

Poster Analysis

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Massimo Vignelli

Massimo Vignelli

M O D
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C I T Y

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Vignelli
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Massimo Vignelli

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One life is too short for doing everything.
One life is too short.

01

Bodoni
Helvetica
Times Roman
Century
Futura

“Ο στυλιβάρις, ως ολίγη να διαβαζόταν/από το σπίτι ως 7 γυμναστήριον”
Massimo Vignelli

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Massimo Vignelli was an Italian designer who worked in a number of areas ranging from package design through houseware design and furniture design to public signage and showroom design. His first major foray into the field of identity and branding was through Unimark International, which quickly became one of the largest design studios in the world. In August 1972, Vignelli's design for the New York City Subway map appeared on the walls of subway stations and became a landmark in Modernist information design. Vignelli re-

The origins of the map lie in the problems of the previous decade. In the mid-1960s New York City Transit Authority was facing unprecedented difficulties in delivering information to its riders: Inconsistent and out-of-date signage still referred to the old operating companies long after they

had been subsumed under a single public authority.

An influx of 52 million visitors for the 1964 New York World's Fair (April 1964 to October 1965) highlighted shortcomings in wayfinding information for public transportation in New York City.

Structural changes to the subway network (costing \$100 million) to reduce bottlenecks, in particular the Chrystie Street Connection (approved 1963, expected



