

Digital/Physical







University of California Los Angeles

UCLA summer sessions

1991:

University of California

Los Angeles
Los Angeles

California 91000

2010

0010 0000

91

What you think about

FESTIVAL
OF THE ARTS **LECTURE SERIES**

UNIVERSITY UNION HINDE AUDITORIUM

APRIL 1ST - 2ND

EXHIBIT

AT THE DEPT OF DESIGN **LIGHTING GALLERY**
(ABANDONED ROOM E)
MARCH 18TH - APRIL 2ND

FOR SUCH SEEDS AS THESE CANNOT SPRING UP ANYWHERE EXCEPT
IN THE GOOD SOIL OF
HUMANITY

CALIFORNIA STATE UNIVERSITY SACRAMENTO

SAMITAUR CONSTRUCTS

2001

1999

(100) 100

(100) 100



Achievement Award Honorary Marko

Broadcasters' Association International
Los Angeles Convention Center

things

1996
June 22
96

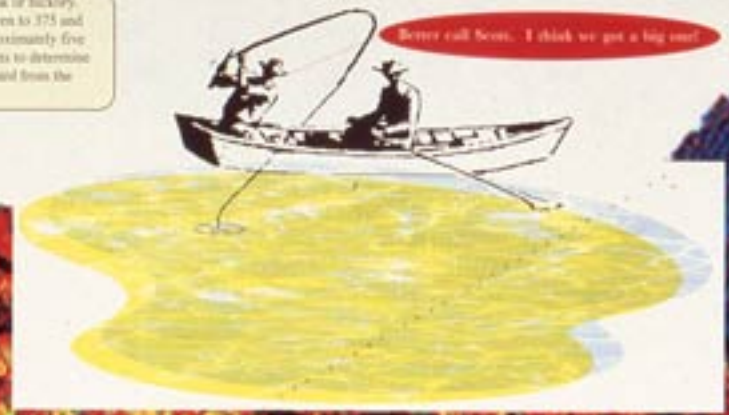
3036 North Tejon Street
Colorado Springs
Colorado 80907
Tel 719 432 7226
Fax 719 432 0585

PIKES PEAK
THE PAPER CO

PO BOX 7122
Colorado Springs
Colorado 80933

Classification: Epiplatys family Epiplatidae
aka family: **McLeod**
Color: **red** with **black** and **white** spots
Range: **USA** of northern Europe and parts of North Africa
Habitat: **Colorado Springs** common to **Colorado Springs**
Size: can reach a length of **77 inches**
Characteristics: Flanks light olive with an overlay of creamy spots and blotches. The fins are red to yellow, the underside white.

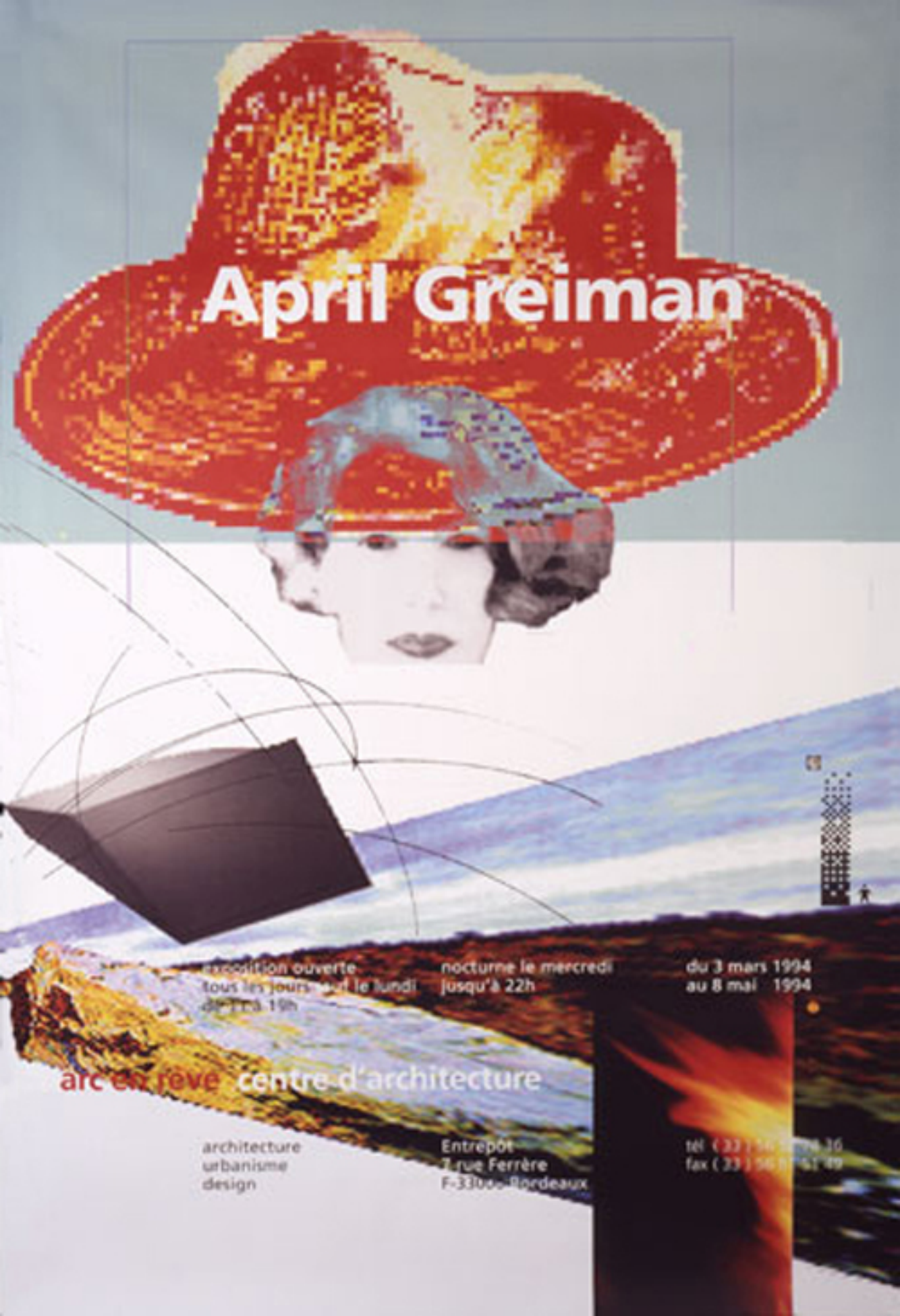
1. Get a good sized cutting board, preferably made of exotropical wood, like oak or hickory.
2. Get your pike, and carefully clean the fish.
3. Slice the fish.
4. Preheat the oven to 375 and carefully place the pike filets on the cutting board.
5. Bake in the oven for approximately five minutes, or enough to lightly sear the fish.
6. When taken a fork and piece the filets to determine if they are beginning to get flaky.
7. When cooked to your liking, remove the board from the oven.
8. Throw the pike away and eat the board!



Perfectly adapted for a life of mystery and mayhem, the pike breathes in with bursts of water and the large eyes are set high up in the skull. 10% jaws are large and strong. The teeth are long and pointed and there is a ridge of sharp but small teeth on the roof of the fish's mouth. Larry by itself, pike are often happy to scavenge on dead food. They are also active and effective hunters. more than capable of catching fish as big as half their own body weight.

LARGE sheet 54.5 x 77 inches

5' 5" or 65" 76"



April Greiman

exposition ouverte
tous les jours sauf le lundi
de 11h à 19h

nocturne le mercredi
jusqu'à 22h

du 3 mars 1994
au 8 mai 1994

arc en rêve centre d'architecture

architecture
urbanisme
design

Entrepôt
7 rue Ferrère
F-33006 Bordeaux

tél (33) 56 00 76 36
fax (33) 56 00 51 49



PARKING





HUMANS MAKE
ROBOT MOVIES
TO FEEL BETTER ABOUT
BEING HUMAN
IN A ROBOT WORLD.

I SING THE BODY ELECTRIC

"Sing the Body Electric" is a short story by Ray Bradbury published in 1969 and made into a movie in 1986 called *The Electric Grandmother*. Children whose mom dies express grief by ordering a grandpa to care for them. Funny, but it works out fine. Robots are cool, if we don't expect them to be human.

1970

EGGHEAD'S ROBOT

Kids have a robot to do their chores. Somehow they don't think of using the robot to steal candy, spy on girls, and take over the world. Robots make good slaves, but children are dull masters.



1971

THX 1138

THX 1138 was the first film by George Lucas. Robert Duvall, off his mind-control meds, evades deadly fascist robots. Robots are tools of oppression and must die for human liberty—unless the robots are cute and scrappy. Cute and scrappy robots can stay.

1972

SILENT RUNNING

Eco savior chooses plants, robots and money over humans but not over himself.

1973

WESTWORLD

Killer robocowboys totally ruin a vacation at a dude ranch. Mommas, don't let your robobabies grow up to be killer robocowboys. And listen, People: Stop going to dude ranches. You get what you deserve.



ANDROXY

A DISPLAY TYPE
BY DAVID BARRINGER

A B C D E F G H I J K L M N O
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ET EV TH TR TW ZZ

3 9

A F K
R Q Y



Concept and Form

We have been making movies about robots for about as long as we have been making movies. We are shocked by robotic beauty, power, and longevity. We fear robots as we fear our own mortality. We make movies in which we make robots that confound us, overpower us, teach us, save us, and kill us. We dream of robots doing everything that we do, and many things we dream of doing: being indestructible, living forever, flying. Robot movies are the means by which we dream of the future of our relationship with technology. I am scared most by the intersection of people and robots. I am scared at the prospect of having a computer put inside me to enhance my vision, my immune system, or my memory. Once infected, I am afraid that my cyborg self will take over and shut me down for daydreaming too long or being five pounds over weight. I will feel my enhanced robo eyes shut down in darkness. I will have lost myself to a bad bargain with a robo devil.

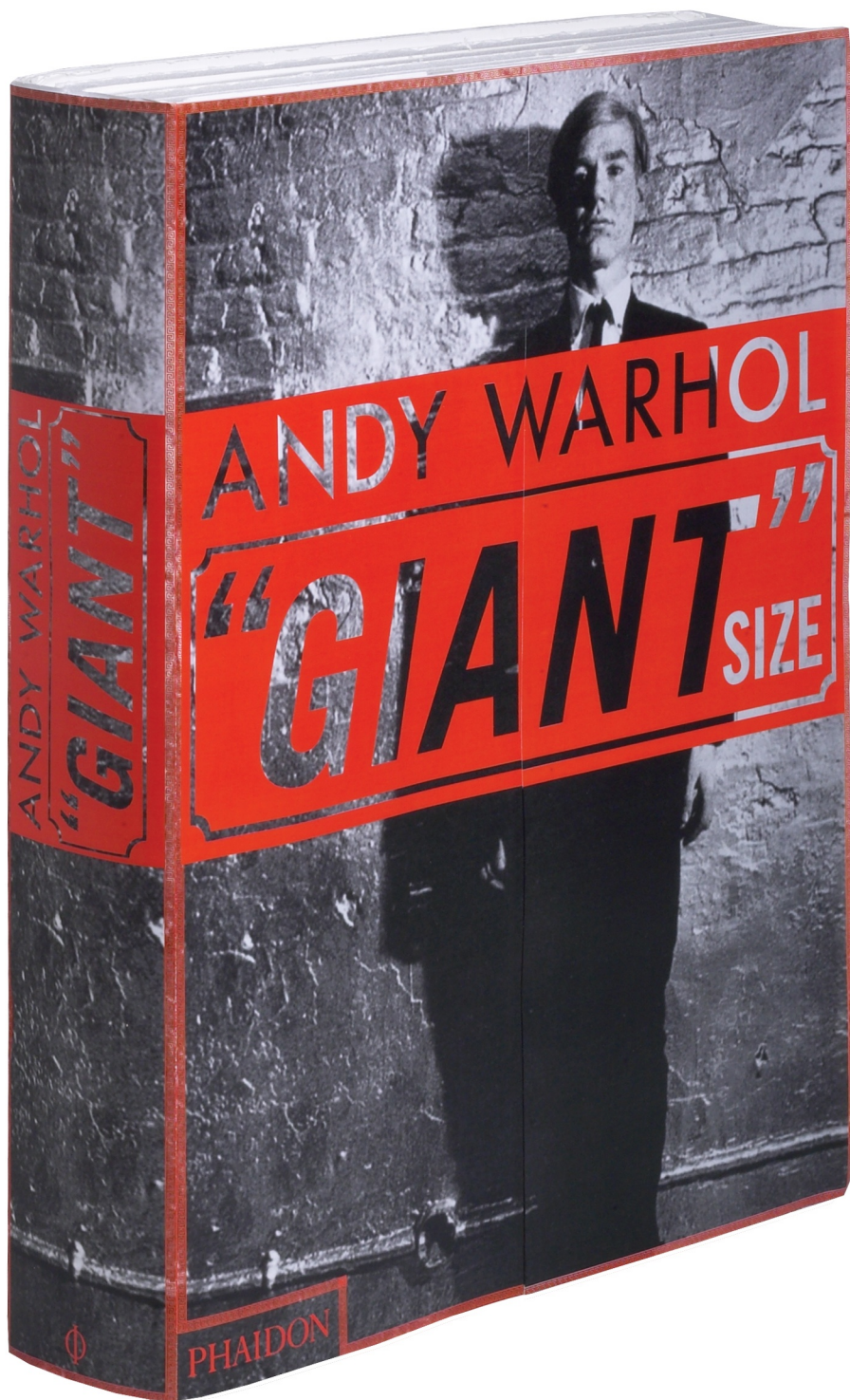
I explored our culture's relationship to robots through the movies we have made about them since *Metropolis* in 1927. I chose 108 movies out of hundreds. I wrote out thematic subtext, as a way to discover whether our attitudes about robots have changed over the years during which we have made so many technological advances. I don't think we've changed much in the way we think about robots, and I think that's because our attitude right from the start was ambivalent and sophisticated, if often playful and self-mocking. Judging from feature films, I find that as a society, at least in the U.S., we got it very early: robots have the potential to evolve beyond tools and into a life form of their own. We are playing like gods, and robots might turn out to be hostile atheists.

