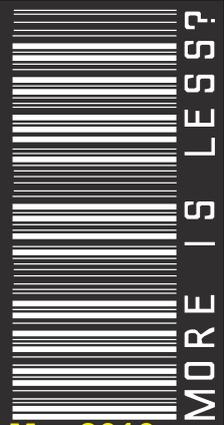


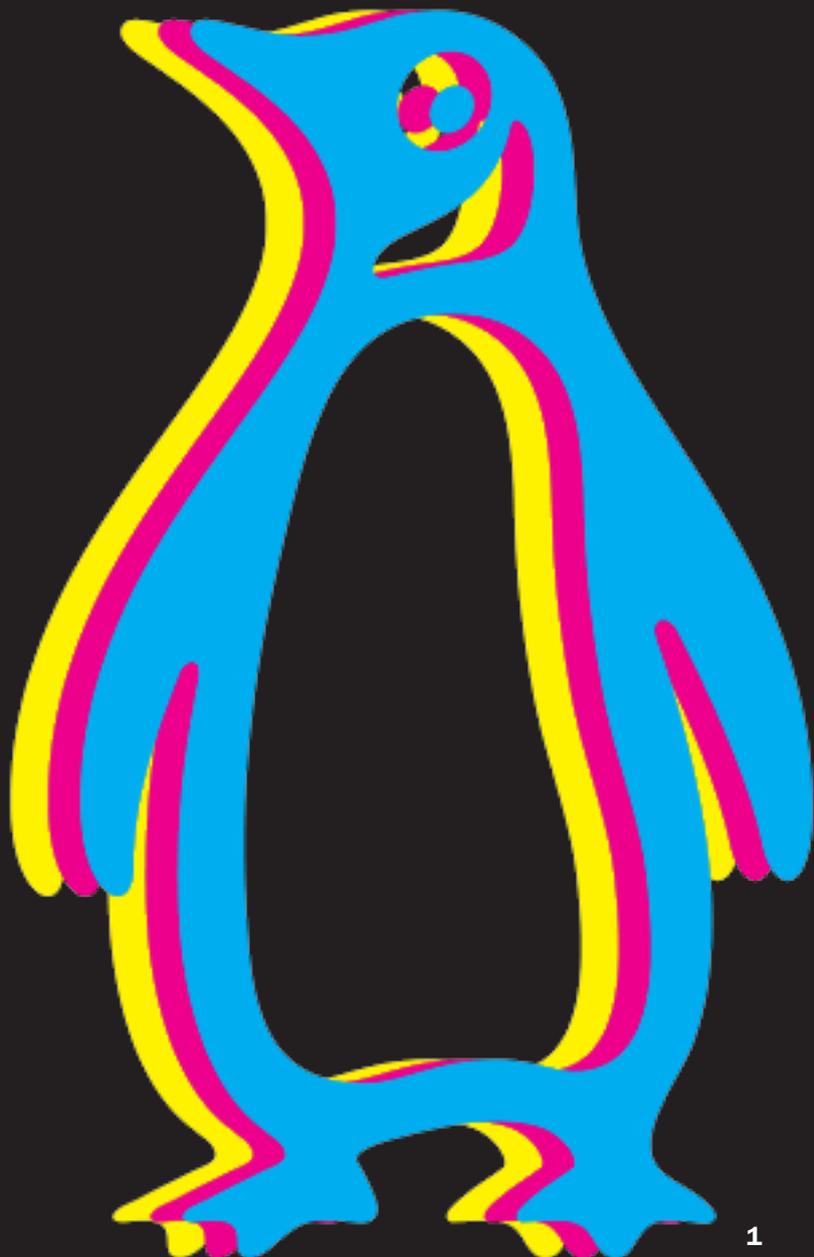
Less is more



MORE IS LESS?

May 2010
Issue #1
Free

Peak of the Penguin!



Modernism Vs
Postmodernism

Sound of the
underground!

At home with
the Eames'!

Editor's Letter... Contents

Welcome to our all new first ever graphic design magazine, 'Less is more'.

We exclusively bring to you all the graphic design news from around the world; this time and past!

This first ever issue will bring you the insights of a few of the main icons and symbols in Graphic design and how it has affected us throughout the past 100 years.

The feature article on Curwin Press and Penguin Books was our pick of the best and features a double page spread in the world of book publishing design.

