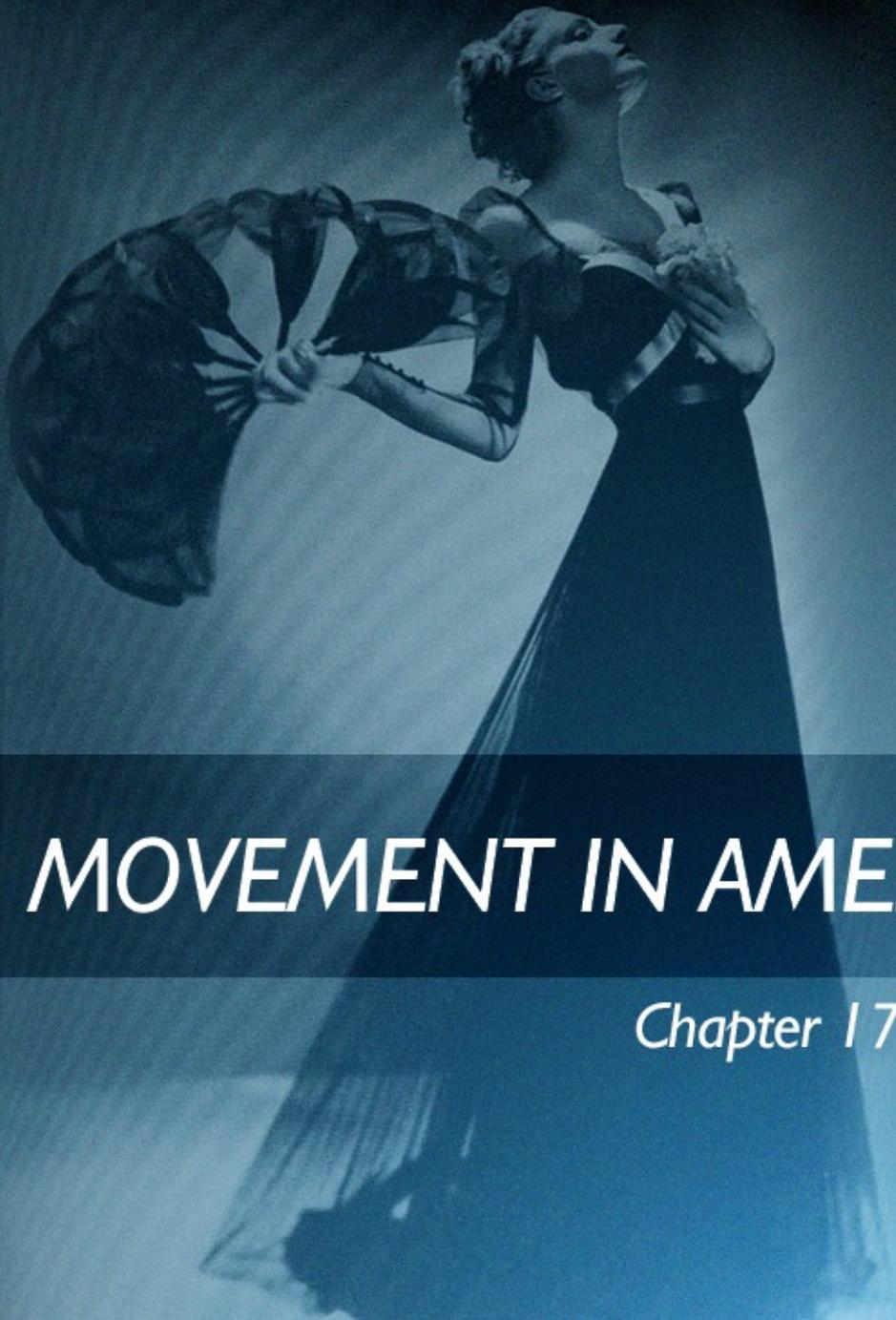
