



the Sprouts

A Growing Guide to Graphic Design

Fall 2015

the Sprouts

Table of Contents

	Team Manifesto	pg 2
	Design Standard	pg 3
	Graphic Design Timeline	
	Early Modern	pg 4-14
	Modern	pg 15-23
	Post Modern	pg 24-32
	Member Pages	pg 33-52
	Team Credit	pg 53
	Bibliography	pg 54-60

the Sprouts Manifesto

 We promise **Progression**

There is no such thing as the best, only better.

 We promise **Patience**

Relationships are built on trust, loyalty, and communication.

 We promise **Interaction**

Everyone has a valid opinion to offer.

 We promise **Diligence**

Good design is the result of hard work and dedication.

 We promise **Innovation**

We push the limits and think outside the box.

 We promise **Commitment**

We finish what we start and the effort put into our design is evident.

 We promise **Fun**

Good design stems from a positive atmosphere.

 We promise to **Sprout** 

We grow together and push beyond our comfort zone.

Logo

S^{the} Sprouts
CED49E

S^{the} Sprouts
677C44

S^{the} Sprouts
9B8477

Fonts

Coquette Regular

Logo "the" - 60 pt

Heading - 30 pt

Coquette Bold

Logo "Sprouts" - 112 pt

Trebuchet MS

Body Text - 10 pt

Subhead - 12 pt

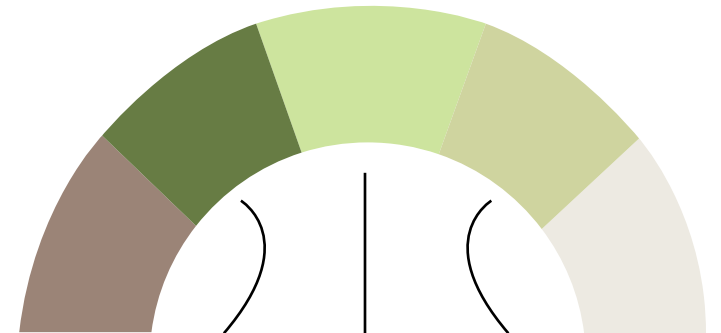
Margins

1/4 inch all around

Graphic Elements



Color Palette



9B8477

677C44

CED49E

CFD49F

EDEAE2

S^{the} Sprouts
DESIGN STANDARD

Early Modern 

Time, Place, and Context

1820-1900: England. During this time, the Industrial Revolution had a great impact on design: “along with technological revelations, it brought crime, urban blight, and the rise of a self-indulgent *nouveau riche* class” (Heller & Chwast 15). The Industrial Revolution directly impacted the field of design because the high-speed steam press caused an increase in the amount of printed material (Heller & Chwast 15).

Style Overview

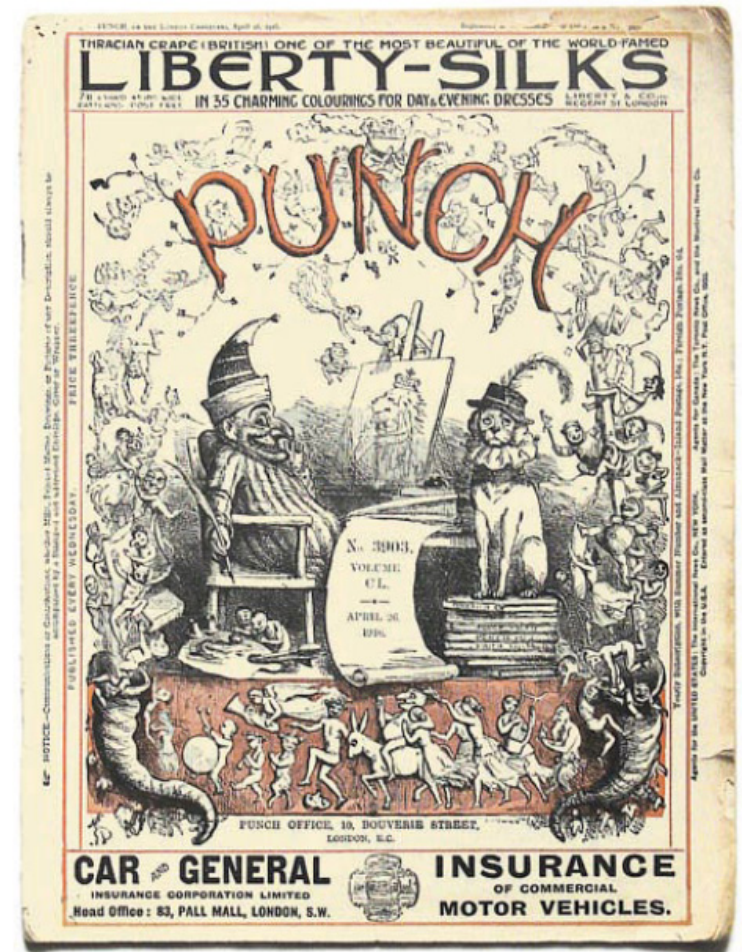
This style originated in England, but also spread to other parts of Europe and America. As a result of the Industrial Revolution, surpluses led advertising to become more prominent because of the “increased competition in the marketplace” (Heller & Chwast 15). There were few standards to guide these designs, therefore Victorian pieces contain lots of ornamentation and variation in type size and weight (Heller & Chwast 15).

Style Example

This magazine cover, *Punch*, was designed by Richard Doyle in 1916 for Punch Magazine. This magazine cover serves as a good example of the Victorian era because the design has excessive ornamentation and its typography is hard to read.

Style Characteristics

- Aesthetic response to industrialization
- Unrefined, cluttered
- Poor typography
- Excessive ornamentation



Time, Place, and Context

1890-1910: Paris. At this time, there was a blend of modernism and post-modernism. In 1891, the first international copyright law was established.

Style Overview

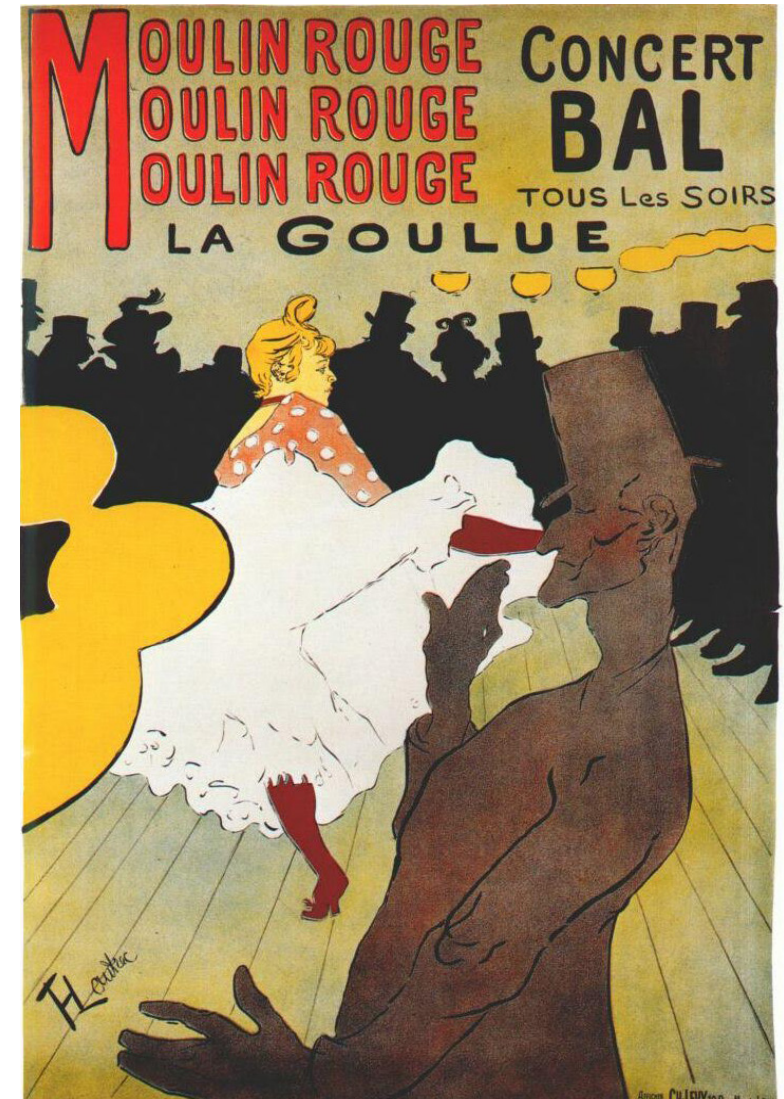
The Art Nouveau style was international and held its success and relevancy from 1890 to 1910 (Meggs 200). It contained all design forms of art including architecture, furniture, product design, fashion, and graphics. The term came about in a Paris gallery run by Samuel Bing, an art dealer at the time (Meggs 200). It stems from Japanese ukiyo-e style with the spatial design and organic flow of elements (Meggs 196).

Style Example

This example, designed by Toulouse-Lautrec in 1891, titled Moulin Rouge La Goulue, was commissioned by Moulin Rouge and executed with lithography (Café's, Cabarets, and Dance Halls). Lithography allowed Toulouse-Lautrec to experiment with a new medium (Café's, Cabarets, and Dance Halls). The characteristics from Art Nouveau seen in this design are the organic, gravity-free text on the top and the spatial depth used with the characters.

Style Characteristics

- Organic, plantlike line
- Gravity-free essence
- Spatial depth
- Japanese ukiyo-e influences



Vienna Secessionist

Time, Place, and Context

1890-1930s: Vienna, Austria. This was the tail end of the Industrial Revolution and there was massive economic growth and productivity. The charismatic leader of the lower class, Karl Lueger, was a passionate and determined leader who helped put forward municipal reform, such as providing public transportation, gas works, and power stations throughout Vienna (Murray).

Style Overview

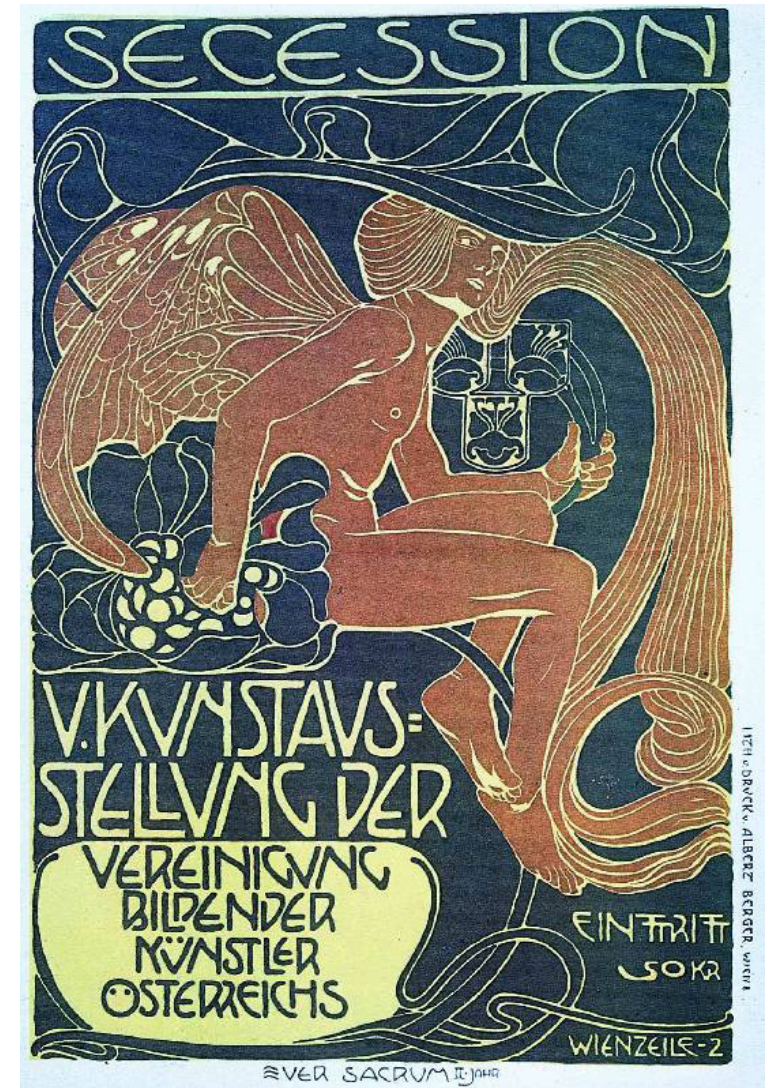
The Vereinigung Bildender, otherwise known as the Vienna Secession began in Vienna, Austria in April of 1897 under Gustav Klimt (1862-1918). Younger members of Künstlerhaus, or the Viennese Creative Artists' Association, resigned in a fit of rage to protest the clashing of new and old design, and the disallowing of foreign artists to participate in their exhibitions (Meggs & Purvis). Since Art Nouveau was thriving all throughout Europe, it was evident that the Secessionists would be influenced by Nouveau. Because of this, the Vienna Secession movement is referred to as Vienna's own version of the Art Nouveau movement (Collins).

Style Example

This poster was produced in 1899 by Kolomon Moser. The poster was made for the fifth exhibition out of 23 exhibitions organized by the Secession artists (Meggs & Purvis). It serves as a good example of the Vienna Secessionist movement because of its contour lines and type.

Style Characteristics

- Custom alphabets with witty names
- Fonts that have their own personalities and portray a mood/emotion
- Predominant use of gold-leaf
- Flowery, ephemeral forms
- Strong use of contour lines



Time, Place, and Context

1890s: Glasgow, Scotland. The Industrial Revolution and Art Nouveau both impacted the development and characteristics of the Glasgow School.

Style Overview

This style was inspired by four artists: Charles Mackintosh, Margaret Macdonald, J. Herbert McNair, and Frances McNair. Glasgow design style was closely associated with Art Nouveau for its botanical themes, however Glasgow artists rejected Nouveau for its lack of geometric shapes used in design. There were many motifs incorporated into their designs. Some of the reoccurring motifs were Glasgow roses, rose trees, peacocks, female figures, bulb or teardrop shapes, butterflies, hearts, squares, and Celtic patterns (Landow). Glasgow style is not limited to 2D design, but is also used in interior design, wall designs, furniture and textiles.