I took pictures of homemade robots to accompany my thematic wisecracks about robot movies. I planned to make robots out of flowers alone. Flowers—feeling organic, delicate, reproductive—were the perfect antithesis to robots—impervious, long-lasting, metallic, asexual. But I couldn't figure out how to make flowers look like robots. Rearranged flower petals would evoke a person or animal, not a robot. So I gathered all my scrap hardware and spare computer parts, bought several bouquets of flowers, and brought both worlds together: the metallic clunkiness of inanimate robots and the wild beauty of dying, blooming flowers. My robots turned out to be pretty little temporary toys. I photographed them, quickly. Then the flowers dropped and died, the structures trembled and fell to pieces, and I had a waste basket of stalks and petals and a toolbox refilled with bolts and wire.

108 ROBOT MOVIES
108 ROBOT THEMES
47 LITTLE ROBOTS

BY
DAVID BARRINGER





ANDY WARHOL

"GIANT" SIZE

ANDY WARHOL
"GIANT"

PHAIDON







What's all this noise about anyway?

What's

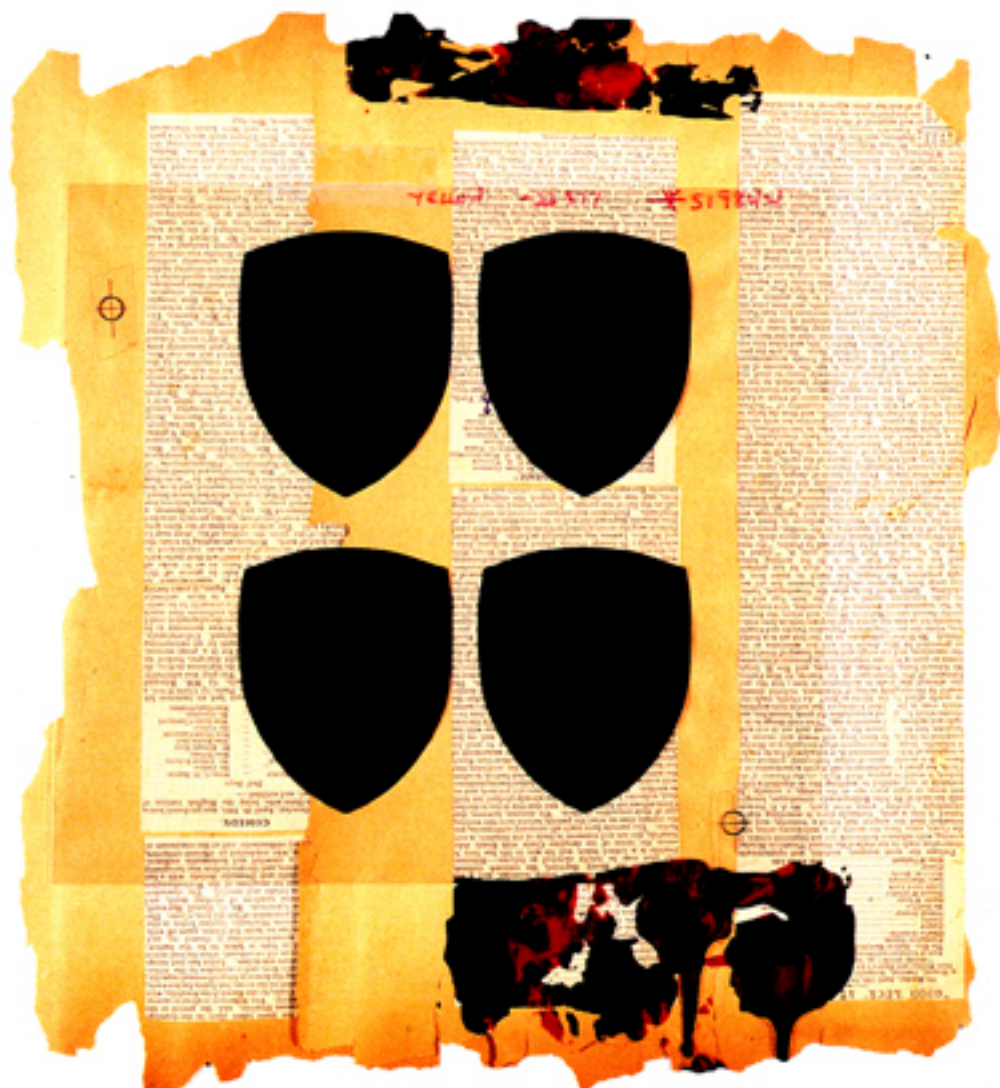
What's all this noise about anyway?

lyle leavitt photo by al an meuser

•
• FOTOGRAFIKS
•
DAVID CARSON
•

TEXT PHILIP B. MEGGS





Simple visual themes, such as black spots on light opposite light spots on black, delight the mind and excite the eye. (David's personal collage work.) "Give us a call." This proves how resilient alphabetical messages are to entropy and degradation.

c
r
a
a

FOTOGRAFIKS

PHOTOgraphy AND Design through graphic expression that evolves
FROM CONTENT.

FOTOS+DESIGN BY DAVID CARSON
TEXT BY PHILIP B. MEGGS

GINGKO PRESS



02. is photog- raphy ART?

06-07

The debate over photography's legitimacy as art began early on. Only two years after William Henry Fox Talbot announced his positive/negative photographic process in 1839, he recalled: "It was said by many persons, at the time when photogenic drawing was first spoken of, that it was likely to prove injurious to art, as substituting mere mechanical labor in lieu of talent and experience." After noting that there was "ample room for exercise of skill and judgement" by controlling variations in exposure and fixing time for varied artistic effects, Talbot concluded: "I feel confident that such an alliance of science with art will prove conducive to the improvement of both." **1**

Sixty years later, little progress toward the acceptance of photography as art had been made, prompting Alfred Stieglitz to write about "The sneer of those not willing to give certain photographic pictures rank as works of art." **2**

At the turn of the century, O.W. Beck said: "It is vehemently denied by a majority that photography is or ever can be art..." But Beck had hope, believing that photography "will in course of time become a remarkable

tool for expressing thought and feeling."

Why did it take decades for photography to be accepted as art? Photography's mechanical and chemically repeatable image of the natural world, its power of documentation, made with a veracity that seemed to surpass human perception. Perhaps this numbing power to capture the world as it is, without a major stumbling block in photographic form.

The reputation for truth, gravitas, and dependence upon alteration before the camera had been totally destroyed by digital manipulation. Places, and things transform the original over and over in printed matter, showing that what never really quite happens. Photography distorts our identity while creating lust for more.

The antidote for the photographic distortion of our understanding of the world is more than a light presence of the camera is more than a light presence of a sensitive person. Carrying a camera is an experience, and response to the world is a possibility. A camera-carrier, whether professional or amateur, sees the world with vigilant eyes. The camera's enchantment, awareness, and even

William Henry Fox Talbot, "The Pencil of Nature,"
"Drawing,"
Gazette, 1839.
2 Alfred Stieglitz, "The Camera as a Means of
Photography,"
Notes Vol. 1,
30 W. Beck, "The
Camera as a Means
of Art,"
No. 1, Jan.

cont.

design of widely available magazines made him the most prolific, most visible, and the most conspicuous designer of his generation.

A scientist once told me the working definition for research is "when I am doing what I don't know what I'm doing". Carson's approach to design and photography encompasses a similar aspect of open-ended exploration. For the better part of two decades, he has steadily explored new paths, questioned past accomplishments, and experimented with new possibilities. One need only look at his layouts for surfing magazines in the early 1980s to realize that experimentation isn't a passing stage in Carson's career, but a way of life.

Musing on his design work, in 1996 Carson told *Print* magazine: "I didn't try to break rules. I lacked a built-in restrictive understanding of how things are supposed to be done. It's just that I didn't know what the rules were." 4

Carson majored in sociology and graduated from San Diego State University in 1977. He studied graphic design briefly in 1980, then accepted an

internship at Surfer Publications. Carson isn't completely self-taught as is often stated, for apprenticing as a journeyman graphic designer at a magazine publishing firm is no different from the apprenticeships used to educate artists from the medieval era until the second half of the nineteenth century, when more formal schooling for aspiring artists became the norm.

Just before the computer revolution re-formed graphic design, Carson was catapulted to international design prominence as art director/designer of *Beach Culture* (1989-91). This influential publication was followed by *Surfer* (1991-92) and *Ray Gun* (1992-96). Currently he maintains an independent design office in New York, designing a host of projects including (but not limited to) advertisements, music videos, posters, publications, television commercials, and trademarks.

4Philip B. Meggs, "Five Top Designers Confess: 'I Never Went to Art School!'" *Print*, Vol. 50 No. 3, May/June 1996, p. 128.



orange



juice

[32-33]

Photo-minimalism. Close-up and

out-of-focus photography permits

the isolation of an attribute. The

color of orange juice is isolated

from its container; an omelette

becomes a pattern of colors, experi-

enced without interference. Food's

chroma is as much a part of its

identification and appeal as its

aroma.





CHILE.

santiago

44.45)

Human eyes—with their intense central focus that fades rapidly toward the peripheral vision—do not cope well with out-of-focus images. They scan and dart over the surface of the page, seeking detail. Blurred images force us to see overall color and mass, rather than detail.

Don't mistake
legibility
for communication



0780

DAVID CARSON

en monteideo

DAVID CARSON
davidcarsondesign.com

USTED
ustedes.net

AGOSTO

6-8 MINI PRESENTACIÓN
7-8 **MINI CONFERENCIA**
8-8 MINI FIESTA

la ronda café	Ciudadela 1182	22h
facultad de arquitectura	Bv Artigas 1031	17 h
jacinta	Carlos Gardel 1123	22h

Actividades gratuitas con localidades limitadas.
Se agradece puntualidad.

auspicio:

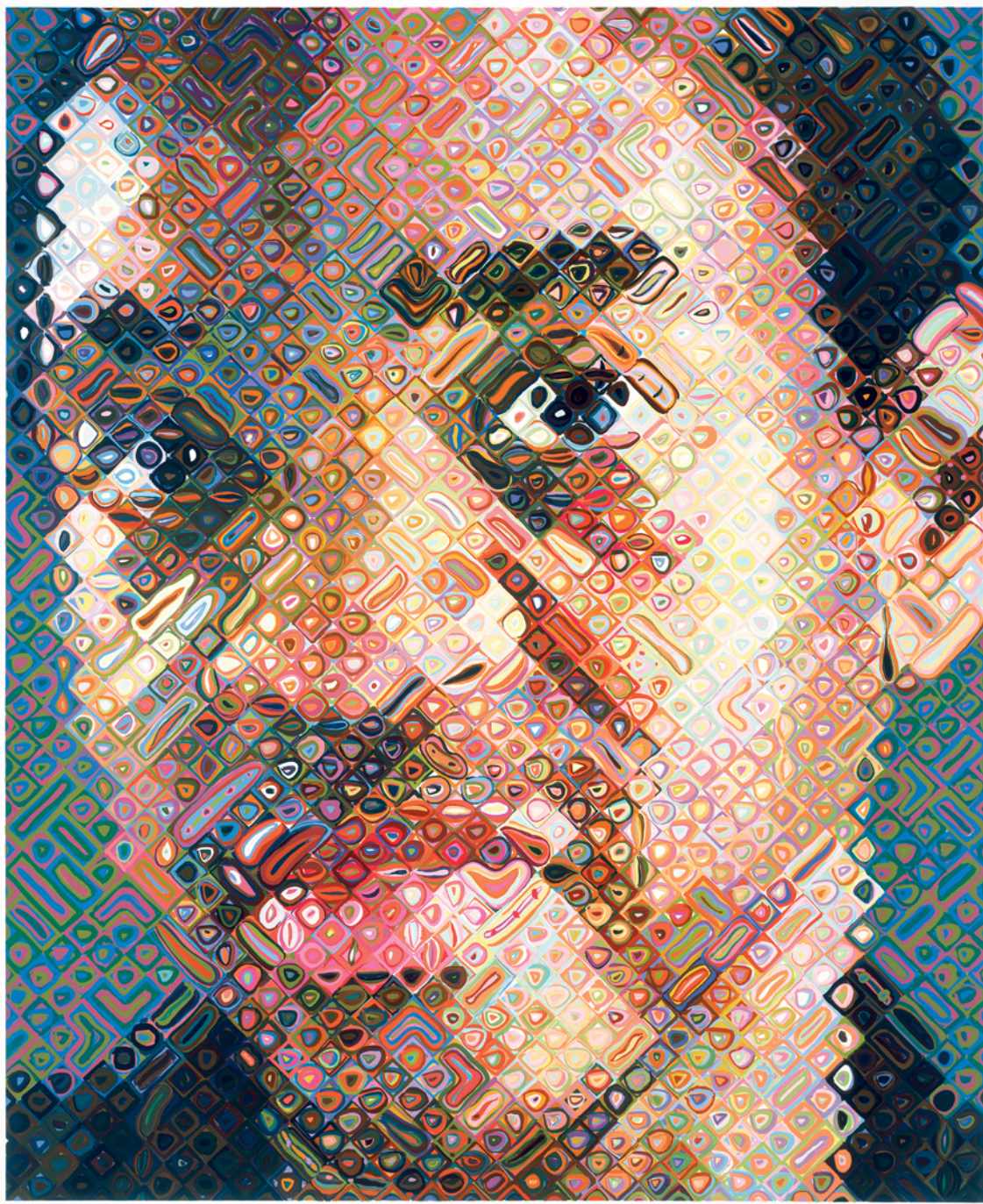


apoyos:

DISEÑO DE COMUNICACIÓN VISUAL (UR)
FACULTAD DE ARQUITECTURA (UR)
LA RONDA CAFE
LIVING BAR
4 TINTAS







B.A.F.

Chuck Close

2003

ever been bound by tradition or the way
one. He challenges the viewer to be as
aesthetics of the message as the message
visual language frequently involves a tran-
s characterized by fluid composition and
However, within this casual style there
f Print poster the text is grouped by size,

color, and font. The title advances toward the viewer in large
green text. The day, month, and time of the presentation are
mostly in outline type punctuated by a green-filled date and
time. Additional information is in small-scale text that is regu-
larly spaced for the more important information and widely
spaced for the less important details. The result is a carefully
controlled transitional collage of texture and space.

The End of Print

CARSON

DAVID

Thursday, FEBRUARY 15, 1996

7:00 pm

CALIFORNIA

THE AMERICAN INSTITUTE OF GRAPHIC ART + THE SAN FRANCISCO CENTER FOR THE ARTS THEATER

700 howard street at third

Info: 415 978.278

sponsored by Gannett + chronicle books



SCULPTURE
JUNE 8 - JULY 7, 1990

CURATOR: JOSEPH WESNEF
Linda Ferguson

Steve Handschu

James Hay

Matthew Holland **SCULPTURE**

Gary Laatsch

Brian Liljeblad

Dora Natella

Matthew Schellenberg

Richard String

Michell Thomas

Robert Wilhelm

ED FELLA produced a body of experimental typography that strongly influenced typeface design in the 1990s. His posters for the Detroit Focus Gallery feature damaged and defective forms, drawn by hand or culled from third-generation photocopies or from sheets of transfer lettering. Collection of the Cooper-Hewitt, National Design Museum.