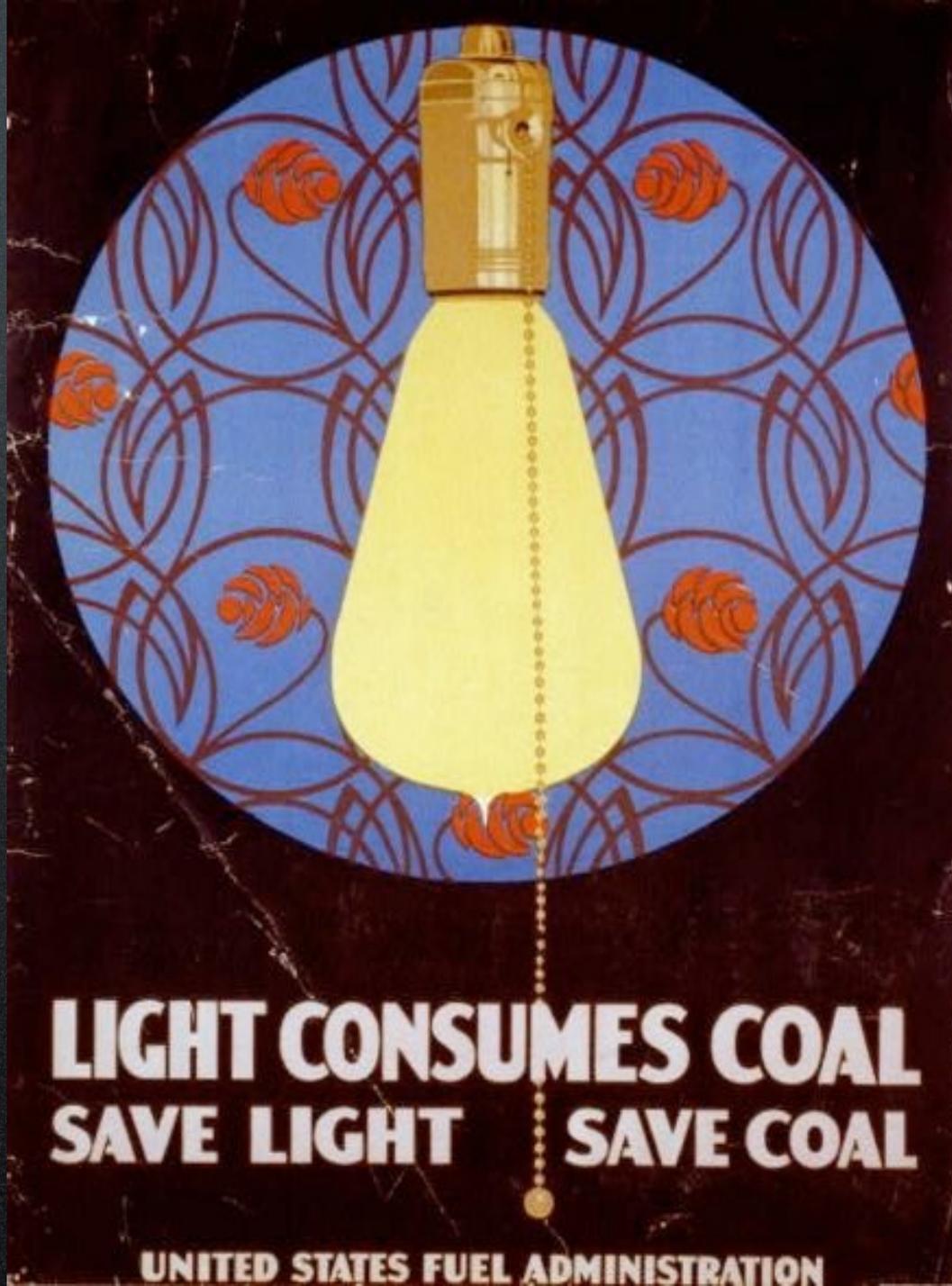


