



Week 4 – Professional Design

ARTS 1301.05 James Cost

Professional Design

During the 1920s in the United States, many people who had once described themselves as involved in the graphic arts, the industrial arts, the craft arts, or the arts allied to architecture, and even architects themselves, began to be referred to as designers. They were seen as serving industry. They could take any object or product—a shoe, a chair, a book, a poster, an automobile, or a building—and make it appealing, and thereby persuade the public to buy it or a client to build it.

Professional Design

People find products appealing for two reasons—their functionality and their style. Obviously, a product needs to work, and work well, to attract buyers. But it also has to look good, and this “look,” or style, is a stimulus for consumption and show. It implies not only aesthetic appeal but good taste. Most successful product design embodies both functionality and a distinctive stylistic appearance.

ART NOUVEAU



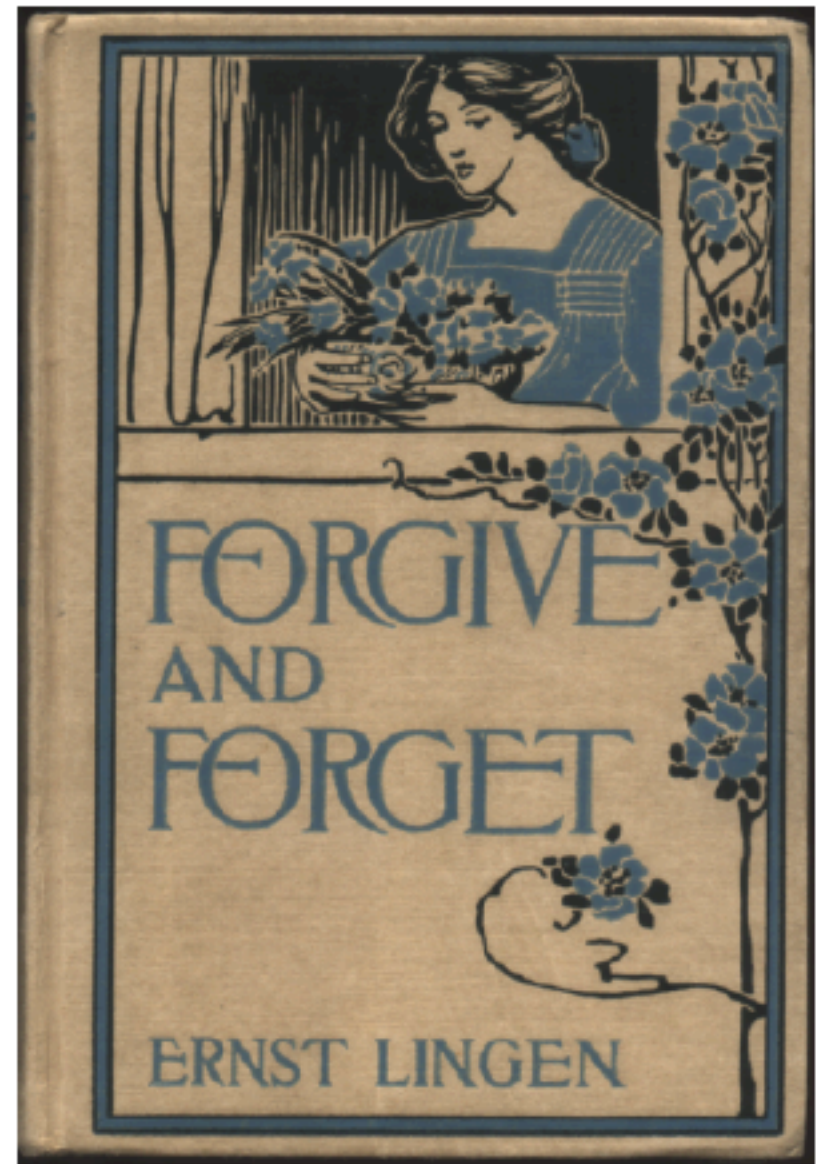
ARTC 2316 History of Communication
Graphics

Art Nouveau

- Art Nouveau was an **international decorative style** that thrived during the two decades between 1890 through 1910
- Touched all aspects of the man-made environment
- Art Nouveau's identifying visual quality is **curvilinear** — an **organic**, plant-like line. Vine tendrils, flowers, birds, whisps of clouds or vapor, hair, and the human female form were frequent design motifs.

- Art Nouveau was a **rebellion** against the entire Victorian sensibility
- Art Nouveau began in **England**
- Prints coming out of **Japan** during the mid- and late 1800s had a great influence on Art nouveau
- Art Nouveau was a direct **descendant** of the Arts and Crafts Movement.

- The **organic linear movements** frequently dominate the spatial area
- Revitalization of the design process that pointed toward **abstract art**



European Art Nouveau Artists

Jules Cheret 1836-1933



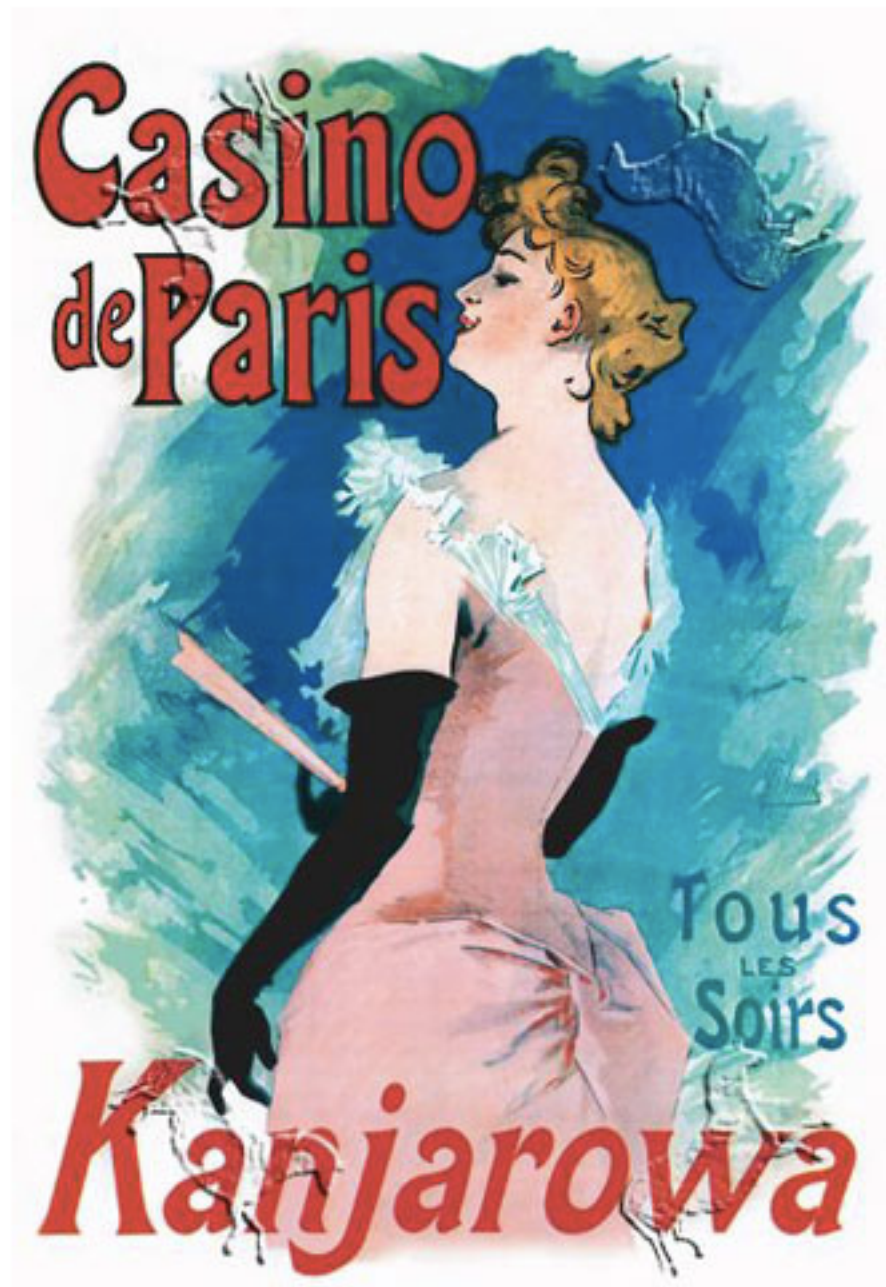
- Worked as a lithographic craftsman
- The beautiful young women he created, were dubbed “Cherettes.” Neither prudes nor prostitutes, these self-assured, happy women enjoyed life to the fullest, wearing low-cut dresses, dancing, drinking wine, and even smoking in public
- Leading French poster designer
- Cheret was named to the Legion of Honor by the French government in 1890
- Designed over a 1000 posters by the turn of the twentieth century

Jules Cheret

*Elysee Montmartre Bal
Masque (The Masked
Ball), poster 1896*



Jules Cheret



Jules Cheret



Jules Cheret



Eugene Grasset 1841-1917



- Grasset, born in Switzerland was the first illustrator and designer to rival Cheret in public popularity
- A crowning achievement was the 1883 publication of *Histoire des Quatre Fils Aymon* (*History of Four Young men of Aymon*), designed and illustrated by Grasset.
- 1886 Grasset received his first poster commission. He had what was sometimes called the “**coloring-book style**” of thick black contour drawing locking forms into flat areas of color in a manner similar to **medieval stained-glass windows**. His work defined French Art Nouveau.

Eugene Grasset

Exhibition poster,
1894



Eugene Grasset

*Marque Georges Richard Cycles
& Automobiles, poster 1899*



Eugene Grasset

Poster for Sarah
Bernhardt's starring role
as Joan of Arc



Eugene Grasset

Title page for *Histoire des Quatre Fils Aymon*, 1883



Eugene Grasset

Encre L. Marquet,
poster, 1892



Alphonse Mucha 1860-1938



- **Czechoslovakian** artist came to Paris at the age of 27, and spent two years of study supported by a benefactor
- Gained fame by designing a poster for actress **Sarah Bernhardt** who was demanding a new poster for the play *Gismonda*
- Art Nouveau found its most comprehensive statement in Mucha's work — *le style Mucha* was often used interchangeably with *l'art nouveau*
- Known for his central female theme, stylized forms derived from plants and flowers, Moravian folk art, Byzantium mosaics, and even magic and the occult.

Alphonse Mucha

poster for *Gismonda*,
starring actress
Sarah Bernhardt,
1894



Alphonse Mucha



Poster for
Lorenzaccio, starring
Sarah Bernhardt

Alphonse Mucha



Poster for
*La Dame Aux
Camelias*
starring Sarah
Bernhardt

Alphonse Mucha

Poster advertising
JOB cigarette rolling
papers. JOB Papers
used this poster again
in the late 1960s.



Alphonse Mucha

Poster advertising
Cycles Perfecta



Alphonse Mucha

Poster advertising
Beer



Henri de Toulouse-Lautrec 1864-1901



- *La Goulue au Moulin Rouge*, broke new ground in poster design.
- The son of the Count of Toulouse, Henri had turned obsessively to drawing and painting after breaking both hips in an accident at age thirteen. Further growth of his legs was stunted, leaving him crippled
- He captured the night life of *la belle époque* (the beautiful era—a term used to describe glittering late-nineteenth-century Paris).
- He drew directly on the lithographic stone. An old toothbrush achieved tonal effects with a careful splatter technique.

Henri de Toulouse-Lautrec



“Fine Art”
At the Moulin Rouge
oil painting

Henri de Toulouse-Lautrec



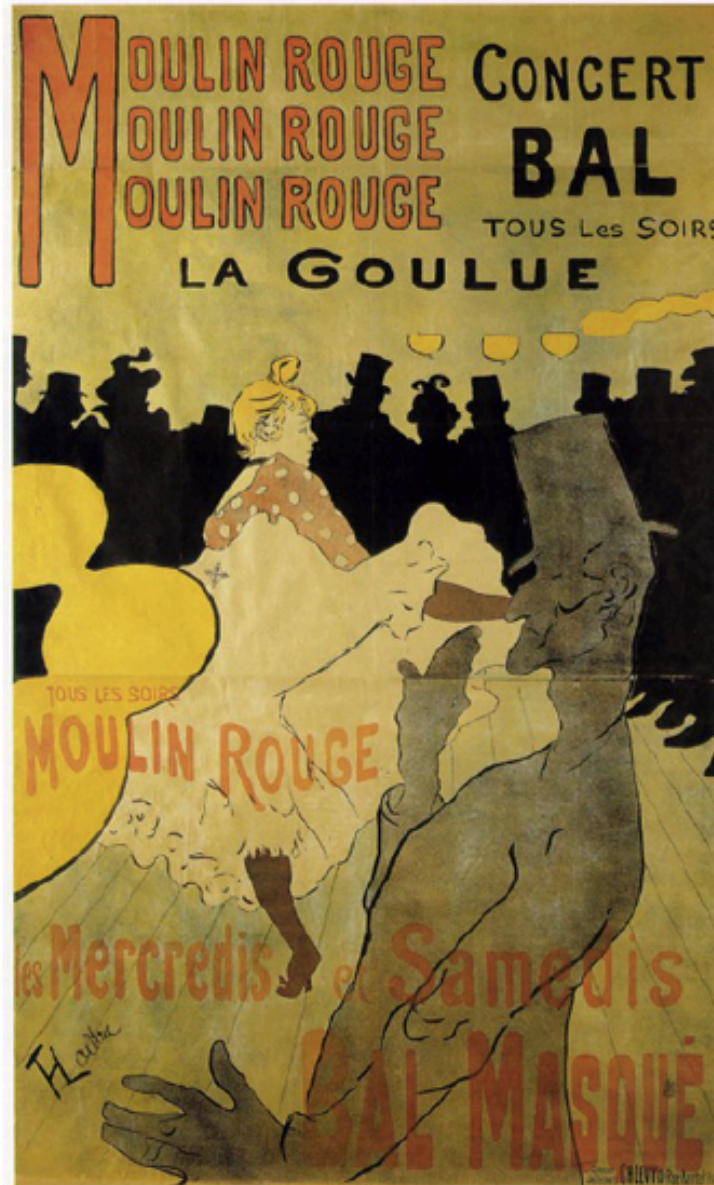
La Goulue and Two Women
oil painting

Henri de Toulouse-Lautrec



*Two Women
Waltzing*
oil painting

Henri de Toulouse-Lautrec



Poster for *La Goulue au Moulin Rouge*, 1891

Henri de Toulouse-Lautrec



Reine de Joie
Poster 1892

Henri de Toulouse-Lautrec



Jane Avril, poster, 1893. Drawn directly a lithographic stone

Henri de Toulouse-Lautrec



Confetti
Poster 1893

Henri de Toulouse-Lautrec



Aristide Bruant,
poster, 1893. The
influence of the
Japanese print is
clearly evident in the
flat silhouette and
stylized curvilinear
drawing

