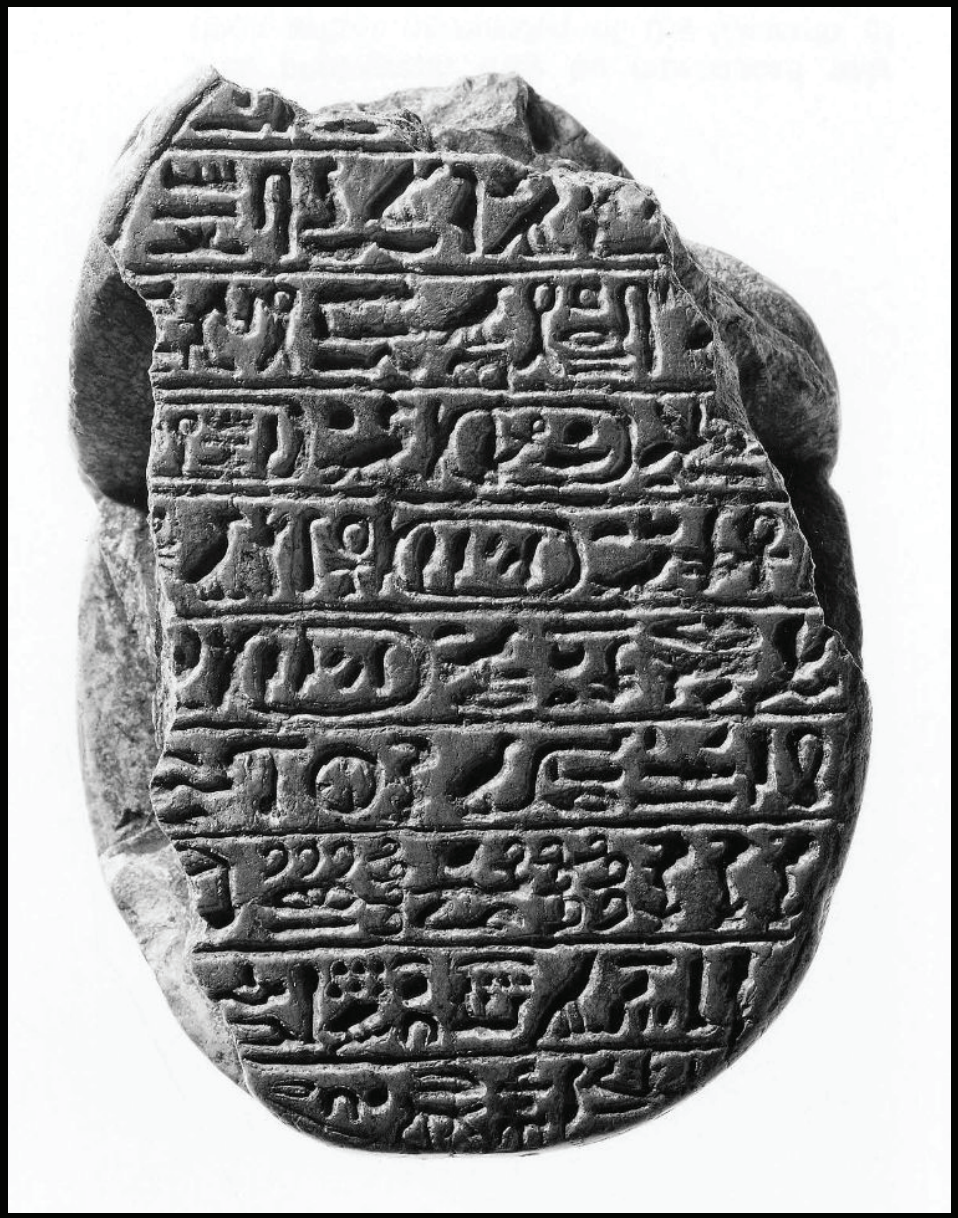
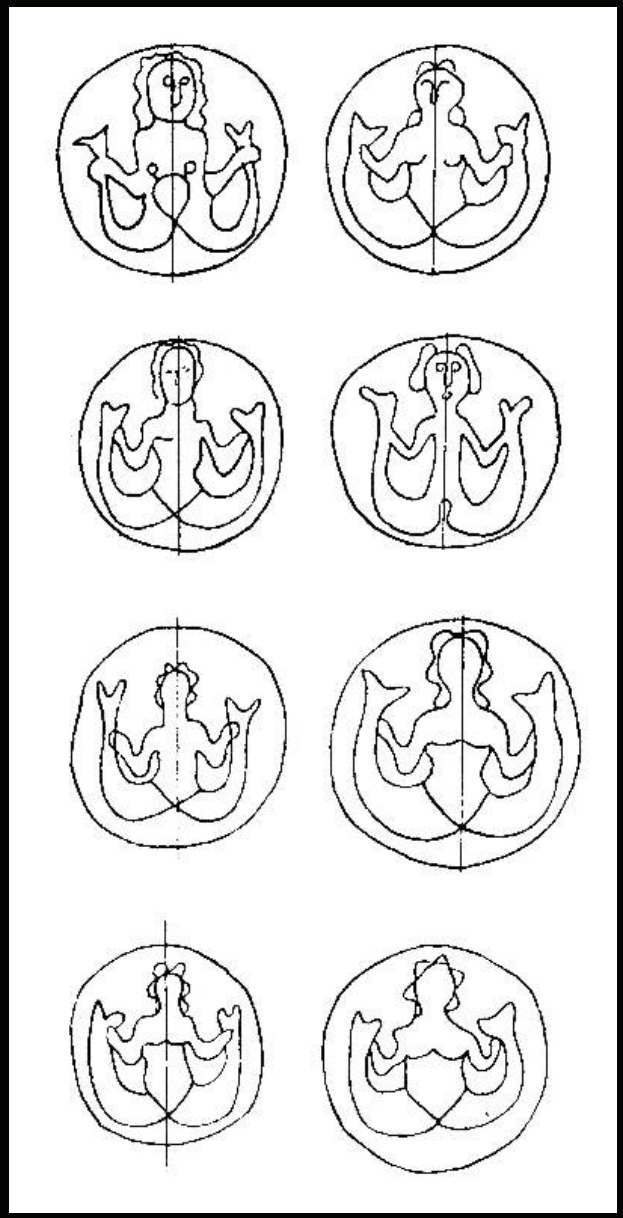
History of Graphic Design
Lecture Seven
Professor Eckler

Scarab seal. The engraved hieroglyphs of the flat bottom were etched with a bronze needle.



French watermark designs, 15th century. These mermaid designs were produced by bent wire attached to the mold used in making paper.



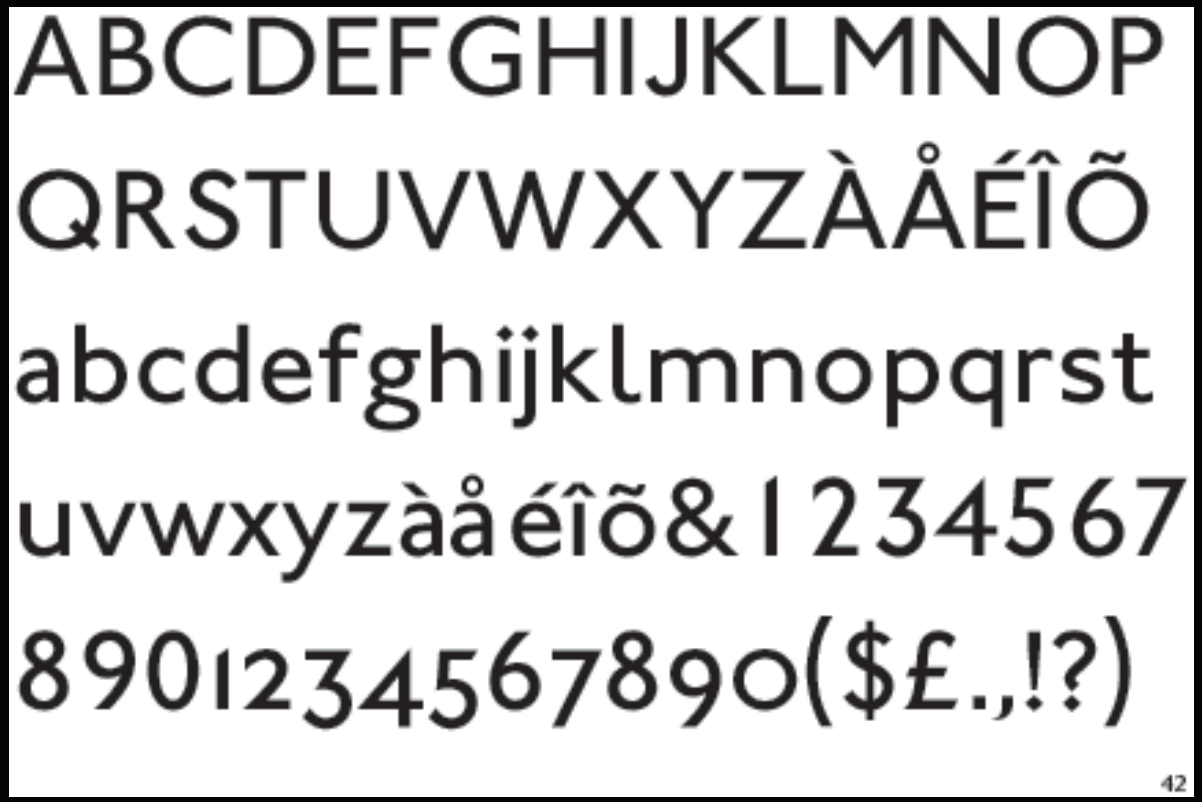
Nicolas Jenson, mark for the Society of Venetian Printers, 1481.

