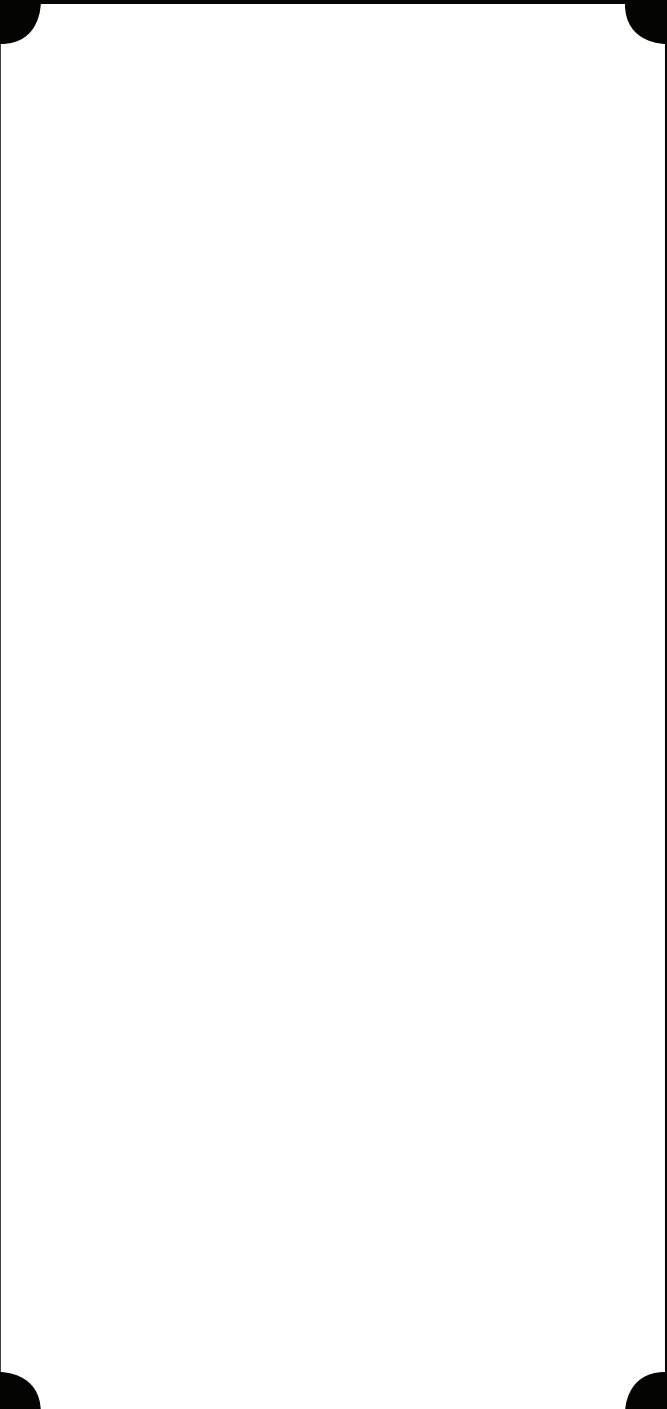
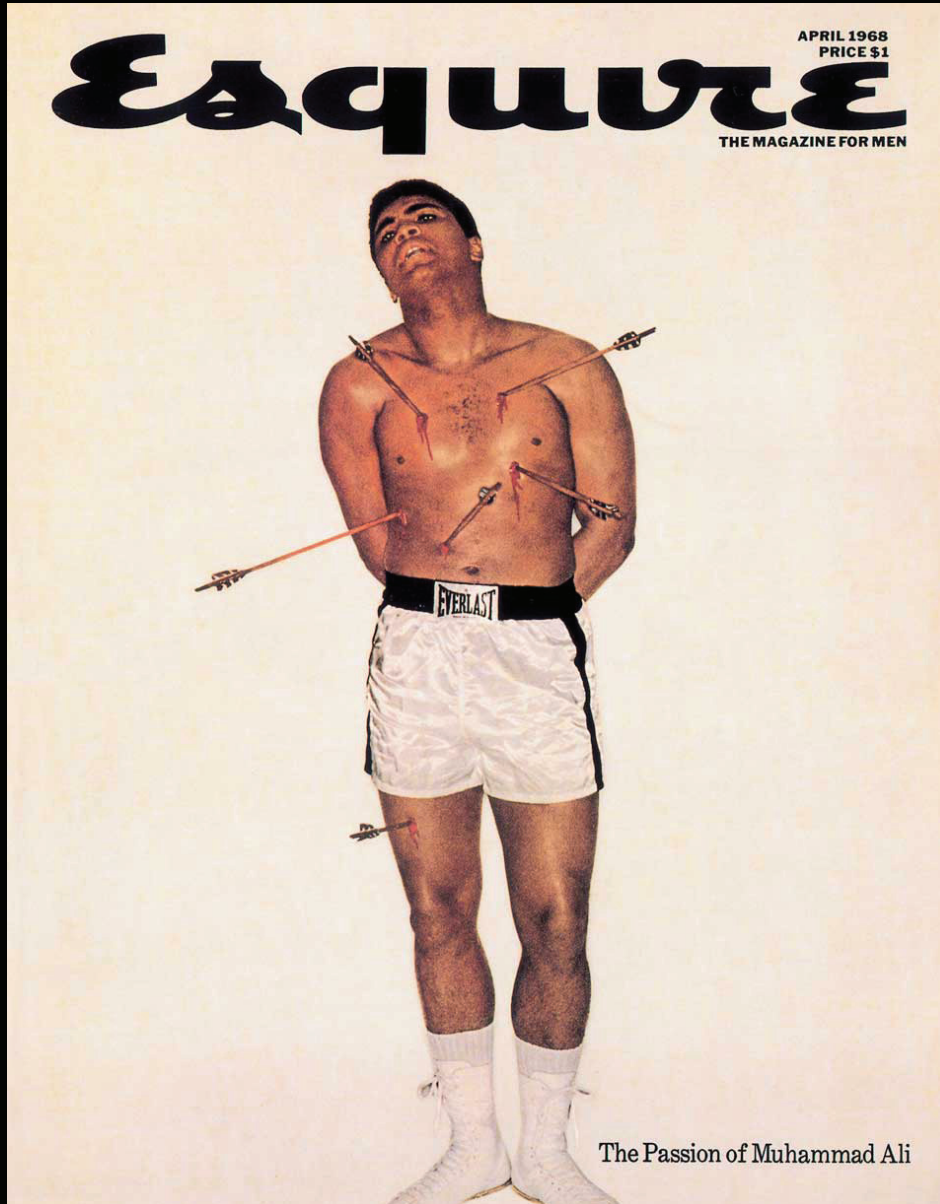


History of Graphic Design
Lecture Six
Professor Eckler

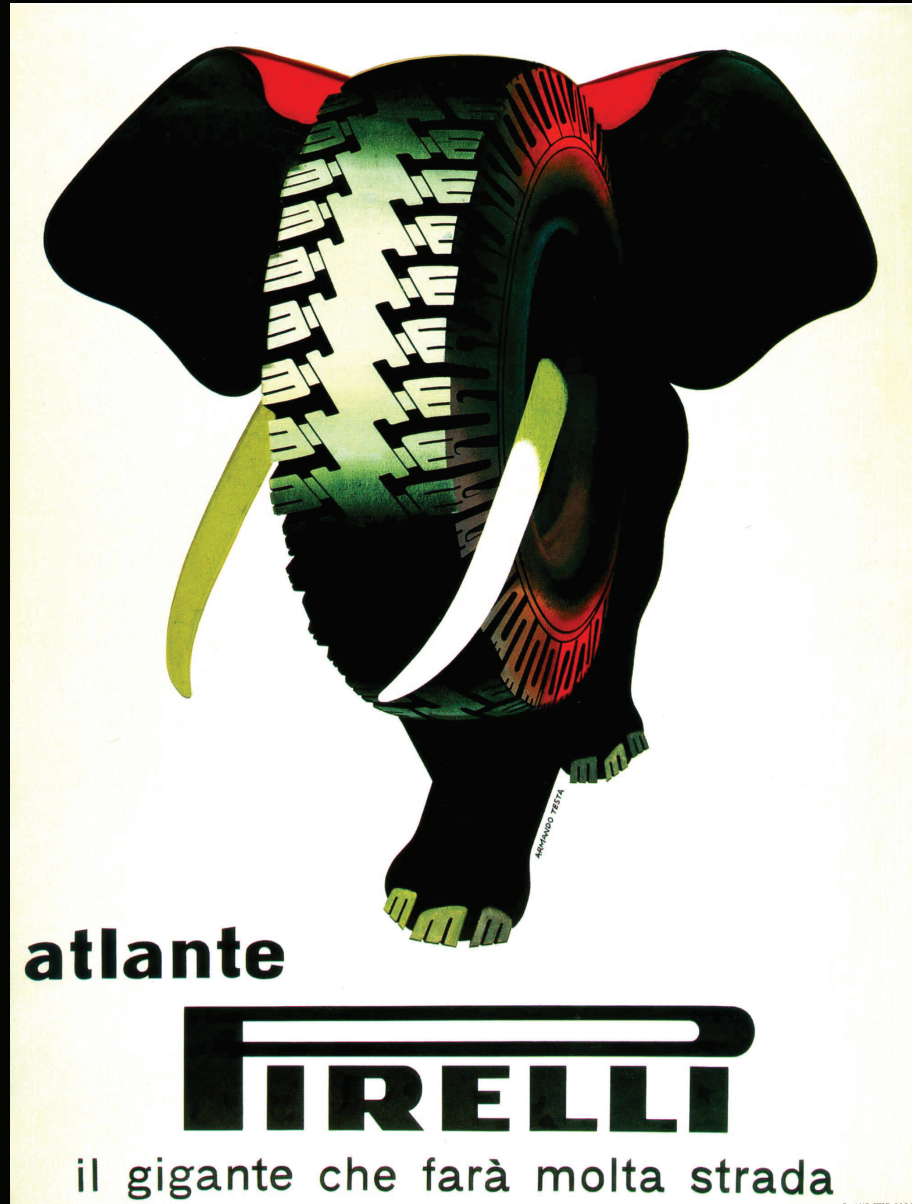
George Lois



George Lois (designer) and Carl Fischer (photographer), *Esquire* cover, April 1968. Muhammad Ali posed as Saint Sebastian, who was condemned by Roman Emperor Diocletian and shot by archers.