Aubrey Beardsley 1872-1898



English-born Aubrey Beardsley was called the **enfant terrible** of Art Nouveau because of his vibrant black and white work and shockingly exotic and sometimes erotic imagery

- **He was a cult figure during his lifetime**, and very prolific for the only five years he worked as an illustrator and designer.
- Died of tuberculosis at 26.
- **He became famous at age twenty**, for his illustrations for a new edition of Malory's *Mort D'Arthur*

Aubrey Beardsley

*Mort de Arthur
(Death of King
Arthur)*

Book illustration
1893



Aubrey Beardsley

Salome

Book illustration

1894



Aubrey Beardsley

Salome

Book illustration

1894



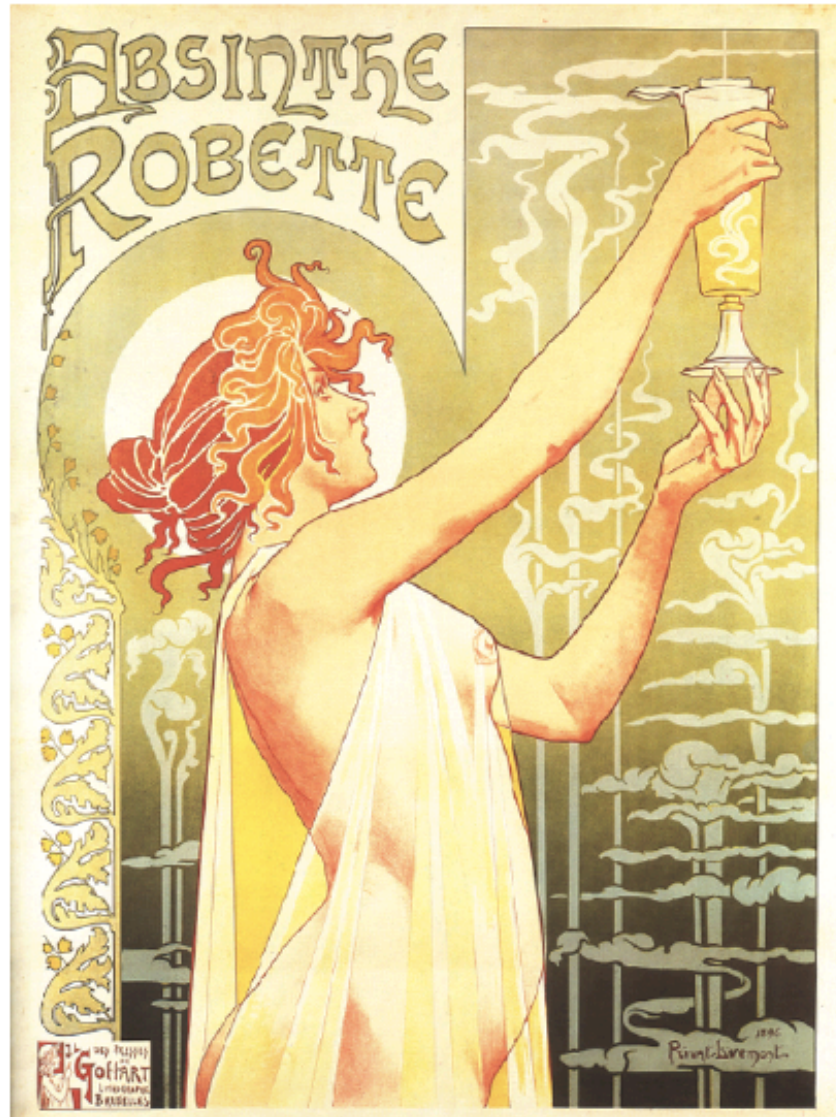
Privat Livemont 1861-1936



- After six years in Paris, Privat Livemont returned to his native **Belgium**
- This teacher and painter produced nearly three dozen posters, strongly inspired by Mucha
- Major innovation was a double contour separating the figure from the background. A dark contour was outlined by a thick, white band, which increased the image's impact when posted on the billboards.

Privat Livemont

1896 Poster for
Robette Absinthe



Privat Livemont

1899 Poster for Rajah
Coffee



Paul Emile Berthon 1872-1909

Berthon was a French artist who produced primarily posters and lithographs. Berthon's work is in the style of Art Nouveau, much like his contemporary Alphonse Mucha. Berthon studied as a painter in Villefranche before moving to Paris. He later enrolled at the Ecole Normale d'Enseignement de Dessin and received lessons from Luc-Olivier Merson.

His study of the decorative arts influenced his print making, influencing the strong lines and natural details that guided his art. The vast majority of Berthon's lithographed posters did not include advertisements and were meant to stand on their own.

Paul Berthon

1895 art exposition



ART DECO



ARTC 2316 History of Communication
Graphics

Art Deco

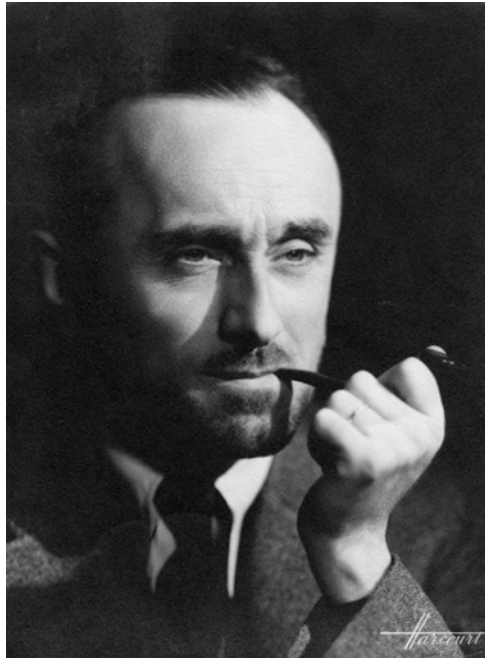
In contrast to the perceived solemnness of the Modernist Bauhaus, the often frivolous and shocking manifestations of the **Jazz Age** were forged into a broad international style called Art Deco, later termed “**the last of the total styles**” by the historian Bevis Hillier.

It was, if anything, a style all about the *machine age*.

- Many of the industrial designs of the late 1930s **Art Deco Streamline** could still be considered science fiction even today. The Streamline era was inaugurated, celebrated and ended at the 1939-1940 New York World's Fair. The world was on the brink of war. Art Deco's international dominance soon petered- out in the face of wartime austerity.
- The 1960s, another period of expanded consumerism, was to witness a nostalgic revival of the style. A good deal of the best of Deco is seen in many aspects of 1980s and 1990s Post Modern styles.

Art Deco was primarily influenced by:

- Jazz
- Art Nouveau
- Travel
- Motion Pictures
- Heavy Industry
- Electricity and the new electronics
- Egyptian, Roman and Greek classic design
- Aztec and other Meso-American culture design
- Southwest and Pueblo Native American design
- Machines, power and speed:
 - Airplanes
 - Trains
 - Automobiles and trucks
 - Power plants and dams
 - Telephones and telegraphs
 - Ships and boats
- Tall buildings (skyscrapers)
- Streamline design



A. M. Cassandre

At age fourteen, A. M. Cassandre immigrated to Paris from his native Ukraine, where he had been born to a Russian mother and a French father. He studied at the Ecole des Beaux Arts and Academie Julian. His graphic design career began at age 22 with poster commissions from the Hachard & Cie printing firm to earn money for art study and living expenses. From 1923 until 1936 he revitalized French advertising art through a stunning series of posters. Cassandre's bold, simple designs emphasize two-dimensionality and are composed of broad, simplified planes of color.

A.M. Cassandre poster for the newspaper *L'Intransigeant* 1925



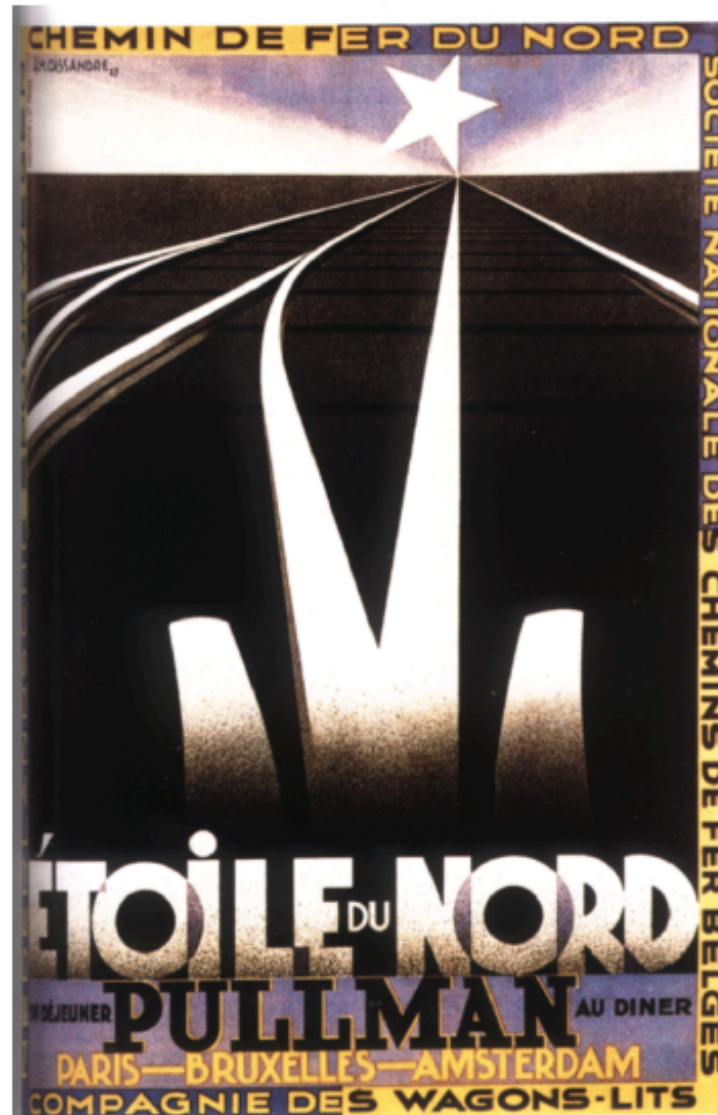
A.M. Cassandre
poster for LMS Best Way rail lines 1928



A.M. Cassandre
poster for the
Nord Express
rail line, 1927



A.M. Cassandre
poster for the
North Star
Paris-to-
Amsterdam
night train,
1927



A.M. Cassandre
poster for the
cruise ship,
L'Atlantique
1931

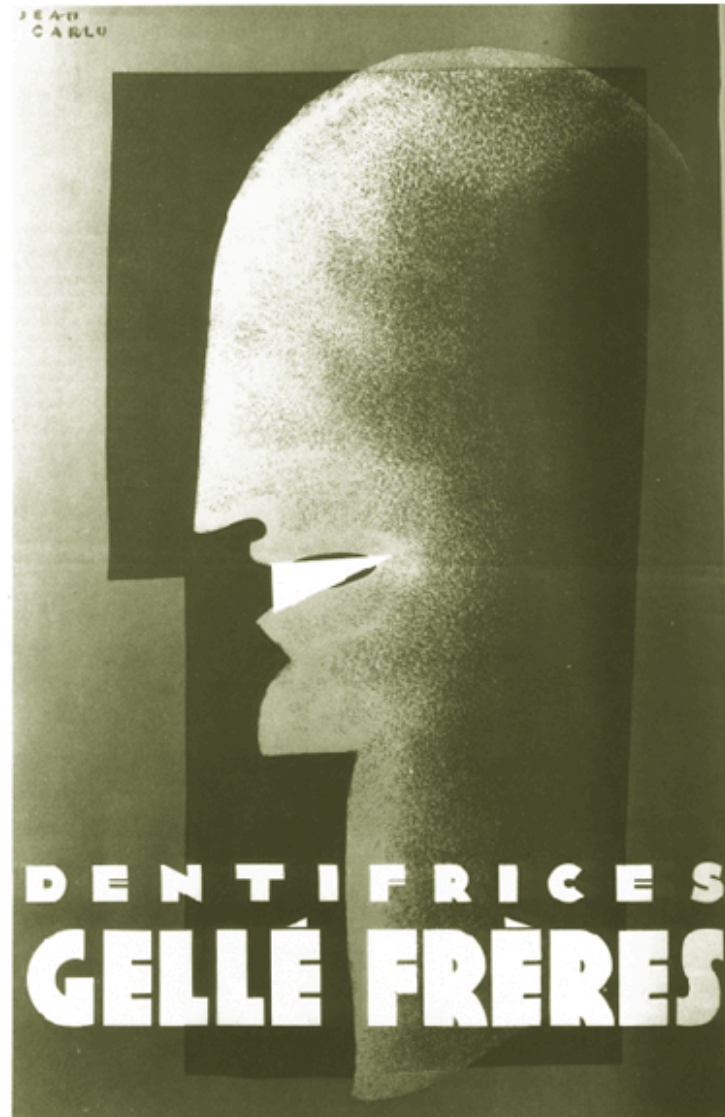




Jean Carlu

In addition to Kauffer and Cassandre, many other graphic designers and illustrators incorporated concepts and images from cubism in their work. Jean Carlu (1900-1989), a promising 18-year-old French architectural student, slipped under the wheels of a Paris trolley car and his right arm was severed from his body. His survival was miraculous, and during long days of recovery he thought intensely about the world and his future. World war I had turned northern France into a vast burial ground. Grids of white crosses stretched for miles where villages and farms had flourished for centuries. France struggled for economic recovery in the face of devastation and hardship. Having to abandon his dream of architecture, young Carlu vowed to become an artist and apply his talents to the needs of his country. With commitment and concentration, he taught himself to draw with his left hand.