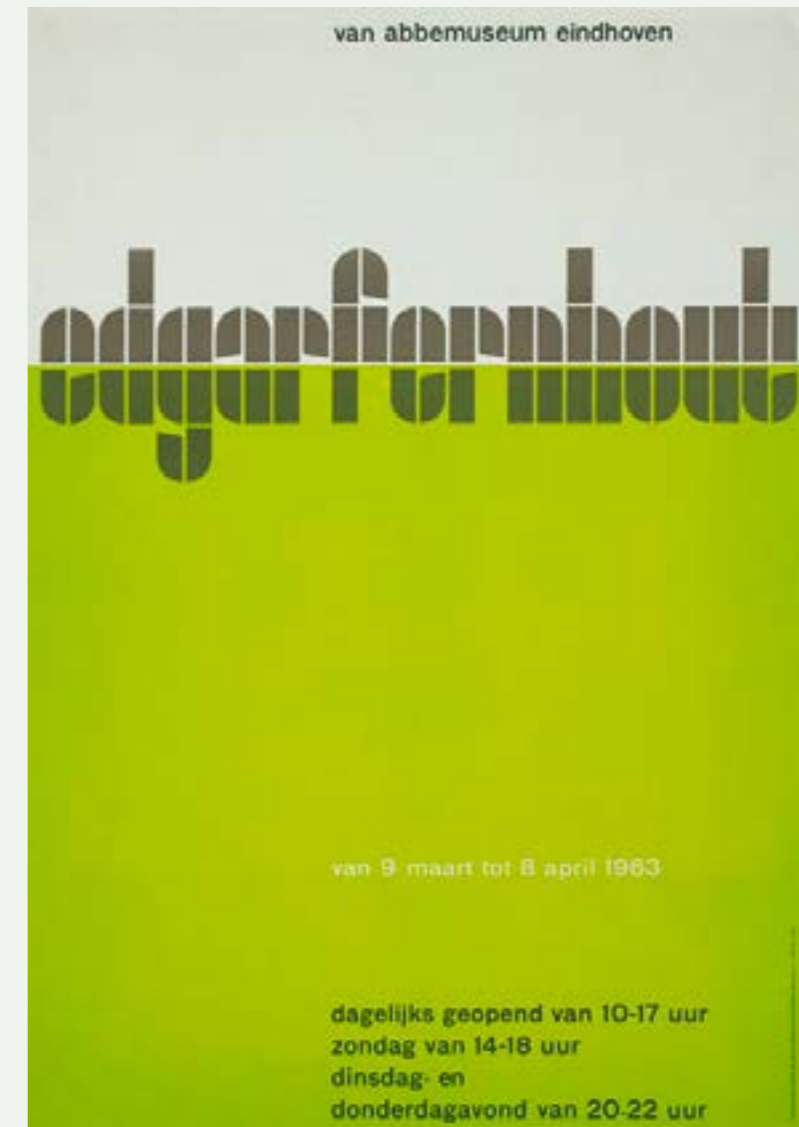
Wim Crouwel



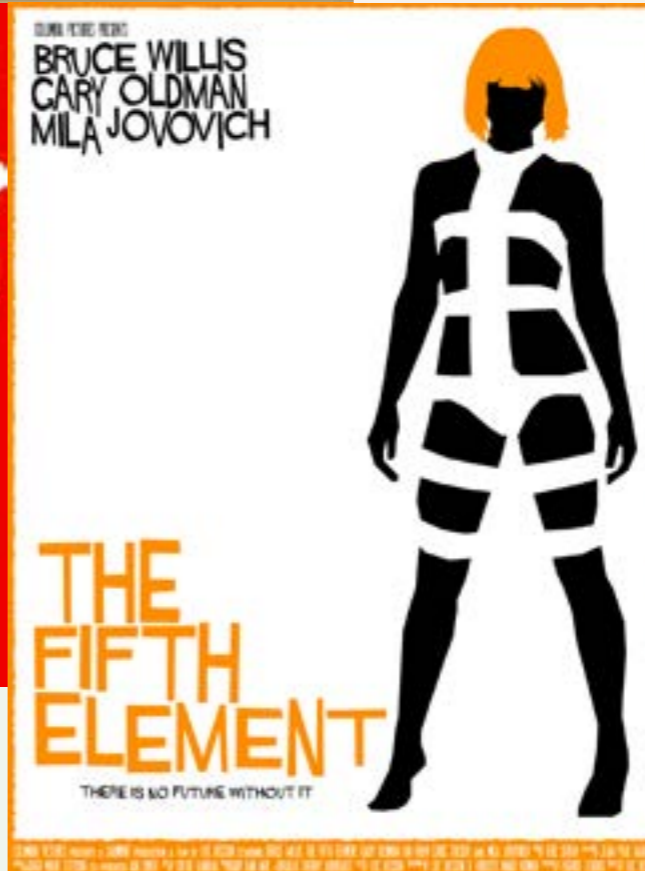
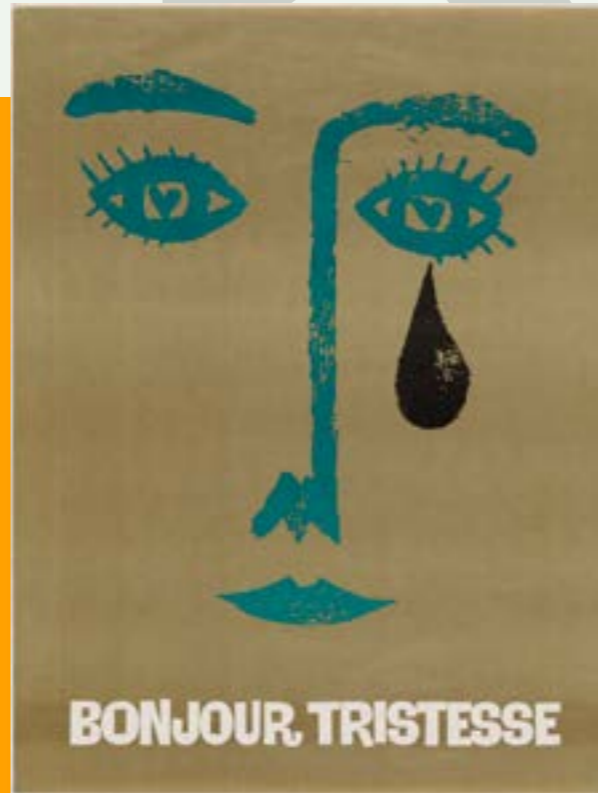
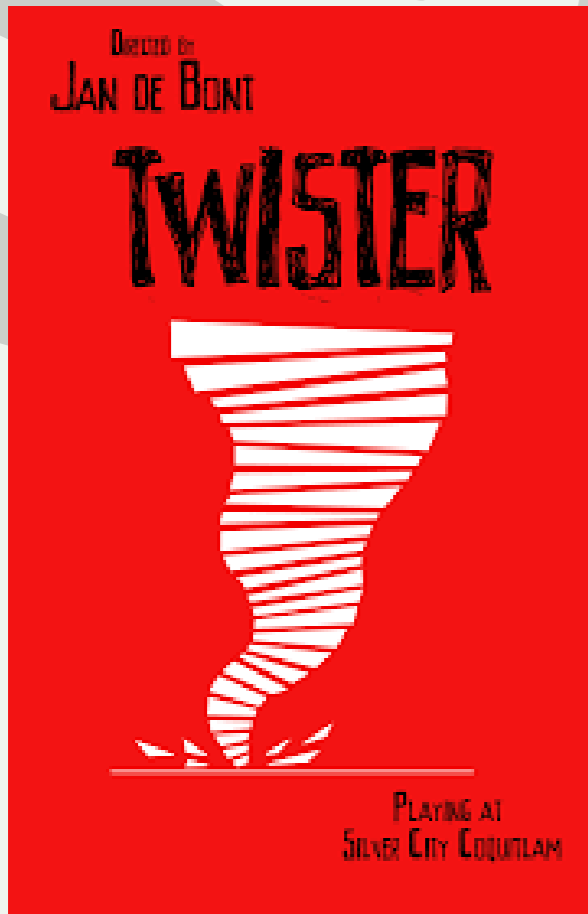
Willem Hendrik “Wim” Crowel is a Dutch graphic designer, type designer, and typographer. Between 1947 and 1949, he studied Fine Arts at Academie Minerva in Groningen, the Netherlands. In addition, he studied typography at what is now the Gerrit Rietveld Academie in Amsterdam. His most well known work has been for the Stedelijk Museum. His typography is extremely well planned and based on very strict systems of grids. He has also designed exhibitions, album covers and identity systems.

He designed some of the iconic typefaces such as New Alphabet and Gridnik. Besides, his contributions are not limited to designing but also include educational field. He taught at several renowned universities and institutes. Being a keen supporter of international debate, in 1963, he was appointed the first general secretary of the International Council of Graphic Design Associations. In the same year, Crowel along with his associates; graphic designer Benno Wissing, Friso Kramer, Paul and Dick Schwarz, co-founded Total Design.