I hope you enjoy this 1st issue and hope it's a start for a long relationship with us and you, the reader...

Enjoy!

Rohan Sharma
Chief Editor

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“It was not a style but a loose collection of ideas” (Panel text, 2006, P.1)

Modernism

Postmodernism

They questioned the “form-follows-function’ philosophy that came with the corporate version of Modernism”. (Ingham, 2010, Slide 18)

“The advent of the Postmodern has changed all that, with its implications that something has happened, ie., ‘Modernism’, which it, ‘Postmodernism’, ‘now’, ‘the latest fashion’, as one cannot have a ‘postnow’, but rather it implies specific methodologies and belied systems which are perceivably redundant” (Greenhalgh, 1990, P.1)

Modernism: Designing a new world 1914-1939 Modernism is everywhere in today’s world.

It was a heavily major movement in the 20th century which brought us new art, new architecture, new design and new literature.

The life we live to day was mostly formed by Modernism.

It emerged after the First World War and the Russian Revolution; “... a period time when the artistic avant-garde dreamed of a new world free of conflict, greed and social inequality”. (Panel text, 2006, P.1) It believed that design and technology could change society and it did.

From 1925 financial conditions improved, sketchbook ideas were developing into fully processed outputs. “... remains a powerful force in the designed world of today”. (Panel text, 2006, P.1)

Artists and designers

would connect to join art and life collectively.

“...Housing and furniture, domestic goods and clothes – they reinvented these forms for a new century”. (Panel text, 2006, P.2)

Modernism produced many exhibitions and numerous books, journals, posters and advertisements.

“In both design and context, these argued the case for the ‘New’, often with a generational and political bias against the old”. (Panel text, 2006, P.12)

New typography was introduced to graphic design and advertising. It used Sans-serif lettering which was sometimes uppercase with photographic images montaged along type.

The 1930s saw Modernism adapting “... different political systems, including dictatorships”. (Panel text, 2006, P.2) This showed a huge change from the 1920s left-wing politics.

Modernism brought in the new concepts and abolished the old ways of the way we think. It is an idea through manifestations.

In art and graphic design Postmodernism went all against Modernism. It took its central organising theme, its views, its rules and its elements and brought the background to the foreground.

The word virus would class it as an infection. It rebelled against modernism breaking all boundaries.

Postmodernism dates back to the 1960s whereas some say it goes all the way back to the early 30s which was not seen as much.

It was shown as an anti-globalisation movement who Andy Warhol in art, Phillip Ra in literature, Robert Vanchlury in Architecture and Stanley Fish in politics all followed.

It is important to our culture even to this day.

Modernism was an individual whereas Postmodernism was a group.

“In analysing this period, are failed with many separate, often interwoven, issues, including the battle of the styles, the question of the ‘morality of manufacturing industry and its outpourings, and problems related to materials, colour and symbolism”. (Collins, 1987, P.10)

During the late 1970s, a Postmodernist called April Greiman emerged thought the graphic design level along with rising numbers of women.

She worked a lot with

photographer Jayme Odgers to produce lively typographic and vibrant montages.

Young designers challenged and ignored the tenets of Modernism.

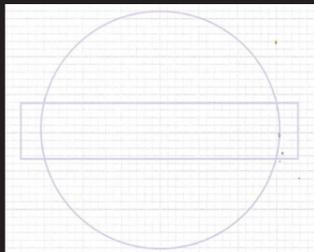
Grid patterns were terrorised; to change arrangements; to introduce new ways of creativity into design. This took Postmodernism into a new route into design.

“Late-twentieth-century critical, literary, and performance movement that reacts to modern art and literature; Postmodernists suggest that truth is no longer verifiable, and that new art forms are best created by freely mixing previous styles and themes.” (<http://www.filmplus.org/thr/dic4.html/Ingham/2010>, Slide 24)

Black
Yellow Green
MANGANESE BLUE
Permanent Dark Purple

Keedy designed by Jeffery Keedy in 1989

The London Underground & Edward Johnston



The London Underground Electric Railways (LUER) Company was established in 1902.

Walter Gott was approached in 1907, to come up with a trademark which would publicise the company.

“Swift and sure – the way through London” (Lawrence, 2000, P.8)

Stanley wanted the name ‘Underground’ to be used as a well known name for the Underground Transportation.

The Railway Architect Henry W. Ford said that he came up with the idea with “larger ini-

tials and final letters” (Lawrence, 2000, P.8).