Nicolas Jenson 1420-1480

Jenson's typographer's mark

The London Underground signage, revised by Edward Johnston in 1918.

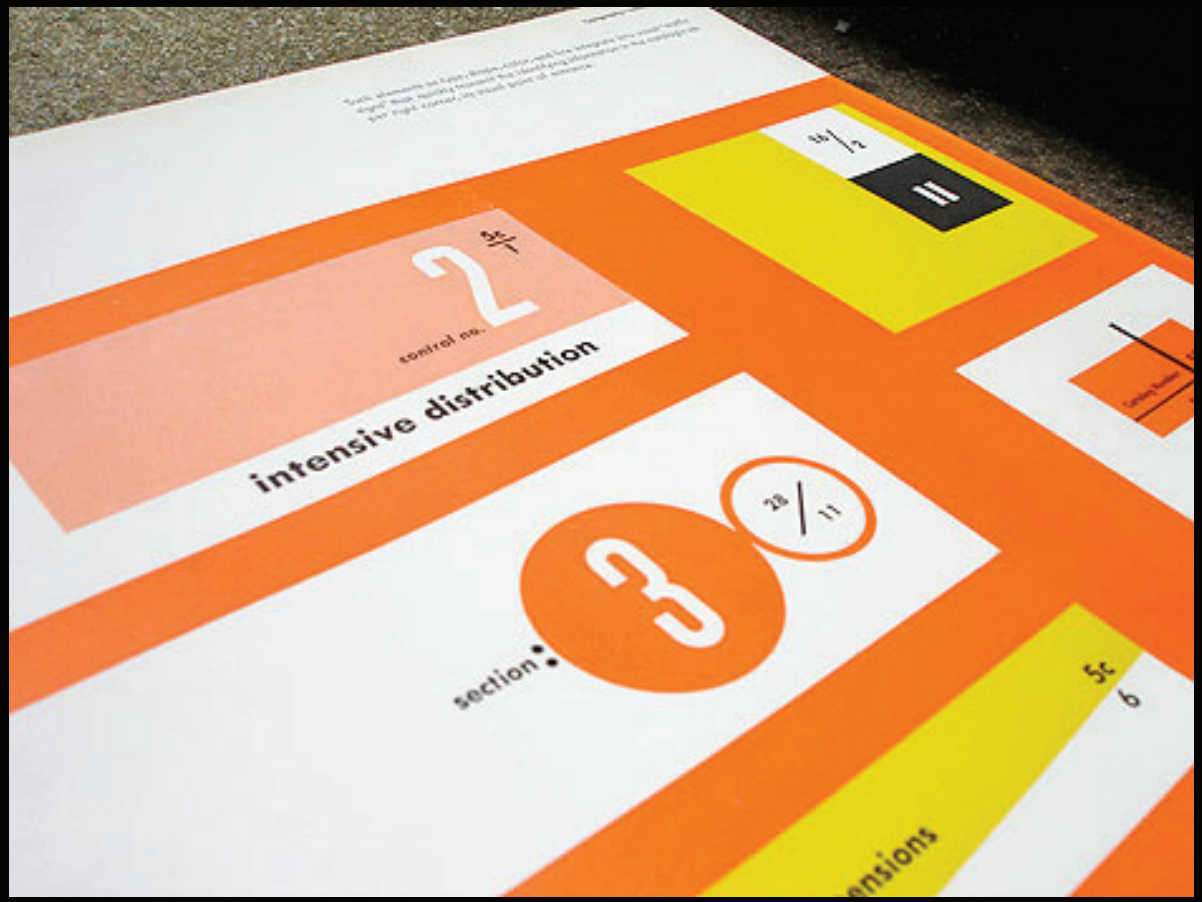
Edward Johnston, Johnston's Railway Type, 1916. These elemental letterforms were prototypes for reductive design.



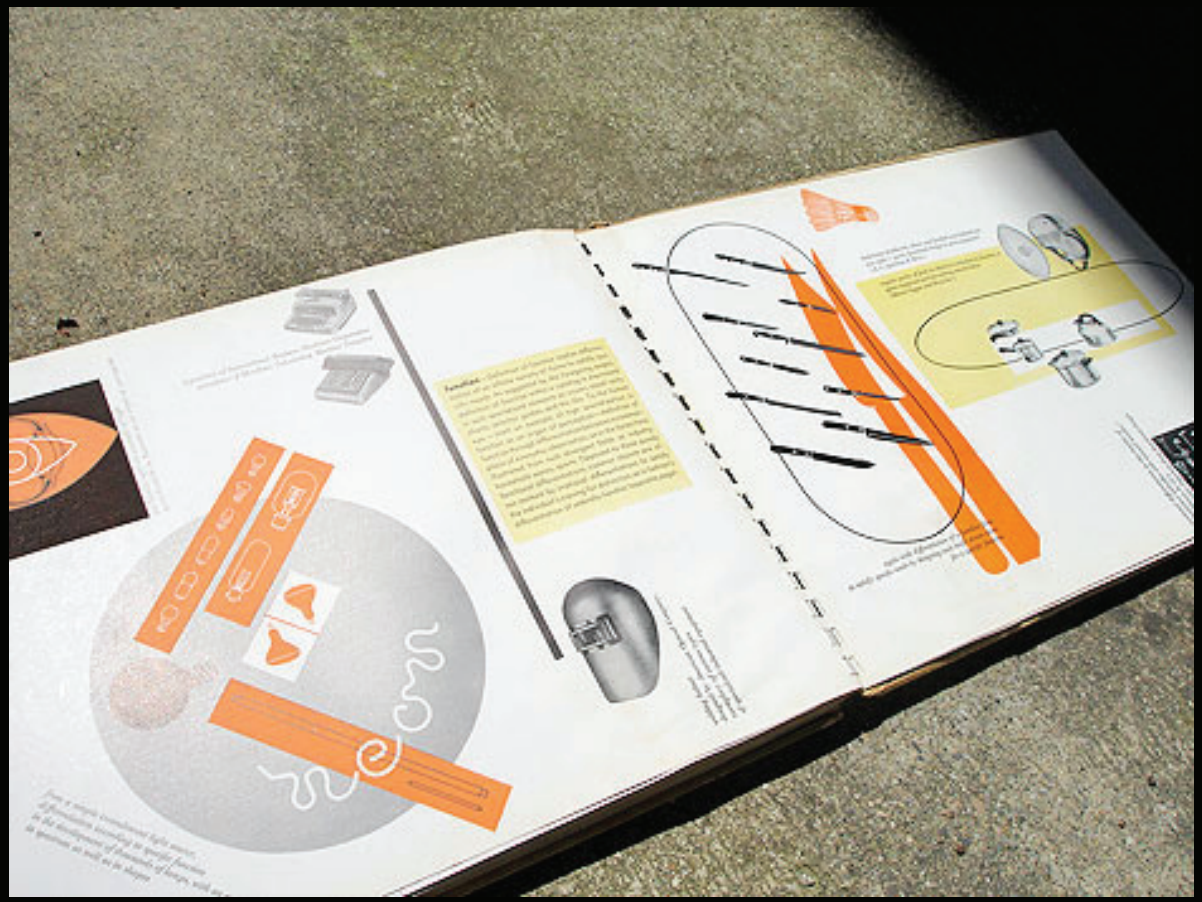
Ladislav Sutnar

Ladislav Sutnar, title page for Catalog Design Progress, 1950. Bars and rectangles containing type become compositional elements to be balanced in dynamic equilibrium.

Ladislav Sutnar, page from Catalog Design Progress, 1950. These upper-right hand corner designs are from 5 different catalogue systems.



