

Style Notebook • Justin Charsky

New Wave



Wolfgang Weingart, (unknown),
Das Schweizer Plakat, 1900-1984, 1984.
Weingart, Wolfgang. "Das Schweizer Plakat, 1900-1984". Minneapolis Institute of Art, 13 December 2023,
<https://collections.artsmia.org/art/106879/das-schweizer-plakat-wolfgang-weingart>

Description

In 1968, Wolfgang Weingart entered the faculty of the Basel School of Design. When he was a student, he worked at that school under Emil Ruder and Armin Hofmann's influence. As Weingart taught type as a faculty member, he questioned the absolute order and cleanliness of typography. It wasn't until he rejected the order and cleanliness of typography and started a new direction in typographic design. By the 1970's, Weingart accepted collage as a visual communication method. For example, he created grids and then broke them up, mixed type weights within the same word, and has type assembled into images. Weingart supports the "Gutenberg approach" to graphic communications so that designers should

endeavor to stay in all parts involved in the process to ensure that their vision is realized. The visual characteristics of New Wave include kinetic geometry, floating forms, randomly placed blips and lines, saw-tooth rules, and multiple layered and fragmented images.

Dan Friedman, Typografische Monatsblätter, Typografische Monatsblätter magazine cover, 1971.
Friedman, Dan, Typografische Monatsblätter magazine cover, Meggs' History of Graphic Design, John Wiley, page 498.

Examples

In 1984, Wolfgang Weingart designed an exhibition poster, Das Schweizer Plakat, 1900-1984. This poster contains multiple images that are layers of fragmented, shapes, and type overlapping complex visual information in ways that are extraordinary. Those are the characteristics of New Wave which is from a technique created by him during his time as Weingart setting off in a new

direction of design.

Another example from the New Wave style is the Typografische Monatsblätter magazine cover designed by Dan Friedman. Inside the image of the magazine cover he designed is an urban area with letterforms that are floating in time and space. This goes to show the

floating letterforms on the image are kinetic objects which are one of the characteristics on New Wave that rejects order and cleanliness. Through Dan Friedman's design is in the New Wave style, it proves to be an example towards the design movement.

Contemporary Piece

About the Piece

In 2019, Nancy Skolos and Thomas Wedell designed a poster for Reframing the Poster Course, RISD. What this illustration is all about is that it's an exhibition poster for scholar work from the elective course of 'Reframing the Poster' at the Rhode Island School of Design.

