1928. A page of typography joins the designer's tools and basic geometric forms in a photographic still life. Composed before a camera instead of at a drawing board, this cover achieves a rare integration of type and image.

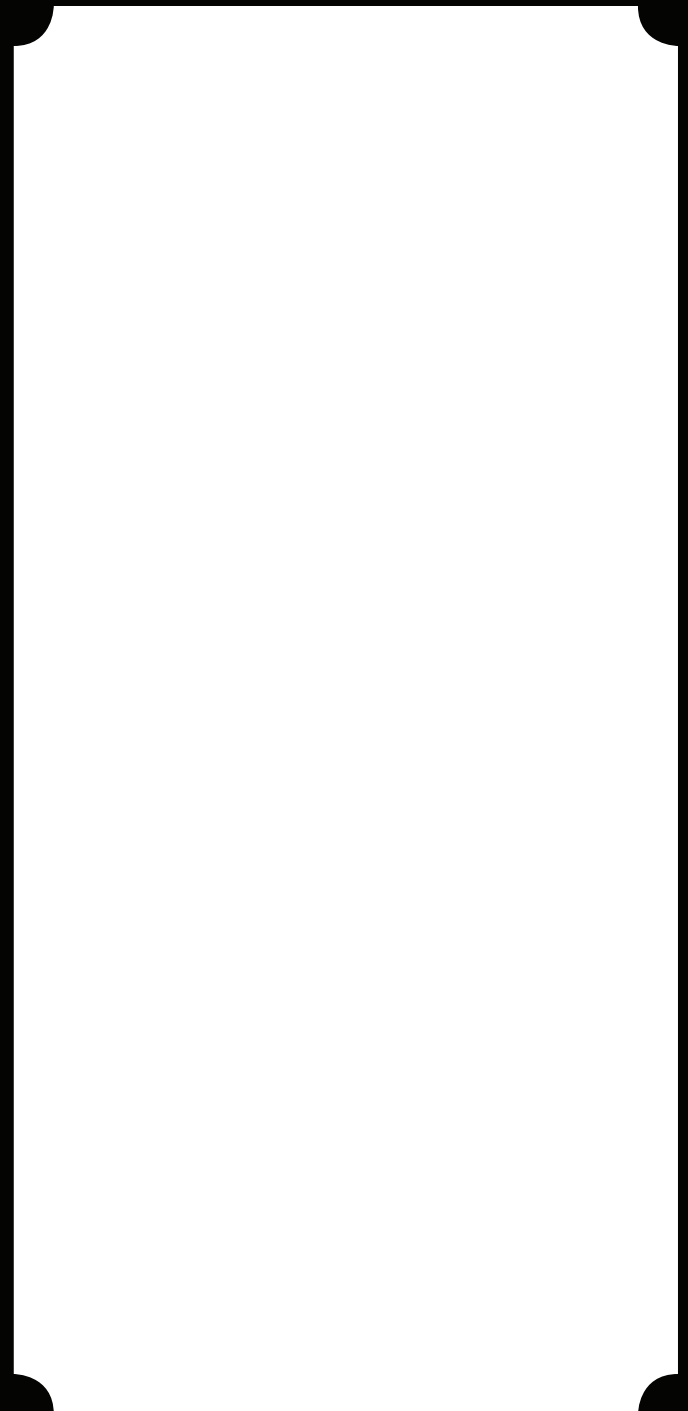
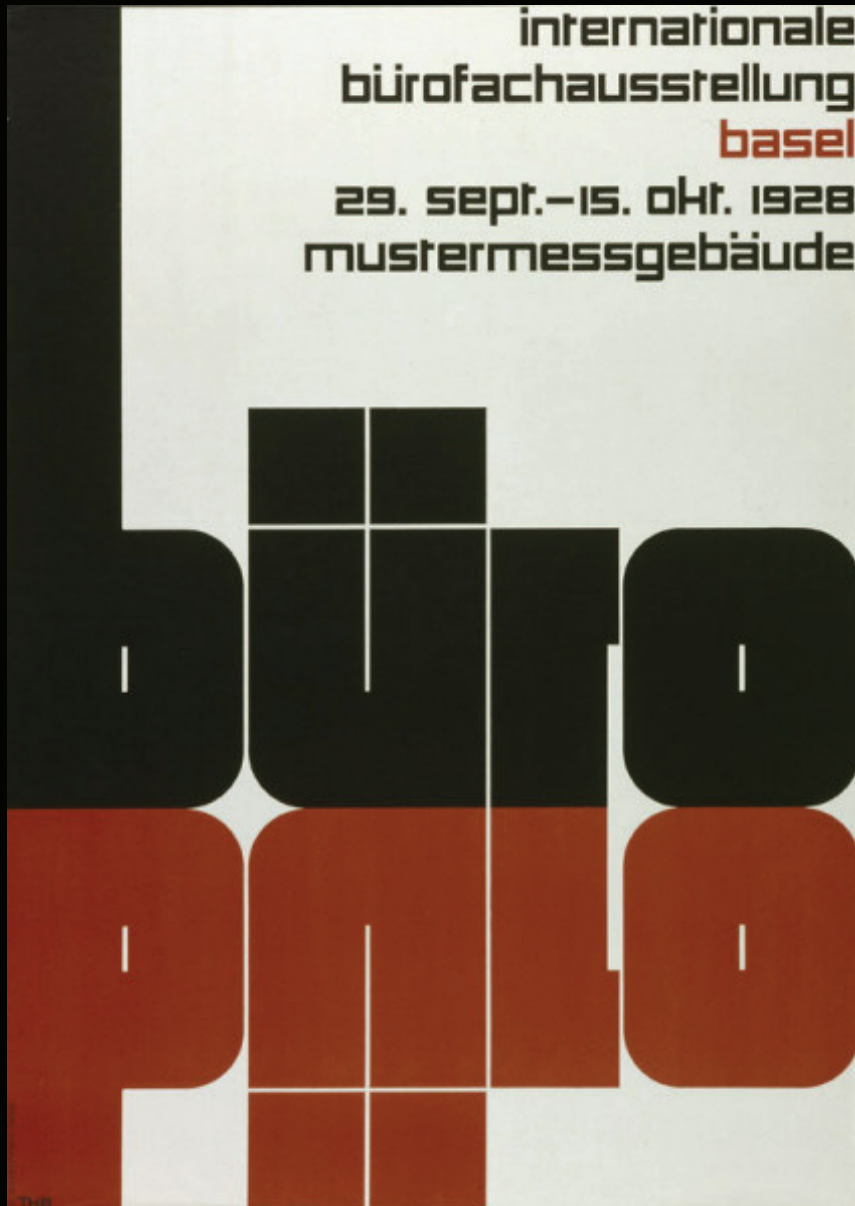


