American Modernism

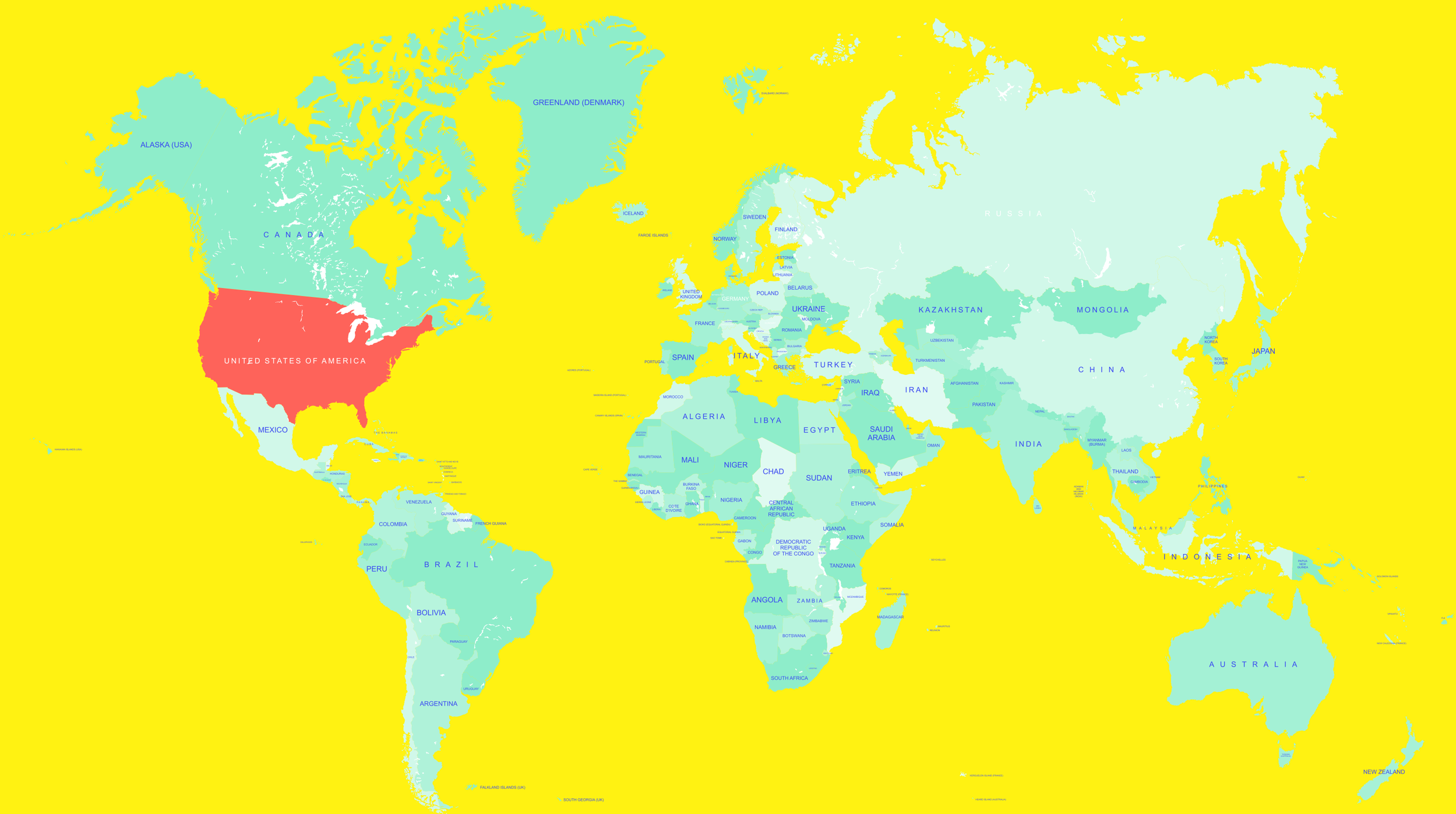
1 European Imports 1

2 Native Modernists 19

3 Paul Rand 35

4 Conclusion 45

© KEVIN WOODLAND, 2015



© KEVIN WOODLAND, 2015

1930'S

European Imports

An influx of European ideas made its way into America through several avenues during the 1930's.

WALKER EVANS, HOUSES AND BILLBOARDS, ATLANTA, 1936

© KEVIN WOODLAND, 2015

1920'S – 30'S

Many Europeans immigrated to the United States as a result of WWI and approach of WWII

- Walter Gropius
- Mies van der Rohe
- László Moholy-Nagy

© KEVIN WOODLAND, 2015

1920'S–30'S

Modernism in America gained a foothold in the form of:

- **Book design**
- **Editorial design**
- **Corporate identity**

New typeface designs, including Futura and Kabel, became available in America, spurring the modern movement forward.

– MEGGS

© KEVIN WOODLAND, 2015

PAUL RENNER, FUTURA TYPE SPECIMEN, 1927

1897–1967

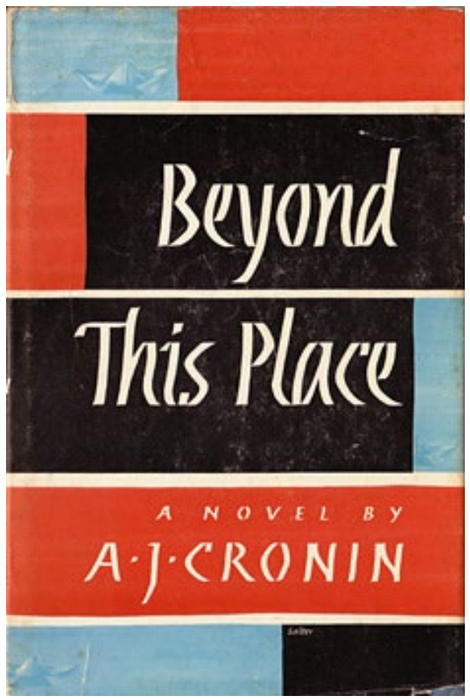
George Salter

- Bremman, Germany
- Emmigrated to U.S. in 1934
- Book Cover designer
- Magazine Cover designer
- American citizen in 1940

Alfred Döblin's Berlin Alexanderplatz launched his career.

© KEVIN WOODLAND, 2015

GEORGE SALTER, ALFRED DÖBLIN'S *BERLIN ALEXANDERPLATZ*, 1929



1897–1967

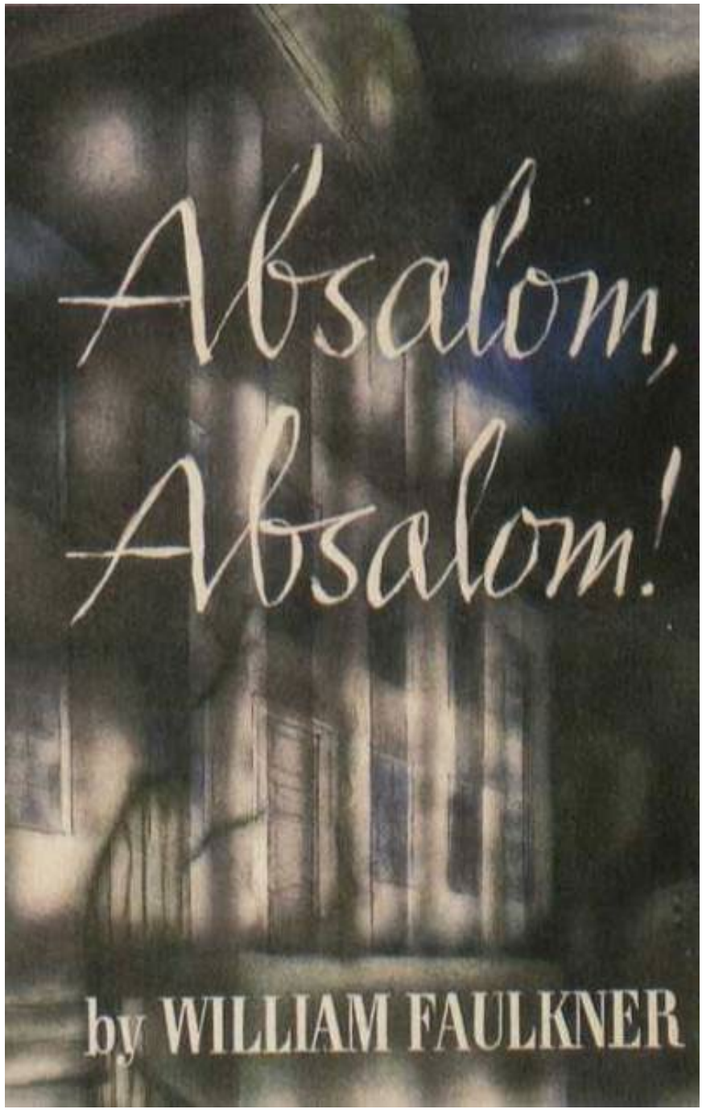
George Salter

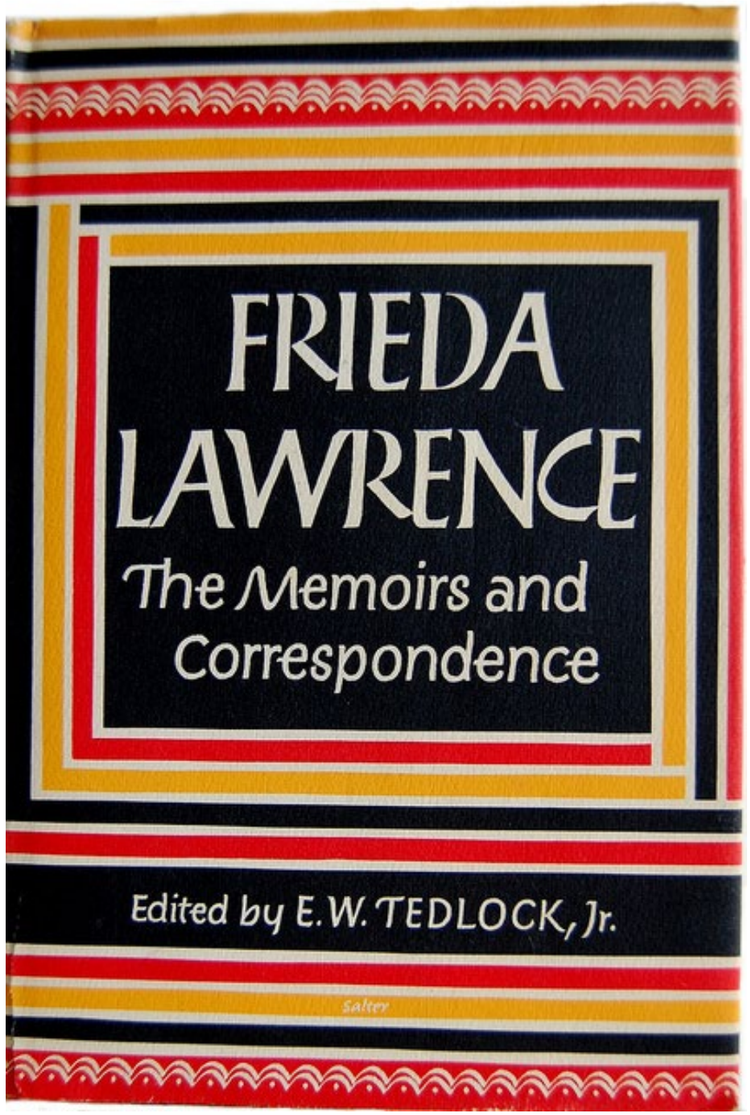
Salter was the quintessential hybrid modernist whose versatility drew on calligraphy, photomontage, airbrush scenes, panoramic watercolors, and pen-and-ink drawings.

– MEGGS

© KEVIN WOODLAND, 2015

GEORGE SALTER, CIRCA 1930'S





1897–1967

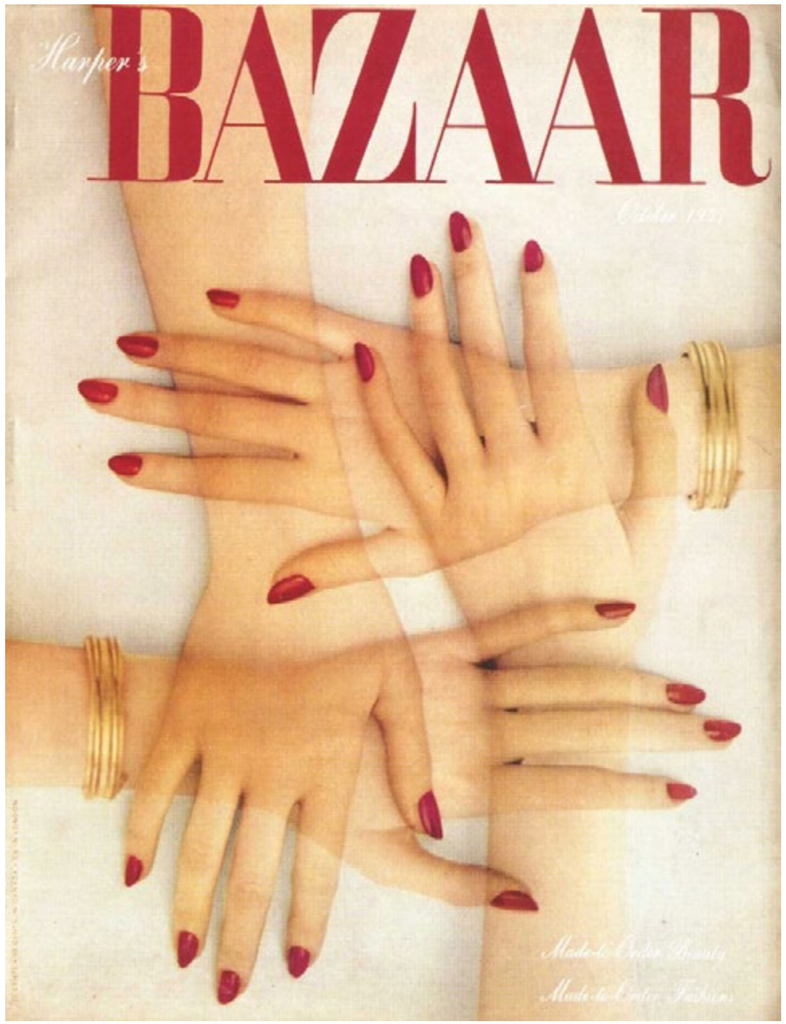
George Salter

Salter knew that a cover design must entice a potential reader to buy, and to this end his covers from the 1920s and early 1930s awaken visionary images of the works that are typically more suggestive than concrete.

