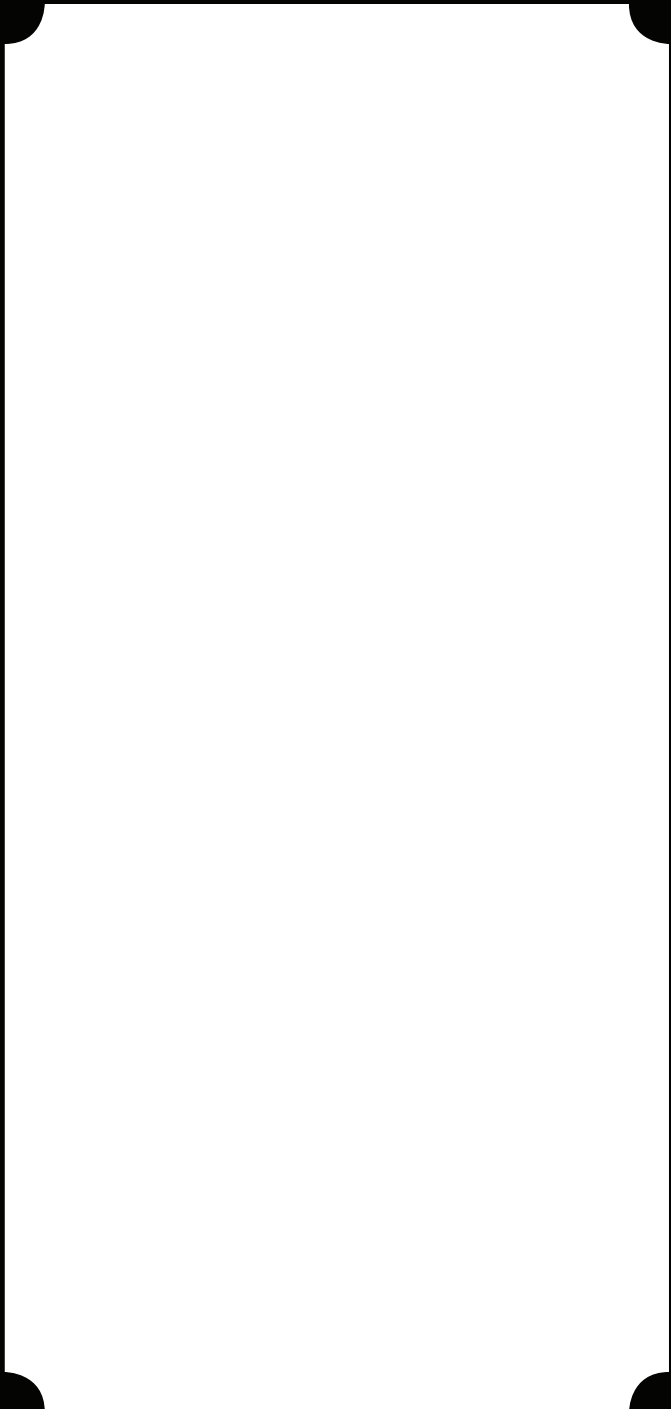
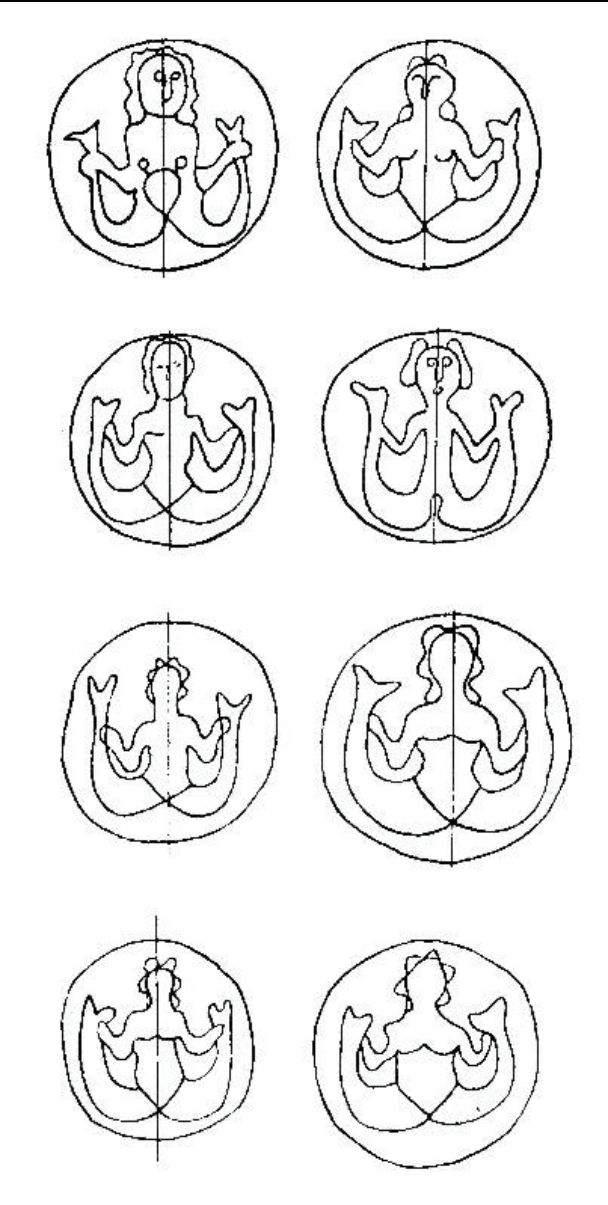


History of Graphic Design
Lecture Seven
Professor Eckler

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.

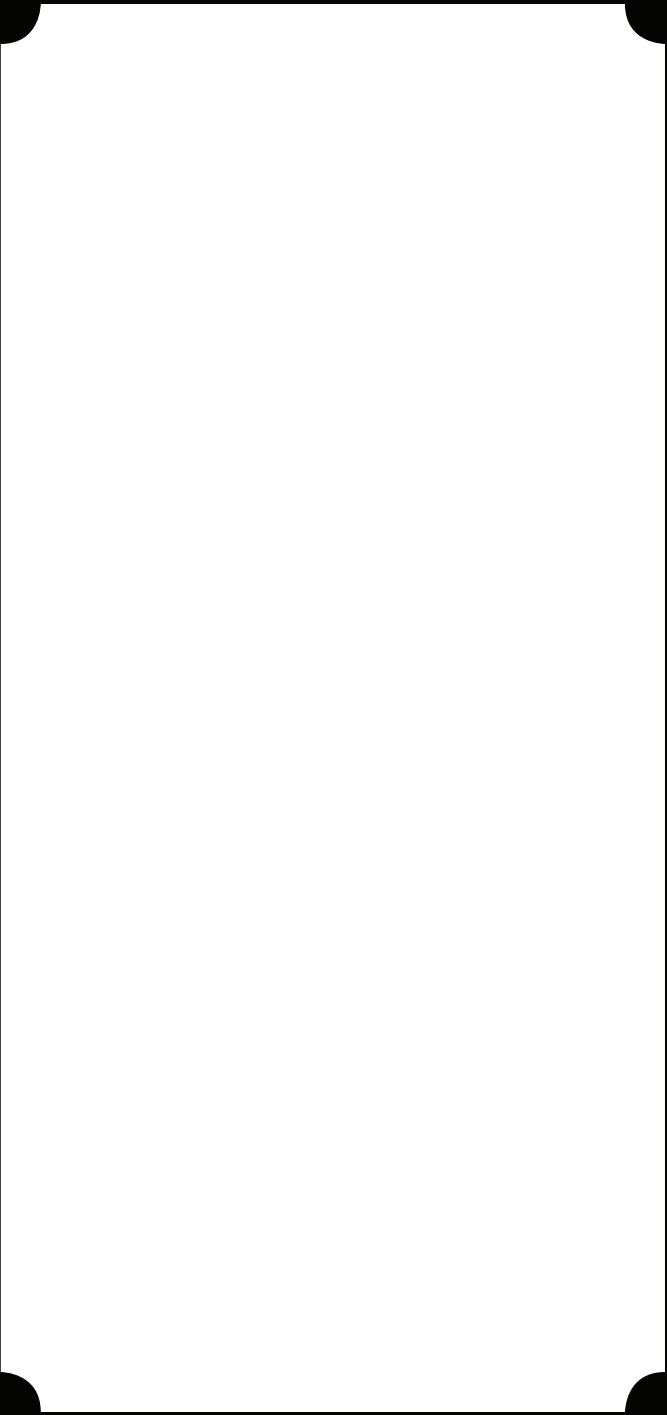


Nicolas Jenson 1420-1480



Jenson's typographer's mark

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



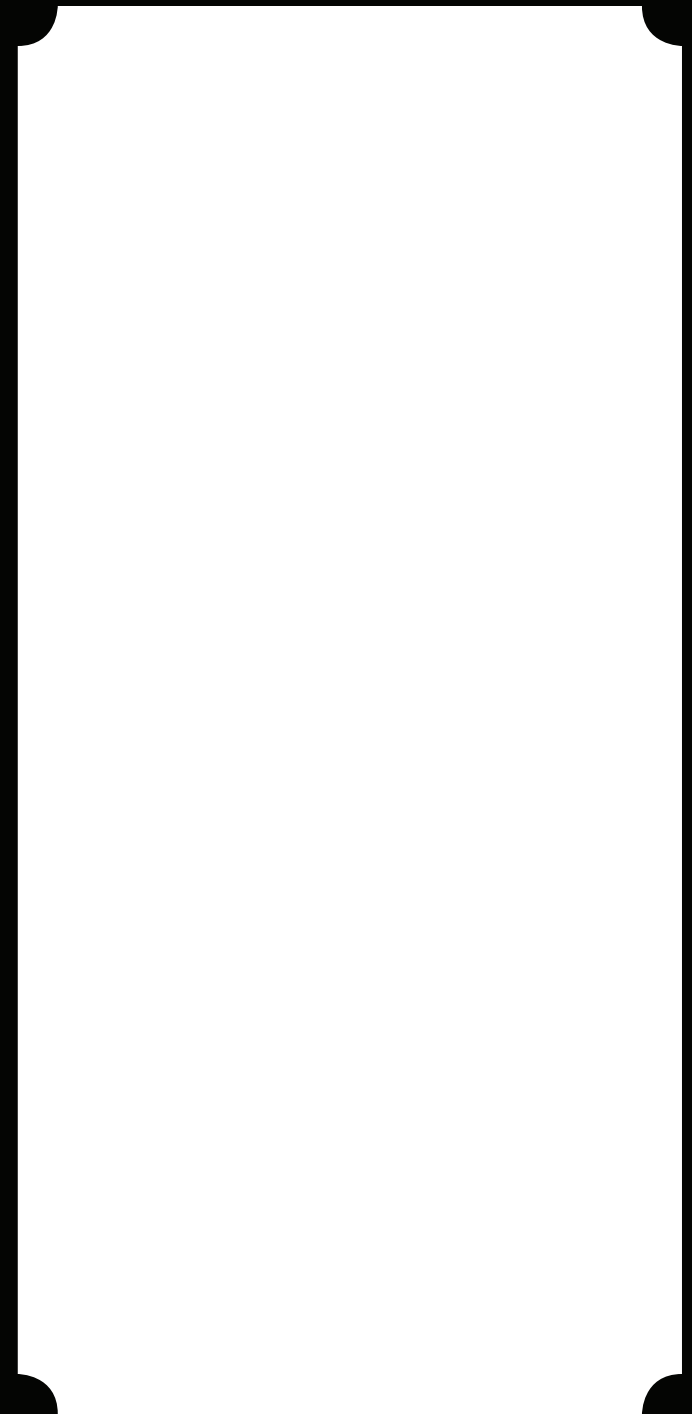
Edward Johnston, Johnston's Railway Type, 1916. These elemental letterforms were prototypes for reductive design.