Style Example

This design was created by Margaret and Frances Macdonald with J. Herbert McNair for the Glasgow Institute of the Fine Arts in 1895. This design represents the Glasgow School through its references to mythical creatures, as well as the organically shaped figure in the center. Many have viewed this design as having religious undertones, while others have viewed it as romantic (Meggs & Purvis 235).

Style Characteristics

- Symbolist and mythical ideas
- Inspired by Celtic imagery and 17th century tombstones
- Organically shaped figures



Plakatstil and Sach Plakat

Time, Place, and Context

1900-1930: Germany. This style was a reaction against the ornament in Art Nouveau. This style lasted through the beginning and end of WWII.

Style Overview

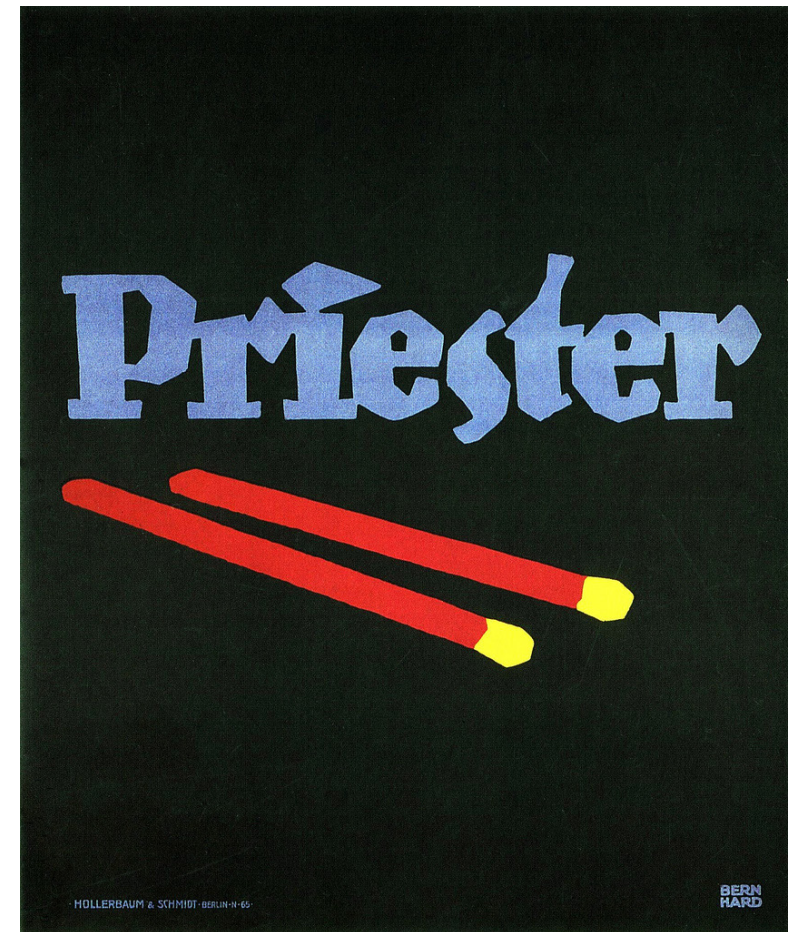
Plakatstil (Poster Style) and Sach Plakat (Object Poster) oversaw the rise of the poster as a high industrial art (Meggs & Purvis 279). Designs from this movement contain relatively flat colors, bold type, and one main focal point. Minimalistic style was invented in Germany as a reaction to the ornament in Art Nouveau. Lucian Bernhard was the first to embrace this style (“New York School”). In order to get the public’s attention, he wanted to create advertisements that were different than anything else currently on the street, so he stripped posters down to a few essential elements.

Style Example

This poster was designed by Lucian Bernhard in 1905. The client of this poster was a company called “Preister” that sold matches. This poster was successful at communicating the intended message because of the minimalistic style used to display imagery that directly relates to the product (Heller). This poster is a good example of the style because of its use of flat colors and minimalism.

Style Characteristics

- Flat Colors
- Lithographs
- Emphasis on reduction and minimalism
- Thick lettering



Time, Place, and Context

1915-1930s: Russia. During this time, the Russian Revolution impacted art by fusing “artistic innovation” with “political commitment” (Heller & Chwast 100). The typography and other elements of Constructivism “developed in response to technological limitations and material shortages as well as from an understanding of Modernist theories” (Heller and Chwast 100).

Style Overview

Constructivism developed in Russia after World War I just as the Bolsheviks came to power in the October Revolution of 1917 (Ng). It acted as a “lightning rod” for the hopes and ideas of many advanced Russian artists who supported the revolution’s goals (Ng). Constructivism was primarily an art and architectural movement (Constructivism). This movement sought to push people to rebuild society in a Utopian model, rather than the one that led to the war (Constructivism). It rejected the idea of art for art’s sake and the traditional bourgeois class of society to which art had been catered (Constructivism). Instead, it favored art as a practice directed towards social change or a social purpose (Constructivism).

Style Example

This poster, *Beat the Whites with the Red Wedge*, was created in 1920 by Lazar El Lissitzky, who “sought to create modern art that would take the viewer out of the traditional passive role and make him an active spectator” (Heller & Chwast 98). This civil war era poster attempted to “convince viewers of the legitimacy of the Bolshevik cause” and wanted them to “vigorously strive for revolution” (Heller & Chwast 98). It symbolically depicted the red revolutionaries penetrating the anti-communist White Army (El Lissitzky: *Important Art*). This poster is a good representation of Constructivism because it is directed toward social change and displays many of the style’s characteristics.

Style Characteristics

- Complete abstraction
- Objective
- Geometric
- Three-dimensional concept
- Red and black colors



Style Moderné

Time, Place, and Context

1925-1930s: France. Occurring at a time between wars, “Moderne...was taking the consumer world by storm” (Heller & Chwast 127). The style was “responsive to contemporary wants” and pulled from all different kinds of previous styles, mixing and adapting them to the needs of the artist and consumer (Heller & Chwast 127).

Style Overview

In 1925, the Paris Exposition Internationale des Arts Decoratifs et Industriels Modernes brought recognition to a new decorative style: Style Moderné. Heller and Chwast describe the Exposition as “a triumph of Moderne over Modern, of design linked to art, not to the machine” (128). This style united artists with manufacturers and craftsman, and mixed elements of “the new reductive forms and old decorative tendencies,” pulling elements from all areas of art (Heller & Chwast 127).

Style Example

This poster was created by French artist, A.M. Cassandre, in 1925 to advertise Grand Sport’s hat. This poster serves as a good example of Style Moderné because it shows how Cassandre pulled aspects from both Cubist and Constructivist styles, “yet transcended their clichés” (Heller & Chwast 135). Style Moderné is a result of a mix of styles, and this is demonstrated in this poster.

Style Characteristics

- Sans-serif typefaces
- Decorative motifs
- Inspired elements from other styles



Time, Place, and Context

1920s: France, United States. The Jazz Age directly influenced this design style. Fashion for women around the world also went through a revolutionary change.

Style Overview

Like other American takes on style, Deco in the United States was eclectic and something of a melting pot of nationalities and primitive patterns (Heller & Chwast 127). Art Deco's progressive, yet unchallenging motifs provided not only an acceptable metaphor for the glory of the machine-age culture, but an effective code for consumerism. Art Deco had qualities of geometric and rectilinear forms. Art Deco was inspired by Art Nouveau, the Ballet Russes, North American and Aztec Indian art, Egyptian art, and even the Bauhaus style.

Style Example

This example is a magazine cover for vogue magazine created by famous Spanish illustrator Eduardo Benito in 1927. Art movements of the day, such as Cubism and Constructivism, inspired his iconic and stylized geometric forms. This poster shows an Art Deco flapper girl waving her handkerchief to greet her beloved city as she rides in on a charming ferry boat, wearing the latest fashions of the season.

Style Characteristics

- Peignot and other sans-serif typefaces
- "Larger than life" persona
- Futurist visual language
- Reductive forms
- Decorative tendencies



Time, Place, and Context

1916-1920s: Zurich, Switzerland. During WWI, many artists fled from Germany and other war zones. Some fled to the United States, while others found safety in Switzerland. Some of these artists blamed the war on “the decadence of Western civilization” and “rejected all forms of bourgeois art” (Heller & Chwast 169).

Style Overview

In 1916, Hugo Ball and Emmy Hennings met and formed the DaDa style. This movement was inspired by other art movements such as Cubism, Futurism, and Expressionism. Members of the DaDa movement were nonconformists and there was no defined style within this movement (Heller & Chwast 169).

Style Example

John Heartfield made a book cover for Kurt Tucholsky in 1929. It was titled “Deutschland, Deutschland über alles” which translates to “Germany, Germany, above all.” The book itself contains photographs from anonymous working photographers in Berlin, Germany. (“John Heartfield Dada Art | Book Graphics | Heartfield Exhibition”). This piece represents the DaDa style because of its use of photo-montage the combination of other various styles.

Style Characteristics

- Widely diverse, no coherent style
- Photo-montage
- Combined Cubist, Futurist, and Expressionist



New Typography/Bauhaus School

Time, Place, and Context

1919-1930s: Germany. When the Bauhaus School opened, Germany was disrupted after their defeat in World War I. Germany was in an economic, political and cultural struggle. A new social order was slowly emerging (Meggs & Purvis 326).

Style Overview

This movement was founded in 1919 by German architect, Walter Gropius, in the city of Weimar. The Bauhaus School wanted to combine all the arts (such as architecture, sculpture and painting) into a single art form. Gropius established a typography workshop, and soon, Bauhaus style became “the quintessence of functional graphic design” (Heller & Chwast 114). Jan Tschichold was one of the major contributors to avant-garde typography. He called traditional typography “box-style layouts,” and believed it was “boring, and lacked hierarchy of importance” (Tschichold’s New Typography). He joined a group called “The Circle of New Advertising Design,” which was formed in 1927 by Kurt Schwitters. They declared a set of new principles of typography called “The New Typography.”

Style Example

Joost Schmidt’s 1923 Bauhaus exhibition poster was designed for a competition. It incorporates the Bauhaus logo, designed by Oskar Schlemmer, and also includes the date, venue, and information about the event. This poster represents the Bauhaus style and New Typography through its geometric forms and asymmetry.

Style Characteristics

- Functionalism and practicality
- Geometric forms
- Combines text and photography
- Asymmetrical balance
- Sans-serif typefaces
- Use of hierarchy



Modern 

Swiss International Typographic Style

Time, Place, and Context

1950-60s: Switzerland. After the end of WWII, new technologies sped communication and increased international trade. Because of this, “there was an increasing need for communicative clarity, for multilingual formats, and for elementary pictographs and glyphs to enable people around the world to comprehend signs and information” (Meggs & Purvis 384).

Style Overview

Emerging from Switzerland in the 1950s, the International Typographic Style swept throughout the world and left a lasting impact on design. The movement’s ideas stem from Ernst Keller, who believed “the solution to a design problem should emerge from its content” (Meggs & Purvis 372). This idea helped shape the movement’s design standards and characteristics. The group included notable designers, Max Bill, Armin Hofmann, Richard Paul Lohse, Josef Müller-Brockmann, and Emil Ruder (Design is History). These designers believed that design is a “socially useful and important activity” and rejected personal expression in favor of a “universal and scientific approach” (Meggs & Purvis 372).

Style Example

This poster, named *Schützt das Kind!* or *Protect the Child!*, was designed by Josef Müller-Brockmann in 1955 for the Auto Club of Switzerland (Heller & Chwast 199). This safety poster serves as a good example of the Swiss International Typographic Style. The design uses sans-serif type and combines typography with photography. The poster effectively communicates a clear message by using as few elements as needed.

Style Characteristics

- Sans-serif typography, set flush-left and ragged-right
- Combination of photography and typography
- Grids and asymmetrical layouts
- Lack of ornamentation



New York School

Time, Place, and Context

1940-1990s: New York City. At this time, European immigrants were sharing their artistic ideas with American designers after fleeing Europe because of WWII.

Style Overview

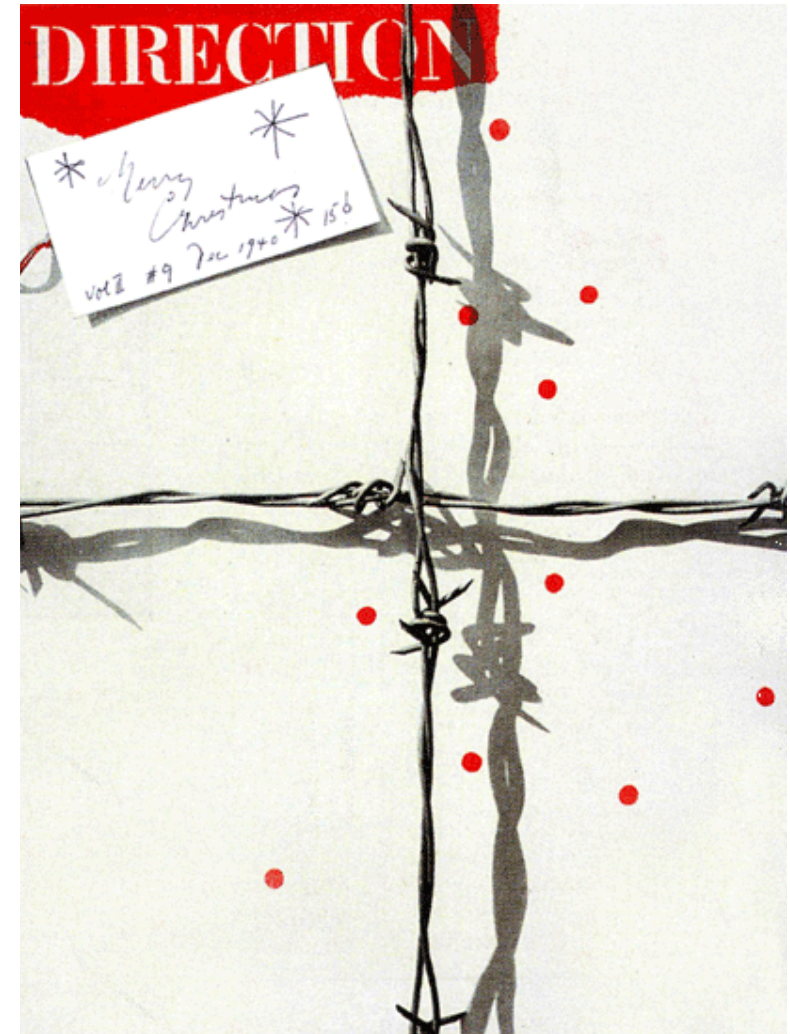
The New York School began as a result of the European immigrants mixing and sharing their ideas with American designers in New York City in the 1940's. European design and American design combined their ideas and styles, which created a new style that inspired creativity and personal expression in designers. The New York School focused on visual communication and using imagery to reinforce the subject matter ("New York School").