When the first period of design growth stage was completed, signs on station platforms needed to be enhanced.

“It was main-line railway practice to place a large nameboard at a few points along the platform.” (Lawrence, P.10)

This arrangement was not appropriate because it crowded underground cars where passengers would need to identify the station.

Another architect Leslie W. Green, “employed distinctive

tiling patterns for the platform walls so that regular passengers would recognise their station...” (Lawrence, 2000, P10)

This approach attracted the visitors so they can easily know where they are.

William H. Hilton later

got asked by Joseph Carter to “...make sketches using ‘practically every shape from a circle to a star.” (Lawrence, 2000, P10) He later found out that semi-circles were the best effort.

“Carter found that semi-circles gave the best effort.” (Law-

rence, 2000, P10) No other action was taken place.

What led the way of the roundel symbol “its ring in place of disk.” (Lawrence, 2000, P.16)

Edward Johnston (1872-1944) was a prolific addition to the London Underground team.

In 1913 he got introduced by Frank Pick and employed him to propose a sans serif typeface for the Underground Group.

“By 1916 the typeface was completed and then Pick asked Johnston to look at the bar and circle symbol (the

roundel) and incorporate his new lettering, bringing together the two key elements of the identity.” (Lawrence, 2000, P.21)

“It should also, be easy to read from a moving train and in bad lighting...also be completely different from anything found on other shops and signage.” Frank Pick wrote to Edward Johnston.

Finally, in true Frank Pick style, Johnston was told that each letter should be “a strong and unmistakable symbol.”



Johnstons construction of roundel

Edward Johnston (1872-1944) on his famous desk



An underground poster advertising the LUER



Johnstons initial sketches of the roundel



“It should also, be easy to read from a moving train and in bad lighting...also be completely different from anything found on other shops and signage...each letter should be “a strong and unmistakable symbol.”

No More **Rules?** You Wish!

A review of Rick Poynor's 2003 Best seller 'No More Rules'.



From left to right:
Front cover of 'No More Rules', April Greiman's *Design Quarterly*, 1986.

Left to right: Herbertr Matter's Travel Poster, 1934, Charles S. Anderson's Seinfeld poster, 1998.

The book is a modern take on graphic design, with a strong emphasis on post-modernism. Addressing itself as a "wide-ranging critical survey to attempt to make sense of these international developments." (Poynor, 2003) Suggesting to be the first of its kind covering the last 25 years of this 'fad'. The title 'No More Rules' is not what it suggests. But is instead explaining how in an area that requires such rules and constraints it is exactly this breaking of which new trends are born from. "...there are many examples if graphic design created by non-designers ignorant of the rules of professional craft...In the postmodern period, restrictive, rule-bound thinking and 'totalizing' tendencies of any kind have been challenged by thinkers in many disciplines." (Poynor, 2003, P38)

Throughout the book it discusses the Origins, Deconstruction, Appropriation, Techno, Authorship and Opposition. With an array of pictures and artwork from many artists and authors, including a range of magazine covers and articles, book covers, advertisements, music covers and many, many more. The inclusion of many theorists of graphic design and those highly knowledgeable in the area, thoughts gives a wide spread selection of information and opinions on the topic at hand.

Using the quote "the birth of the reader must be at the cost of the death of the author" (Poynor 2003, P119) from Barthes, shows the implications the book is implying to the reader. With a pragmatic view throughout on the worldly issues of graphic design, it raises awareness of what the new phase in graphic design will bring after the postmodern craze has petered out.

Throughout the book Poynor includes various criticisms of the postmodernism work in the design world. "There were, however, more fundamental criticisms of postmodern typography, which targeted its often repeated claims to be empowering the readers by opening up the process of communication and treating them as active participants, rather than passive receivers. (Poynor, 2003, P150)

A fantastic insight into the world of graphic design in the last two decades. Ideal for anyone starting out or those experienced enough with their own judgements.

"the birth of the reader must be at the cost of the death of the author" (Poynor 2003, P119)



P-P-Pick up a

“In 1935, if you wanted to read a good book, you needed either a lot of money or a library card.” (<http://www.penguin.co.uk/static/cs/uk/0/aboutus/history.html>) There were cheap paperbacks available but they often mirrored to the quality of the covers.