Opening Reception: Friday June 8, 5:30 - 8:30 pm

Detroit Focus Gallery
743 Beaubien, Third Floor (313) 962-9025

DETROIT, MICHIGAN 48226

Hours: Noon to 6 pm WEDNESDAY - SATURDAY

ALSO IN THE AREA: THE MARKET PRESENTS Peter Gilleran - Gordon Orear Opening 5 - 7:30 pm. Friday, June 8.

AFTER DINNER
PRESENTER
ON WEDNESDAY
FEBRUARY 1982
AT CANTO RESTAURANT

santa monica bay
club of printing
house craftsmen PRESENTS

MAKE
READY AT
6:30 PM

Feeling

Feeling

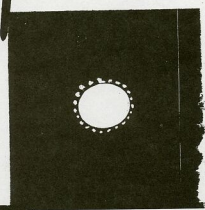
Feeling

Michael Heller

in Sweden,
STOCKHOLM

ED Offella

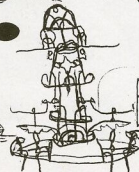
SEW: arda



NALHALLINGEN
STOCKHOLM
SWEDEN

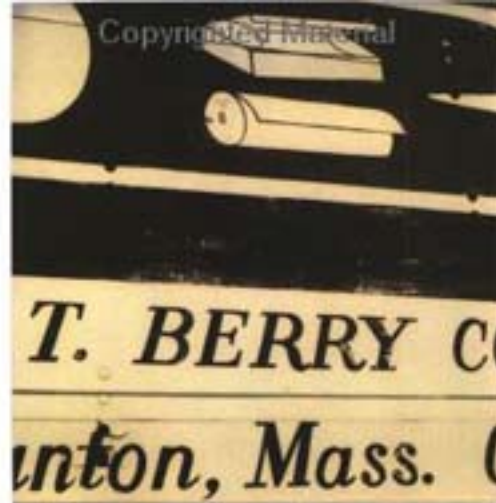
KONSTFACK
EDT

191



THIS
IS What
WILL
NEVER
DO
Because
IS
WHAT
NEVER
WILL.

Like
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INK
DINKY
IN THE
RARE
FOR
E-VOR.
THE
WORLD



"DAVID
CARSON
IS

THE Paganini
OF
Typographers"

— so says Ed Fella, 1995

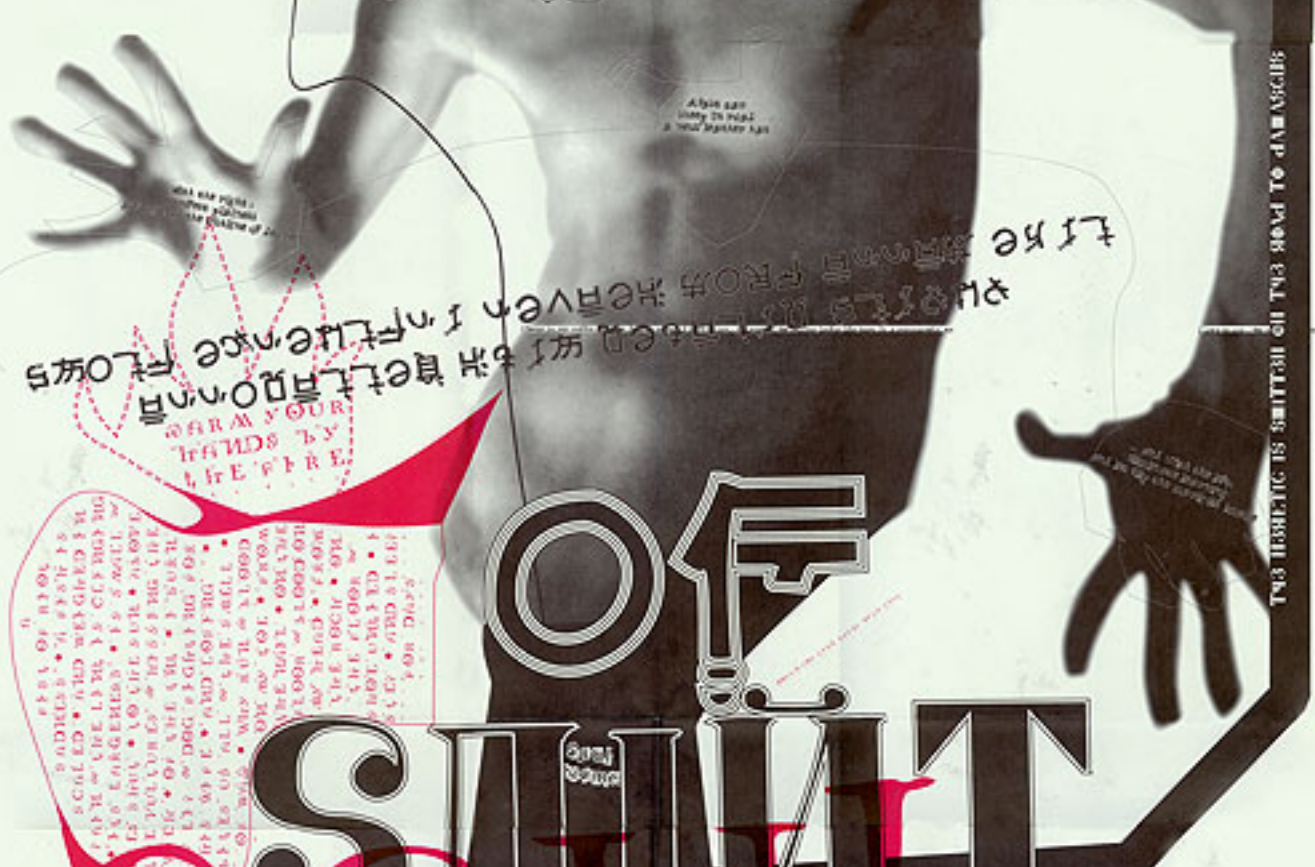


THE SYMBIONESE LEADER

もはe

AND THERE WAS AT LONG LAST
FROM ENOUGH FOR HIM YET AGES
BY EARS "S WORDS" CH'S EL
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ON



THE SYMBIONESE LEADER IS SWITCHED ON THE ROAD TO JAMAICA

THE SYMBIONESE LEADER IS SWITCHED ON THE ROAD TO JAMAICA

ARM YOUR
HANDS BY
THE FIRE

OF
SHIRT
PULL

FOOT NO 10 #2

THE SYMBIONESE LEADER IS SWITCHED ON THE ROAD TO JAMAICA

THE SYMBIONESE LEADER IS SWITCHED ON THE ROAD TO JAMAICA



THE SYMBIONESE LEADER IS SWITCHED ON THE ROAD TO JAMAICA

elliott Earls 2 View Street, Greenwich Connecticut 06830 203.661.7075

LIBERTY



WEEPS



like

DATA



SHES

WHALE

cupped



OFFICE



STUDENTS





A photograph showing a man with a bloody mouth being restrained by police officers. The man is wearing a grey shirt and a dark vest with a gold badge. He is looking up with a distressed expression. The background shows wooden chairs and a table.

The Saranaway Motel

detroit, mi



CRAN
BROOK
ACADEMY
OF
ART

PAINTING





METAL SMITHING



E 5

4

Frankfurt



555

Köln Mitte

Köln Süd

555

Bonn

Rodenkirchen

350 m

Köln

Köln

Köln

A Din-Schrift, reversed out.

B Type on back-lit sign suffers from radiant light.

C More explicit letter shapes help (o is more oval, dots are round).

Some of the most pervasive typographical messages have never really been designed, and neither have the typefaces they are set in. Some engineer, administrator, or accountant in some government department had to decide

Din (Deutsche Industrie-Norm= German Industrial Standard) is the magic word for anything that can be measured in Germany, including the official German typeface, appropriately (and not surprisingly) called Din-Schrift. Since it's been available in digital form, this face has been picked up by many graphic designers who like it for its lean, geometric lines, features that don't make it the best choice for complex signage projects.

what the signs on our roads and freeways should look like. This person probably formed a committee made up of other engineers, administrators, and accountants who in turn went to a panel of experts that would have included manufacturers of signs, road safety experts, lobbyists from automobile associations, plus more engineers, administrators, and accountants.

You can bet there wasn't one typographer or graphic designer in the group, so the outcome shows no indication of any thought toward legibility, let alone communication or beauty. Nevertheless we're stuck with our road signs. They dominate our open spaces, forming a large part of a country's visual culture.

The letterforms on these signs were constructed from simple geometric patterns rather than from written or drawn letterforms because they had to be re-created by sign-makers all over the country. It seems our official alphabets are here to stay, even though it would be possible to use other typefaces more suitable for the task.

Signage systems have to fulfill complex demands. Reversed type (e.g., white type on a blue background) looks heavier than positive type (e.g., black on yellow), and back-lit signs have a different quality than front-lit ones. Whether you have to read a sign on the move (from a car, for example), or while standing still on a well-lit platform, or in an emergency – all these situations require careful typographic treatment. In the past these issues have been largely neglected, partly because it would have been almost impossible to implement and partly because designers chose to ignore these problems, leaving them up to other people who simply weren't aware that special typefaces could help improve the situation.

Typefaces have now been designed with a series of closely related weights to offer precisely the right one, whether it's for a back-lit dark sign with white type, or for just black words on white, lit by the sun from above. The PostScript™ data generated with these types in drawing and layout applications can be used to cut letters of any size from vinyl, metal, wood, or any other material used for signs.

There are no more excuses for badly designed signs, whether on our roads or inside our buildings.

Inform

Black on white looks thinner than white out of black. Different weights can compensate for that effect.

Köln

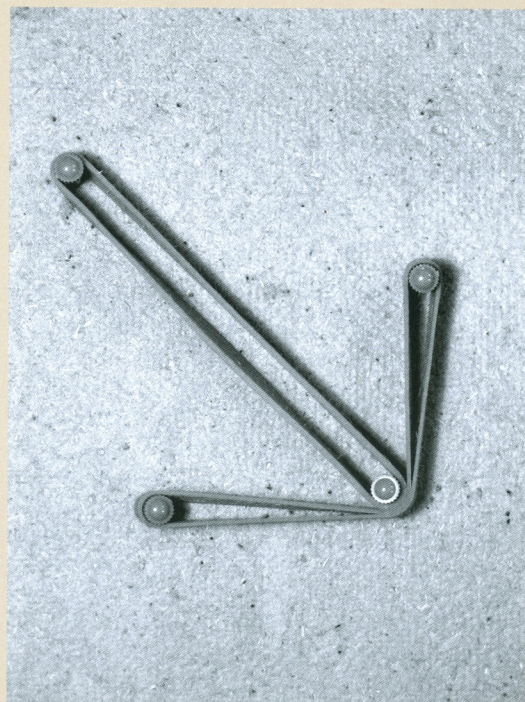
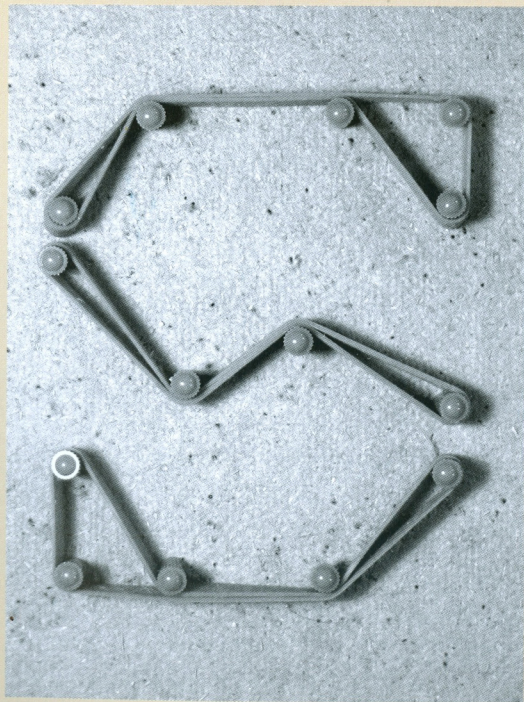
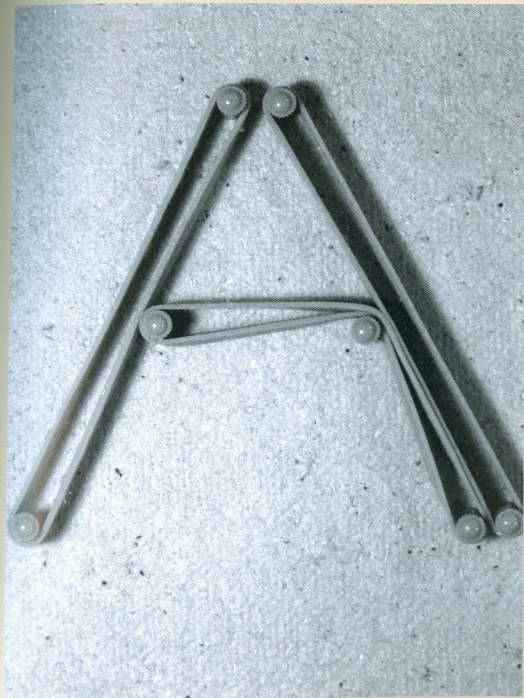
D But still, backlighting presents a problem.

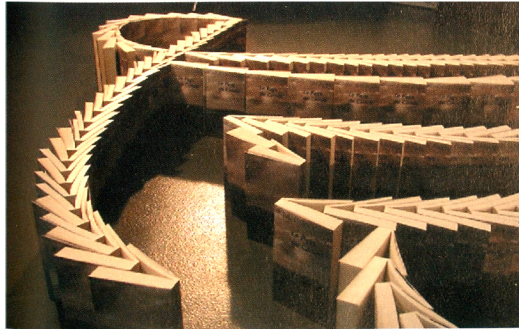
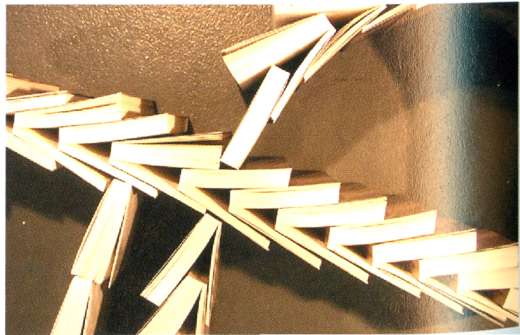
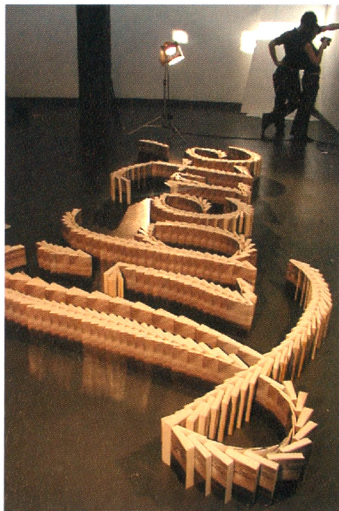
Köln

E The type has to be just a little lighter, so that finally ...