– MEGGS

© KEVIN WOODLAND, 2015

GEORGE SALTER, CIRCA 1930'S



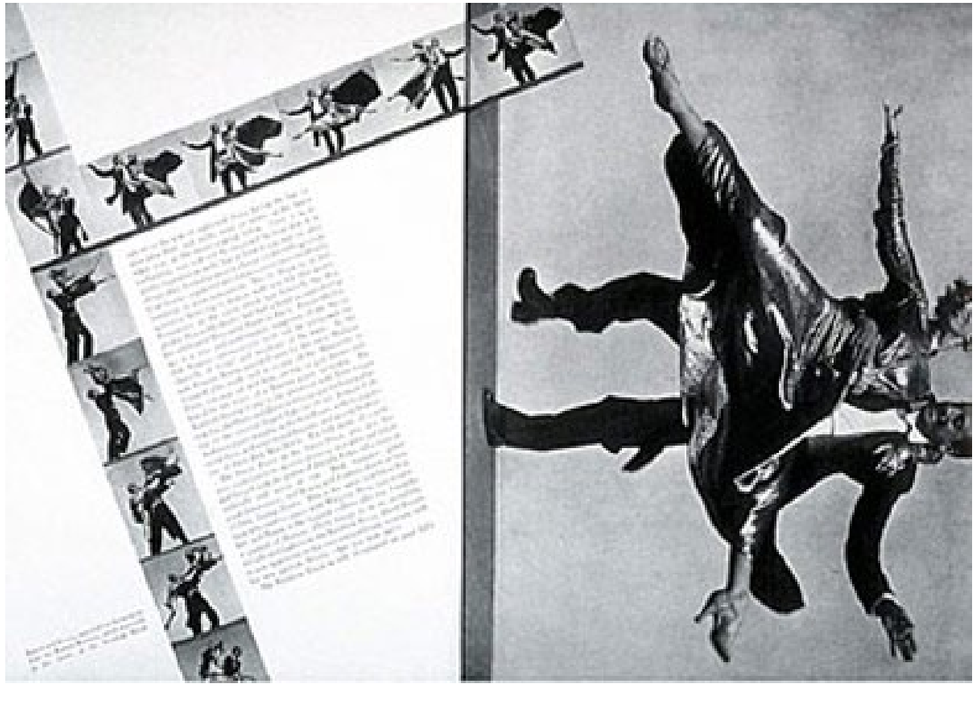
1898–1971

Alexey Brodovitch

- Russian
- Fought in the czar's cavalry during World War I
- Immigrated to Paris and established himself as a leading contemporary designer
- Immigrated to the United States in 1930
- He was a photographer, graphic designer and instructor
- Most well-known for his art direction of fashion magazine Harper's Bazaar from 1934–1958.

© KEVIN WOODLAND, 2015

ALEXEY BRODOVITCH IN THE STUDIO WITH A YOUNG DESIGNER, CIRCA 1940



1898–1971

Alexey Brodovitch

- First art director to integrate image and text
- American magazines typically used text and illustration seperately, giving majority attention to the illustration rather than the total layout

© KEVIN WOODLAND, 2015

ALEXEY BRODOVITCH, RAMON AND RENITA (SPREAD FROM HARPER'S BAZAAR), PHOTOGRAPHY BY MARTIN MUNKACSI, 1935

1898–1971

Alexey Brodovitch

After being hired he asked several old friends like Man Ray, Jean Cocteau, Raoul Dufy, Marc Chagall and A.M. Cassandre to work for the magazine.

Cassandre created several of the Bazaar covers between 1937 and 1940.

© KEVIN WOODLAND, 2015

ALEXEY BRODOVITCH, HARPER'S BAZAAR, PHOTOGRAPHY BY RICHARD AVEDON, DESIGN BY A.M. CASSANDRE, 1952

1898–1971

Alexey Brodovitch

With an affinity for white space and sharp type on clear, open pages, he rethought the approach to editorial design.

– MEGGS

© KEVIN WOODLAND, 2015

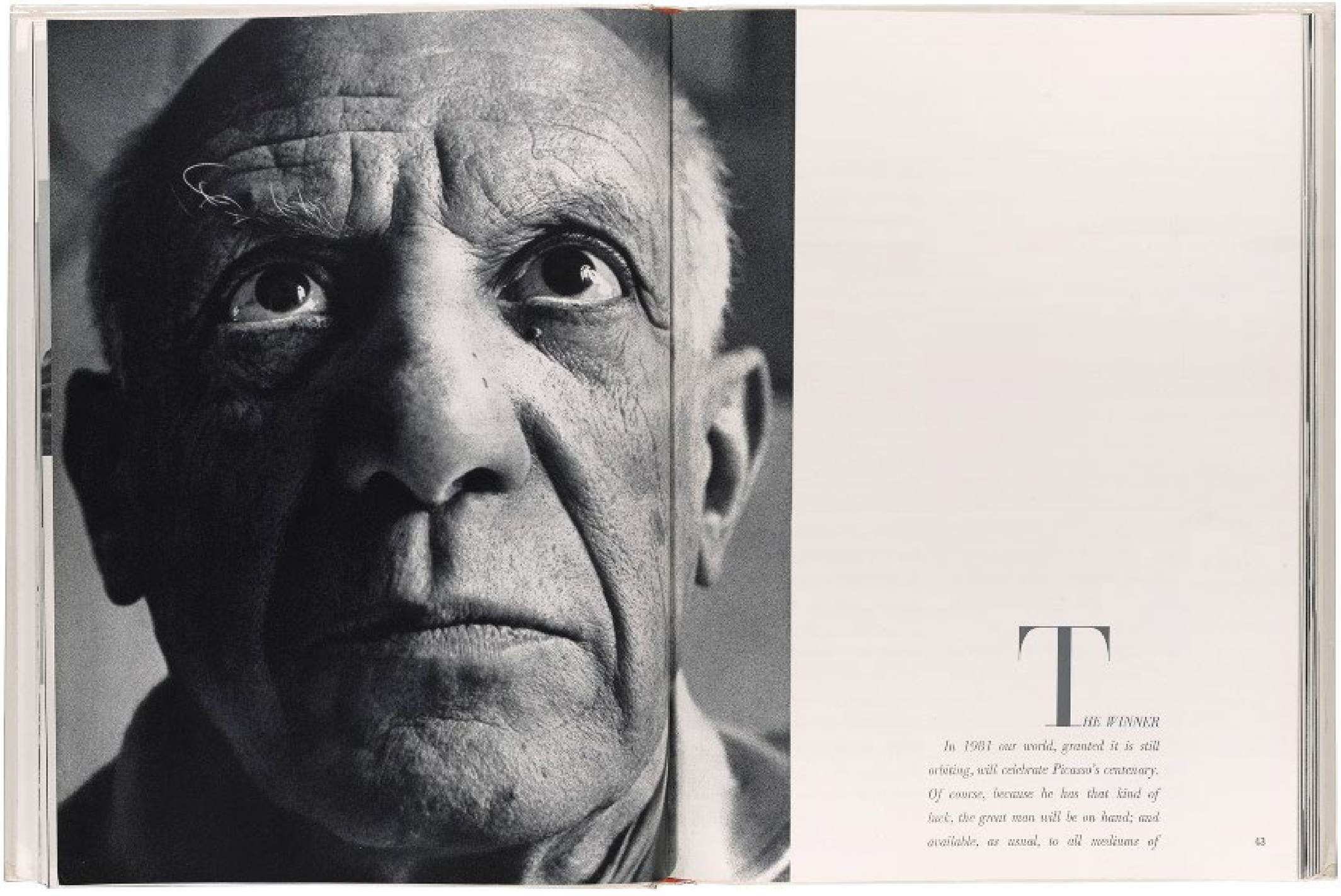
ALEXEY BRODOVITCH, HARPER'S BAZAAR, CIRCA 1940'S

New Arrangements for Dinner

• Left: A dinner and dancing dress
designed to look particularly
alluring across a table top.
Its top, a blaze of pearls
and gold embroidery; the bodice, white;
the cummerbund, a saffron color;
the skirt, a dark chocolate—
all in Celanese slipper satin.
By J. L. F. Originals. About $70.
Saks Fifth Avenue; Julius Garfinckel.
• Above: A short evening duster of vanilla moire (the white
coat for night is new and delicious). This flows
from a high waistline into a circumference huge enough to
cover the hugest crinoline. By J. L. F. Originals in Enka moire.
About $50. Saks Fifth Avenue; William H. Block.
Capezio shoes. The harp, from Lyon and Healy; the bass viol, from G. Schirmer.

© KEVIN WOODLAND, 2015

ALEXEY BRODOVITCH, HARPER'S BAZAAR, CIRCA 1938



THE WINNER

In 1981 our world, granted it is still orbiting, will celebrate Picasso's centenary. Of course, because he has that kind of luck, the great man will be on hand; and available, as usual, to all mediums of

63

© KEVIN WOODLAND, 2015

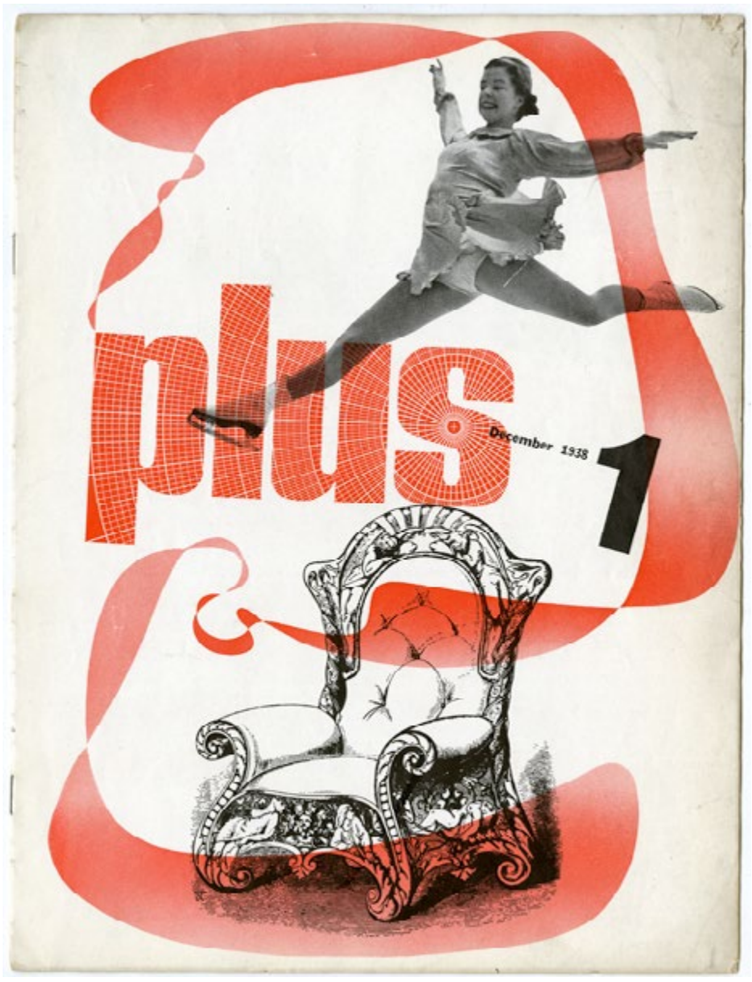
ALEXEY BRODOVITCH, HARPER'S BAZAAR, CIRCA 1950'S

1907–1984

Herbert Matter

- Switzerland
- Photographer and graphic designer known for his pioneering use of photomontage in commercial art.
- United States, 1936
- Hired by legendary art director Alexey Brodovitch
- Work for Harper's Bazaar, Vogue and many others

© KEVIN WOODLAND, 2015



1907–1984

Herbert Matter

Thoroughly understood modernism's new approaches to visual organization and its techniques

- Collage
- Photomontage
- Composition

© KEVIN WOODLAND, 2015

© KEVIN WOODLAND, 2015

1907–1984

Herbert Matter

- 1946
- Spent 22 years as graphic-design and photography consultant to the Knoll Associates
- Worked closely with Charles and Ray Eames and Eero Saarinen
- Eventually worked with Massimo Vignelli