Style Example

An example of work from the New York School is Paul Rand's cover for Direction magazine, made in December 1940. This magazine cover is connected to the time when war was spreading in Europe. It uses symbolism and visual contrast to give a sense of seriousness, which helps relate it back to its conceptual meaning (Meggs & Purvis 390-391).

Style Characteristics

- Combined European ideas of abstraction dynamism and asymmetry
- Wide variety of styles (influenced by Surrealism and other avant garde style)
- Communicates a message with individual style
- Pleasing and effective method of communicating to the public
- Great diversity of subject matter and styles



Time, Place, and Context

1950s: International movement. The Eclectic and Psychedelic movements were being used globally during this time.

Style Overview

This style brought back characteristics from movements such as Art Nouveau, Art Deco, and Victorian. These styles were considered obsolete prior to the Revival period (Heller & Chwast 203). The vintage approach appealed to the masses and became popular. This style was not limited to 2D design, but also sculpture and furniture. This style wasn't useful for big businesses, however, it was extremely effective for book designs, record albums, cultural posters, and packaging (Heller & Chwast 203).

Style Example

This piece is called "Ches Panisse" and it was designed by David Lance Goines in 1973. This piece references Glasgow style of design, which took place in the 1890's. The rose is a reoccurring graphic motif that was prominent in the Glasgow style. Also, there are strong references to Celtic design, which was also part of the Glasgow movement (Landow).

Style Characteristics

- Retro, bright colors and forms
- Decorative typographical elements



Time, Place, and Context

1960s: The United States. During this time, there was a lot of strife within the country. The civil rights movement and the Vietnam War are two of the most significant events to happen during this period, and they impacted all aspects of American society.

Style Overview

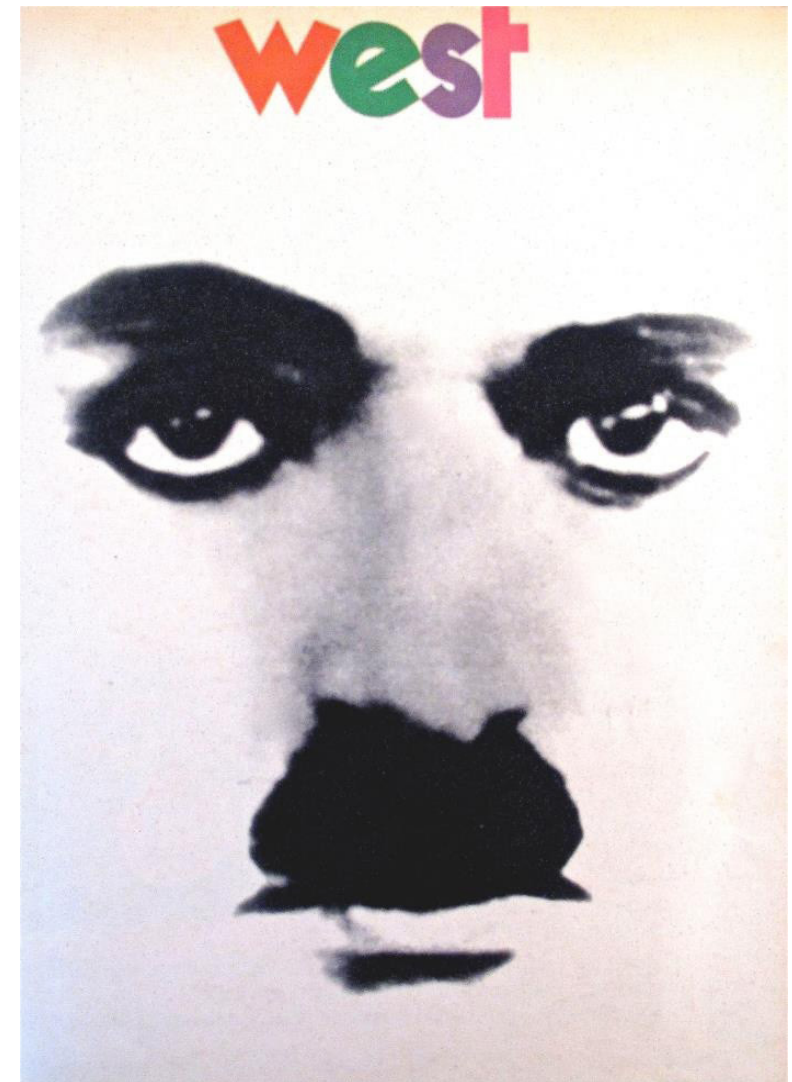
The term Eclectic describes the combination of a variety of influences—mainly of elements from different historical styles. Eclectic became popular in the United States during the 60's when rock music was a rising influence. This influence led to a myriad of design and photo-technology for concert posters, events, and album covers.

Style Example

This example is the cover of West magazine for Sunday supplement of Los Angeles Times created by Michael Salisbury in December 1971. This cover portrays a bleached out extreme close-up of Charlie Chaplin with only eyes, nose, mouth and mustache staring off the page (“Steven Heller Go West, Young Art Director”).

Style Characteristics

- Lack of “guiding spiritual, political, or aesthetic force” (Heller & Chwast 204)
- Very diverse



Psychedelic

Time, Place, and Context

1960's: San Francisco, United States. The United States at this time was an environment of social activism. "The civil rights movement, public protest against the Vietnam War, the early stirrings of the women's liberation movement, and a search for alternative lifestyles figured into the social upheavals of the decade" (Meggs & Purvis 448).

Style Overview

The Psychedelic movement was one of the most iconic parts of pop culture in the 1960's. It came out of San Francisco and spread throughout the United States and into Europe. The movement questioned America's consumerism and conservative culture. The movement sought to create "an egalitarian society free from discrimination" (Psychedelic 60s). Psychedelic style is the union of art, music, and literature. It can be applied to posters, newspapers, clothing, jewelry, furniture, and automobiles (Heller & Chwast 210). The art was often made to be experienced under the influence of hallucinogens or cannabis.

Style Example

This is a poster designed by Victor Moscoso. Moscoso was a famous psychedelic graphic designer from San Francisco. This poster was one of the many he did for a production company called Family Dogs. In this specific design, he incorporated a Native American with red and blue swirls over his eyes and in the background. On his coat it has the date, time, and place for the event. Band names border around the blue and red swirls background. This design's colors and abstract elements make it a good example of the Psychedelic movement

Style Characteristics

- Abstract designs
- Intense colors
- Curvilinear shapes
- Hand-drawn, illegible type



Polish Poster

Time, Place, and Context

1940s: Poland. At this time, World War II had ended and Poland was in a state of devastation. It had enormous population loss, a devastated industry, and a ruined agriculture (Meggs and Purvis 437).

Style Overview

After World War II, graphic designers joined filmmakers, writers, and fine artists in the Polish Union of Artists (Meggs and Purvis 437). Here is where the Polish Poster design emerged. The first Polish Poster was created by Tadeusz Trepkowski (Meggs and Purvis 437). During this time, Social Realist posters had a dominant presence. They were national in form and socialist in content, with iconic figures to inspire the public (Freedom on the Fence).

Style Example

The Football poster was created by Henryk Tomaszewski in 1948 for the International Olympic committee. Tomaszewski wanted to begin a trend toward an aesthetically pleasing approach by escaping the somber world of tragedy and remembrance, into a bright, decorative world of color and shape (Meggs and Purvis 437). This poster represents the Polish Poster style because of its vibrant colors and painterly gesture.

Style Characteristics

- Painterly gesture
- Linear quality
- Vibrant colors
- Individuality



Time, Place, and Context

1950s: Japan. At this time, World War II had ended and allied forces led by the United States occupied Japan (Taylor). Its government changed into a democracy and its economy and education system was reorganized and rebuilt (Taylor). “Japan began to find its economic footing as a manufacturer consumer devices and electronics” (Taylor).

Style Overview

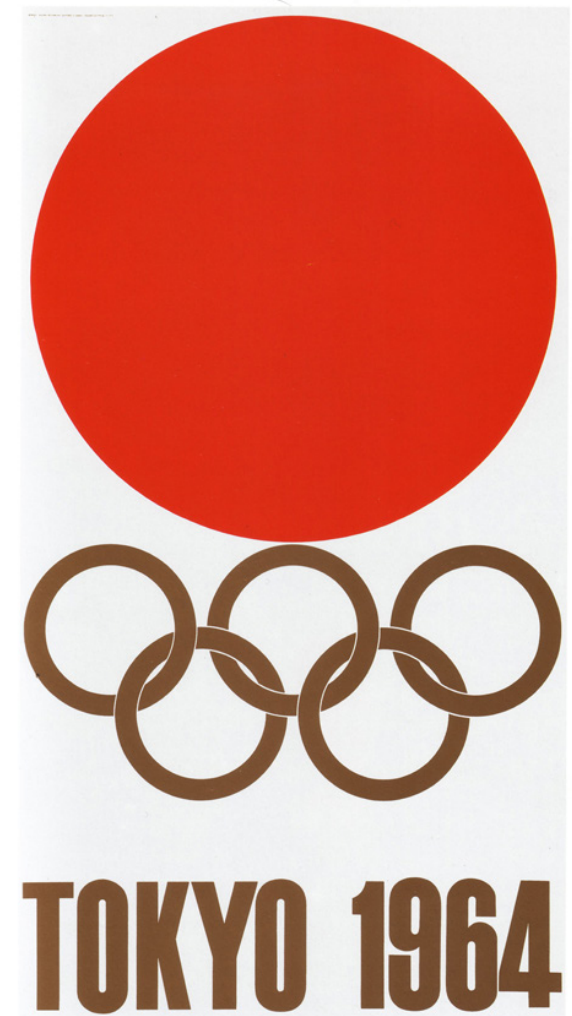
Contemporary Japanese art began after World War II (Meggs and Purvis 485). “During the postwar period technological leadership and an awareness of Western social patterns and lifestyles raised philosophic issues for Japanese graphic designers as they sought to maintain national traditions while simultaneously incorporating international influences” (Meggs and Purvis 485-487).

Style Example

Tokyo 1964 was a poster for the Olympics designed by Yusaku Kamekura. The client for the poster was the International Olympic Committee (Factsheet). The logo and posters he created for the 1964 Olympics in Tokyo received international acclaim and established Japan as a center of creative design (Meggs and Purvis 487). This poster represents Japanese style because it uses central placement and was inspired by the traditional family crest.

Style Characteristics

- Central placement
- Organizes space around a median axis
- Inspired by the traditional family symbol or crest
- Mon (simplified design of flowers/birds/animals/plants/household objects contained in a circle)



Time, Place, and Context

1970's: United Kingdom, United States, Australia. Punk music was at its peak during this time.

Style Overview

Punk art originated in the mid 1970's in the United Kingdom, the United States, and Australia. Punk art is most closely associated with the punk subculture. Most punk art is seen on album covers or posters for punk concerts. Originally, punk was a term used to describe garage bands. Punk was about rejecting what was seen as mainstream. (Punk Visual)

Style Example

This album cover, *Anarchy in the UK*, was designed by Jamie Reid in 1976 for the Sex Pistols. This album cover serves as a good example of Punk art. The design is used as album artwork. It uses magazine/newspaper letters for the typography. The shredded union flag increases the shock value of the work (Punk Visual).

Style Characteristics

- Related to punk subculture
- Uses letters cut from newspapers/magazines
- Made for shock value
- About rebellion, rejecting mainstream
- Use of collage



Post Modern 

Time, Place, and Context

1970s: Switzerland. At this time, “practitioners and teachers schooled in the International Typographic style sought to reinvent typographic design,” which soon became known as the New Wave typography. (Meggs and Purvis 465).

Style Overview

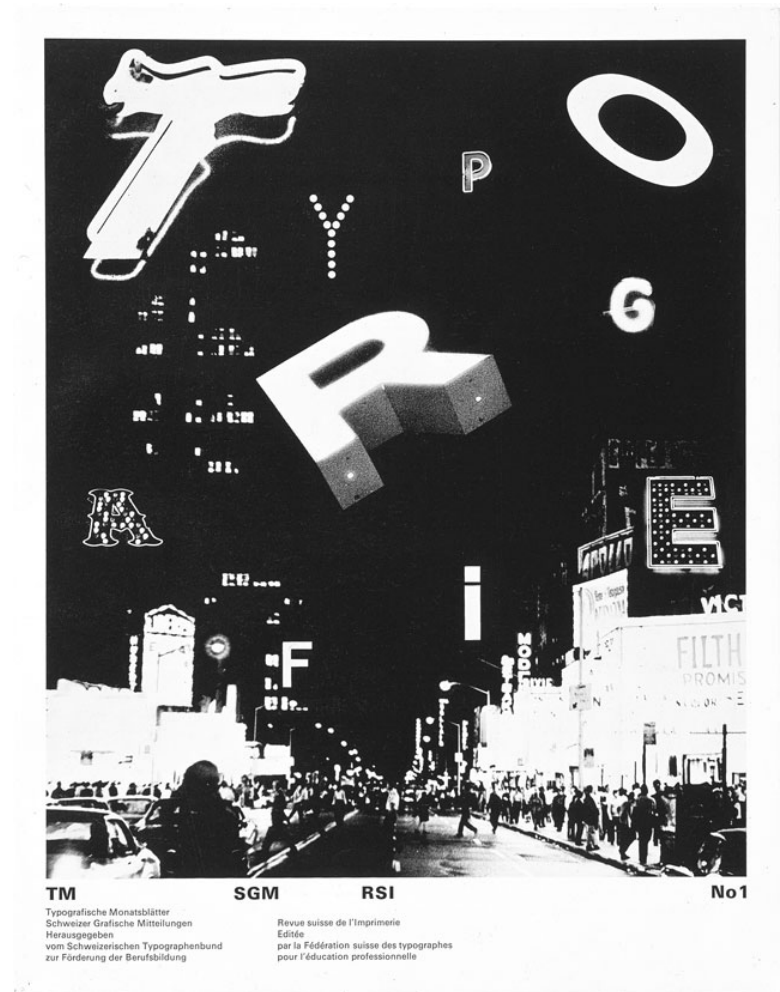
New Wave typography was a movement that strayed from international style, which displayed characteristics of absolute order and cleanness (Meggs & Purvis 465). “Time-honored traditions of typography and visual-language were rethought” (Meggs & Purvis 465). It created “a new kind of form and function whilst including a more intuitive and emotional response to design and layout” (What is New Wave). Wolfgang Weingart, who was credited as the originator of New Wave typography, advocated the “Gutenberg approach,” which states that designers “should strive to stay involved in all aspects of the process (including concept, typesetting, prepress production, and printing) to ensure the realization of their vision” (Meggs & Purvis 466).