Armando Testa, poster for Pirelli, 1954. The strength of a bull elephant is bestowed on the tire by the surrealist technique of image combination.



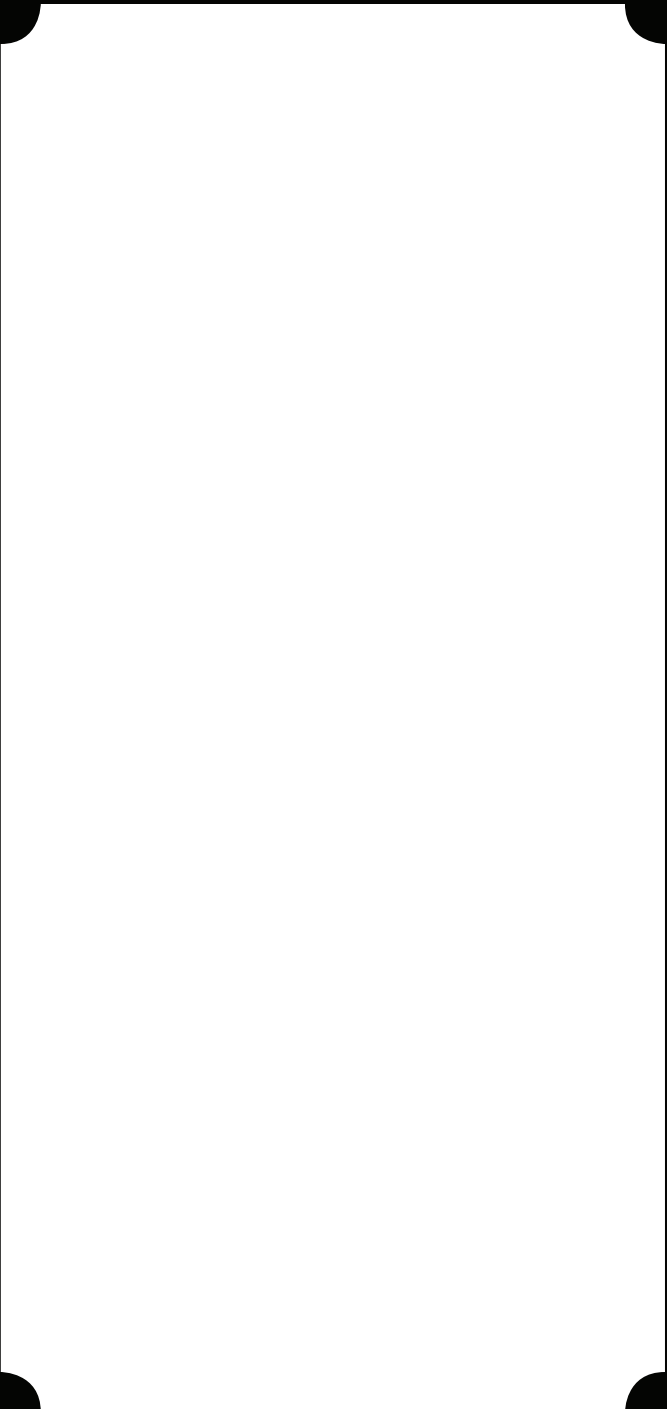
Seymour Chwast



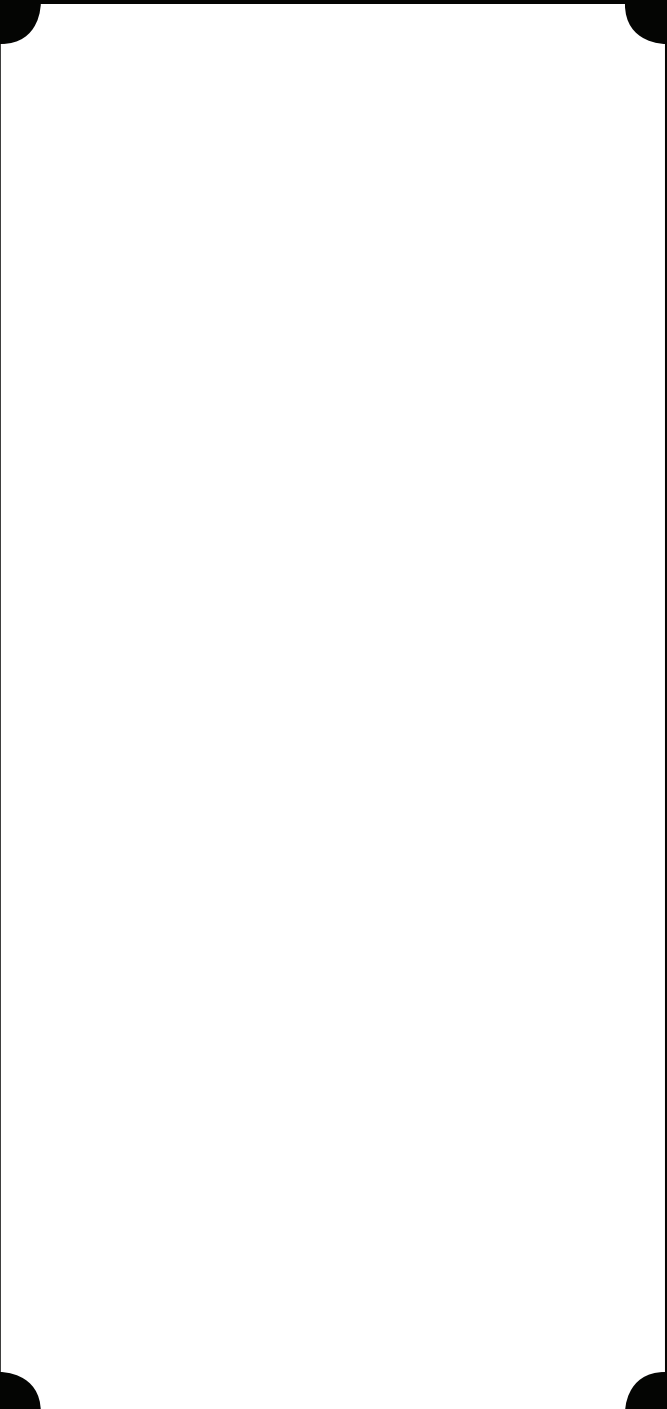
Milton Glaser

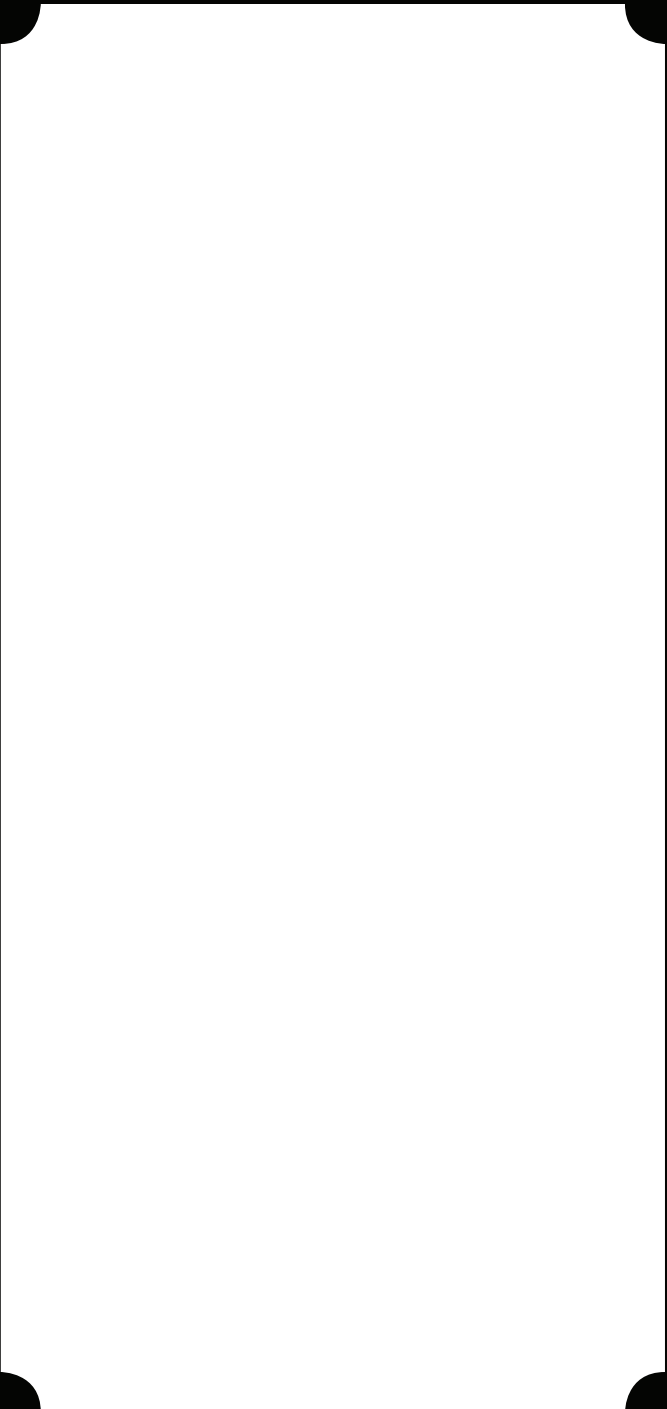
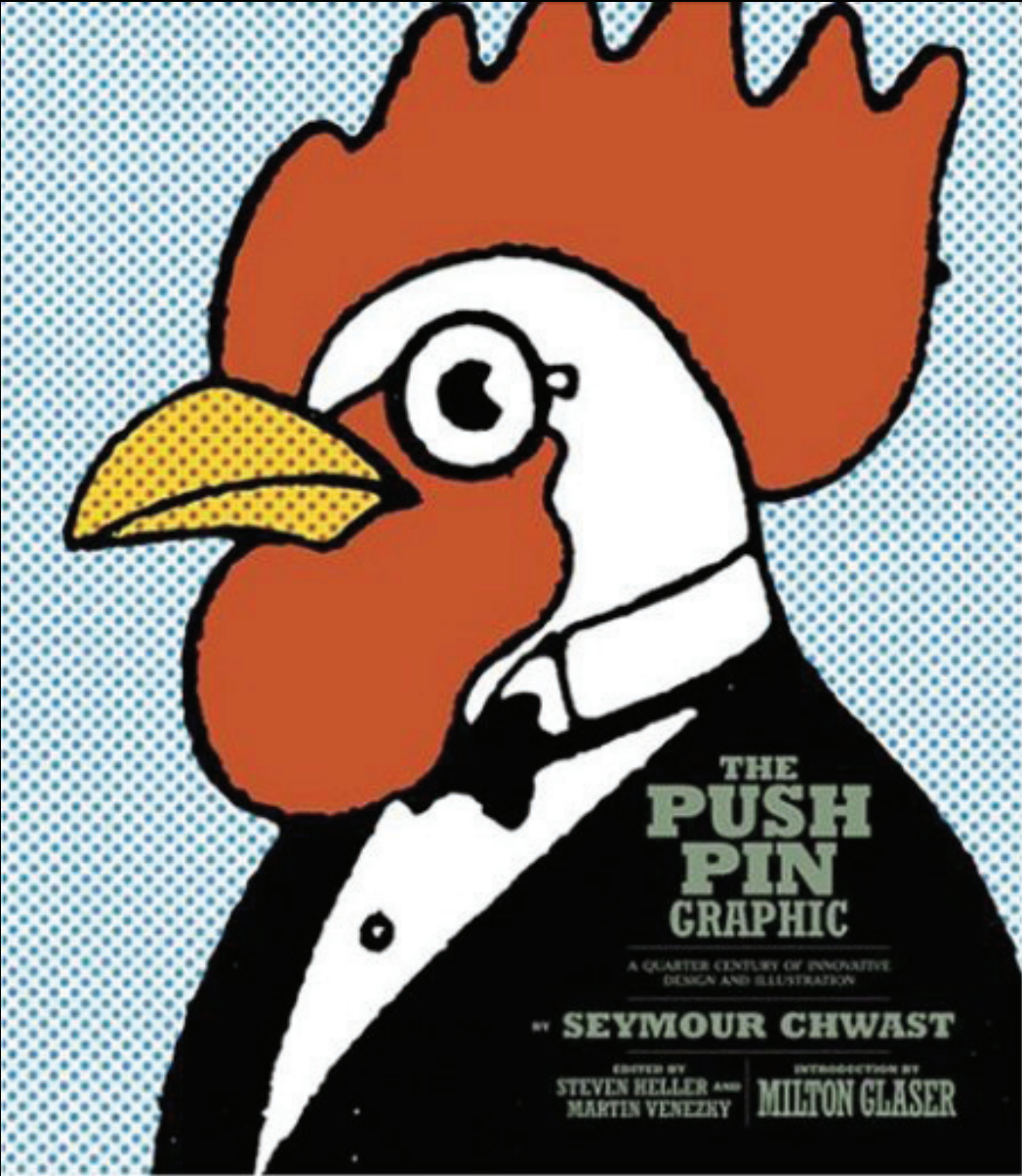