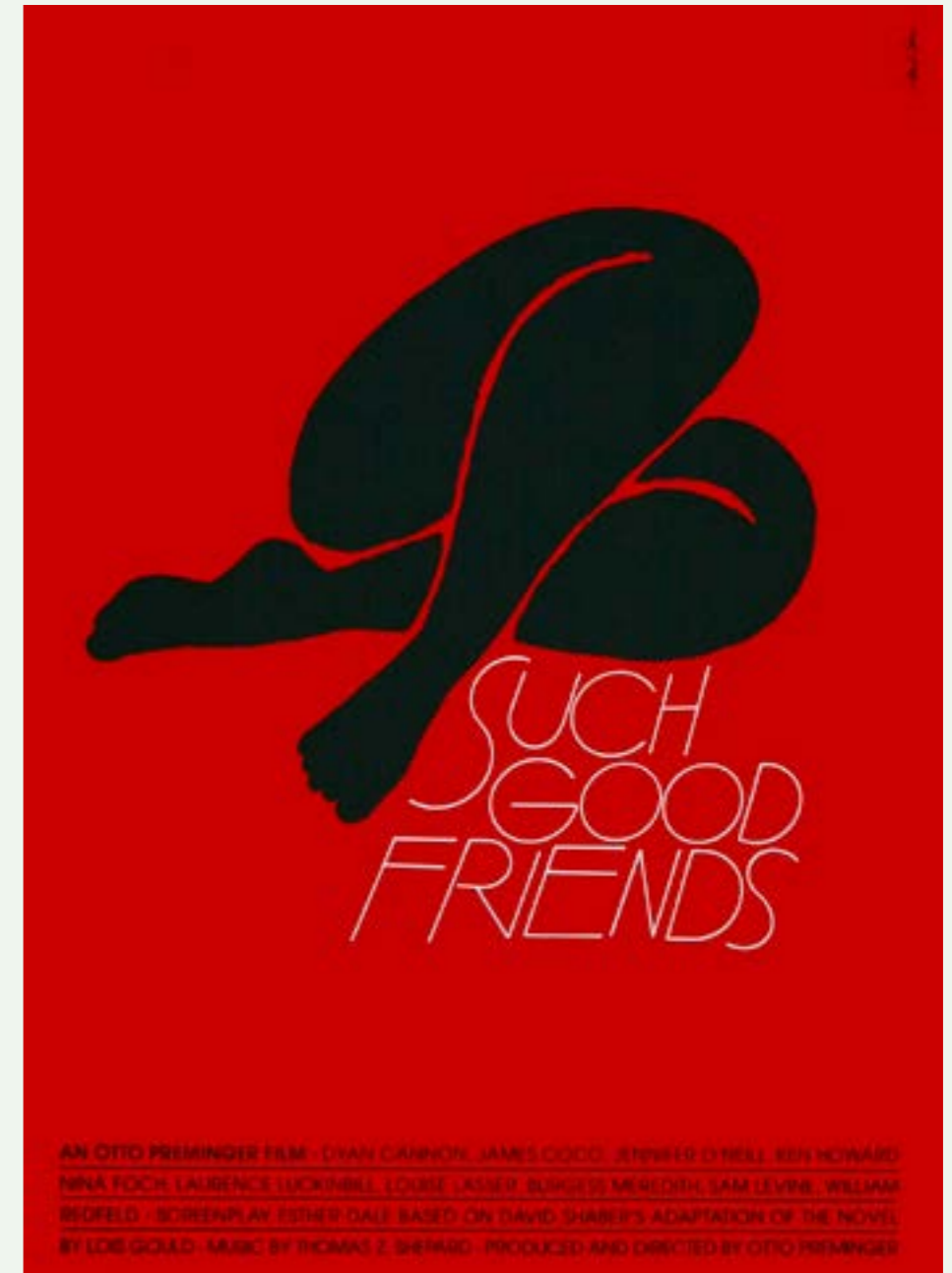
The work portfolio of Crowel comprises numerous designing jobs such as postage stamps for the Dutch Post Office and an extensive body of work for the Stedelijk Museum. All these major designing assignments are indicative of his achievements in the refinement and application of the grid. He is particularly recognized for his innovative systematic approach to design thinking. His works has been exhibited at international level and was presented quite a number of