Style Example

The Typografische Monatsblätter magazine cover was designed by Dan Friedman in 1971 (Meggs & Purvis 466). The Typografische Monatsblätter was one of the most important journals to successfully disseminate the phenomenon of ‘Swiss typography’ to an international audience (TM RSI SGM). The examination of the Typografische Monatsblätter enabled a greater understanding of the development of late 20th century typography and graphic design (TM RSI SGM). This magazine cover represents the New Wave style because it uses a variety of typography.

Style Characteristics

- Letter-spaced sans-serif type
- Bold stair-step rules
- Ruled lines punctuating and energizing space
- Diagonal type
- The introduction of italic type and/or weight changes within words
- Type reversed from a series of bars



Time, Place, and Context

1980's: United Kingdom and the United States. Punk music was being revived during this time.

Style Overview

Neo Punk art originated in the 1980's in the UK and the US. It is very closely related to Punk art. Neo Punk is a subculture based on the revival of Punk art and music. Neo Punk brought the previous Punk style into the mainstream (RSS).

Style Example

This work, *Untitled (Skull)*, was designed by Jean-Michel Basquiat in 1981. This work serves as a good example for neo punk art. The design is in graffiti style and centers on a skull.

Style Characteristics

- Related to neo punk subculture
- Centered around music (mostly pop punk/alternative)
- Punk
- Graffiti style
- Use letters cut from newspapers/magazines



Deconstruction

Time, Place, and Context

1980's: The United States. As new technology emerged, designers had new tools to create innovative designs. Many art schools and university design programs began to redefine graphic design. Cranbrook University attracted many designers who wanted to push the boundaries of graphic design.

Style Overview

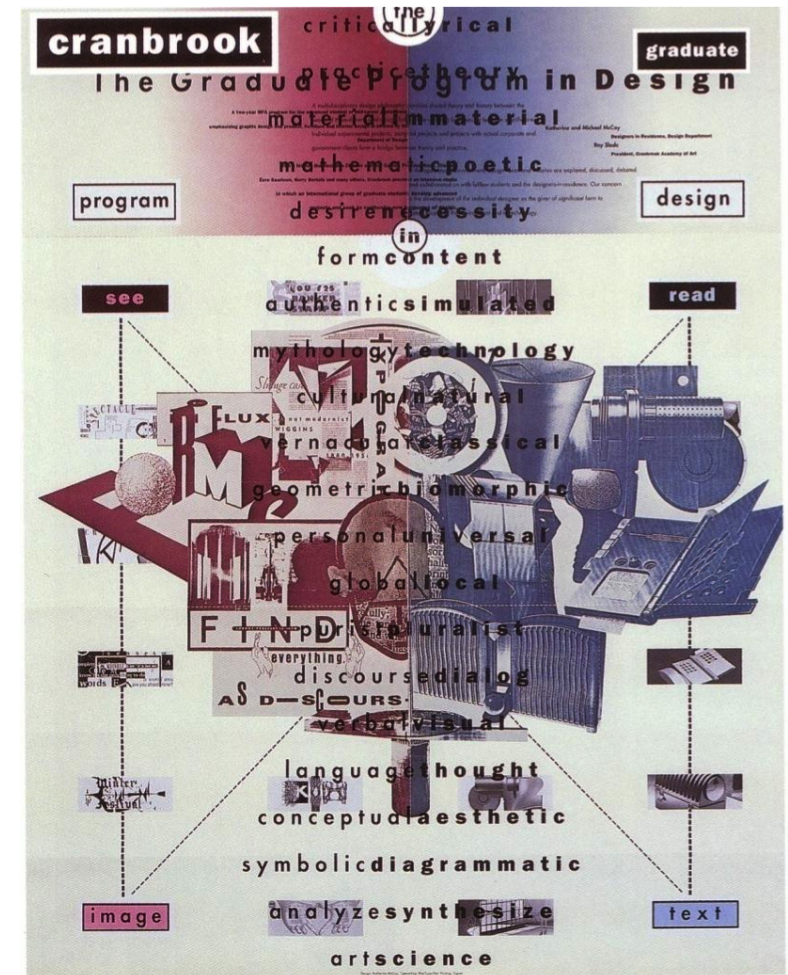
Deconstruction emerged from the Cranbrook Academy of Art in the mid 1980's. Heller and Chwast describe it as “an anti-linear exploration of graphic form and visual communication based on the subversion of fixed meaning and manipulative codes” (235). Deconstruction was about questioning the representation of forms in all media. It was more of a theory or philosophy than a “style.”

Style Example

This poster was made by Katherine McCoy in 1989. It is a poster advertising the graduate design program at the Cranbrook Academy. Katherine McCoy says, “These pieces talk about themselves, expose their own mechanics and hold a dialogue about their own constructs” (Heller & Chwast 236). Although the layout seems chaotic, it reflects the design program very effectively in its text and imagery.

Style Characteristics

- Chaotic typography and imagery
- Disorganized layout
- Abstract imagery
- Rejection of traditional design conventions



Time, Place, and Context

1984-current: The United States. Around this time, the Macintosh computer was developed.

Style Overview

Emigré is a digital type foundry, Emigré Graphics had changed its name and is currently known as Emigré Fonts. The founders were Rudy VanderLans and Zuzana Licko. A team of contemporary designers created over 300 font faces. Emigré also had a publication known as Emigré Magazine, which was published from 1984 until 2005. This magazine featured designers who challenged the standard ways of creating design (Emigre Fonts).

Style Example

Massimo Vignelli created the Filosofia type specimen poster in 1966. For this particular poster Vignelli hired Zuzana Licko to design the typeface called “Filosofia”. It was created to promote Emigré music and the release of this new font (Emigre Fonts).

Style Characteristics

- Numerous sans-serif and serif typefaces
- Designed by high-end designers



Time, Place, and Context

1980-90's: International movement. During these decades, technology was booming. In 1980, the hepatitis-B vaccine was invented and in 1981, the IBM-PC was invented. This made the technology market skyrocket. In a short three years, the CD-ROM and the Apple-Macintosh were designed. In 1985, just one year after Apple was invented, Windows was founded. Since the early 80's, technology has advanced at an exponential rate, basically meaning it has tripled three times over; it has been advancing and expanding and will only continue to do so (Bellis).

Style Overview

Before the personal computer era, the term "font" was not an everyday word. Fonts were used by skilled draftsmen and consisted of several metal letters. Fontism erupted in the 1990's, when designers had access to software, such as Fontographer, that allowed them to recreate the rules for designing type. Type was no longer seen as solely a way to read and used for informational use, rather now type and fonts were used to evoke emotions and feelings in the audience (Heller & Chwast 241).

Style Example

The typeface was co-designed by Kathy Warinner and Bob Aufuldish in 1996. Being that this era is entitled Fontism, it is only appropriate to have a typeface as the style example. This typeface was designed to emphasize and provoke a mood in the viewer when reading whatever was in this style font. This era was the time that designers had started to break the classical style of font and create silly and creative styles of fonts (Heller & Chwast 241).

Style Characteristics

- Custom alphabets with witty names began being developed and designed
- Fonts with their own personalities
- Artists designed fonts that were able to portray a mood/emotion.

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 À Á Ê Ë Ì Ï
Ø Ù 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 à á ê ë ì ï ð
1 2 3 4 5 6 7 8 9 0 (\$ £ . , ! ?)

Controlled Chaos

Time, Place, and Context

1990s: The United States. This movement was a hybrid of modernism and post-modernism of the Digital Era (Digital Era).

Style Overview

Controlled Chaos was developed in the 1990s and was a blend of modernism and post-modernism. The technological advancement of the computer allowed designers to create designs that appeared irrational, but it was also under control because of the mathematic construction of the computer (Digital Era). Special effects was another thing that became easily accessible to designers because some effects were costly to create by hand (Digital Era). The symbolic meaning of Controlled Chaos represented the culture's relentless media attacks and rebellious attitudes toward professionalism and corporate design. Designers of the movement began to put their personality into their work, which resulted in them skewing the norms of balance, proportion, and harmony (Digital). The letterforms displayed unrestricted emotion (Design Era).

Style Example

This example was created by David Carson for the Ray Gun magazine in 1994 (Jacob Armitage). Characteristics of Controlled Chaos that Carson included were the disproportioned layout and the imbalance of the text within the line structure. There are also slanted or diagonal shifts in the type.

Style Characteristics

- Unlocked emotion and personality
- Skewed norms of balance, harmony, and proportion



Conceptual Posters and Global Visions

Time, Place, and Context

1960-80s: Poland. Taking place after WWII.

Style Overview

Conceptual Poster art originated in Poland after WWII. Posters were more effective as a communication tool to spread the word about upcoming events. Many artists all over the world were influenced by the Polish posters (Clabough).

Style Example

This poster, *Anti-war Poster*, was designed by Tadeusz Trepkowski in 1952. This poster serves as a good example of Conceptual Posters and Global Visions. The design is used to fight for a political cause. The work is minimal and dark.

Style Characteristics

- All about the idea
- Minimal
- Use of text/hand-drawn lettering
- Dark
- Surreal



European and American Conceptual

Time, Place, and Context

1960-70s: The United States and Europe. During this time, music played a role in social change.

Style Overview

This movement was part of the revival and looked to Primitive, Victorian, Art Nouveau, and Art Deco for inspiration (Clabough). This revival style was inspired by Robert M. Jones, who was an art director for Vista Records (Clabough).

Style Example

Push Pin Studios was at the forefront of this movement. This Bob Dylan poster was designed by Milton Glaser in 1967. The Art Nouveau style is prevalent in this piece for its organic shapes and vibrant colors.

Style Characteristics

- Decorative typefaces
- Bright vibrant colors



Member Pages 

Member Page: Angela Zheng



Work Example

The work example I decided to present is a movie poster I created for my first digital art class. In this piece of work, I strove to create a simple story through a single image. I feel that the characters were the strengths of this piece due to their expressiveness. However, I believe that there should have been a stronger connection between the reflection in the mirror and the characters below it. Furthermore, this piece was supposed to be a movie poster, but it looks more like the cover of a picture book instead.

Artist Statement

Change is inevitable in life, as is the fickle nature of humans. As we grow up, things rarely remain constant, whether it is by choice or circumstance. That very fact emphasizes the importance of art in my life. It is one of the very few things that has remained with me to this day. Art holds various meanings for many artists. However, I create art as a form of storytelling. It conveys meanings and emotions when words fail to express them, and presents them in a way that evokes feelings from people.



Fun Facts About Angela

- Enjoys watching anime and reading manga
- Double major in accounting and graphic design
- Mainly prefers playing story-based games
- Clothes shopping gives her a headache 99% of the time

Ang

Member Page: Angela Zheng



Historical Example

The Salon des Cent, Exposition poster was inspirational because it had the potential to create a variety of stories through the eyes of its viewers, making it similar to my own poster. For example, the viewers may believe that Eugene Grasset's poster was about the life of a young woman with a fascination for

botany, or it may perhaps be seen as an interpretation of a young female artist who wishes to draw flowers. On the other hand, the viewers may see my poster as a tale of a mischievous bladder that was enjoying life to the fullest with the toilet, or perhaps it may be seen as a story about a toilet that experienced a bad day due to its unfortunate encounter with the bladder. Grasset, the creator of this poster, was born in Switzerland in 1841 and lived to the year 1917 (Grasset). He was the first illustrator and designer to rival Cheret in public popularity (Meggs and Purvis 205). "Grasset had studied medieval art intensely, and this influence, mingled with a love of exotic Asian art, was reflected strongly in his designs for furniture, stained glass, textiles, and books" (Meggs and Purvis 205). As previously stated, one of his many designs was a poster called the Salon des Cent, Exposition. In 1894, this poster was made for the second Salon des Cent, a commercial art exhibit in Paris, which was founded by La Plume (Salon des Cent). "La Plume was an artistic and literary journal founded by Leon Deschamps in 1889" (Salon des Cent). The opening of the Salon des Cent allowed the general public to

view and purchase the works of many artists at a reasonable price. Grasset's exposition poster was one of the many works showcased at the salon, thus allowing him to gain publicity through the masses. Grasset's poster was created for the purpose of spreading his artwork to the public. He conveyed this through the incorporation of his own interests. As a result, his work depicted figures with "thick black contour drawings locking forms into flat areas of color in a manner similar to medieval stained glass windows" (Meggs and Purvis 205). Furthermore, his figures echoed Botticelli and wore medieval clothing, and his stylized, flat cloud patterns reflected his knowledge of Japanese woodblocks (Meggs and Purvis 205).