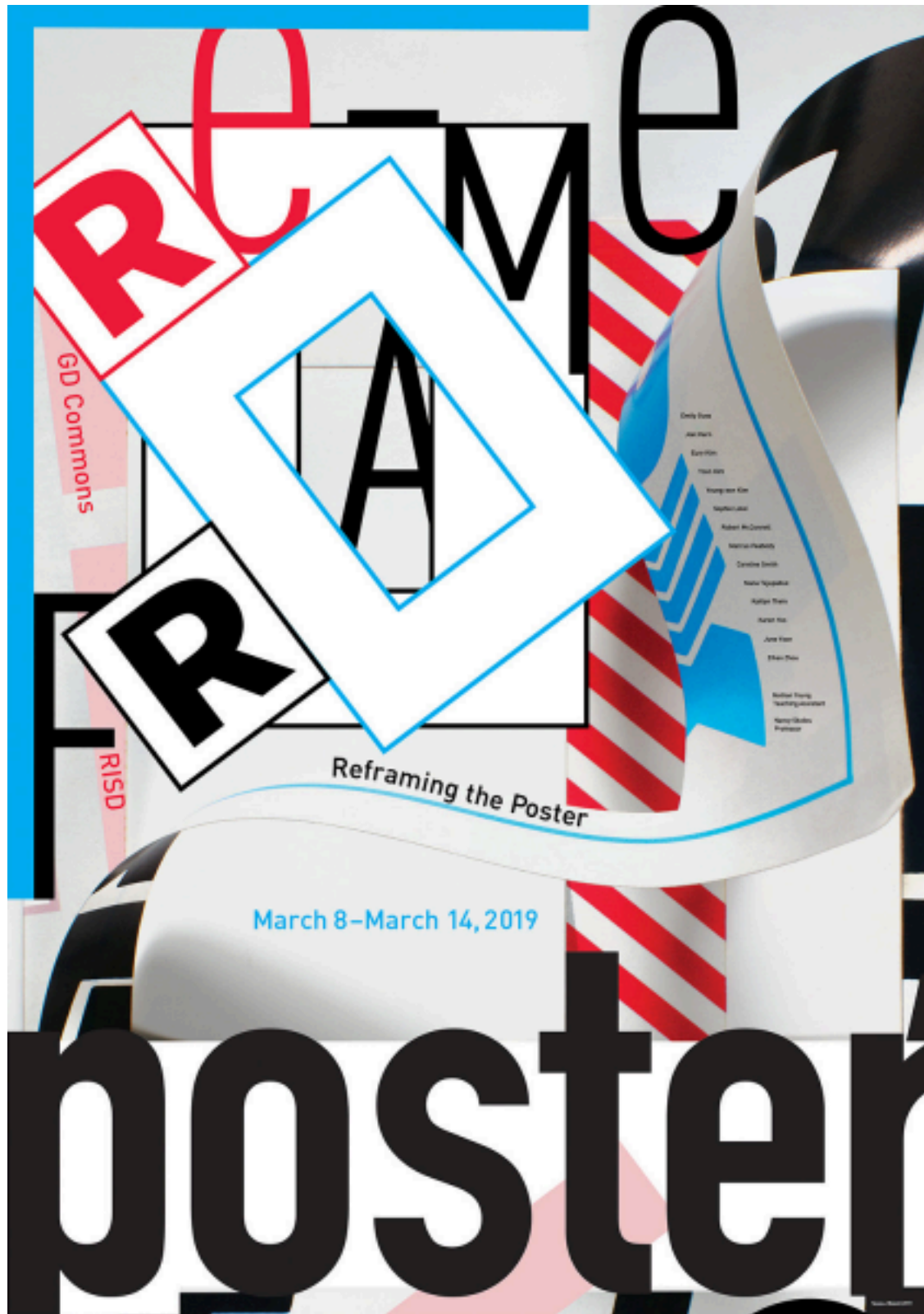
This course will invite students to explore the opportunities and circumstances for the poster in the future. It builds singular on the capacity to have ideas transform into iconic picture planes and exploring the typography and image's dynamics. The poster was able to list all the students from the exhibition and have the show introduced.

Similarity

What's similarity for the design and style for the illustrated poster is that it contains multiple framing devices within the arrangement as layers and typography that is. The poster has been designed as well

compared to how Wolfgang Weingart created his posters for exhibitions. How he designed his posters was that he mixed type weights

within the same word which caused the typography to be discordant and letter-spaced. Weingart also put in multiple layered and fragmented images to defy order and cleanliness which serves as visual qualities during the New Wave. Even if the illustration is created different compared to other illustrations with the New Wave style, it meets some of its designs and style for today.



Nancy Skolos and Thomas Wedell,
Reframing the Poster Course, RISD,
Reframing the Poster Spring 2019, 2019.
Skolos, Nancy. Wedell, Thomas. "Reframing the Poster
Spring 2019". Graphis, 13 December 2023,
<https://www.graphis.com/entry/2ac29f03-727c-4ff0-b9dc3c1c050c4220/>

References (MLA STYLE)