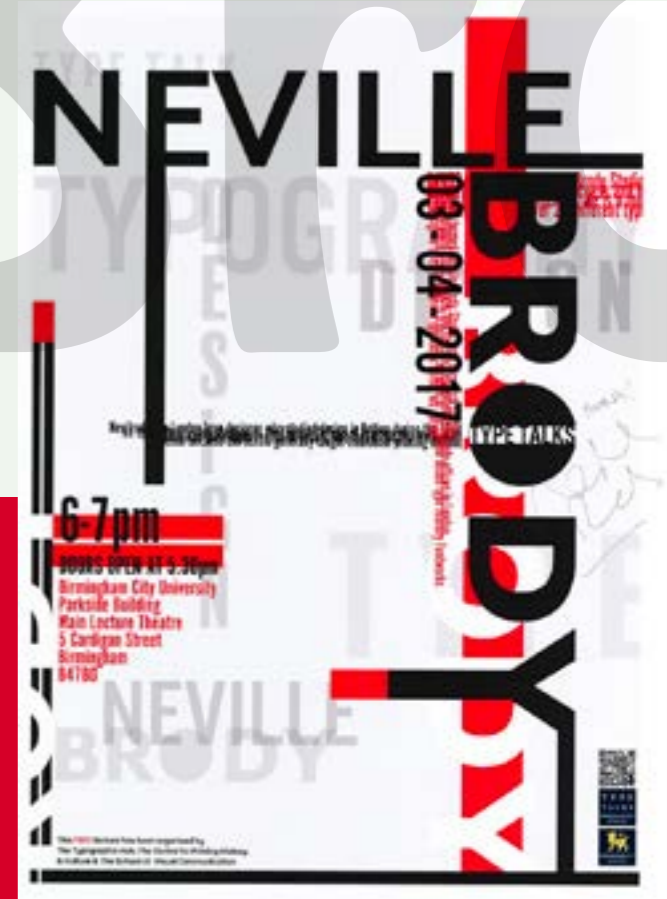
Saul Bass



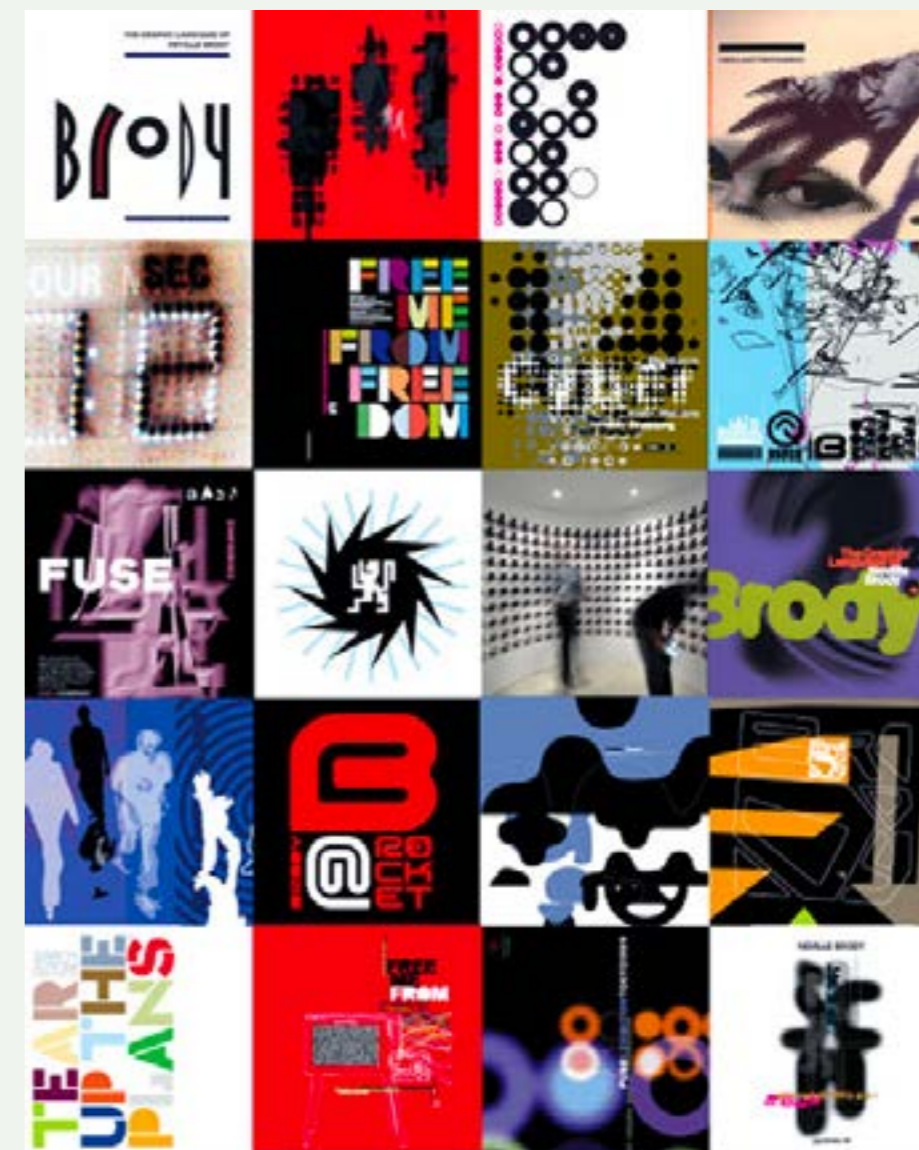
Saul Bass was an American graphic designer and Academy Award-winning filmmaker, best known for his design of motion-picture title sequences, film posters, and corporate logos. Saul Bass might be the single most accomplished graphic designer in history. Working in the mid 20th century, when the importance of graphic design was just on the upswing, Bass branded a staggering array of major corporations with his iconic, minimal designs. In the 1940s, Bass left New York for California. He worked mostly for advertising until his first major break: a poster for the 1954 film, Carmen Jones. The filmmakers were so impressed by his poster work, they invited him to design the title credits as well. This turned out to be a game changing decision. Bass stepped up the sophistication of movie posters with his distinctive minimal style and he completely revolutionized the role of title credits in films. Traditionally, credits were static and drab. They were considered so unimportant, they would actually be projected onto the closed curtains which would only open for the first official scene of the movie.