Contemporary Example

The "I Love New York" logo was inspirational because it displayed a clear and simple message, as does my poster. Milton Glaser's logo showed the love and affection for the city of New York and

my poster depicted the friendship between the toilet and the bladder. The New York State's Empire State Development hired Glaser to collaborate with Wells Rich Greene to create the logo (S, Aaron). Empire State Development was New York's chief economic development agency (S, Aaron). Their mission was to promote a vigorous and growing state economy, encourage business investment and job creation, and support diverse, prosperous local economies across New York State through efficient use of loans, grants, tax credits, real estate development, marketing, and other forms of assistance (About Us). In the 1970s, New York was on the verge of bankruptcy. It had high

crime rates and low tourism. As a result, Empire State Development asked the advertising agency, Wells Rich Greene, to develop a tourist friendly campaign to encourage visitors to the Big Apple (S, Aaron). The agency created the "I Love New York" slogan, a jingle, and a television commercial highlighting Broadway theater (S, Aaron). However, they lacked a logo, so Milton Glaser was invited to create it. The "I Love NY" logo was created as a tool for marketing and publicity. It was used to invite tourists to New York. The intended audience was primarily tourists, but the logo also stirred feelings of affection from fellow New Yorkers. The logo conveyed a simple but clear message: one's love for New York. The hoped-for outcome of the campaign was to have many tourists to flock to New York, and to eliminate New York's negative image. The result was a success and the logo itself became an icon of New York. Glaser had doodled the logo in a recent cab ride and then further developed it after receiving approval from Wells Rich Greene (S, Aaron). The logo consists of an uppercase "I", followed by a red heart symbol, and stacked on top of the uppercase letter "N" and "Y," set in the rounded slab serif typeface American Typewriter.

Ang

Member Page: Madison Tinney



Artist Statement

There are various ways to define the word gratification. This word has an even greater number of connotative meanings, depending on the individual. I associate the word gratification with design. For me, design is not about style or technique; design is an experience. From the conceptualization of an idea, to its implementation, and then reception, a design is a journey in which both designer and viewer play a part. As a designer, my work becomes a small step in a much bigger picture - each new design allows me to explore and discover new things. I am able to play with new ideas and test different tools or methods. As I do this, I keep the viewer in mind, considering what the design will lead them to experience. Each new design, no matter its success or failure, is gratifying because the experience has become another footstep in my journey as a designer, and the only direction to go is forward.

Work Example

This is a spread that I created which narrates an interaction I had with another individual. This layout is part of a larger design that centered around interaction, and included two other narratives. The goal for this design was to pull elements from the original artwork and feature them throughout the page in order to draw the viewer around the space and create an experience. The strong points of this design include the use of color, repetition, and movement. However, if I were to do one thing differently, I would test different ways to display the main heading, "A Curious Occurrence" because it's positioning blocks the movement in the piece.

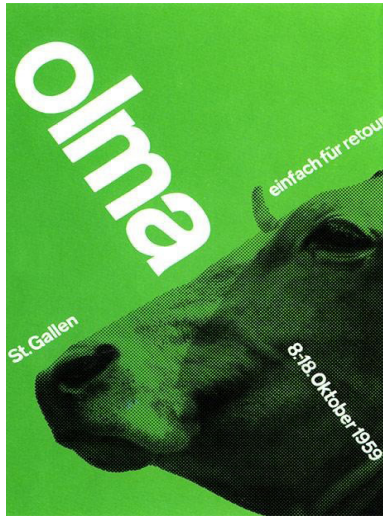


Fun Facts About Madi

- Her hometown is so small that there aren't any traffic lights
- Her fastest 100m dash time is 12.74 seconds
- When she was little, she wanted to grow up and make pretzels at Auntie Anne's
- She has over 3,500 songs on my iPod, she loves music

Madi

Member Page: Madison Tinney



Client?

This poster was created in 1959 by Josef Müller-Brockmann for OLMA, short for “Ostschweizerische Land- und Milchwirtschaftliche Ausstellung,” and commonly known today as the Swiss Fair for Agriculture and Food. This exhibition takes place in St. Gallen, Switzerland each year, since 1943. The fair “includes animal exhibition, animal demonstrations, special displays, information booths, product displays and musical

entertainment” (Trade Fair Dates). This is no small event, as it “has about 380,000 visitors and 650 exhibitors, one of the largest and most significant public exhibitions in Switzerland” (Best-of-Switzerland.net). This event provides an opportunity for groups in the agriculture and dairy industries to show off their work and compare to each other. The event has also been used, specifically after WWII shortages, to promote “more cultivation” (Olma Messen St. Gallen).

What is the piece seeking to solve?

This design is seeking to advertise the upcoming Swiss Fair for Agriculture and Food by including details such as location and date. This seems to be a more general advertisement, as no details are given about specific events taking place or certain people/companies that will be present. The design is also attempting to increase both visitor and exhibitor participation in order to promote more trade within both the agriculture and dairy industries.

Design relevance and usefulness?

This design was used for the marketing and publicity of OLMA in 1959. OLMA used this poster to spread the word about the upcoming fair and encourage participation. This design was also used for business and commercial purposes because it is promoting an event in which individuals/companies are showcasing their products to consumers.

Hoped-for outcome?

The hope for this poster was to spread the word about the upcoming fair and encourage people to attend. While specific details about the fair in 1959 are unclear, it seems as though the event was successful because the fair still exists to this day, and will be celebrating its 75th anniversary in 2016 (Trade Fair Dates).

Intended audience?

This poster targets individuals/companies within the agriculture and dairy industries (producers) that might consider having a part in the fair (displaying animals, having an information booth, etc.). It also targets consumer individuals in Switzerland that are interested in agriculture or dairy trade. It is unclear which of the above audiences is the primary intended audience, however this poster seems to be intended for those that have already heard of, or attended, this fair because there are not many details on the poster explaining what the event is, aside from the cow, that may symbolize the dairy industry.

Core message?

The literal message of this piece is telling viewers that there is an event happening in St. Gallen in October, and that this event has something to do with cows. Symbolically, the cow sends a message that the event involves topics of livestock and dairy, and could possibly be further associated with farms in general, which would include agriculture. Other symbolic messages occurring in this design are that the event will be about something current/relevant to the times because the typeface and grid design are very modern looking. Also, this design suggests that the event involves lots of activity, as the diagonals create a sense of motion throughout the piece.

Graphic Strategy?

Josef Müller-Brockmann employs several techniques to solve the client’s problem. He uses a cow to represent the dairy industry, and it could be argued that using green represents agriculture and/or growth. The green also creates a good contrast with the white text. The diagonals and grid create a sense of motion and organization within the piece. Additionally, by placing the text in the shape of an X, Josef Müller-Brockmann draws the viewer around the poster and centers the viewer’s focus. He establishes hierarchy by using a larger font size for OLMA and by letting the cow take up half of the poster. This hierarchy makes it clear what this poster is advertising, and leaves the other details, such as place and date, as additional information. Because this fair was popular, it was probably unnecessary to include any more details about the event than he did. This allowed the poster to be clear and straight-forward.

Inspiration and Connections?

I find this piece inspirational because of the graphic strategies that Josef Müller-Brockmann uses to draw in the viewer and lead them around the piece. His diagonals in this poster create a strong composition and a sense of movement. This sense of movement is something that I always try to create in my own work. I also admire his sense of hierarchy, and try to do this in my work as well. This poster connects to our collective because it is a very straight-forward design. Only the essential details are given to establish effective communication.



Client?

Neville Brody created this poster in 2009 for the Embedded Art Exhibition in Berlin, Germany at the Academy of the Arts. The theme of this exhibition was “art in the name of security” and artists explored “conflicting fields of terrorism and terror, security and control” through “the following three ways: investigating the validity of ‘new threats’, the predominately technical reactions to these threats, and their

resulting impact on society” (BBM). Curators Olaf Arndt, Moritz von Rappard, Janneke Schonenbach, and Cecilia Wee commissioned more than 30 works from international artists to highlight “many of the pertinent issues relating to global security” (BBM). This exhibition may be seen as a reaction to the increase of state control in terms of surveillance, due to the increase of terrorists attacks around the world (BBM). Brody’s poster, along with five other designs, were spread throughout the city to publicize this exhibition (BBM).

What is the piece seeking to solve?

This design sought to advertise and gain public interest in the Embedded Art Exhibition by providing information about the location and dates of the show, as well as giving viewers an idea of what the show was about. The client may have aimed for higher attendance in order to increase conversation and awareness about the current issues of security, state control, and terrorism.

Design relevance and usefulness?

This poster was mainly used to publicize the Embedded Art Exhibition and encourage attendance. However, this poster may also be seen as part of the exhibition because it sends a political message about the show’s theme of security. In this case, the poster may be utilized as a form of political activism and reform because it is attempting to stir public conversation about state control.

Hoped-for outcome?

The hope for this poster was to spread the word about the exhibition and encourage people to attend. However, this poster was also created in the hope that people would see it and start to think about the message it was sending. The line “Free Me From Freedom” draws viewers in, and in doing so, also encourages people to think about current ideas of security and state control. Conversation about these issues could lead to changes in the way that the state handles the security of its citizens, while simultaneously respecting their rights as individuals.

Intended audience?

This poster was placed in public spaces throughout the city of Berlin and primarily targeted individuals that would be likely to attend an art exhibition or have an interest in the arts. However, because the poster gives the additional message “Free Me From Freedom,” this poster also generally targets all individuals, no matter their age, gender, race, nationality, etc.. The issue of security is an issue for all people and this exhibition was designed to make all people aware and concerned about their rights in regard to their state’s security measures.

Core message?

The literal message of this piece is telling viewers that there is an exhibition happening at the Academy of the Arts that deals with issues of security and freedom. With the increase of terrorist attacks, states began to closely monitor people through various means of surveillance, which some argue is an invasion of privacy (Hiichkas). Therefore, the poster calls for freedom and less state control in the area of security. Symbolically, the poster sends a message that this issue is not relevant to one country alone, instead it is an issue for all individuals. Many different colors come together to form the message that this is a universal issue, and we need to approach it together, in a united front, in order to regain our freedom.

Graphic Strategy?

Neville Brody utilizes various methods to get his message across to the audience. His use of color on a black background creates a stark contrast and makes his freedom message stand out, grabbing people’s attention. Brody establishes a hierarchy, making his freedom message significantly larger than the details of the exhibition. This implies that the freedom message is more important than the other details, and aims to get people talking about the issue. Once the freedom message grabs people’s attention, they are more willing to look at the other details, which may inspire them to attend the exhibition in order to learn more. It’s also clear that Brody is using a grid for this design, which makes the information organized and clear to the viewer. Through the use of contrast, hierarchy, and grid, Neville Brody achieves the hoped-for outcome because he grabs the viewer’s attention, gets them interested, and stirs conversation.

Inspiration and Connections?

This piece inspired me because of its use of typography and the message that it sends to its viewers. Through one simple phrase, Neville Brody makes a strong impact and leads people to think on a deeper level. This piece connects to my own work in the way that it’s creating an experience, by making people think. The poster connects to our collective because we are concerned about current social issues and using design for good.

Member Page: Sabrina Hood

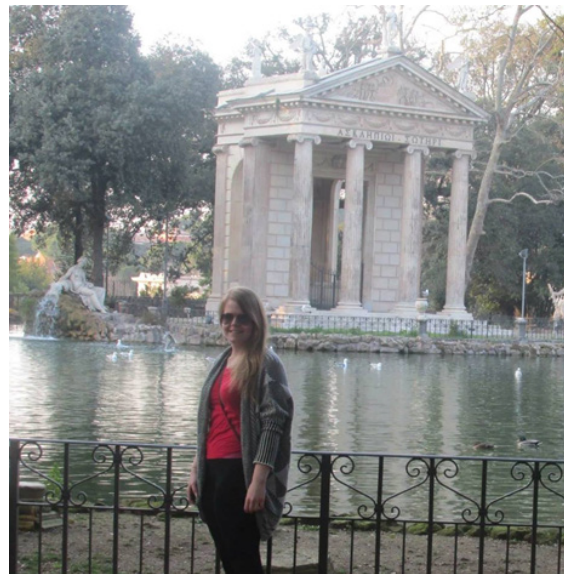


Work Example

This package design was recently made for ART 408: Commercial Graphic Design. Although this packaging was recently made, I feel that this represents where I would like to take my career in the very near future. I love advertising- everything about it. From figuring out the colors that will entice someone to buy a certain product to designing for functionality and usability, I know advertising is in my future. Although this is my first package design, I fell in love with this type of design. I also have a minor in Business Administration, focusing on marketing so I feel package design helps pull both areas of my studies together.

Artist Statement

From a very young age, I have found enjoyment in designing. I focus primarily on the relationship between typography and imagery, as well as design layout. I believe what you make reflects who you are and that you should always design for a purpose. While art and design are my primary focus, I also have a knack for marketing and advertising. By having a business minor, I have experience working with several various marketing and business teams.



Fun Facts About Sabrina

- Obsessed with mini things (mini M&M's, the Euro penny, and even mini animals)
- Enjoys trying new things
- Coffee Enthusiast
- Jeep owner

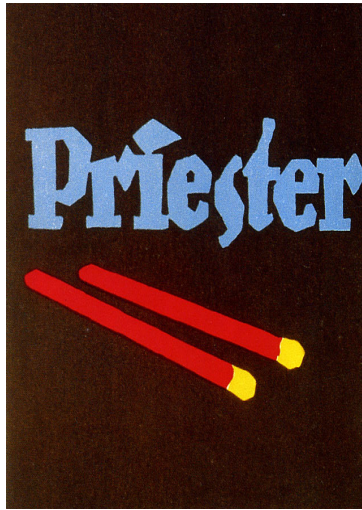
Member Page: Sabrina Hood



Historical Example

This 1967 poster designed by Milton Glaser for Bob Dylan's Greatest Hits album is extremely inspirational in the sense of how it became so famous. During the 1960's Bob Dylan was an American icon, however he was not branded to a specific fan base yet. Before this iconic poster, Dylan was loved by

Bob Dylan fans. Columbia Records was seeking a way to make him an American music symbol. The main figure in this poster is a black silhouette meant to represent Bob Dylan with vibrant, flowing kaleidoscopic-like hair that mimics the look of a rainbow which directly connects the piece to psychedelic music and art fans. The only one text on the piece- "Dylan," helps show the audience who this poster is exactly about. If this poster had any other lines, such as 'Dylan: Greatest Hits,' this poster would not have marketed to so many people around the world and reached such a wide audience. This poster became an iconic American symbol that was embraced and collected by people from around the entire world (Dunne). The fact that this poster was supposed to just market to Dylan's fans, but instead marketed to our entire country, and even the world, is phenomenal. I can only hope that one day a poster I make for an artist becomes an iconic image across the globe.