ABCDEFGHIJKLMNOP
QRSTUVWXYZÀÁÊËÏ
abcdefghijklmnopqrst
uvwxyzàáêë& | 234567
8901234567890(\$£.,!?)

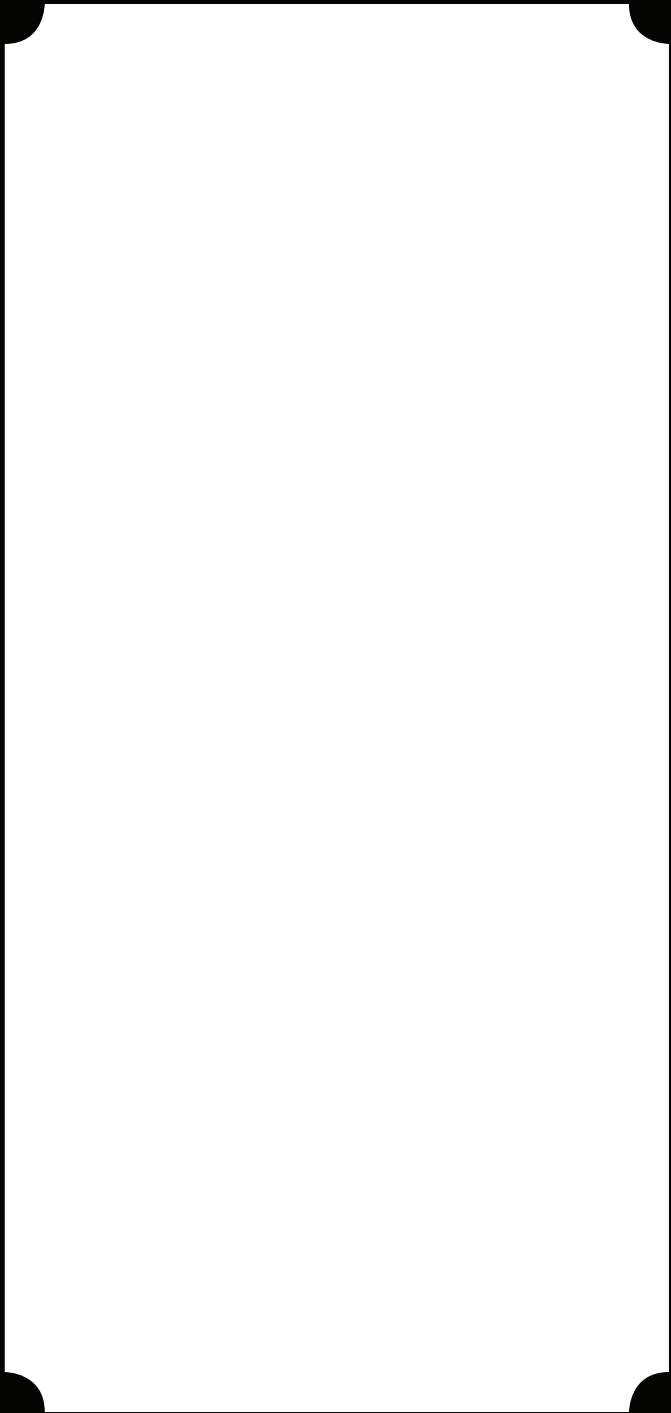
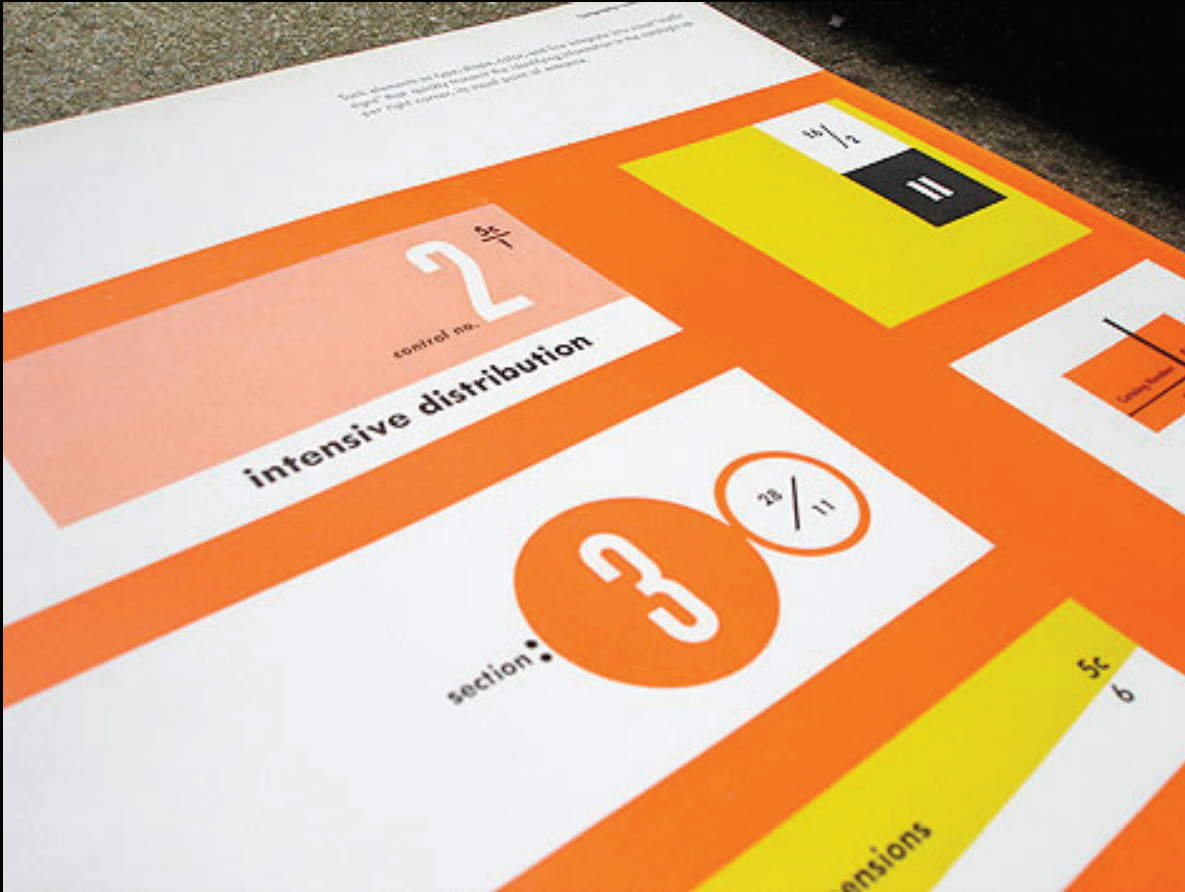
Ladislav Sutnar



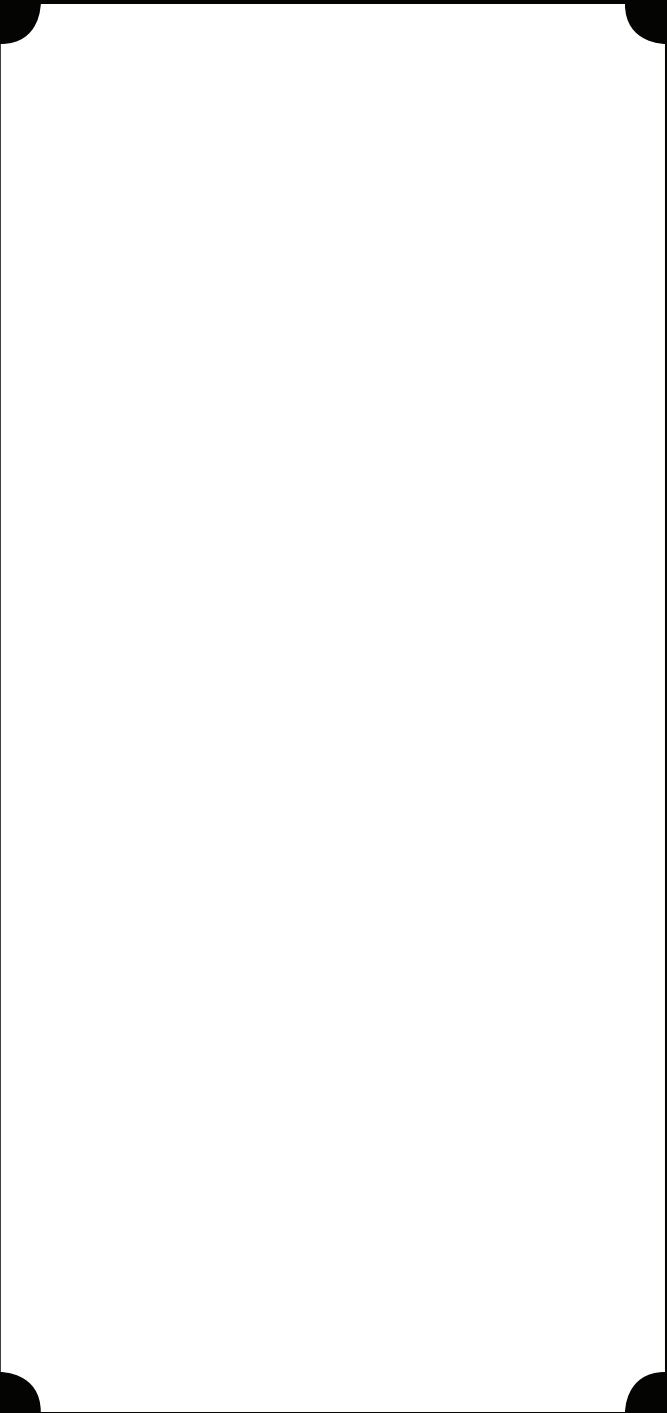
Ladislav Sutnar, title page for *Catalog Design Progress*, 1950. Bars and rectangles containing type become compositional elements to be balanced in dynamic equilibrium.



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.

AREA: 56,400 sq. mi. (land 55,047; Water 453). Rank 23
 POPULATION: 8,712,176. 154.5 per sq. mi. Rank 4
 CAPITAL: Springfield
 LARGEST CITY: Chicago
 STATE MOTTO: "State Sovereignty—National Union"
 STATE FLOWER: Prairie Violet
 STATE BIRD: Carolina Parakeet
 NICKNAME: Prairie State
 FIRST PEARL SETTLEMENT: Cahokia, by French, 1699
 ENTERED UNION: as 21st state, December 3, 1818
 CLIMATE: Great contrast; tempered by Lake Michigan in north.
 Average temperature: Jan., 27.9°; July, 75.4°
 Average annual rainfall: 33.3 in.

FOREST PRODUCTS: Sycamore, walnut, maple, yellow poplar, pine, cedar, oak, ash, elm, maple, hickory, sweet gum.

TOPOGRAPHY: Broad plain undulating and ridged in north, hilly in extreme south.

HIGHEST POINT: Charles Mound, 1,241 ft.
LOWEST POINT: Mississippi River, 279 ft.
EXTREME LENGTH: N-S, 380 mi.
EXTREME WIDTH: E-W, 200 mi.