Contrasts

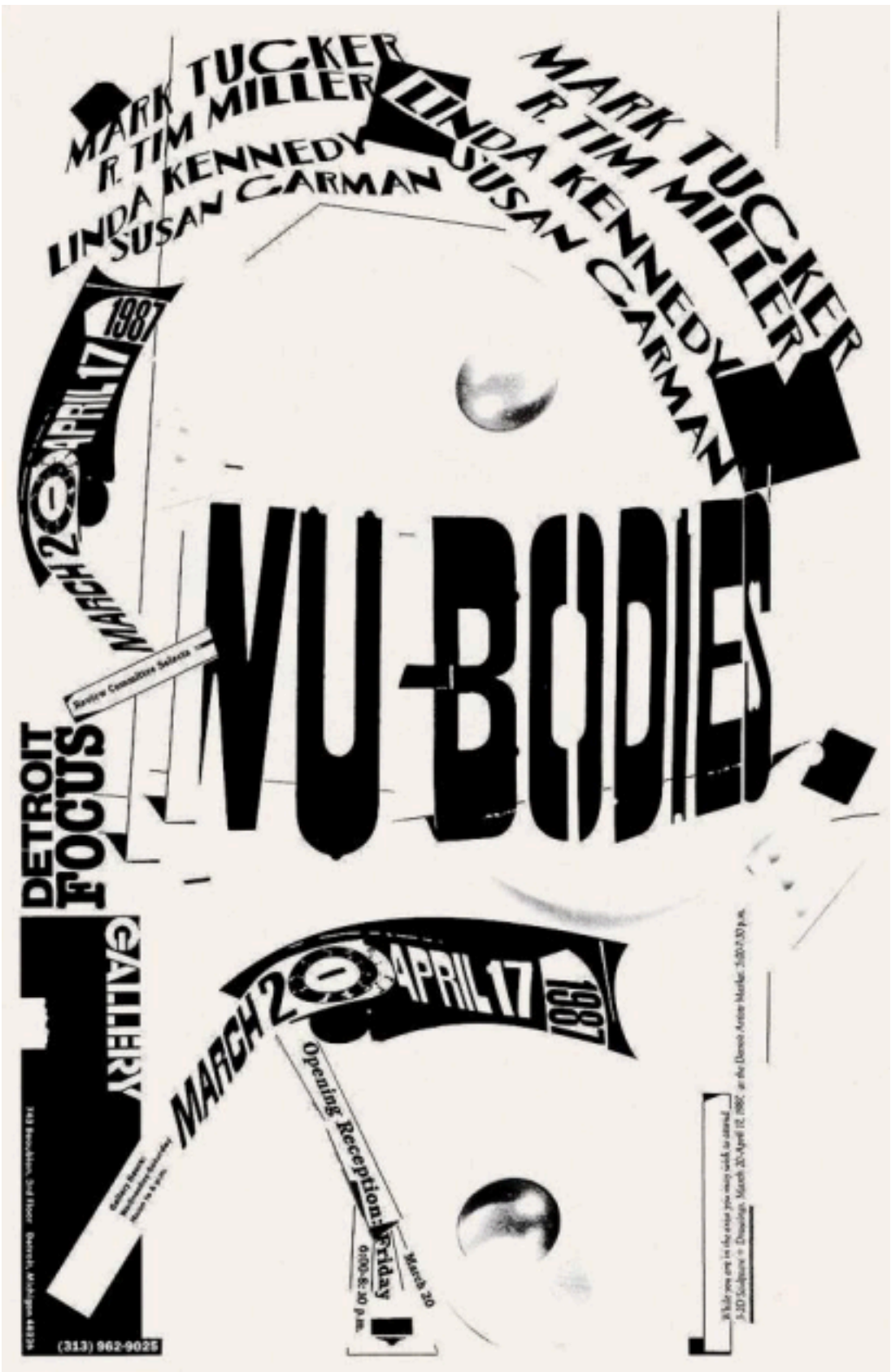
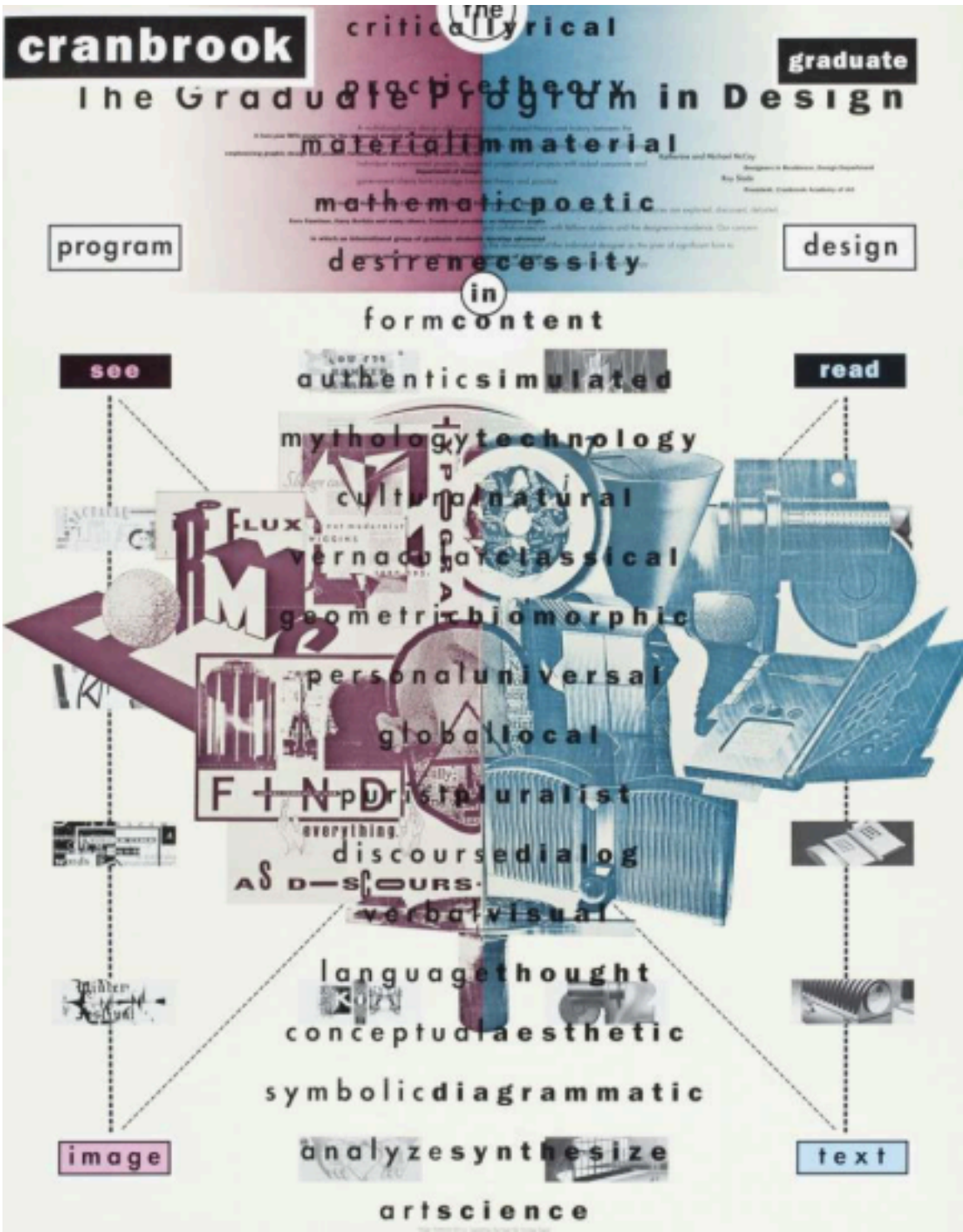
Though the illustration of this poster meets some of designs and style from the New Wave, it contrasts on how it was created from this modern era. During the mid-1970s, Wolfgang Weingart created his posters by