Jean Carlu
poster for
toothpaste,
1927



Jean Carlu

America's Answer! Production, poster, 1941





Ludwig Hohlwein

swastika in a white circle began to appear throughout Germany as Nazi storm troopers grew in strength and numbers. In retrospect, it seems almost inevitable that the Nazi party would commission a steady stream of posters from Hohlwein, for the evolution of his work coincided closely with Hitler's concept of effective propaganda. As Hitler delivered passionate radio addresses to the nation about the German "master race" and the triumphant superiority of German athletes and culture, Hohlwein's posters conveyed these images all across the nation. Hohlwein's career spans the first 40 years of the 20th century and included some powerful imagery and excellent design layouts. However, his reputation as a significant graphic designer is seriously tarnished by his close collaboration with the Nazis.

Ludwig
Hohlwein
recruiting
poster, "And
You?" 1940s



Ludwig
Hohlwein
poster for
Herkules Beer,
1925



Ludwig
Hohlwein
poster for
Deutsche
Lufthansa airlines,
1936





Joseph Binder

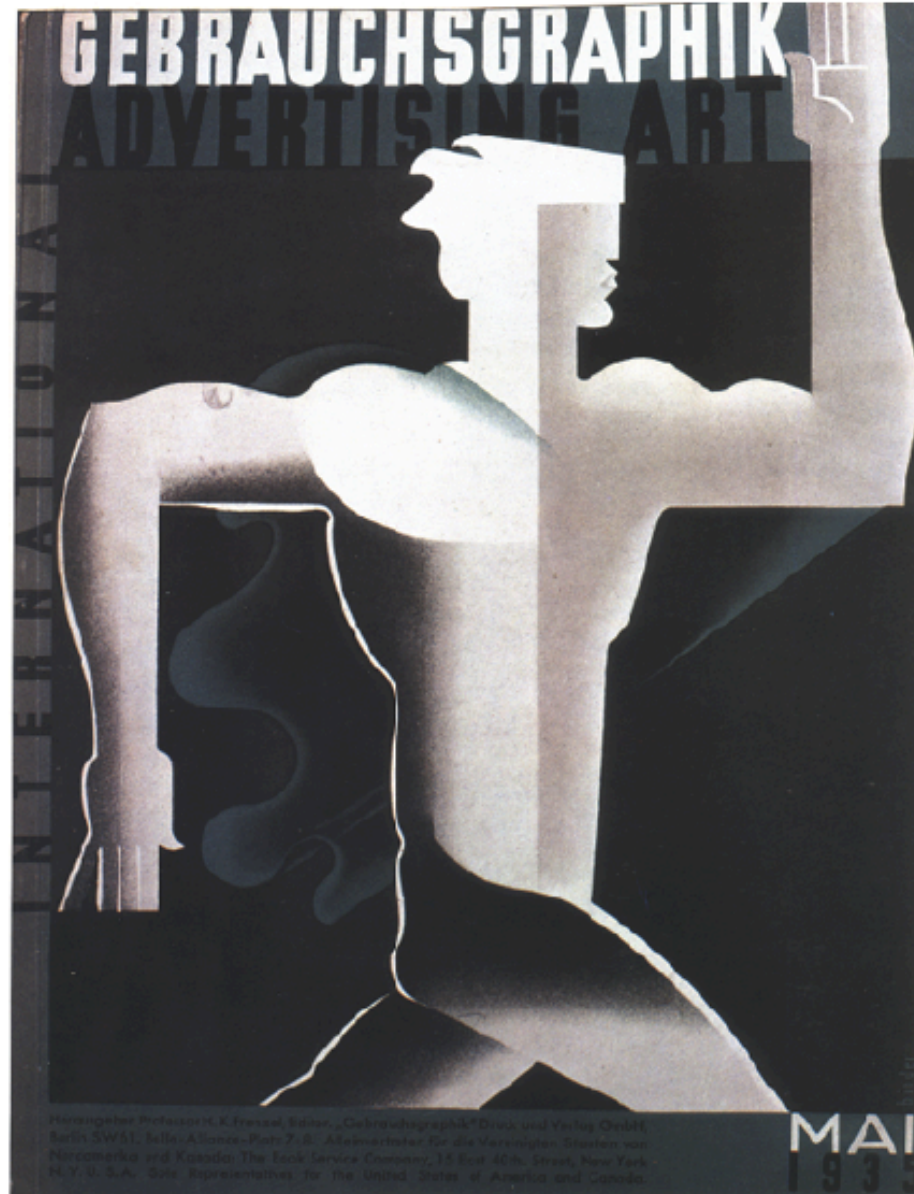
In Vienna, Austria, Joseph Binder (1898-1972) studied at the Vienna School of Applied Art, which was under the direction of Alfred Roller, from 1922 until 1926. While still a student, Binder combined various influences, including Kiloman Moser and cubism, into a pictorial graphic design style with strong communicative power. The hallmarks of his work were natural images reduced to basic forms and shapes, such as the cube, sphere, and cone, and two flat color shapes used side by side to represent the light and shadow sides of a figure or objective.

Binder traveled widely, settling in New York City in 1935. As with so many immigrants to America, his work evolved in his changed environment. he developed a highly refined and stylized naturalism in posters and billboards.

Joseph Binder
poster for the
1939 New York
World's Fair



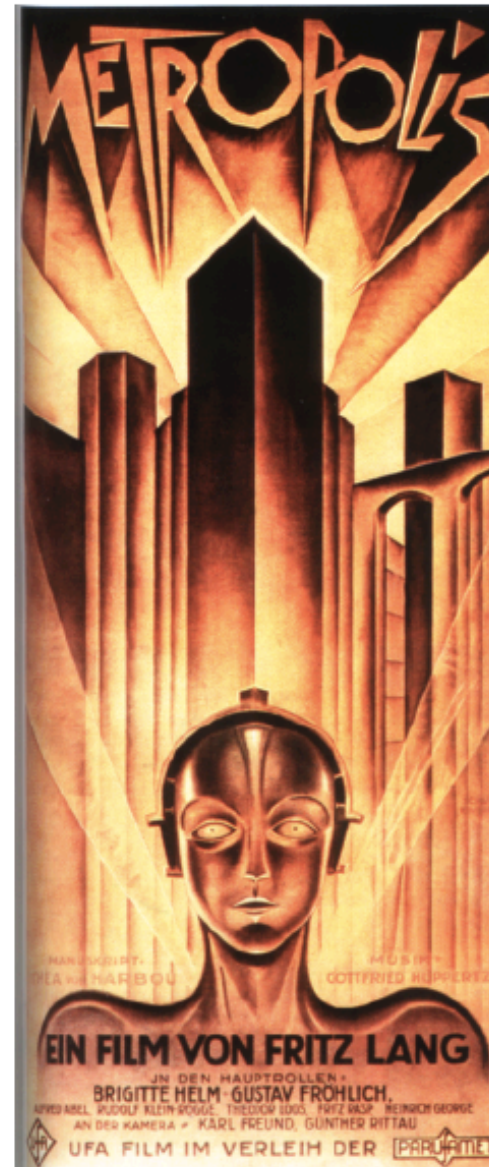
Joseph Binder
poster for an
international
advertising art
exhibition
1935



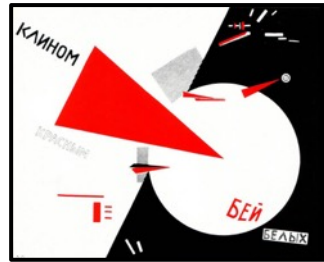
Schulz-Neudamm

Heinz Schulz-Neudamm was actually Paul Heinz Otto Schulz. He was a German graphic designer and illustrator who worked until the 1940s in Berlin. He called himself after his birthplace Schulz-Neudamm. He created numerous advertising themes for various film companies working mostly for German studios. He also worked with American Distributors including the Fox Company (later called 20th Century Fox). He is best known for his 1926 poster for the ground-breaking German film Metropolis directed by Fritz Lang.

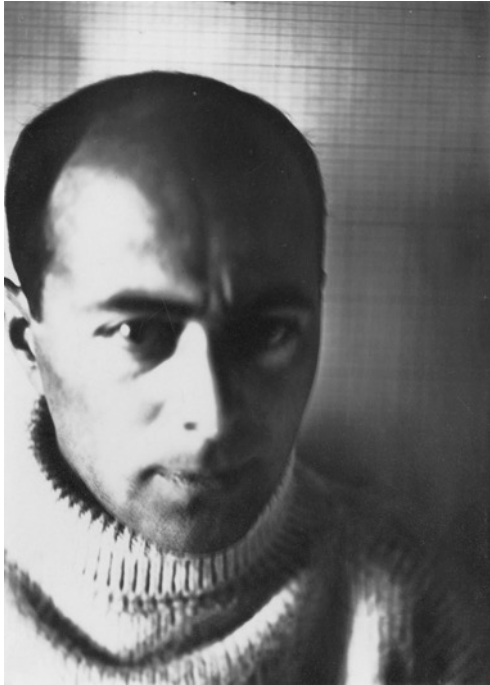
Schulz-
Neudamm,
cinema poster for
the classic
Metropolis, 1926



MODERNISM



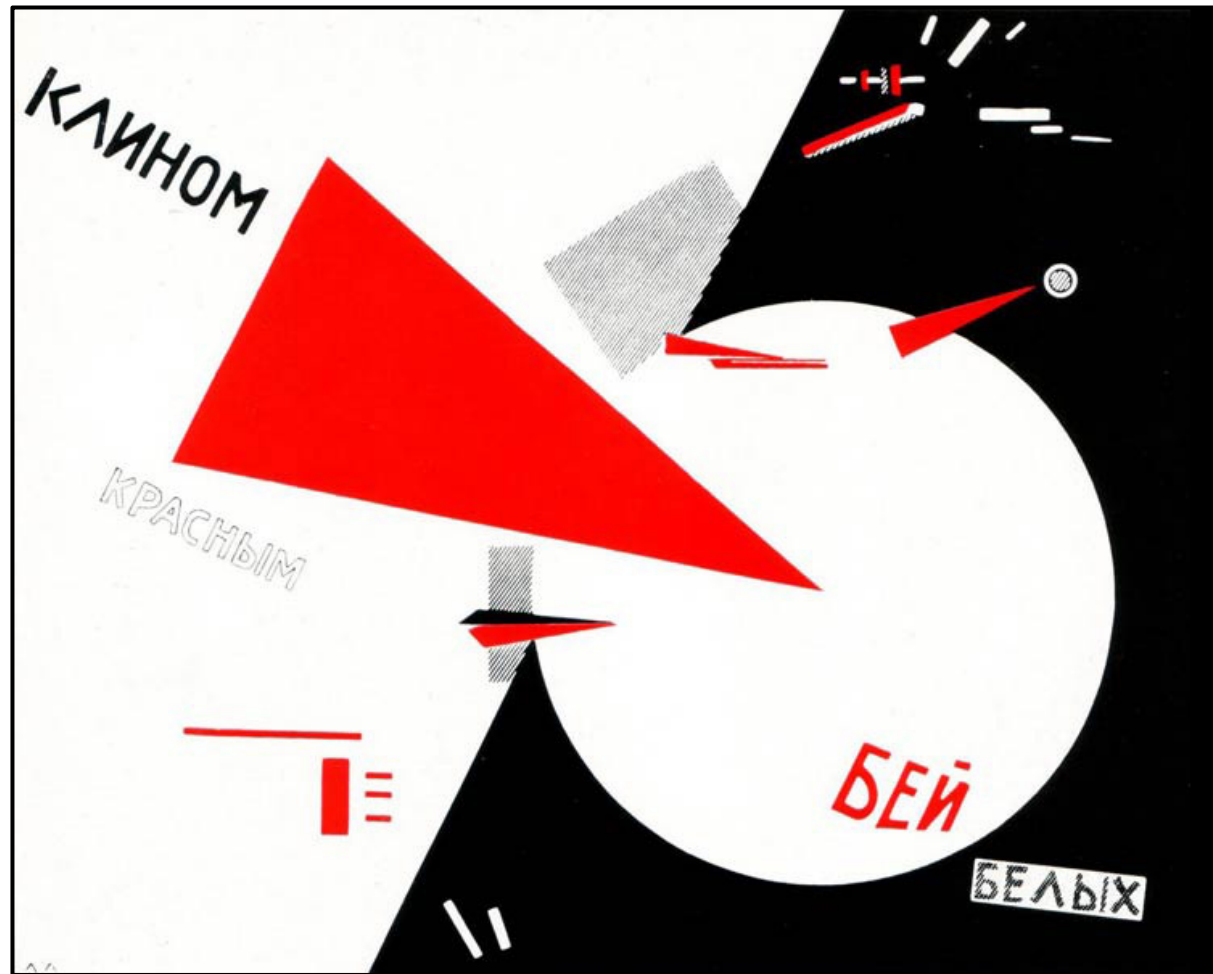
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Graphics



El Lissitzky

Lissitzky was born on November 23, 1890 in [Pochinok](#), a small [Jewish](#) community 50 kilometres (31 mi) southeast of [Smolensk](#), former Russian Empire. During his childhood, he lived and studied in the city of [Vitebsk](#), now part of [Belarus](#), and later spent 10 years in Smolensk living with his grandparents and attending the Smolensk Grammar School, spending summer vacations in Vitebsk.^[3] Always expressing an interest and talent in [drawing](#), he started to receive instruction at 13 from [Yehuda Pen](#), a local Jewish artist, and by the

El Lissitzky: *Beat the Whites with the Red Wedge*



El Lissitzky:



Dadaism





Alexander Rodchenko

Rodchenko was born in [St. Petersburg](#) to a working-class family who moved to [Kazan](#) after the death of his father, in 1909.^[1] He became an artist without having had any exposure to the art world, drawing much inspiration from art magazines.