RED OAK, or New Oak Oak

Geographically, Illinois belongs neither to North, South, West nor East, but is center for all. Topographically, it is the bottom of a shallow basin; neighboring states form the rim. All four great continental ice sheets reached here, covered and leveled 90% of surface, deposited glacial till averaging 75 ft. in depth, top layer now rich soil. Third glacier pushed south to Illinois Clark, the furthest penetration of any glacier (see Ice Age map, p. 63).

Early settlers found lands either covered by forests or wet high prairie grasses. Since this was pioneer's first encounter with prairie, Illinois became known as "The Prairie State," although lands more worthy of name lay west. Earlier settlers avoided prairies, thought them sterile because they were not wooded, hence valuable, newly cleared lands were left for late-comers.

In time over a century, state has grown from an almost undeveloped wilderness to a great economic unit. Important agrarian state with a higher proportion of farm land available for crops than found in any other state. 48% wheat to corn, supporting large hog, poultry, dairy production. Vast stretches of level land conducive to mechanized farming.

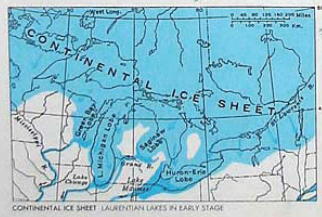
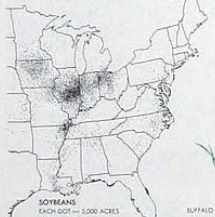
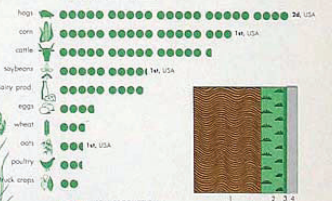
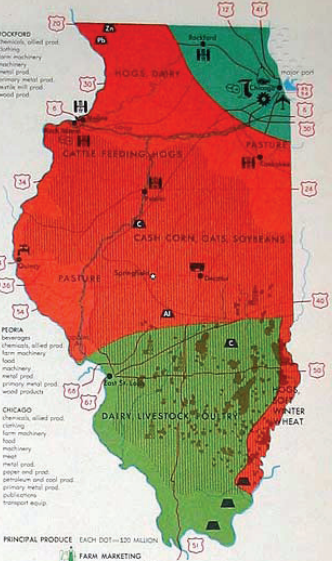
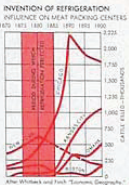
State's industrial expansion, most rapid and remarkable in U.S. history, due largely to exceptional transportation facilities. Served by dense road and rail network plus remarkable mileage of inland navigable waterways which form much of state's 1,180 mile boundary. New rank third among industrial states, produces variety of goods, notably agricultural and electrical machinery, meat, iron and steel products. Main industries depend on state's extensive mineral reserves. Coal industries more than half of state, large oil fields lie in southern part.

CHICAGO: business and energetic capital of Midwest, nation's second largest city, spans between Illinois prairie and Lake Michigan. World's largest livestock market, "nation's freight handle," entered by 33 rail lines. Center of trade, manufacturing, finance as well as education and culture.

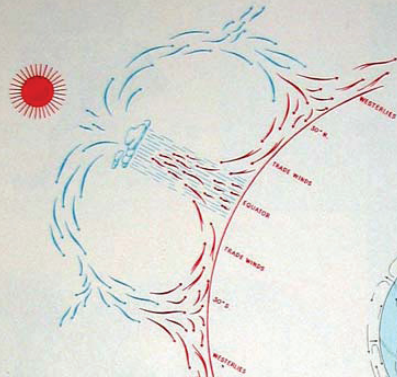
MEAT PACKING: Railway development organized and centralized meat packing industry at five great abattoirs and distributing points with Chicago as center. At first, packing carried on only in winter months. Refrigeration, introduced in 1841, mechanized system, made packing the nation's third largest industry.

PIERCE PLUM: introduced in 1827, by John Davis, gave great impetus to Illinois agriculture, soon turned farming prairies into rich farmlands.

- Color areas in map show dominant generalized types of farming labels with some color show specialized or additional types or subdivisions.
- FEED GRAINS, LIVESTOCK
 - GENERAL FARMING
 - SPECIALIZED DAIRY
 - petroleum fields
 - natural gas fields
 - coal
 - bituminous
 - lignite
 - iron
 - paper & pulp
 - airlines
 - air
 - paper & pulp
 - railroad equipment
- Other symbols are identified on produce chart.
- 1 inch = about 65 miles.



Copyright 1953 by American Geographic Society



2 SIMPLIFIED DIAGRAM OF AIR CIRCULATION AT THE EQUATOR

Rotation of the earth creates air currents as hot equatorial air moves poleward and cold polar air moves toward equator. Hot air rises, forms clouds and rains as it cools. Cool air returns.

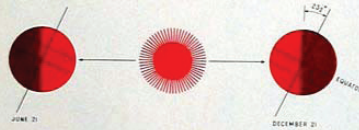
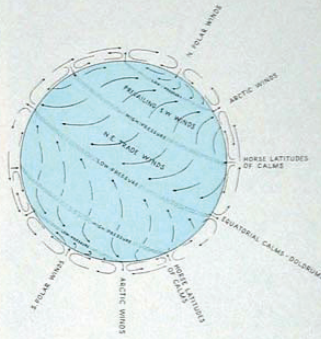
after G. Huntington, Principles of Human Geography, Wiley and Sons.



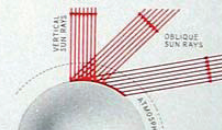
Winds would blow straight towards low pressure areas if earth would not rotate. Over rotating earth winds blow counter clockwise.

1 PRIMARY CIRCULATION OF THE ATMOSPHERE WORLD WIND SYSTEM

WINDS OF THE LOWER TROPOSPHERE
Air movements in middle and upper troposphere are not clearly known, owing to scarcity of observational data.



3 The primary temperature belts between equator and poles are caused by the earth's revolutions around sun and around its own 23 1/2-degree inclined axis. The seasons are thus displaced north in summer, south in winter.



4 Oblique sunrays heat the earth's surface less than vertical rays. They are spread over a larger area and lose energy in taking a longer way through the atmosphere.

SECONDARY CIRCULATION OF THE ATMOSPHERE



5a LAND AND SEA BREEZES are caused by unequal heating and cooling of land and water areas. Warm air rises, cools and descends thereby creating air currents.

MONSOONS are winds that blow periodically of certain seasons. They are basically of the same origin as "land and sea breezes." For characteristic monsoons, see page 129.



7a CIRCULATION IN MOUNTAIN VALLEYS: The air heated by the valley sides then creates updrafts and downdrafts in center. As night, circulation is reversed as valley sides cool off. For more illustrations can be introduced for air flow.

after C. W. Barker, Weather Science Primer.

CLIMATE DEPENDS UPON

The planetary wind system, caused by the earth's rapid rotation, which directs and changes air currents.

The inclination of the earth's axis in relation to the angle in which the sun's rays meet the surface of our planet.

Unequal distribution of land and sea areas, causing unequal temperatures of the atmosphere, which makes for the flow of air currents (land is hot in summer, cold in winter—oceans are cool throughout the seasons).

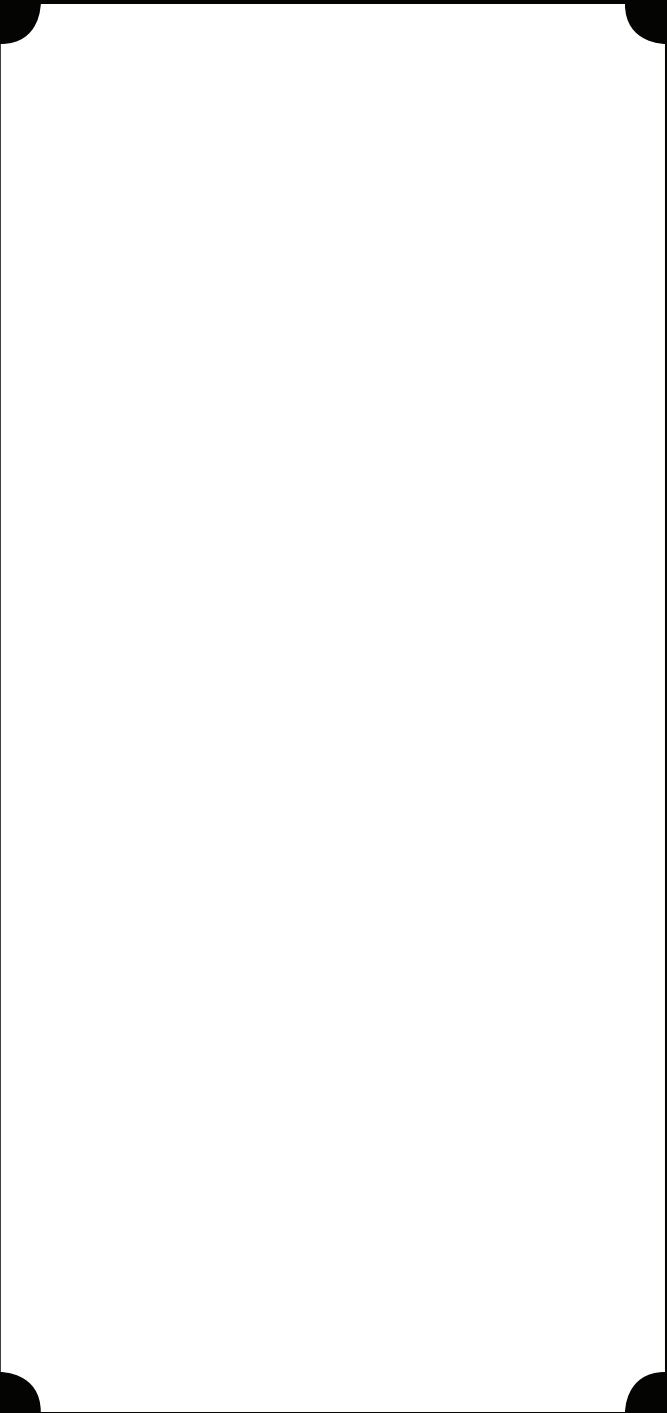
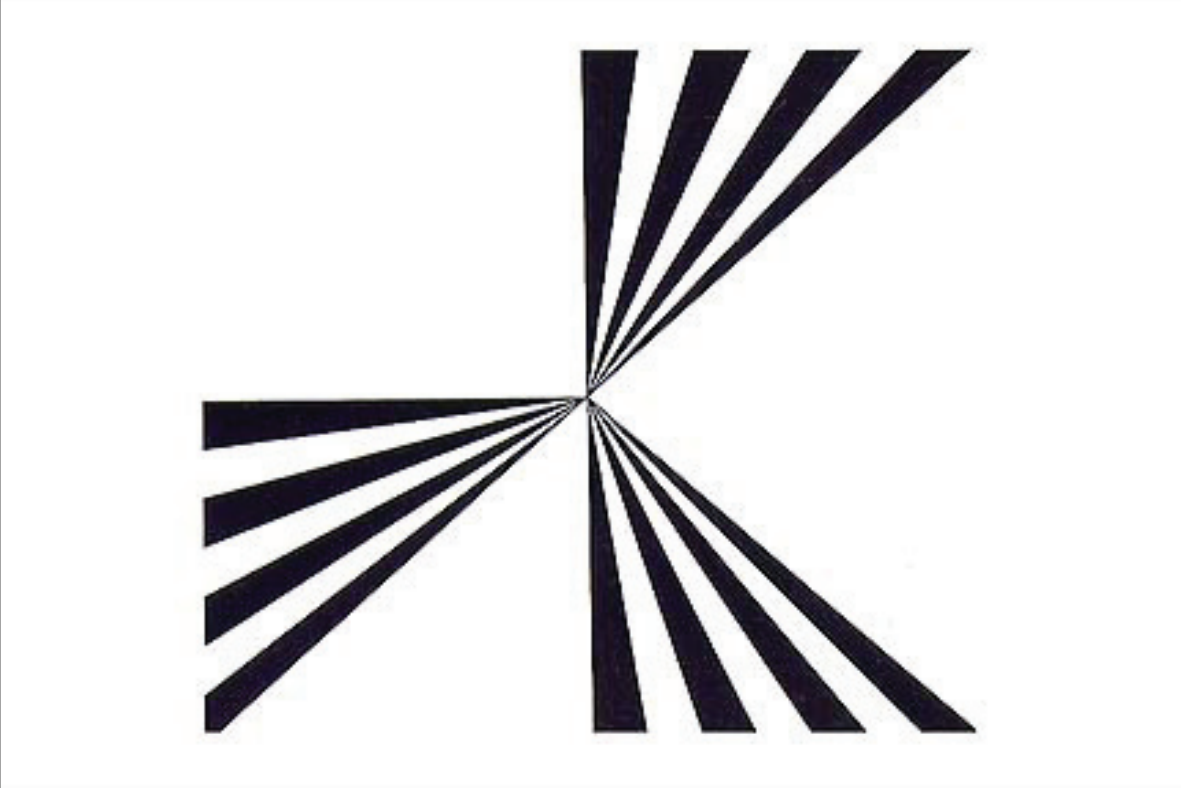
Altitudes create vertical variations of temperature and moisture ranges through and cause new air currents.