A young Allen Lane, then ‘Director of The Bodley Head’ found himself waiting for a train at Exeter Station going to London. He wanted to read on his trip so he turned to the bookstall. He was shocked by the sighting of only well-liked magazines and reprints of Victorian novels.

The Bodley Head had made its name by publishing well-designed limited edition books as well as gaining notoriety for publishing ‘Oscar Wilde’ and their journal ‘The Yellow Book’ (1894-1897)” (Baines, 2005, P.12)

Lane decided that good quality “contemporary fiction” should be made available in “all traditional bookshops, railway stations, tobacconists and chain stores.” (<http://www.penguin.co.uk/static/cs/uk/0/aboutus/history.html>)

To create this he wanted a “...dignified but flippant symbol...” (<http://www.penguin.co.uk/static/cs/uk/0/aboutus/history.html>) to create the company.

The ‘Penguin’ was a proposal bought forward by his secretary, Joan Coles, and another employee, a 21 year old Edward Young, was asked to go to the zoo to make some sketches.

“Two of the company’s most famous names were launched in the 1940s” (<http://www.penguin.co.uk/static/cs/uk/0/aboutus/history.html>), ‘Puffin’ (1940) and ‘Penguin Classics’ (1946). ‘Puffin’ were a series of non-fiction picture books for children and ‘Penguin Classics’ were classic texts made available to everyone even to this day. This series were made up of more than 1,200 titles, ranging from ‘The Epic of Gilgamesh’ to ‘One Flew over the Cuckoo’s Nest’

Till this day the ‘Penguin’ is still recognised as one of the leading book publications in the world.

“...simple but striking, and a reaction to the decoration or illustrative whimsy found on many other books: three horizontal stripes, the upper and lower of which were colour-coded – orange for fiction, green for crime, dark blue for biography – and title printed black in Eric Gill’s sans serif type.” (Baines, 2005, P.13)

This was described as the ‘Classic’ look for the Penguin books. Edward Young was the designer.

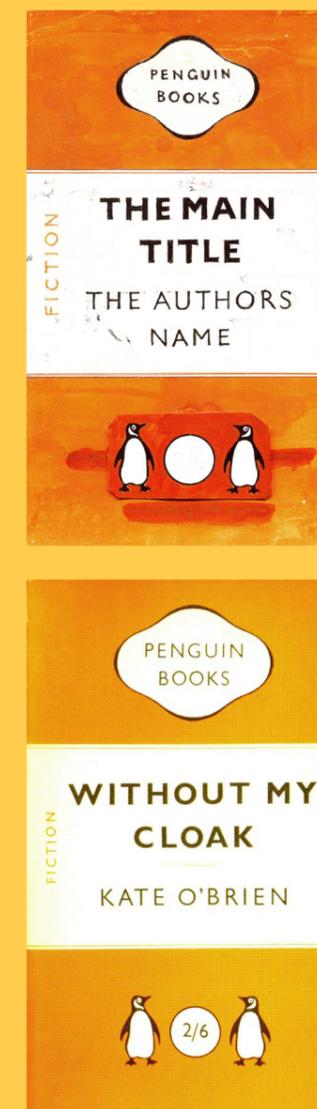
“They were colour coded (orange for fiction, blue for biography, green for crime) and cost just sixpence...” (<http://www.penguin.co.uk/static/cs/uk/0/aboutus/history.html>)

The Hans Mardersteig design of the Albatross series in 1932 was the original imitative ‘classic’ look. The typographic inspired design is colour coded, has “...an easily memorable bird’s name and a recognisable drawing of it used as the logo.” (Baines, 2005, P13)

This also adopted the “Golden Section rectangle, a format favoured by printers, publishers and book designers since medieval times.” (Baines, 2005, P13) The ‘Penguin’ books also had this same format; it draws the lines in comparisons with design.