having photographed images and type as film positives to be stacked and arranged as layers to overlap the complex visual information and have typography united in unique ways. Unlike what Weingart did in the mid-1970s, Nancy Skolos and Thomas Wedell created the poster with multiple framing devices as layers to include typography,

images, and shapes to produce an image with overlapping elements and objects. In conclusion, the poster created by Nancy Skolos and Thomas Wedell is different when it comes to materials and technology, and how it was illustrated and printed compared to how the artists who use the New Wave style to design their works from that time.

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- “Dan Friedman Typografie, 1970-1971.” Artsy, www.artsy.net/artwork/dan-friedman-typografie. Accessed 5 Dec. 2023.
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- Reframing the Poster Spring 2019 - Graphis. www.graphis.com/entry/2ac29f03-727c-4ff0-b9dc-3c1c050c4220. – RISD GD 2019. sp19.risd.gd/electives/reframing-the-poster.

Deconstruction



Katherine McCoy, Cranbrook Academy of Art, The Graduate Program in Design, 1989.
McCoy, Katherine. “The Graduate Program in Design.” Cranbrook Art Museum, 14 December 2023, <https://cranbrookartmuseum.org/artwork/katherine-mc-coy-posters-the-graduate-program-in-design/>

Description

In the late twentieth and early twenty-first centuries, Michigan’s Cranbrook Academy of Art was under the leadership of Katherine and Michael McCoy which drew many people in who were interested in having the boundaries of design being pushed. Since then, Cranbrook Academy has continued emphasizing experimentation while rejecting the methodology or philosophy of being uniform. It wasn’t until this style became a center of rebellious visual linguistics which is known as Deconstruction. In 1989, Katherine McCoy created designs that challenged the academy’s rules by recruiting materials and have the complexity’s form and meaning be demonstrated. This breaks away from simple concepts that prevails and reductive communications, as different visual levels and verbal messages are overlaid by McCoy, which requires to be interpreted by her audience. The visual characteristics of Deconstruction include spatial intervals that are unbalanced, eccentric characters, personal glyphs, invented letterforms, and vernacular imagery.