Fig. 1.2

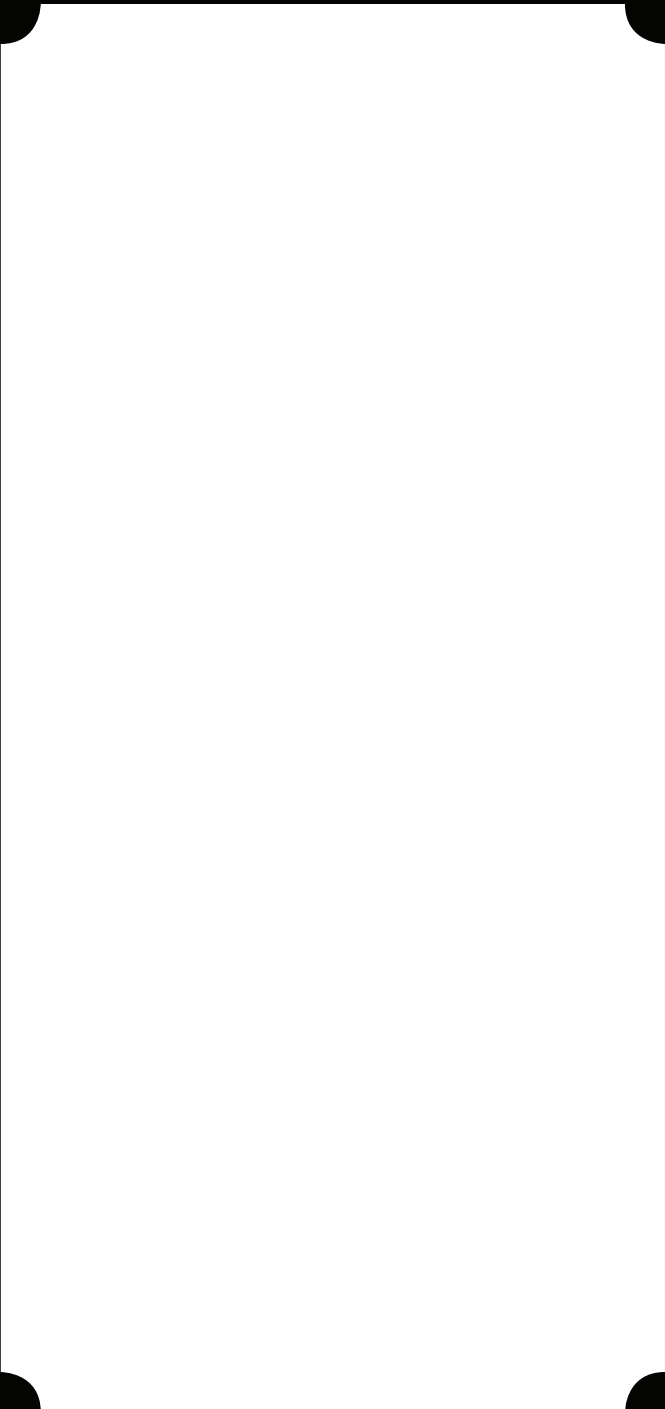
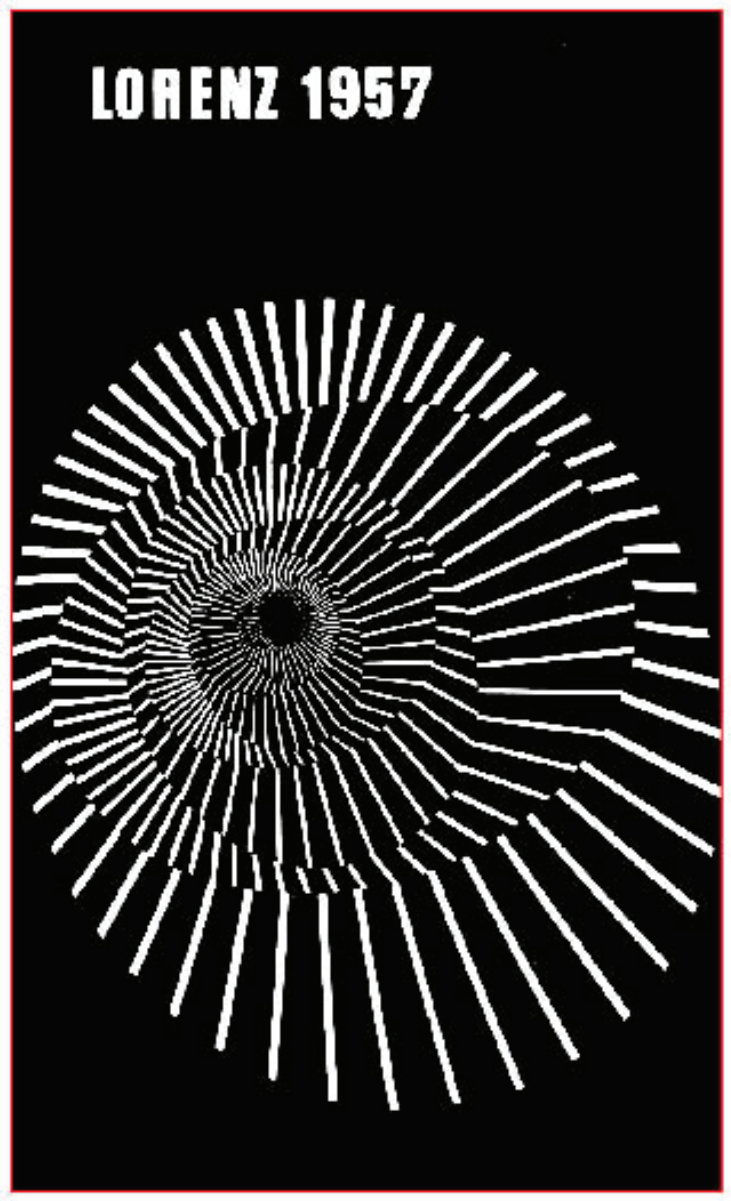
Fig. 3.4

Fig. 3.5

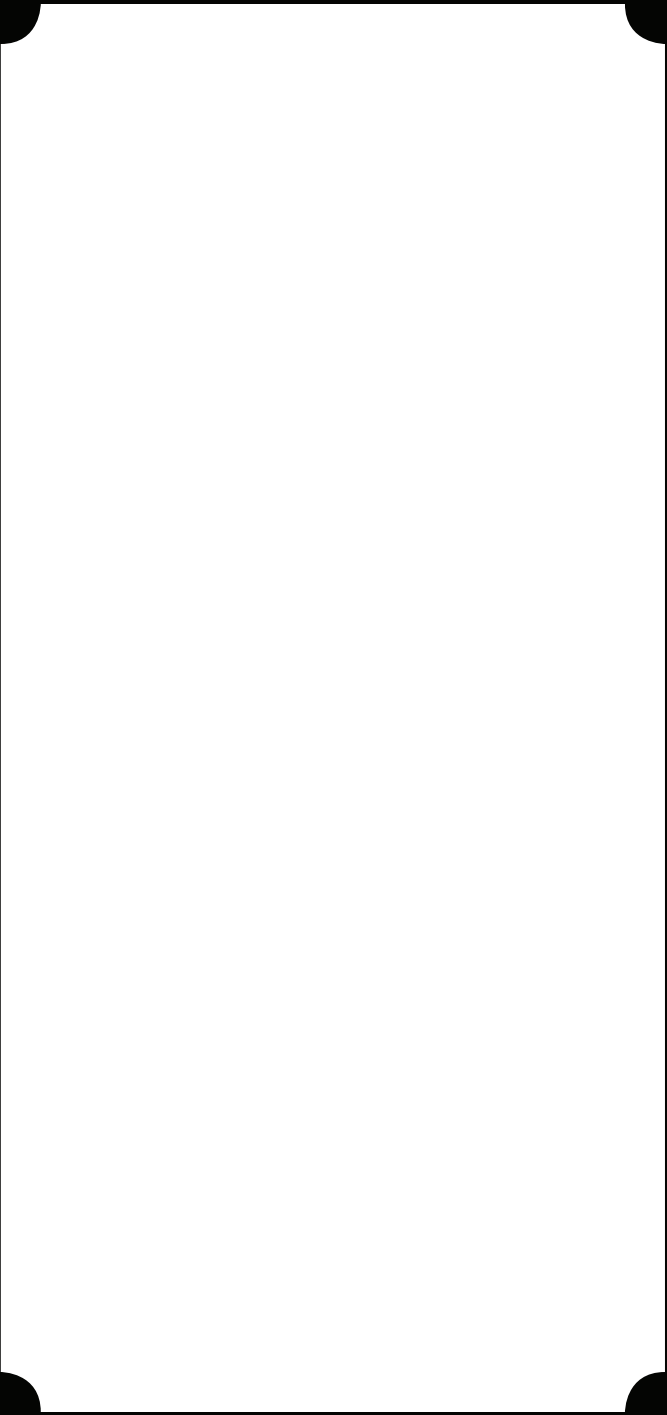
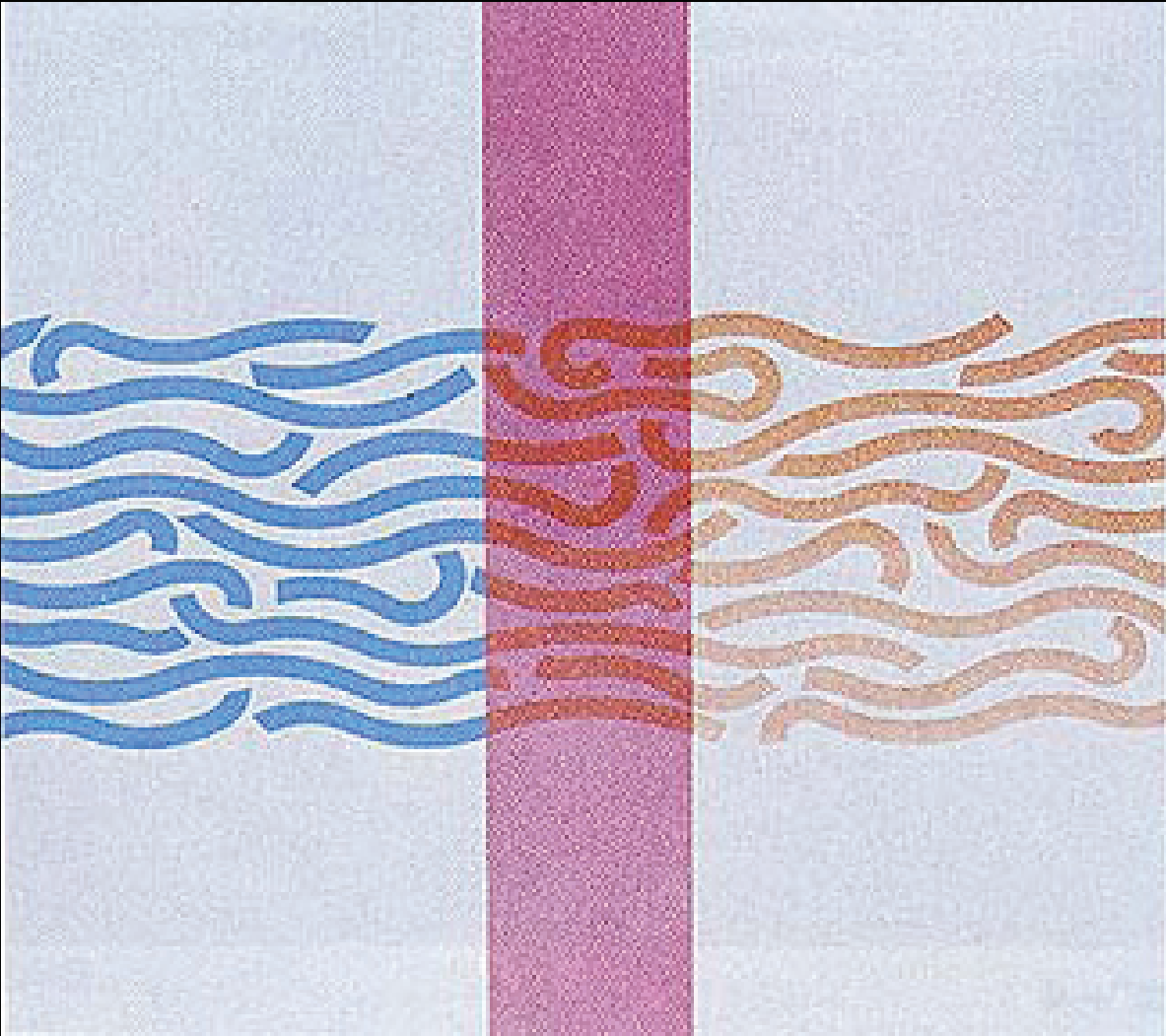
Anton Stankowski, trademark for Standard Elektrik Lorenz AG, 1953. Dynamic equilibrium is achieved by an asymmetrical construction in an implied square, signifying communications transmission and reception.