# the modern



*MOVEMENT IN AMERICA*

*Chapter 17*



American Graphic Design in the 1920s-30s was dominated by traditional illustration and *pictorial modernism*.

Coles Phillips,  
WWI US poster,  
1918

# ARROW COLLARS & SHIRTS



American  
advertisers relied  
on traditional  
illustrations.

Joseph Leyendecker,  
Arrow Shirts  
advertisement, 1920

# Life



COLES PHILLIPS

The Call of the Wild

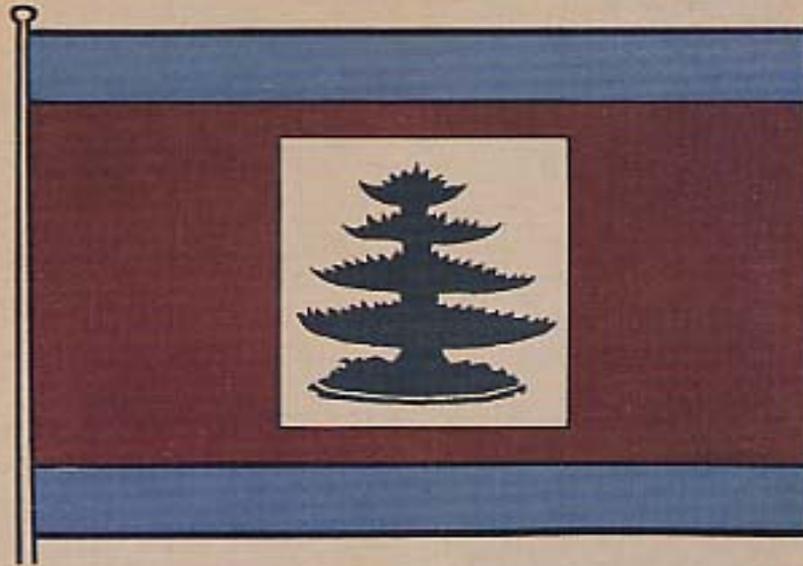
July 14 1927

Price 15 cents

N

American magazines often used designs of *pictorial modernism*.

Coles Phillips, *Life* magazine cover, 1927



INTERNATIONAL EXHIBITION  
OF MODERN ART  
ASSOCIATION OF AMERICAN  
PAINTERS AND SCULPTORS

69<sup>th</sup> INF'TY REGT ARMORY, NEW YORK CITY  
FEBRUARY 15<sup>th</sup> TO MARCH 15<sup>th</sup> 1913  
AMERICAN & FOREIGN ART.

AMONG THE GUESTS WILL BE — INGRES, DELACROIX, DEGAS,  
CÉZANNE, REDON, RENOIR, MONET, SEURAT, VAN GOGH,  
HODLER, SLEVOGT, JOHN, PRYDE, SICKERT, MAILLOL,  
BRANCUSI, LEHMBRUCK, BERNARD, MATISSE, MANET, SIGNAC,  
LAUREC, CONDER, DENIS, RUSSELL, DUFY, BRAQUE, HERBIN,  
GLEIZES, SOUZA-CARDOZO, ZAK, DU CHAMP-VILLON,  
GAUGUIN, ARCHIPENKO, BOURDELLE, C. DE SEGONZAC.

LEXINGTON AVE.—25th ST.