Alexander Rodchenko

Russian Constructivism



Alexander Rodchenko

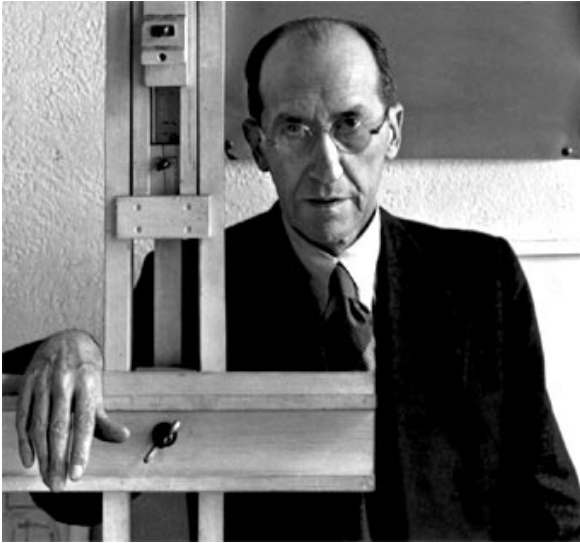
Russian Constructivism



Alexander Rodchenko

Russian Constructivism





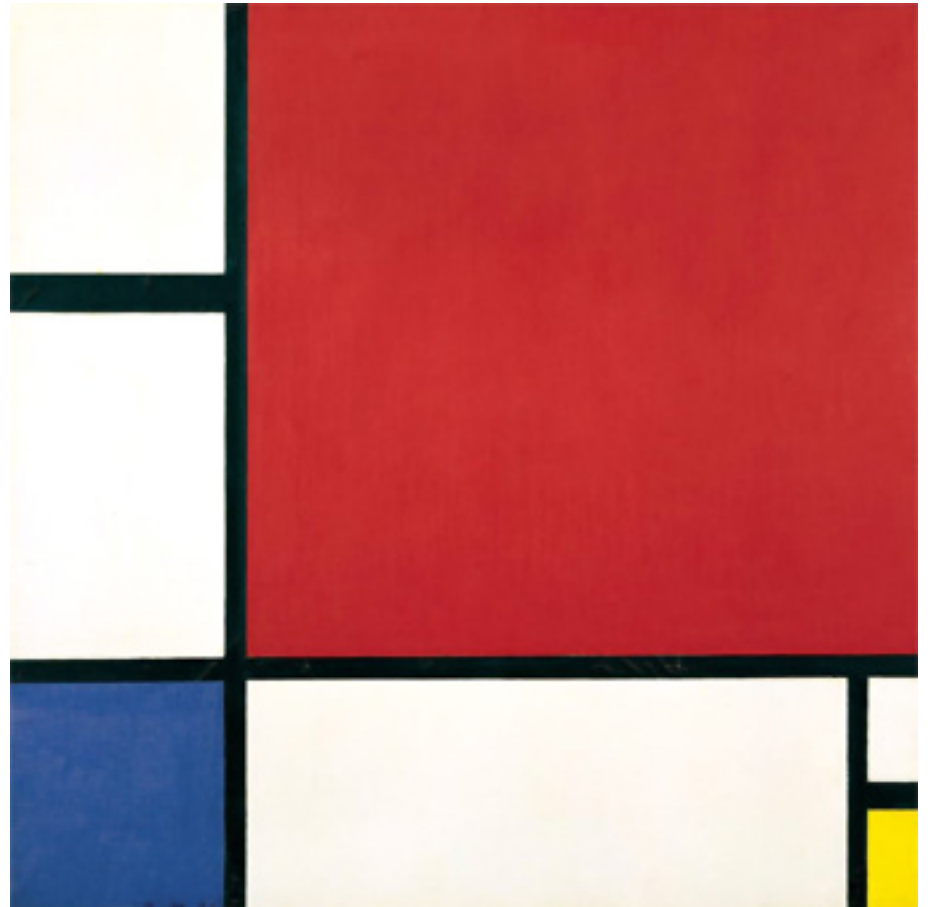
Piet Mondrian

Pieter Cornelis "Piet" Mondriaan
March 7, 1872 – February 1, 1944),
was a Dutch [painter](#).

He was a contributor to the De Stijl art movement and group, which was founded by Theo van Doesburg in the Netherlands. He evolved a [non-representational](#) form which he termed [neoplasticism](#).

Piet Mondrian

Composition in Red, Blue and Yellow (1930)





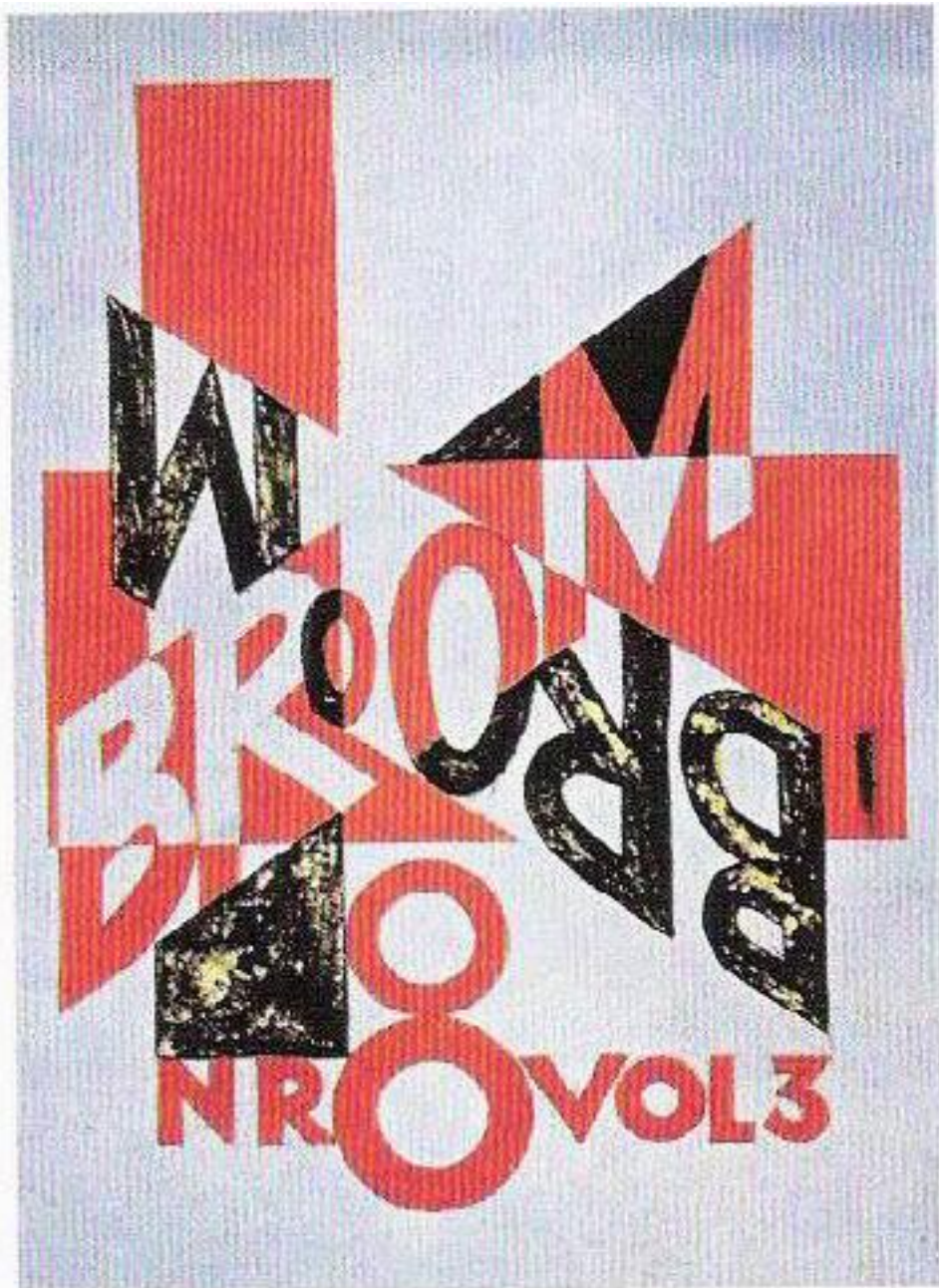
Laszlo Moholy-Nagy

Moholy-Nagy was born László Weisz in [Bácsborsód](#) to a [Jewish-Hungarian](#) family.^[2] His cousin was the conductor Sir [Georg Solti](#). He attended Gymnasium (academic high school) in the city of [Szeged](#). He changed his German-Jewish surname to the Magyar surname of his mother's Christian lawyer friend [Nagy](#), who supported the family and helped raise Moholy-Nagy and his brothers when their Jewish father, Lipót Weisz left the family. Later, he added “Moholy” (“from Mohol”) to his surname.

Laslo Moholy-Nagy

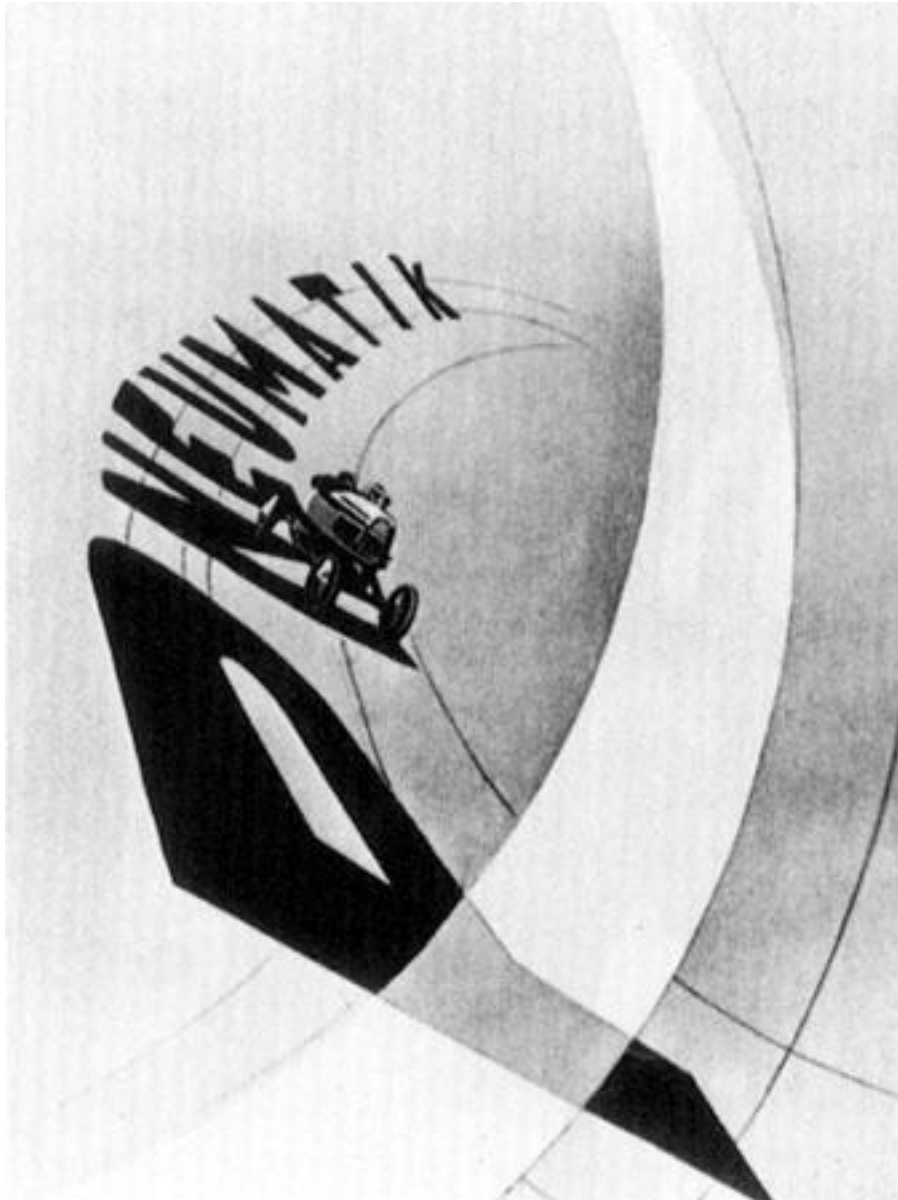
Russian Stenburg Bros.