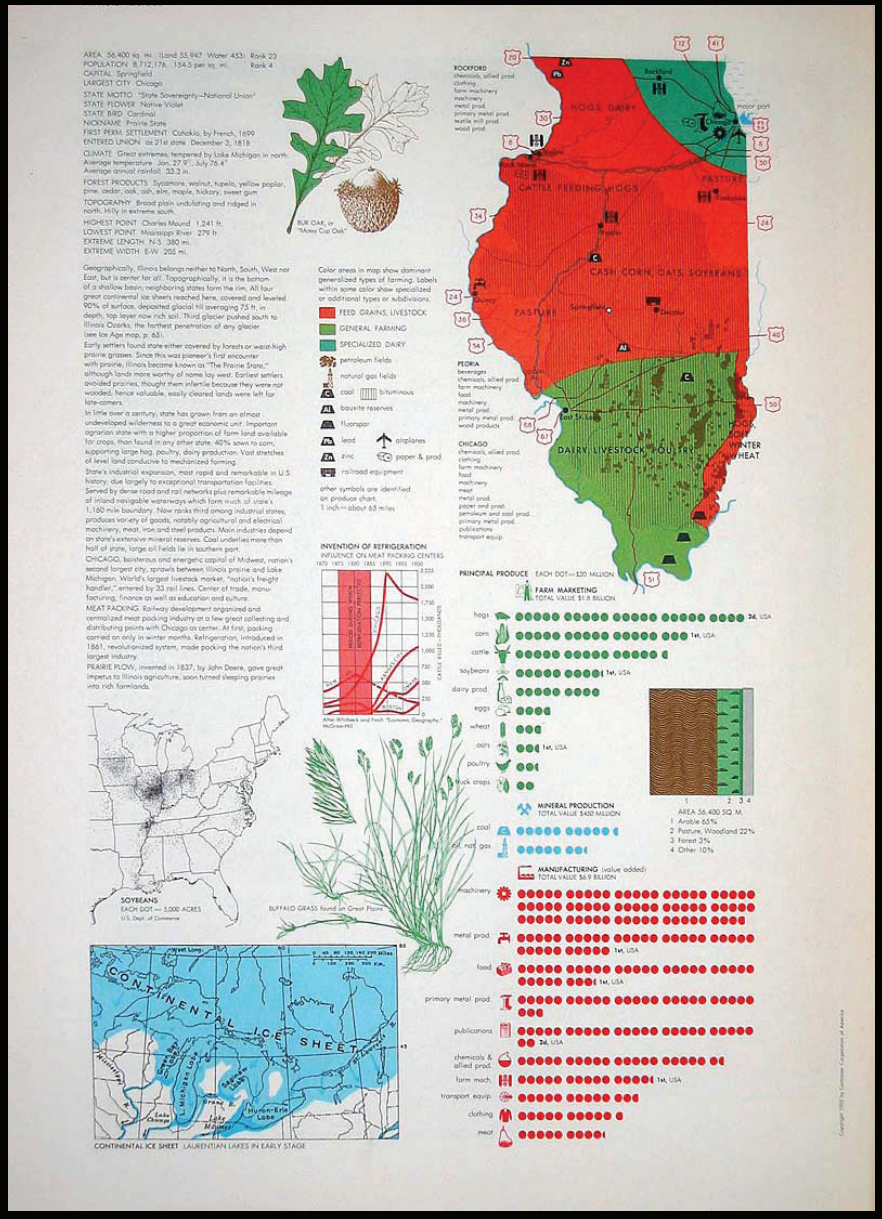
Ladislav Sutnar, page from Catalog Design Progress, 1950.



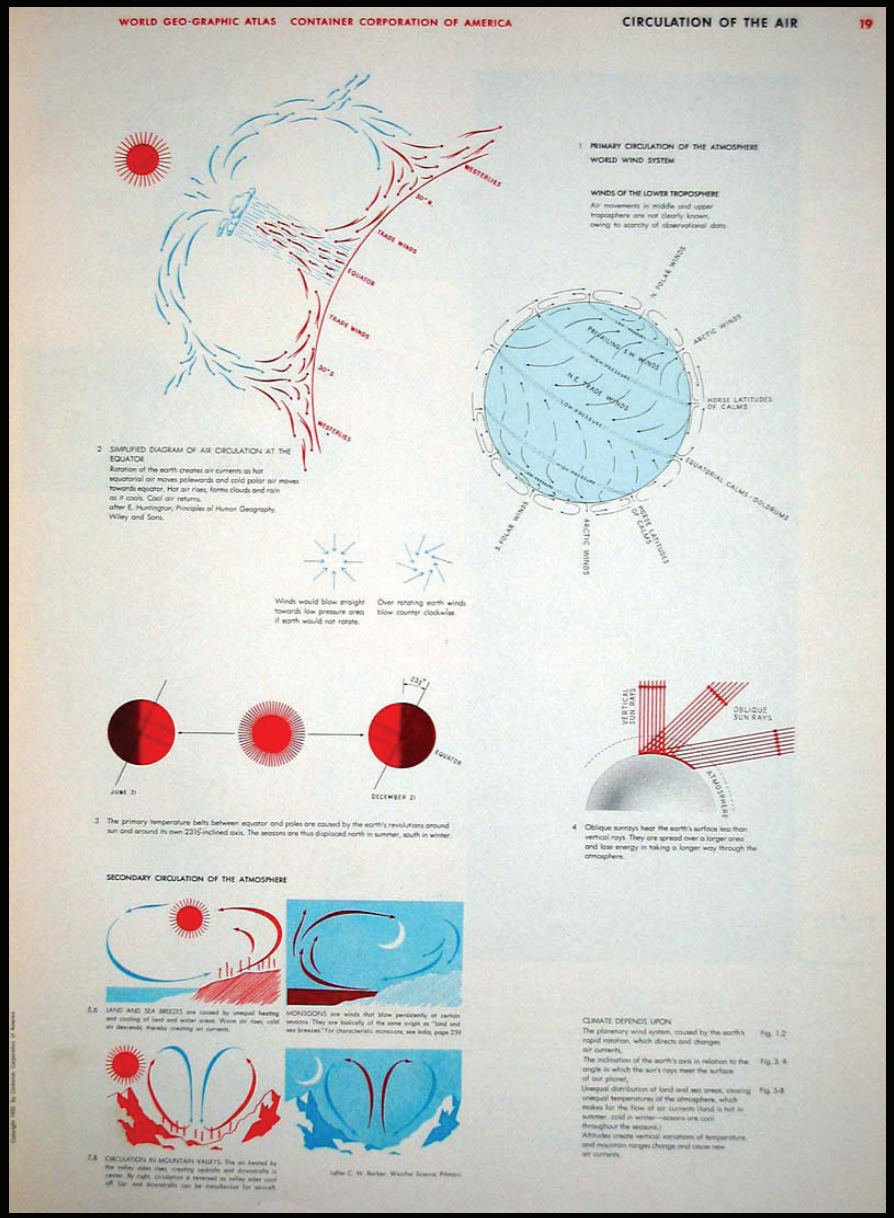
Ladislav Sutnar, page from Catalog Design Progress, 1950.

Herbert Bayer, pages from the World Geo-Graphic Atlas, 1953. Planets are in scale with respect to each other and the sun; a photograph of a solar eruption and illustration of a solar eclipse appear on the right.

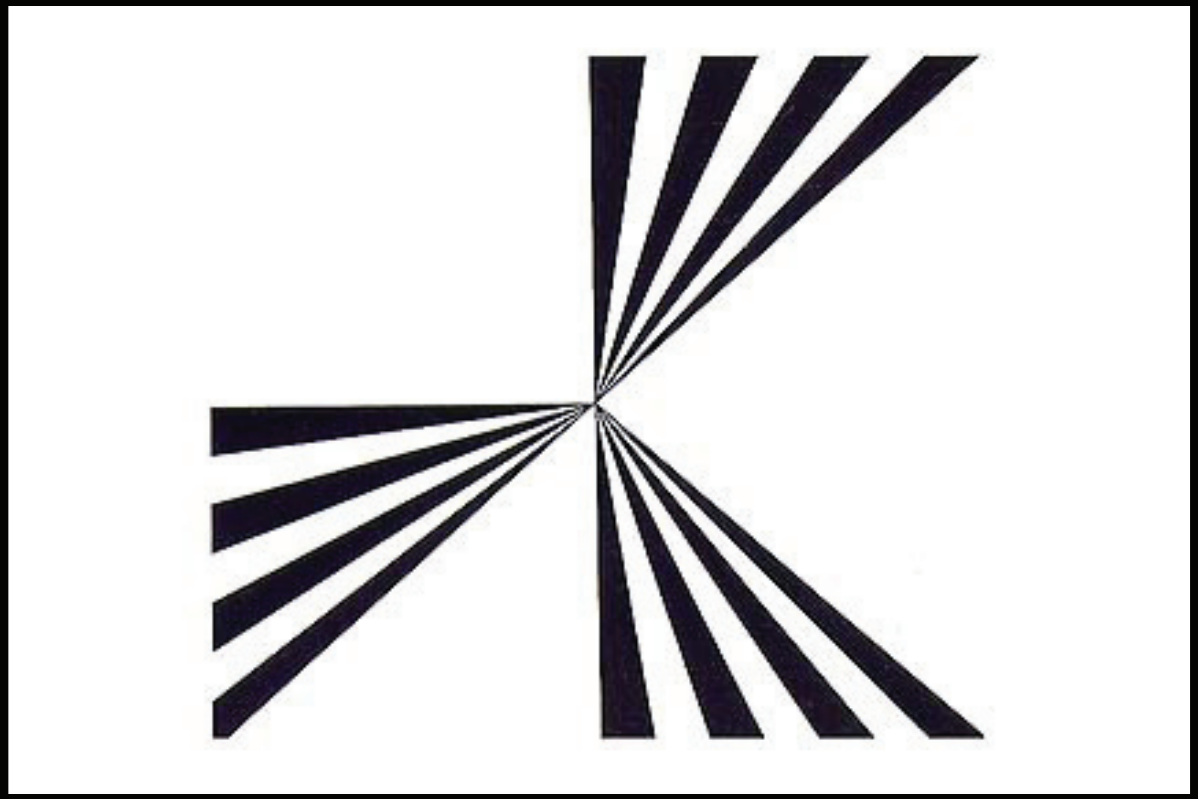
Herbert Bayer, pages from the World Geo-Graphic Atlas, 1953.