Reynold Ruffins



Edward Sorel





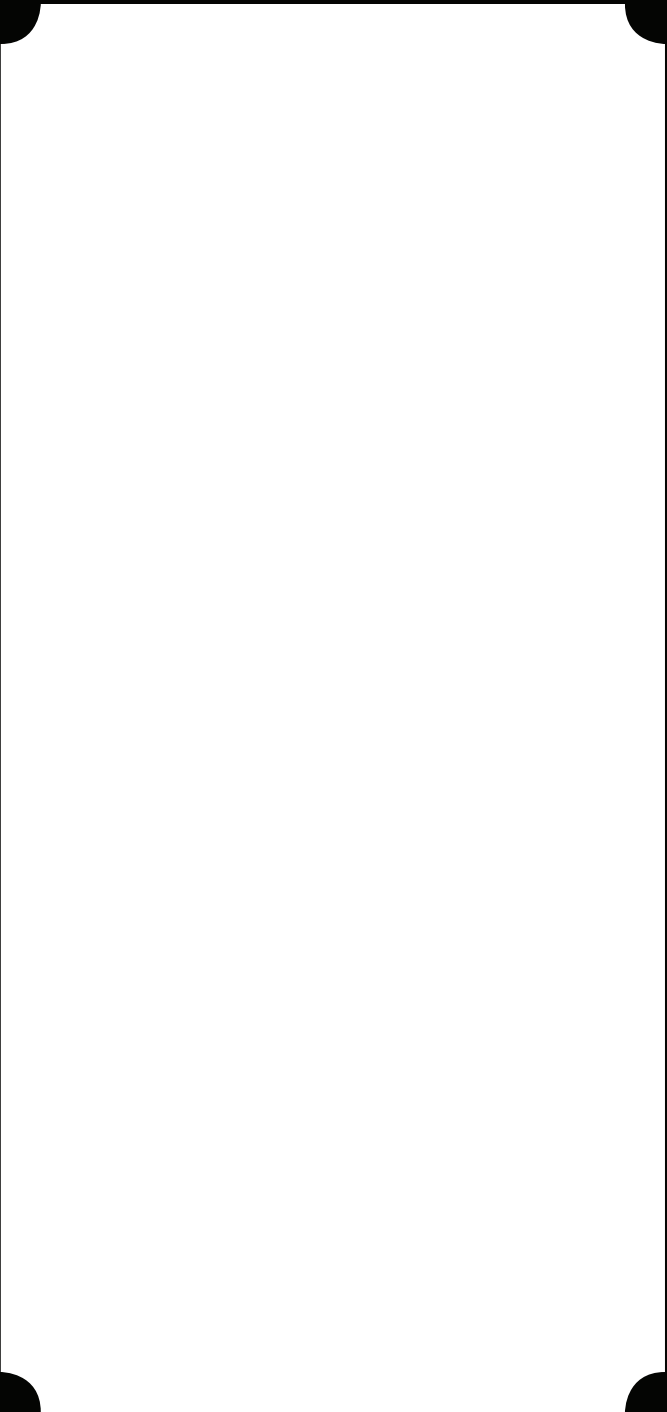
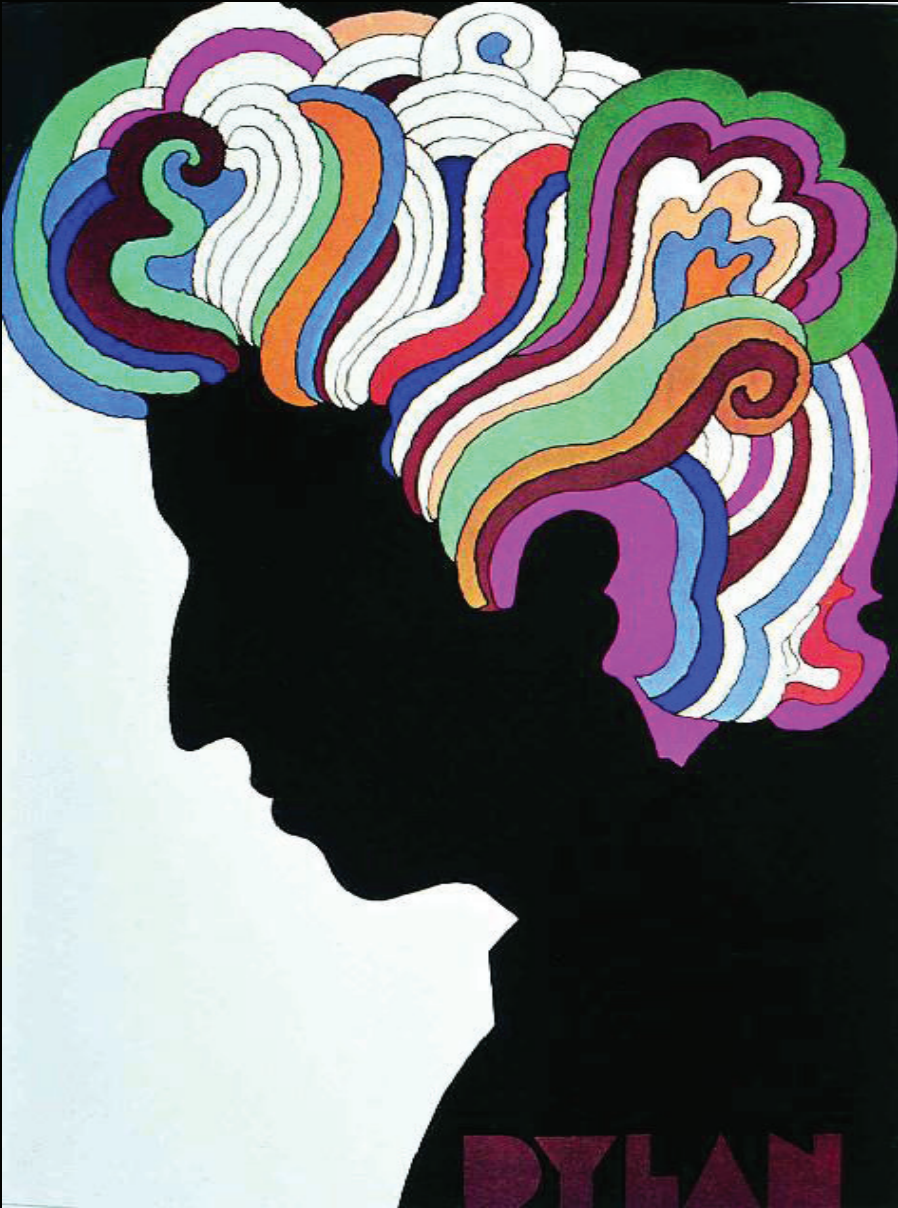
Reynolds Ruffins, illustration for *Amtrak Express* magazine, 1983. Decorative color and abstracted forms typify Ruffins's work over a half century.



