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Gebruder Fretz AG, 1934
Book

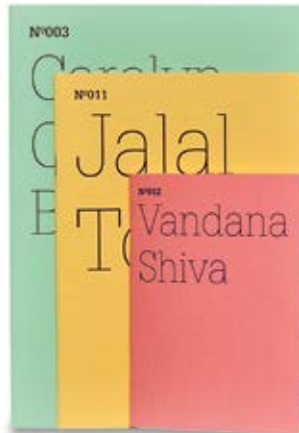
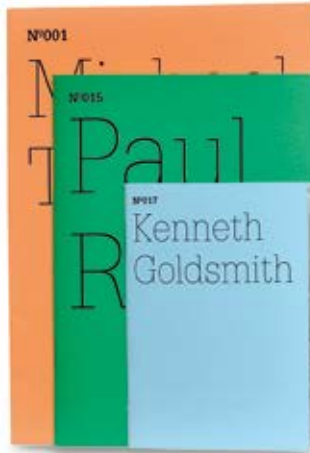
Herbert Matter (1907–1984)
Gebruder Fretz AG, Switzerland



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Adidas Adi Dassler 2 Logo, 1990
Logo

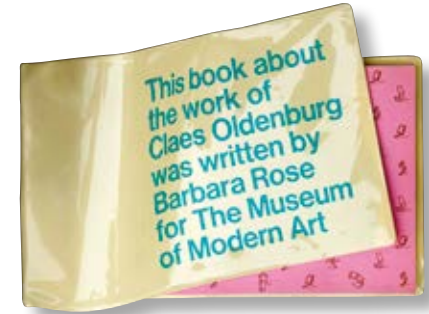
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Adidas Aktiengesellschaft, Germany



400

100 Notes – 100 Thoughts, 2011 to 2012
Book

Leftloft
Documenta, Germany



401

Claes Oldenburg, 1970
Logo

Ivan Chermayeff (1932–), Tom Geismar (1931–)
Museum of Modern Art, US



618

London Zoo, 1975
Poster

Abram Games (1914–1996)
London Transport, UK



619

Waschanstalt Zürich AG, 1905
Poster

Robert Hardmeyer (1876–1919)
Waschanstalt Zürich AG Switzerland



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1964 Tokyo Olympics

Identity
Yusaku Kamekura, Masaru Katsumi

When Tokyo became host to the XVIII Olympic Games in 1964, it marked a series of firsts: the first Olympics hosted by a non-Western nation, the first use of computers to record statistics and the first comprehensive identity programme, which set a standard for all subsequent Games.

As art director and graphic designer, respectively, Masaru Katsumi and Yusaku Kamekura and their team were concerned both with the social importance of the graphic programme and with creating a standardized signage system. Deciding that simple pictographs would be the most effective means of communicating information to a global audience, they created 20 comprehensive multi-sport symbols and 39 general information pictograms, which were drawn using a grid on a square field. Each geometrically stylized pictogram accentuated the bodily movement of the athletes and their athletic equipment, and was designed to enable instant identification by a multi-lingual audience. This system has since become a template for international events and universal visual design systems, influencing Lance Wyman for the 1968 Mexico City Olympics and Otl Aicher for the 1972 Munich Olympics.

With the assistance of the photographers Osamu Hayasaki and Jo Murakoshi, Kamekura also designed the four Olympic Games posters, which are unified by the Games' emblem. Three of the posters included carefully orchestrated photographs, with the athletes' movements frozen in time. Their unique perspective and dramatic lighting served to reinforce the advertising campaign and symbolize the competitive spirit of the Olympic Games. With its three basic elements – the red 'rising sun' of the Japanese flag, the Olympic rings and the words 'Tokyo 1964' set in gold Helvetica type – the logo is one of Kamekura's most iconic works, and evokes the subtle and precise use of line and space seen in traditional Japanese art.

Simultaneously reflecting aspects of European modernism (the Bauhaus, Constructivism and the Swiss Style) and the grace and beauty of traditional Japanese art, Kamekura's work for the Tokyo Olympic Games exerted a significant influence on subsequent Olympic identity systems, as well as on contemporary Japanese graphic design.