Laslo Moholy-Nagy

Russian Stenburg Bros.



Laslo Moholy-Nagy

Russian Stenburg Bros.

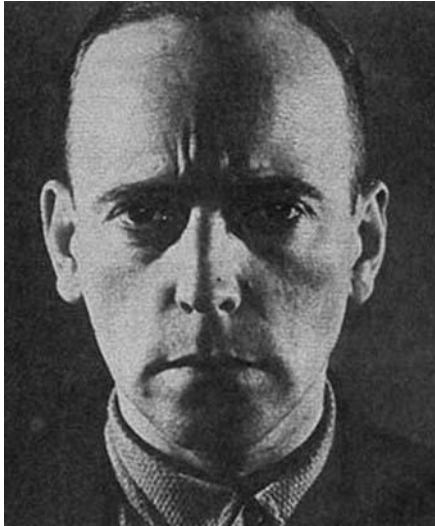
Laslo Moholy-Nagy

Russian Stenberg Bros.



Laslo Moholy-Nagy





John Heartfield

John Heartfield (born **Helmut Herzfeld**; 19 June 1891 – 26 April 1968) was an artist. He was a pioneer in the use of art as a political weapon. Some of his photomontages were anti-Nazi and anti-fascist statements. Heartfield also created book jackets for authors such as [Upton Sinclair](#), as well as stage sets for such noted playwrights as [Bertolt Brecht](#) and [Erwin Piscator](#).

John Heartfield (Helmut Herzfeld) was born on 19 June 1891 in [Berlin-Schmargendorf](#). His father was Franz Herzfeld, a socialist writer, and his mother was Alice (née Stolzenburg), a textile worker and political activist..^[6]

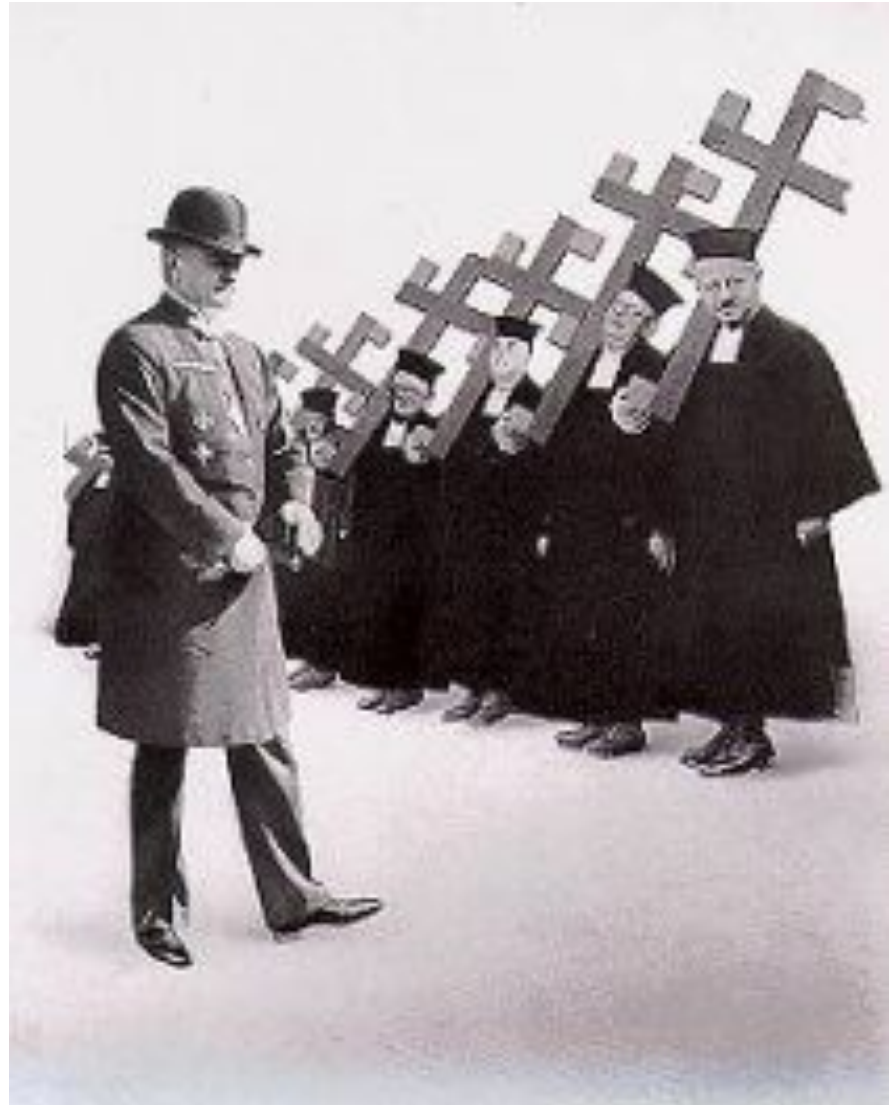
The Hitler Salute (AIZ), by John Heartfield



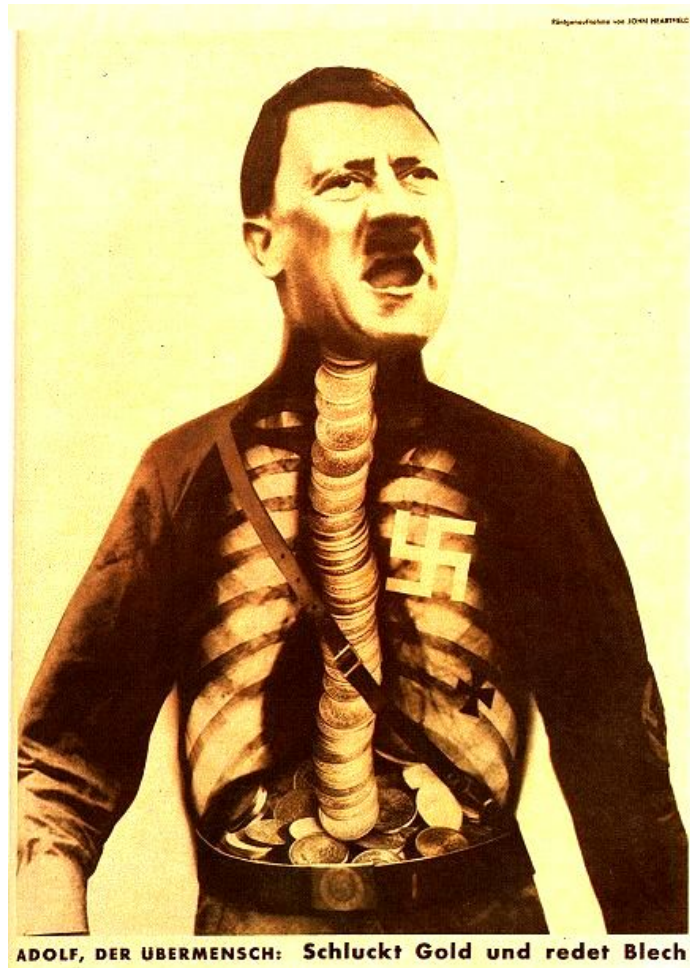
This is the Salvation They Bring, by John Heartfield



The new Nazi Church, by John Heartfield



Adolf the Superman, Swallows Gold and Spouts Tin, by John Heartfield





Walter Gropius

Gropius's career advanced in the postwar period. [Henry van de Velde](#), the master of the Grand-Ducal Saxon School of Arts and Crafts in Weimar was asked to step down in 1915 due to his [Belgian](#) nationality. His recommendation for Gropius to succeed him led eventually to Gropius's appointment as master of the school in 1919.

Walter Gropius



Walter Gropius Director's home for the Bauhaus in Dessau





Herbert Bayer

Herbert Bayer (April 5, 1900 – September 30, 1985) was born in Haag, Austria. He was was a graphic designer, painter, photographer, sculptor, art director, environmental and interior designer, and architect, who was very well recognized as the last living member of the Bauhaus and was instrumental in the development of the Atlantic Richfield Company's corporate art collection until his death in 1985. Bayer entered Bauhaus as a student but stayed and joined that team as one notable faculty members

Herbert Bayer Poster for Kandinsky's 60th birthday exhibition in Dessau



ANHALTISCHER
KUNSTVEREIN
JOHANNISSTR. 13

GEMÄLDE AQUARELLE

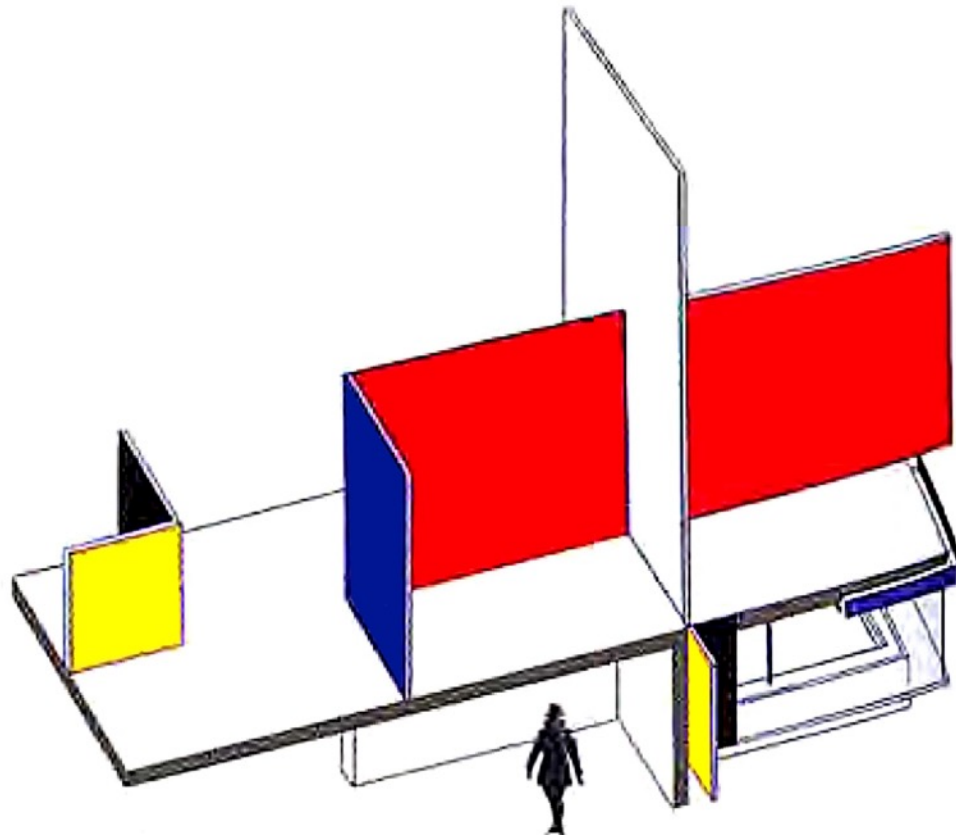
KANDINSKY

JUBILÄUMS-AUSSTELLUNG

60.
GEBURTSTAG

Geöffnet:	Wochentags: 2 - 5 nachm.
	Mittwoch u. Sonntag 11 - 1
Eintritt:	Mitglieder: Frei
	Nichtmitglieder: 50 Pfg.

Herbert Bayer





Joost Schmidt

Joost Schmidt ([Wunstorf](#), 5 January 1893 - [Nürnberg](#), 2 December 1948) was a teacher or master at the [Bauhaus](#) and later a professor at the College of Visual Arts, [Berlin](#). He was a visionary typographer and graphic designer who is best known for designing the famous poster for the 1923 Bauhaus Exhibition in Weimar, Germany.