Neville Brody

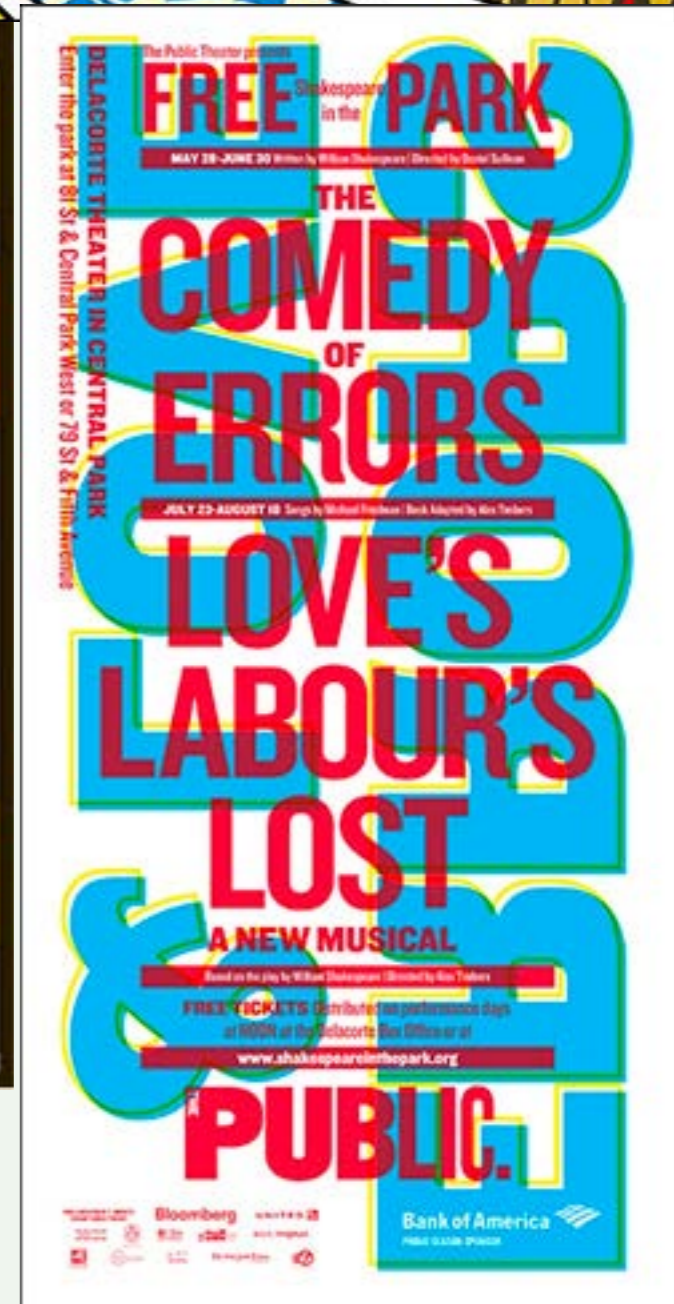


Neville Brody is an English graphic designer, typographer and art director. He is an alumnus of the London College of Printing and Hornsey College of Art, and is known for his work on *The Face* magazine (1981–1986) and *Arena* magazine (1987–1990), as well as for designing record covers for artists such as Cabaret Voltaire and Depeche Mode. He created the company Research Studios in 1994 and is a founding member of Fontworks. He is the new Head of the Communication Art & Design department at the Royal College of Art. By 1977, punk rock was beginning to have a major effect upon London life and, while this had a great impact upon Brody's work and motivation, was not well received by his tutors. At one point he was almost thrown out of the college for putting the Queen's head sideways on a postage stamp design. He did, however, get the chance to design posters for student concerts at the college, most notably for Pere Ubu, supported by The Human League. Recent projects include the redesign of the BBC in September 2011, *The Times* in November 2006 with the creation of a new font Times Modern. The typeface shares many visual similarities with Mercury designed by Jonathan Hoefler. It is the first new font at the newspaper since it introduced Times New Roman in 1932.



A B C D E F G H I I
J K L M N O P Q R !
S T U V W X Y Z [?]

Paula Scher



Paula Scher studied at the Tyler School of Art in Philadelphia and began her graphic design career as a record cover art director at both Atlantic and CBS Records in the 1970s. In 1984 she co-founded Kugel & Scher, and in 1992 she joined Pentagram as a partner.