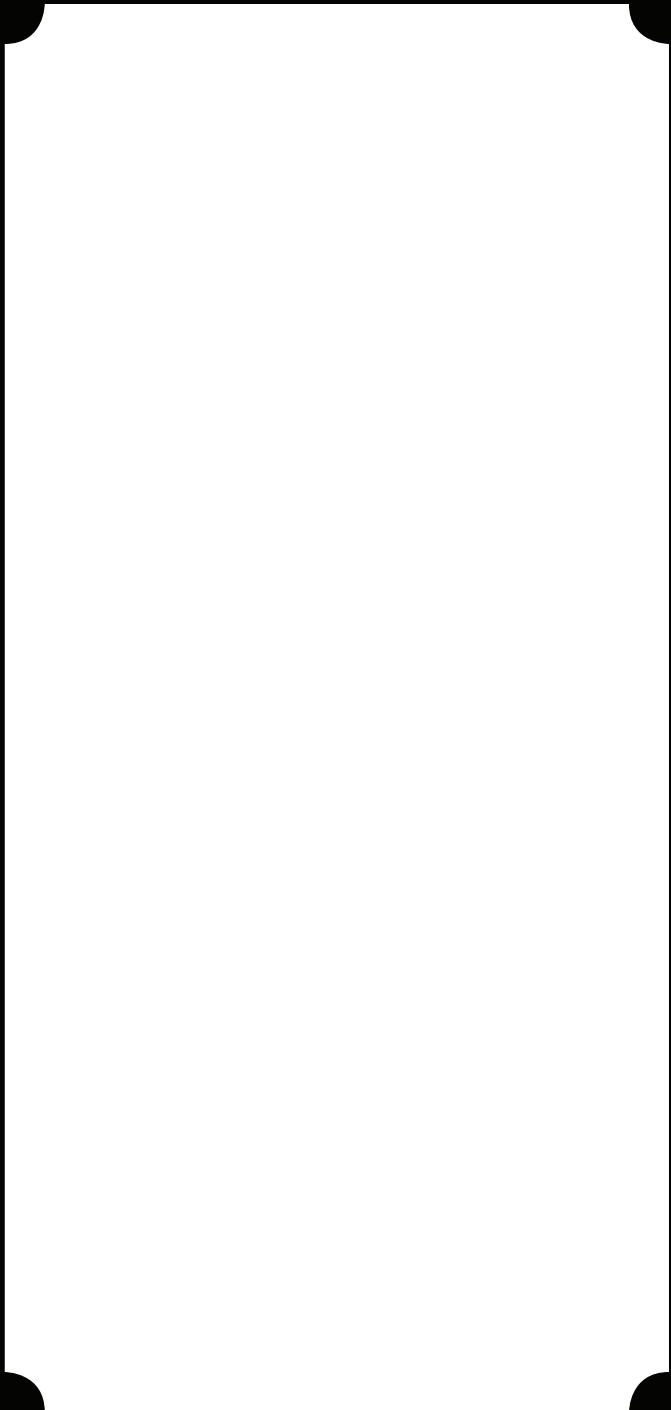
Anton Stankowski, calendar cover for Standard Elektrik Lorenz AG, 1957. A radial configuration symbolizes transmission and radiation using the client's radio and telephone products.



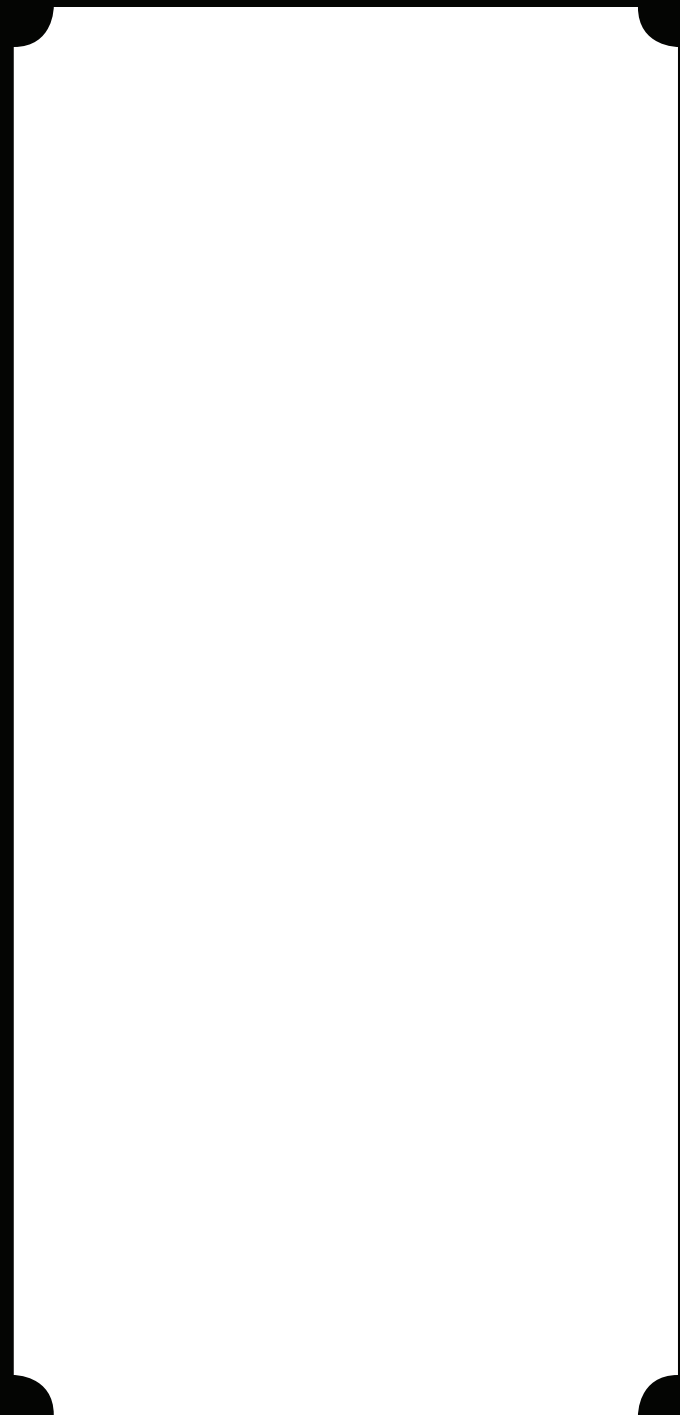
Anton Stankowski, image from a Viessmann calendar. Linear elements change color after passing through the central bar, representing heat and energy transfer in furnace boilers.



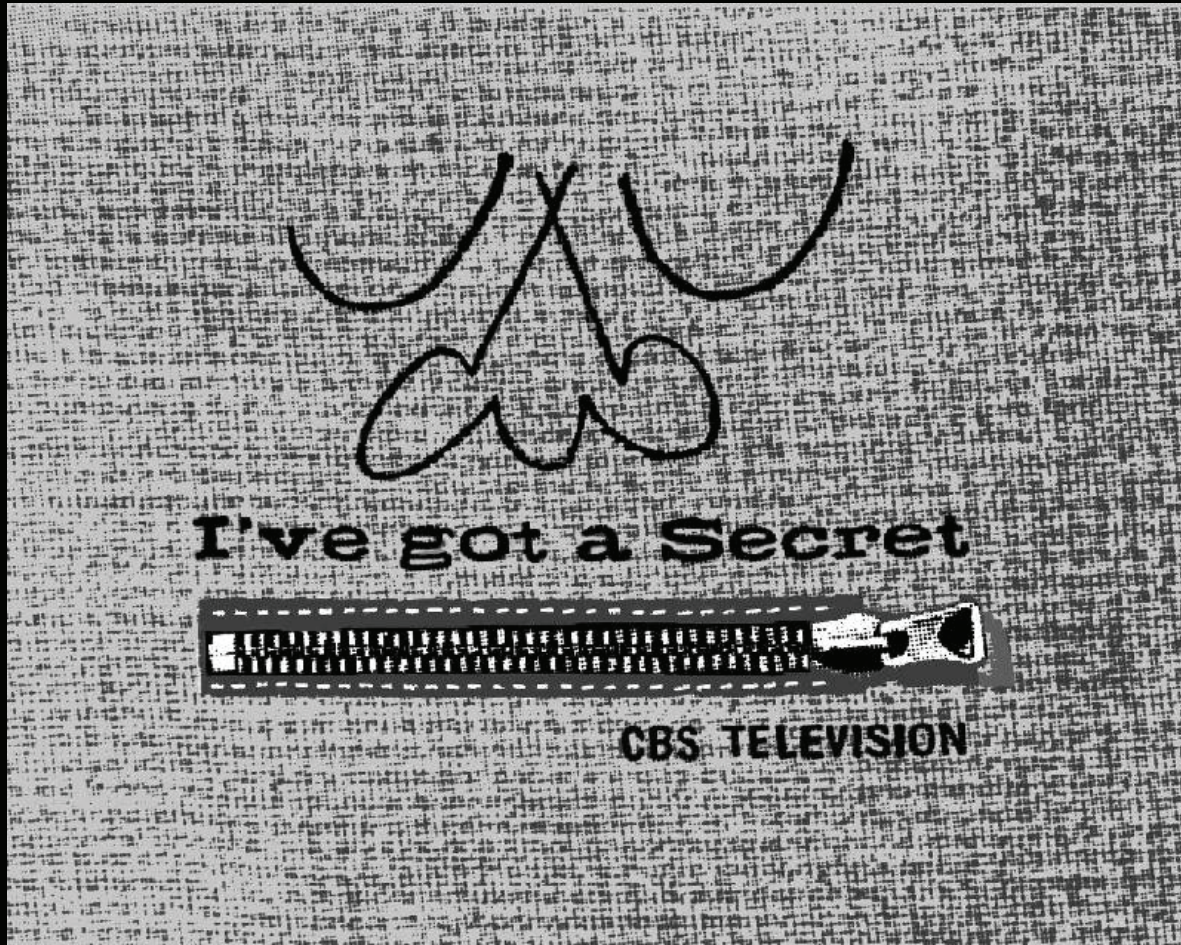
Anton Stankowski, cover for Berlin-Layout, 1971. The cover design derives from a Stankowski painting.