“I would be the first to admit that there is no fortune in this series for anyone concerned, but if my premises are correct and these Penguins are the means of converting book-borrowers into book-buyers, I shall feel that I have perhaps added some small quota to the sum of those who during the last few years have worked for the popularization of the book-shop and the increased sale of books - Allen Lane, ‘All About the Penguin Books’, The Bookseller, 22 May 1935”. (<http://www.penguin.co.uk/static/cs/uk/0/aboutus/history.html>)

“He came back with the first version of the logo and the comment, ‘My God, how those birds stink!’ - Quoted by Allen Lane in a speech at the opening of a Penguin exhibition at Monotype’s Fetter Lane offices, 2 July 1951. Bristol Archive” (Baines, 2005, P.13)





ABCDEFGHIJKLM
 QRSTUVWXYZ
 ijklmnopqrstuvw
 1234567890(.,!/?&

jan tschichold:

lichtbildervortrag die neue typographie

am mittwoch, 11. mai 1927, abends 8 uhr, in der aula der graphischen berufsschule, sprachsaal 2, am markt 6, stadtbibliothek 2 (dahlstraße biedersteinecke), 1, 4 und 11 (dahlstraße saapfenmarkstraße) • der vortrag wird von über hundert größtenteils mehrheitigen freizeithören begleitet, eine diskussion findet nicht statt

freier eintritt

veranstalter:
 jugendrat
 buchbinder
 erziehungs-
 ministerium
 j. tschichold
 dahlstraße
 stadt 14

gretchen ausen basel ausstellung



der berufsphotograph



Avant Garde

Typography in the 1920s

ing and Lettering' by Edward Johnston whilst attending a teacher training course in college.

In 1919 Tschichold entered the Academy for the Graphic Arts of Book Production, in his birth town.

1921 was his year where he began to teach lettering in Leipzig and worked as a freelance designer, doing hand lettering.

In Tschichold's opinion, "...typefaces were too poor". (2010, Slide 3)

In early 1947, Tschichold got asked to create a set of covers for 'Penguin Books'.

This later became a great success so Allen Lane, then director of 'Penguin Publications' asked Tschichold to create a set of design typographic layouts for a series of crime books.

"Machine setting only imitates hand-setting and is hardly in a condi-

tion to create anything formally better or even a legitimate form of its own.

The potentialities of the modern setting-technique must anyway be regarded as perfect." (Nicholson, 1971, P.249)

The "...beautiful sans such as the Futura and the Gill Sans..." (Nicholson, 1971, P.249) was put through much process to get to its purity stage.

Planning, simplicity, techniques, layouts and methods are all ways that was needed to consider for type-face production.

Jan Tschichold was born in 1902, Leipzig. He was the son of a sign painter and a lettering artist.

His first interest in Typography was when he visited the 'Hall of Culture' museum display in Leipzig during the First World War 1914-18.

He visited numerous times which grew him more and more closer to his specialised field.

Tschichold studied 'Writing and Illuminat-

"...type-
 faces
 were too
 poor"

IKEA Not as original as you thought

An insightful introduction to the work and career of Charles & Ray Eames.

Charles and Ray Eames met in 1940 when they both attended the Cranbrook Academy of Art, Charles to work and Ray to study.

Charles had worked hard from a very young age to get where he did. "His drawing and practical skills were such that he was soon promoted to the engineering as a draftsman.

A quick learner...impressed a rival firm, the Aitkens Mill Company, that it offered him a scholarship to study engineering". (Kirkham, 2000, P.10)

Ray appeared to be a very artistic character throughout the years before she met

Charles, "...developed a passionate interest in new forms of art, design, film, and dance. She showed a very early aptitude for art". (Kirkham, 2001, P31)

The pair, both equally passionate about their work, appeared to complement one another in their example of expression.

"It was rather that they considered it too important to be subject to the vagaries and dictates of fashion". (Kirkham, 2001, P61)

The Eames' House is one of the biggest areas they are known for. "...Case Study #8 as it is officially known is the singular product of an

unusual and fortunate set of circumstances which, in retrospect, seem quite improbable." (Steele, 1994, P4)

The house became a project after the war as an aim of using up materials.

"Responding to a projected housing shortage in the post war period, the authors explored the possibilities of using industrial technologies originally developed to meet war time needs". (Steele, 1994, P7)

The house had a complete different structure to many of its time. "...are steel-framed, they differ in form.

The Eames House is an open structure with infill panels..." (Kirkham, 2001, P104)

Each project or product had to be specifically made and once it was perfect they didn't change it

They are most well known for their case study #8 house and the furniture they designed and produced. The furniture was based upon simplicity and comfort.

Much of their furniture designs involved moulded materials such as wood and metal.

The work of Charles and Ray Eames lives on today because of its originality and how they approached their work differently to many other artists.

Eames Lounge Chair and Ottoman



Ray and Charles Eames



Photo collage of Eames home



The Eames' House is one of the biggest areas they are known for.

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