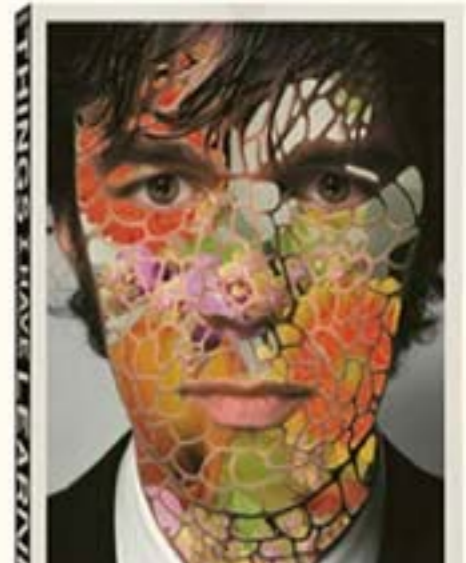
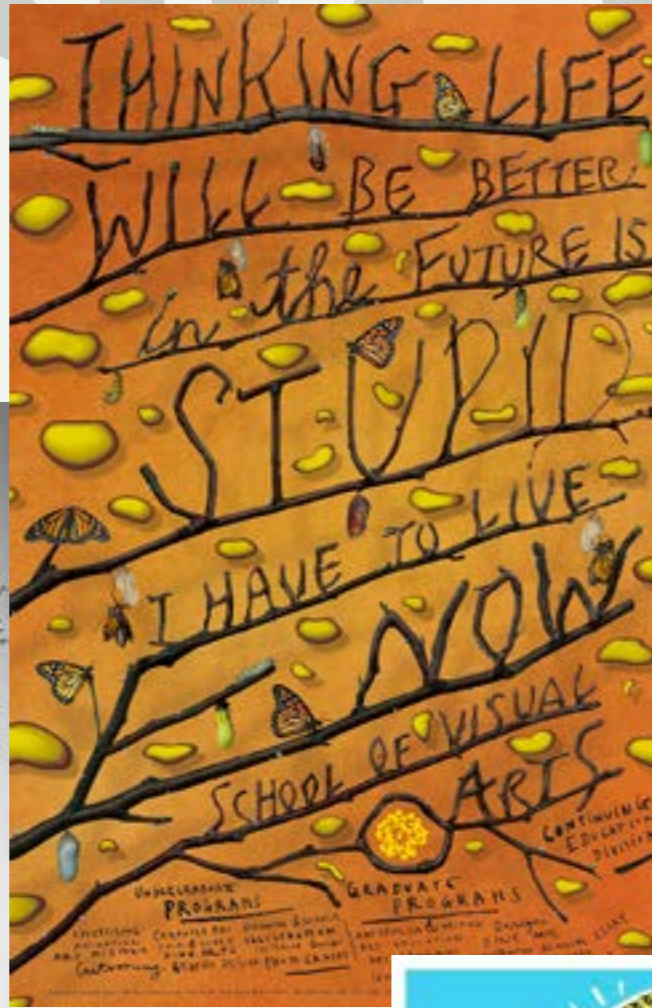
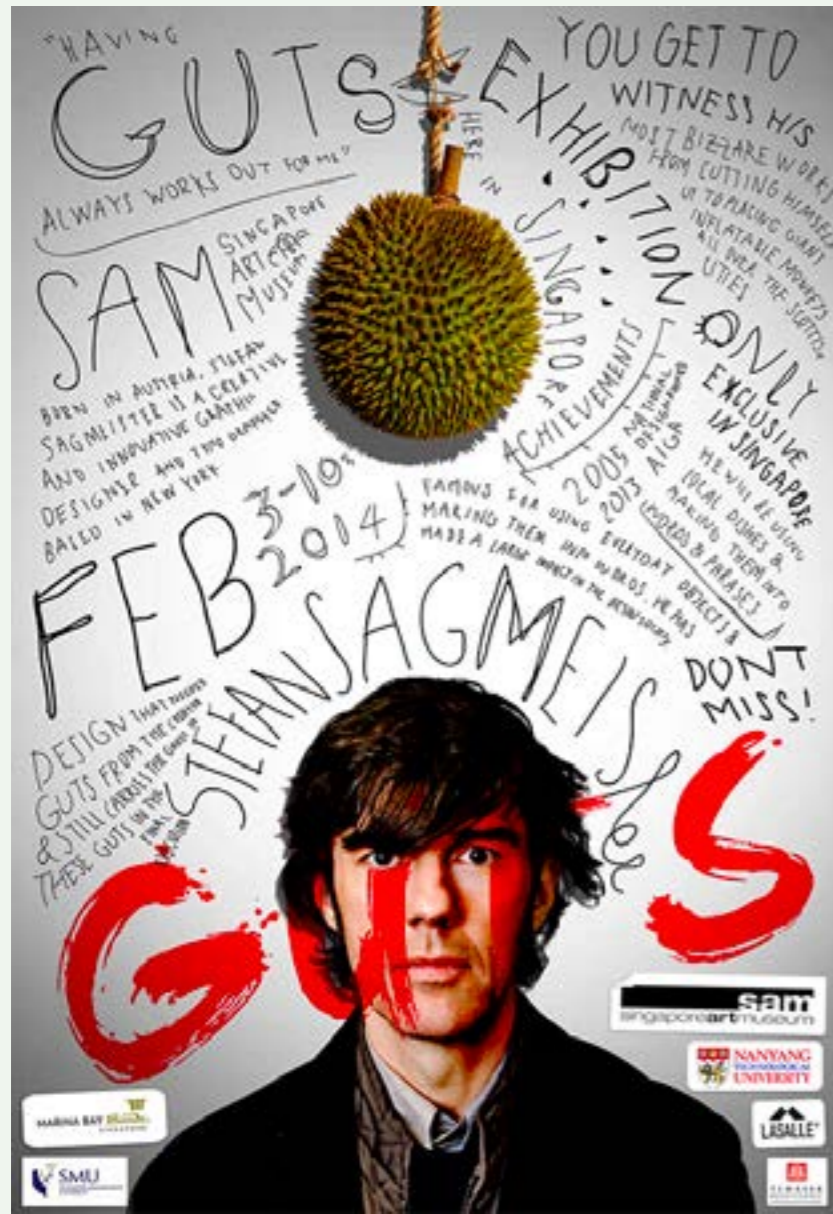
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In 1972, she was hired by CBS Records to the advertising and promotions department. After two years, she left CBS Records to pursue a more creative endeavor at a competing label, Atlantic Records, where she became the art director, designing her first album covers. A year later Scher returned to CBS as an art director for the cover department. During her eight years at CBS Records, she is credited with designing as many as 150 album covers a year. She left CBS to work on her own in 1982. Scher developed a typographic solution based on Art deco and Russian constructivism, which incorporated outmoded typefaces into her work. The Russian constructivism had provided Scher inspiration for her typography; she didn't copy the early constructivist style but used its vocabulary of form on her works. Paula Scher has contributed to numerous issues of *Print*. Her first *Print* cover was with her friend Steven Heller. To-

gether they created a parody issue in 1985, a genealogy chart of graphic design. In 1994, Paula Scher was the first designer to create a new identity and promotional graphics system for The Public Theater, a program that became the turning point of identity in designs that influence much of the graphic design created for theatrical promotion and for cultural institutions in general. In 1994, Scher has created the first poster campaign for the New York Shakespeare Festival in Central Park production of *The Merry Wives of Windsor* and *Two Gentlemen of Verona*, and was borrowed from the tradition of old-fashioned English theater style. This laid the foundation for the new overall identity and visual language that came to define the Public Theater for the rest of the decade and beyond. The designs for the Shakespeare in the Park campaign went all across New York, like the buses, subways, kiosks, and billboards.