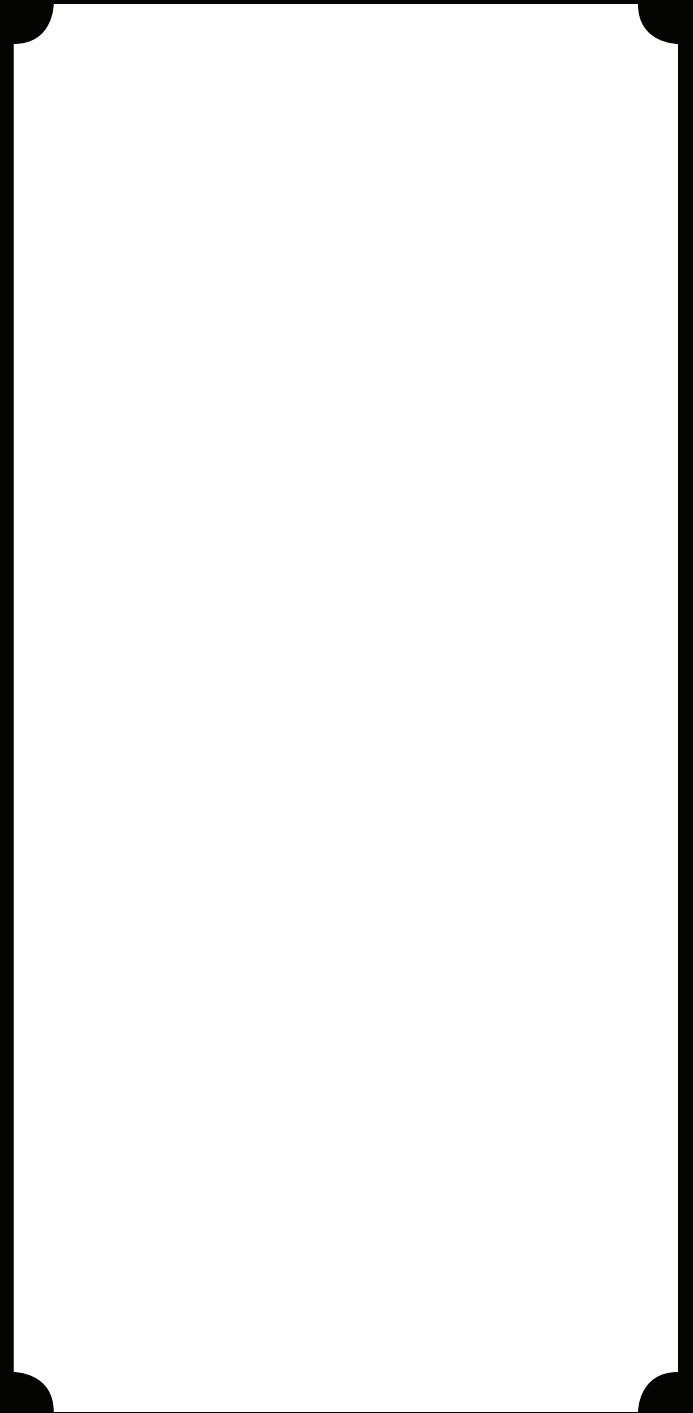
William Golden, CBS Television trademark, 1951. Two circles and two arcs form a pictographic eye. Translucent and hovering in the sky, it symbolizes the awesome power of projected video images.



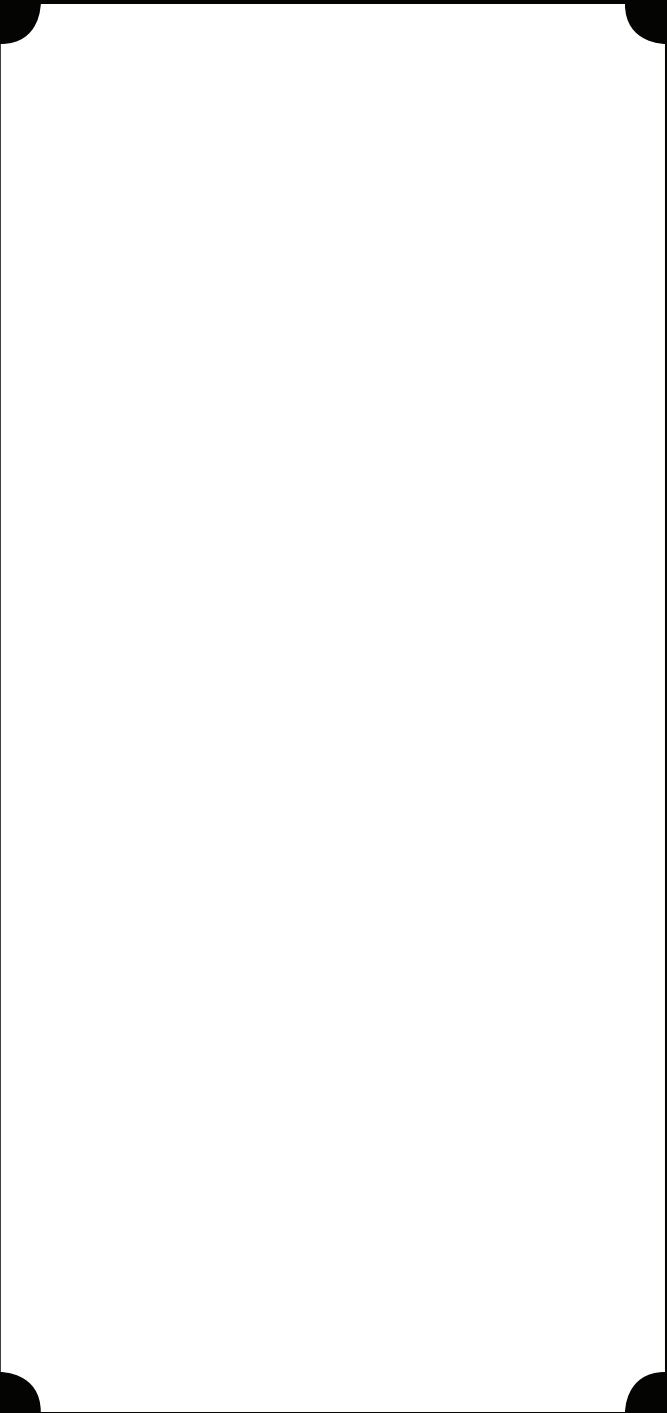
Georg Olden, television title for I've Got A Secret, 1950s. The zippered mouth becomes an immediate and unequivocal symbolic statement.



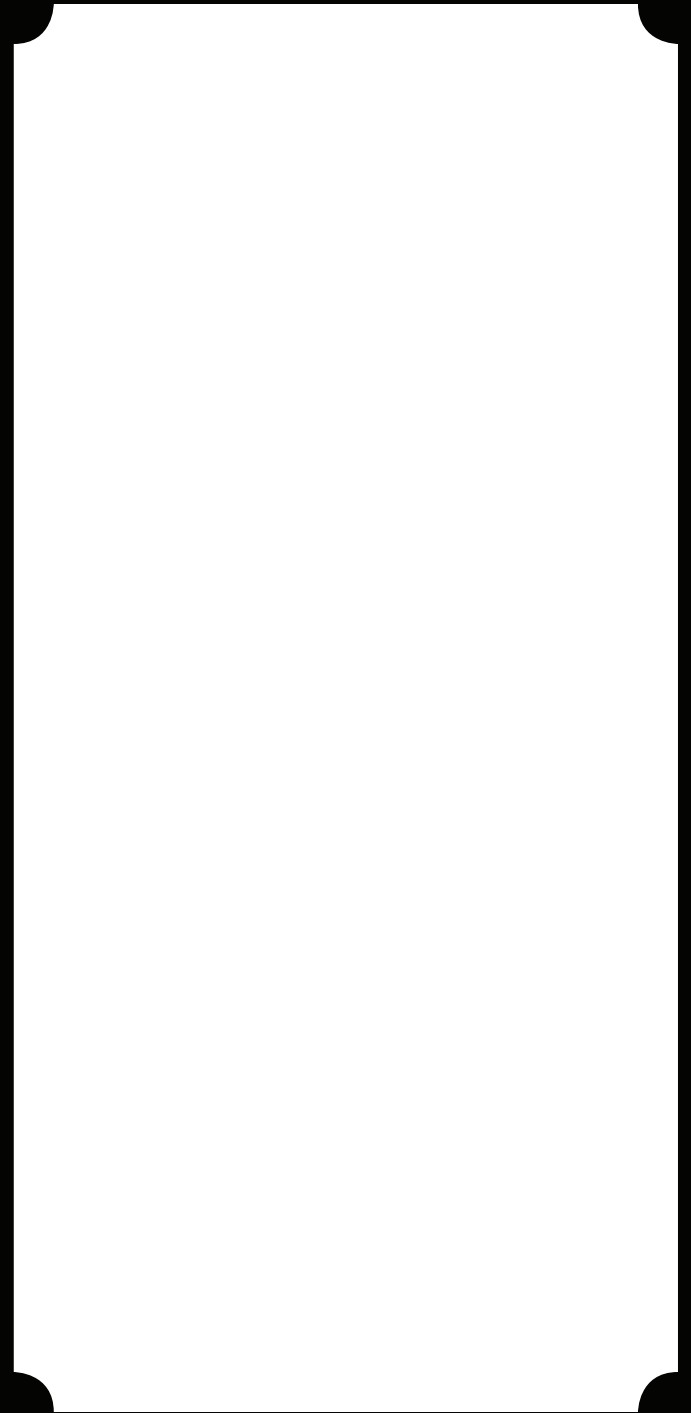
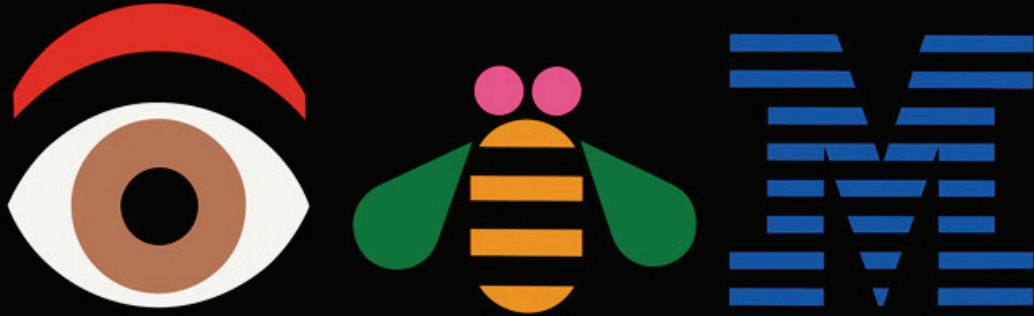
Georg Olden, stamp for the centenary of the Emancipation Proclamation, 1963. Olden reduced a complex subject, slavery's end, to its most elemental expression.