Köln

F ... It is more legible than in example B. This typeface is FF Info.



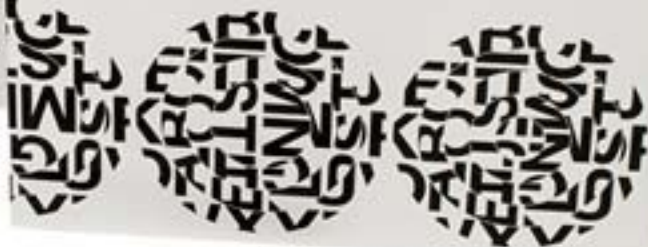


Helvetica
a documentary
film by
Gary Hustwit

Helvetica
a documentary
film by
Gary Hustwit

Plexifilm
Limited edition
Blu-ray disc

Helvetica
a documentary
film by
Gary Hustwit
Plexifilm
Limited edition
Blu-ray disc





FlogosTM
Newmasters, USA





She's got to

go out

to get *Woman's Day*
the A&P magazine

...and Woman's Day isn't all she buys.

Because *Woman's Day's* circulation is all single copy sales,
you can be sure of 3,811,000 readers out shopping where your products are sold.

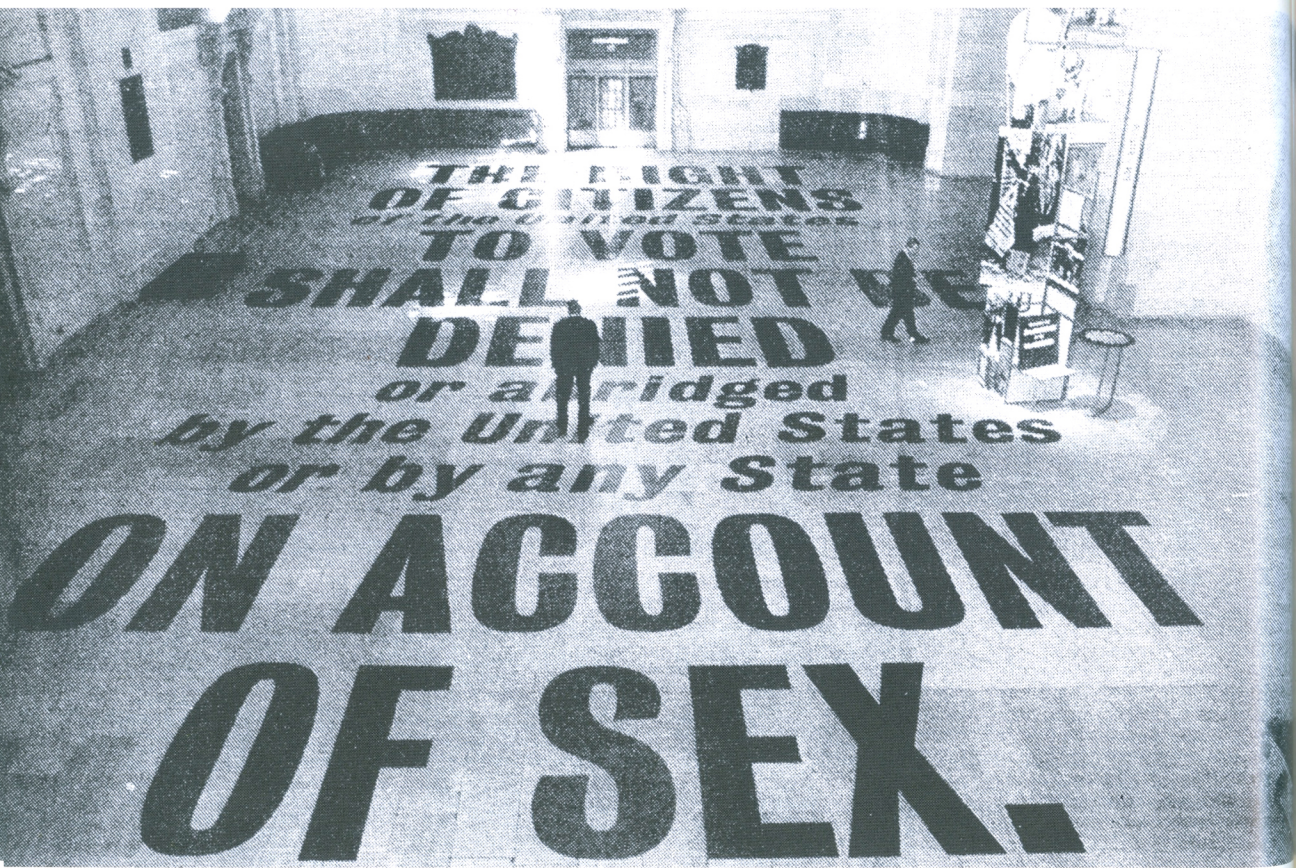


SEVERE

ELEVATED

GUARDED

LOW



THE XIX AMENDMENT

Typographic installation in Grand Central Station,
New York City, 1995

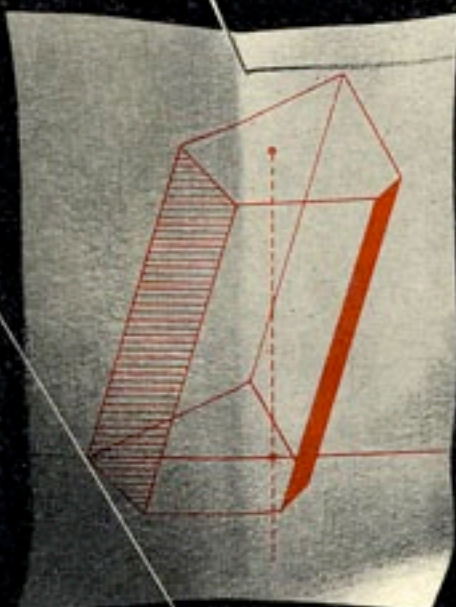
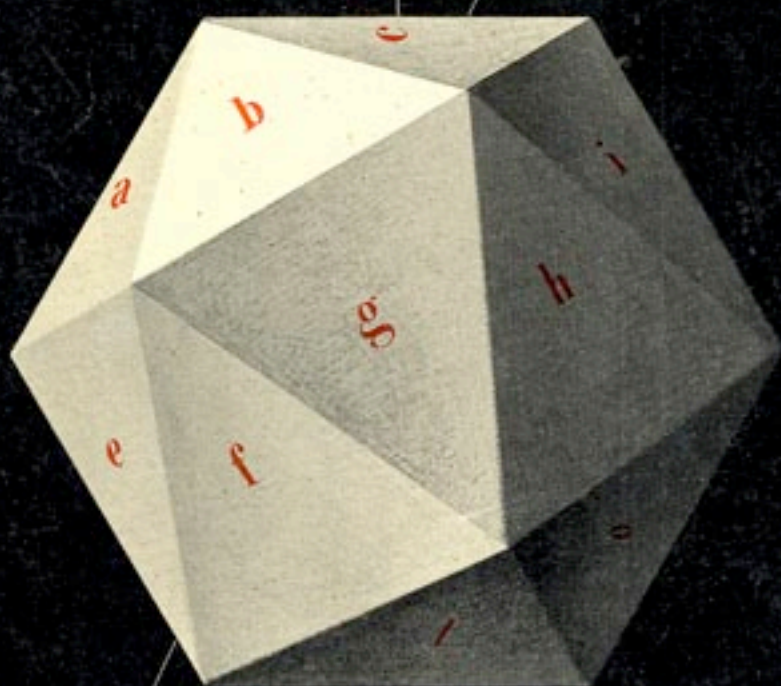
Designer: Stephen Doyle

Client: The New York State Division of Women

Sponsors: The New York State Division of Women,
the Metropolitan Transportation Authority, Revlon,
and Merrill Lynch

GRAPHIC AND APPLIED ART • FREIE GRAPHIK GEBRAUCHSGRAPHIK • ARTS GRAPHIQUES ET ART APPLIQUÉ • GRAPHIS ZÜRICH • SWITZERLAND

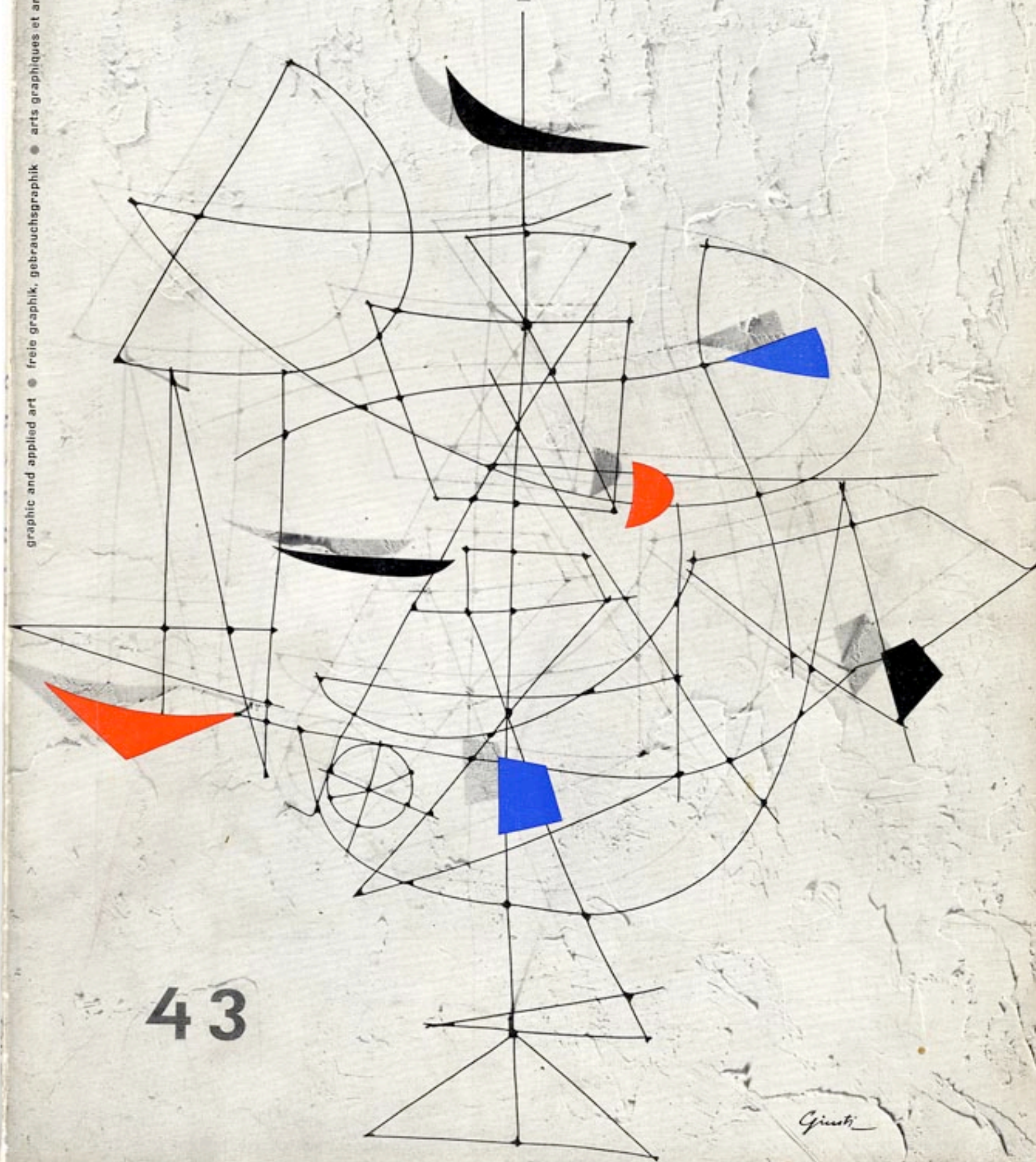
g r a p h i s 2 2



nathan

graphic and applied art • freie graphik, gebrauchsgraphik • arts graphiques et art appliqué

g r a p h i s



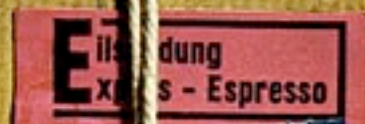
43

Gris



graphic and applied art
freie graphik, gebrauchsgaphik
art graphique et art applique

Graphis 119



DOUANE C.I.
(peut être ouvert d'office)
Part to be detached if the item is accepted

Description of contents
Valeur
Value
Poids net
Net weight

WHITE MATTER
N.C.V.