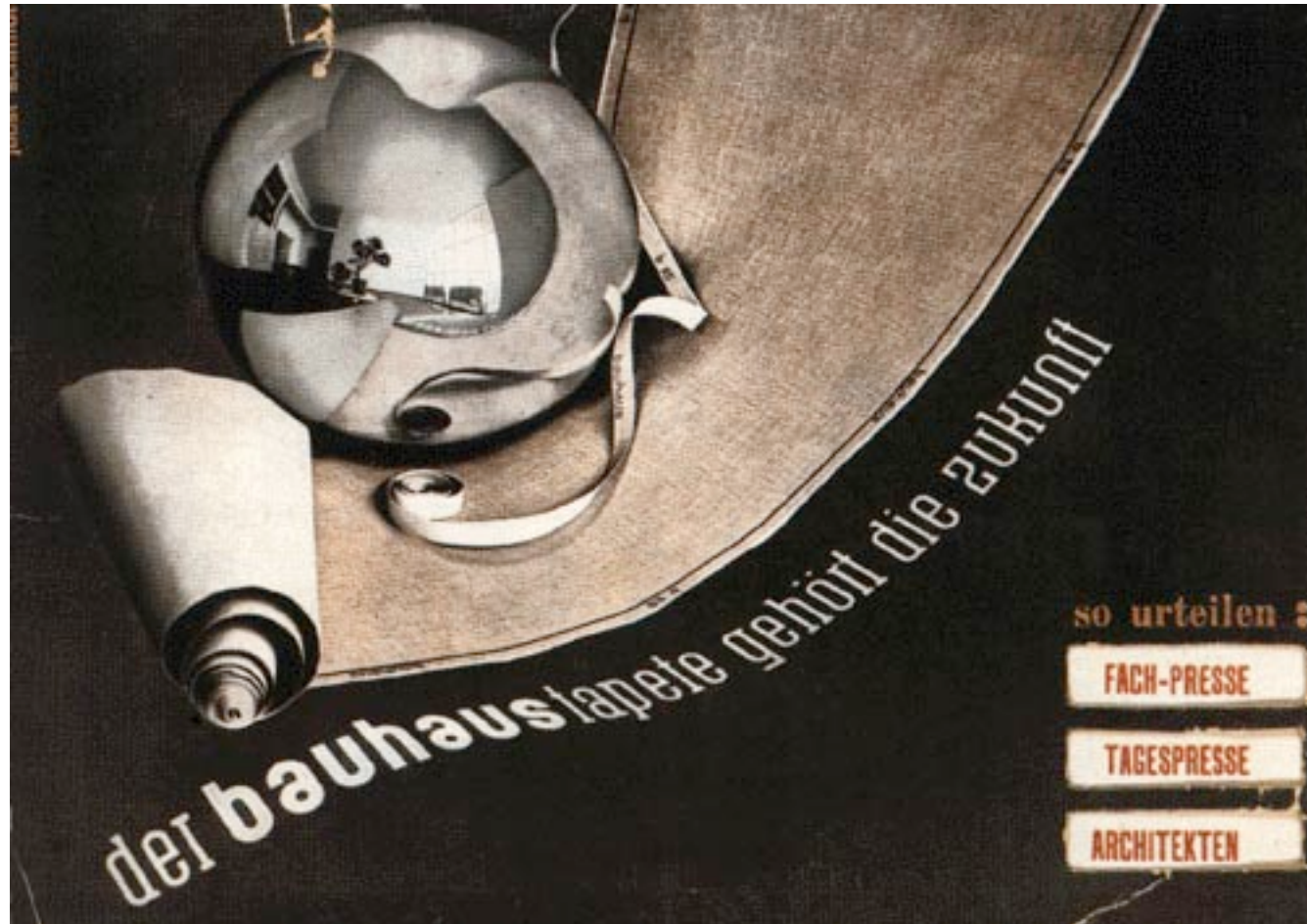
Joost Schmidt



Joost Schmidt Dessau, 1930



Joost Schmidt

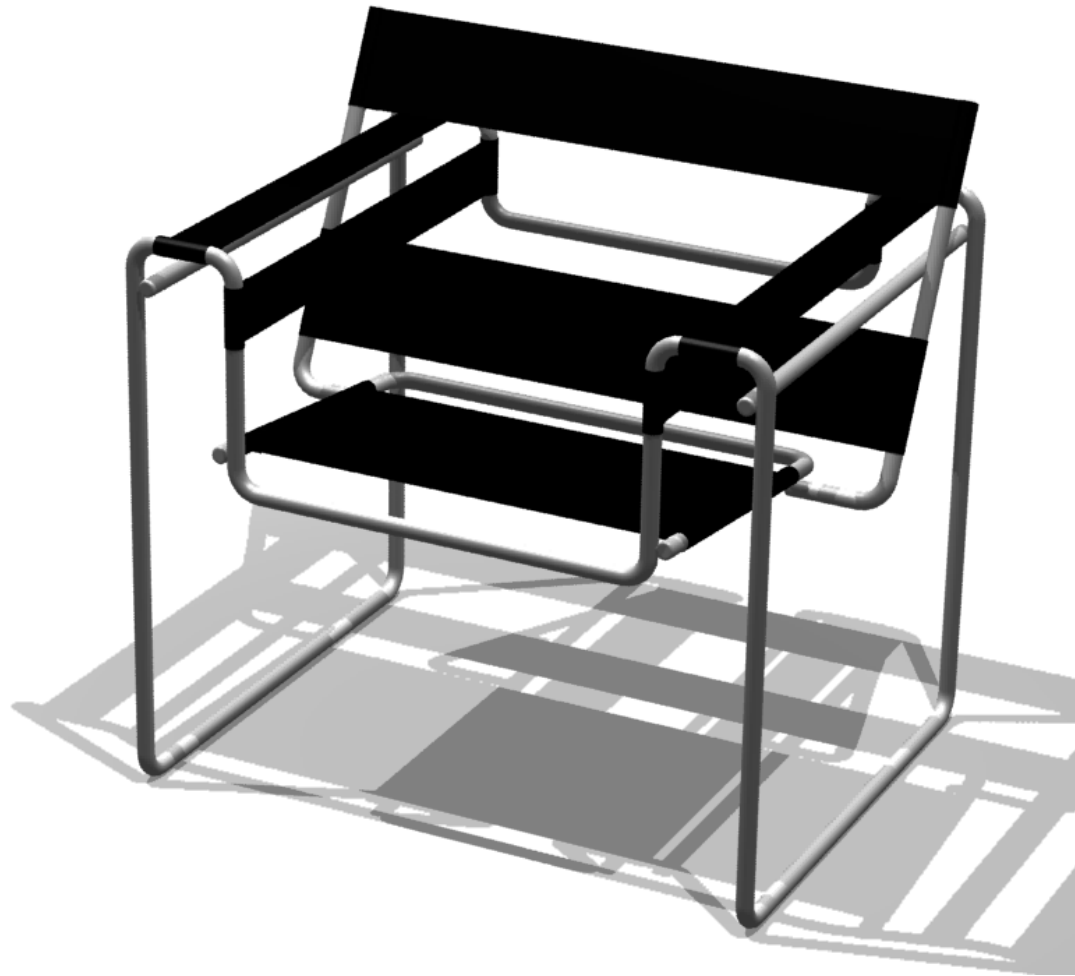




Marcel Breuer

Marcel Lajos Breuer (pronounced [BROY-ər](#); 22 May 1902 – 1 July 1981), was a [Hungarian](#)-born [modernist](#), architect and furniture designer. One of the masters of Modernism, Breuer extended the sculptural vocabulary he had developed in the carpentry shop at the Bauhaus into a personal architecture that made him one of the world's most popular architects at the peak of 20th-Century design.