Paul Rand, IBM Trademark, 1956.



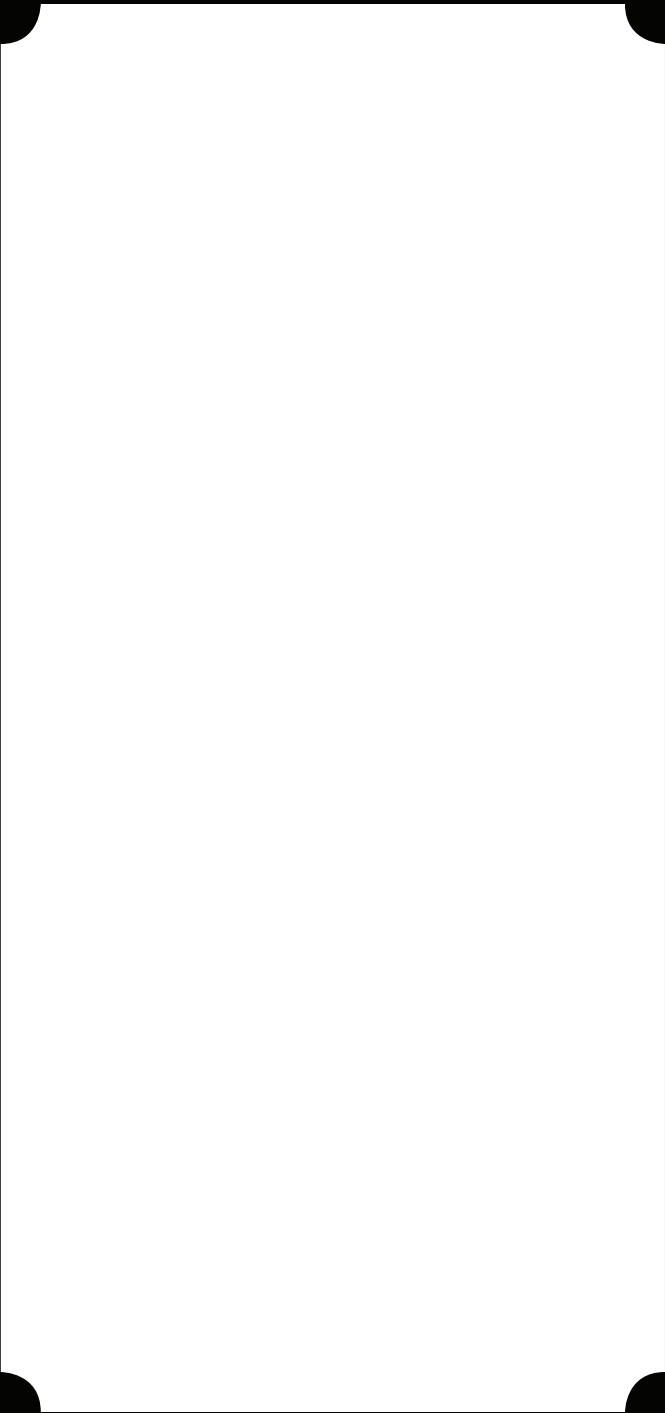
Paul Rand, "Eye Bee M" Poster, 1981. Using the rebus principle, Rand designed this poster for the presentation of the Golden Circle award, an in-house IBM occasion. Although Rand eventually prevailed, it was temporarily banned, as it was felt that it would encourage IBM staff designers to take liberties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



Paul Rand, various logomarks.



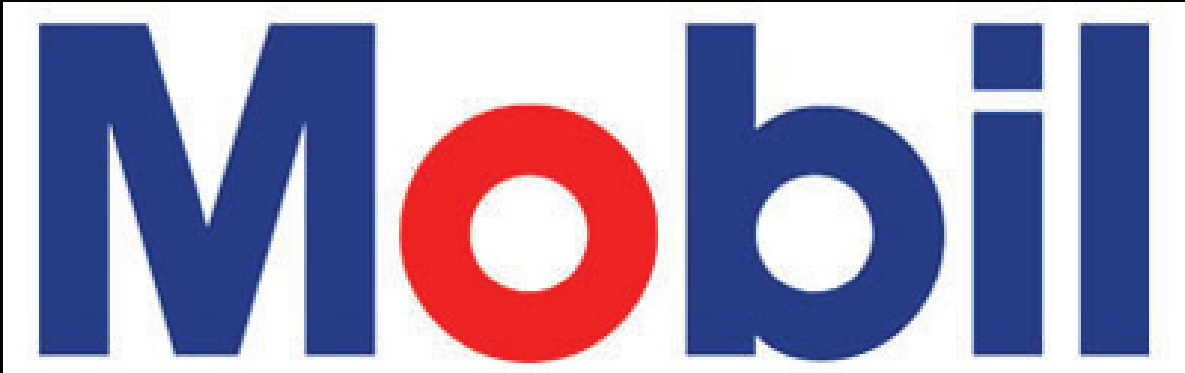
Ivan Chermayeff & Tom Geismar.



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



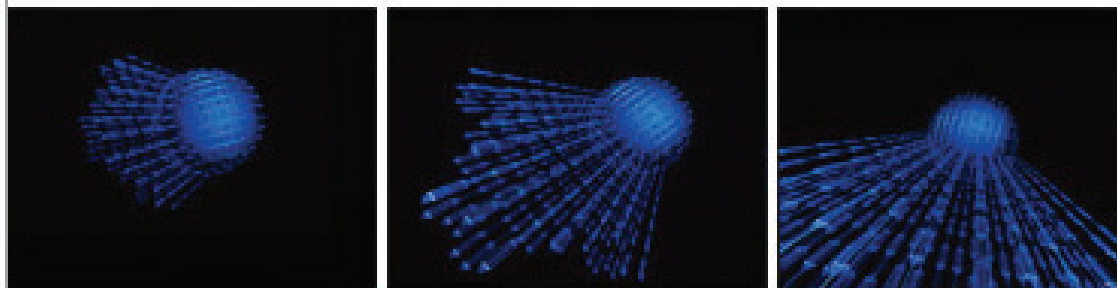
Chermayeff & Geismar Associates, Mobil Oil trademark, 1964.



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.



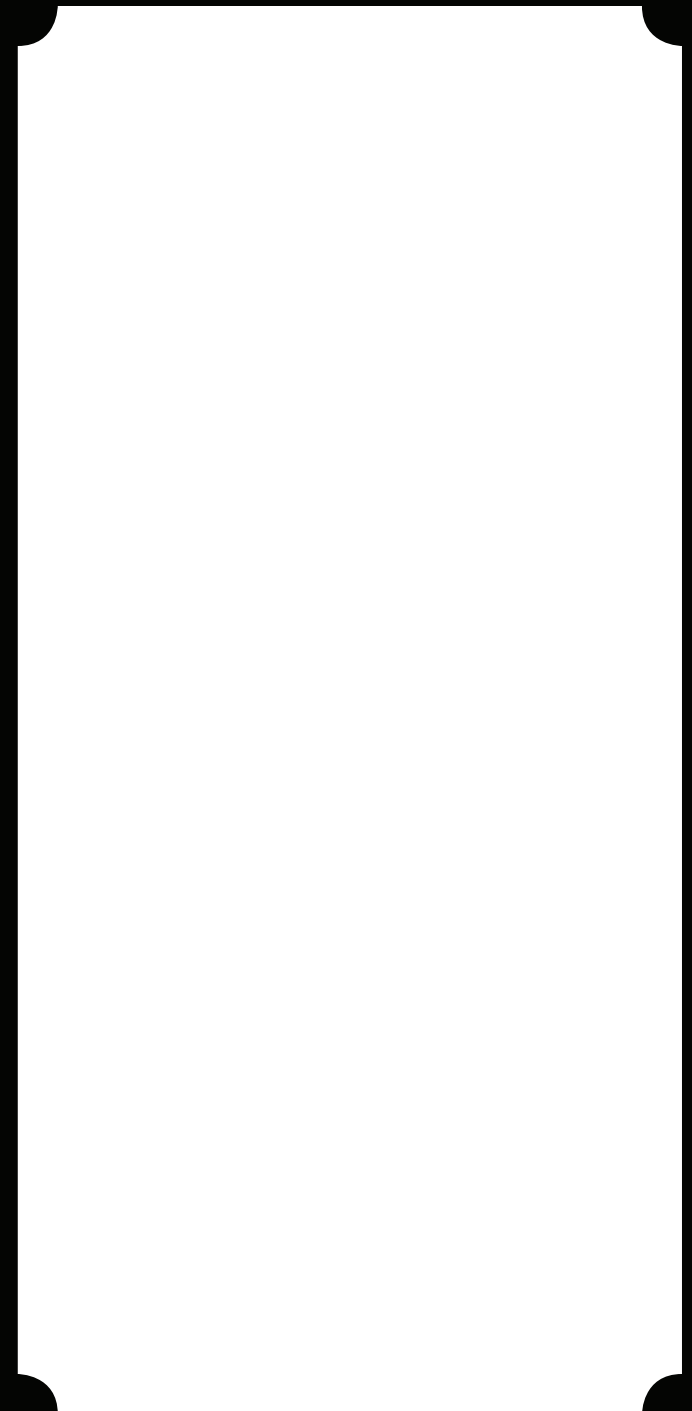
AT&T



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



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



Unimark.