Herbert Bayer, universal alphabet, 1925. This experiment in reducing the alphabet to one set of geometrically constructed characters maximizes differences between letters for greater legibility.

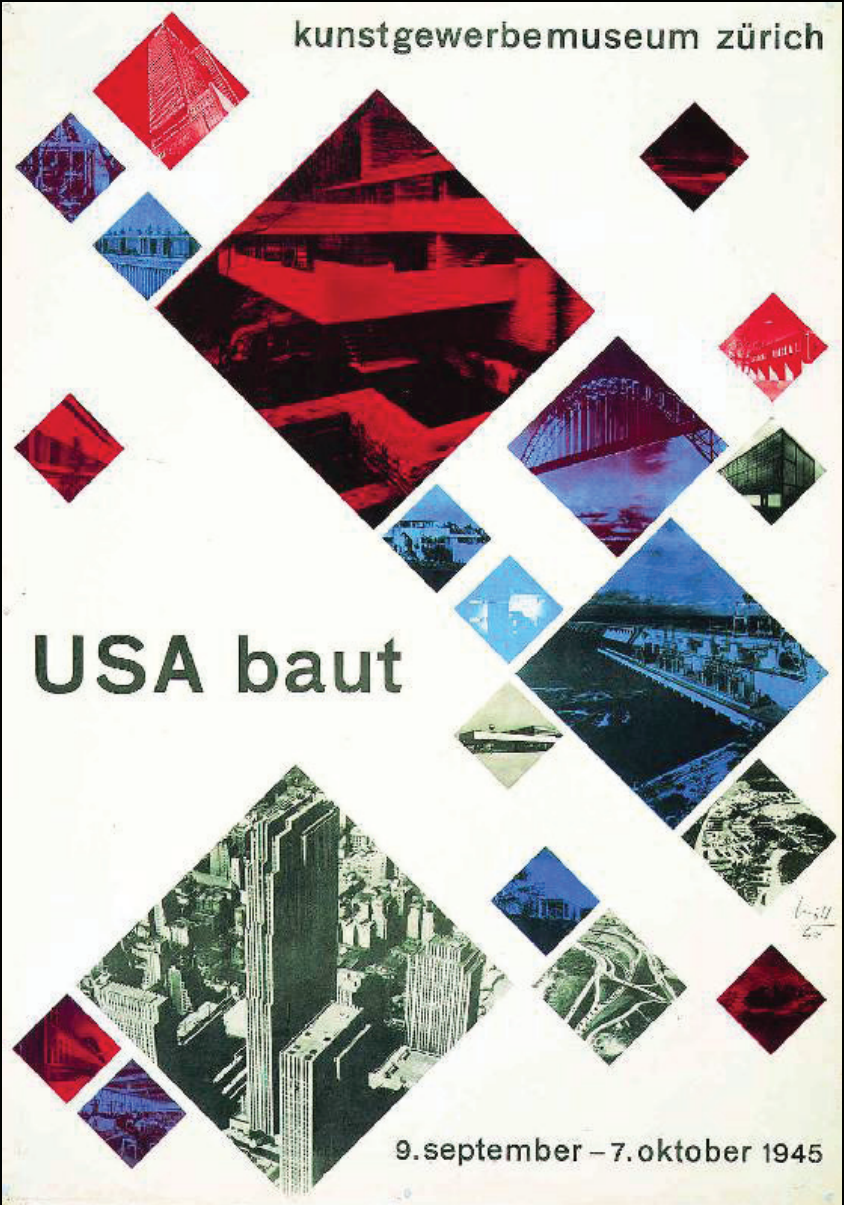


a b c d e f g h i j k l
m n o p q r s t u v w
x y z a g d d

Théo Balmer, poster for an office professions exhibition, 1928. Traces of the grid of squares used to construct this poster remain as the thin white lines between the letters.



Max Bill, exhibition poster, 1945. Diamond-shaped photographs form a wedge; some photographs are placed on the white ground to equalize the figure and ground.



Steff Geissbuhler, Geigy brochure cover, 1965. Legibility is sacrificed in favor of dynamic visual organization.