**Armory Show**

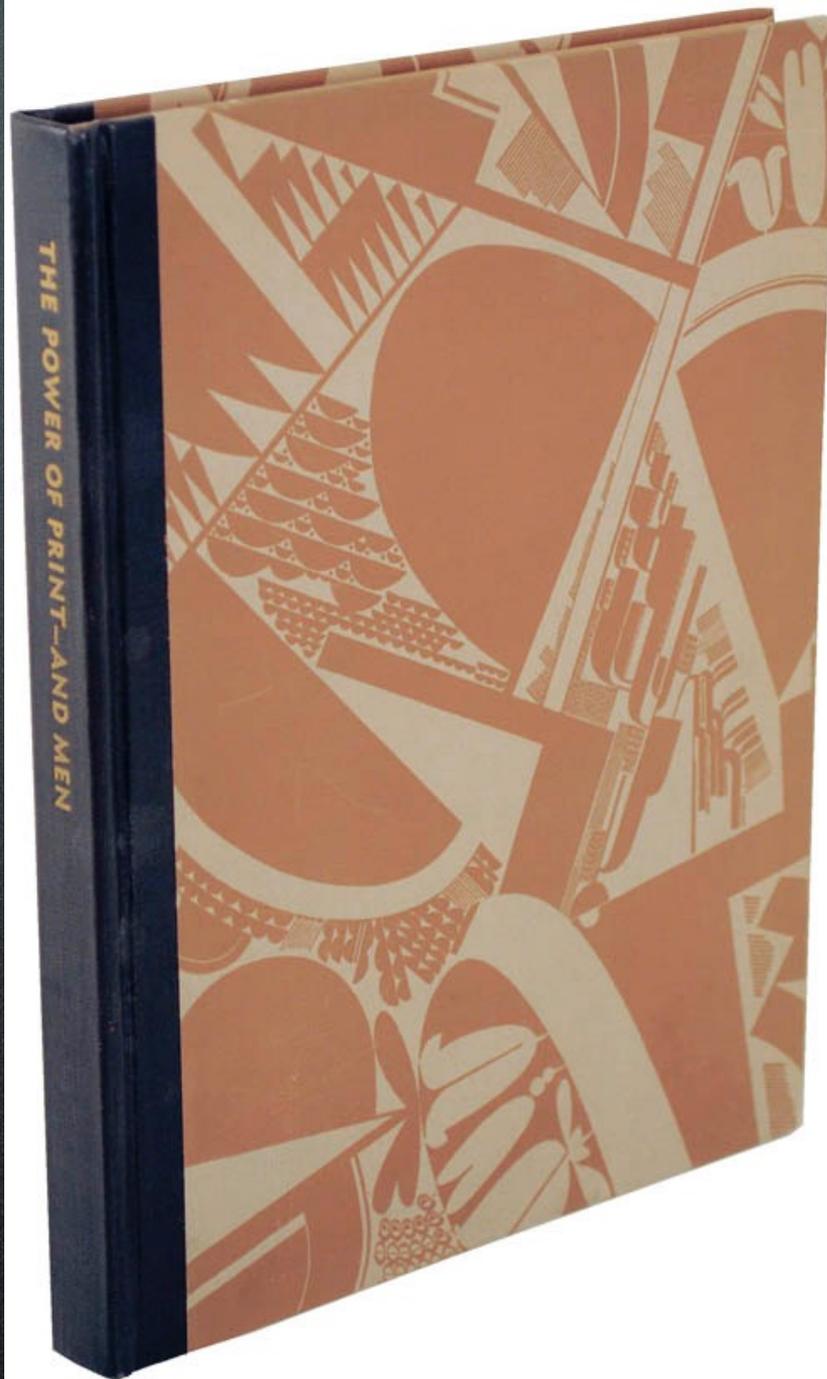
Modern Art wasn't received warmly by the public when its first major exhibition debuted in New York in 1913.



### **Armory Show**

Marcell Duchamp's abstract work of cubism-futurism was derided by a NY Times art critic for looking like "*an explosion in a shingle factory.*"

Marcel Duchamp  
*Nude Descending a  
Staircase, No. 2, 1912*



## American modernism

By the 1930s, book design, editorial design and corporate graphics revealed modernistic influences.