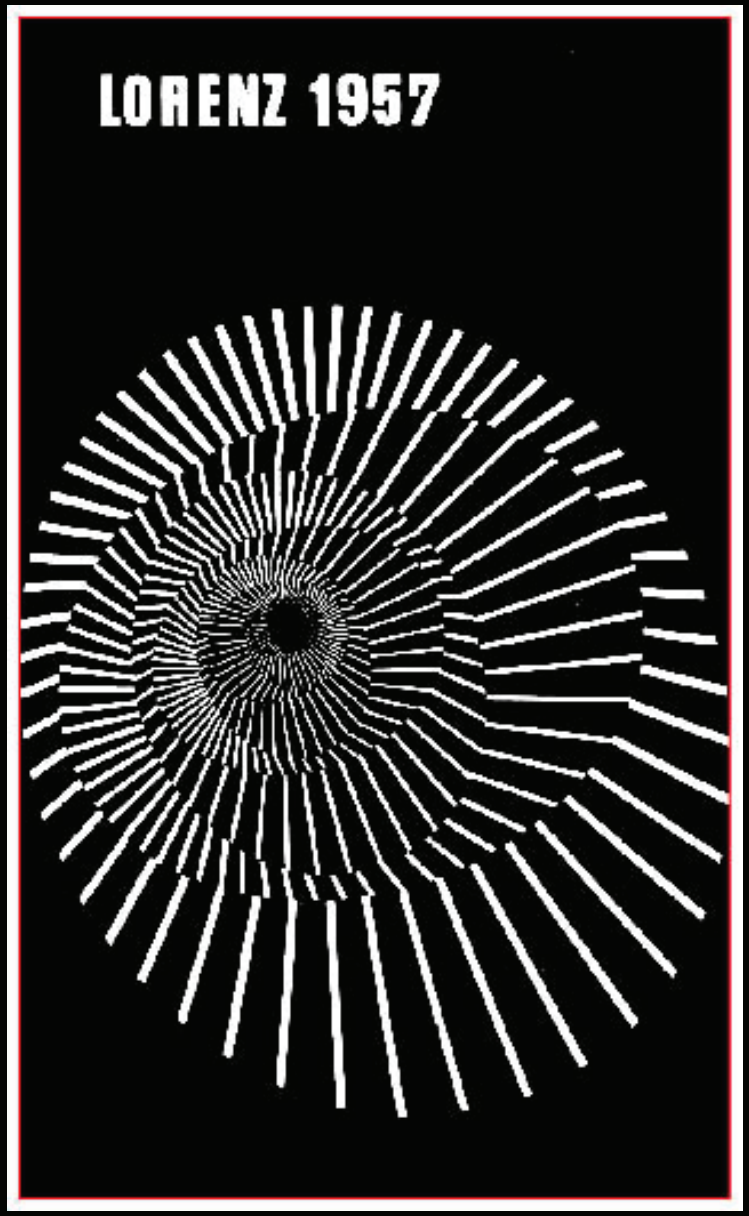
Herbert Bayer, pages from the World Geo-Graphic Atlas, 1953.



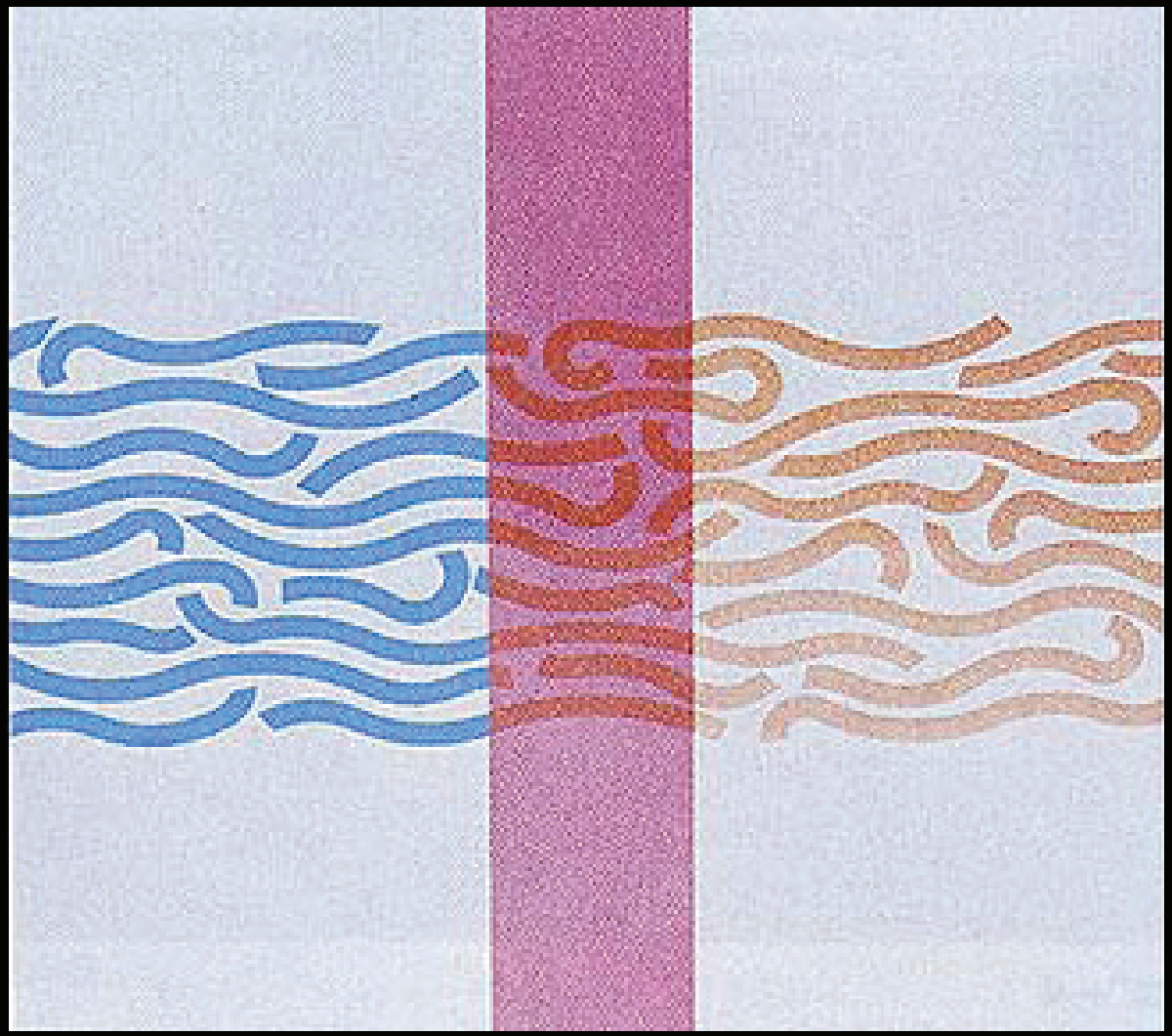
Anton Stankowski, trademark for Standard Elektrik Lorenz AG, 1953. Dynamic equilibrium is achieved by an asymmetrical construction in an implied square, signifying communications transmission and reception.



Anton Stankowski, calendar cover for Standard Elektrik Lorenz AG, 1957. A radial configuration symbolizes transmission and radiation using the client's radio and telephone products.



Anton Stankowski, image from a Viessmann calendar. Linear elements change color after passing through the central bar, representing heat and energy transfer in furnace boilers.



Anton Stankowski, cover for Berlin-Layout, 1971. The cover design derives from a Stankowski painting.

William Golden, CBS Television trademark, 1951. Two circles and two arcs form a pictographic eye. Translucent and hovering in the sky, it symbolizes the awesome power of projected video images.

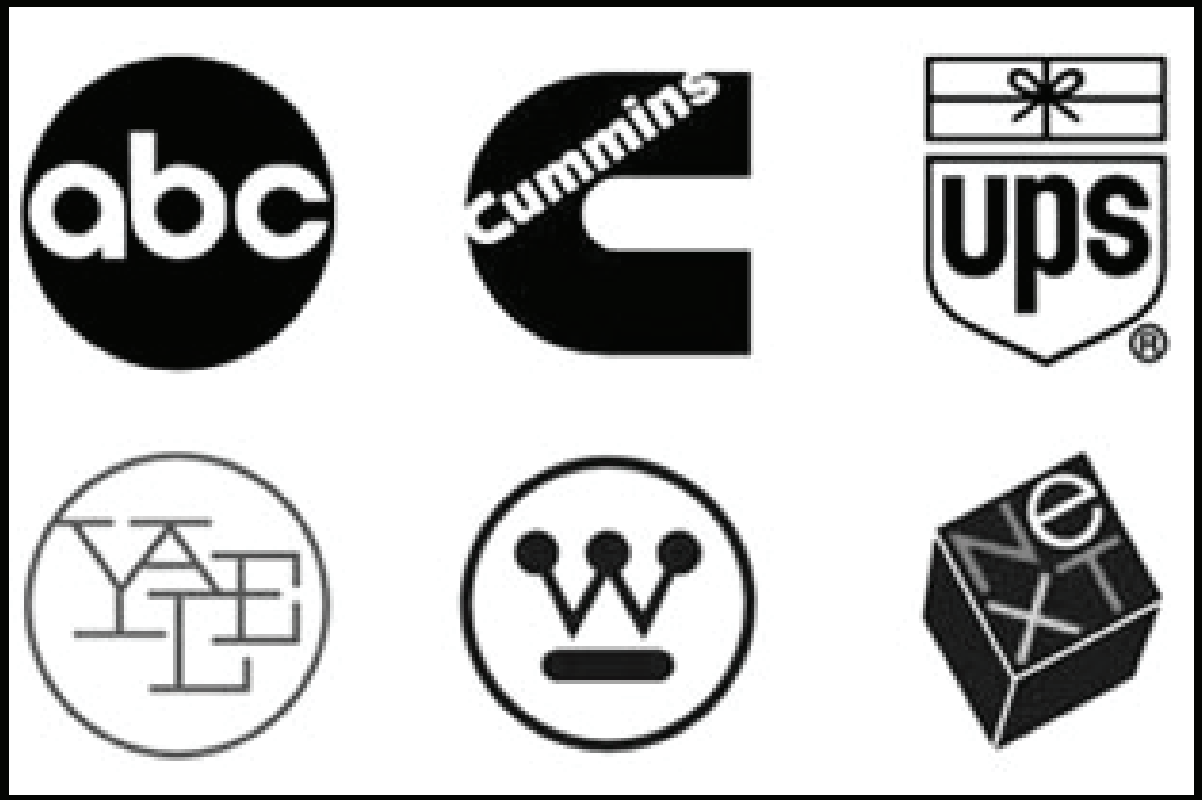
Georg Olden, television title for I've Got A Secret, 1950s. The zippered mouth becomes an immediate and unequivocal symbolic statement.