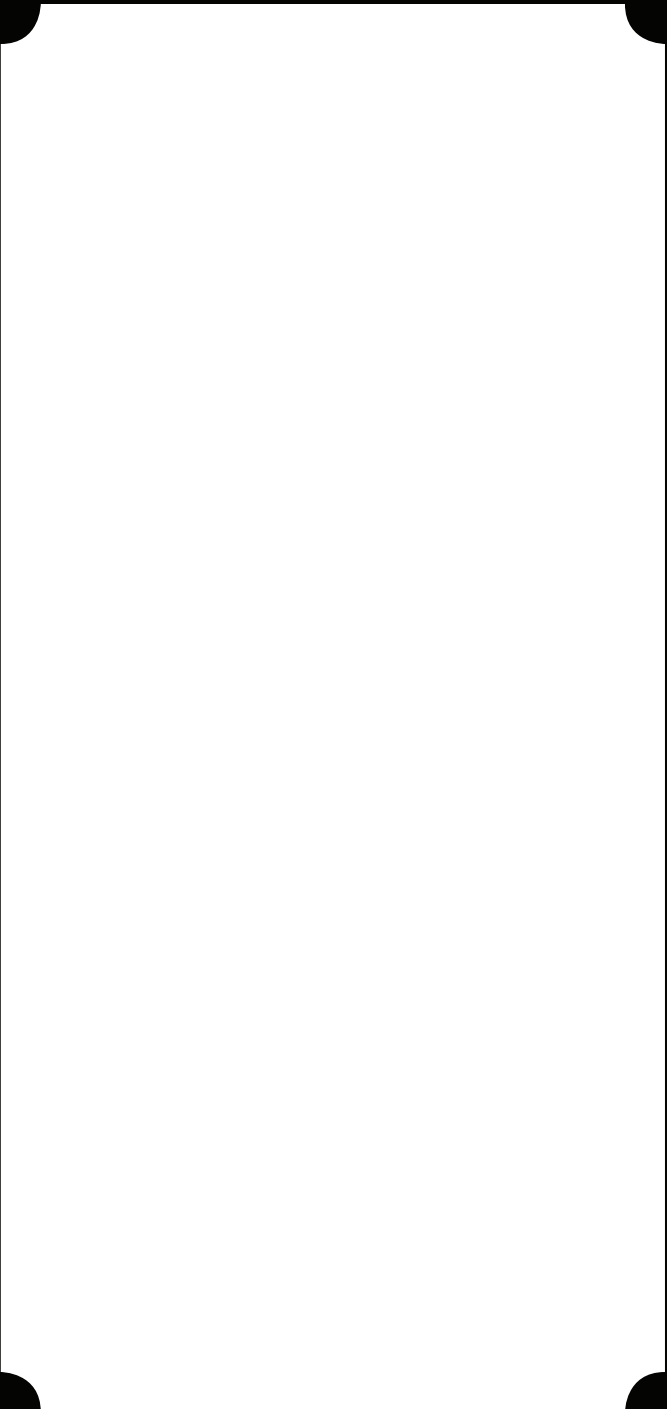
UNIMARK INTERNATIONAL
The Design of Business and the Business of Design

Jan Conradi
Lars Müller Publishers

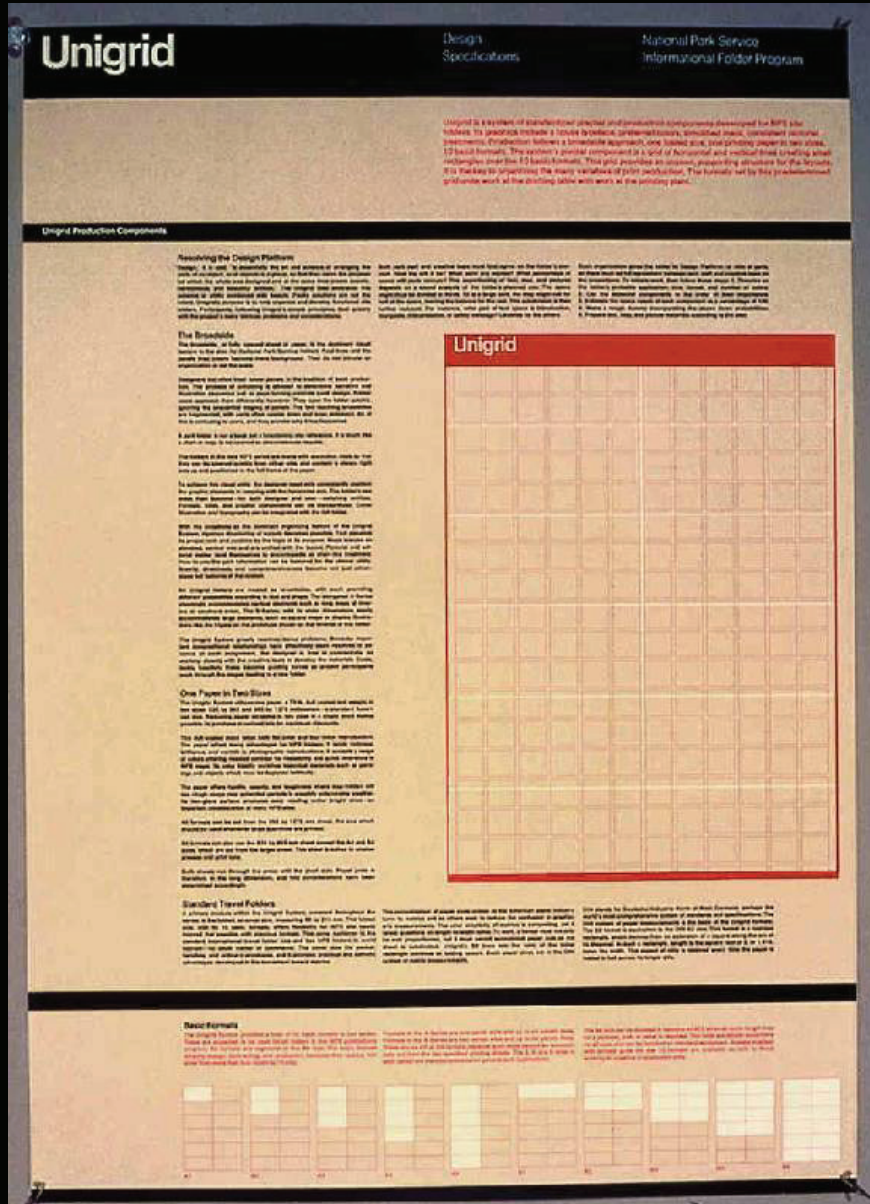
UNIMARK



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.

Unigrid

Design Specifications

National Park Service
Informational Folder Program

The Unigrid System solves two primary problems of folder planning. First, it organizes the editorial and graphic components within a format. Second, it quickly helps determine how a folder will be printed—the size, the paper, and the sheet size. The reverse crystals for the 16 formats are also listed from the 24 size, the system's largest printed broad. The Unigrid System has 12 grids on each side. All dimensions for text, lines, and art are measured from this base on outside crop overlays. Because of this network of points, designers can actively locate graphic components in the layout stages leading to mechanical art.

From this base, all formats can be prepared on the two printing sheets with minimal waste. By reducing production variables to crop paper, in two sizes, it is possible to economize on paper, pressure, and mailing. The top of the basic folded pages in the Unigrid System replaces the previous layout, which is calculated from an arbitrary size for those working on folder projects. These standards open the way for graphic improvement, the elimination of production deficiencies, and increased usefulness for NPS folders.

Unigrid Graphic Components

Size and Scale
The Unigrid System allows an alteration of size of text, lines, and illustrations. Small formats are not necessary for larger formats. Graphic components must appear in the same proportion of format. Small may vary, however, with the proportion.

A consistent handling of scale is essential to ensure reading and comprehension. It is the aspect of proportionality in the Unigrid System, and the need to increase when the brochure covers a large area.

In consistent product presentation, the designer has the same units with each dimension to make skills in alignment, and standard units. The grid is a simple, logical, and consistent way to lay out a folder. The need to lay lines, colors, and spatial arrangements of a composition balanced and visually presented.

These standards are essential to help reduce the total of information presented in NPS folders. Unigrid folders will gain clarity from its spacing on form and scale.

Continuity, organizational inclusion of structural elements can be simplified through visual communication. Editorial settings can be made more practical and easier to see through the use of a grid. The grid is a simple, logical, and consistent way to lay out a folder. The need to lay lines, colors, and spatial arrangements of a composition balanced and visually presented.

The grid used in an organizational base, helps the designer overcome production and scale by determining the fundamental relationship between the grid and the format. The grid will be used to refer to the elements. It is a simple, logical, and consistent way to lay out a folder. The need to lay lines, colors, and spatial arrangements of a composition balanced and visually presented.

Unigrid Grid Components

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Navy Yard

Text
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House Typeface
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Preferred Colors
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Maps
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Pictorial Features
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In consistent product presentation, the designer has the same units with each dimension to make skills in alignment, and standard units. The grid is a simple, logical, and consistent way to lay out a folder. The need to lay lines, colors, and spatial arrangements of a composition balanced and visually presented.

These standards are essential to help reduce the total of information presented in NPS folders. Unigrid folders will gain clarity from its spacing on form and scale.

Continuity, organizational inclusion of structural elements can be simplified through visual communication. Editorial settings can be made more practical and easier to see through the use of a grid. The grid is a simple, logical, and consistent way to lay out a folder. The need to lay lines, colors, and spatial arrangements of a composition balanced and visually presented.

The grid used in an organizational base, helps the designer overcome production and scale by determining the fundamental relationship between the grid and the format. The grid will be used to refer to the elements. It is a simple, logical, and consistent way to lay out a folder. The need to lay lines, colors, and spatial arrangements of a composition balanced and visually presented.

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



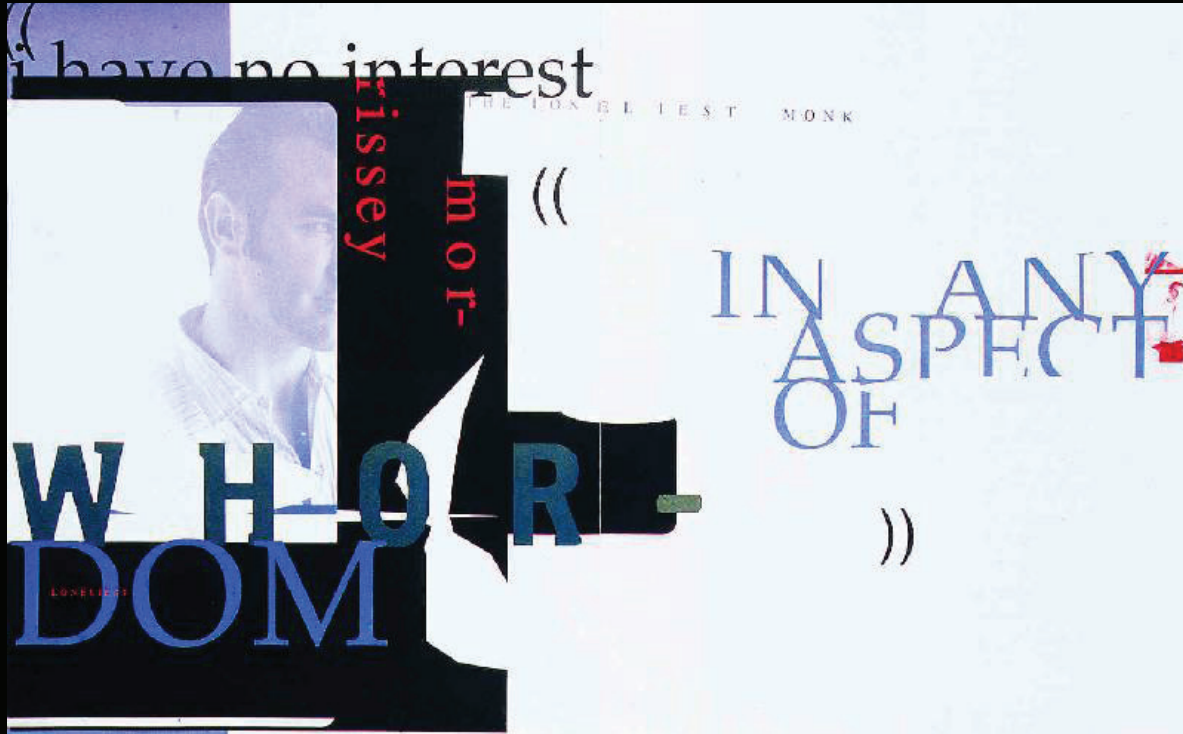
Pat Gorman and Frank Olinsky of Manhattan Design, MTV “puzzle” logo, 1985. The logo is assembled, dismantled, melted, and shattered without losing its ability to verify identity.



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.