William Addison Dwiggins  
*The Power of Print and Men*,  
1936

THE POWER OF  
PRINT  
—AND MEN

by THOMAS DREIER

TOGETHER WITH THE TEXT OF A SALUTE TO  
THE MODERN NEWSPAPER PRODUCED AND  
BROADCAST BY THE NATIONAL BROADCAST-  
ING COMPANY

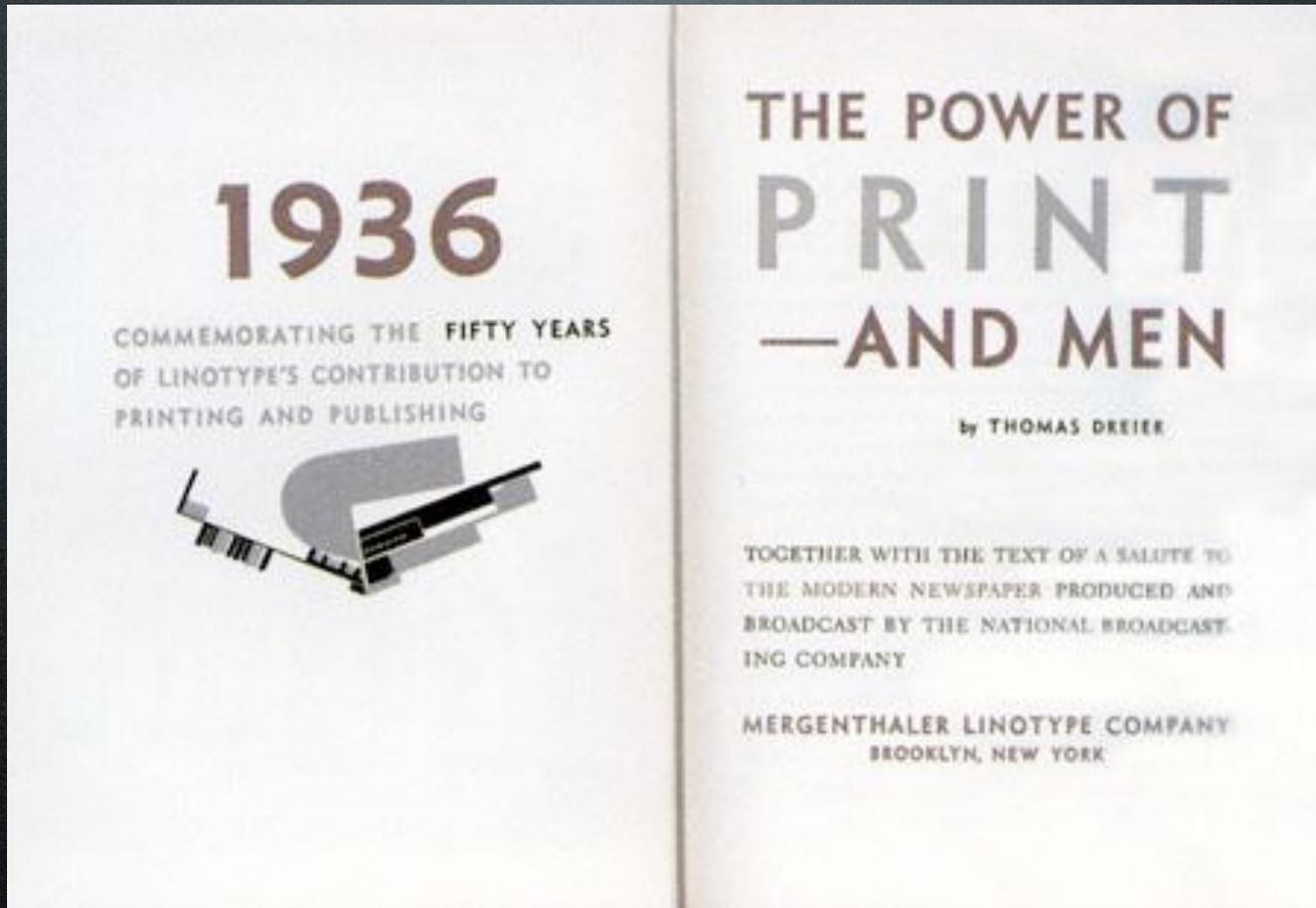
MERGENTHALER LINOTYPE COMPANY  
BROOKLYN, NEW YORK