Georg Olden, stamp for the centenary of the Emancipation Proclamation, 1963. Olden reduced a complex subject, slavery's end, to its most elemental expression.

Paul Rand, IBM Trademark, 1956.

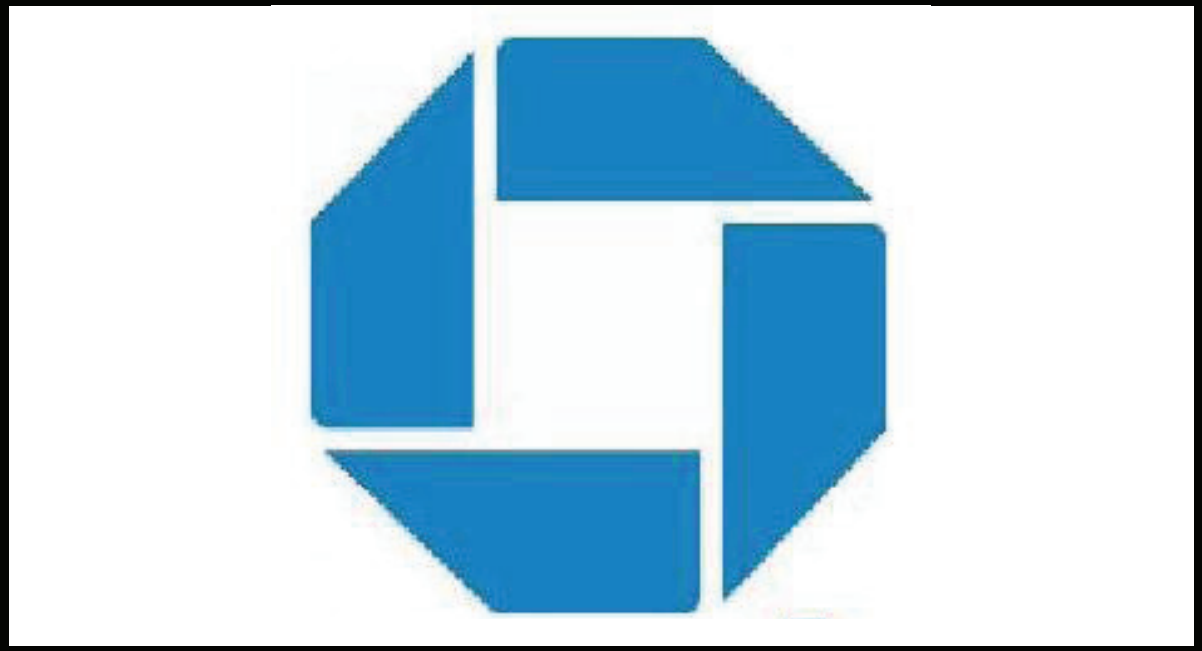
Paul Rand, “Eye Bee M” Poster, 1981. Using the rebus principle, Rand designed this poster for the presentation of the Golden Circle award, an in-house IBM occasion. Although Rand eventually prevailed, it was temporarily banned, as it was felt that it would encourage IBM staff designers to take liberties with the logo.

Paul Rand, various logomarks.

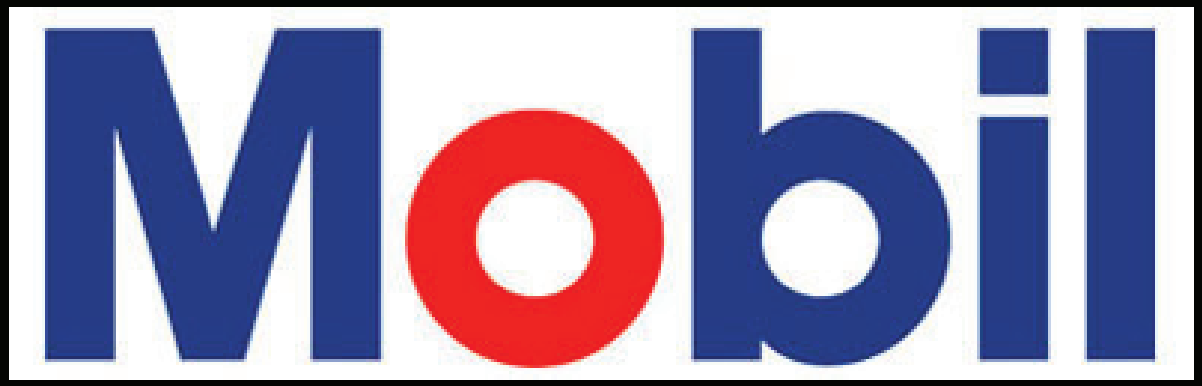


Ivan Chermayeff & Tom Geismar.

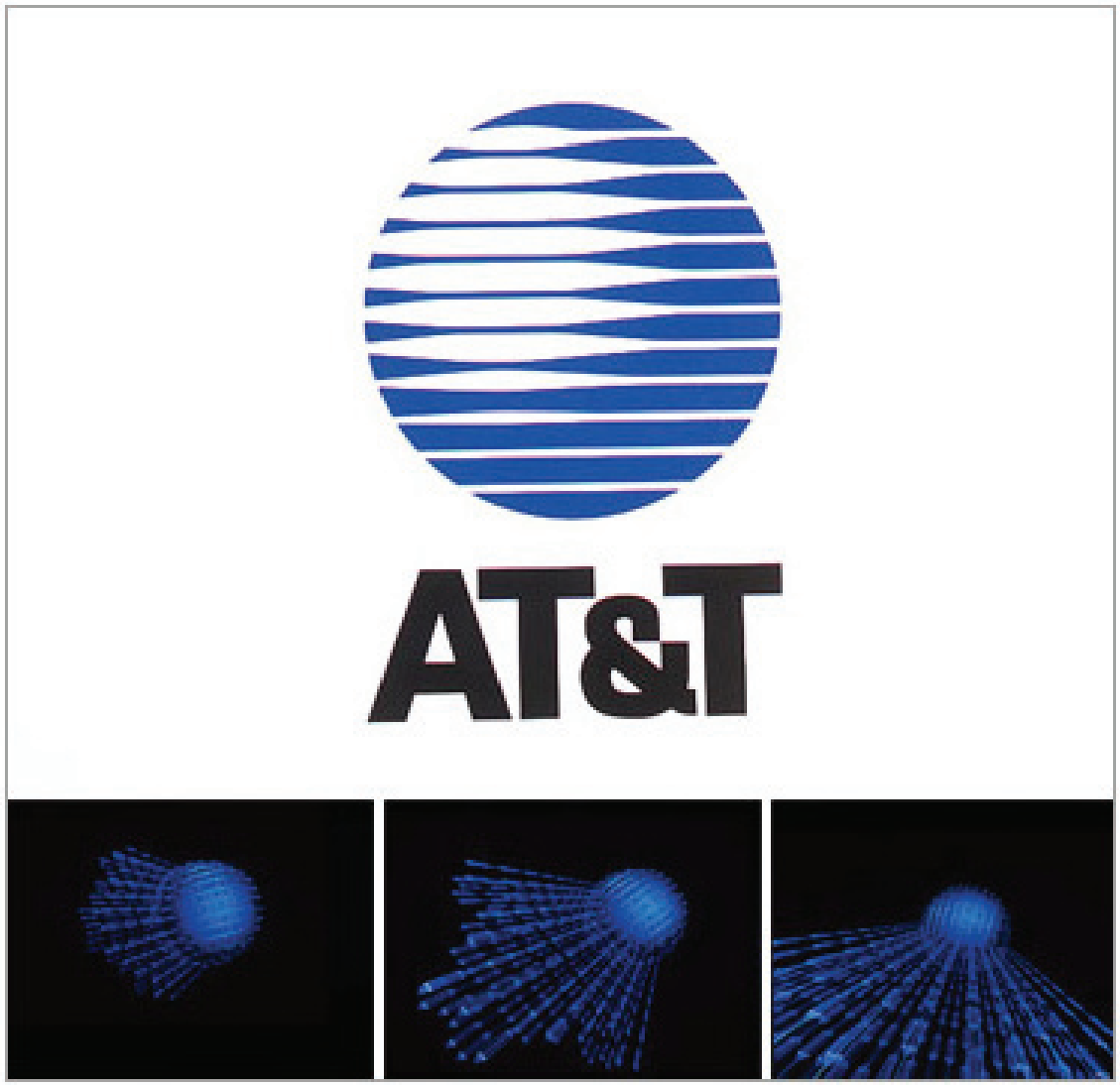
Chermayeff & Geismar Associates, Chase Manhattan Bank corporate identity program, 1960. Consistent use of the mark, color, and typeface built recognition value through visual redundancy.