Stefan Sagmeister



Stefan Sagmeister is a renowned Austrian-born US based contemporary graphic designer and typographer. He is the co-founder of the famous design firm, Sagmeister & Walsh, which he established in partnership with Jessica Walsh. His intriguing and provocative designs redefined the status of graphic designers. Some of his notable designs are showcased on the album covers of The Rolling Stones, Pat Metheny, David Byrne and OK Go. He worked for an Austrian left-wing youth magazine, Alphorn. While he was covering Alphorn's Anarchy issue, he had an ingenious idea to exercise the D-I-Y graphic for the first time. He persuaded his fellow students to lie down on the playground forming the letter A, and took a picture from school roof for the poster of the magazine. He was landed a job as a typographer in an advertising agency. In 1992, the agency was asked to design a poster for the 4As advertising awards ceremony. Sagmeister had a strange sense of humor and never took issues of propriety into consideration. So when he presented an inappropriate and unethical poster for the event he was lambasted by the audience. he seized the opportunity to design the CD cover for Zinker's Mountains of Madness. Using the optical illusion, he made the CD cover more tantalizing for the consumers, and his incredible zeal for innovative designs earned him four Grammy nominations for his cover. Inspired by his work, Lou Reed requested him to design cover for his album, Set the Twilight Reeling, in 1996.

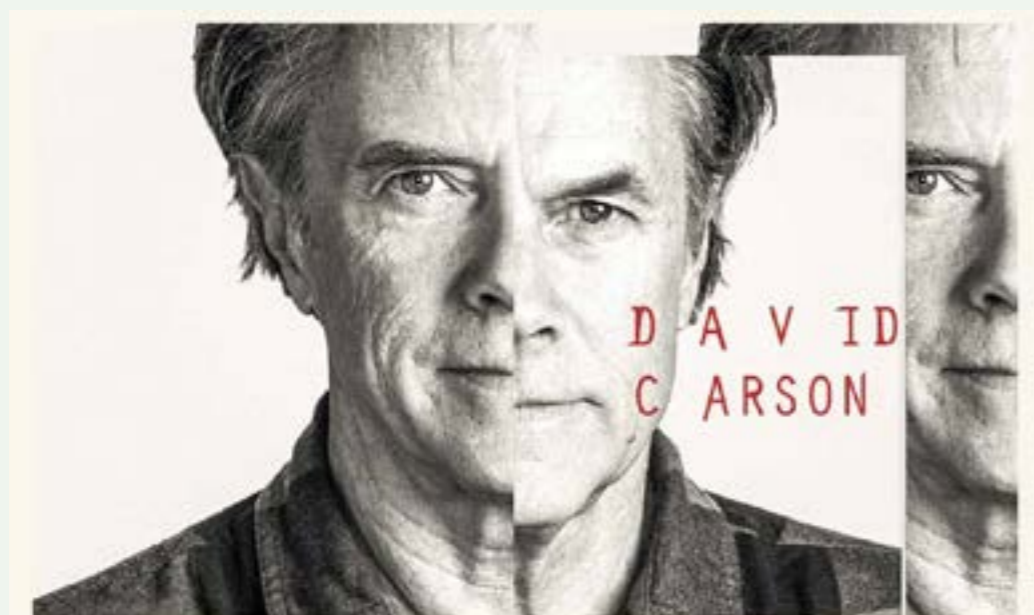
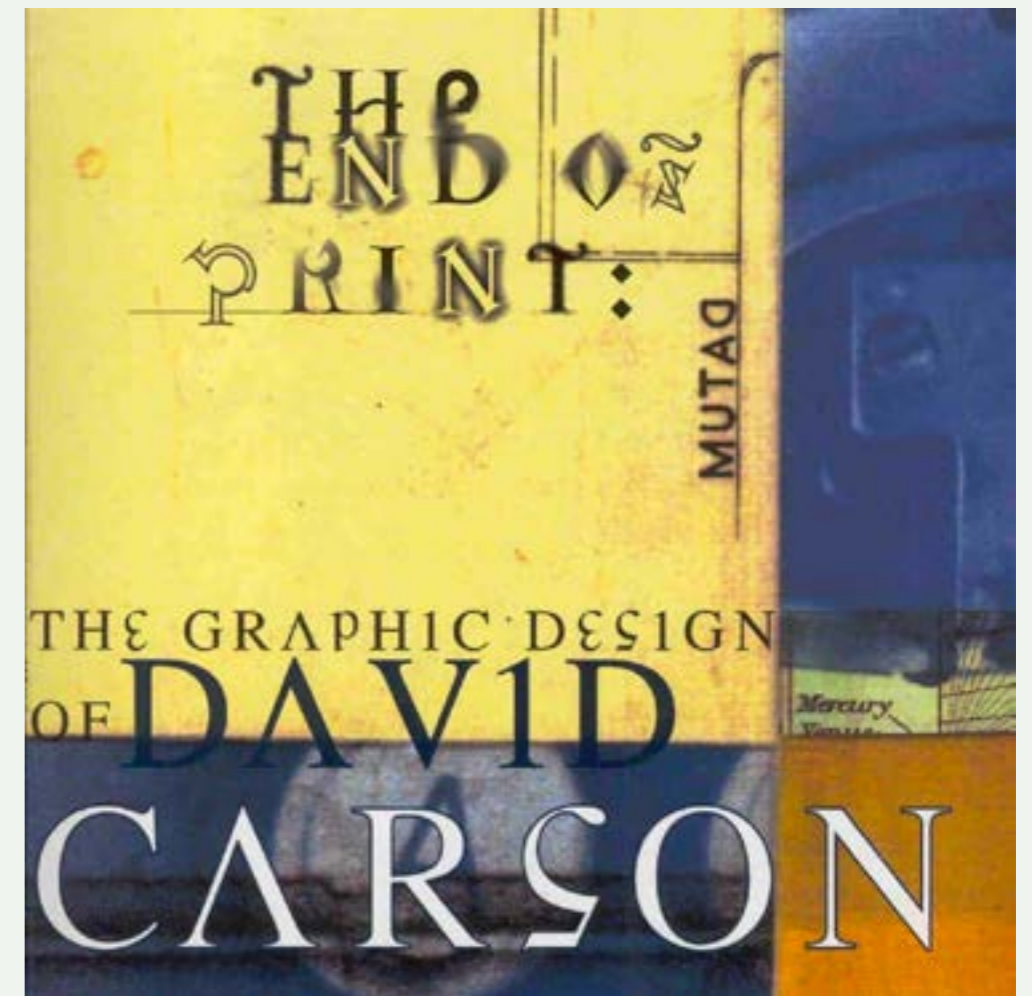