**American  
modernism**

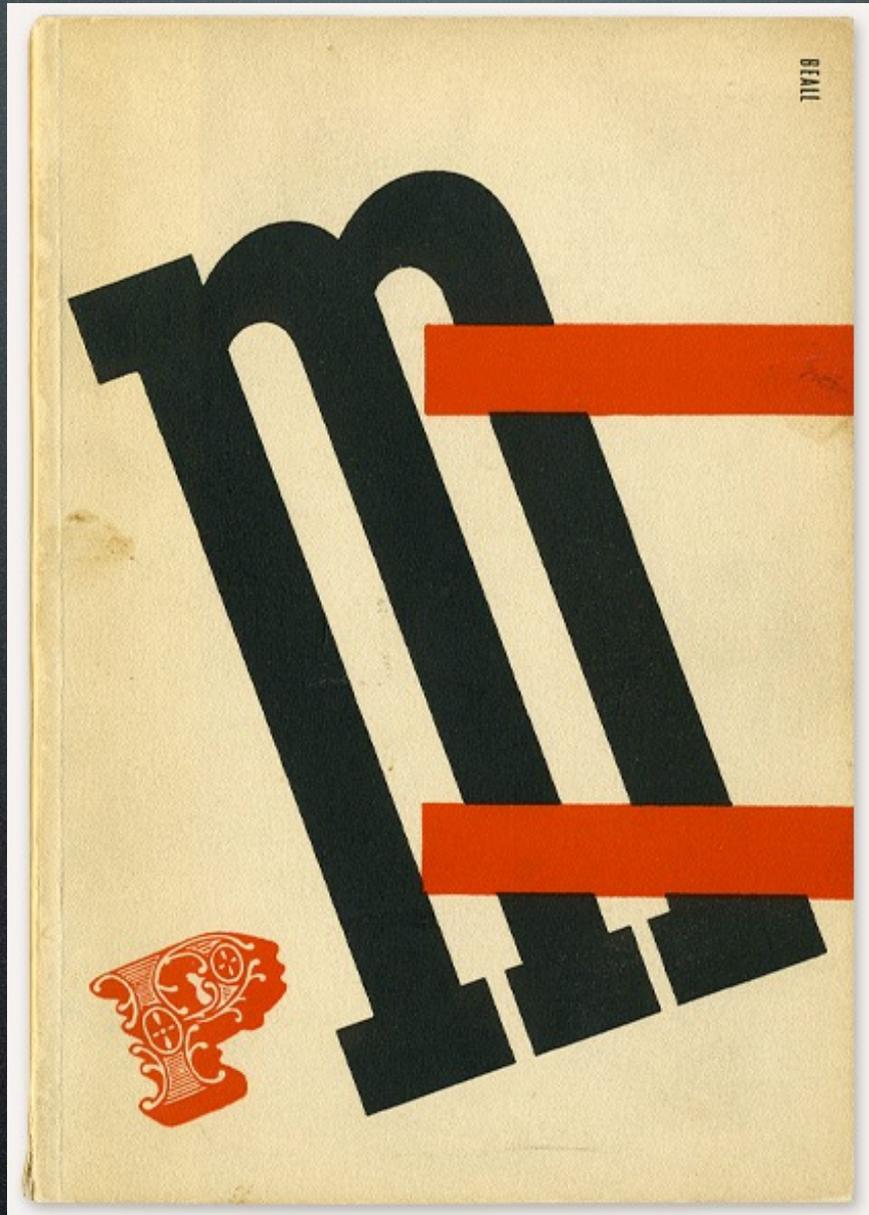
Dwiggins was an American book designer and type designer who used cubistic collages and subtle color.