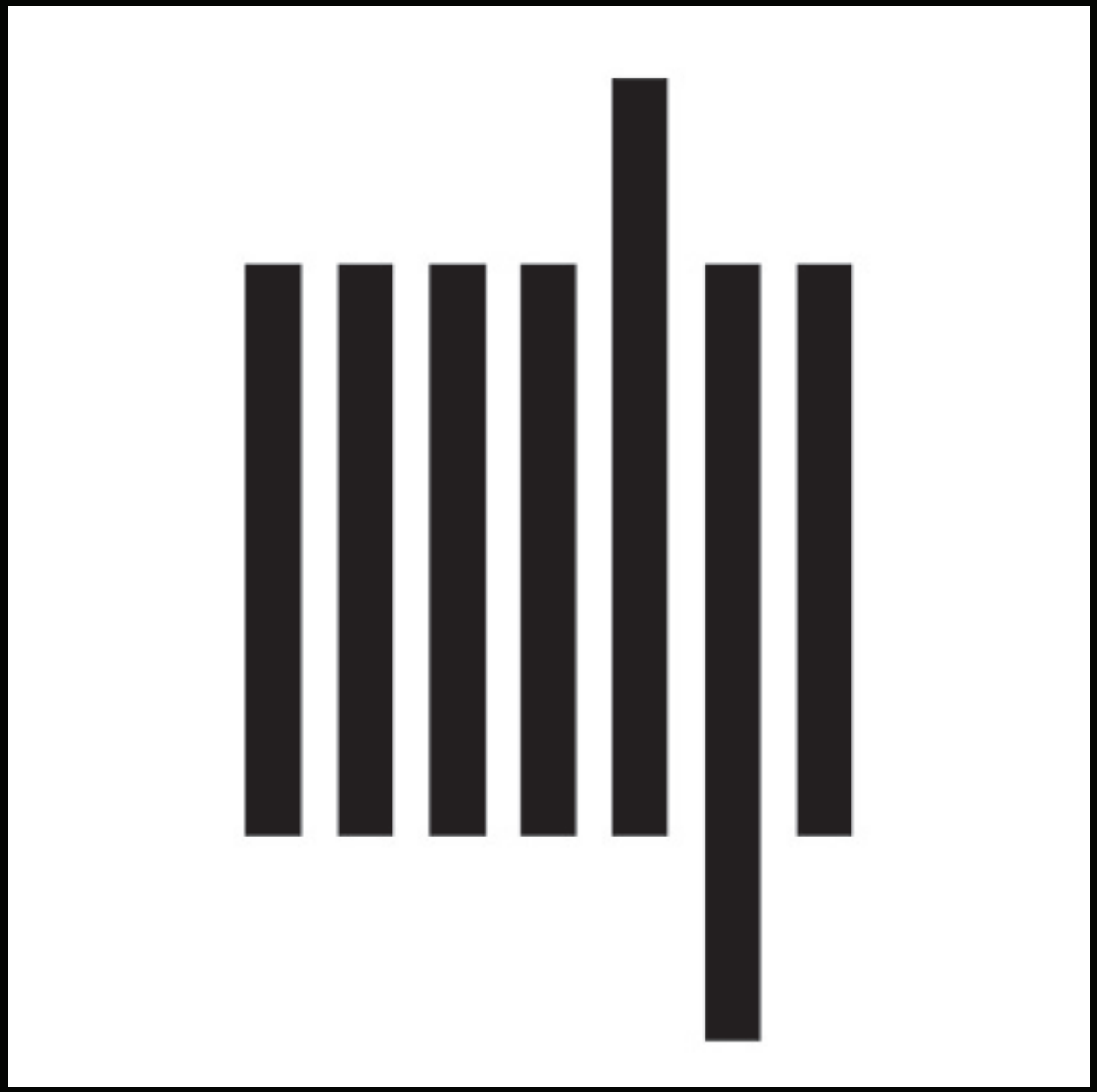
Chermayeff & Geismar Associates, Mobil Oil trademark, 1964.



Saul Bass & Associates, AT&T computer graphics animation identification tag, 1984. A spinning globe gathers electronic bits of information, then transforms into the AT&T trademark.

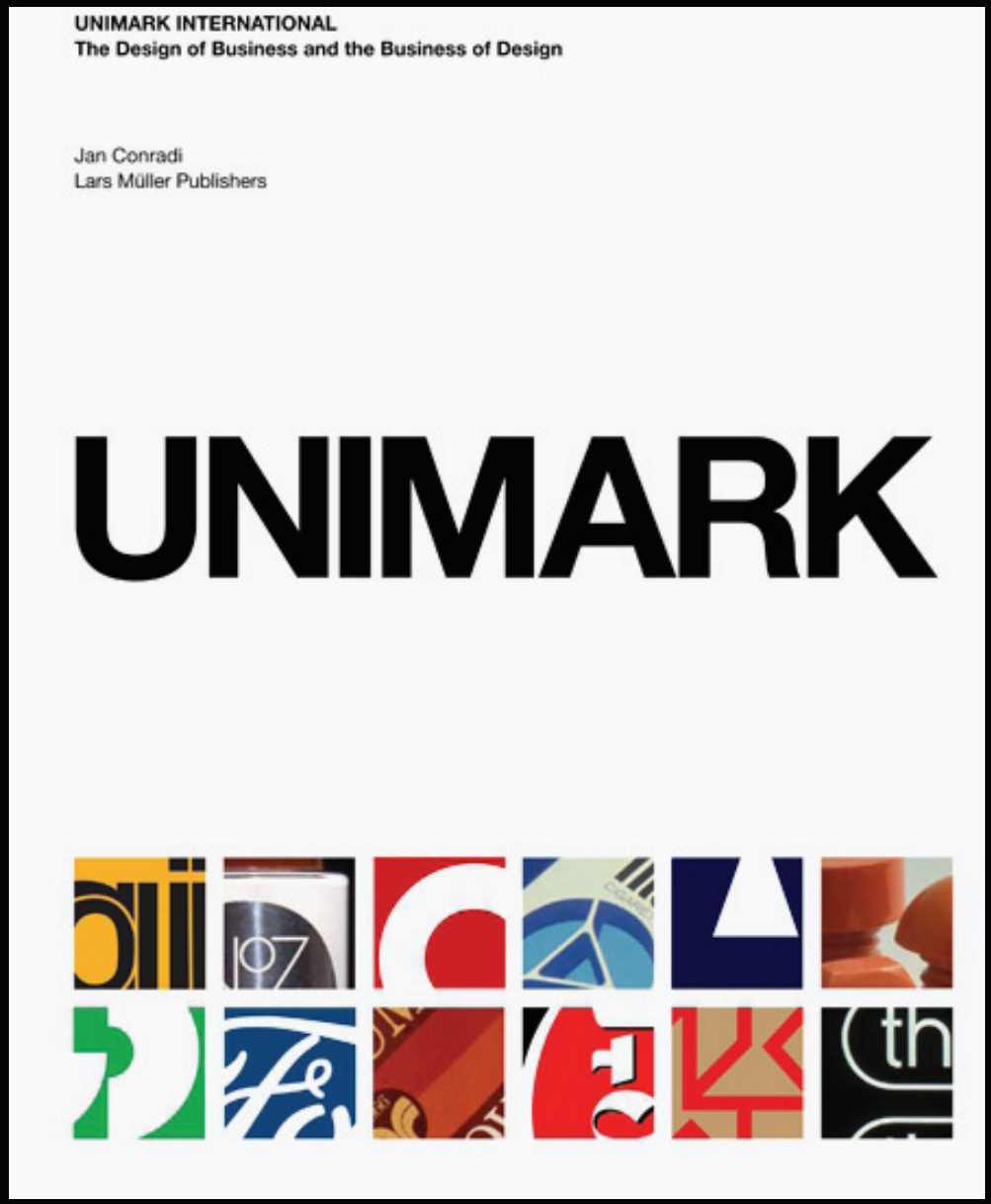


Muriel Cooper, MIT Press logo, 1963. Vertical lines imply books and can be read as mitp.



