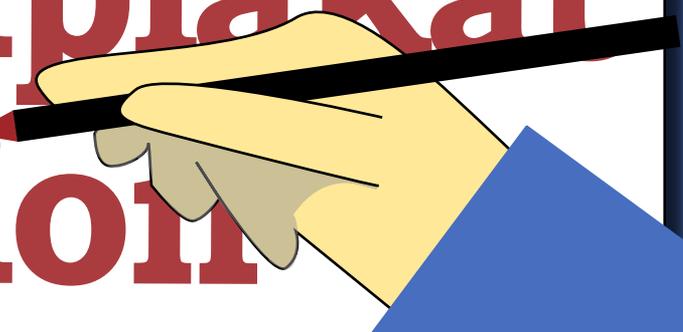


Graphic Design

STEVE TANIGUCHI

ART 225 - FALL 2015

Sachplakat
Edition

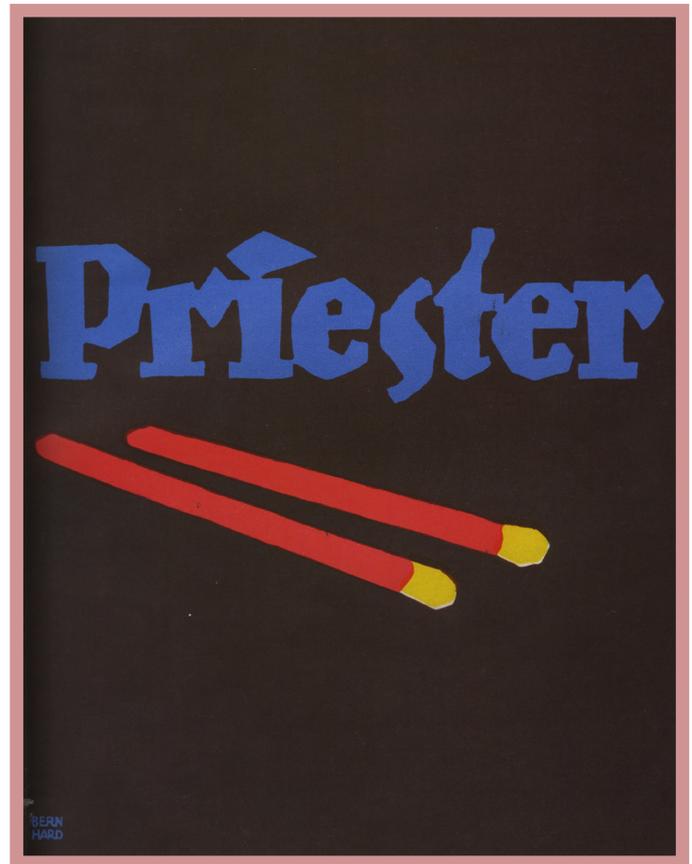
A stylized illustration of a hand holding a pen, positioned over the text 'Edition'. The hand is yellow with a blue sleeve, and the pen is black. The text 'Sachplakat' is on the top line and 'Edition' is on the bottom line, both in a bold, red, sans-serif font.

Sachplakat

The rise of the iconic German Object Poster

In the early 1900's, the popular German Art Nouveau style began to fall out of fashion. Once a fresh idea, the ornamental *Jugendstil* (youth style) began to feel dated, leading designers and customers to look for something different. With more non-entertainment industry clients looking for graphic designers, a more understated style was needed (Eskilson). In 1905, an aspiring artist in Berlin named Lucian Bernhard submitted a minimalist poster for the Priester Match Company's poster contest. Although initially discarded, Bernhard's poster won the competition, and sparked a new art style referred to as *Sachplakat* – object poster (Eskilson).

While still showing some of the curvilinear influence of Art Nouveau, Sachplakat represented a “direct rejection of ornamental complexity” (Eskilson). Instead of flourishes, Sachplakat shows the minimalist influence of the Beggarstaffs' poster work from Britain in the late 1890's (Eskilson). This was a perfect fit for the time, as many advertising clients were worried that the complexity of Art Nouveau could mask their actual product.



Bernhard - 1905

At a time when Germany's Fraktur blackletter typeface was still very much in use, Sachplakat artists used Roman-style block letters for a more modern look (Eskilson). In 1910, the Berthold Foundry introduced Berthold Block, a sans serif type face inspired by the



Erdt - 1911

text found in Bernhard's posters (ADC). Although Fraktur can still be found around Germany today, the popularity of Sachplakat posters throughout the early 1900s helped relegate the more ornate blackletter style typefaces to a more rustic feel.