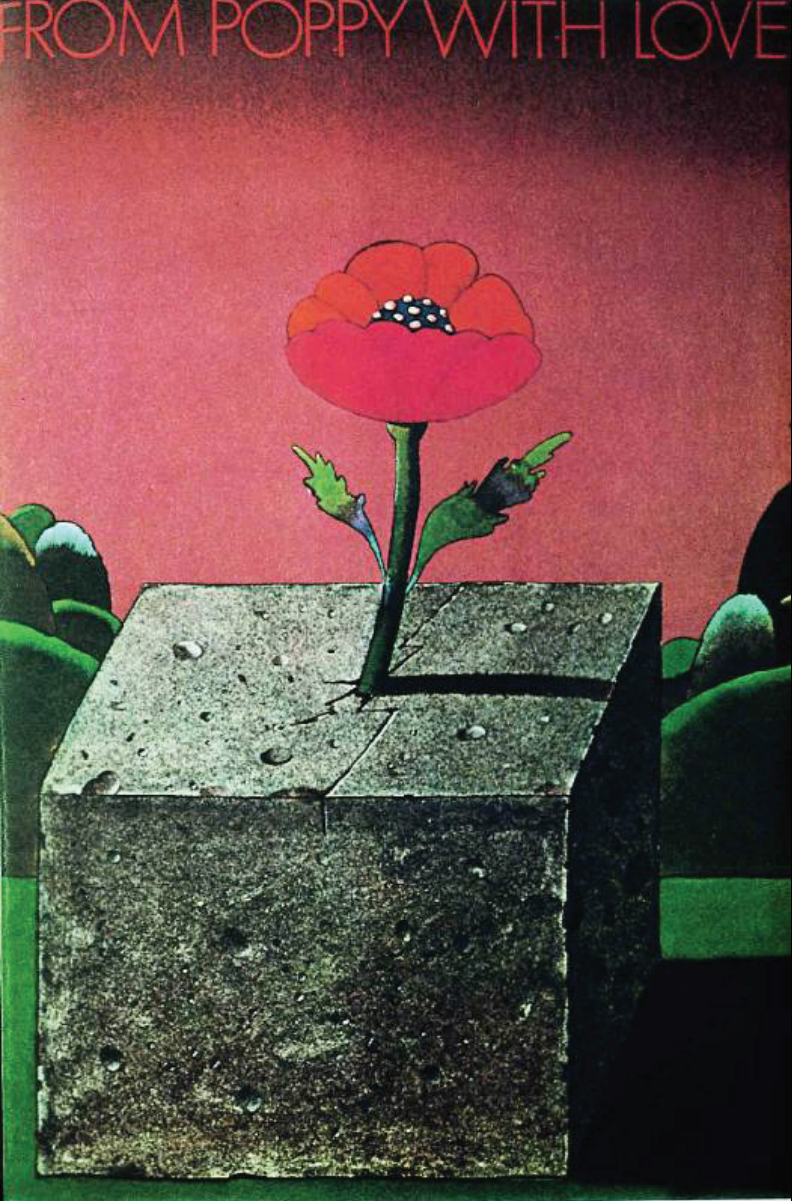
Edward Sorel, cover illustration for *The New Yorker*, April 2010.



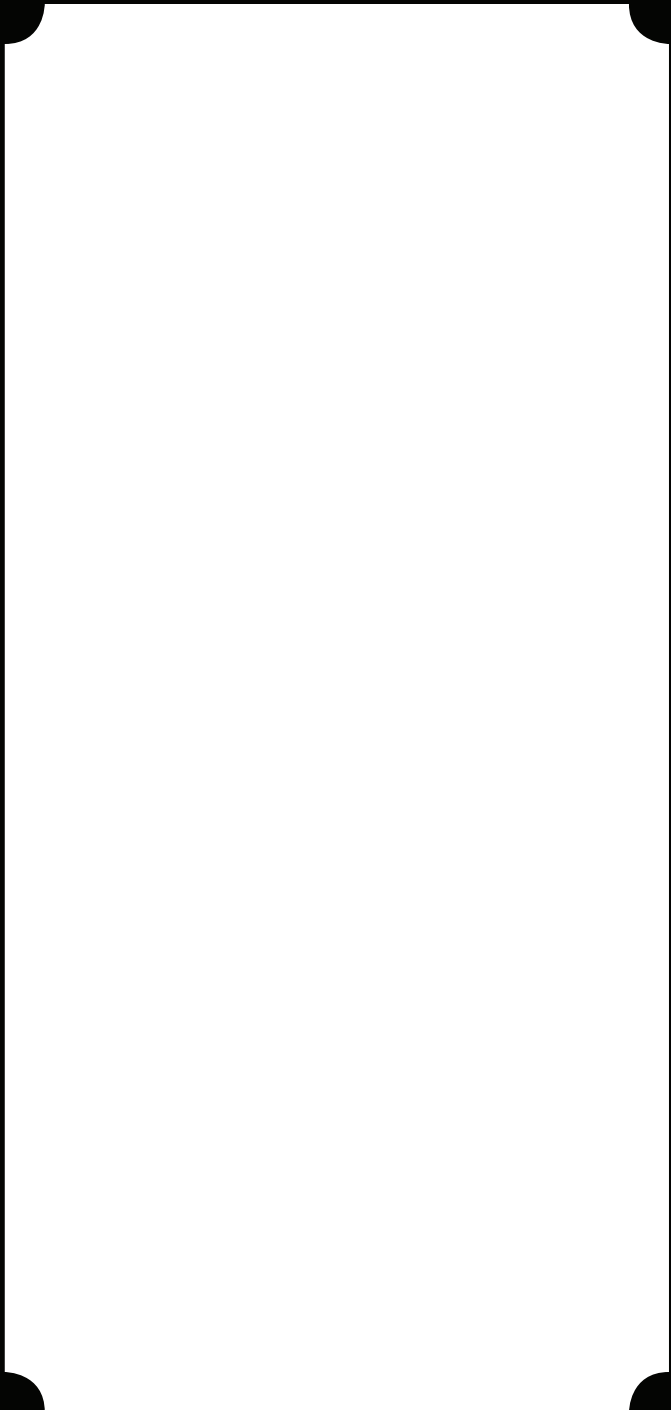
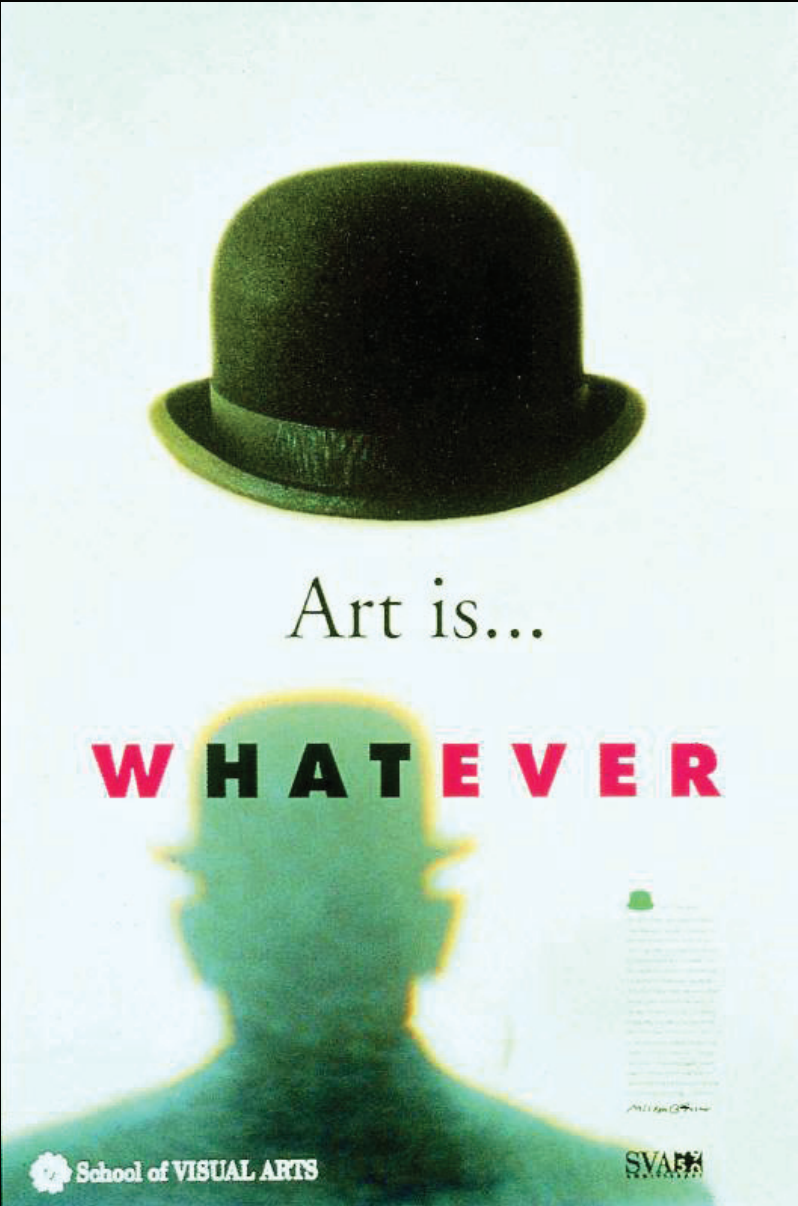
Milton Glaser, Bob Dylan poster, 1967. Transcending subject and function, this image became a symbolic crystallization of its time.