Contemporary Example

This poster designed by Lucian Bernhard in the early 1900's is inspirational to me in more of a professional sense. I would love to go into package design and branding in the future after I graduate. Bernhard designed this poster for a contest sponsored by the Priester Match Company in Berlin.

He entered the contest in 1905 to win the prize of about \$50. Bernhard aimed his poster to this specific contest and audience, or rather company- Priester matches (Heller). By having Priester be the only text in the design, it gave Priester a clear identity and brand advertisement. This poster was shown on the streets of Berlin and gave a lot of publicity to Priester's matches. This poster was valuable to the Priester Company, not only because it created an entire new art era, but because it gave Priester a very straightforward brand identity (Heller-AIGA). Advertising and branding has always been a huge reason of why I went to school as a Graphic Design major so this poster definitely inspires me to try new things, apply to random contests- basically to try and just get my art work out there.

Brona

Member Page: Ronald Bryant



Work Example

My piece was inspired by my friend's emotions. I had spoken to him about a situation he was in and his mood/ mind state guided me as I created a portrait of him. The choice of the grey color palette was essential in describing his bland, nonchalant type of mood.

Artist Statement

I genuinely believe that anyone can be creative and that creativity stems from the mental capacity of a child in the prime of its imaginative and experimental years. As a child, there are no limits to how broad your creative perspective can be. When I plan or create a project, I never marginalize myself to a specific style. I try different mediums to execute my vision and attempt to be skillful in whatever I try to create, along with anything I do involving life. I am willing to try things and I believe that, as a person that is the best way to find yourself.

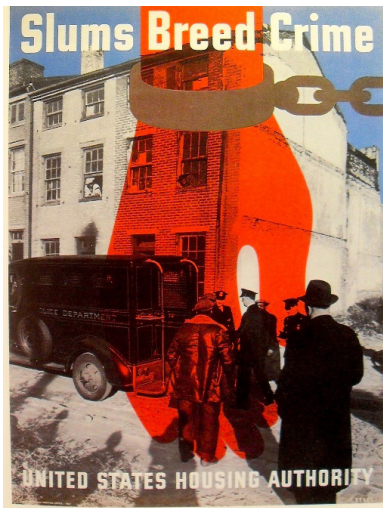


Fun Facts About Ron

- Loves to dance
- Was in Busta Rhymes music video when he was 5 yrs old
- Favorite movie is Lion King
- Favorite food is BBQ chicken

Ron

Member Page: Ronald Bryant



Client?

Lester Beall designed the “Slums Breed Crime” poster for the New Deal Agency, the United States Housing Authority in 1941. The United States Housing Authority was a federal agency established in 1937 within the Housing Act of 1937, which was part of the New Deal. It was designed to loan money to communities for low-cost construction.

What is the problem the piece seeks to solve?

Lester Beall’s piece addresses the problem of crime being an issue in slums or places of low income and poor living.

Design relevance and usefulness?

The design relevance contributes to community and public service. The United States Housing Authority’s goal was to distinguish those communities of wealth and wellness, and those living in poor, crime infested areas and in need of welfare.

Intended audience?

The intended audience is the United States citizens to help raise awareness of what goes on in poor areas of the nation.

Core message?

The core message is to show that crime happens very often in low-income areas.

Hoped-for outcome?

The hoped-for outcome in Lester Beall’s design was to give the audience insight of the crime that happens in communities who suffer from poverty. The USHA wanted awareness to be raised on the situation with the intent of money being brought to the communities.

Graphic strategy?

The graphic strategy used in Beall’s poster design to deliver the core message was the element of the handcuffed hand down the middle of the page. The hand was chosen to be a reddish, orange shade to attract the audience’s attention and because red is often perceived as a hazard or bad signal. Being that criminal activity in the slums is what the poster is trying to draw attention to having the hand cuffed and in red perfectly depicts the message. Another strategy used was the choice of color palette. With the color palette being red, white, and blue it allows the citizens of America to relate to the piece draw their attention.

Inspiration and connection?

This piece was inspiring because of the color blocking that Lester Beall used over black and white imagery. Having the colors in particular areas give the black and white areas great attention. This relates to my work because I used shades of grey surrounding red which allowed the red to stand out and gain attention. This piece connects to the Sprouts Collective because we use very few colors and we use shades of colors to display our content. Using different shades of a color sets a mood visually and is a way to balance content.



Client?

The “Everyone Must Vote in the Election of Soviets” series poster was a photo-montage piece created by designer Gustav Klutssis in 1930 (Art History Archive). The poster was commissioned and used for various campaigns by the Soviet Union as means for commending Soviet achievements.

The Union of Soviet Socialist Republics, (U.S.S.R.) or Soviet Union, was a former

Eurasian empire of 1917-1991 (Art History Archive). The capital of the Union was Moscow, which is where Russia is located today. The mission of the Soviets in the individual republics was to execute any choices made by the Supreme Soviets regarding the political and economic systems.

What is the problem the piece seeks to solve?

Gustav Klutssis’ poster, “Everyone Must Vote in the Election of Soviets,” was made to get people of the Soviet republics to vote. Klutssis’ believed that art should have significance to the masses because art can a variety of effects on the audience.

Design relevance and usefulness?

The voting poster is relevant to propaganda and used as a way to get the Soviets to vote on decisions pertaining to the Soviet Union. This poster is a method to get the people to exercise their right to vote and to have contribution in the development of the Soviet Union.

Intended audience?

The audience that is being targeted by Gustav Klutssis is the Soviet population. The several hands allow people to relate to the design. The raised hands are symbolic of the idea of freedom.

Core message?

The core message that “Everyone Must Vote in the Election of Soviets,” is trying to express as a visual is the idea that people have a say in what actions take place in Soviet politics. Allowing people to vote shows that as a nation the Supreme Soviets take their people’s thoughts into consideration.

Hoped-for outcome?

The poster was created with hopes of provoking individuals of the Soviet republics to vote on decisions relating to the state.

Graphic strategy?

The design concept behind Klutssis’ poster is based on propaganda poster layouts. It is designed to capture the viewer’s attention with its use of contrast. The hands being diagonal and center represent the importance of the people. The orientation of the hands also make it the focal point of the poster, as well as it being dichromatic using black and white. What inspired me from Klutssis’ poster was the direction force he uses with the hands, to draw the audience’s attention across the poster.

Inspiration and connection?

This poster connects to my work because of the strong focal point. In my work the focal point is my friend who is illustrated and the focal point for Klutssis’ poster is the large hand which is central in the piece. This piece relates to the Sprouts Collective because of the directional force which could be interpreted as innovation or growth. The hands in the piece start out small and eventually lead to a very large hand symbolizing growth and strength in numbers creating change.

Ron

Member Page: James Pecori



Work Example

I created this poster last year for a project in my digital media class. The goal for this project was to create a poster that was promoting a presentation on Russian design from 1920-1930. I took ideas from the constructivist movement and fused them with modern typography. The strength of this poster is the hierarchy of the type. The title, "Red Russia" brings the focus from the top to the bottom. One thing that I would change would be to create a stronger grid structure for the text boxes.

Artist Statement

Throughout my life I have always been intrigued by many forms of art. Since my youth, I have found great satisfaction in doing some hard work and putting in time to create art work. Art was my favorite subject in school and it was the class that I put the most effort into. I first knew I wanted to pursue a career in graphic design when I was a junior in high school. That was when I first started using Photoshop. I was fascinated with creating digital imagery. For me, there were endless possibilities to what I could create on a computer. I have stayed determined to improve my skills ever since and I am excited to see what I can accomplish in the future.

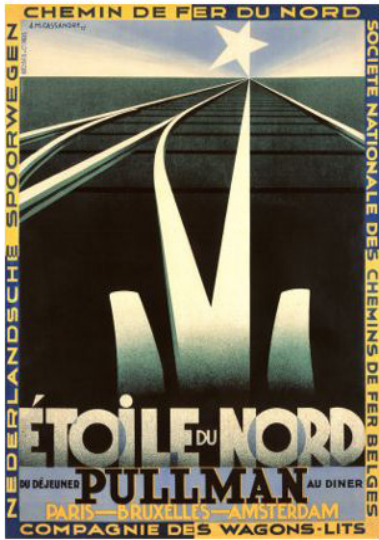


Fun Facts About James

- Has been skiing since he was about 5 years old
- Been playing guitar for 9 years
- Has traveled to France, Switzerland, and Germany
- Once pole vaulted 9.5 feet in high school



Member Page: James Pecori



Historical Example

I enjoy this poster because of the directional force it creates. I am inspired by the way it shows perceived depth with the train tracks extending into the horizon. This poster was designed for Compagnie Internationale des Wagons-Lits, which is French for International

Wagon Bed Company. This was an international travel company that operated overnight, catered, and allowed passengers to sleep overnight (Galerie 123). Cassandre was successful at portraying a sense of motion within the poster and to get viewers to think about distance. He also creates a dynamic sensation with the receding diagonal train tracks that extend into the horizon, which symbolizes the great distance that is able to traveled because of new technology.



Contemporary Example

Another piece that inspires me is Lester Beall's Slums Breed Crime poster that he made in 1941. This was created for the United States Housing Authority. I am inspired by this poster because of the way Beall uses layering to display the content. The concept of this

poster is to make citizens realize the crimes that are happening in their cities. Beall does this successfully by showing real imagery of police arresting people. I respect Lester Beall for the straightforward approach he takes to completing the task. The use of a limited color palette with the photo adds a serious feeling. The focus on the illustrated handcuffed hand ties in with the background nicely with the transparency of the hand. This audience is meant to feel like they are witnessing these arrests happen because of the point of view of the photo.



Member Page: Shanika Scarborough



Work Example

My goal when creating this work was to display a version of myself that others might not see or understand. I was going through a hard time when I was given the task of creating a self portrait, so I was inspired to create this piece in a different way than I normally would. The biggest strengths in this work would be the quality of the illustrated bits. The main weakness would be that some of the illustrations and images aren't integrated very well.

Artist Statement

I have always loved art ever since I was young, and continue to love it more and more everyday. I enjoy exploring many different types of art, even though I mostly fall back to my sketchy illustration style. Art is one of my many forms of expressing myself. Most often, I take inspiration from the things that are happening around me and how it makes me feel. I hope that, when looking at my work, the viewer would take away something from it, whether it was my intended meaning or not. I don't think I have ever left home without a sketchbook, you never know when a random idea will strike. I find myself feeling most complete when I am up at 3 in the morning working on some kind of art project.



Fun Facts About Shanika

- She cos-plays, or dresses up as different characters at conventions and festivals
- Has ran Color Me Rad - a 5k race
- Flew to California for VidCon and was stuck in LAX for over 12 hours
- Is friends with a YouTube famous musician/DJ

Shani

Member Page: Shanika Scarborough



Historical Example

Client ?

Eugène Graset designed this poster for the Salon des Cent in April 1894. Salon des Cent was a commercial art exhibition based in Paris. Leon Deschamps established Salon des Cent in February of 1894. He was also the founder of La Plume, which was a magazine for avant garde literature and art. They sold reproductions of art-

work for reasonable prices. Salon des Cent held exhibitions up until 1900. (Salon des Cent)

What is the piece seeking to solve?

Eugène Graset designed this poster to advertise the second exhibition by Salon des Cent, which was completely devoted to him and his work. (Salon des Cent)

Design relevance and usefulness?

The poster is related to current events, and is informational. It gives the date, time, location, as well as other information about the exhibition.

Intended audience?

The audience for this poster would be the people that see it on Rue Bonaparte, in Paris. Collectors of artwork, artists, and buyers specifically interested in Graset's work may also be part of the intended audience for this work.

Core message?

The core message is that there is an art exhibition, it is also showing what type of art will be displayed.

Hoped-for outcome?

The hoped-for outcome would be for people to attend the exhibition and to attract buyers.

Graphic strategy?

Salon des Cent had Eugène Graset design his own exhibition poster to give an example of the type of work that would be shown, along with giving all the information about when/where/how much the event will be. He depicts a girl that appears innocent, which reflects his interest in medieval times, and is appealing to some audiences. (Salon des Cent)

Inspiration and connection?

For my historical inspiration I chose Salon des Cent by Eugène Graset. I chose Salon des Cent because it is similar to the style I like to work in. The muted color palette is something I like to incorporate in my work and is also a prominent element of The Sprouts collective.



Contemporary Example

Client?

Milton Glaser designed his "I Love New York" piece while in the back of a taxi in 1977. The deputy commissioner of the New York State Department of Commerce hired Glaser to work on a campaign logo with advertising firm, Wells Rich Greene. (I Love New York) He

did the work for free because it was to help the state. It ended up being his most successful design. (Telegraph) Empire State Development owns the trademark to Glaser's "I Love New York" logo. The job of the ESD is to promote the state in any way they can.

What is the problem the piece seeks to solve?

The New York State Department of Commerce wanted Glaser to make something that would restore the City to its former glory.

Design relevance and usefulness?

The design helped in the economic recovery of New York City by bringing in tourists. It also added relevance to the "I Love New York" jingle that was centered around promoting Broadway. (I Love New York)

Intended audience?

The design was originally for tourists, people that might want to travel to New York City, but it eventually became an icon for the whole world.

Core message?

Crime levels were really high, and the economy wasn't doing so well during that time, they were trying to get people to love the place they were in and treat it and each other better.

Hoped-for outcome?

Help promote Broadway, the one success of NYC at the time, and lessen the crime in the area, make people appreciate New York.

Graphic strategy?

Glaser's original design, which was drawn in red crayon, had sat on one line. It was then changed to have the 'NY' sit below the 'I heart', which made it flow much better. The popularity of his design made it so typographers had to add a heart icon to their typefaces. (Telegraph)

Inspiration and connection?