Edward Fella, Detroit Focus Gallery, Nu-Bodies, 1987.

Examples

In 1989, Katherine McCoy designed a recruiting poster for students to join the Cranbrook Academy of Art, The Graduate Program in Design. It includes a photomontage which splits two sides of the page. On the left-side, designs are featured from the 2D design department in pink, while the 3D design department in blue features designs on the right-side. As viewers look at the poster, they can also read the text as an image and the images as text. Those are the elements of Deconstruction when McCoy invented letter forms and put irregular spatial intervals inside the poster.

Another example from the style of Deconstruction is Nu-Bodies, flyers of the Detroit Focus Gallery designed by Edward Fella. Inside the image for every flyer, each of the typography is warped and scattered causing chaos as the viewers see this image. This goes to show the effects of abstract text on the human eye as it perceives the words as shapes instead of linear text. Through this design from Edward Fella is in the style of Deconstruction, it proves to be an example towards the design movement.

Contemporary Piece



About the Piece

In 2021, Zhengshan Rao designed a poster for Shanghai Normal University of Fine Arts College. What this illustration is all about is that the poster presents information on the Poster Design Competition, an annual event of this project. This event will invite students to participate and have the opportunity to win. This poster also happens to be one of the series in Fine Arts College of Shanghai Normal University’s Poster Design Competition. This results as the organizer recognize the poster and the project of it can be agree to every year.

Similarity

What’s similarity for the design and style for the illustrated poster is that its typography is broken down and warped within the image’s frame. The designed of the poster is well compared to when Edward Fella and Katherine McCoy experimenting with Deconstruction modifications. How McCoy designed her posters was that she breaks way away from simple concepts that prevails and reductive communications for the viewers to

decipher the messages. As for Fella, he warps typography within his designs to show the effects of abstract text on the human eye as it perceives the words as shapes instead of linear text. Those visual qualities defined as anti-linear exploration as they cause chaos and disorder to create a unique deconstructive shape within the designs as well as the poster designed by Zhengshan Rao. Even if the illustration is created different compared to other illustrations with Deconstruction, it meets some of its designs and style for today.

Contrasts

Zhengshan Rao, Shanghai Normal University of Fine Arts College, THE 6TH POSTER DESIGN COMPETITION OF FINE ARTS COLLEGE, 2021.

Rao, Zhengshan. "THE 6TH POSTER DESIGN COMPETITION OF FINE ARTS COLLEGE." Graphis, 14 December 2023, <https://www.graphis.com/entry/c85e0292-6383-413ba046-d969a54bd3d5/>

and style from Deconstruction, it contrasts on how it was created from this modern era. From 1983 until 1991, Edward Fella's designs were created by a boundless range of techniques he used such as brush writing to typesetting, letters that are rubdown, scribbles, public-domain clip art, and stencils. Unlike what Fella did during his time, the poster designed by Zhengshan Rao appears to be created digitally with design applications while the illustrations of Deconstruction were made from the techniques Fella used. While the colors for the designs from Deconstructions appear lighter on value or have no colors at all, THE 6TH POSTER DESIGN COMPETITION OF FINE ARTS COLLEGE appeared with strong and rich contrasting colors which increases the level of picture. In conclusion, the poster created by Zhengshan Rao is different when it comes to materials and technology, and how it was illustrated and printed compared to how the artists who use the Deconstruction method to design their works from that time.

References (MLA STYLE)

Though the illustration of this poster meets some of designs

- Fracker, Julie. "Katherine McCoy – the Graduate Program in Design, 1989 | Cranbrook Art Museum." Cranbrook Art Museum, 11 June 2016, cranbrookartmuseum.org/artwork/katherine-mccoy-posters-the-graduate-program-in-design.
- Meggs, Philip, and Alston Purvis. Meggs' History of Graphic Design. 6th ed., John Wiley and Sons, Inc., 2016, go.redshelf.com/app/ecom/book/491144/meggs-history-of-graphic-design-491144-9781119136200-philip-b-meggs-alston-w-purvis.
- THE 6TH POSTER DESIGN COMPETITION OF FINE ARTS COLLEGE - Graphis. www.graphis.com/entry/c85e0292-6383-413b-a046-d969a54bd3d5.