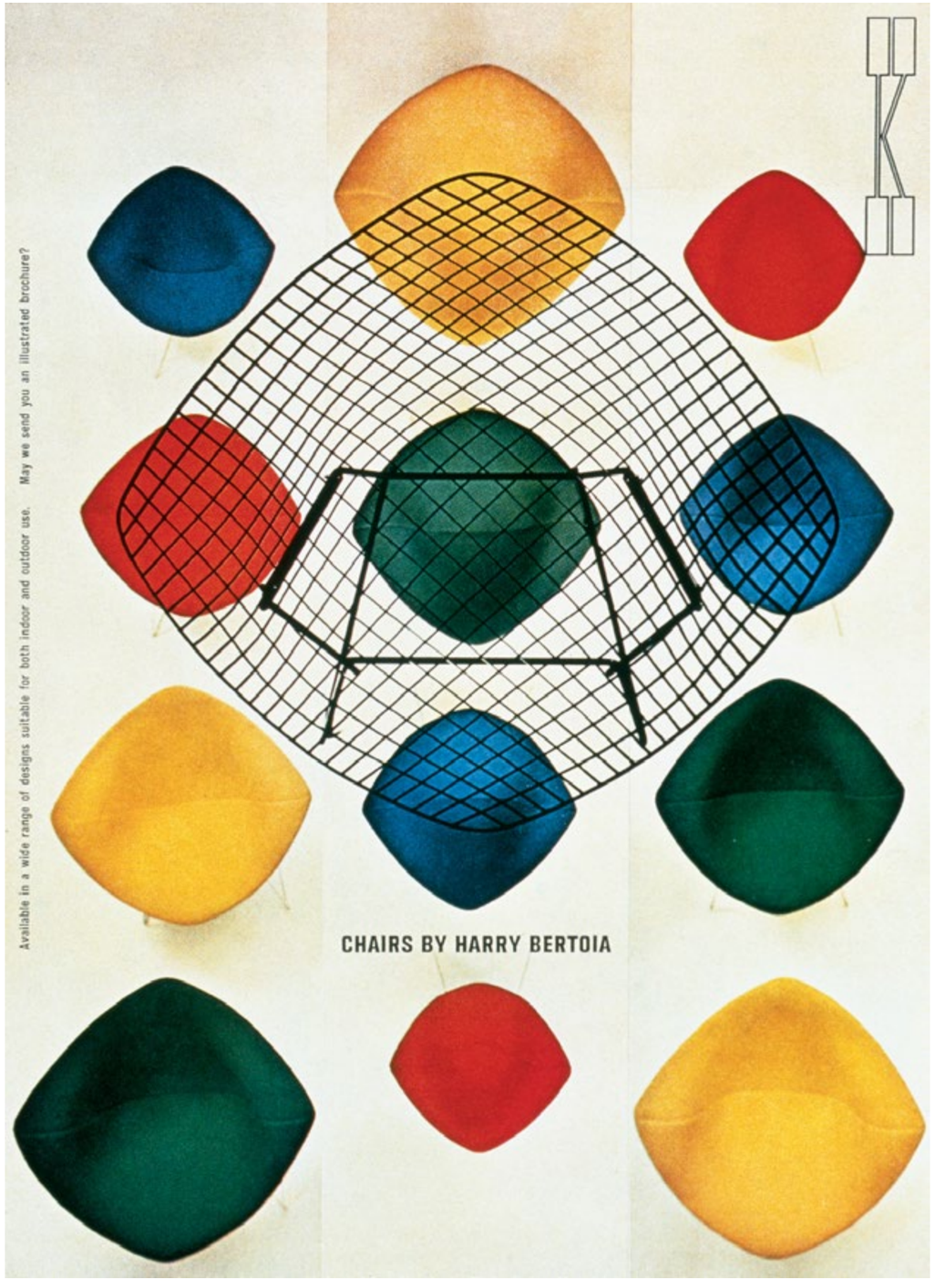
© KEVIN WOODLAND, 2015

1907–1984

Herbert Matter

- 1946
- Spent 22 years as graphic-design and photography consultant to the Knoll Associates
- Worked closely with Charles and Ray Eames and Eero Saarinen
- Eventually worked with Massimo Vignelli

© KEVIN WOODLAND, 2015



1907–1984

Herbert Matter

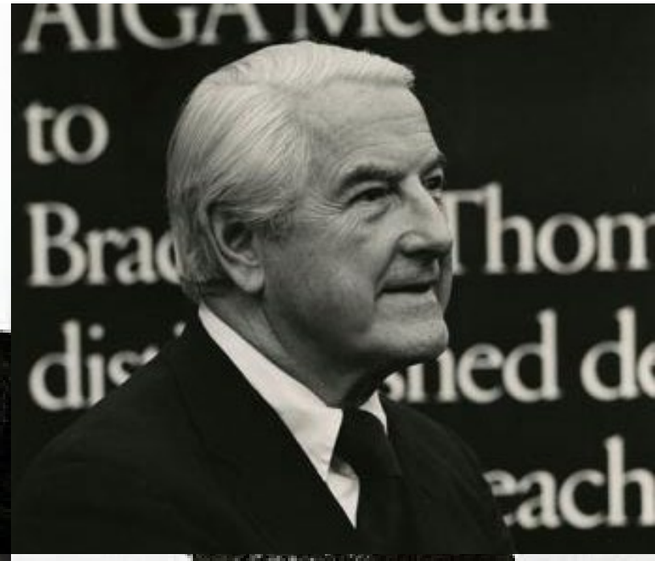
- 1952 to 1976, Professor of photography at Yale University
- 1958 to 1968, design consultant to the Solomon R. Guggenheim Museum in New York and the Museum of Fine Arts in Houston.

© KEVIN WOODLAND, 2015

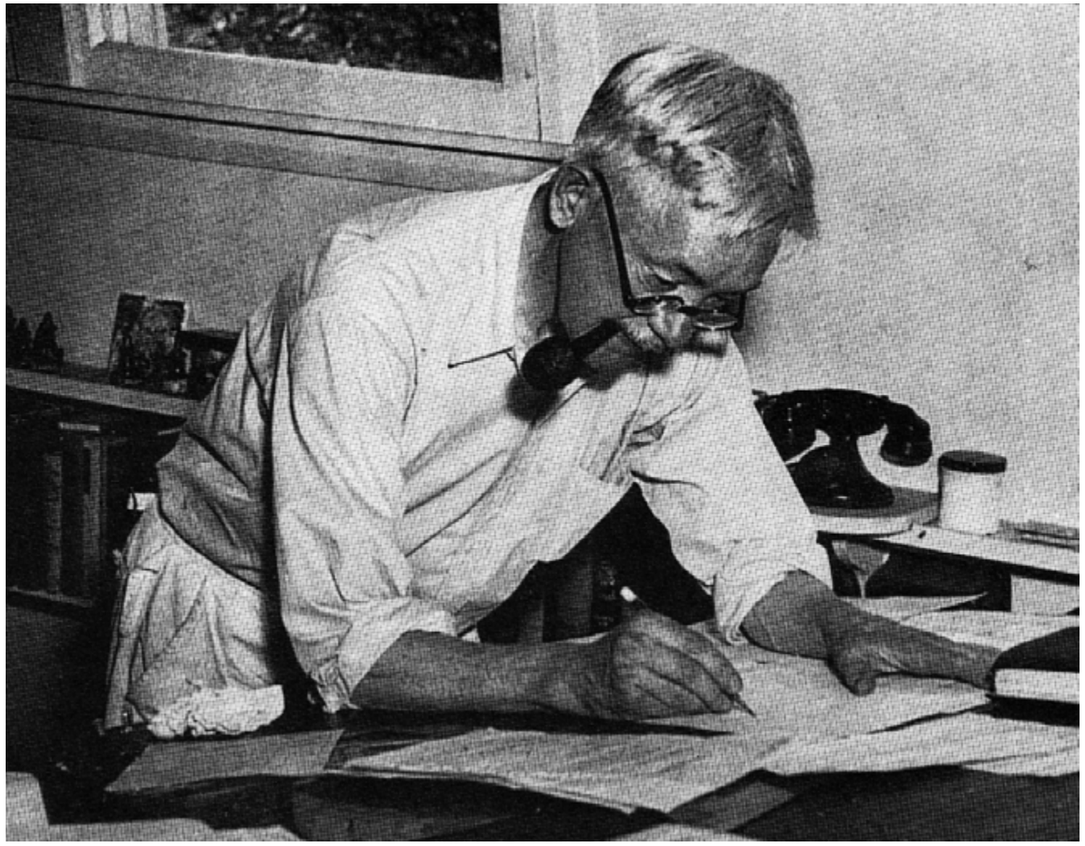
1930’S – 1950’S

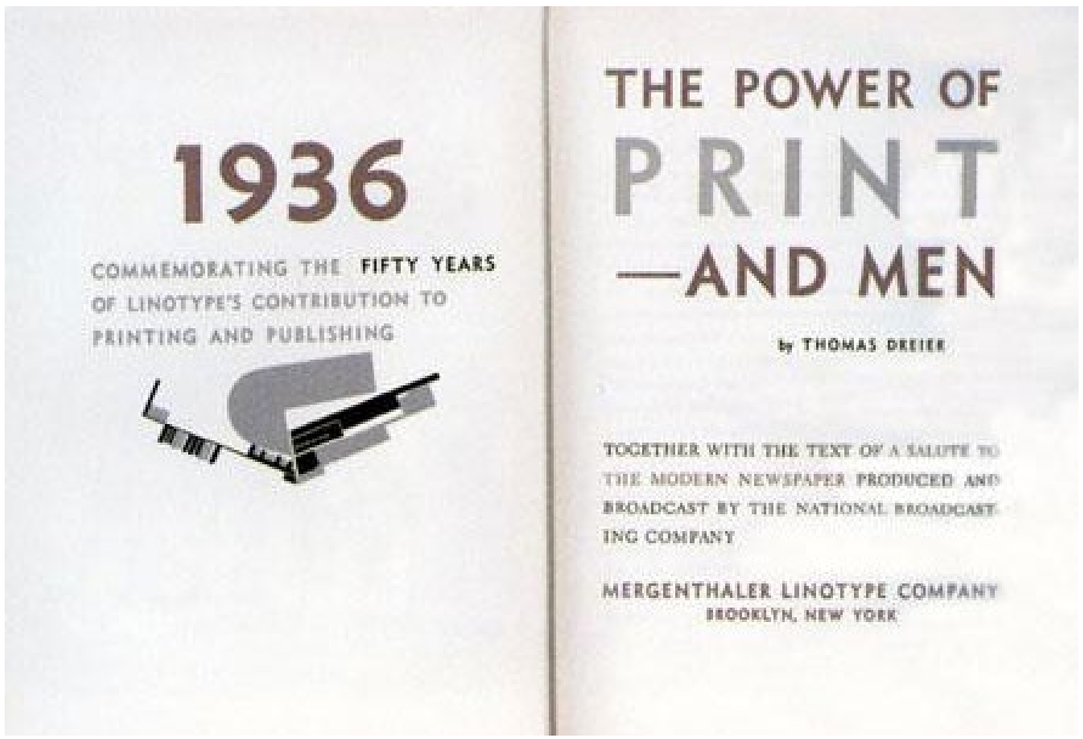
Native Modernists

A generation of eager forward-thinking individuals galvanize America’s presence in the canon of Modernist graphic design.



© KEVIN WOODLAND, 2015





1880 – 1956

William Addison Dwiggins

- Born in Martinsville, Ohio
- Proacticed in Massachusetts
- Type designer, calligrapher, book designer, illustrator and commercial artist
- Prolific writer and critic about commercial arts
- Coined the term “graphic design” in 1922 to describe his various specializations