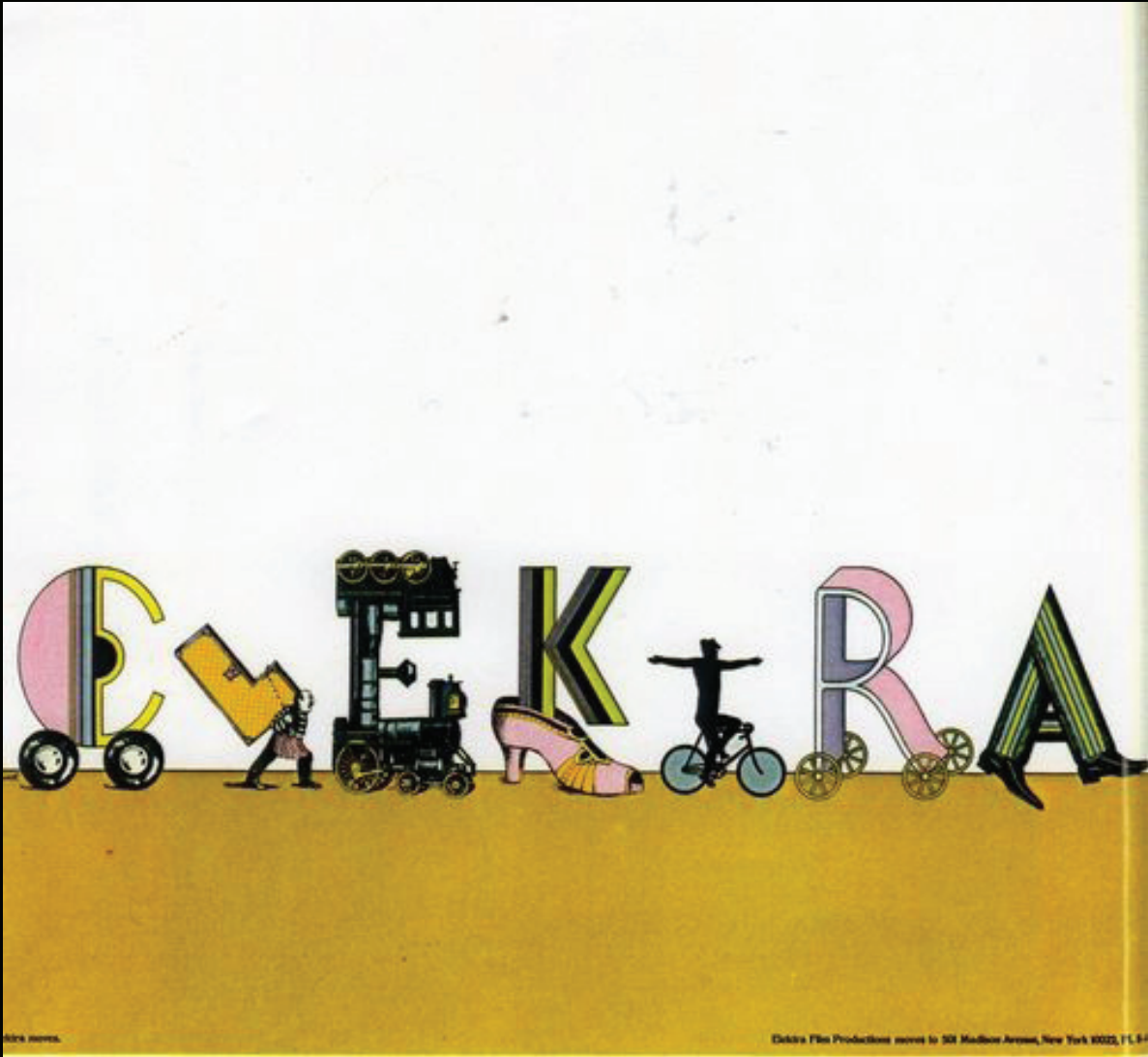
Milton Glaser, Poppy Records poster, 1968. A poppy blooming from a granite cube symbolizes a new, independent company breaking through the monolithic conventions of the recording industry.



Milton Glaser, "Art Is" poster, 1996. Visual and verbal meanings are explored by manifesting a hat as a photograph, a shadow, a word, a pictograph, and a written definition.



Seymour Chwast, moving announcement for Elektra Productions, c. 1965.
Walking, riding, or propelled by locomotive power, the client's name travels to its new location.

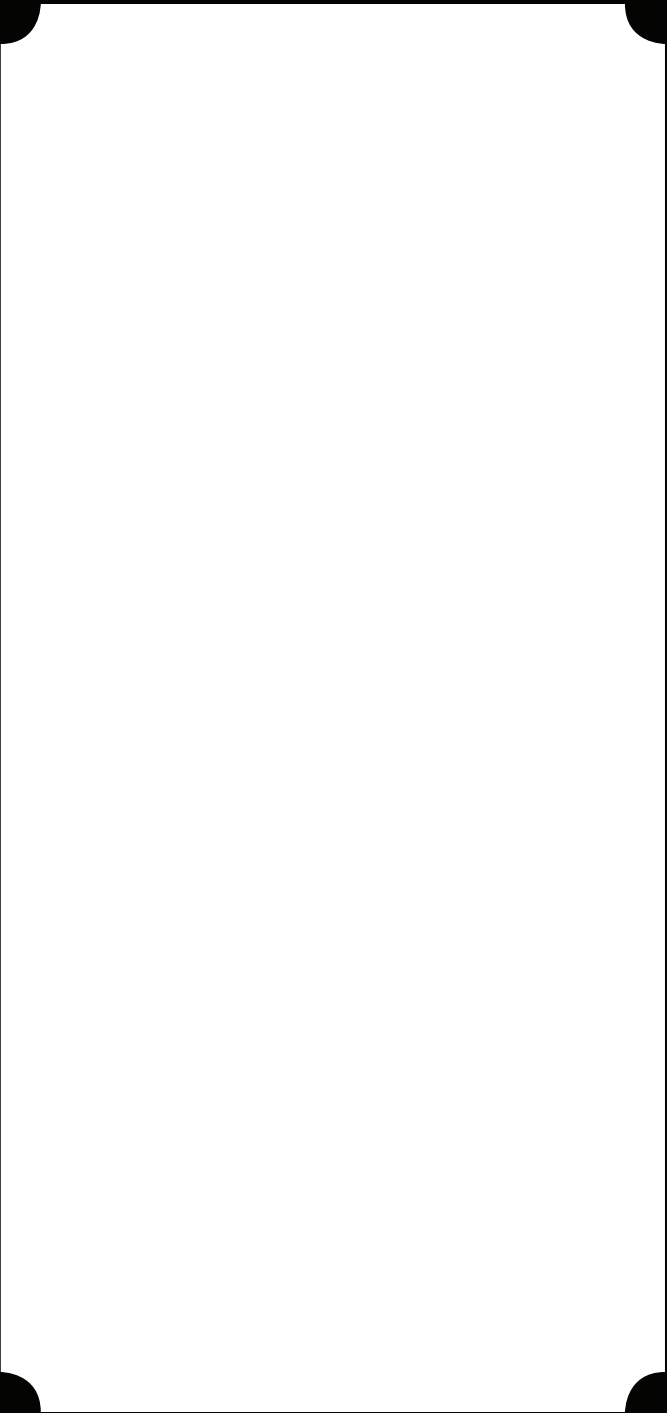
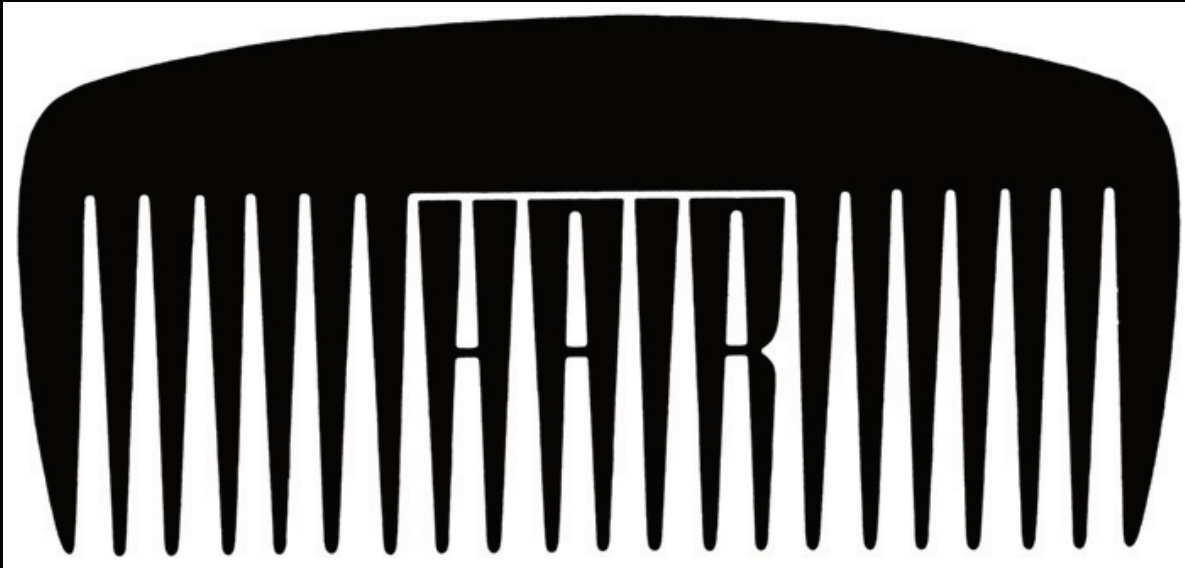


Seymour Chwast, poster protesting the bombing of Hanoi, 1968. A mundane advertising slogan gains new life when combined with a blue woodcut and offset printed green and red areas.

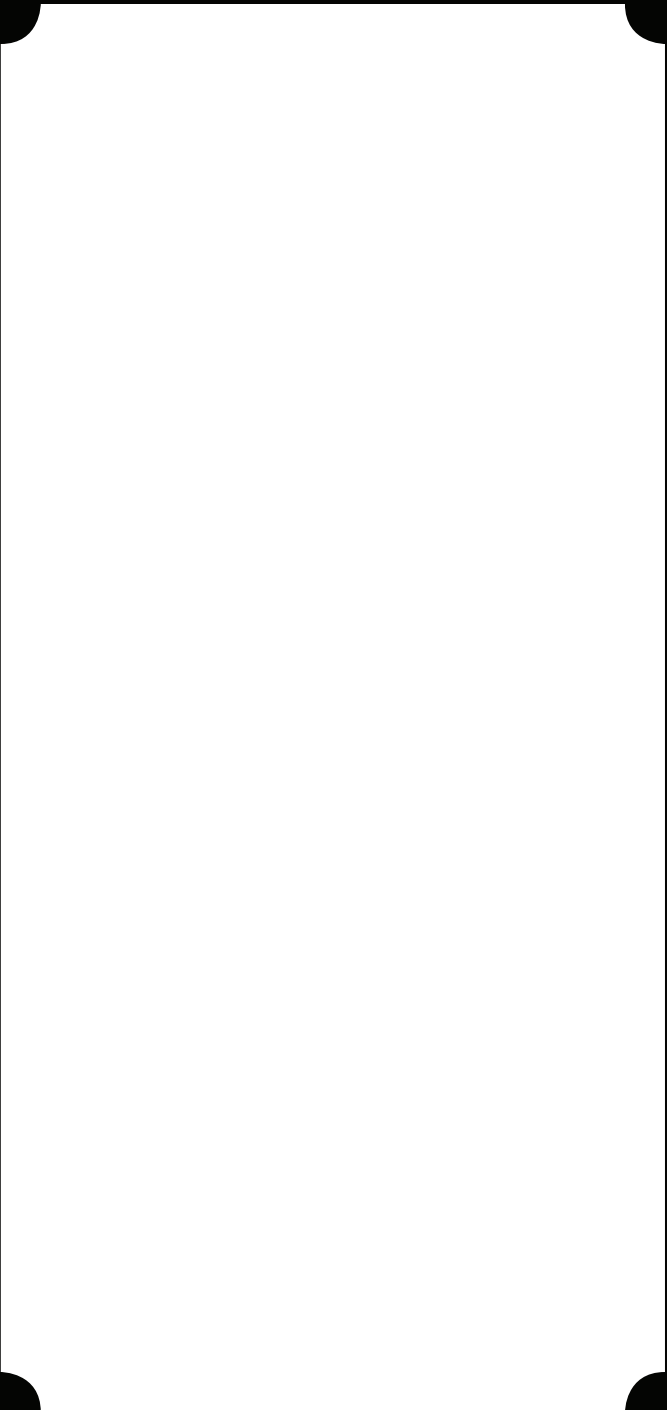


End Bad Breath.