For my contemporary inspiration I chose I Love New York by Milton Glaser. I chose I Love New York because even though it is a very simple image, it is iconic. While my work is not usually this simplified, some elements within The Sprouts collective are.

Shani

Member Page: Daniela Rosario



Work Example

I created this flyer for an organization I am a part of on campus. It is called “Raice:Returning to Our Roots.” I wanted to achieve a visual representation of what this event was about and what it meant to our organization. My strength of this would be the overall illustration and its connection to the central theme of the event. The main weakness is typography. These typefaces are able to fit and work into this piece, however, I feel as though there could be another typeface that flows and fit into this piece better.

Artist Statement

Art hasn't always been something that appealed to me. As I think back about my interests, I've always found myself involved with subjects that had two things in common: inspiration and creativity. Though I may not always be confident in my work, I am confident in my ability to create. One of my many goals as a creator is to inspire those around me. Friends and family have told me that I am talented because of my ability to create. However, it wasn't until I came to college that I learned that my ability to create isn't talent, but is a result of hard work and dedication to a craft.

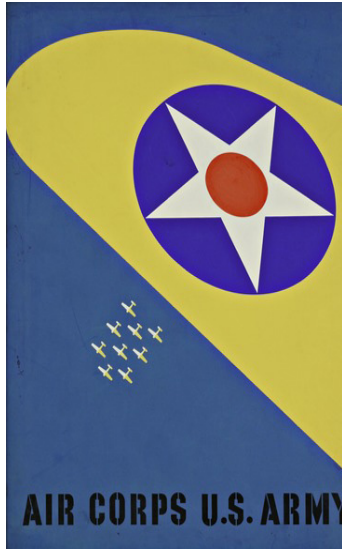


Fun Facts About Daniela

- Owns a pet pig
- Loves doing special effects makeup
- Wanted to be an astronaut
- Lives on an island but can't swim

Dani

Member Page: Daniela Rosario



Historical Example

Client?

This poster was created by Joesph Binder for a competition through Museum of Modern Art held from April 29th 1941 through June 28th, 1941. About the client. The Museum of Modern Art is interested in displaying art that displays the qualities and attributes of contemporary art and modern art.

Problem the piece seeks to solve?

In 1941, the United States just entered World War II and the museum issued a poster competition for National Defense. Joseph Binder created a poster that highlighted the Air Corps.

Intended audience?

The intended audience is American men who have not joined the Army. It was also made to help encourage those who were also part of the Air Corps.

Core message?

The core message was to promote the Air Corps branch and the U.S. Army.

Hoped-for outcome?

Joseph Binder wanted promote U.S. Army in hopes that many men would be inspired and eager to join as we went further into World War II.

Design relevance and usefulness?

This poster was created to help encourage men to join the Air Force. Though he made many other posters regarding army recruitment, the Air Corps poster is most well-known for winning first place in a contest by the Museum of Modern Art. Binder used simple and minimal forms to create a clear and concise message. He used no outline on the imagery which helped it appear more two-dimensional. The use of complementary colors made it simpler for observers to remember and understand. Binder's use of aerial perspective allows an observer to feel as though they are in an aircraft. This is effective because it not only connects to those who are in the air corps but it is a visual reference for those who've never been on an aircraft



Contemporary Example

Client?

This poster was created for IBM in 1981 by Paul Rand. IBM (International Business Machines) is a computer manufacturing company created in 1924.

What is the problem the piece seeks to solve?

This poster was created to help promote IBM as a company. The company's logo "Think" was incorporated into this piece by not using words but rather imagery for the audience to interpret.

Design relevance and usefulness?

This poster was created for marketing and publici-

ty. In 1973, the Chief Executive of IBM declared that "Good design is good business." This brought many other designers closer to IBM such as Charles and Ray Eames, Eero Saarinen, and Isamu Noguchi.

Intended audience?

The intended audience is the everyday consumer as well as other businesses who should be using IBM computers and software.

Core message?

Rand is challenging the audience to "think" as it relates to the IBM motto.

Hoped-for outcome?

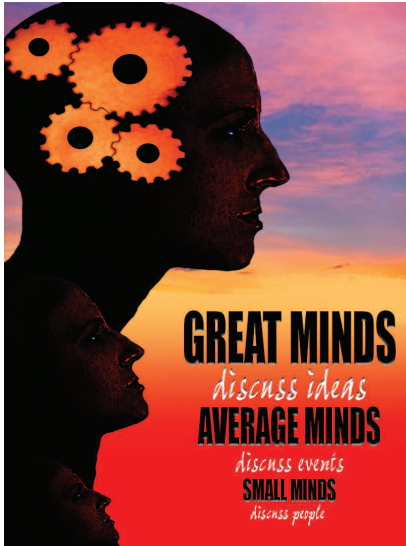
The hoped for outcome was to promote IBM as a company as well as have the audience experience the motto.

Graphic strategy?

From the left to the right, you can see advancement within the imagery itself. The eye begins with little no horizontal line or spacing. The eye in comparison to the other two images is organic and simple. The bee in this poster is more complex. There are more lines added into the body of the bee that make me feel as though the images are evolving. Lastly, the "M" is an image that is completely evolved as it considered a character more than an image. At first I only believed these images to be something to be looked at phonetically but there was a lot more elements involved conceptually

Dani

Member Page: Tyler Tagliaferro



Work Example

This art piece was a poster I created for a class based off a quote by Eleanor Roosevelt. The quote I was assigned was “great minds discuss ideas, average minds discuss events, small minds discuss people.” My goal for this project was to show visually a superior mind dominating inferior minds. The quote, to me, preaches that the great minds of today think about ideas that make yourself and everything around you better, while the average and small minds of the world only think about events that make them who they are or what other people think about them. In today’s society, too many people care about what other people’s opinions are about them. I think designers have the greatest minds of anyone else because we are constantly thinking of ideas to change the way the world looks or thinks about things. I tried portraying the message that if you have a great mind, then you set yourself to a different standard than everyone else, and you don’t care what other people are thinking. My thought process for this piece was to set the great mind apart from the other minds, making it the dominant focal point of the piece. Working in Photoshop, I converted a stock photo of a man into black and white with a tint of light on the face. I created gears in illustrator to represent his brain and to create a message that his mind is like a machine producing nothing but influential ideas. I repeated the image of the head to represent the common mind and made them look upward at the dominant head to show that they admire and respect his thought process.

Artist Statement

Art to me is a sanctuary full of freedom and imagination. Images that I create represent my history and the way that the world affects me. We are all influenced by everything around us whether we want to be or not. We are in a permanent state of change and form an inconceivable amount of relationships that constantly exposed us to influences. I mainly focus on using imagery and typography to express my ideas in my work. I believe that what I create reflects on my personality and what type of person I am. My art-work develops from the influence new media has on my personal life. I find that the social norms in today’s society, along with life experiences I encounter, have influence on my work as well. I draw towards music subjects and heated topics in the media for my influence. In my opinion, design is life, and we are exposed to it every day. In life there are many different paths and outcomes, and if it were lived by someone else, it would be a completely different outcome than your own. In that respect, there is no wrong design in my opinion, certain designs just fit better in that moment. But every design has a time and place; it is my job to discover which one is right.



Fun Facts About Tyler

- From Buffalo
- Loves the Buffalo Bills and Buffalo Sabres
- Can snowboard
- Has 2 pet cats

Ty

Member Page: Tyler Tagliaferro

Historical Example

Milton Glaser was a New York Graphic artist born 1929. After graduating from Cooper Union Glaser was part of a group publication of artist that included Seymour Chwast, Reynolds Ruffins, and Edward Sorel called Push Pin Studio. Glaser eventually left to pursue a wide range of interests, including magazine, corporate, and environmental design. In the beginning of his ex-

traordinary free-lance career as an artist and graphic designer he undertook the Dylan project in 1967. John Berg, then art director at Columbia Records, asked Glaser to create a poster to be folded and packaged into popular folk-rock singer Bob Dylan's "Greatest Hits" LP.

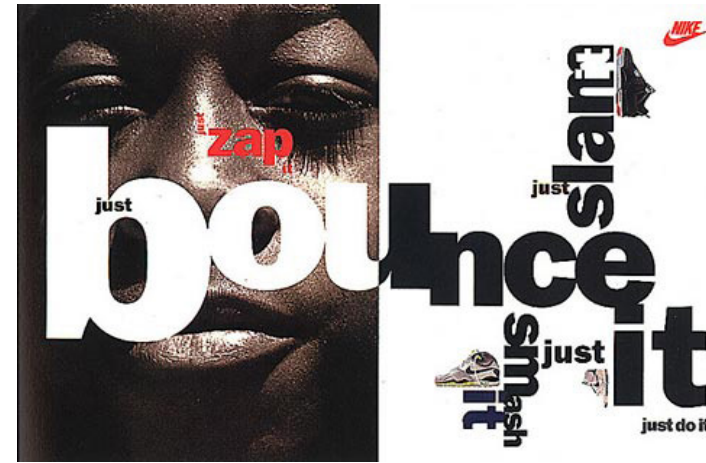
This poster was designed due to the rise of rock 'n' roll in the 1960s called the flower-power era. This era generated a particular genre of poster art in the United States. Glaser's inspiration for the Dylan profile came from a 1957 self-portrait made of cut paper by Marcel Duchamp. Glaser fell in love with the portrait design because he felt it had great power and energy from just a black silhouette. For the single word, "Dylan," Glaser invented a typeface, one that he would use again on a poster for a Mahalia Jackson concert at Lincoln Center. In Glaser's poster a photograph of Dylan is presented as a black silhouette with brightly colored hair patterns inspired by art nouveau sources. This poster portrays a transcending subject and function for this time period.

Glaser's poster has been described as "psychedelic" due to Dylan's kaleidoscopic hair and is often associated with rock art, literature and entertainment. Posters were being folded up into record albums as free bees and this poster became iconic due to its wild style. Glaser's concert posters and record album designs evolved from the mass. He was inspired by calligraphic brush drawing and Picasso aqua-tints.

The primary audience for this piece is essentially young adults who were a part of this new rock music movement in the 60's. Bob Dylan became very popular all around the world in the 60's with his inspirational music, establishing a wide range of fans all over the world. Millions of albums were sold with this poster inside of it and due to the large amount of people consuming this album it led to the high popularity this poster reached.

Glaser's message in this poster is music related. Glaser's art in music-related projects reflects a musician's vibrancy upon their fans. This poster aims to represent what Dylan's music means to his fans. Dylan in its use of color and composition creates vibrancy. Dylan's silhouetted figure strongly contrasts with the blend of colors on his head. The blended colors create vibrancy as they reflect Dylan's music to his fans, considering his status as an innovative musician. Even if people are unfamiliar with Dylan's music, the composition can engage them towards Dylan's creativity. Glaser's vibrant style is not only evident in Dylan but it also evokes the 1960s counter-culture, where Dylan's creativity and innovation is part of the decade's progressive nature.

Glaser's outcome was to portray Dylan in a different perspective. Dylan's hair's in the design is colored so colorful, a combination of pink, green, orange, brown and blue. The brighter colors used in this design, could be interpreted as Dylan's brilliant brain in his crafting songs. Glaser had no idea the poster would become so iconic. He and Dylan didn't even discuss the poster for the album because Dylan hated the album the poster was made for because it was the last album he made with Columbia Records and he had nothing to do with the producing of the album. But since the design was so vibrant and successful nearly six million copies of the poster were produced and it has become a huge iconic image in the United States due to the fact that it has been reproduced so many times. Glaser achieved his goal by creating a gestured silhouette wash drawing that teased the viewer by only suggesting the subject, requiring the viewer to fill in the details from his or her own imagination. Glaser had one mock-up of the poster that had the same silhouette but he incorporated a harmonica. The art director told him it would be more visually pleasing if he took out the harmonica and it turned out he was right. Milton Glaser's Dylan poster manifests a singular ability to combine his personal vision with the essence of the content.



Contemporary Example

The designer of this piece is Neville Brody. Neville Brody was born on the 23rd of April 1957, in London, England. Brody is a successful graphic designer with emphasis on typography and art. This piece was a magazine advertisement designed for Nike in 1988 for their new campaign "Just do it". The 'Just Do It' ad quickly became both universal and intensely personal. It spoke of sports. It invited dreams. It was a call to action, a refusal to hear excuses, and a license to be eccentric, courageous and exceptional.

Nike is an American multinational corporation founded on January 25, 1964 that engages in the design, development, manufacturing, and worldwide marketing and sales of footwear, apparel, equipment, accessories and services. The company is headquartered in Beaverton Oregon in the Portland metropolitan area. It is one of the world's largest suppliers of athletic shoes and apparel and major manufacturer of sports equipment.

Brody's problem that he had to solve was to give this fortune 500 company with a new upcoming campaign a brand identity, when this company has already established a huge name and brand for themselves. This piece was designed for Nike in 1988, which faithfully mirrors Brody's powers of using design elements and structure, especially typography. It is kind of interesting to arrange the text in such a way that it floats all over the place, yet is still 'readable'. Brody divides this piece neatly into two parts, one of which is an image and some text on it and the other is filled with types. Combined these strike an asymmetrical balance between a large image and several small graphics, which can bring about a dynamic emotional reaction. Five 'just's plus a stunning close-up of a colored basketball player's face inspires a sense of insecurity and desire. The design relevance of this piece is to market Nike's new campaign. The outcome of this ad is to get people to be active and to persuade people to buy Nike's new shoes or equipment.

The ad is also promoting essentially the new brand identity of Nike, which is the slogan "just do it".