Fletcher|Forbes|Gill Ltd
2 Irongate Wharf, London W2 Telephone Paddington 4041

Walter Herdeg
Graphis Press
Nuschelerstr. 45
Zurich
Switzerland





dada

Komm

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Die

anti

dada

Wo, ha, die Junger Mann
Dada ist seine Kunstschöpfung

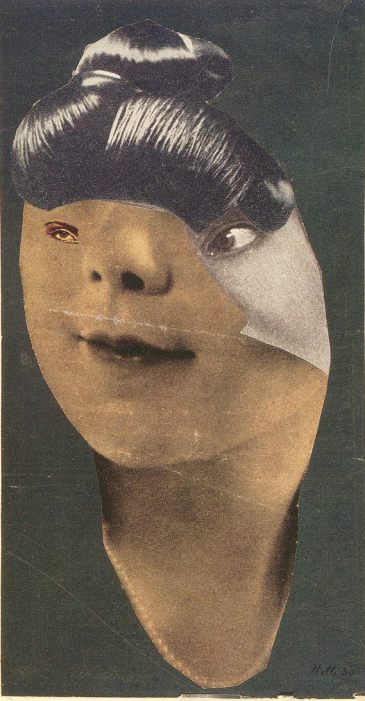
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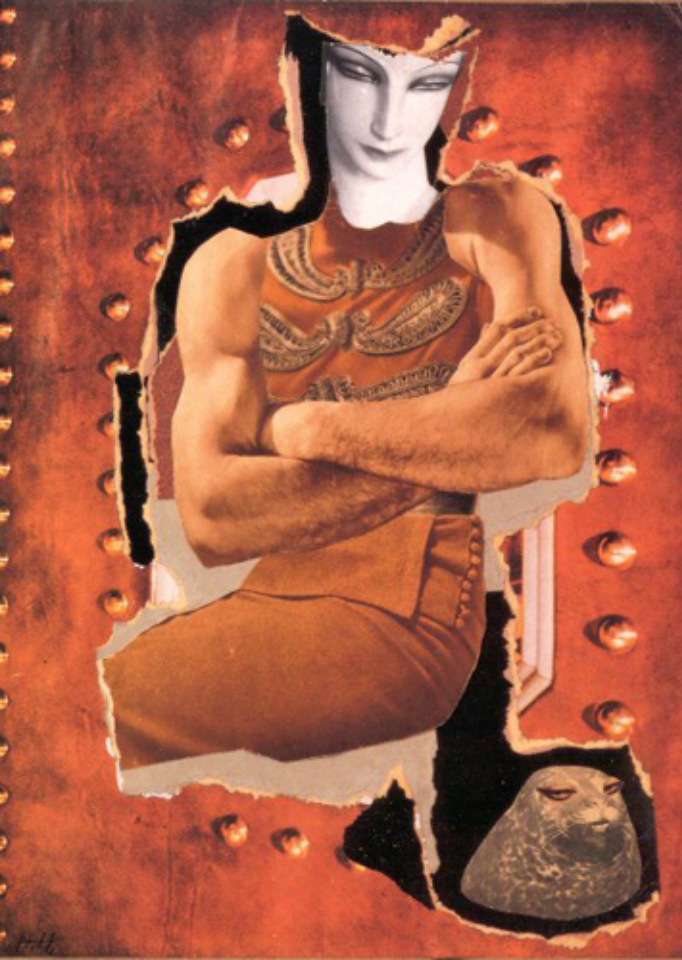








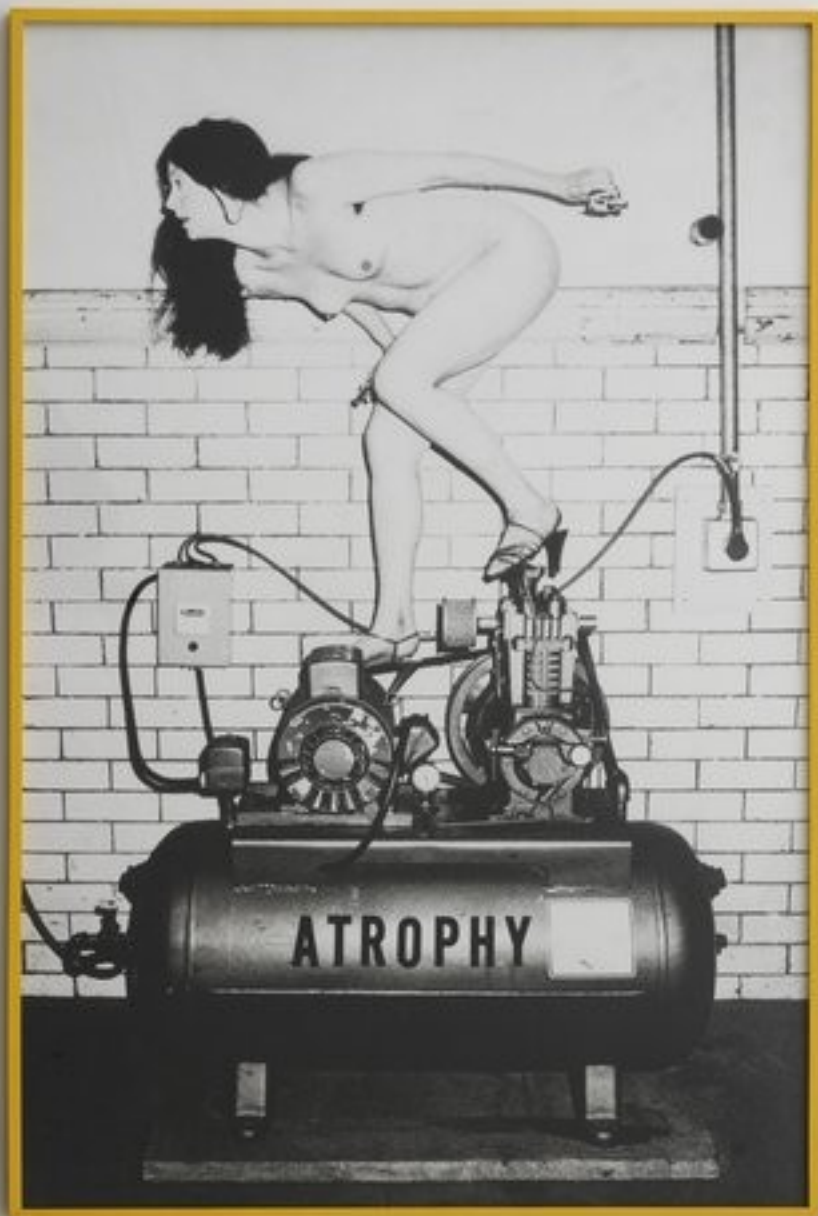
INDIRA TANVIR IN





INDIRA TAVERIN







JESSICA HELFAND

SCRAPBOOKS

AN AMERICAN HISTORY



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BLEAT



BLEAT

7:30 WOP - "Adventure at Bulldog Drummond," Ned Weaver
 8:00 WBZ - Yankee Yarns, Alton Hall Blackington
 8:00 WHDH - Boston Balroom
 WEEI - Jack Carson Show
 WNAC - Experience Speaks, Bill Adams, Audio Murphy
 WBZ - Band of America, Paul Lavalle, conductor
 WOP - "The Fat Man," starring J. Scott Smart
 WMEX - Novena Service from Holy Cross Cathedral
 8:30 WEEI - "My Favorite Husband," Lucille Ball
 WNAC - "Our For a Song, Betty Rhodes, Ida Lupino
 WBZ - Jimmy Durante Show
 WOP - "This is Your F.B.I.," dramatic sketch
 8:45 WMEX - Lowell Institute, The Boston Legend
 9:00 WEEI - Dan Dailey, starring in "The Show-Off"
 WBZ - Eddie Cantor Show
 WOP - Break the Bank, Bert Parks, m.c.
 9:30 WNAC - The Deems Taylor Concert
 WBZ - Red Skelton Show
 WOP - "The Sheriff," drama
 9:35 WHDH - Harvard Law School Forum, "Does Sponsorship
 Mean Censorship?" Al Capp, Irving T. Mc-
 Donald, Bill Mauldin, William Mullins
 10:00 WEEI - The Playhouse, starring Claude Rains
 WNAC - Meet the Press, Sen. John J. Sparkman, guest
 WBZ - "Life of Riley," starring William Bendix
 WOP - Jake LaMotta vs. Robert Villmain Boxing Bout
 WMEX - Jack Benny Red Cross Show
 10:30 WEEI - "Yours Truly, Johnny Dollar," Charles Russell
 11:00 WHDH - News, Weather Report, Sports Review
 11:30 WNAC - Training Camp Round-ups
 2:00 WHDH - Music at Midnight

- home bleached
 white in the moon light



"I DO TOO STILL LOVE YOU . . . could
 I get this mad at you if I didn't?"

THE SATURDAY
 EVENING POST

WE	THEY
14 59	23 9
34 70	28
61 143	55
100	106
243	160
61	266
182	23
	243

*Alfred Nations Speak to
Belmont Through Lines
of Houdgony Study*

Alfred Nations Speak to Belmont Through Lines of Houdgony Study



Zelda

*Alfred Nations Speak to
Belmont Through Lines
of Houdgony Study*



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Ivan Chermayeff

collages











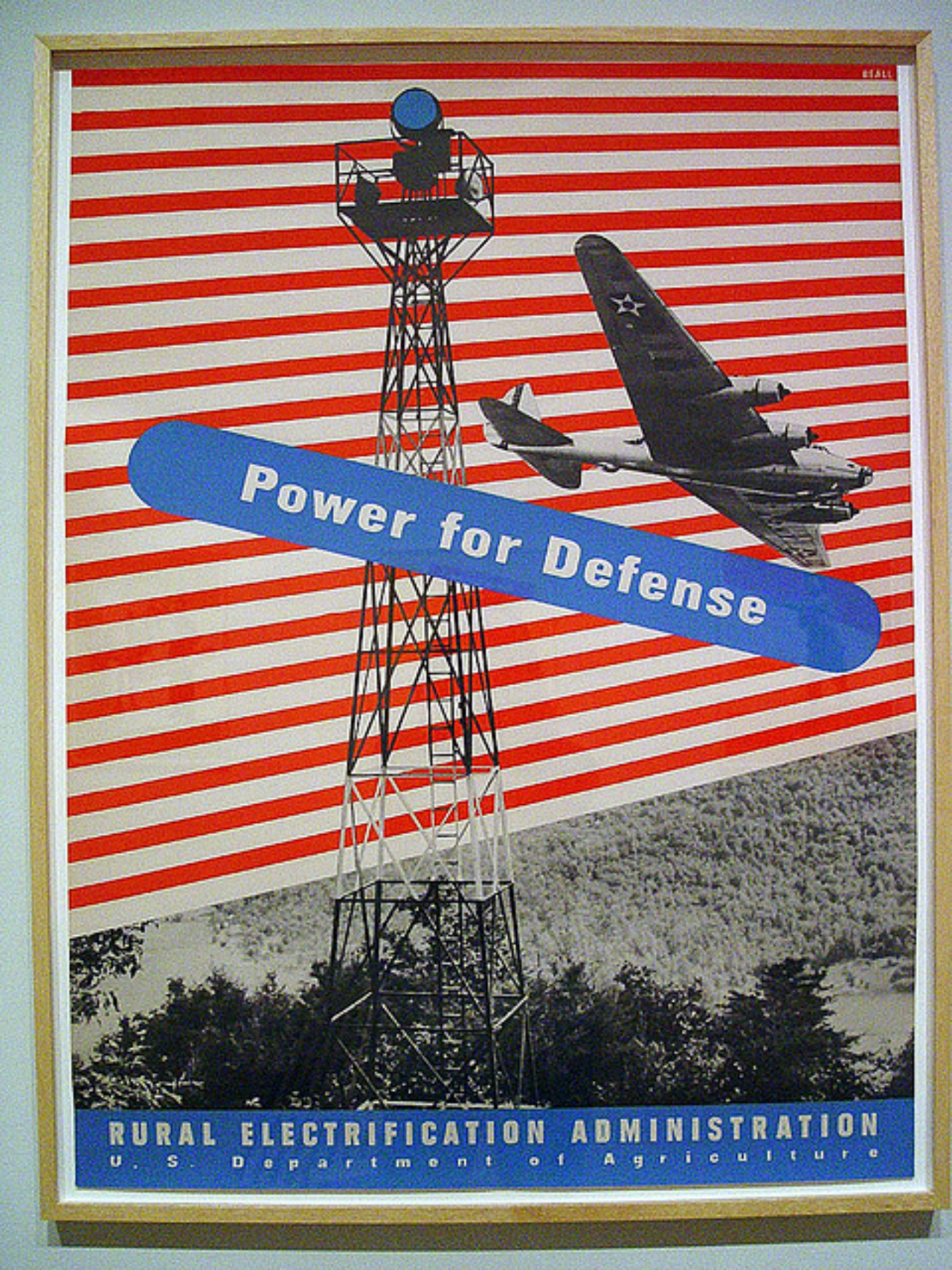
chair (chär), n. [OF. *chaire* (F. *chaire*), < L. *cathedra*: see *cathedra*.] A seat with a back, and often arms, usually for one person; a seat of office or authority, or the office itself; the person occupying the seat or office, esp. the chairman of a meeting; a sedan-chair; a chaise; a metal block or clutch to support and secure a rail in a railroad.





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BEALL 14

LEB



LESTER BEALL

Creativity speaks to the heart of the process of graphic design. What were the creative forces that allowed Lester Beall to produce consistently great art and design over the span of a 44-year career? Over this span of time, Beall produced solutions to design problems that were fresh and innovative. He studied the dynamic visual forms of the European avant-garde, synthesized patterns into his own aesthetic, and formed graphic design applications for business and industry that were appropriate, bold, and imaginative. In his mature years he led the way with creative and comprehensive packaging and corporate identity programs that met the needs of his clients. Along the way in his work manner and style, Beall proved to American business that the graphic designer was a professional that could creatively solve problems and at the same time deal with pragmatic issues of marketing and budget. The qualities and values that led to Beall's effectiveness are timeless and provide contemporary practitioners with an historical reference base upon which to evaluate present standards.

Beall felt that the designer's "most work with one goal in mind—to integrate the elements in such a manner that they will continue to produce a result that will convey not merely a static commercial message, but an emotional reaction as well. If we can produce the kind of art which harnesses the power of the human instinct for that harmony of form, beauty and character that seems inevitable when you see it? then I think we must be doing a job for our clients." For Beall that creativity was present at every stage of the design process. He said, "the designer's role in the development, application and protection of the trademark may be described as pre-creative, creative and post-creative."

Born in Kansas City, Missouri in 1900, Beall's early childhood years were spent in St. Louis and Chicago. He was educated at Chicago's Lane Technical School and graduated from the University of Chicago. He began his design career in 1927. By 1933 Beall had decided to move to New York and in late September of that year had opened a studio office in his apartment in Tudor City on Manhattan's east side. In 1936, while maintaining the office in New York, he moved to Wilton, Connecticut where he established his home and studio in a rural setting. He was to remain in Wilton until 1958. Many of the significant works from this period were done in this location. Through the 1930s and 1940s Beall produced innovative and highly regarded work for clients including the Chicago Tribune, Sterling Engineering, The Art Director Club of New York, Elmer Walker, Alhambra Laboratories and Time magazine. Of particular interest was his work for



spread from style book the Connecticut General Life Insurance Company, 1939

the Crowell Publishing Company which produced Collier's magazine. The promotional covers "Will There Be War?" and "Winter's Nightmares" are powerful designs which distill messages of the time. In these works he utilizes angled elements, exotic arrows, illustrated photographs and dynamic shapes, all of which captures the essence of his personal style of the late 1930s. Also of interest in this period are the remarkable poster series for the United States Government's Rural Electrification Administration. In all Beall designed these series of posters between 1937 and 1941 with the simple goals of increasing the number of rural Americans who would electrify their homes and increasing public awareness of the benefits of electricity. His poster for the 1938 "Freedom Pavilion" at the 1939 World's Fair was another dynamic example of this time in which he used what he called "direct and counter-direct" of design elements. Beall had moved his office to 580 Fifth Avenue around 1940. He worked there as well as from his home in Wilton, Connecticut. In 1949 he purchased Dunderberg Farm in Brookfield and, in 1950, he moved to consolidate all his operations there. He had developed some of the firm's most buildings into a professionally-printed office and studio space.