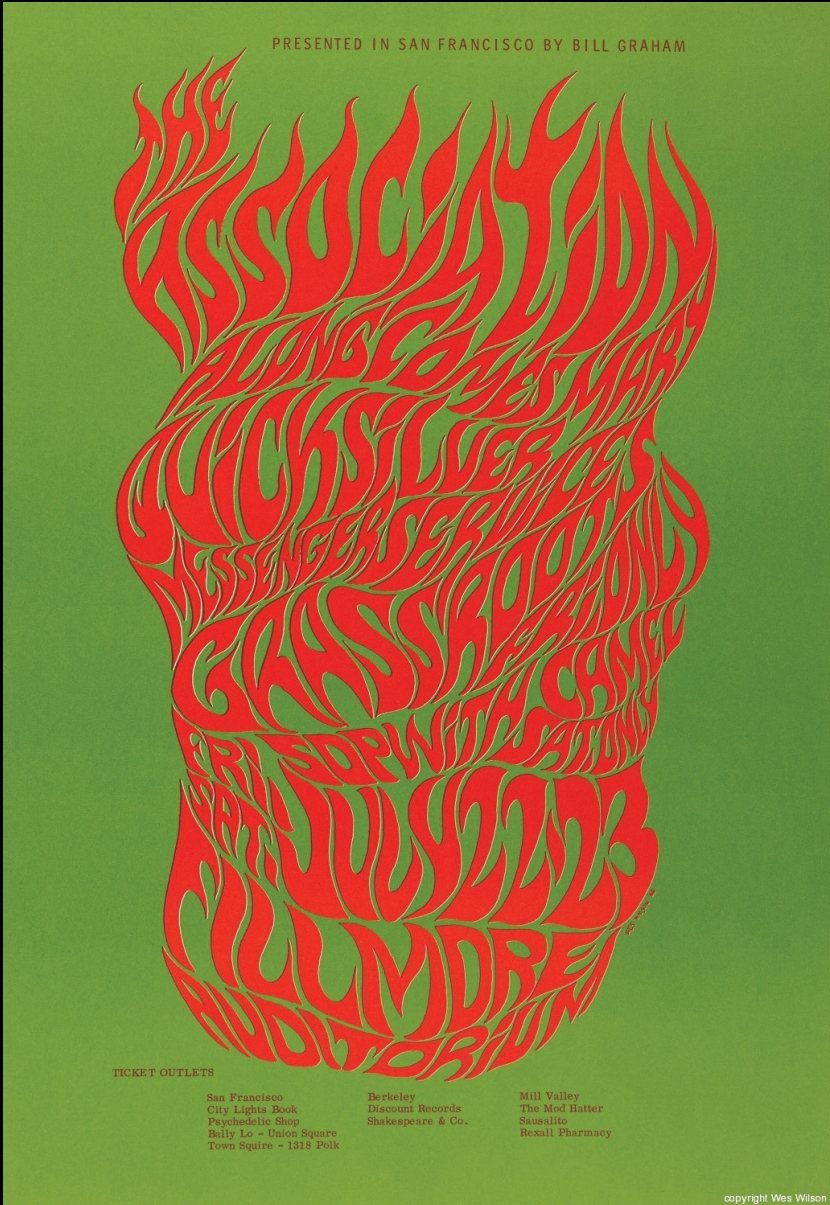
Woody Pirtle, logo for Mr. and Mrs. Aubrey Hair, 1975. In this graphic pun, the comb relates to the client's name, which is spelled by the comb's teeth.



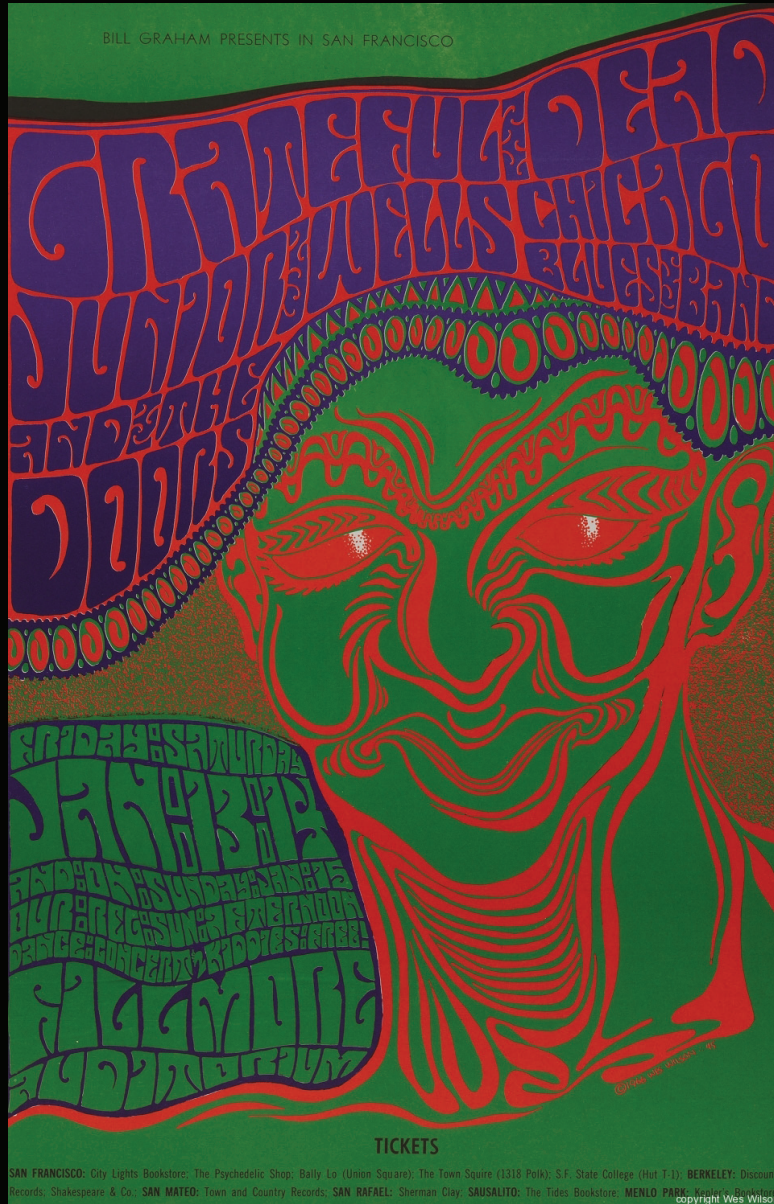
Woody Pirtle, poster for Knoll furniture, 1982. A hot pepper becomes a red and green chair, signifying the availability of Knoll's "hot" furniture in Texas.



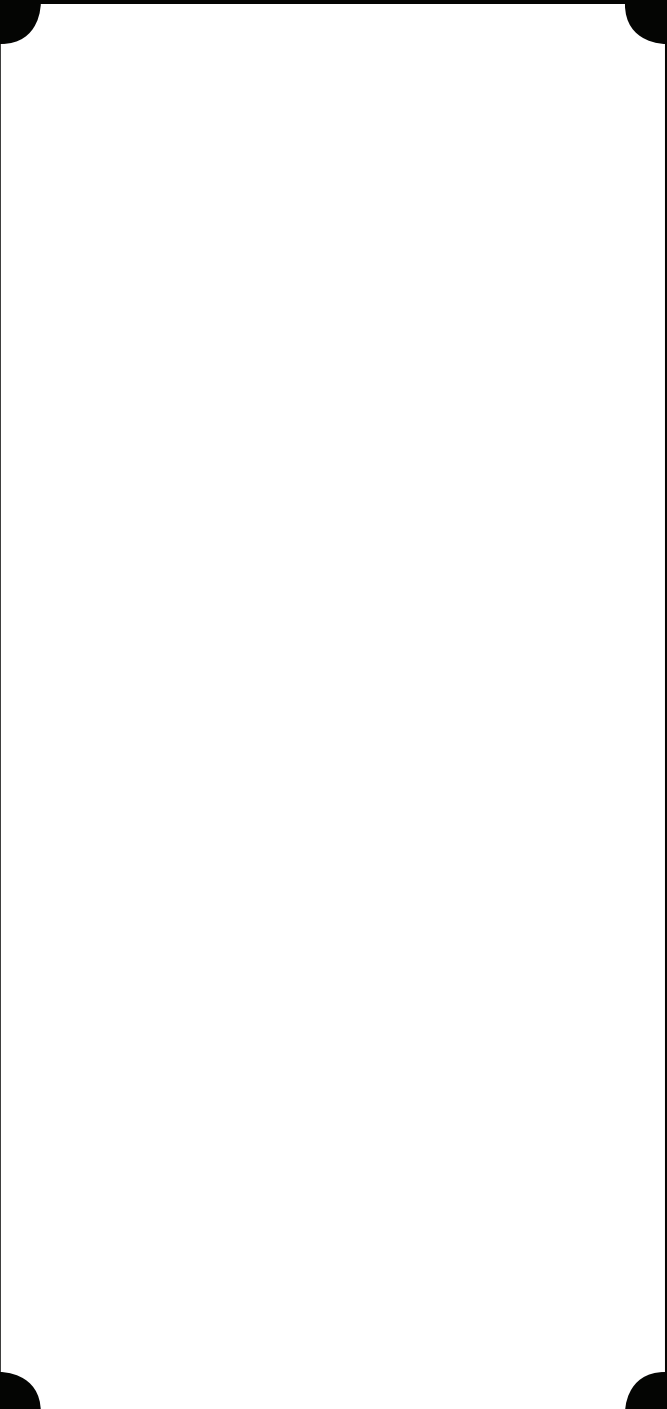
Wes Wilson, concert poster for *The Association*, 1966. Lettering becomes an image, signifying a cultural and generational shift in values.