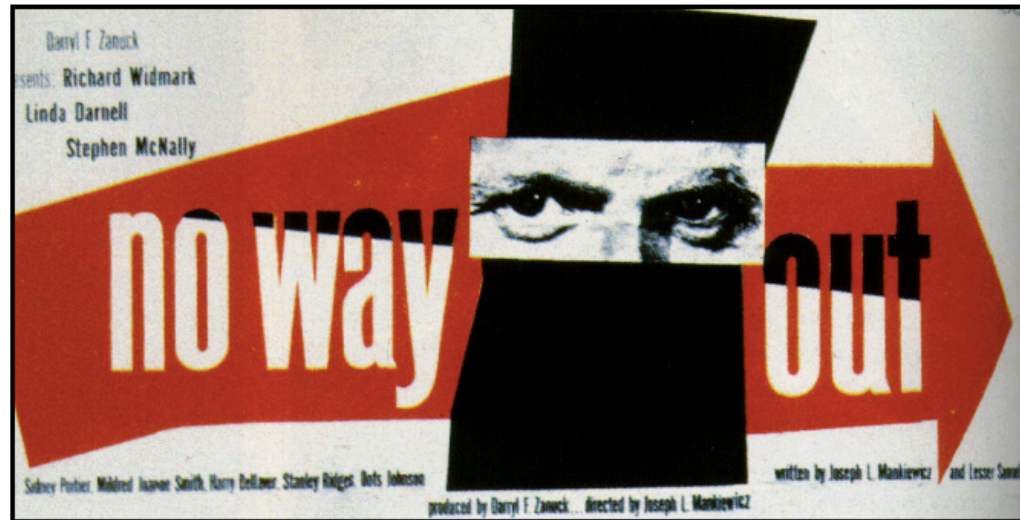
Wassily Chair, by Marcel Bruer



Marcel Breuer



Late Modern



Theo Ballmer

Office
Proficiency
Exhibition



Max Huber
Yearbook 1951

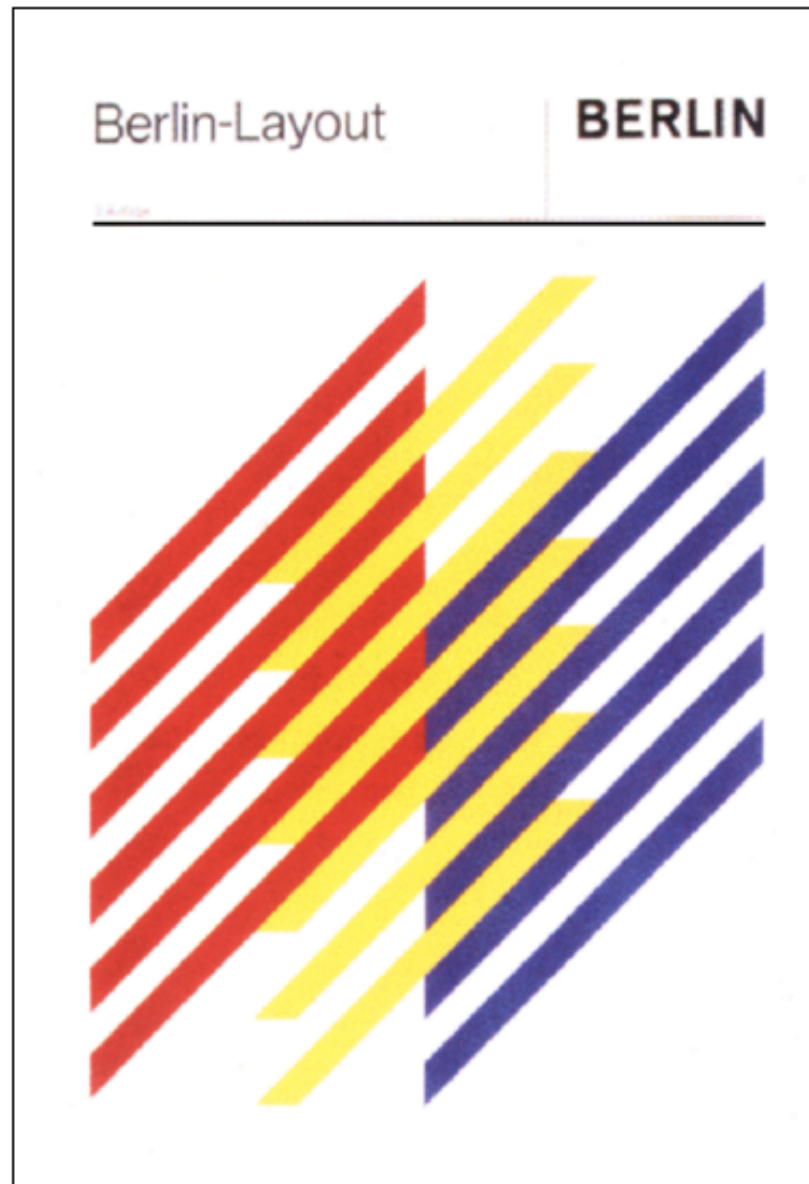


Max Huber
Grand Prix racing
poster 1948

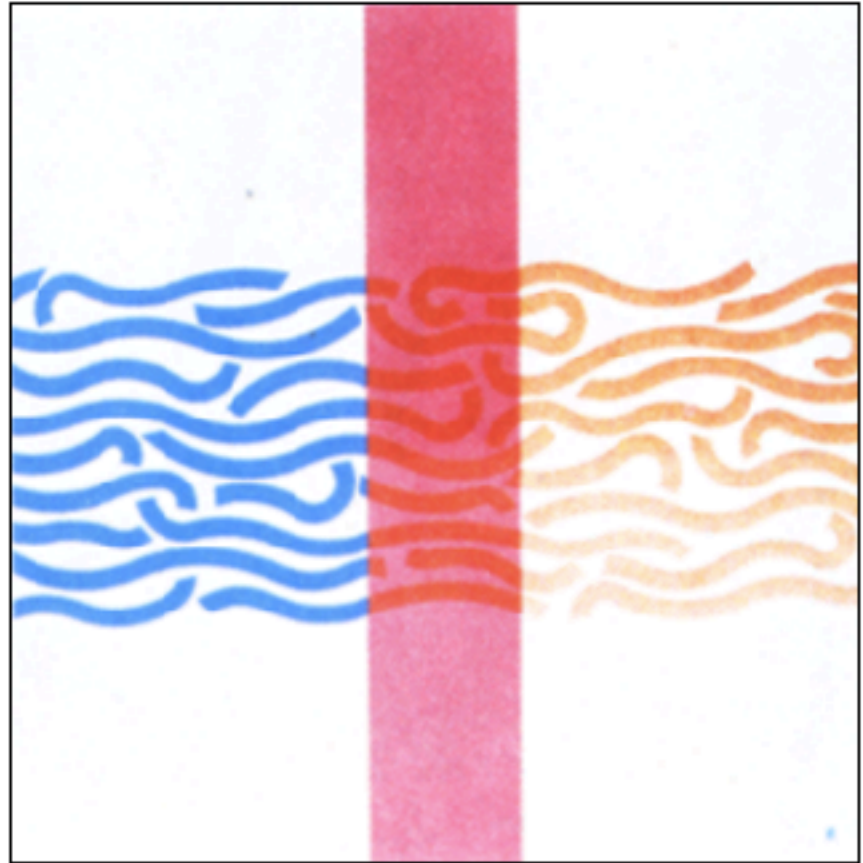


Anton Stankowski

Cover for a
brochure about
the city of Berlin

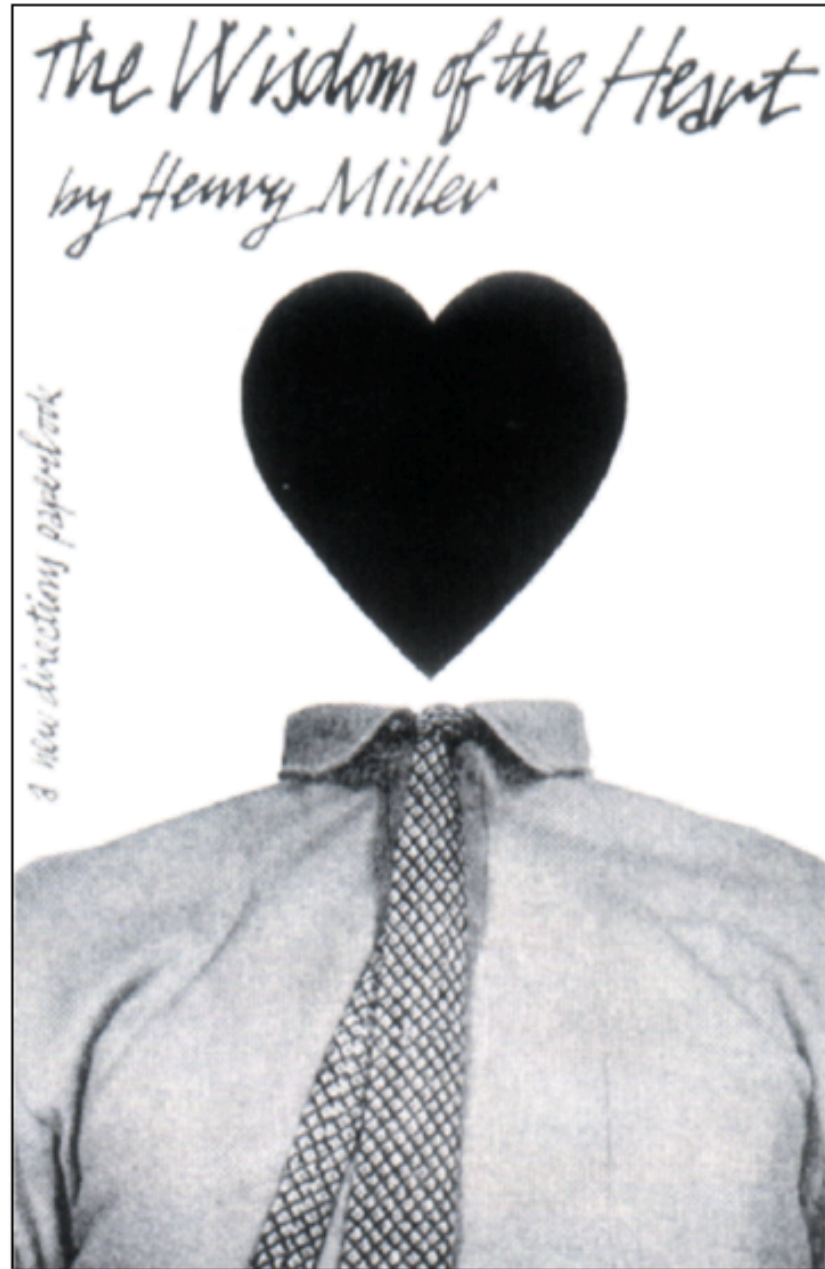


Anton Stankowski
1957 calendar

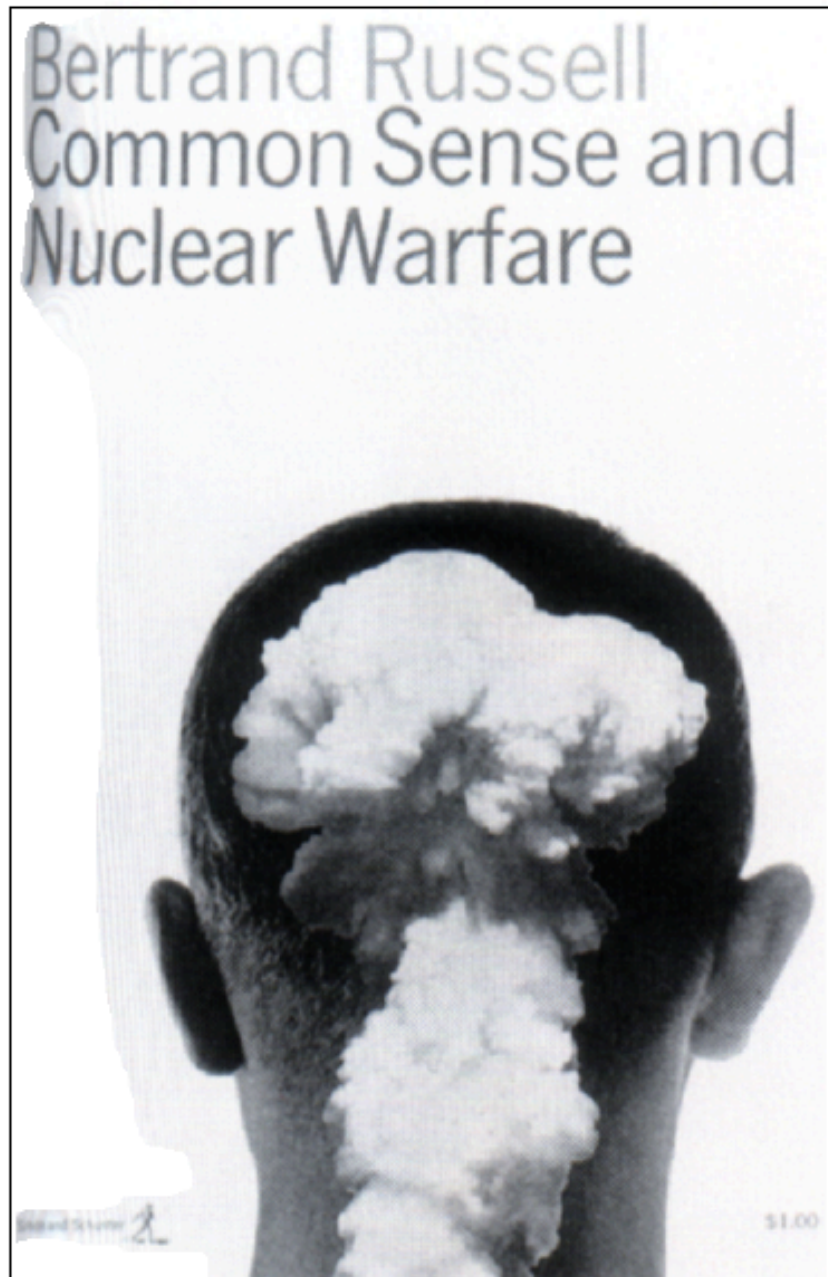


Ivan Chermayeff

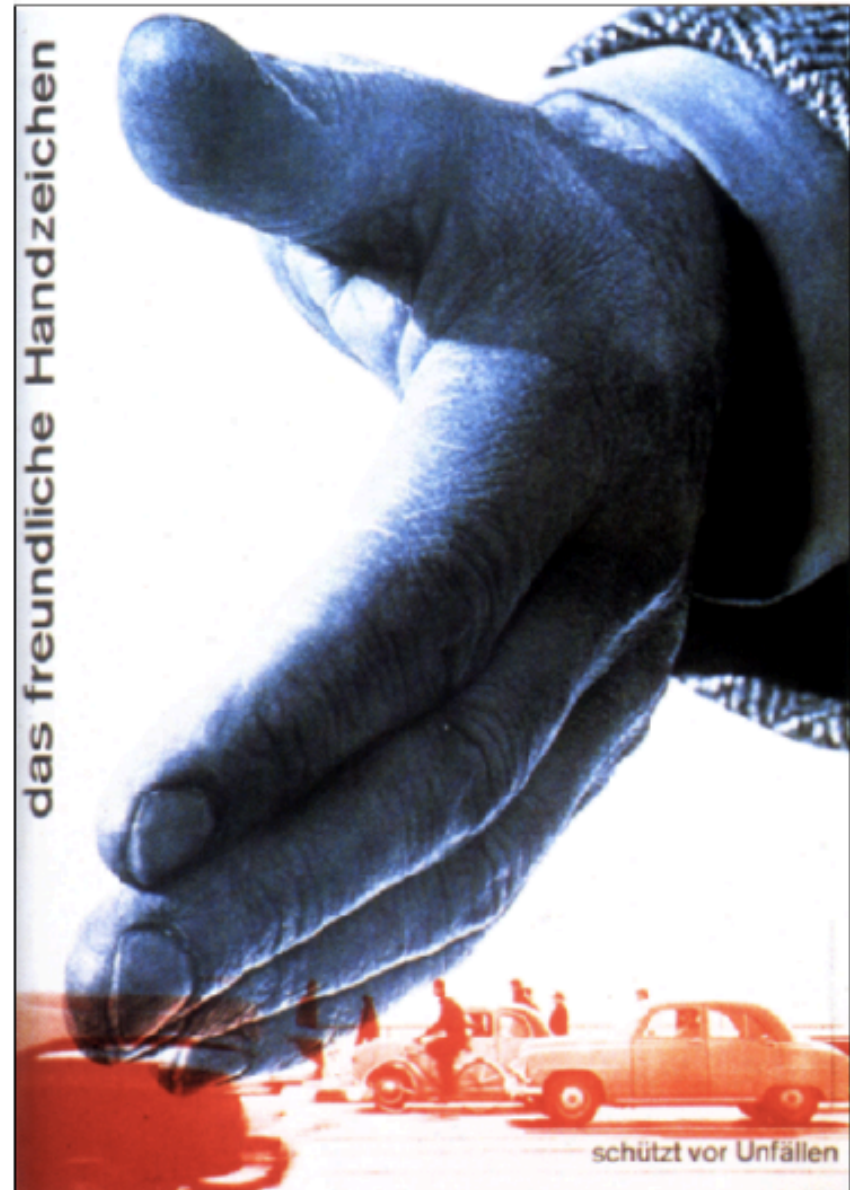
Cover for Henry
Miller's 1959
book *The Wisdom of
the Heart*



Thomas H. Geismar
Bertrand Russell's
*Common Sense
and Nuclear
Warfare* bookcover,
1958



Josef Muller-
Brockman
Auto club poster
1954



Josef Muller-
Brockman
Akari Lamp
Exhibition



Kunsthaus Zürich
1. Juni bis 2. Mai 2015
Kunsthaus Zürich

akari

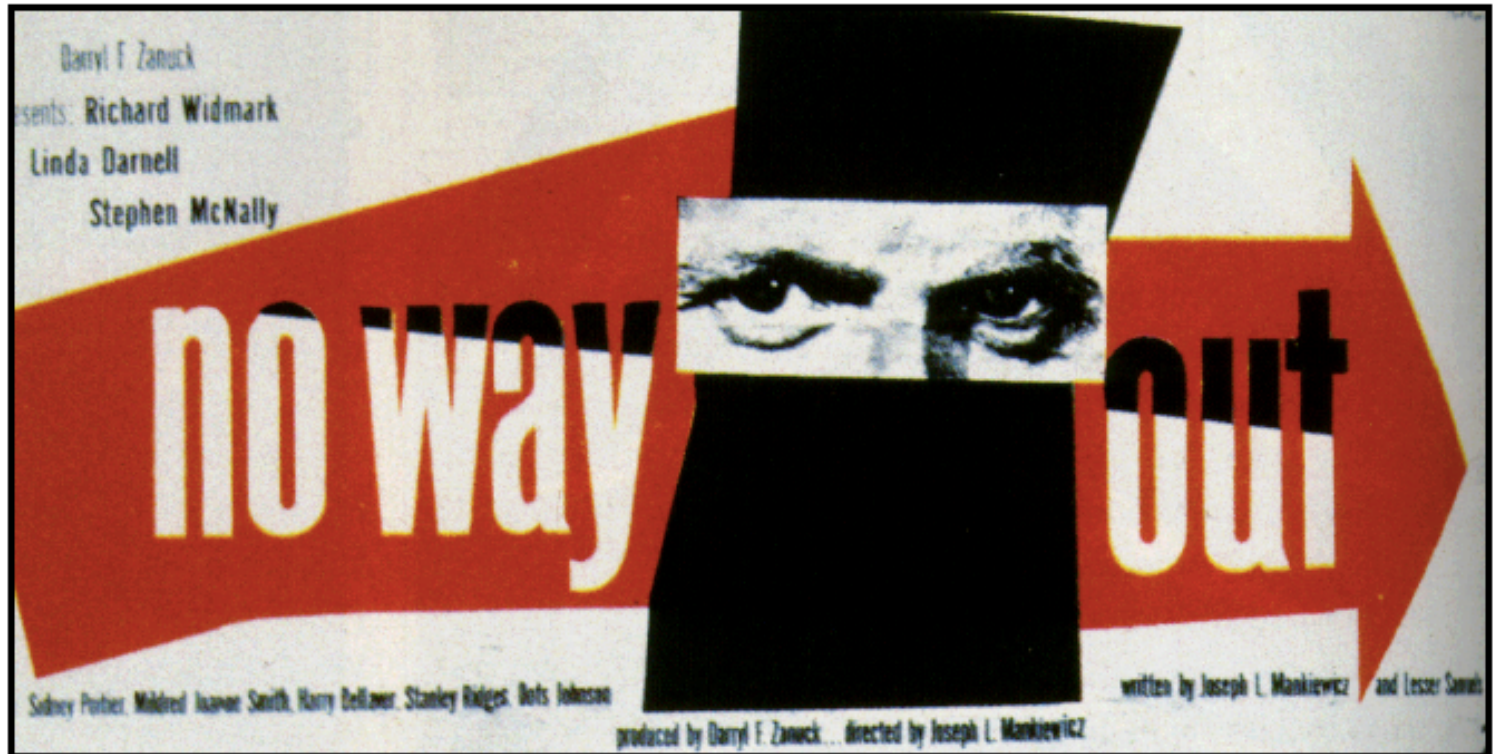
Lampen aus Japan
Moderne und traditionelle Lampen
Kunst für die Gegenwart
© The National Art Foundation

Öffnungszeiten Freitag 10-12 Uhr
Museum für Kunst und Kunstgeschichte
Sonntag, Montag
10-12 Uhr
14-17 Uhr
gratuit

Museum für Kunst und Kunstgeschichte

Museum für Kunst und Kunstgeschichte

Paul Rand - Film poster for *No Way Out*, 1950



Paul Rand
Jazzways
magazine
yearbook Cover
1946



Saul Bass -Pabco Paint
billboard 1952



Bob Gage & Bill
Bernbach
Ad for Volkswagen
USA, 1965
Doyle Dane
Bernbach Advertising
Agency



Lemon.