... a result that will convey not merely a static commercial message, but an emotional reaction as well



A Better Water Poster for Rural Electrification Administration 1937

*He taught us that the solution to a design problem
must come from the problem*



Photoengraving, No. 1

During the 1930's and '40's Beall's design office expanded both in its staff and scope, adding numerous designers and mounting full-scale corporate identification campaigns for large companies such as a Caterpillar Tractor, Connecticut General Life Insurance Company, The New York Edison and Merrill Lynch, Pierce, Fenner and Smith, Inc. This identity program for International Paper Company from 1940 was his most extensive identity program and is noteworthy for the graphics standards manual, one of the first to be so fully articulated.

Beall maintained, throughout his life, a sense of wonder which stimulated his perception, creativity and methods of making art and design. He was a highly visual person with a great need to express himself. Always first and at the center of his ways of working were his form-experimentation in the drawing and painting of the human figure. He was always at work, in his studio, whether it was creating design, art or photography. His wife, Dorothy Miller Beall, characterized her husband as "one of all artists, not only

because of a vital and important talent, but because of an emotional spiritual quality, a very special attitude." She thought Beall summed up his life as an expression as "a major part of his thinking." Beall, in his memoirs, confirms this by recalling that "all through my life as a designer, I have spent considerable time developing myself as an artist. I am constantly drawing, with particular emphasis on the figure, which I find fascinating though difficult in terms of creating something that is not completely abstract but certainly not based on realism."



Caterpillar Tractor logo



International Paper Co. logo, Merrill Lynch logo



OH, JEFF..
I LOVE
YOU, TOO..
BUT...

WE
ROSE UP
SLOWLY
... AS IF
WE DIDN'T
BELONG
TO THE
OUTSIDE
WORLD
ANY
LONGER
... LIKE
SWIMMERS
IN A
SHADOWY
DREAM ...
WHO
DIDN'T
NEED TO
BREATHE...







The
Principles
of



UNCERTAINTY

MAIRA KALMAN

Wise. CAUTIOUS. HE WAS NOT AN INTELLECTUAL,



but he VALUED his LIBRARY.

FRIDA
KAHLO.

WOULD he BE
FASCINATED BY A
FEMALE ARTIST
WITH A UNIBROW
and MUSTACHE
FLAUNTING her
SEXUALITY and
VISIONS? ♀

I think so.



SHE IS 94 and LIVES IN a FIFTH-FLOOR WALK-UP!
SAUL STEINBERG MADE a WOODEN CAMERA
FOR HER.



SHE TAKES
A PICTURE
OF ME
WITH IT.

SHE OFFERS US GRAPES IN a LITTLE
BLUE
BOWL.

April 8, 1996

THE

Price \$2.95

NEW YORKER



by Kalman



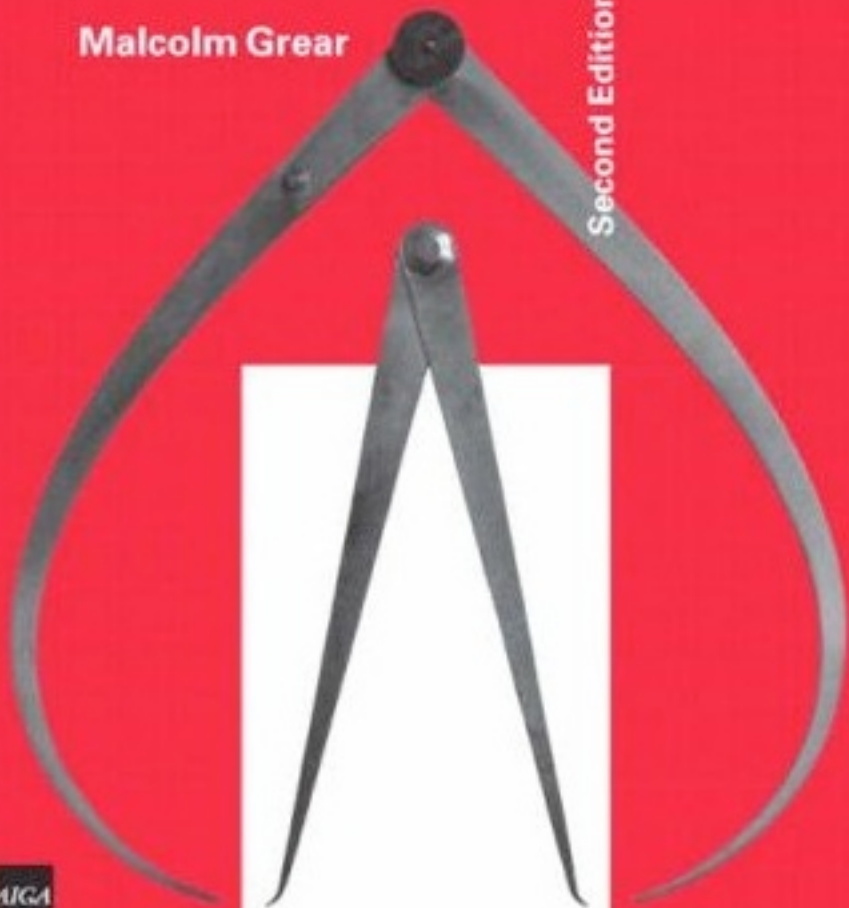
INSIDE | OUTSIDE

From the Basics to the Practice of

DESIGN

Malcolm Grear

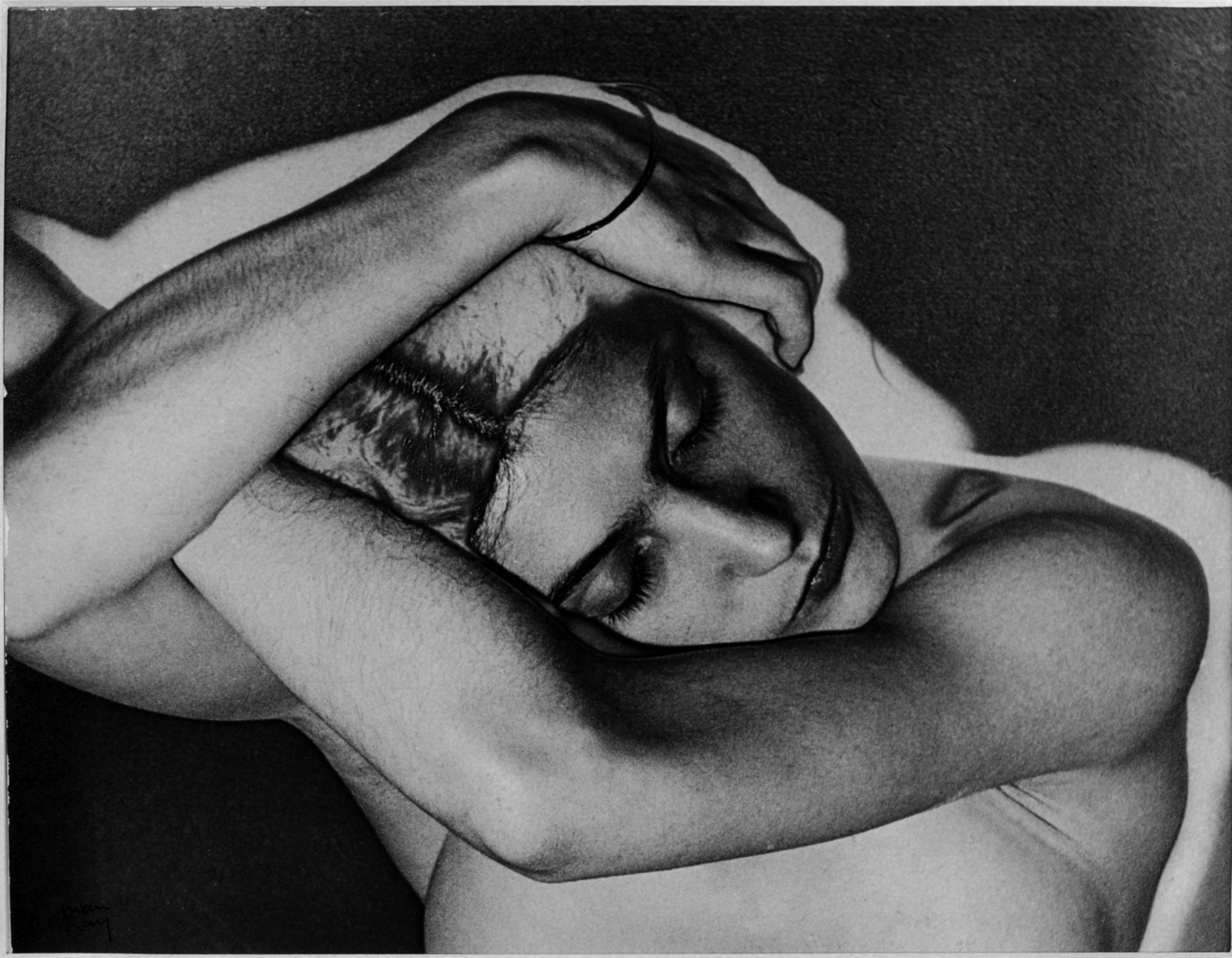
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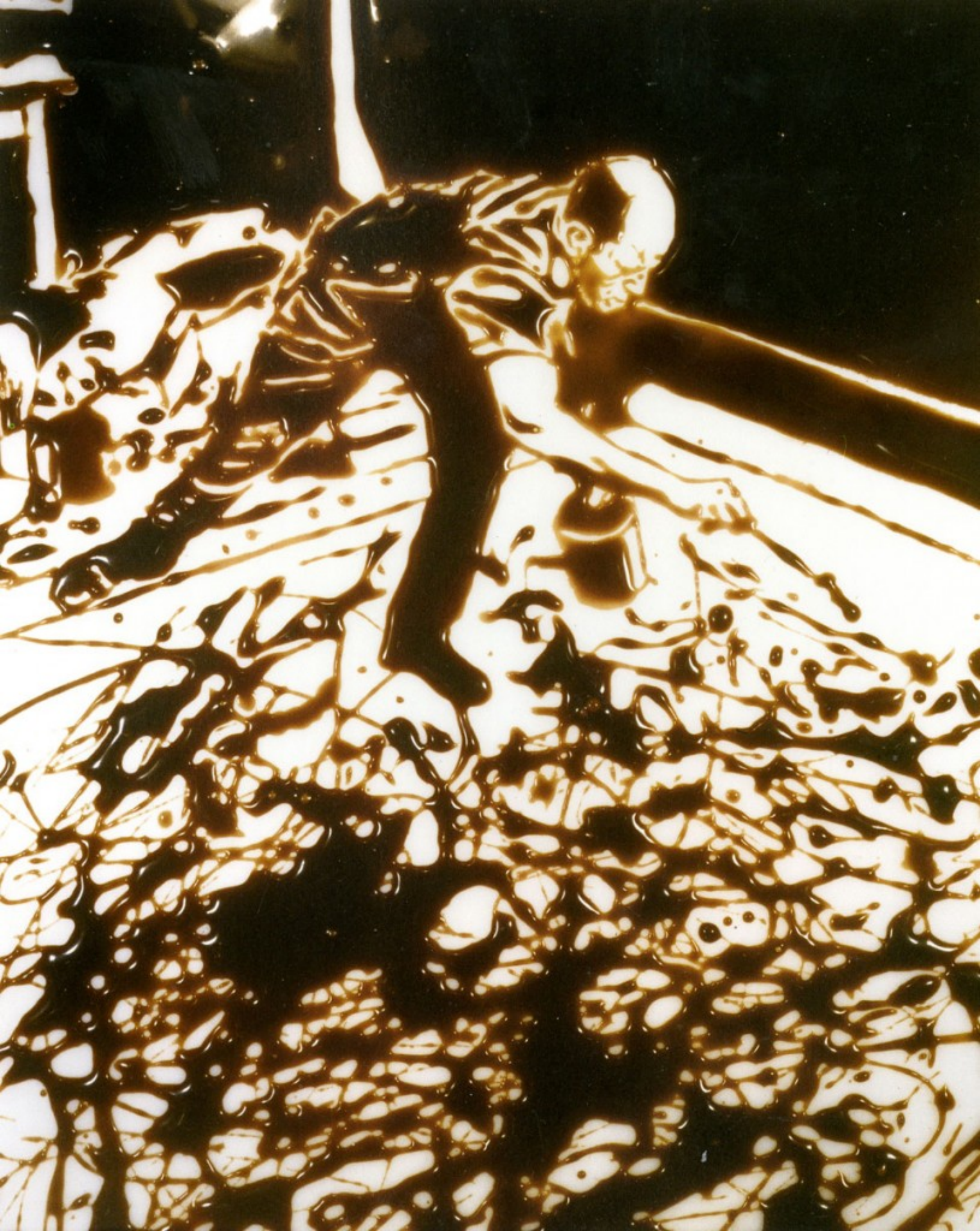
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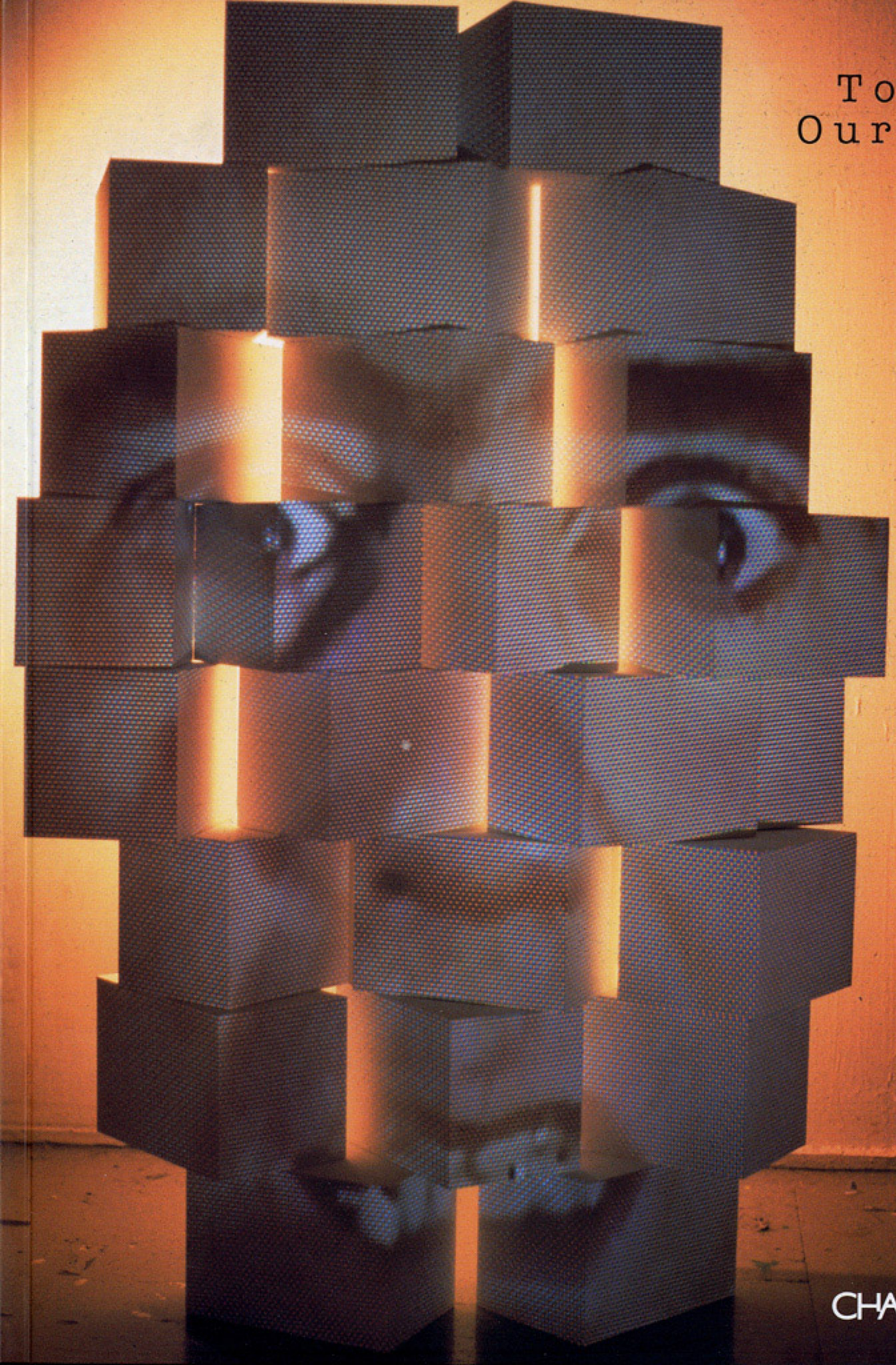