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Woolmark

Logo
Franco Grignani

The result of a competition for a symbol that would demonstrate what an Australian publication, the *Weekly Times*, called 'wool's inherent quality and superiority', the Woolmark logo continues to be one of the most recognized in the world. The mark was selected from 86 entries by The Australian Wool Board and The International Wool Secretariat to advertise all-wool products, and by 1997 more than AUD \$1 billion had been spent on its promotion.

Working in an Italian advertising agency in Milan at the time of the competition, Franco Grignani (whose entry was submitted under the pseudonym Francesco Saroglia) took inspiration from the unnaturally sharp angles that he saw reflected in glass when wool yarn touched its surface. The design also makes reference to Op art – still nascent in 1964, although unlike Op art's mind-bending patterns, the symbol was intended to express meaning rather than induce psychedelic effect.

In his classic text *Visual Thinking: A Grammar of Form*, Rudolph Arnheim describes the Woolmark as using avant-garde aesthetics to counteract the reputation of stodgy tweeds, focusing instead on wool's properties as a soft and supple material, in a visually tangible and concentrated form.

In 1999 a second mark, the Woolmark Blend logo, was developed from Saroglia's design, to promote fabrics containing 30–50 per cent new wool. Thirty-five years after its launch, Saroglia's symbol was still seen as an undeniable mark of quality, partly on account of its reference to modern art, which lent it a note of sophistication. At the same time, subsequent manifestations, such as the Woolmark Blend trademark, have demonstrated its ability to evolve with the times and adapt to new purposes.



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4th International Biennial Exhibition of Prints in Tokyo

Poster
Kiyoshi Awazu

Since the 1950s, Kiyoshi Awazu has worked with lines as a major graphic motif, using them as a method of creating shape and drawing attention to the process of printing. In this poster promoting an important print exhibition in Tokyo, which included a special exhibit of the work of the nineteenth-century ukiyo-e artist Hiroshige, best known for his landscapes, the background lines evoke both a topographical landscape drawing and the texture of wood grain. The hand motif was first used in 1959 in a poster called 'jigao' (true selves), and is comprised of the imprints of Japanese family seals, which stand in for manual signatures. This combination of graphic elements is designed to highlight the conflict between the repetition involved in the printing process and the individualism of an original artwork, particularly the differences between printed copies.

One of the pioneers of graphic design in Japan during its formative post-war period, Awazu used his practice to explore images and motifs that interested him, often adapting these features to the needs of clients. Under the influence of the American Socialist Realist painter, photographer and printmaker Ben Shahn in the 1950s, he began producing line drawings. In the 1960s and '70s, Awazu expressed this interest in psychedelic colour, using lines to imply vast undulating landscapes, or details such as a womb or a face, as well as waves of water or sand in architectural and sculptural works.

This poster, one of many pieces that explored the line/palm/fingerprint/seal theme in Awazu's personal quest, makes an important distinction between the client-driven nature of Western graphic design and the more indirect, designer-led tradition of Japanese graphic art. The image also marks the shift in his work from figurative to abstract representation, and combines his interest in the history of printing with what he calls 'the hardness of lines'. For Awazu, a hard line is like a sharply focused photograph and must tell the truth. This is useful even when revealing those things seen in the mind's eye, but which have no physical reality.

MoMA

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MoMA

Logo
Ivan Chermayeff, Matthew Carter

For an institution whose mission is to be modern and contemporary, the history of the Museum of Modern Art (MoMA) logotype may seem surprisingly prudent and practical, although to think so risks confusing the modern with the trendy. Over a 40-year development period, the discretion of Ivan Chermayeff, Bruce Mau and Matthew Carter has helped the image of this modernist institution keep pace with changing times.

When the Museum of Modern Art approached Chermayeff and Geismar Associates in 1964, the firm was still relatively young, but had already produced some of its most identifiable marks, including Mobil (1964) and Chase Manhattan (1959). Chermayeff's approach was to replace the museum's geometric, Bauhaus-inspired typeface with Franklin Gothic No 2, a classic, sturdy 'modern Gothic' with just the right touch of humanity. While the fully spalled-out name had previously always had a place, time and familiarity led to the increased use of the acronym MOMA, and finally to the more recognizable and distinct MoMA. Adaptable and functional, it was a mark that could survive both dissection – as in the case of the multi-planar supergraphic above the museum's temporary location in Queens, New York – and addition, as in constructions such as MoMA Store and MoMA QNS. Nevertheless, to mark its 2004 re-opening, MoMA wanted a new logotype, and looked to Bruce Mau, whose firm was handling the revised signage and wayfinding system, to choose a new typeface. His response was to retain Franklin Gothic.

