

Pictorial Modernism (AKA Early Modern)

Chapter 14 of
Megg's History of Graphic Design
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Modern
Graphic Design Style
by Steven Heller and Seymour Chwast

The Dawn of Modernism

Inspired by the Fauves, French Poster Art, Jugend
Henri de Toulouse-Lautrec • Henri Matisse • Hans Christiansen



Post-Victorian Graphic Design

- In most places graphic design pieces were conceived by businessmen and created by jobbing print shops, not by artist.
- However, in 1894 James Pryde and William Nicholson (The Beggarstoffs), painters and brothers-in-law, opened a studio dedicated to revitalizing the art of the business-advertising poster

14-1. The Beggarstoffs, poster for Kassama Corn Flour, 1894. Their straightforward style is clearly demonstrated in this early poster.



Post-Nouveau

- The Glasgow School revived the square while the Secessionist revived the line, both paved the way for more functional design.
- Artist grouped together to create workshop studios where artist/scholars could work together to improve the aesthetic qualities of commercial design.



174. Ludwig Hohlwein, Marco Polo Tee, poster, 1910. Heller & Chwast



175. Ludwig Hohlwein, Hermann Scherrer, poster, 1907. Heller & Chwast

The Vienna Workshops (Die Wiener Werkstätte)

- Developed a series of workshops presided over by twelve "generalists" whose designs covered the entire field of applied art and were executed by more than thirty-six master craftsmen.
- A handicrafts guild, its costly products were sold to bourgeois clientele and therefore, were only peripheral in bridging the gap between art and industry.

12-30. Josef Hoffmann, Wiener Werkstätte exhibition poster, 1905.



The German Workshops (Deutscher Werkbund)

- A loose confederation of ideologically diverse architects and industrial and graphic designers.
- Dedicated to building bridges to industry.

12-49. Peter Behrens, poster for Deutsche Werkbund exhibition, 1914. The designer is an allegorical torchbearer, symbolizing that design is an enlightening and humanizing social force.



Germany — Plakatstil

- A reductive, flat-color design approach that emerged in Germany.
- The hallmarks of this style are bold lettering, a simple central image, an accessible message, and distinctive, eye-catching colors.



14-14. Lucien Bernhard, poster for Manoli, 1910. Meggs



14-6. Lucien Bernhard, advertising posters, 1905 & 1912. Meggs. Enter into a design contest, piece marks a turning point in the acceptance of modernist design by the establishment.

Plakatstil—A Universal Style

Not connected to a school or movement, plakatsstil only required that the poster attract immediate attention.

Noted Artist:
Ludwig Hohlwein
Lucien Bernhard
Hans Rudi Erdt
Julius Gipkens



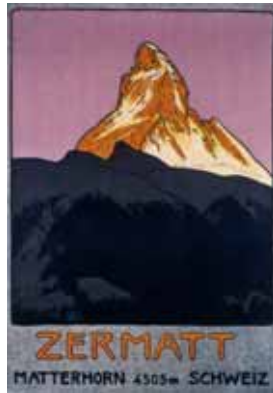
14-9. Hans Rudi Erdt, poster for Opel automobiles, 1911. Meggs



14-10. Julius Gipkens, poster for Heinemann's wicker furniture, undated. Meggs

Sach Plakat—Early

- Object posters were characterized by a simple laconic approach beginning with Emil Cardinaux.
- Poster design influenced by German French and Italian design.



14-15. Emil Cardinaux, Zermatt poster, 1908.

Sach Plakat—Later

- 20 years later the Swiss replaced the flat reductive style with a hyper-realistic approach.
- Poster design influenced by German French and Italian design.



14-16. Niklaus Stoecklin, BIORO poster, 1941.



14-17. Herbert Leupin, poster for Die Weltwoche, 1949.