Tony
Oursler



CHARTA







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A&D

DARWIN and JEANESE GRAHAM
request the honor of your presence
at the marriage of their daughter

AMY MARENE GRAHAM
&
DANNY MICHAEL NORTON
son of DAN and LOU-ANN NORTON

W

SATURDAY • 11:00 AM
TWO T
@H

DON'T KNOW MUCH ABOUT HISTORY?

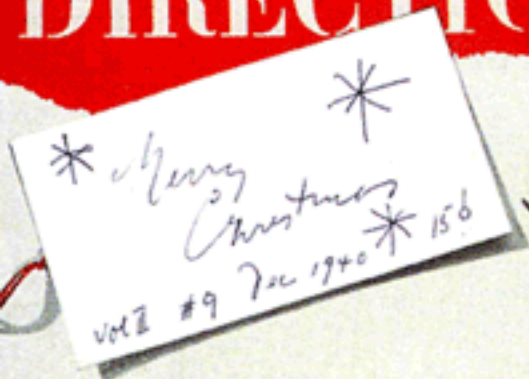
don't know much about history?

DEAD HISTORY

ABOUT DEAD HISTORY

P. Scott Makela created the typeface Dead History for Emigre in the early 1990's by manipulating the vectors of two existing fonts: a traditional serif font and the Pop classic **VAG Rounded**. Makela labelled his work "100% digital."

DIRECTION



DIRECTION

April-May 1941 vol 4 # 4 15¢





A book about words

by Ann & Paul Rand



DIRECTION

Vol 6 #1

25¢

Spring 1943



DIRECTION

Vol 4 # 3

March '41

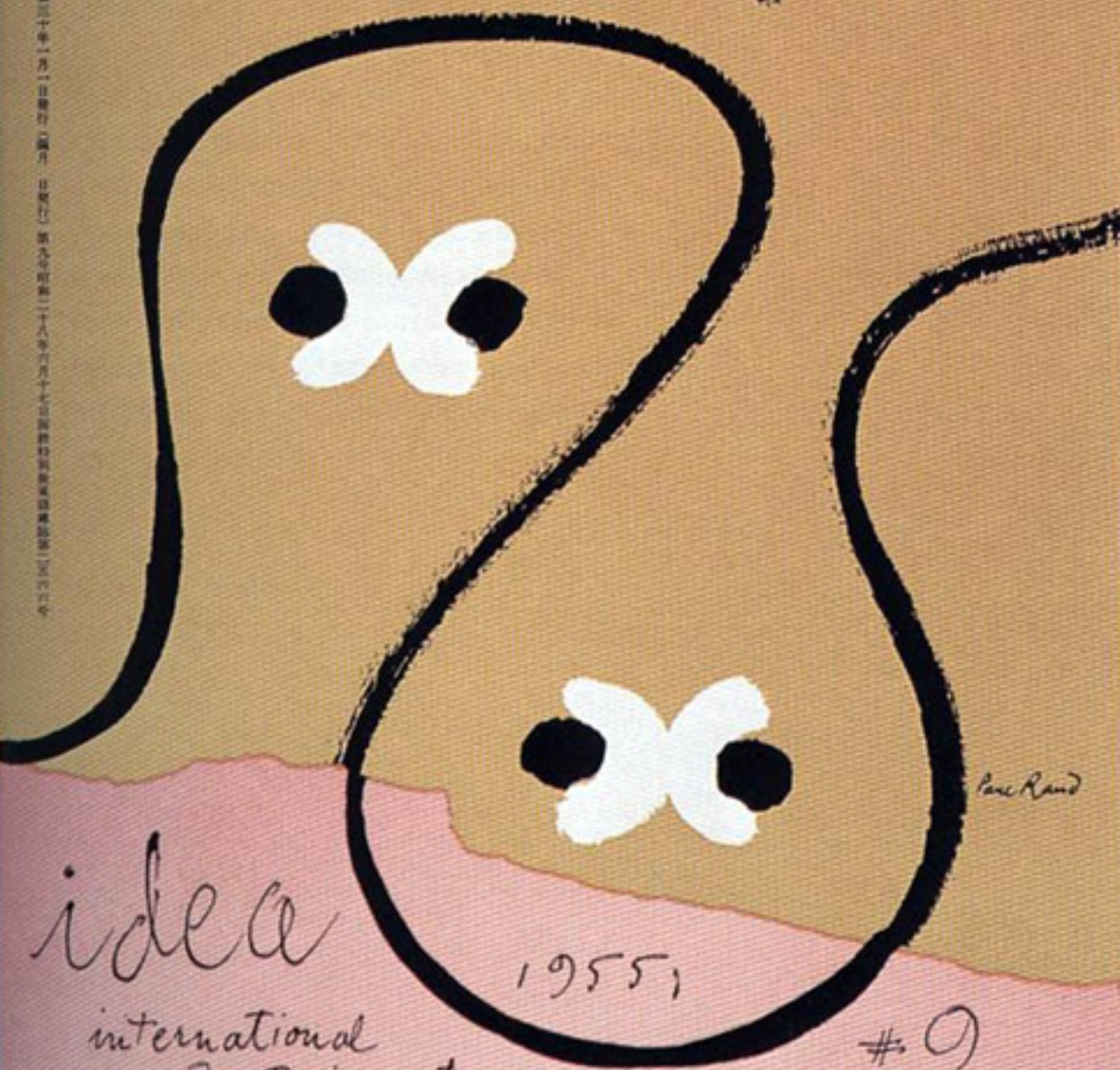
15¢

[illegible]