New Swiss Typographic Style



Siegfried Odermatt, Union Safe Company, Advertisement for Union wall safes, 1968.
Odermatt, Siegfried. Advertisement for Union wall safes. Meggs' History of Graphic Design, John Wiley, page 493.



Tissi, Rosmarie. Direct mail folder for Anton Schöb printers. Sophia Kendall, 15 December 2023, <https://sophiakendall.wordpress.com/2019/03/26/rosmarie-tissi/>

Description

The movements toward postmodern graphic design first emerged from Swiss designers that work within the International Typographic Style's principles. The Swiss designers then broke with the dicta of the movement, and started a major push on the new postmodern movement known as New Swiss Typographic Style. The main characteristics of the New Swiss Typographic style for objective typography is having it in a playful sense of form, unforeseen manipulation of space, and disorganized. Designers such as Siegfried Odermatt and Rosmarie Tissi use those characteristics in order to seek solutions that are logical and effective to design problems. When Odermatt and Tissi turned to the design of typeface, their creative forms produced unexpected letterforms. The visual characteristics for New Swiss Typographic style also include letterforms that overlap and combined, text typography placed on geometric shapes, and also colors, shapes, and visual organizations that are dynamic catching our eyes.

Rosmarie Tissi, Anton Schöb printers, Direct mail folder for Anton Schöb printers, 1981.

Examples

In 1968, Siegfried Odermatt designed an advertisement for Union wall safes which for the Union Safe Company. Inside the image, there are 3 logos going from order to disorder. Those logos are manipulated unexpectedly within the space as each of the logos are being overlapped and cropped.

Odermatt treated the logo as a pure form to be manipulated visually which creates a plastic dynamic on the newspaper page to be seen for the viewers. Those are the characteristics from the New Swiss Typographic style that Odermatt wanted to solve design problems with logical and effective solutions.

Another example from the New Swiss Typographic style is Rosmarie Tissi designed a direct mail folder for the printing firm, Anton Schöb. This achieves typographic strength by having letterforms be combined and overlapped inside the poster. Tissi also put in a dynamic shape and color to create a backdrop that is expressive for the message. This shows that these characteristics give text typography a playful sense of form. Through Rosmarie Tissi's design is in New Swiss Typographic style, it proves to be an example towards the design movement.

Contemporary Piece



About the Piece

In 2024, Michael Braley designed woman. life. freedom., a poster from his firm, Braley Design. What this illustration is all about is that the poster supports and is in solidarity with the Iranian women and their movement, Woman. Life. Freedom. It is a protest slogan that insists that women's rights are at the center of life and liberty. In Iran, women are treated unequal in the matters of marriage, divorce, custody, inheritance, etc. The key of this art goal is to tell us that women in Iran needs to be recognized for their protests and deserve the equal treatment and rights on inheritance, custody, marriage, and divorce.

Similarity

What's similarity for the design and style for the illustrated poster is that its typography has unforeseen manipulation of space and

contains dynamic colors and shapes. The poster has been designed as

well compared to how Siegfried Odernatt and Rosmarie Tissi created

their designs. During the 1980's and 1990's, Odernatt and Tissi used a technique on their designs by placing text typography on geometric shapes which the line lengths of the text produce the formation. With that, these characteristics gives the poster designed by Michael Braley a playful sense of form and appears disorganized. Even if the illustration is created different compared to other illustrations from the New Swiss Typographic style, it meets some of its designs and style for today.

on how it was created from this modern era. What Siegfried Odernatt and Rosmarie Tissi used to illustrate and put their designs on during their time are sheets of paper and pages. Once Odernatt and Tissi finish designing their works, those designs will already be complete as printed posters, pages, and covers. Unlike what the materials Odernatt and Tissi used, the poster designed by Michael Braley appears to be created digitally from design applications while the illustrations from the New Swiss Typographic style were designed on paper. In conclusion, the poster created by Michael Braley is different when it comes to the materials, how it was illustrated, and printed compared to how the artists who use the New Swiss Typographic style to design their works during their time.

Michael Braley, Braley Design, woman. life. freedom. 2024.
Braley, Michael. "woman. life. freedom." Gaphis, 16 December 2023, <https://www.gaphis.com/entry/653a07a0-e54b-4387-825e-51d8f39c9661/>

References (MLA STYLE)

Contrasts

Though the illustrated poster meets some of the visual qualities from the New Swiss Typographic style, it contrasts

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