The Volkswagen missed the boat.
The driver sits on the glove compartment
to breathe and must be replaced. Choices
are you wouldn't have noticed by Inspector
Felt Krenn die.

There are 3,287 men at the Volkswag test
center with only one job: to inspect Volkswagens
at each stage of production. 8000 Volkswagens
are produced daily, there are 1000 inspectors

Men and
Every check of a car's steering, gear check-
ing, won't stop, every windshield is scanned.
VW's have been prepared for surface conditions
before made to the spot.

Test inspectors: it really something! VW
inspectors are each car all the time and are
Functional. They learned about 100
check points, got ahead by the automatic

brake ropes and say "no" to one VW out of
100.

This production with detail means the
VW looks longer and requires less mainte-
nance, is not large, but offer just. It also
means a good VW depreciation
was more any other car.

We pick the lemons, you get
the blues.



Bob Gage & Bill
Bernbach

Ad for Ohrbach's
Department Store, New
York City 1958



I found out
about
Joan

The way she talks, the way she looks, the way she acts... I found out what's what with her. Her husband, even a lanky Yankee, got into a funk because why that gal was so damn hot well, well, well... And the way she talks, that's something, something. They say

It's a little secret, isn't it? Can you imagine? And then, I found out... I found out about her. Her husband, even a lanky Yankee, got into a funk because why that gal was so damn hot well, well, well... And the way she talks, that's something, something. They say

Joan came out of Ohrbach's!

Ohrbach's

34th ST. OFF EMPLOYMENT BLDG. - NEWARK MARKET & BLDG. - "A BUSINESS IS MILIONS, A PROFIT IS PENNIES"

Bill Taupin
Levy's Bread Ad



Saul Bass

logo for the film
*Anatomy of a
Murder*



Saul Bass

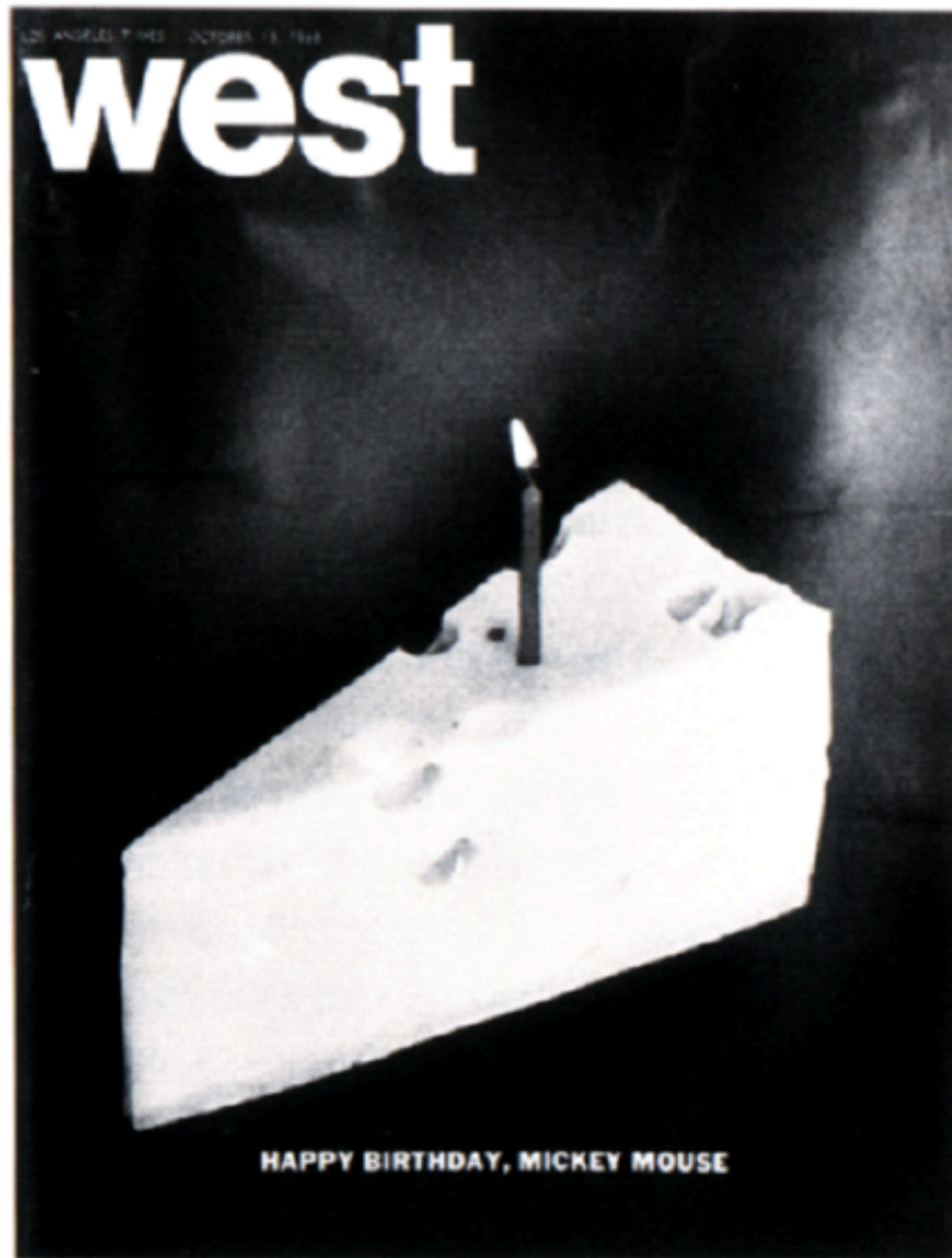
*Man with
the Golden
Arm* logo

FRANK SINATRA · ELEANOR PARKER · KIM NOVAK



Produced & Directed by Otto Preminger. Released by United Artists

Mike Salisbury
Cover for *West*
magazine 1968



Mike Salisbury - Two-page spread for *Rolling Stone* 1974



Henry Wolf
Harper's Bazaar
Magazine cover
1959



Herb Lubalin

by Faye Emerson

WE ALL LOVE JACK



First there were the "jumpers." It began with the primaries, when John F. Kennedy was fighting desperately for the nomination a lot of Americans thought he was too young, too Catholic, and too rich to deserve. His political advisers and the press, alert to any straw in the wind, began to notice an odd reaction in the crowds. An increasing number of young women seemed to be traveling by pogo sticks and when Mr. Kennedy approached, they bounced in the air like lady jumping jacks. They shrieked ecstatically, threw kisses and waved madly at their hero.

Then there were the "touchers." These were for the most part respectable, mature women who, with incredible determination and stamina, fought their way close to Mr. Kennedy, patted him gently and retired dazed and happy. They didn't even ask for his autograph.

As the phenomenon of female reaction to the candidate became more pronounced, there was a good deal of discussion as to just what it all meant. The political wise men shook their heads gravely and the press viewed with suspicion, if not outright alarm. No one had seen anything quite like it before in politics. This was not the fond father figure of Eisenhower. It wasn't even like the "friend-protector" magic of F. D. R. No, this was much more personal. And there was something for all the girls. His boyish appeal made mothers and grandmothers want to look after him, see that he got a haircut and a good meal. Wives all over the country daydreamed themselves into Jackie's shoes. Teen-agers forgot about Fabian, and the very young set thought Caroline was the luckiest little girl in the world. Glamorous movie stars stumbled over their sables to stand near him, even when there wasn't a camera in sight. An astonishing number of ladies in cafe society suddenly recalled intimate little friendships with "Jack" and a few hinted discreetly of even more tender relationships—pre-Jackie, of course.

The press and the politicians were puzzled. What did it mean to the candidate? "It's nice to be loved," they said, "but is it dignified?" What would it do to the so-called "image" that had been so carefully presented? Were the women voters listening with cool intelligence to Mr. Kennedy speak of taxes, tariffs and treaties? Were they moved by the call of the New Frontier or was it just "that old feeling"? And most important of all, would this surge of emotion sweep the ladies into the voting booths? Would love pull the right lever?

Well, the answers to all these questions are now purely academic. How much influence the lovelorn ladies had on the election will be found in the history books eventually, but in the meantime, the romance is still on. The females of this country have a crush on J.F.K. They dig him. His shining armor may be a little battered, but it doesn't hide his sex appeal.

William Golden,
CBS Television
Trademark



Lou Dorfsman,
advertisement for a
program series 1968

"First of a seven-part series
 'Black History: Last Student Strayed'"

The struggle for the rights of Black Americans is the central theme of the new CBS News series "Black History: Last Student Strayed." The series, which begins tonight on CBS News at 10:30 p.m. Eastern Standard Time, is the first of a seven-part series that will explore the history of the Negro in America. It is a series that is both timely and timeless, and it is a series that is both a history and a prophecy. It is a series that is both a history and a prophecy, and it is a series that is both a history and a prophecy.

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**OF
 BLACK
 AMERICA**

10 TONIGHT CBS NEWS @ 2



Lou Dorfsman (designer)
and Edward Sorel
(Illustrator) program ad for
CBS Radio 1961

The exciting fight is over the
 mantle of power and control of the
 French Republic. The political
 arena is a hotbed of activity and
 the stakes are high. The French
 people are being torn apart by
 the forces of chaos and anarchy.
 Tonight, CBS Radio will broadcast
 a special report on the political
 situation in France. The report
 will be a must for anyone who
 is interested in the affairs of
 the world.

The report will be a must for
 anyone who is interested in the
 affairs of the world. The report
 will be a must for anyone who
 is interested in the affairs of
 the world.

The report will be a must for
 anyone who is interested in the
 affairs of the world. The report
 will be a must for anyone who
 is interested in the affairs of
 the world.

CBS REPORTS:
De Gaulle:
ROOTS OF POWER
 Starts TONIGHT 7:30-8:00



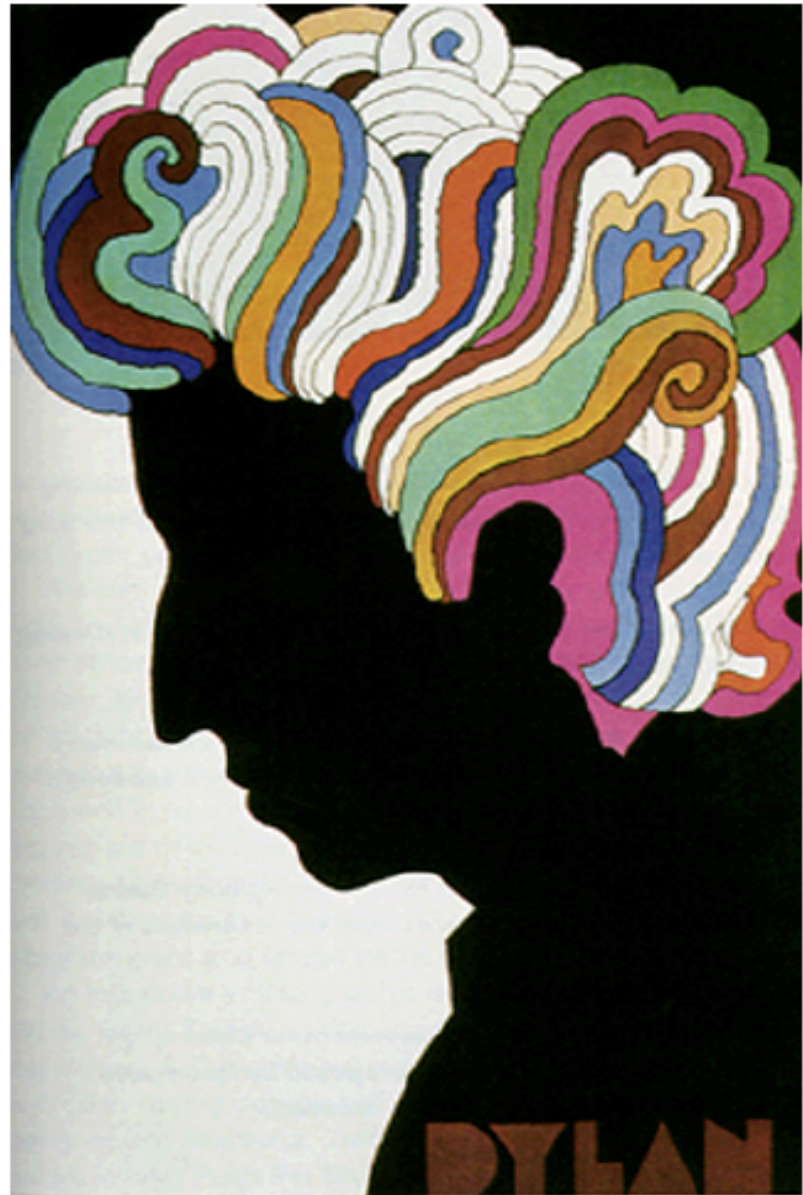

Paul Rand, American
Broadcasting Company
trademark 1965



Paul Rand,
Westinghouse
trademark 1960



Milton Glaser
Bob Dylan poster



Milton Glaser



Woody Pirtle



Mr. & Mrs
Aubrey Hair
logo 1975

Woody Pirtle
Knoll Furniture Poster 1982



Peace graphic by **Gerald Holtom**