The museum then approached Carter, whose career had seen the evolution of typography from punch-cutting to Fotographer, and who had produced the practical Bell Centennial (1978) and the playful Walker (1995) fonts. His view was that Franklin had lost its character: the distinct letterforms had been brutalized and made squat by being enlarged and converted to digital type. Using the original metal type, Carter went about re-drawing every character, creating a new logo and two complete alphabets for signage and text. The result was a revision so subtle that few noticed it, but for the museum, Carter and the typographic community, it was a reunion with an old friend, a validation of craft over conceit, which improved upon the original by



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Grafisk Revy

Magazine Cover
Helmut Schmid

Helmut Schmid's early 1960s covers for Grafisk Revy, a Swedish print trade magazine, demonstrate the eloquent power of abstract, minimalist typography, and the effects that can be achieved through experimentation with modest printing technology.

Schmid describes the thinking behind the covers as 'applications of elementary ... exercises, using the name of the magazine'. The covers divide into two types: black on white and white on black. The themes of the former series are the four dimensions of 'dot', or dimensionless 'line, plane, space and movement', whereas the latter explore 'horizontal, vertical and diagonal'. Rather than depending upon the then-emerging technology of photo-typesetting or pasted-up artwork from typeset proofs, the dynamism of the repeats and overlays was produced on a modest, hand-operated proofing-press using traditional metal type. Each time a pull from the press was taken, the type block was moved and the same sheet of paper reprinted, with the curved 'movement' cover going through 43 times. The result was a single image for each cover, used as a one-off original to be reproduced, printed and then bound as the cover of the magazine. Achieving white on black, however, is very difficult using letterpress, so Schmid produced black on white originals like the others, but reversed the film for the final printing blocks at the pre-press stage.

Using only basic resources, with the same wording and type limited to a single size, colour and font (sans serifs such as Univers and Akzidenz-Grotesk being among his favourites), Schmid therefore achieved his effects by experimenting with the basic characteristics of Swiss Style typography. Seeing – and even feeling – the build-up of ink as one image overprints another, and the constant repeats of the title, endows the letterpress process with a compelling magic. The covers work equally well close-up, where the detail is absorbing, as from various distances, at which different patterns and densities emerge. The randomness of the compositions presaged the grunge typography of David Carson's Ray Gun by 25 years.



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You Don't Have to be Jewish to Love Levy's

Advertising
Doyle Dane Bernbach

Rye bread has long been associated in American culture with Jewish bakeries, and in the early 1960s Levy's Real Rye was no exception. When Whitey Ruben, the businessman who had bought the almost bankrupt Levy's bakery, called New York advertising agency Doyle Dane Bernbach for help, the first thing founder and creative director Bill Bernbach did was to change the name of the product. No longer called Levy's Real Rye, Levy's Real Jewish Rye boasted its 'Jewishness', not only its natural consumer group but also to a much larger audience.

Under Bernbach's creative direction, Bill Taubin and Judy Protas produced a visually simple, yet memorable campaign using a multi-ethnic, all-American cast, which explored racial and social stereotypes of both product and consumer. The advertisements featured an American Indian railway engineer, a white police officer and children, and adults from other ethnic backgrounds.

A single colour photograph portrayed each of the campaign's smiling subjects directly after their first bite into a Levy's Real Jewish Rye sandwich. The headline and product name remained the same throughout the campaign and translated the humour of the image through the use of the chunky, generous Cooper Black typeface, which displays curves that echo the sandwich's shape.

The campaign, which ran for decades in New York City's subway trains, not only influenced ethnic consciousness in America but also became part of a revolution in modern advertising. By bringing ideas and concepts to the forefront and addressing its potential clients as sophisticated consumers, the pioneering agency Doyle Dane Bernbach created many unforgettable messages through words and images that have grabbed and retained the attention of their viewers, becoming part of popular culture.