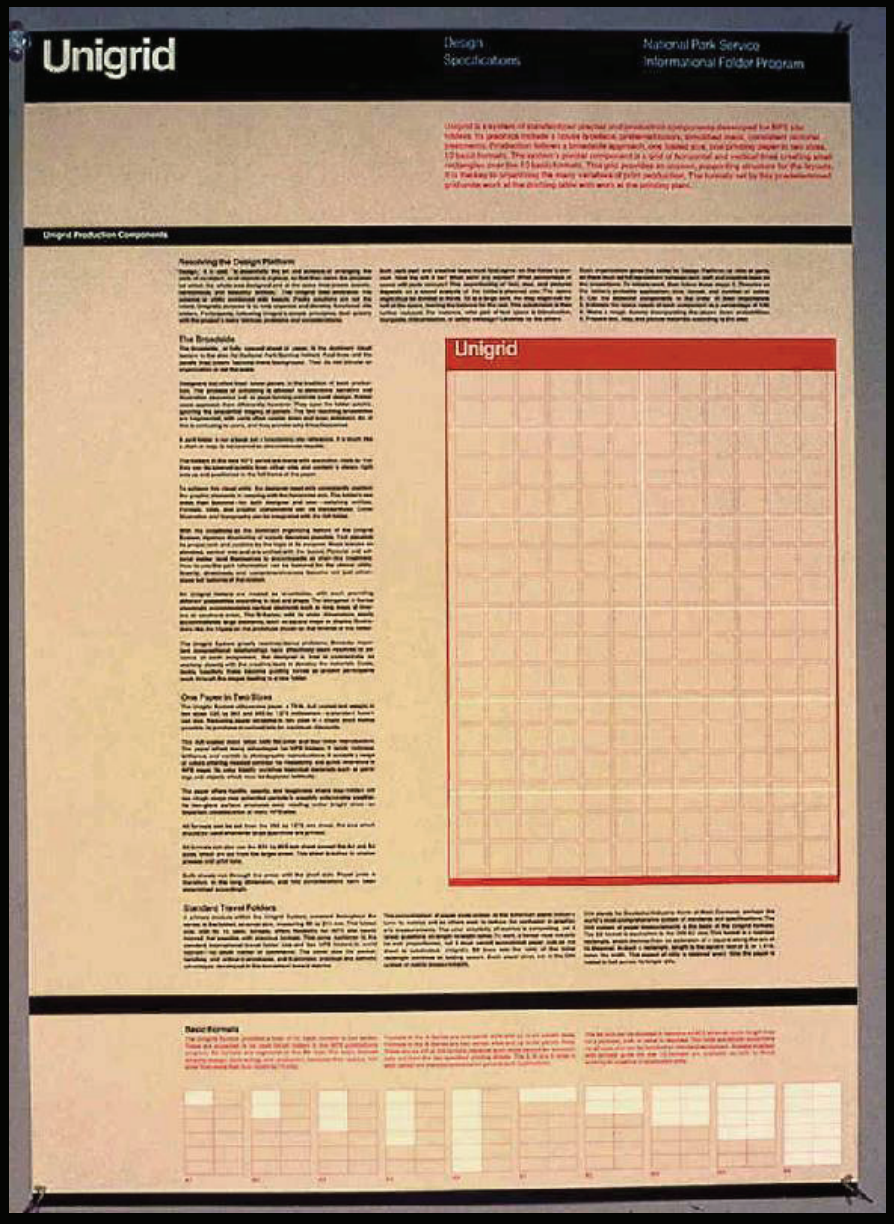
Wim Crouwel, postage stamps for the PTT, 1976. Absolute simplicity gains expression through color gradation.

Unimark.

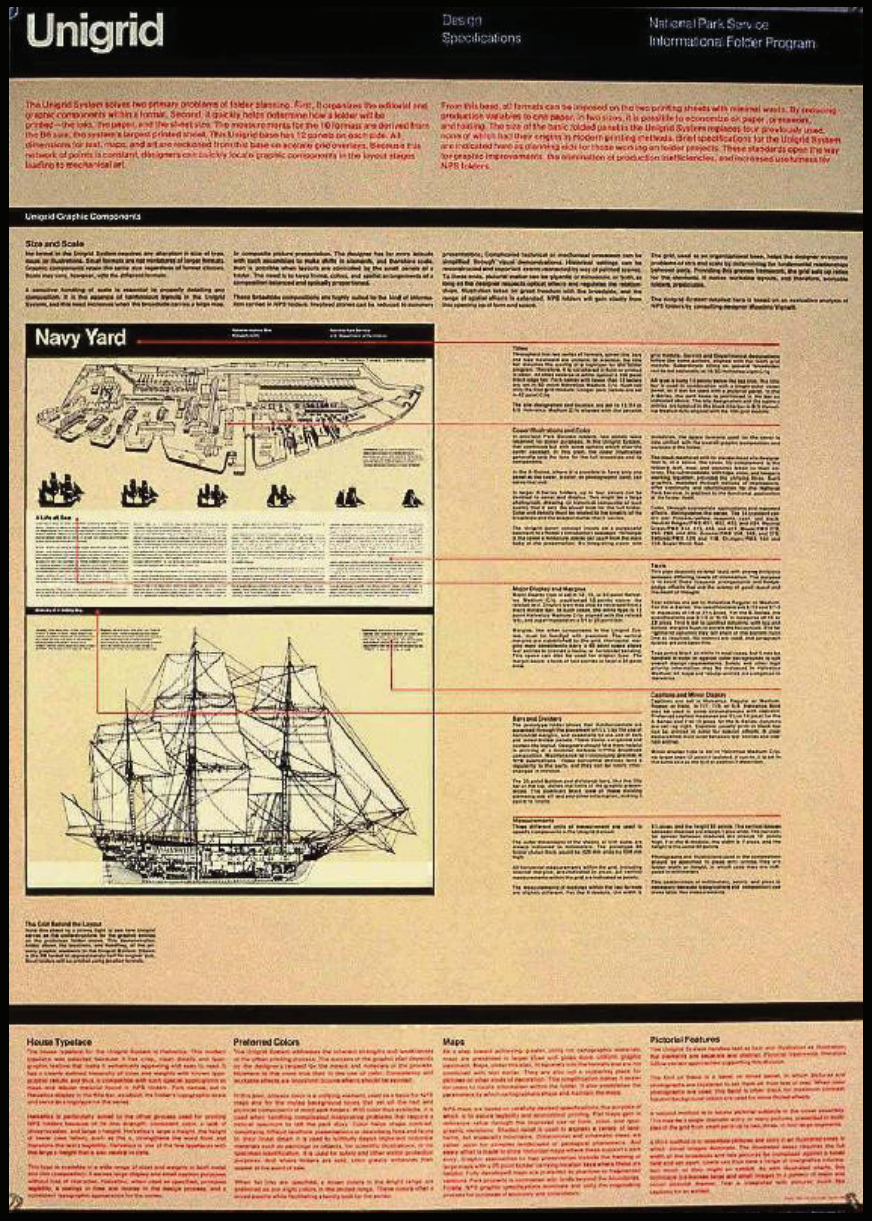

UNIMARK INTERNATIONAL
The Design of Business and the Business of Design
Jan Conradi
Lars Müller Publishers
UNIMARK

John Massey, trademark for the U.S. Department of Labor, 1974. Stripes on the L forms suggest the American flag's stars and stripes.

Massimo Vignelli (consulting designer), Vincent Gleason (art director), and Dennis McLaughlin (graphic designer), Unigrid system for the National Park Service, 1977. Design specifications for the Unigrid system and standard formats are presented on a large broadside.



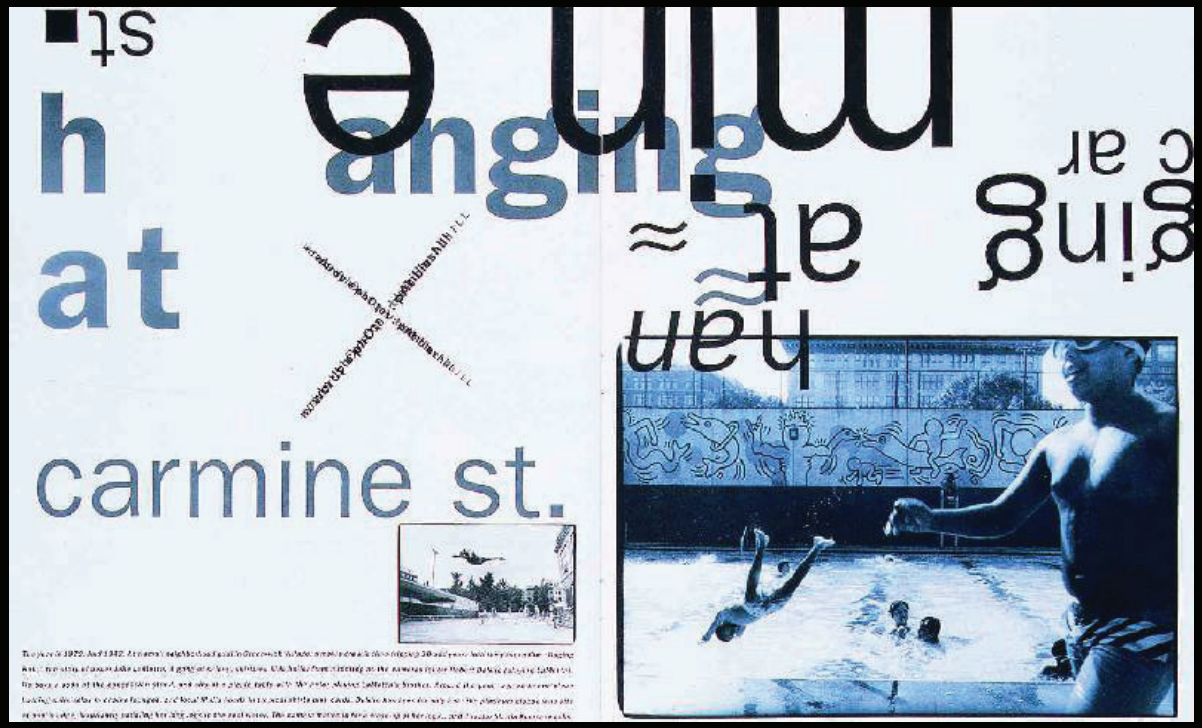
Massimo Vignelli (consulting designer), Vincent Gleason (art director), and Dennis McLaughlin (graphic designer), Unigrid system for the National Park Service, 1977. The reverse side of Figure 20-39 demonstrates and specifies all graphic components on a sample broadside.