"INSTEAD OF FLOURISHES, SACHPLAKAT SHOWS THE MINIMALIST INFLUENCE OF THE BEGGARSTAFFS' POSTER WORK"

Hollerbaum & Schmidt, the advertising firm in Berlin credited with discovering Bernhard, immediately jumped into this new style, signing some of the most influential poster artists of the time. In addition to Bernhard, contemporaries

such as Ludwig Hohlwein, Julius Klinger, Hans Rudi Erdt, Edmund Edel, Hans Lindenstadt, Paul Scheurich, and Karl Schulpig all worked on poster art for Hollerbaum & Schmidt (Moore). This high concentration of poster artists in Berlin helped to spawn the Berliner Plakat, a group of similar-minded poster artists, as well as Das Plakat, a monthly magazine for poster art (Heller).

When World War I broke out in 1914, many Sachplakat artists were commissioned for propaganda posters (Eskilson). During this time, German blackletter fonts were used more often in Sachplakat posters as "a unique national tradition, untainted by 'foreign' French aesthetics" (Eskilson). Bernhard, Erdt, Hohlwein, and others went to work on patriotic war posters, while those who opposed the war went on to start the Dada movement. Bernhard eventually grew disillusioned by the war, and immigrated to the



Erdt - 1911

United States in the 20's. Although his style was at first seen as “too revolutionary or too modern for contemporary American tastes”, he went on to open the Contempora Studio in 1928, and continued working for decades.

I was introduced to Bernhard's Priester Match poster on our first day of class this quarter, and was instantly taken. The clean style, bold colors, and subject right up front

without any unnecessary elements – this poster over 100 years old somehow still looks modern. In fact, nods back to this style can still be seen today. Sachplakat is a timeless style that will continue to influence graphic design for years to come.



Bernhard - 1914

Works Cited

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- Mxooore, Colin. *Propaganda Prints*. London: A&C Black, 2010. Print.
- “Lucian Bernhard.” ADC. Art Directors Club, n. d. Web. 18 November 2015.
- Heller, Steven, and Louise Fili. “Early Modern.” *Typology: Type Design from the Victorian Era to the Digital Age*. San Francisco: Chronicle, 1999. Print.

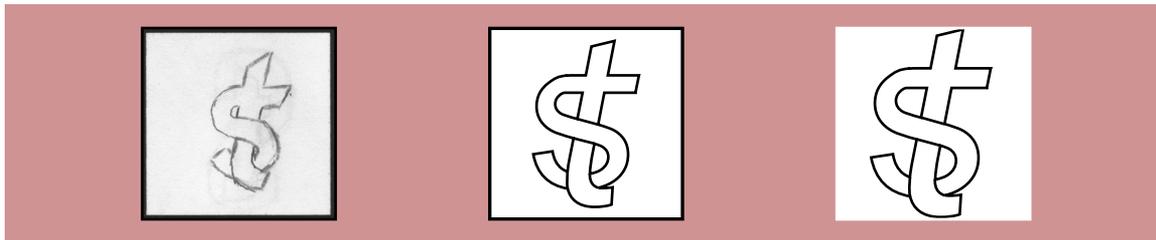
Images

- Eskilson, Stephen J. *Graphic Design: A New History, Second Edition*. New Haven: Yale University Press, 2012. 109. Print.
- By Hans Rudi Erdt (1883–1925) [Public domain], via Wikimedia Commons
- By Hans Rudi Erdt (Flickr) [Public domain], via Wikimedia Commons
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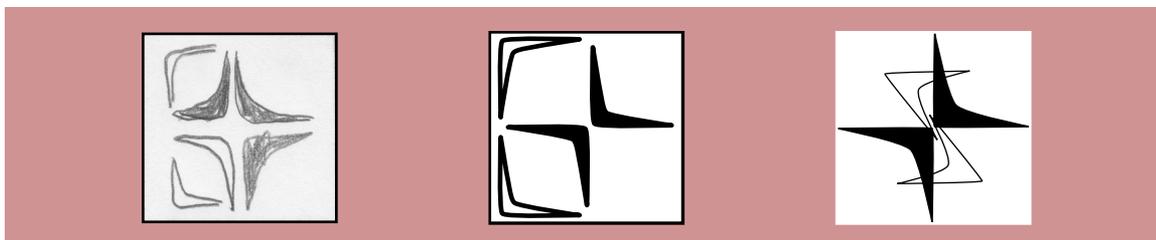
Logo Marks

Initializing my graphic design presence

I usually edit myself on the fly, and tend to zero-in on one idea. So for this first project, I made a concentrated effort to go against that gut feeling, by using a wide range of disparate elements to create my letter marks.