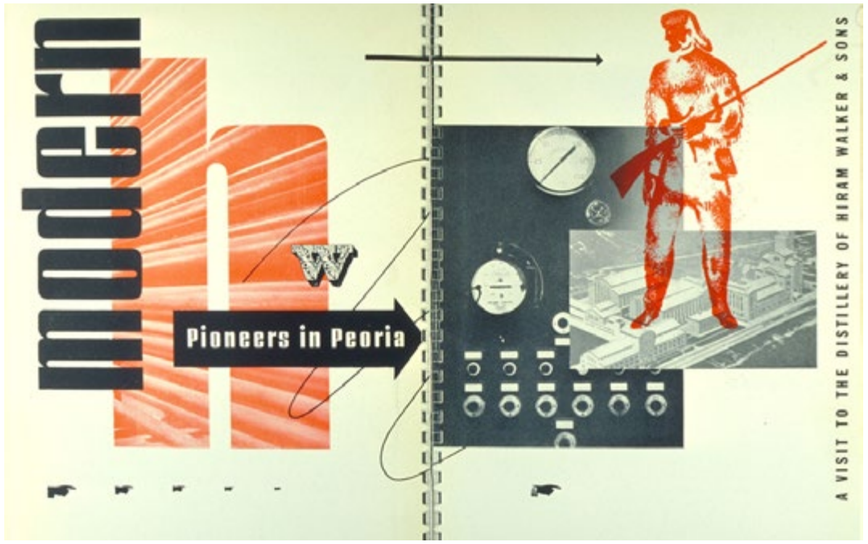
© KEVIN WOODLAND, 2015

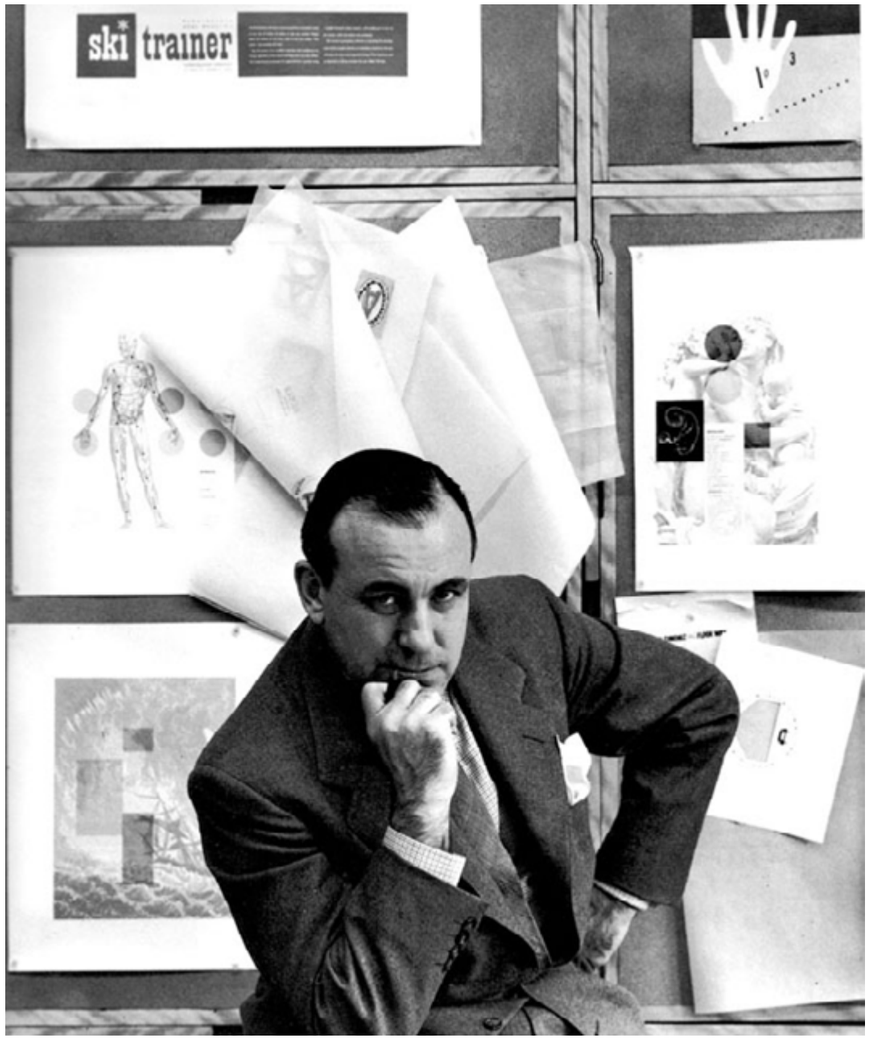
1880 – 1956

William Addison Dwiggins

- Master pupetteer
- Built a theater in his garage adn gave performances, then built another theater in his basement
- The marionettes were donated to the three-room Dwiggins Collection at the Boston Public Library in 1967

© KEVIN WOODLAND, 2015



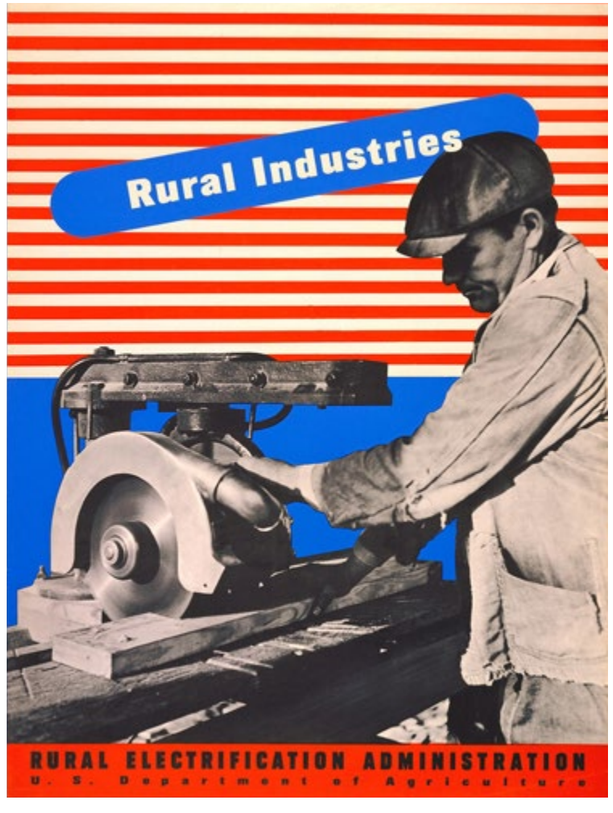


1903–1969

Lester Beall

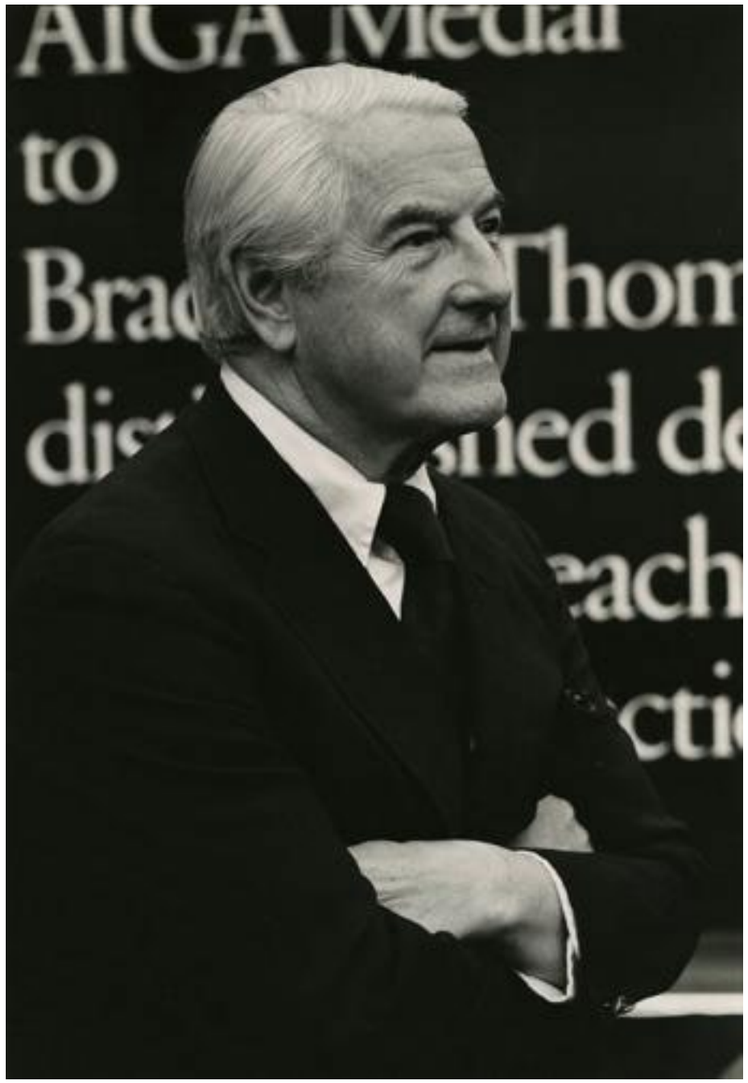
- Kansas City, Missouri
- Bold primary colors
- Illustrative arrows, lines and support graphics
- Beall's posters are taken into the permanent collection of MoMA in 1937

© KEVIN WOODLAND, 2015



© KEVIN WOODLAND, 2015

(LEFT) LESTER BEALL, WHEN I THINK BACK—RURAL ELECTRIFICATION ADMINISTRATION, 1937; (RIGHT) LESTER BEALL, COVER FOR PM, 1937



1911–1995

Bradbury Thompson

- Topeka, Kansas
- Moved to New York in 1938
- Art director of Mademoiselle magazine for fifteen years beginning in 1945
- Visiting lecturer and professor at Yale
- Designed over 90 stamps for the United States Postal Service
- AIGA Gold Medal, 1975

© KEVIN WOODLAND, 2015

1911–1995

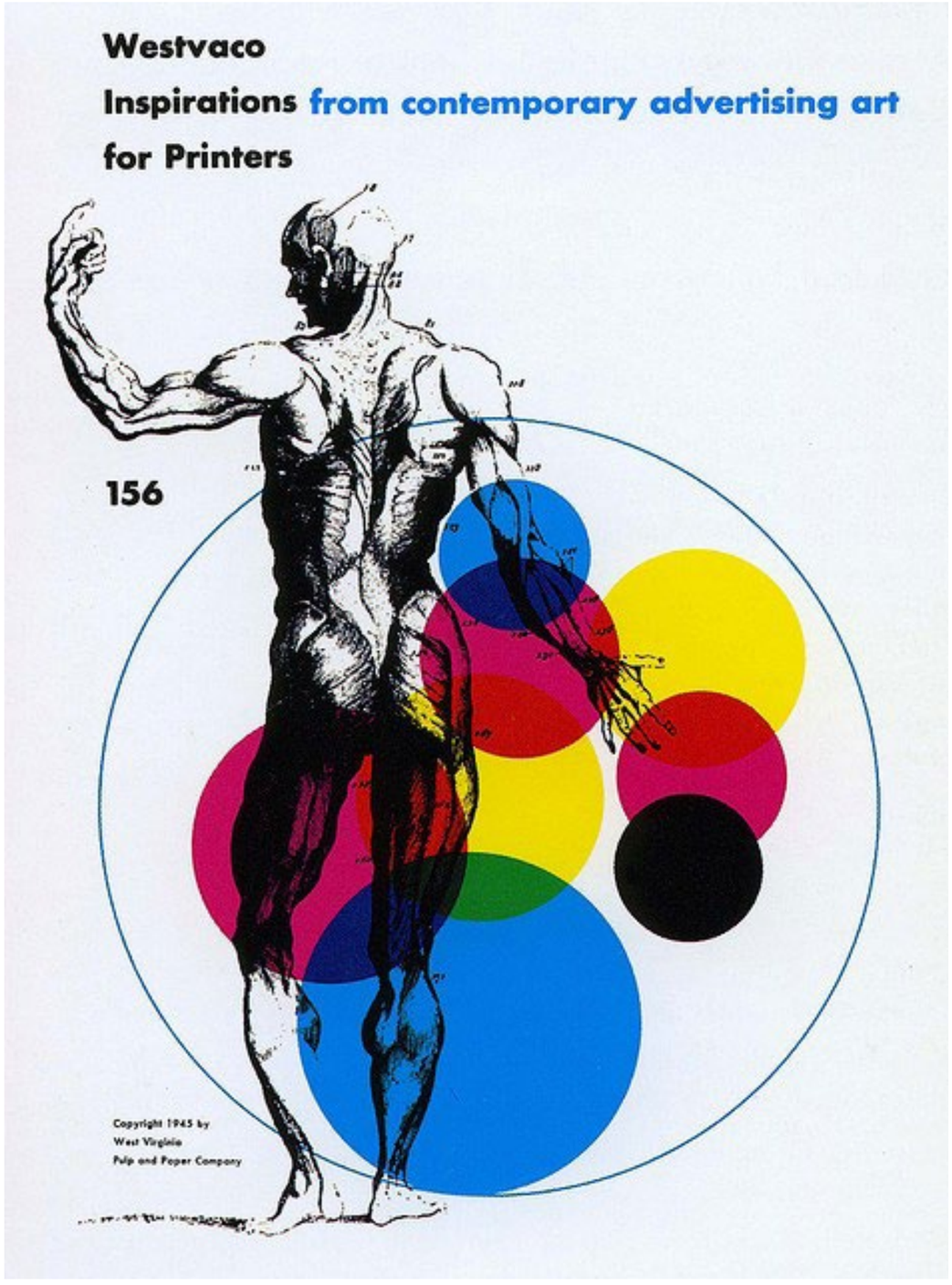
Bradbury Thompson

- Alphabet 26
- Monoalphabet font
- Transitional serif
- Modelled after Baskerville