ST(*her*)RY ST(*love*)RY ST(*him*)RY
ST(*color*)RY ST(*create*)RY

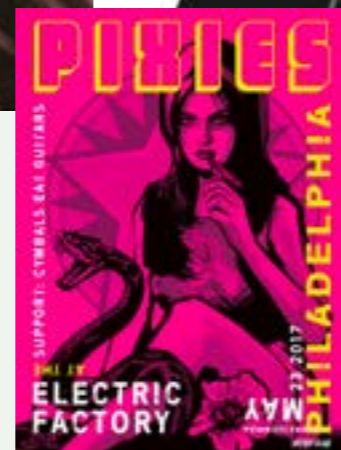
David Carson



Ingrained within the surfing sub-culture of southern California, Carson started experimenting with graphic design during the mid 1980s. Not only a designer, in 1989 he has qualified as the 9th best surfer in the world. His interest in the world of surfing gave him the opportunities to experiment with design, working on several different publications related to the profession. However, it was RayGun where he gained perhaps the most recognition and was able to share his design style, characterized by “dirty” type which adheres to none of the standard practices of typography and is often illegible, with the widest audience. David Carson embarked on his passion for graphic designing in his later life. In the beginning he worked as a designer for a magazine, Self and Musician, covering surfers’ interests. His early experiences also include working for Transworld Skateboarding magazine which paved way for his experimental designing. He became the art director for the magazine in 1984 and revised its style and layout until his tenure ended. His work is characterized by the chaotic typography and pattern it embodies, disarray of photos overlapping each other, seemingly meaningless at the surface but holding a larger picture. To put in simpler words as Albert Watson stated, the disorganized use of his typography has its own purpose, such as the each stroke of a painter’s brush evoke different emotion, imagery and idea, so does Carson’s designs possess such attributes.



Stephen Bliss



As Senior Artist with Rockstar Games from 2001 to 2016 Stephen Bliss helped establish the highly recognizable illustrative style that defined the look, feel and positioning of the gaming mega-franchise Grand Theft Auto. He painted video game box covers, posters, billboards and magazine covers for GTA and many other successful game titles such as The Warriors, LA Noire and Red Dead Redemption. Bliss also headed Rockstar's Lifestyle Branding department, creating non-game related posters and products that helped reinforce Rockstar's reputation as a creative powerhouse. In the late '90s he wrote and illustrated comic strips for Sega's Sonic the Comic, Deadline Comics and the Guardian newspaper before moving away from commercial illustration to concentrate on his own personal artwork. He also started a t-shirt company called Steroid, selling his designs through high end fashion stores in UK, the Singapore and Japan. Recent commissions include campaigns for Coca Cola and Coors Wicked Beer, gig posters for the band Pixies, movie posters for All Eyez On Me and Atomic Blonde, as well as huge murals in Miami, New York and Guam. His recent solo shows in LA, entitled 'I, Frankenstein', at the Monorex Gallery and "The Mystery of Doomed Romance" at the iconic West Bank Gallery in Notting Hill, London, were critically acclaimed and sold out.



Poster analysis

Stephan Bliss has created a game and poster cover for GTA using illustrator and photoshop. the design is very pixelated. This design was made through the computer using different softwares such as Illustrator and Photoshop. This poster is trying to show the viewer exactly what the game will be like and give you a feel for how the game might play and what the storylines may be. From this poster we can see that the game is based on money as the background there is a mansion and the man in the front has gold chains and looks to be rich which can make the viewer think that there are tasks to get money and you can then spend that money on houses and cars. It also shows the reader that the game is set in Vice City which looks to be like a hot holiday top of place as there are palm trees in background and a blue sky. This poster is very clever as it gives the viewer an understanding of what the game is about before they go out and buy the game.