My first letter mark is composed of a lowercase “s” and “t” that I merged together and overlapped. I liked the original sketch, so I only centered the shape, and thinned out the letter forms when I recreated it in InDesign. This gave more definition to the curved and diagonal lines, resulting in a more upscale feel. When I went back to this design, I removed the box around the letter mark, giving it a more modern feel. I liked it so much, that I used this design as the logo for my final project in another class.

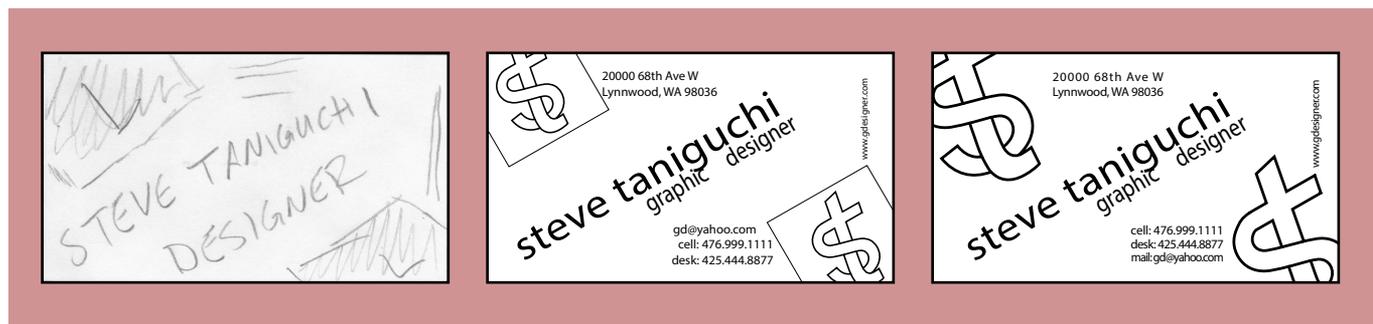


My second letter mark is composed of curved boomerang-like shapes I made with the pen tool. Here I was thinking about old Las Vegas, and trying to create a “classic” and “timeless” look. I originally used the same shape to compose all of the letter forms, but this was hard to figure out. I redesigned the “s” part, by adjusting the size and angle of the shape. I think this designed turned out great. I really like that it is still recognizable, but not what you’d expect.

Business Cards

Eye catching designs to remember me

For my second project, I continued to try and think outside the box. I ended up with some great sophisticated designs that were pretty different from what you normally see.



My first business card has my name and title on an angle, from the bottom left to the upper right. This is flanked by perpendicular letter marks in the upper left and lower right corners. My assignment version was good, but needed some fine tuning. Tidying up the text alignment and removing the box around the letter marks really opened things up. The end result is a very clean and modern looking design.



My second business card was also an untraditional design. The logo is set at an angle, but enclosed in a black area. My first try needed some additional text alignment finesse. The final version, however, is quite striking. I really like the black section surrounding the “shirt and tie” style logo – it looks formal, but is super modern.

CD Cover

The Cure for the summertime blues

I worked through a good number of concepts for this assignment, but they didn't really say anything about me. I kept working though, and finally stumbled upon the idea of focusing keeping things happy and upbeat. To get across this carefree feeling, I decided to illustrate a day at the beach. I then chose songs that have a great summer feel, and remind me of so many fun times.



I created simplified shapes with the pen tool, and used rounded joins and corners. My goal was to make the objects I created be easily identifiable, but have a fun cartoonish look. The sand and banner elements helped me break the design horizontally into thirds. I used split complementary colors to match the theme - blue, red orange, and yellow orange - and adjusted the tint for more flexibility. I think that these bright and lively colors really helped to express the theme I was going for.

Overall, I'm really happy with this assignment. I didn't get stuck on a random design I liked; instead I persevered, and completed a project that really means something to me. While I'm still not great with the pen tool, I'm happy with how my drawings turned out. I love the simplified cartoon look I was able to pull off here, and I'm quite pleased with how they look with the limited color pallet.

My Best Work

In Class 4: The Gettysburg Address

This was the first project where we were asked to create a complete 2-page layout, so I aimed to make my project look as though it came from a professional magazine.



I chose the Lucida font family because it had multiple styles. I used an italicized sans-serif style for the title, to give my layout a modern look. I then used the serif style for the body copy, as this would be the easiest to read. Lastly, I selected the script style for the pull quotes.

A photo of the Lincoln Memorial serves as my background. I cleaned it up, and softened it with a filter in Photoshop, which turned out really well – Lincoln is still recognizable, and the text is legible.

The Battle of Gettysburg was the turning point of the Civil War, so I decided to use a monochrome blue color scheme with gray. I lowered the tint to soften it on the page, and not take away from the text or black and white images.

I was really proud with the final product. The layout had the modern look I was going for, and all of the elements came together for a cohesive design.