© KEVIN WOODLAND, 2015

2-9

© KEVIN WOODLAND, 2015

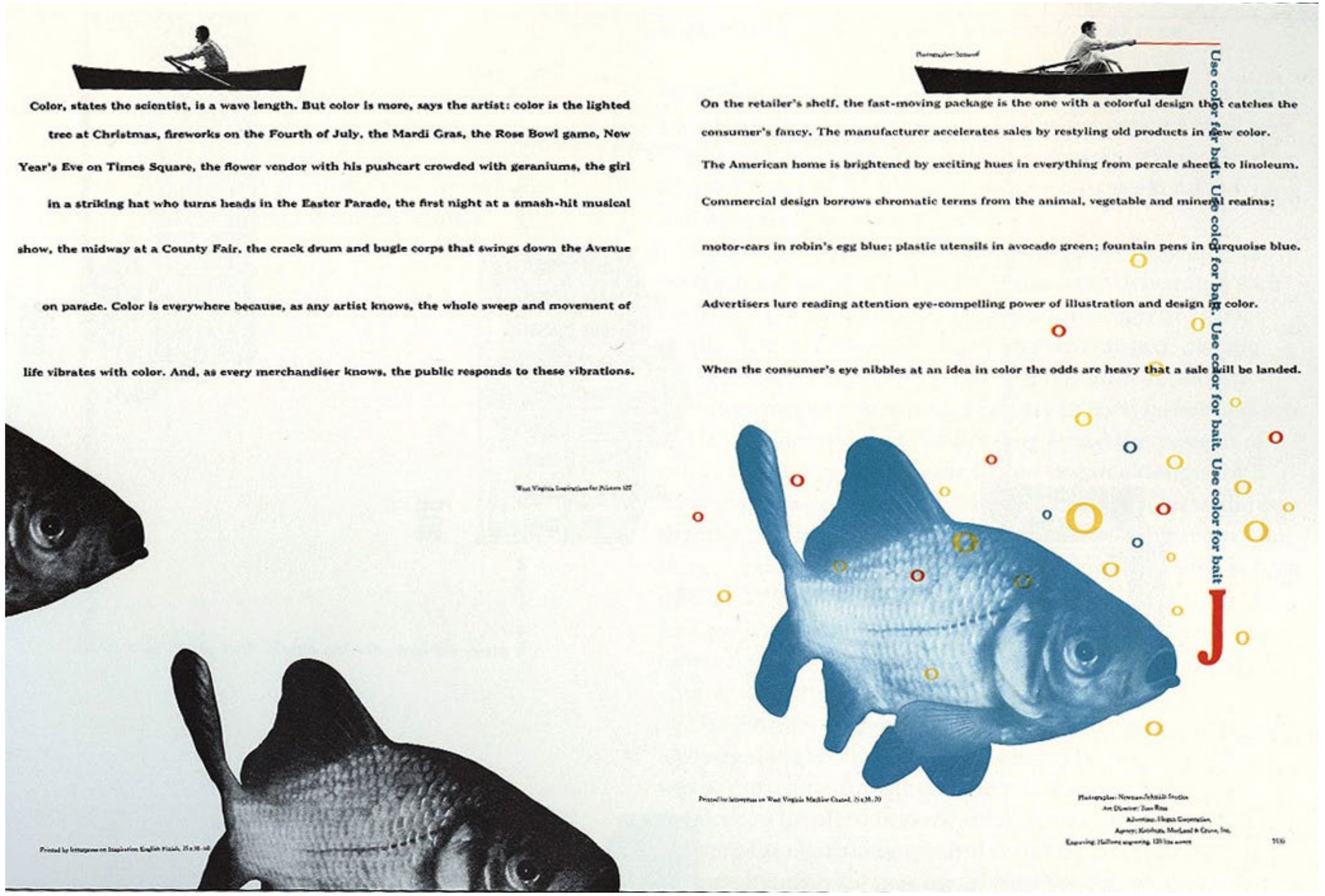


1911–1995

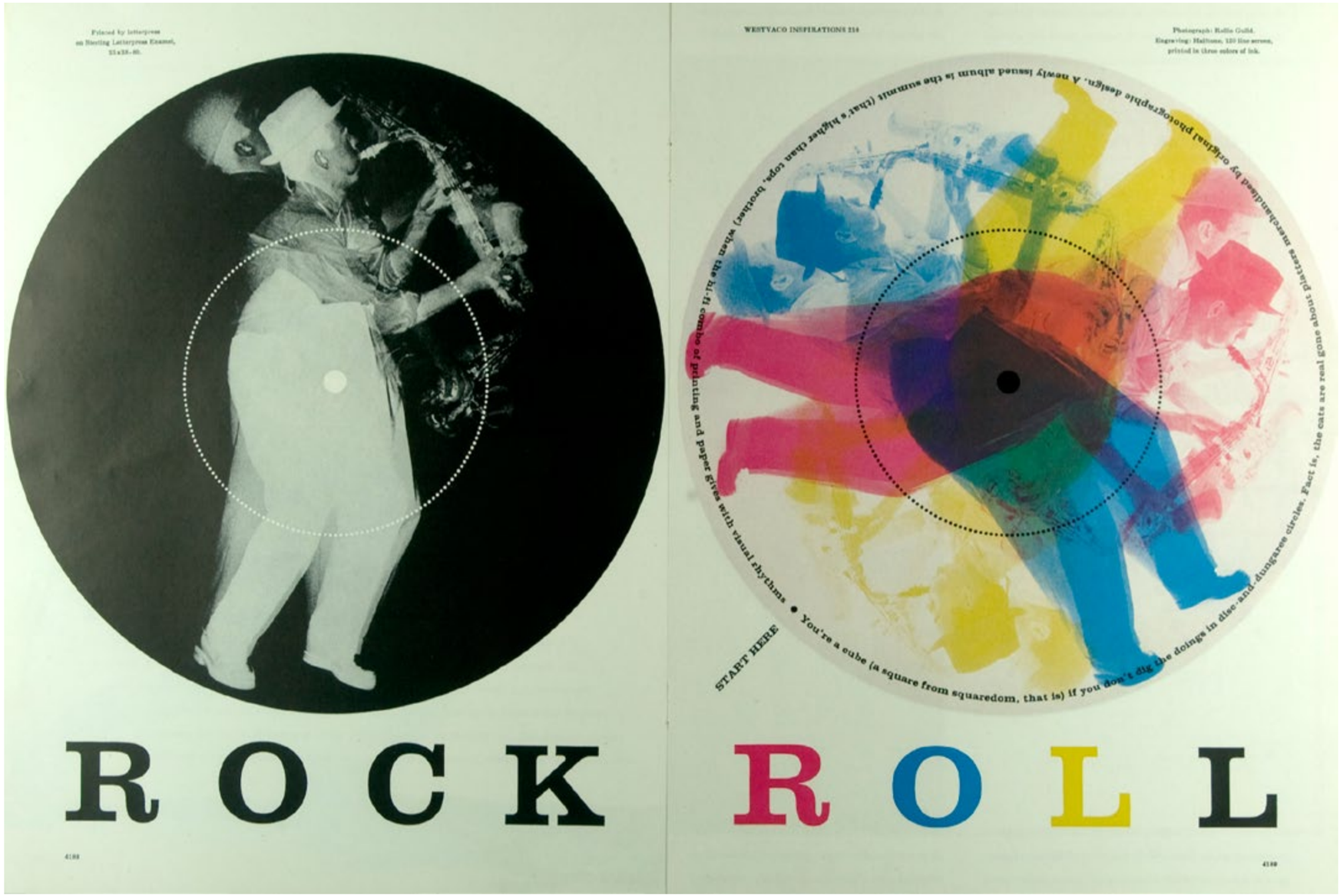
Bradbury Thompson

- Westvaco Inspirations
- Transparency, overprint
- Cutout silhouettes
- Solid CMYK coverage

© KEVIN WOODLAND, 2015

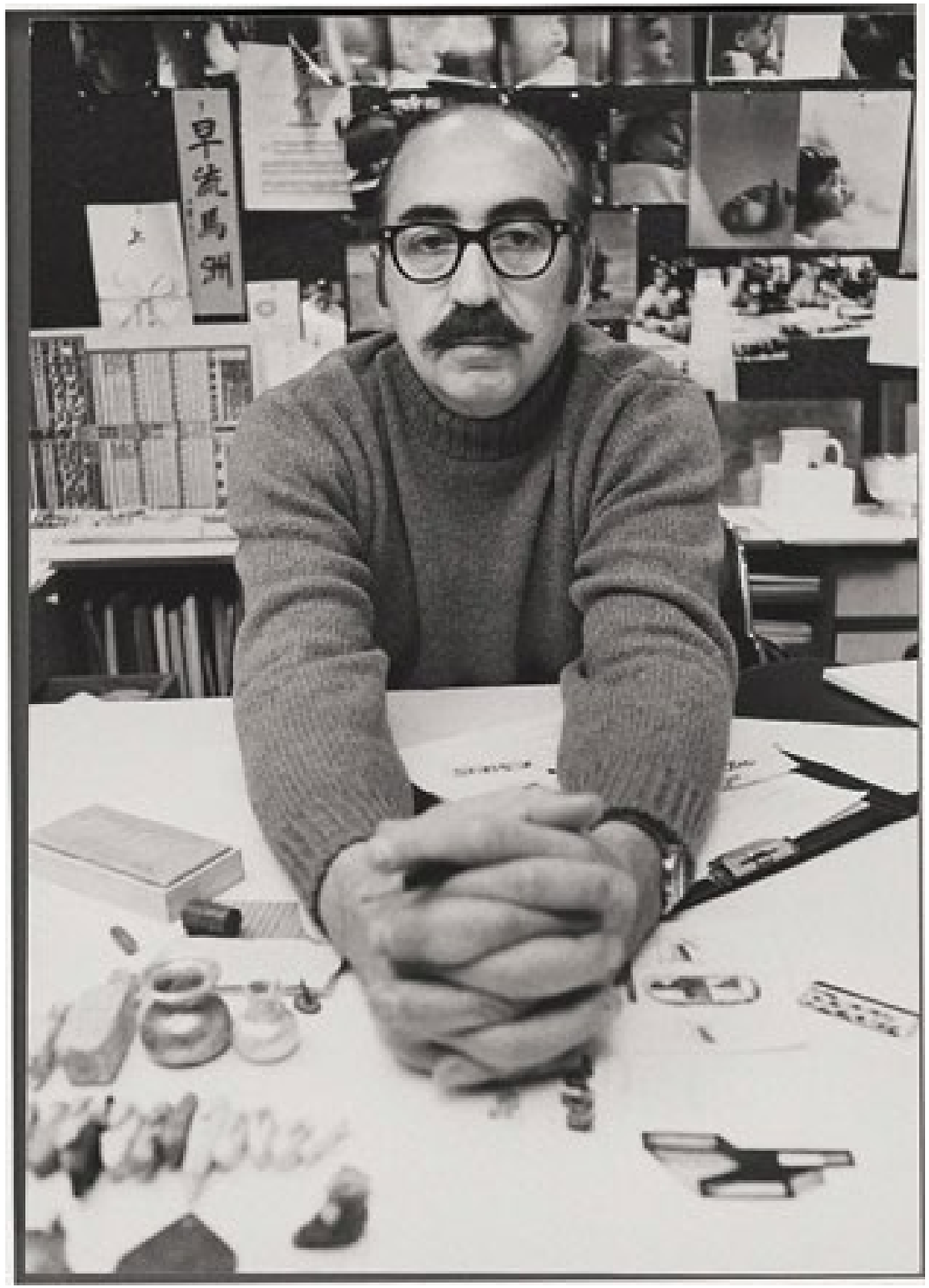


© KEVIN WOODLAND, 2015



© KEVIN WOODLAND, 2015

© KEVIN WOODLAND, 2015

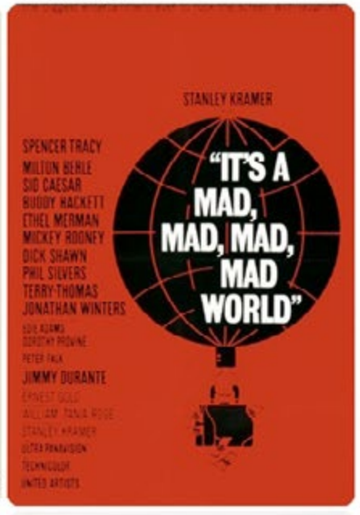


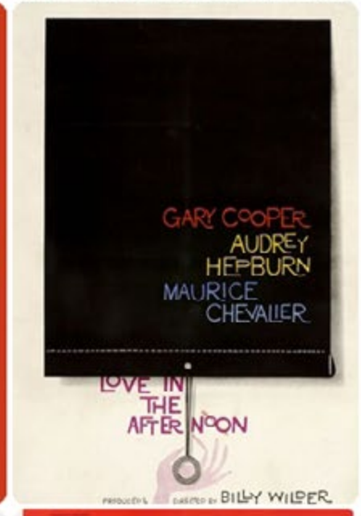
1920–1996

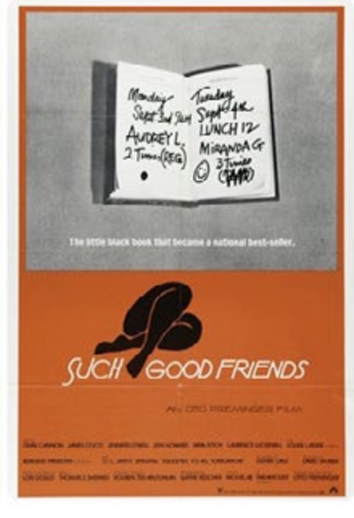
Saul Bass

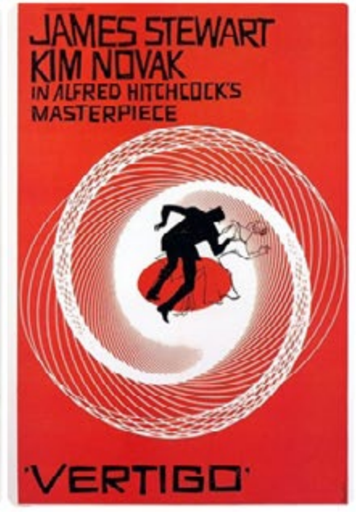
- The Bronx, New York
- Logos and identities
- Title sequences
- Film posters
- Worked with: Alfred Hitchcock, Otto Preminger, Billy Wilder, Stanley Kubrick, Martin Scorsese, etc.

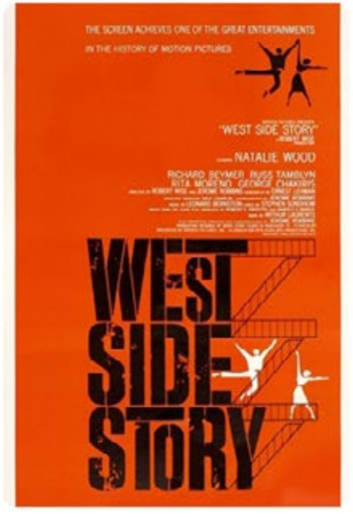
© KEVIN WOODLAND, 2015











© KEVIN WOODLAND, 2015

© KEVIN WOODLAND, 2015

© KEVIN WOODLAND, 2015

1914–1996

Paul Rand

Paul Rand was America's most prolific and influential graphic designer.