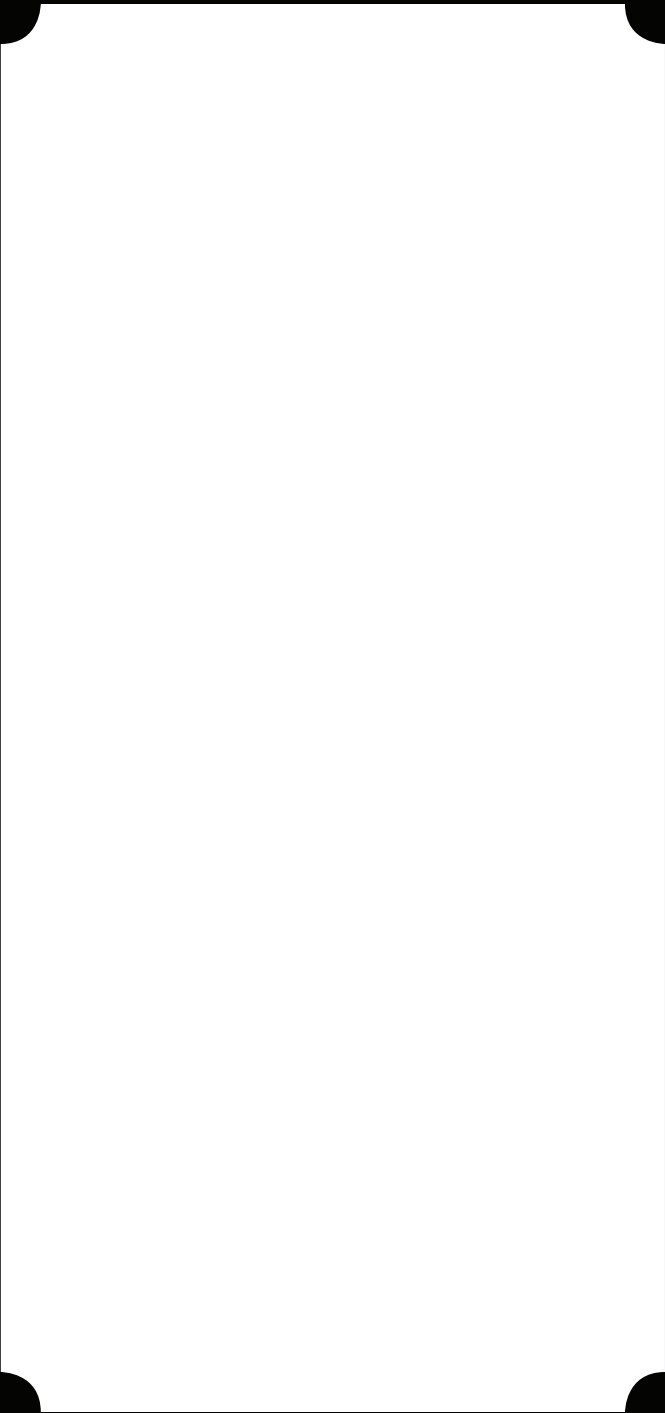
Wes Wilson, concert poster for the *Grateful Dead*, *Junior Wells Chicago Blues Band* and *The Doors*, 1966. Hand-drawn line art is printed in intensely vibrating colors.



Victor Moscoso, poster for the *Chambers Brothers*, 1967. The vibrant contrasting colors and Vienna Secession lettering inside of the sunglasses implies the drug culture of the period.



Furniture created by the post-modern industrial design firm Memphis.



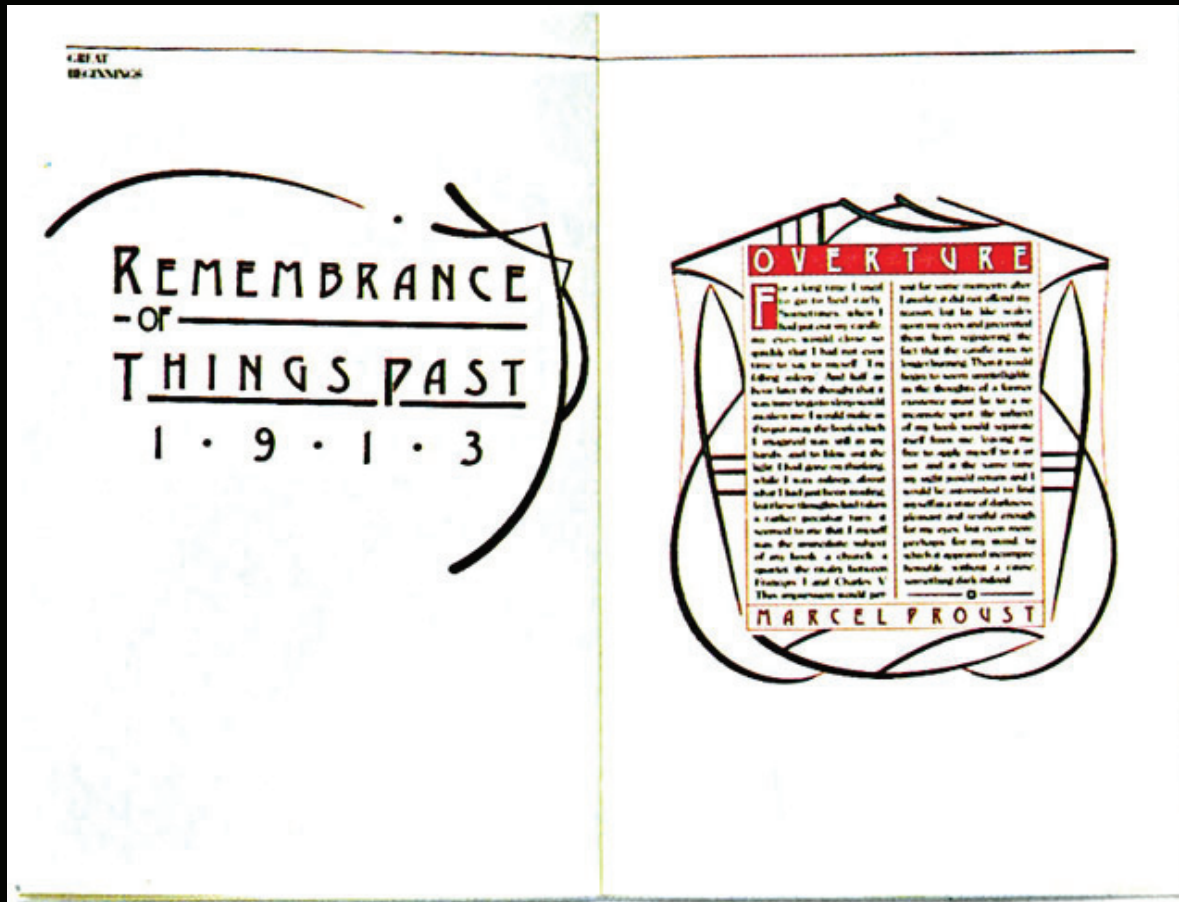
Paula Scher, poster for CBS records, 1979. The synthesis of contradictory sources of inspiration, in this case Russian constructivism and nineteenth-century wood-type posters, is often a springboard to innovation.



Paula Scher, "Great Beginnings" spread for Koppel & Scher promotional booklet, 1984. Typographic ideas paraphrasing Russian constructivism, futurism, and Dada are freely combined and reinvented.