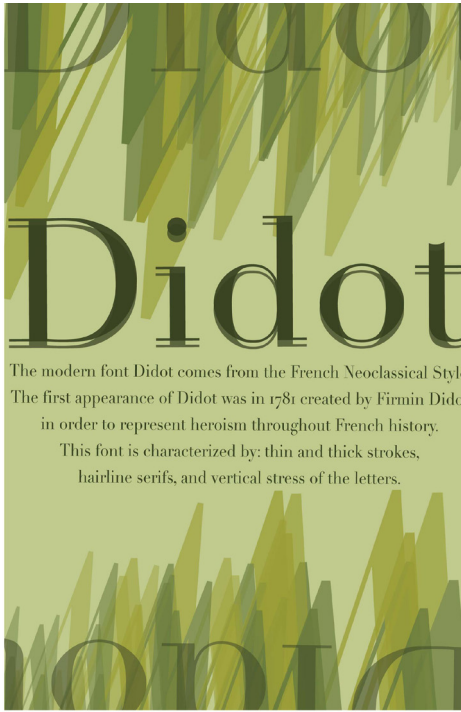
The target audience of this magazine ad is essentially "everyone" because when Nike came out with this campaign they had no particular audience in mind, if they did it was a large target, as they wanted to reach out to everybody, make everybody want Nike. However you could say that this ad targets the youths that will eventually rule the country. This ad and Nike itself wants to reach out to people while they're young to get the message across when style and trends are all you can think about.

The messages behind this ad are countless. The ad makes people think of new possibilities and inspire them to push their limits and strive to reach new goals through a variety of playful scenarios. There is also a literal message being portrayed in the ad to promote Nike products and get people to purchase Nike items. It also sends a message to the viewer to just get up and be active and that anything is possible if you put your mind to it.

The outcome of this ad is to get people to think about Nike in a new way. Its goal is to promote Nike accessories and the idea that if you buy them the possibilities for you are endless. Another outcome for this is to get people to be more active. The ad wants to inspire people to go out and be all they can be to the best of their ability. Brody practiced new forms and methods of experimental typography, incorporating image with dramatically varied scales of lettering. This new typographic approach invigorated the audience to develop into active viewers. By presenting a new technique within a popular context such as Nike, Brody challenged design conventions for an entire generation of artists and the general public. He encouraged them to reject the conventions of traditional typography and accept a new form of experimental type and image making. Furthermore, Brody explored notions of Punk culture through this new typographic approach.

Ty

Member Page: Dori Gronich



Work Example

I created this piece for a typography course (art 209) that I completed last semester. This was my very first project for this particular course. I feel it was very successful because it has a strong composition, a good balance of shades and tints, and it's legible. This is one of my favorite pieces I've created so far because it fits in with my beliefs as an artist. I was able to use saturated colors and organic forms!

Artist Statement

Despite being bullied as a child, I always found happiness by making works of art. I create designs as a way to express my emotions. Due to my optimistic outlook on life, I use positive motifs in my work: saturated colors, organic forms, and symbolic meaning. I strongly believe that all art should evoke emotion whether it is in a positive, or negative way.



Fun Facts About Dori

- Trained her guinea pigs to do tricks, such as spin in a circle, give kisses, and one paw.
- Enjoys playing her harmonica and won third place in the campus-wide talent show last semester.
- Has caught a total of 5 hockey pucks at the men's ice hockey games so far.
- Her roommate (Angela Zheng) says she snores at night

Dori

Member Page: Dori Gronich



Historical Example

In 1896, Alphonse Mucha designed posters for the JOB cigarette paper company, which was one of France's most popular brands at the time. The JOB® Company is a manufacturer of cigarette rolling paper in France. They have been in business since 1838. The JOB

Company was looking to increase the number of consumers to purchase their products and to create a brand identity. In the late 1890s the JOB Company hired Alphonse Mucha to create illustrations that were used as part of a marketing campaign for the JOB Company. Mucha drew a goddess, inspired by Michelangelo's Sibyls from the Sistine Chapel, holding a rolled cigarette. For JOB cigarette paper, men are the target audience. For the JOB poster, Alphonse uses the illustration of a woman to his advantage in that it makes the piece seem unchaste. The image has a sexual allure to it, which would be appealing to men. Mucha hoped that his illustrations would increase sales for JOB cigarette papers. Mucha knew men are attracted to women. He used the image of a seductive female to attract men to buy the product. Mucha Foundation.



Contemporary Example

Poster for the Summer Design Institute 2004, design by Seymour Chwast Poster for the JOB Company 1896, design by Alphonse Mucha Inspiration Examples Seymour Chwast was born on August 18, 1931. In 1951, Chwast graduated from Cooper Union with a Bachelor of Fine Arts degree. He created

many illustrations and this particular project was a poster for the Summer Design Institute in 2004. Cooper Hewitt, National Design Museum sponsored the Summer Design Institute. The Cooper Hewitt Design Museum needed a way to publicize their summer program. They needed someone to create a poster to promote the Summer Design Institute. The Stylization of the hand holding the futuristic pen supports the text which announces the name of the program. The texts that reads "what is design?" is an open ended question which the summer program is looking to answer. The intended audience is educators and students interested in learning and developing strategies for design processes through this one week program. Educators and students who enroll in the summer program will answer the question "what is design?" Chwast hoped his poster would generate

interest in filling up the workshop with educators interested in new ways to teach their students how to redesign their neighborhoods. The futuristic buildings represent the outside world while the pen represents the inside classroom. The strategy is to merge the two which will support the goal of the Summer Design Institute workshops.

Dori

Member Page: Cara Fiacco



Work Example

This is a history poster I did for my graphic design class. It is the history of Amtgard, a medieval and fantasy combat L.A.R.P. (live action role-play) organization. I entered it into a local Amtgard contest and won first place. I based the design off of the Constructivist's posters. I used a common color palette often seen in constructionist's work and geometric sans-serif typefaces. What I feel I succeeded in most about my poster is the way I mixed together medieval and fantasy elements with the very industrial and mechanical elements of the construction movement. It gives it a very unique look to it, while also representing its subject well. Some things I could change are the position of the body text and the shape of the bow.

Artist Statement

When I was young, I wasn't known as "The Artist" among my family and friends. I know a lot of people who knew they were going to be artists since they were very young. That's not me. I've always had trouble figuring out who I am as a person. I remember taking a graphic design class in my senior year of high school and hating it. It wasn't until my second year of college that I realized how fun and challenging graphic design was. I'm always excited to enhance my skills and learn more about myself.

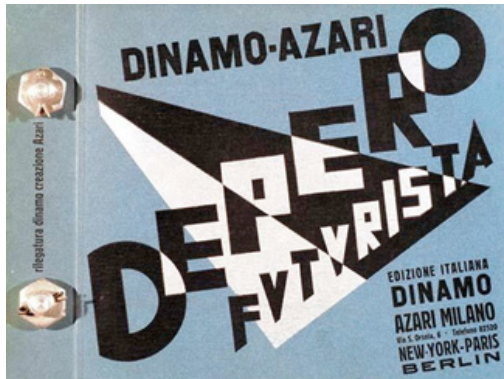


Fun Facts About Cara

- From Binghamton, NY
- Loves anime
- Was born in Colombia
- Favorite video game is Animal Crossing
- Uses two short swords when she L.A.R.P.s (live action role play)

Cara

Member Page: Cara Fiacco



Historical Example

Client?

Depero Futurista was designed by Fortunato Depero in Milan Italy, 1927. Depero was one of the biggest advocates for Futurist principles.

He was most known for using Futurist theories in a more practical way, especially in business. (Heller & Chwast, 94) There was no specific client that Depero created the book for. It was most likely used as cover for his exhibition catalogue. (Heller & Chwast, 94) However, it could have also been used as a way to make his work portable, interactive, and easy to share with clients.

What problems does the project address?

The cover of Depero Futurista was the first thing the audience sees. The cover had to be eye catching and convey the style of the artist effectively. Since Fortunato Depero was part of the Futurist movement, his cover had to have elements of speed, the machine, and noise. It also had to include design elements such as the rejection of traditional typographical elements in favor of more dynamic, free, and piercing type. (Meggs & Purvis, 259)

Designs relevance and usefulness?

The book cover is very useful when it came to catching attention. The two bolts that held the pages together were a unique element to the piece not yet seen. The diagonals and geometric sans serif type were bold and dynamic. The overall design completely encompasses Depero's design standards and political ideas.

Intended audience?

His primary audience was the general public. Depero wanted to communicate his ideas to the public with his designs. Other Futurists and designers who admired his skill and ideas also are also an audience.

Core message?

The goal of Depero Futurista was to promote futurist ideas. The book cover was intended to represent the welcoming of the machine age. The text symbolized speed and movement. It was also a representation of the rejection of traditional design standards in terms of typography.

Hoped outcome?

Depero desired that Futurist ideas would be assimilated by the public. He wanted people to be rid of old traditions and embrace the modern age. Depero wanted his work to be accessed by the public so his ideas would spread and conversations would start.

Graphic strategy?

The cover of the book needed to catch the attention of the public as well as represent Depero's ideas. The two bolts that bind the book symbolized and emphasized its status as a physical object. The bolts also reflected Futurist ideas of embracing the machine and rejection of nature.

The diagonals and overlapping of the text represent movement. The black and white rectangular shapes are skewed in a way that makes them look like the viewer is looking across a road. The shapes represent speed and the automobile. The black, white and blue colors also represent the machine as they are the colors of metal. The visual elements all come together to tell the audience to welcome the modern age and to reject tradition.

Inspiration and Connection?

At first glance, what drew me toward this piece were the geometric shapes. The typography is dramatic and bold. The bolts that bind the book are unique. After learning more about Depero and this piece, I really admire what he was trying to accomplish. He was very passionate about his beliefs and wanted to share them with everyone.

JURASSIC PARK Contemporary Example



Client?

This book cover was designed by Chip Kidd in New York City. The book was published by Alfred A. Knopf in November, 1990. The client was the author of Jurassic Park, Michael Crichton. He was not only an author but a physician, producer, director and screenwriter. Before writing Jurassic park he wrote many other fictional novels, including: Sphere,

Congo, Eaters of the Dead, The Great Train Robbery, and Binary.

What problem does it seek to address?

The book cover needed to catch the attention of potential readers. It also had to accurately reflect what the book was about. The title and the author needed to stand out so readers can recognize what the name of the book was and who wrote it.

What was the relevance of this design?

Michael Crichton's Jurassic Park is a science fiction novel about the collapse of an amusement park that showcases genetically recreated dinosaurs. The imagery reflects this with a skeleton of the T-Rex. The reader sees this and knows it's about dinosaurs. Chip Kidd says in his TED talk: Designing books is no laughing matter. Ok, it is.: "The book designer's responsibility is threefold: to the reader, to the publisher and, most of all, to the author."

Who was the intended audience?

The book was targeted at educated young adults and adults. It also attracted fans of science fiction and dinosaurs. The book is very violent was not meant for children to read. The themes of chaos theory, genetic engineering, Paleontology were not meant for the uneducated or children who did not understand these subjects.

Core message?

In a literal sense, it tells the reader what the name of the book was and who wrote it. The message of the cover is to tell the reader this book is about dinosaurs. The skeleton of the T-Rex tells the reader that this is a book about dinosaurs coming back to life. It tells the buyers that this is an interesting book and that they should read it.

Hoped for outcome?

Chip Kidd's first goal was to please the author. In Chip Kidd's TED talk he shows a picture of a fax from Michael Crichton saying "Wow! Fucking Fantastic Jacket!". After the book was published, the goal was to sell as many books as possible. Chip Kidd says "I want you to look at the author's book and say, 'Wow! I need to read that.'" It was very successful. It became a best seller and received mostly good reviews from critics. Later, in 1993, the book was adapted into a movie which used Chip Kidd's T-Rex skeleton in its logo. The T-Rex skeleton become iconic imagery of the 90's.

Design strategy?

Again, Jurassic park is about dinosaurs. Chip Kidd visited the Museum of Natural History to get inspiration. There he bought a book on dinosaurs and used a Photostat machine and traced a picture of a T-Rex skeleton using a Radiograph pen. He wanted to make it look like it was coming to life. The simplicity of the design makes it look very raw. The silhouetted T-Rex skeleton wrapped around the book front to back. If you open the book you can see the whole skeleton. The pure white background is like a laboratory. Then author's name is in red sans-serif typeface. There is also a drop shadow behind it. These elements make the authors name the focal point of the piece. The title of the is in a blue sans-serif typeface. The first letter in each word is enlarged. The ascenders of the J and P point to the T-Rex and authors name. It also gives the type a sense of growing or emerging like the dinosaur coming to life.

Why I found this work inspirational

I admire the simplicity of this design. It is very elegant and raw. I also admire how such a minimalist design became such an iconic symbol. It has very few elements to it but a complex graphic design strategy behind it. The kind of simplicity and elegance of this book cover is what I strive for in my own designs. I often look to Chip Kidd and this book cover for inspiration in my own designs.

Credit Page

Madison Tinney

- Style Moderne
- Swiss International Typographic Style
- Designed all timeline pages
- Presentation speaker
- TED Prize booklet (research & presentation)
- Member Page
- Assistant team leader

Shanika Scarborough

- Victorian
- Punk
- Neo Punk
- Conceptual Posters and Global Visions
- Learn the essentials of American Politics (research)
- Member Page
- Bibliography

Tyler Tagliaferro

- Art Deco
- Eclectic
- Table of Contents
- Presentation speaker
- Learn the essentials of American Politics (presentation)
- Member Page

James Pecori

- Plakatstil and Sach Plakat
- New York School
- Cover Page
- Presentation speaker
- Censoring Wikipedia in Iran (presentation)
- Member Page

Sabrina Hood

- Design Standard
- Vienna Secession
- Fontism
- Learn the essentials of American
- Politics (research)
- Member Page

Angela Zheng

- Constructivism
- Polish Poster
- Japanese
- New Wave
- TED Prize booklet (research)
- Member Page

Dori Gronich

- Design Standard
- Dada
- Emigre
- TED Prize booklet (research)
- Member Page

Ronald Bryant

- Design Standard
- Art Nouveau
- Controlled Chaos
- Censoring Wikipedia in Iran (research)
- Member Page

Daniela Rosario

- Glasgow School
- Revial
- American and European Conceptual
- Censoring Wikipedia in Iran (research)
- Member Page
- Credit Page
- All member pages layout design
- Team leader

Cara Flacco

- Manifesto
- Bauhaus New Typography
- Psychedelic Movement
- Deconstruction
- Learn the essentials of American Politics (research)
- Member Page
- Design logo



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