© KEVIN WOODLAND, 2015

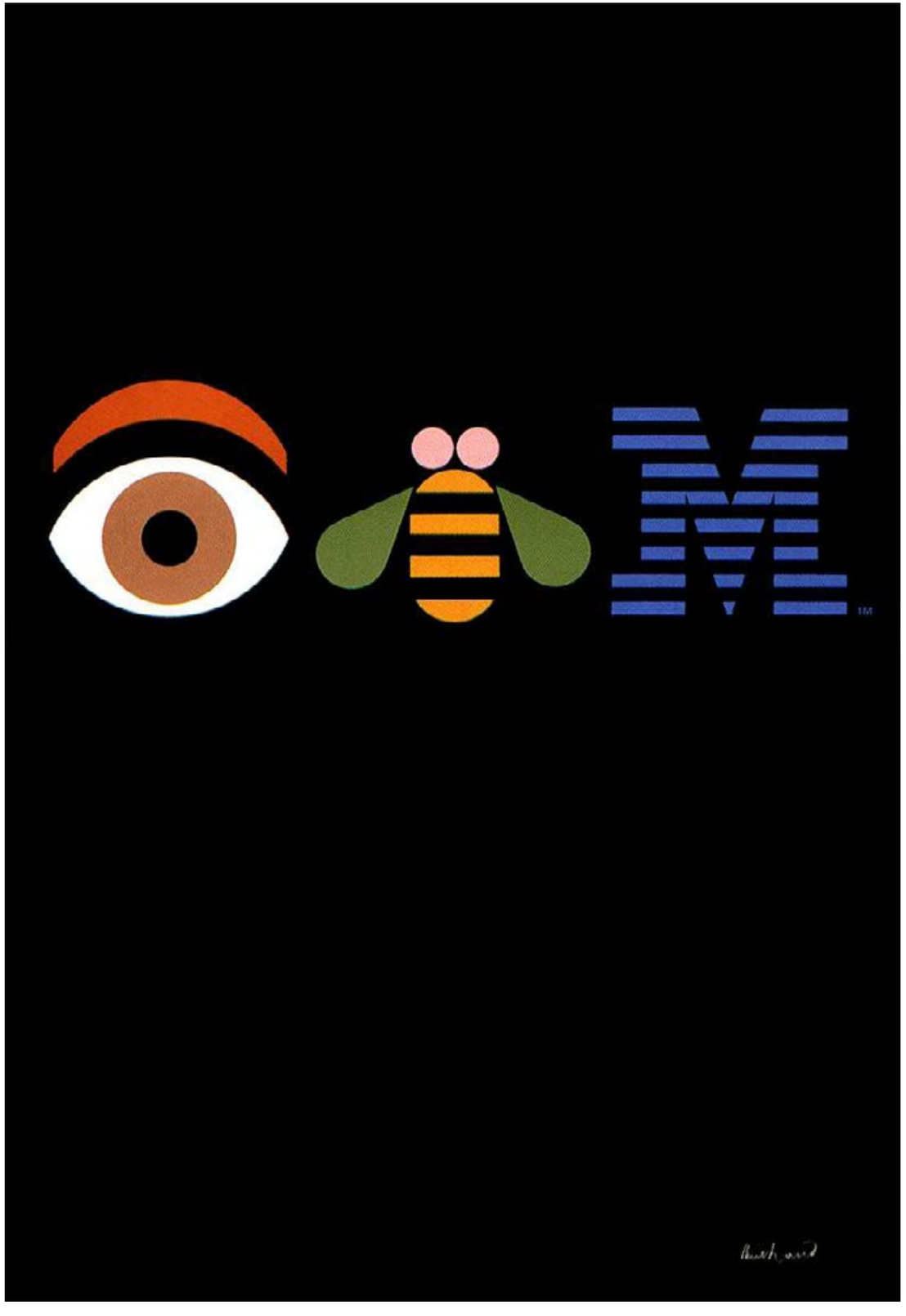
1914–1996

Paul Rand

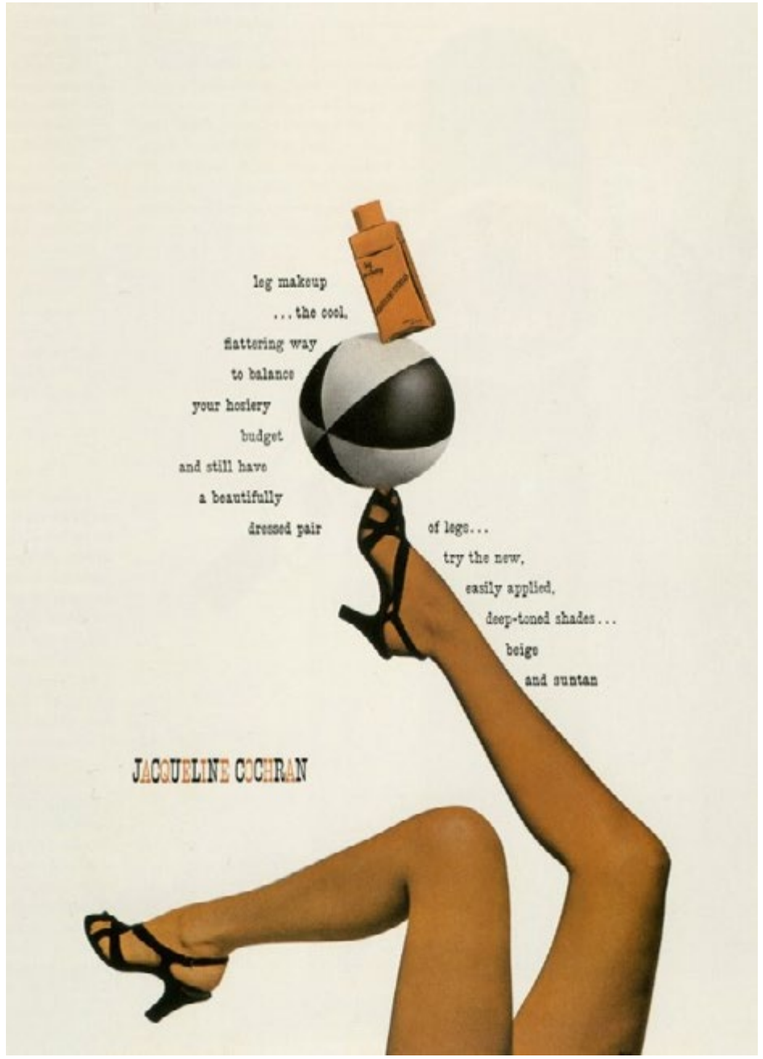
- Brooklyn, New York
- Art director and graphic designer
- Book covers
- Corporate identities

© KEVIN WOODLAND, 2015

© KEVIN WOODLAND, 2015



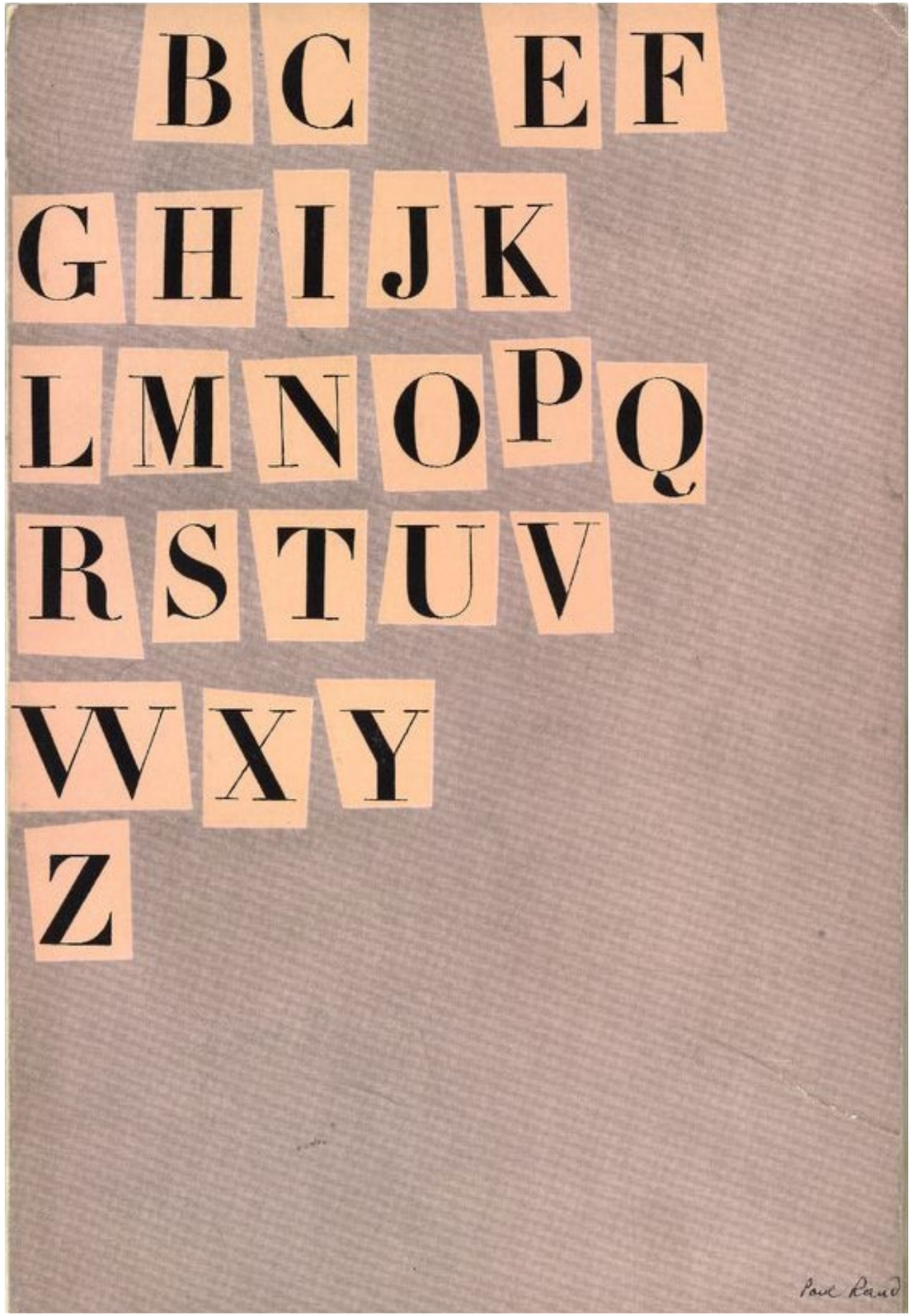
© KEVIN WOODLAND, 2015



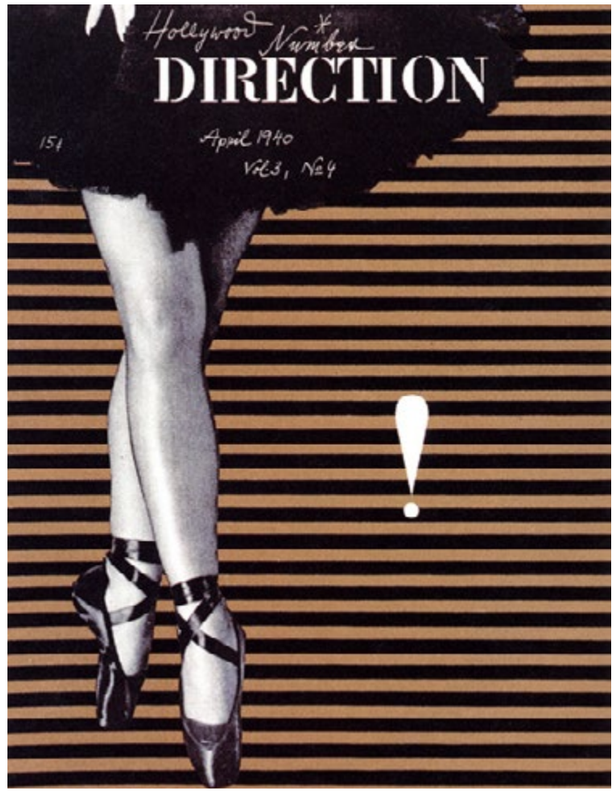
1914–1996

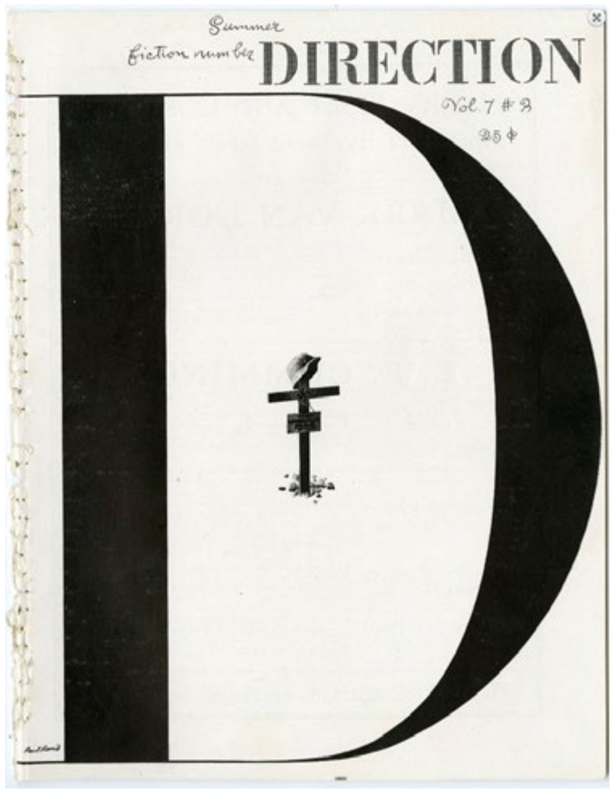
Paul Rand

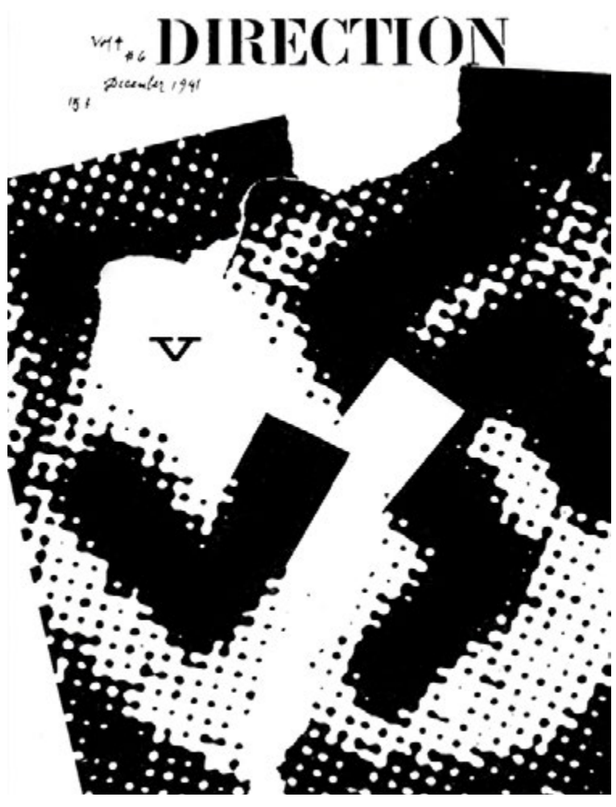
- Editorial design
- Esquire's art director at age 23
- Direction Magazine, 1939–1943