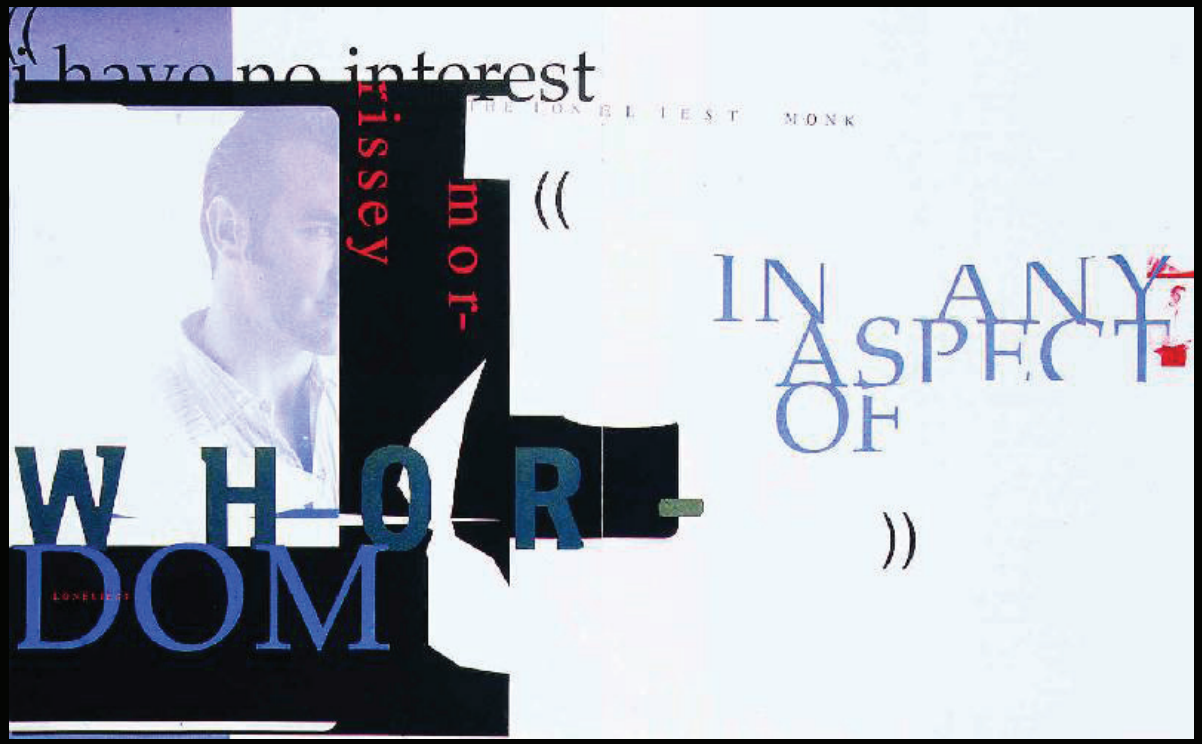
Pat Gorman and Frank Olinsky of Manhattan Design MTV, “Colorforms” logo, 1985. Random patterns of geometric shapes convey a playful resonance.

Pat Gorman and Frank Olinsky of Manhattan Design, MTV “puzzle” logo, 1985. The logo is assembled, dismantled, melted, and shattered without losing its ability to verify identity.

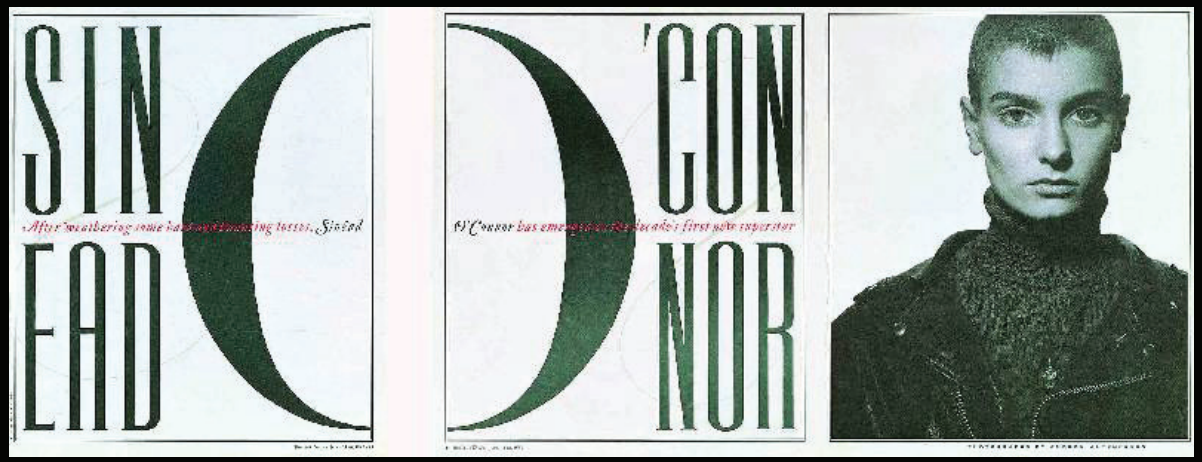
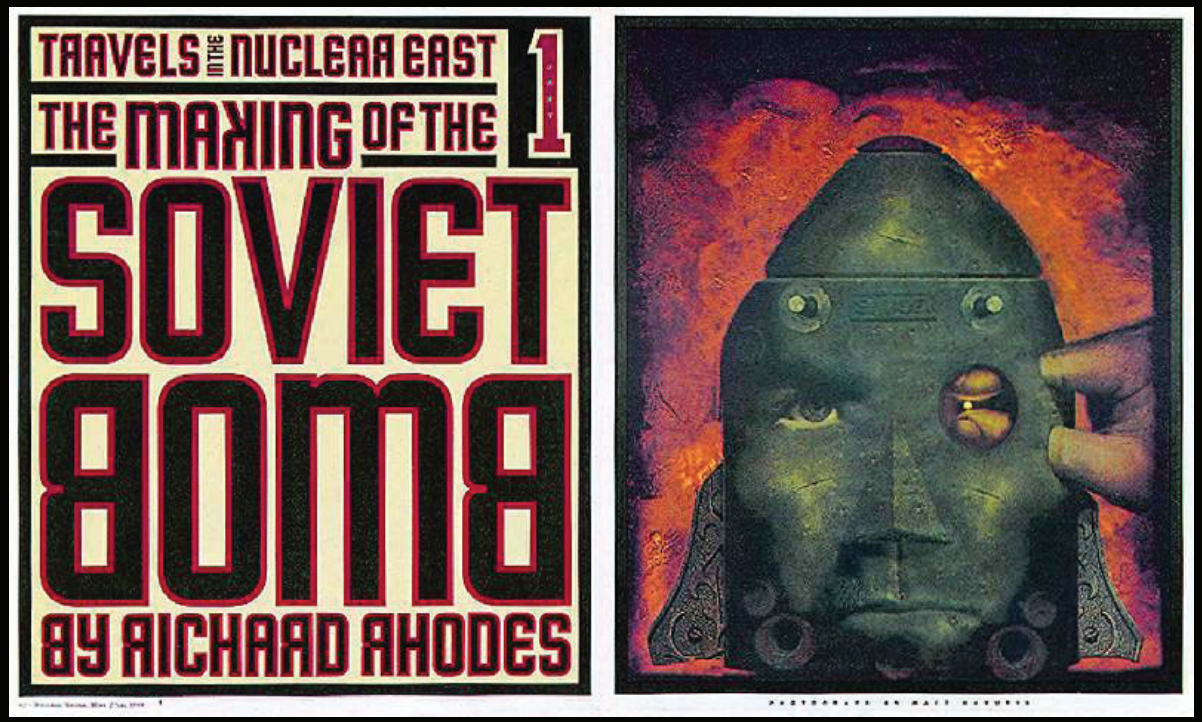
David Carson (art director) and Pat Blashill (photographer), “Hanging at Carmine Street,” Beach Culture, 1991. Responding to the title of an editorial feature on a public swimming pool, Carson was inspired to “hang some type.”



David Carson (art director) and Chris Cuffaro (photographer), “Morrissey: The Loneliest Monk,” Ray Gun, 1994. The unusual photographic cropping and deconstructed headline convey the musician’s romanticism and mystery.



Fred Woodward (art director and designer) and Andrew Macpherson (photographer), “Sinead O’Connor...,”Rolling Stone, 1990. This breakthrough layout used large-scale display type over two pages as a dynamic counterpoint to the photographic portrait.



Fred Woodward (art director), Gail Anderson (designer), and Matt Mahurin (photographer), “The Making of the Soviet Bomb,” Rolling Stone, 1993. Blocky sans-serif letters evoke Russian constructivism, while reversed Bs, Rs, and a K connote the Cyrillic alphabet used in Russia.