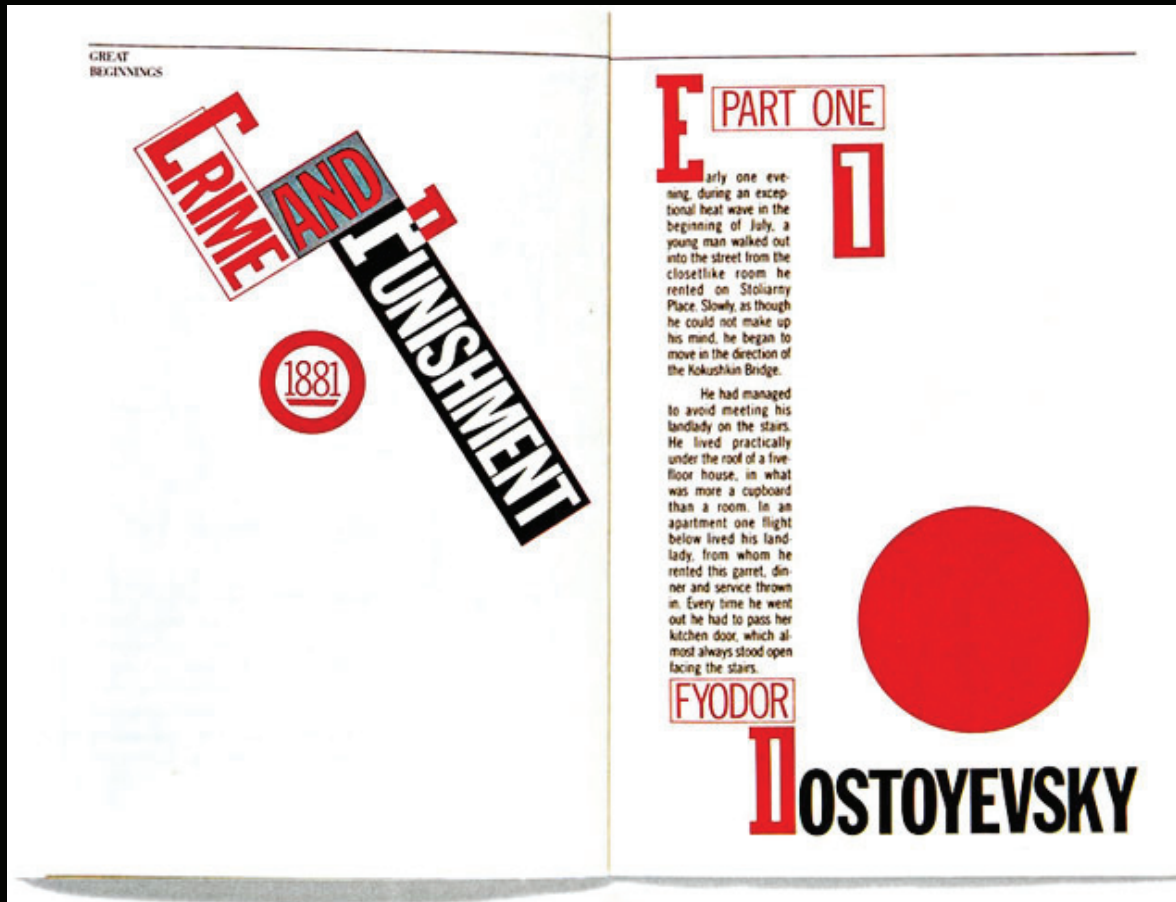
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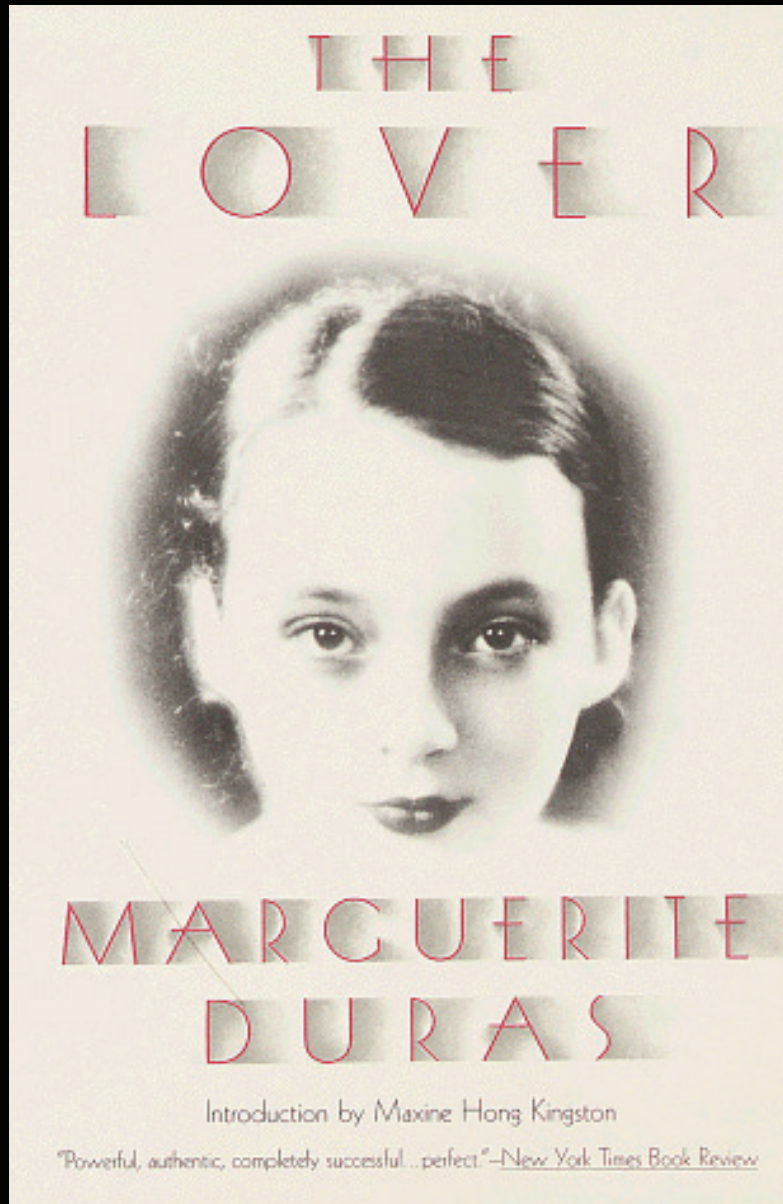
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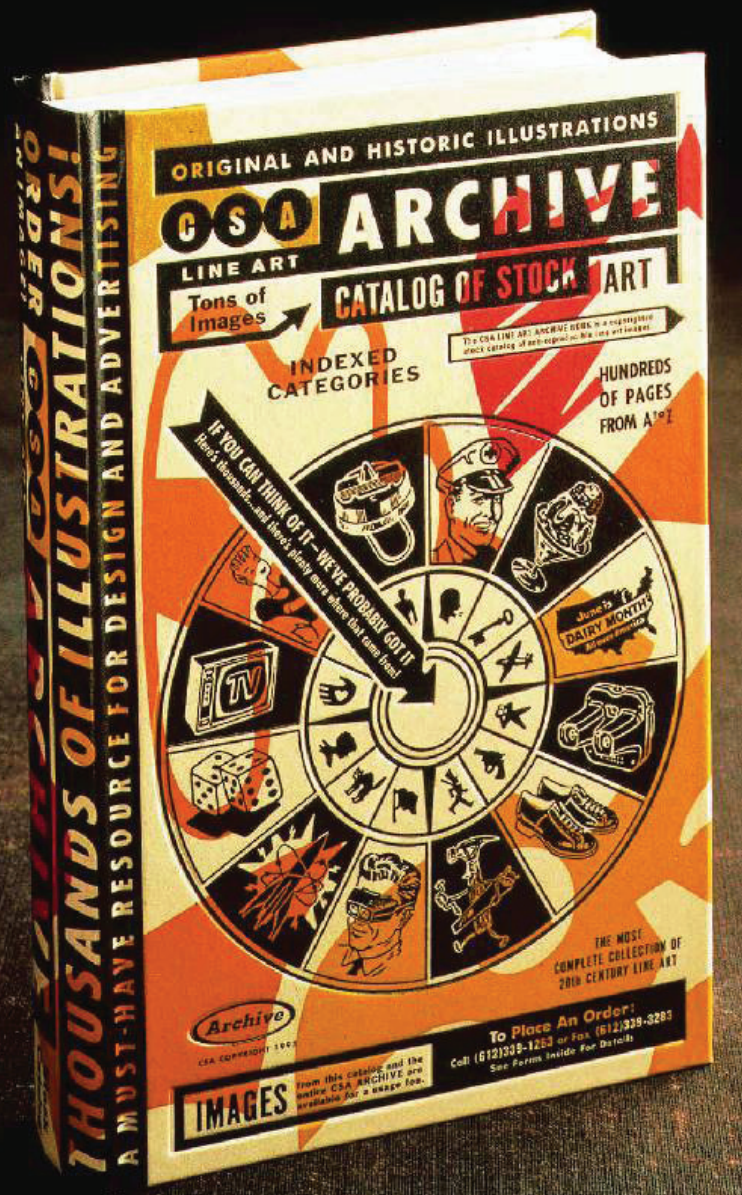
Louise Fili, book cover for *The Lover*, 1985. A delicately vignettted photograph is used with lettering that seems to cast soft shadows.

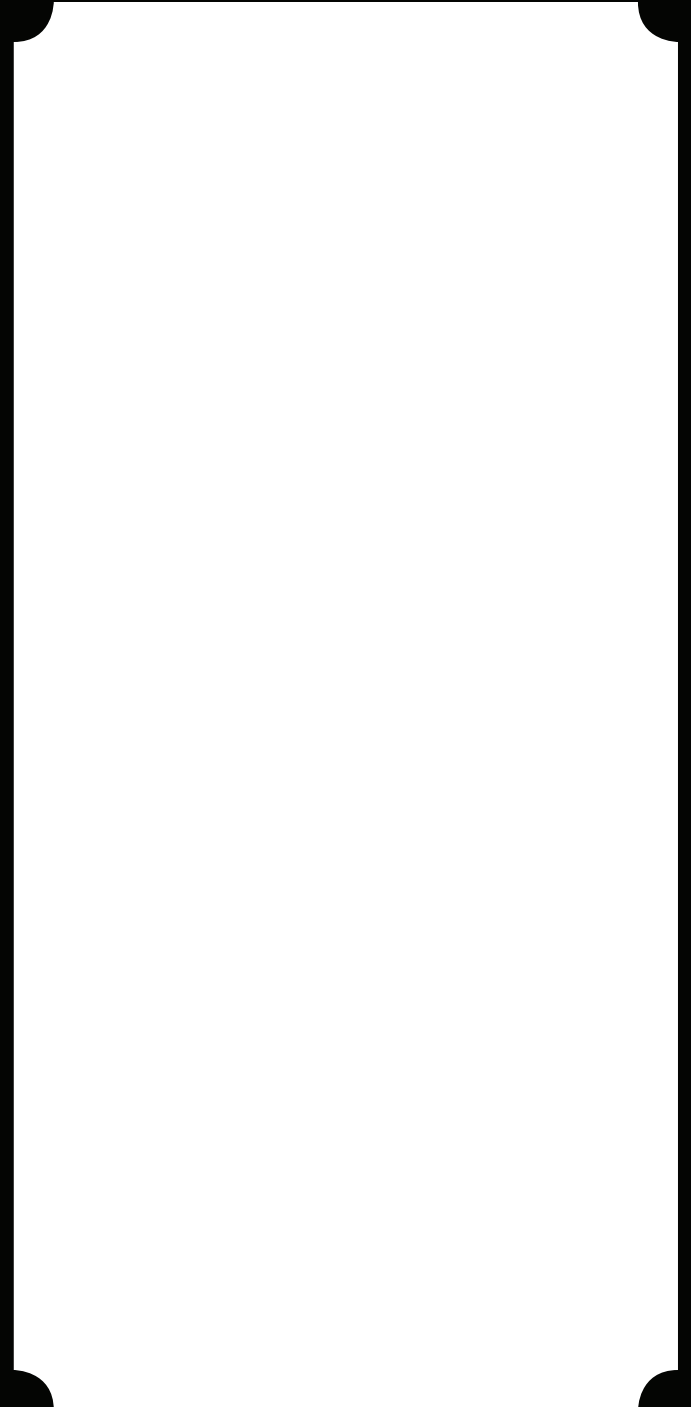


Charles S. Anderson (designer and illustrator) and Lynn Schulte (illustrator), label designs for Classico pasta sauce, 1985. Duffy Design Group countered the garish color and strident typography of many mass-marketed grocery packages with subtle color and elegant typography.



Charles S. Anderson Design Co., cover for CSA Archive Catalog of Stock Art, 1995. The heaviness of bold black type and illustration are tempered by an underlay of abstract shapes in three warm colors.





Times Square, New York City



Paula Scher, "Language is a Deadly Weapon" graphic for MTV's "Free Your Mind" campaign, 1994. Derogatory terms for women are presented to increase sensitivity to the effect of slang upon others.