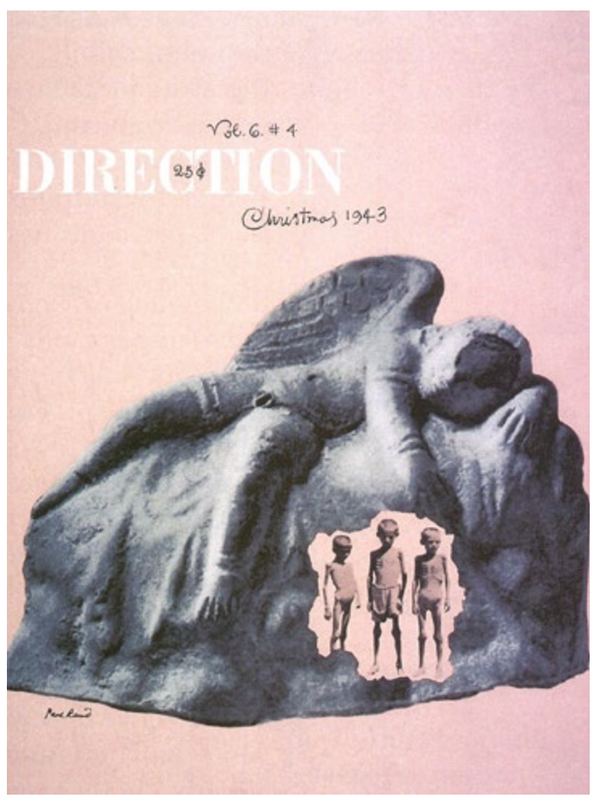


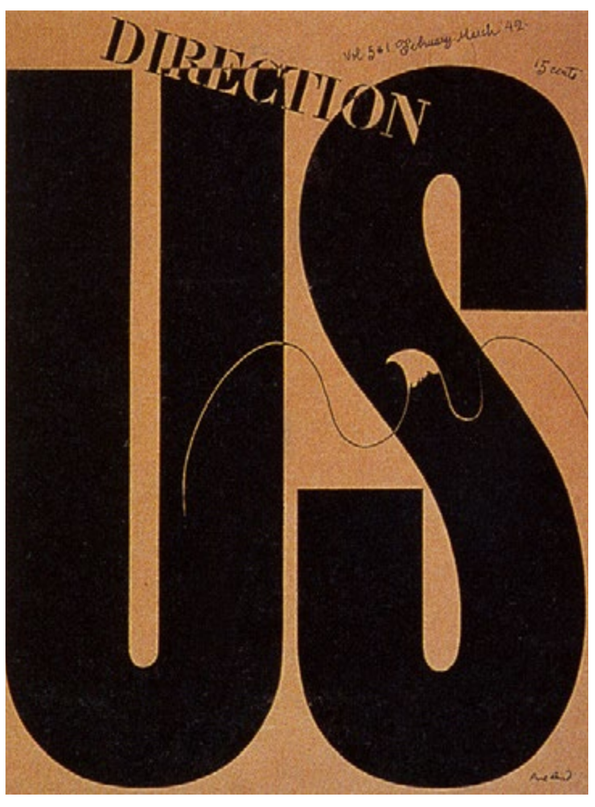
© KEVIN WOODLAND, 2015

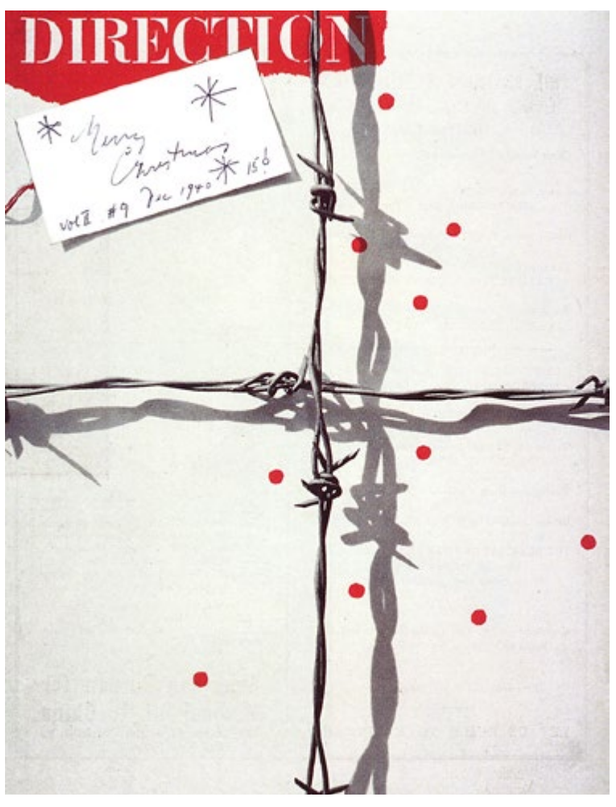




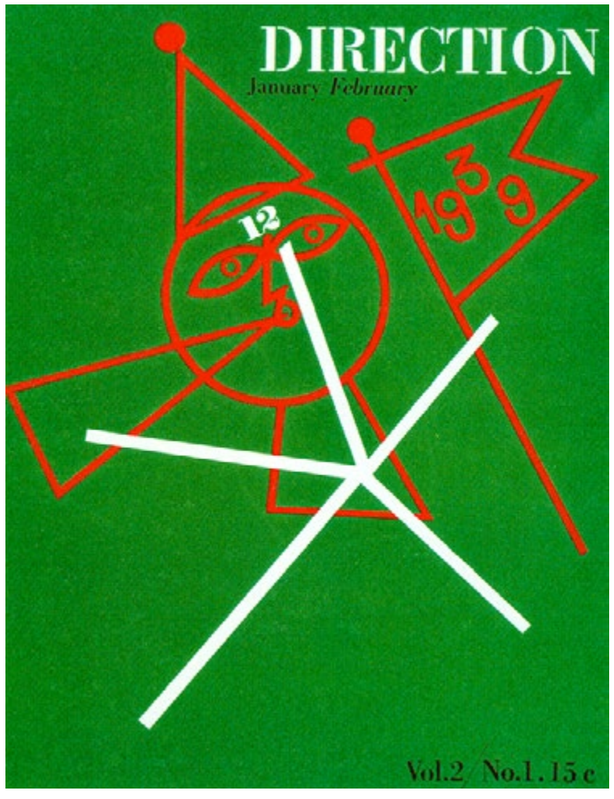


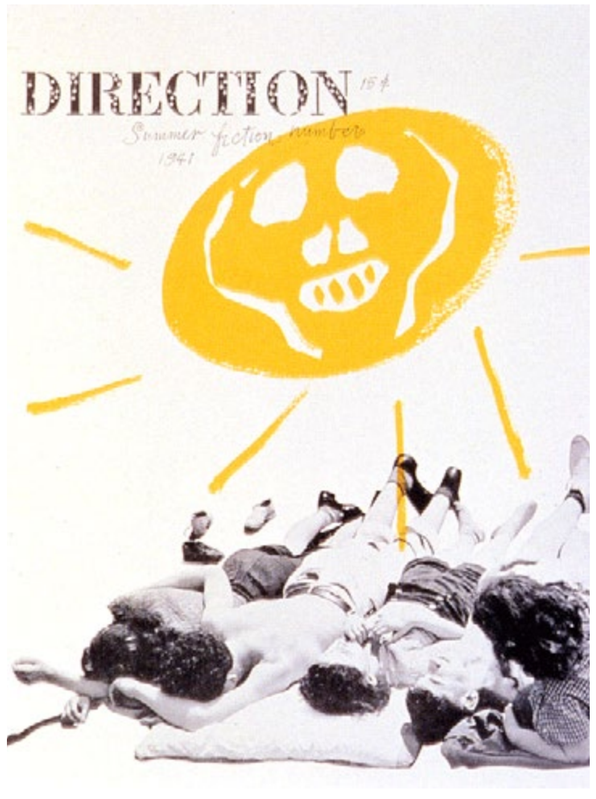


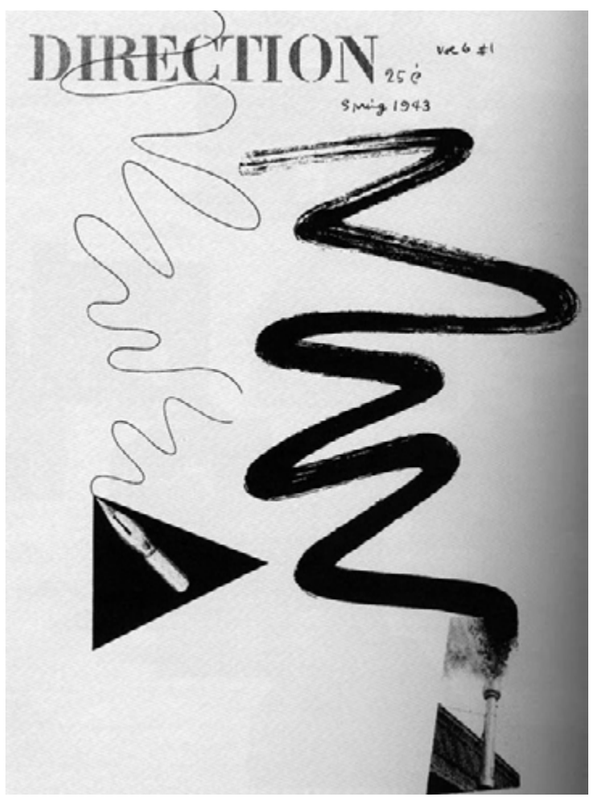


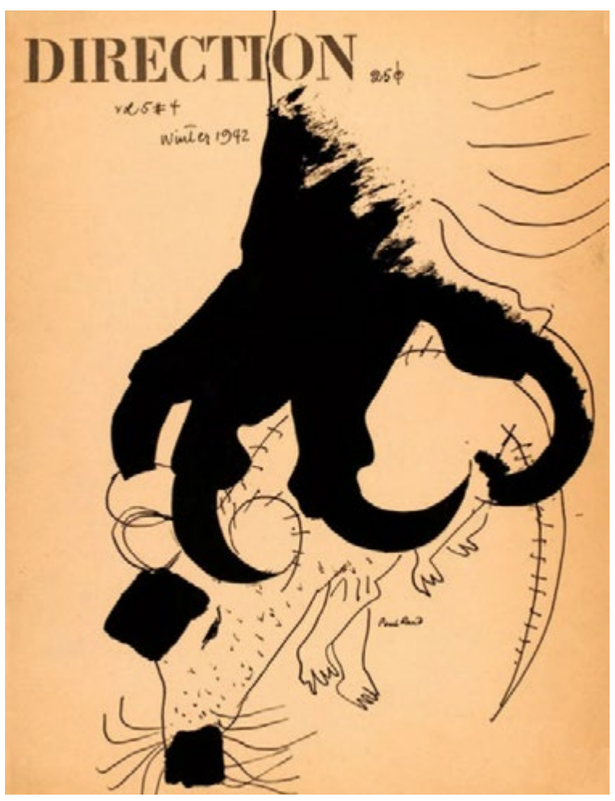


© KEVIN WOODLAND, 2015

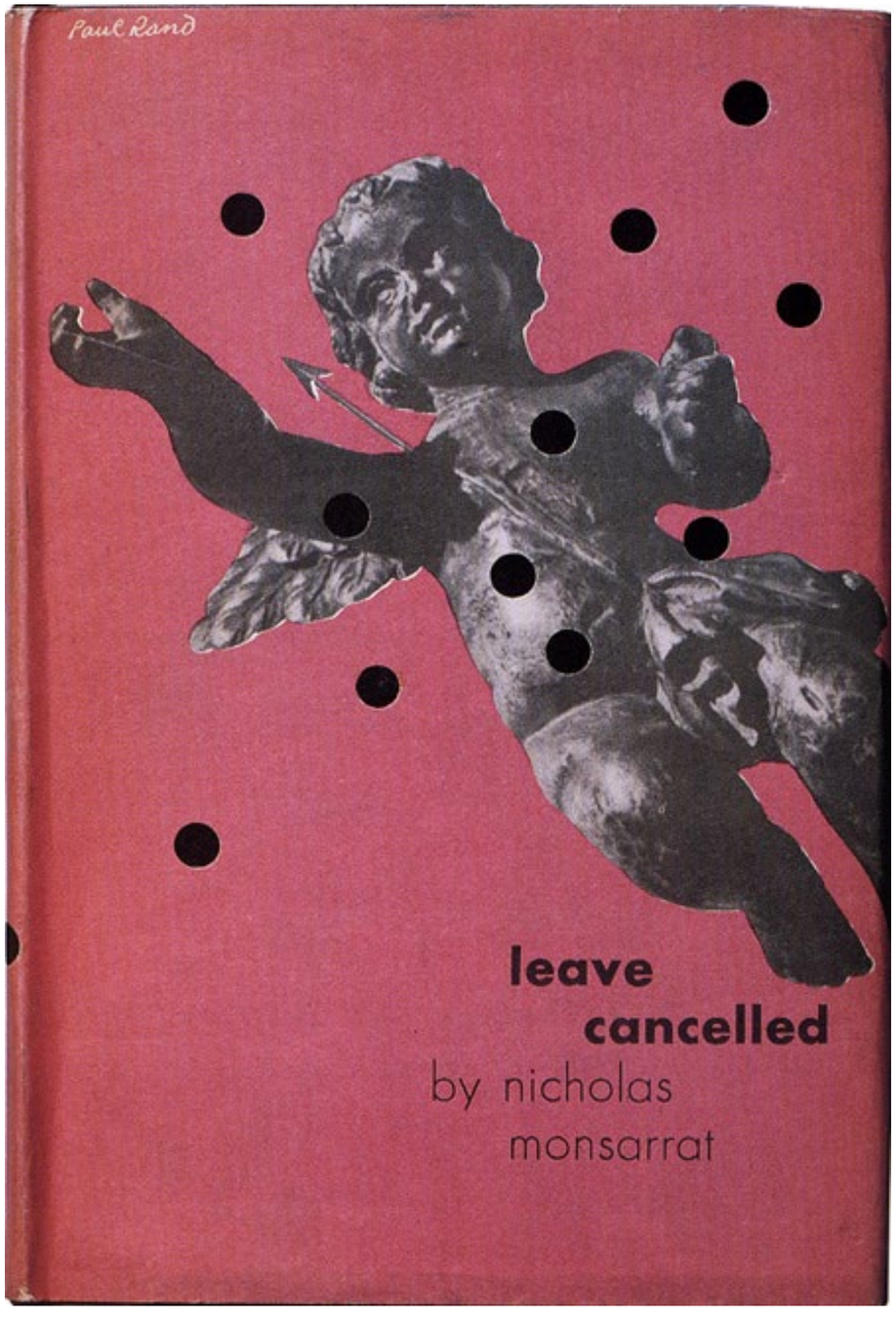




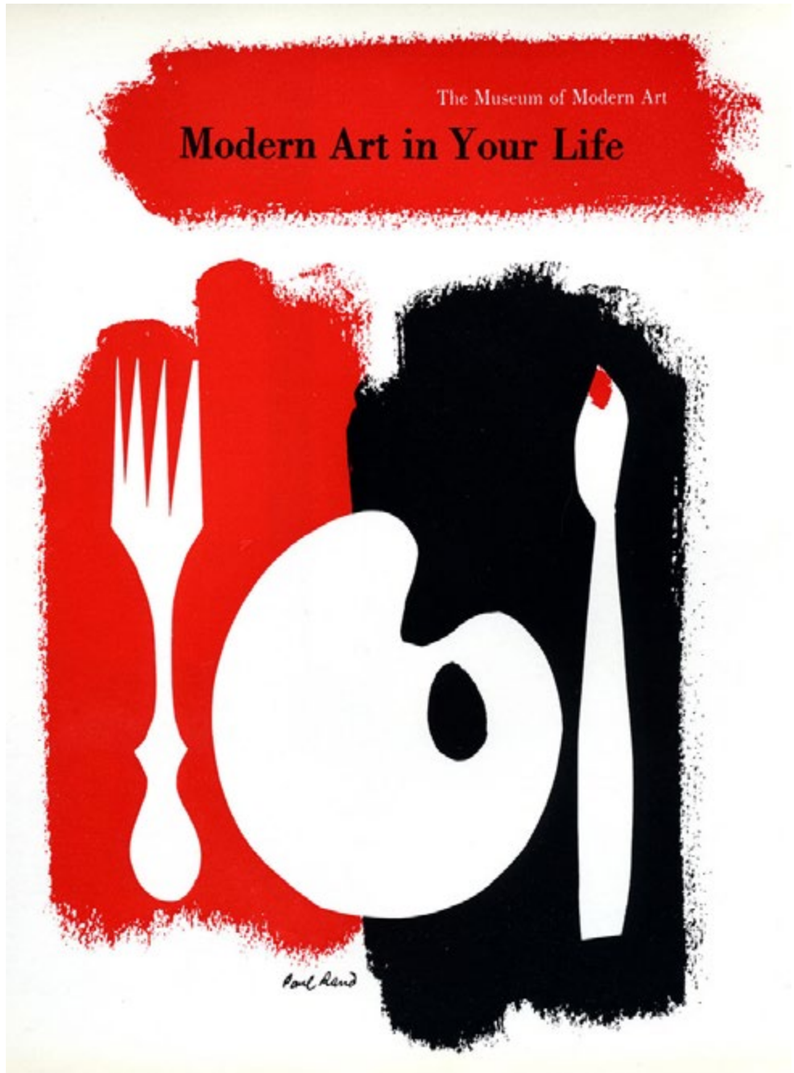




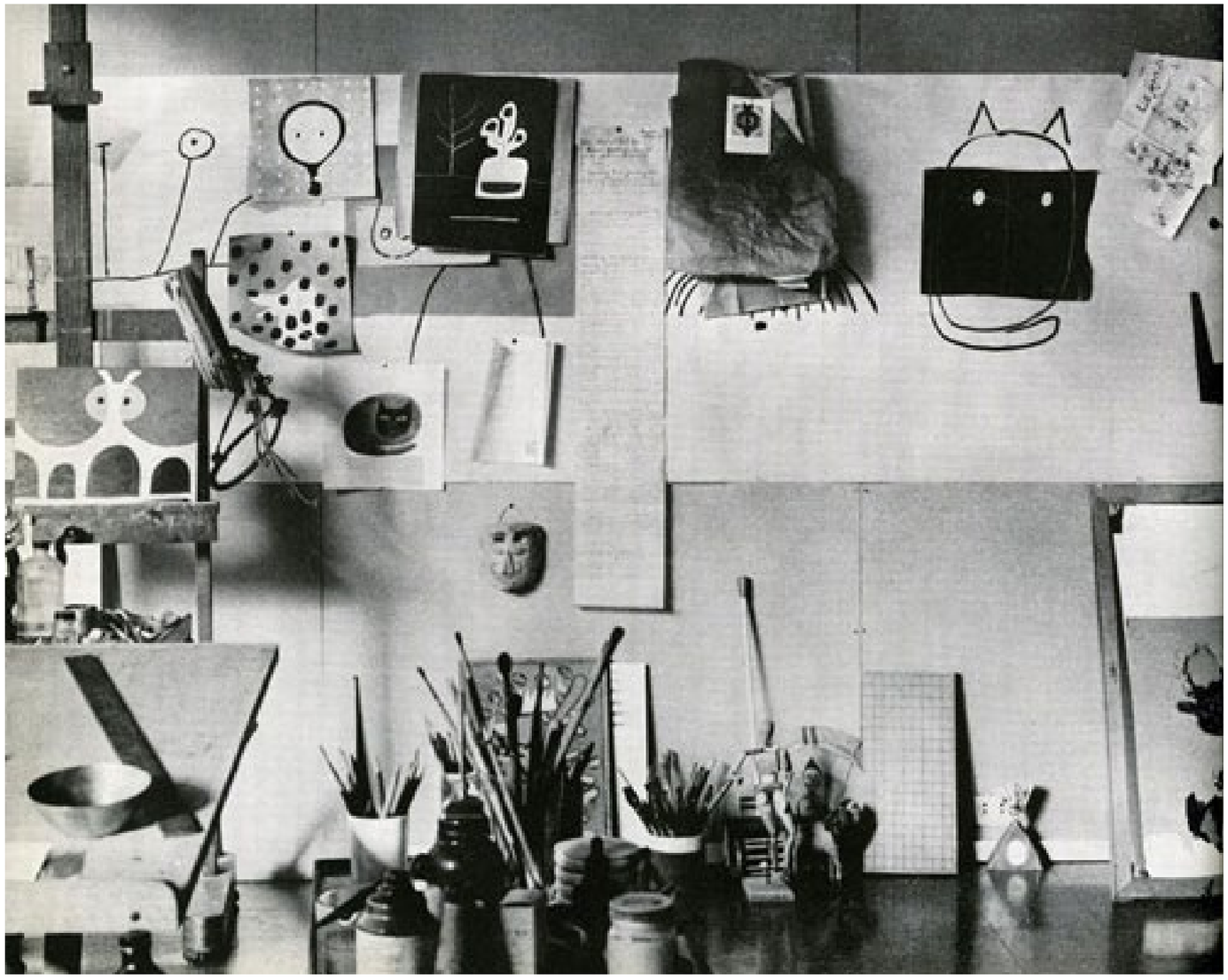