デザイン 宣伝 販売

アイデア

昭和三十年二月一日発行（毎月） 日本銀行（東京） 昭和三十年二月一日発行（毎月） 日本銀行（東京）



Pare Rand

idea

international
advertising art

1955,

#9

誠文堂新光社

DIRECTION

march 1939 . . . volume 2 number 2



15 cents

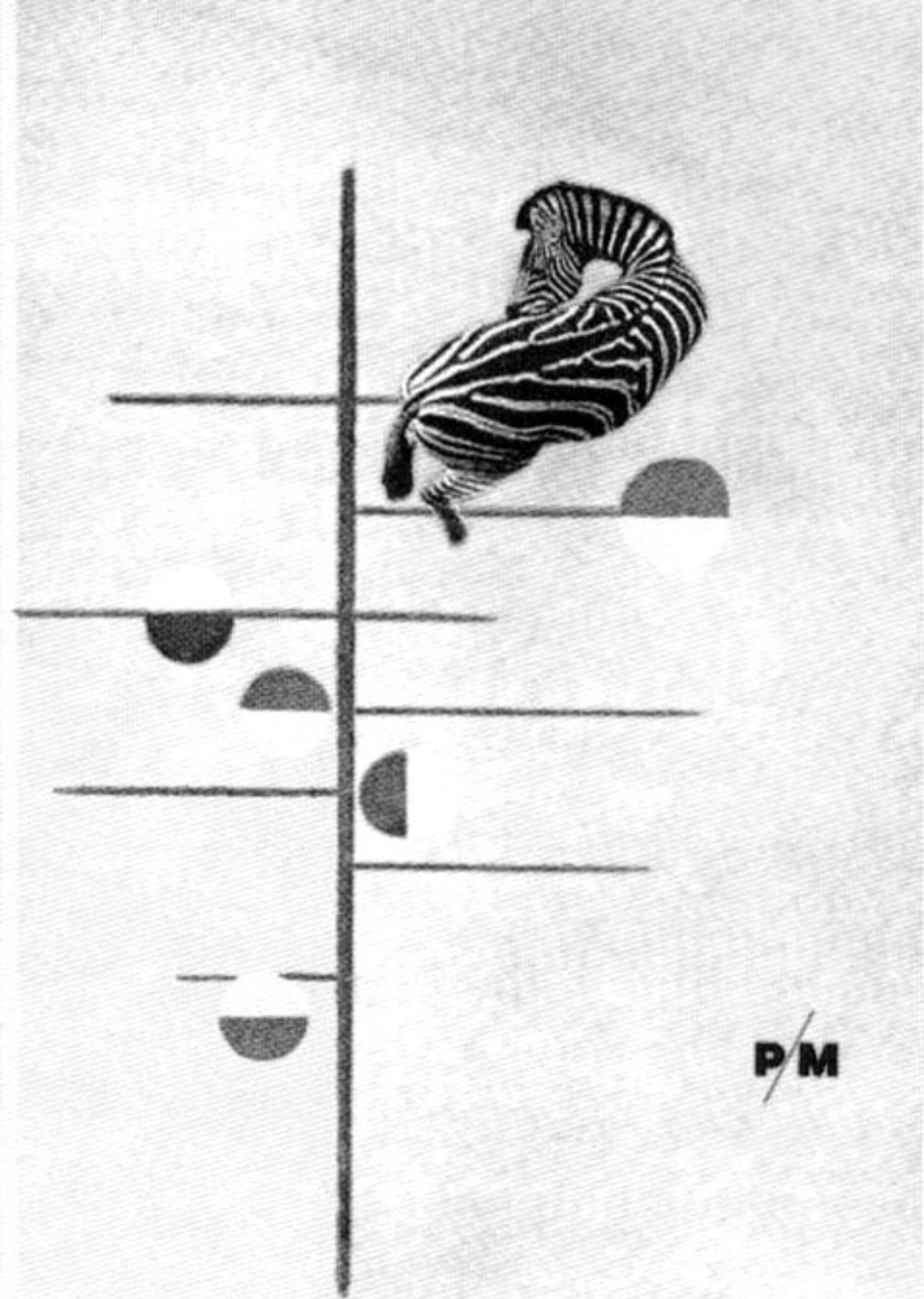
*Summer
fiction number*

DIRECTION

Vol 7 # 3

25¢





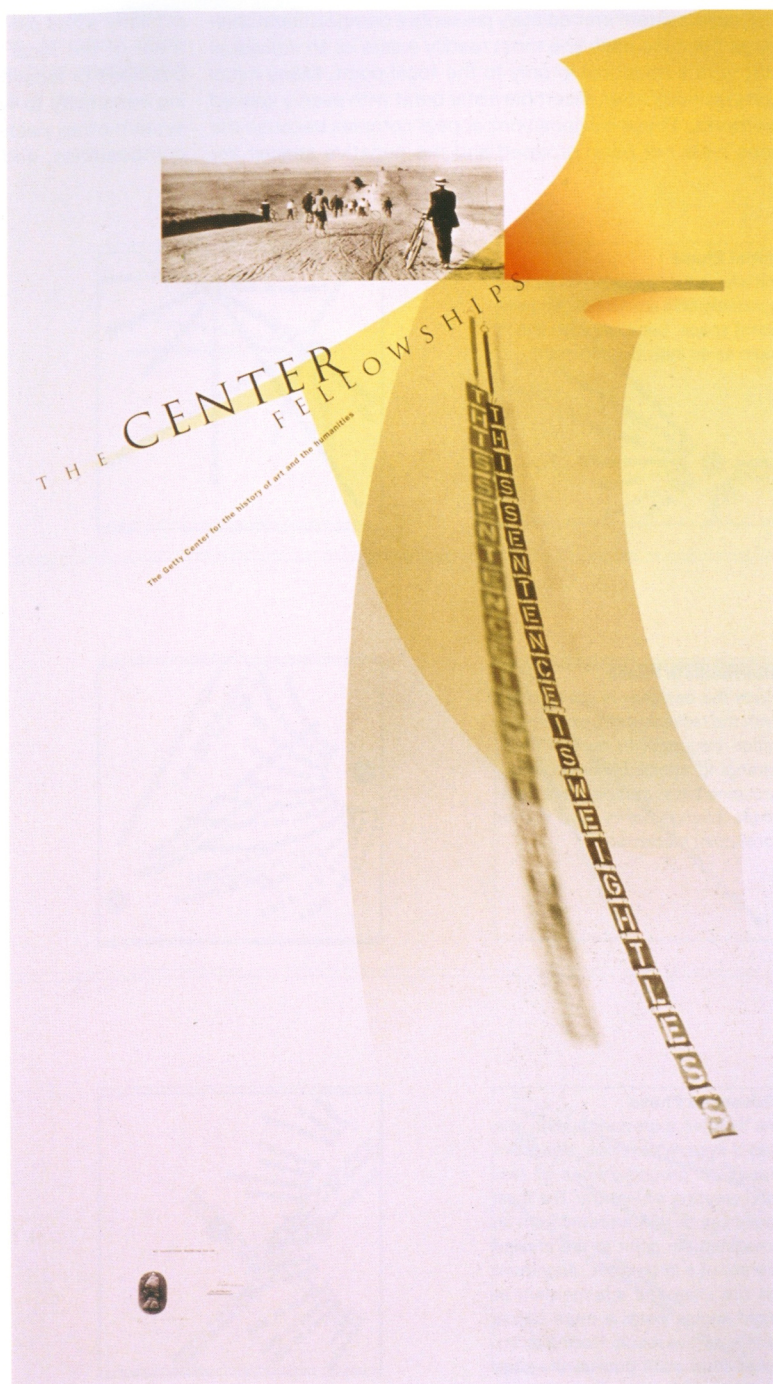
Hollywood Number
DIRECTION

154

April 1940

Vol. 3, No. 4





Rebeca Mendez, 1995



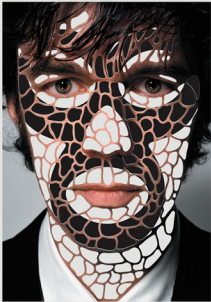




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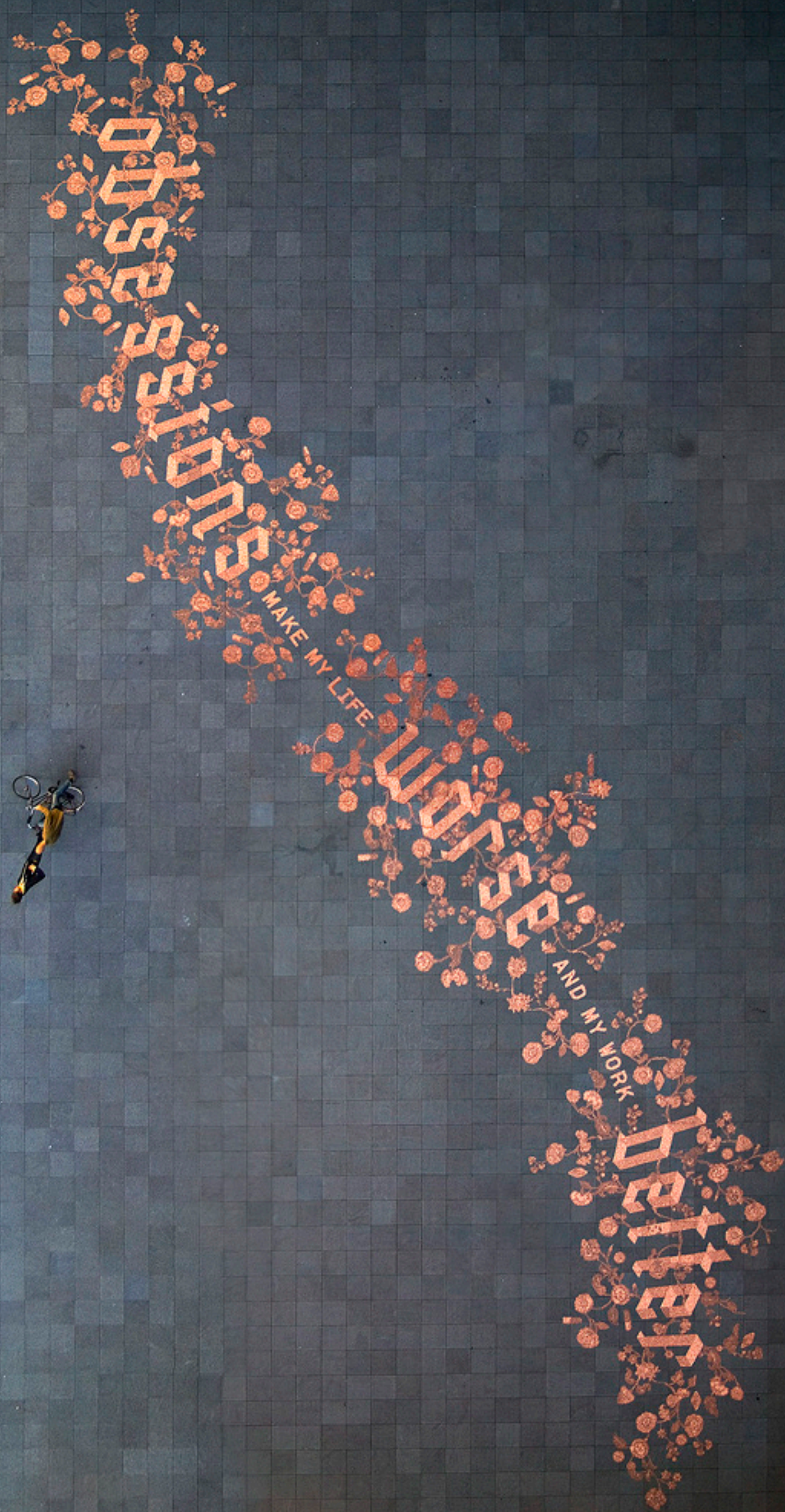
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An abstract graphic design featuring a black background with several thick, white, slightly irregular lines. One line runs horizontally across the upper left. Another runs vertically down the right side. A third line runs horizontally across the lower right. A fourth line runs vertically down the left side, intersecting the horizontal lines. The text is positioned in the center-right area, between the horizontal lines.

THE
MAN WITH
THE GOLDEN
ARM

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JAMES STEWART KIM NOVAK IN ALFRED HITCHCOCK'S MASTERPIECE



'VERTIGO'

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BASED UPON THE NOVEL 'D'ENTRE LES MORTS' BY PIERRE BOILEAU AND THOMAS NARCEJAC MUSIC BY BERNARD HERRMANN



VISTAVISION

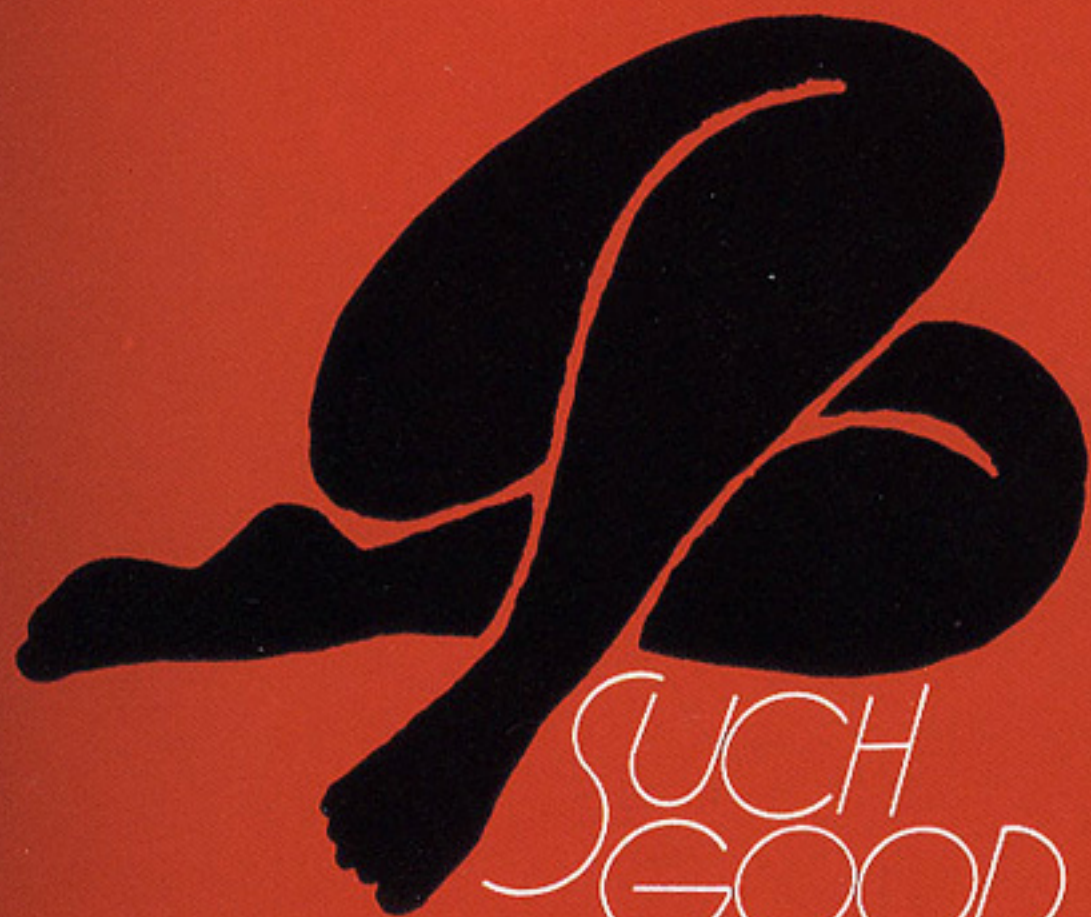
FRANK SINATRA · ELEANOR PARKER · KIM NOVAK

THE
MAN
WITH
THE
GOLDEN
ARM

A FILM BY OTTO PREMINGER • FROM THE NOVEL BY NELSON ALDRIN • MUSIC BY ELMER BERNSTEIN • PRODUCED & DIRECTED BY OTTO PREMINGER



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SUCH GOOD FRIENDS

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NINA FOCH, LAURENCE LUCKINBILL, LOUISE LASSER, BURGESS MEREDITH, SAM LEVINE, WILLIAM
REDFELD • SCREENPLAY, ESTHER DALE BASED ON DAVID SHABER'S ADAPTATION OF THE NOVEL
BY LOIS GOULD • MUSIC BY THOMAS Z. SHEPARD • PRODUCED AND DIRECTED BY OTTO PREMINGER









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LUCEN DANSTHEATER

Sylvie Guillem (International) 4, 5

The Dancer's Destiny Gala (NL) 6
NOT I, II, III

Nederlands Dans Theater II (NL) 7, 8

Nederlands Dans Theater I (NL) 11, 12

Tanztheater der Komischen Oper, Berlin (D) 13, 14

Compañía Nacional de Danza (E) 17, 18

Nederland Dans Theater III (NL) 20, 21

THEATER AAN HET SPUI

Rennie Harris Pure Movement, Hiphop (USA) 5, 6

Galili Dance (IL) 8, 9

Speeltheater Gent (B) 11

Richard Alston Dance Company (GB) 12, 13

Batsheva Ensemble / The Junior Company (IL) 14, 15

A Dancer's Tale, Spui (International) 17, 18
Dansers uit alle windstreken

Dansgroep De Meekers (NL) 18

Grip: Mathilde Santing en Anne Affourtit (NL) 19, 20, 21

Gayle Tufts en Rainer Bielfeldt (D) 12, 13, 14
Late night cabaret

KORZO THEATER

Ocho, Tango (NL) 6, 7

A Taste of Glamour, Eigentijdse Dansopera (NL) 9, 10

A Dancer's Tale, Korzo (International) 12, 13, 14
Dansers uit alle windstreken

Piet Rogie/Compagnie Peter Bulcaen (NL) 17, 18

A Fleur de Peau (F) 20, 21

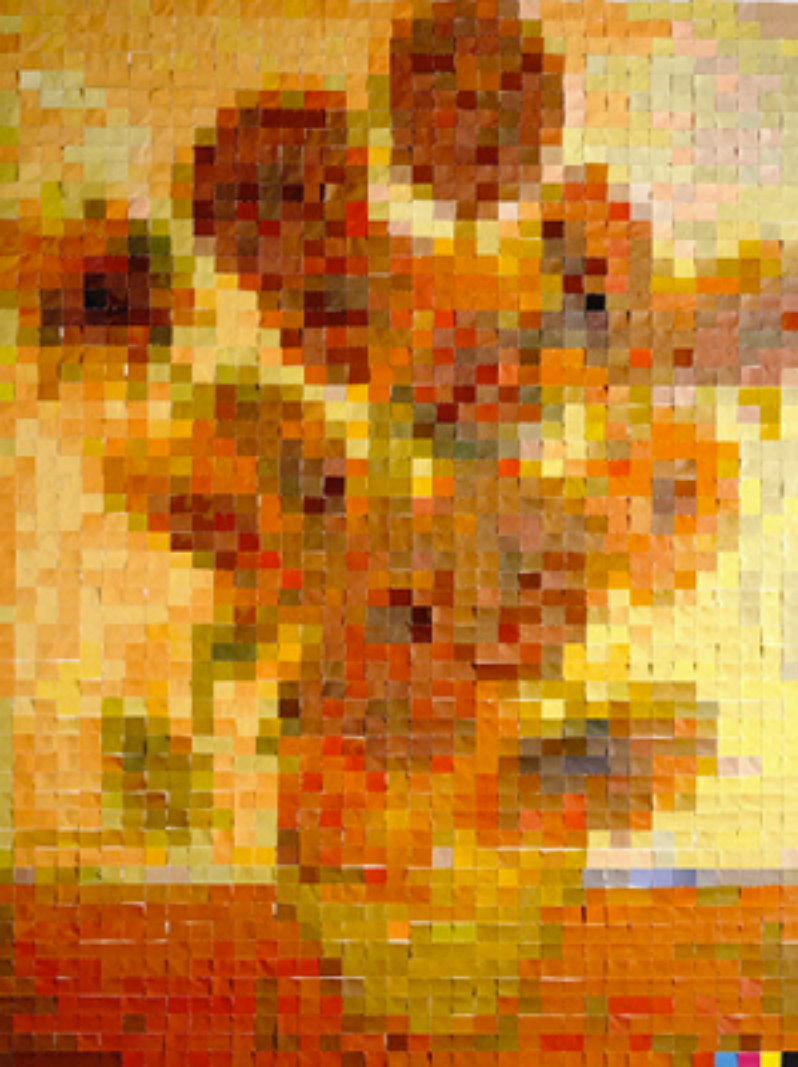
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Dansacademies (NL, GB) 6, 7, 8
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