© KEVIN WOODLAND, 2015

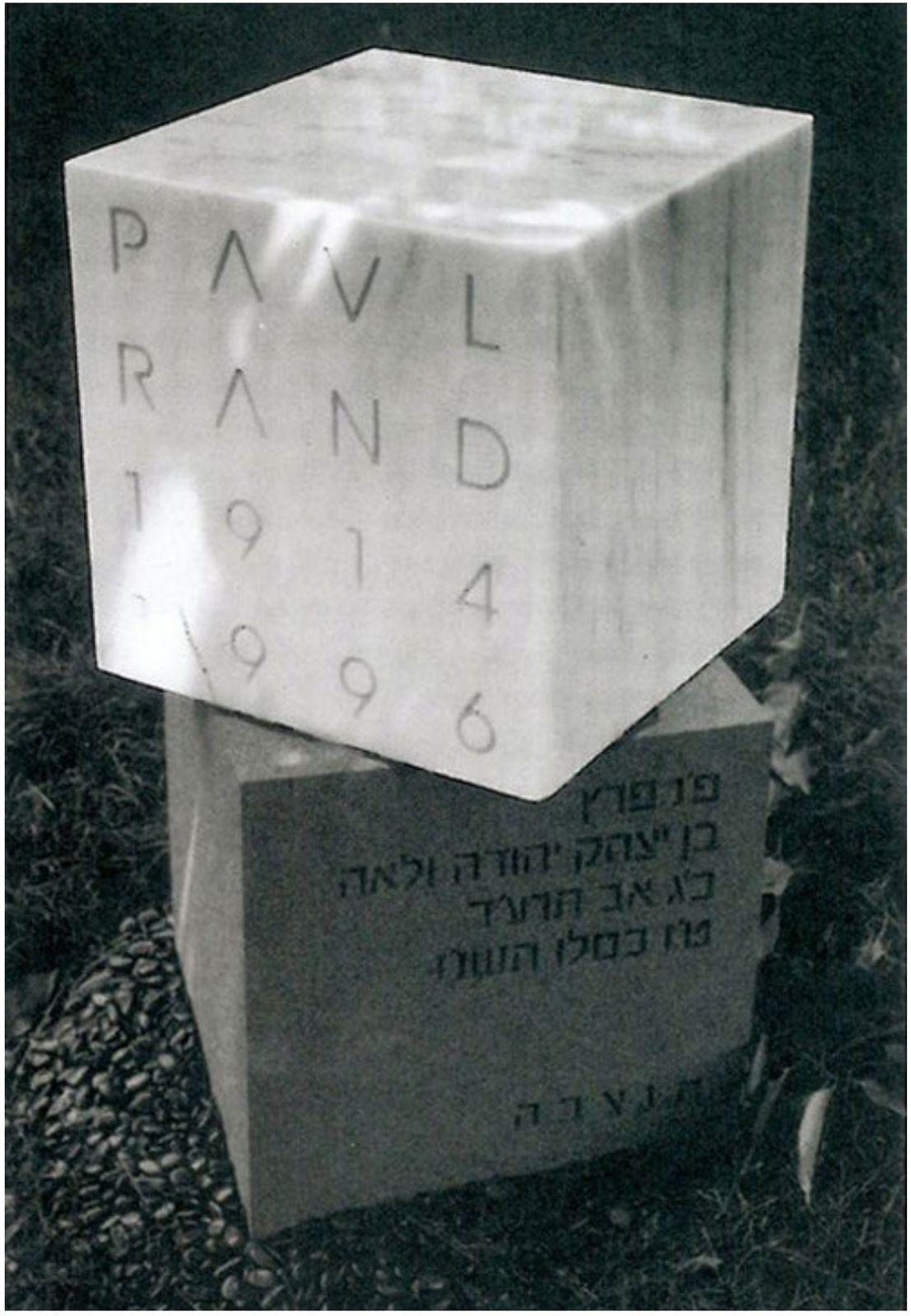


© KEVIN WOODLAND, 2015



© KEVIN WOODLAND, 2015





© KEVIN WOODLAND, 2015

PAUL RAND'S MEMORIAL, DESIGNED BY FRED TROLLER, 1996

Conclusion

“It is obvious, that the machine is here to stay. Whole armies of William Morrises and Tolstoys could not now expel it.... Let us then exploit it to create beauty—a modern beauty, while we are about it.”

–ALDOUS HUXLEY, 1928

© KEVIN WOODLAND, 2015