William Addison Dwiggins  
*The Power of Print and Men*,  
1936

Dwiggins was the first to use the term “Graphic Designer” to describe his work encompassing books, prints, and advertising.



William Addison Dwiggins  
*The Power of Print and Men,*  
1936

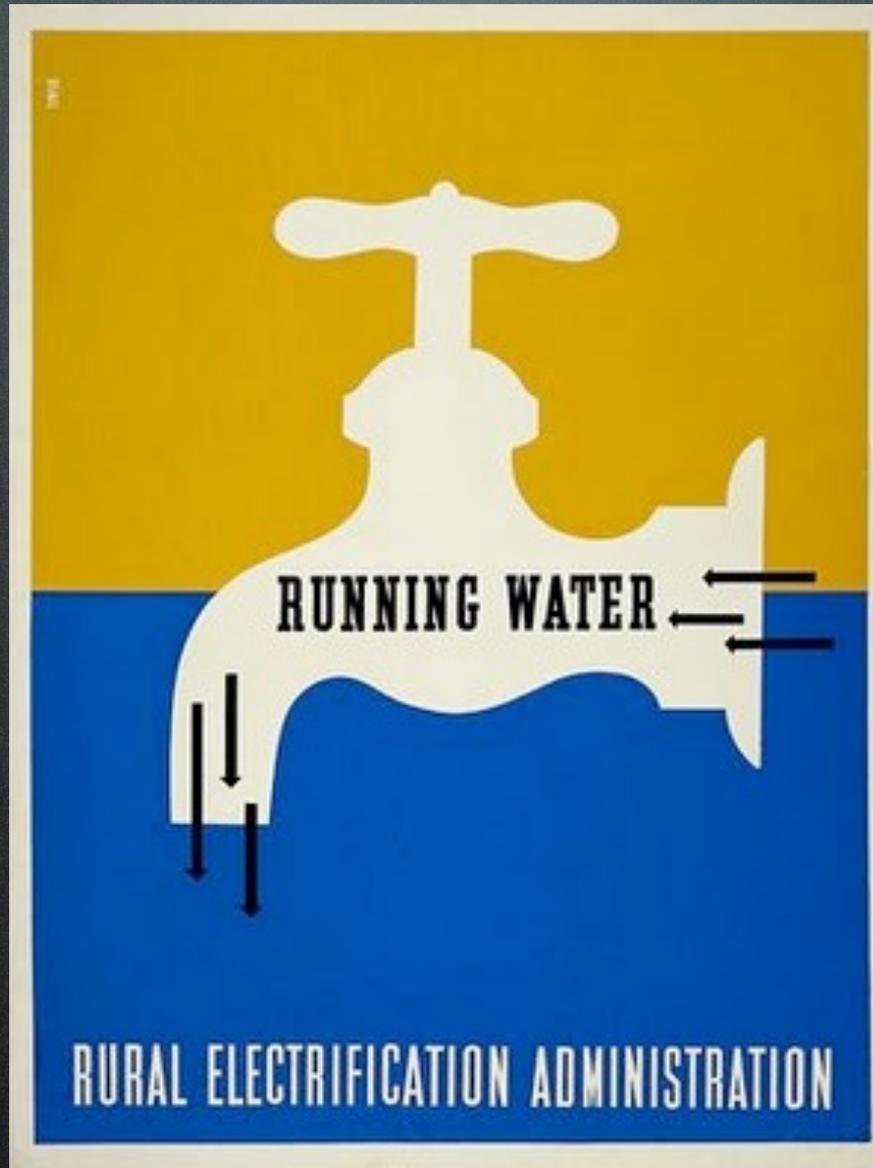


## Lester Beall

He was born in Kansas City, Mo., and studied art in Chicago where he started his graphic design career.

He broke with the American traditions in advertising layout by using Tschichold's new typography and the Dada movement's random organization style.

Lester Beall,  
Book cover for *PM*, 1937

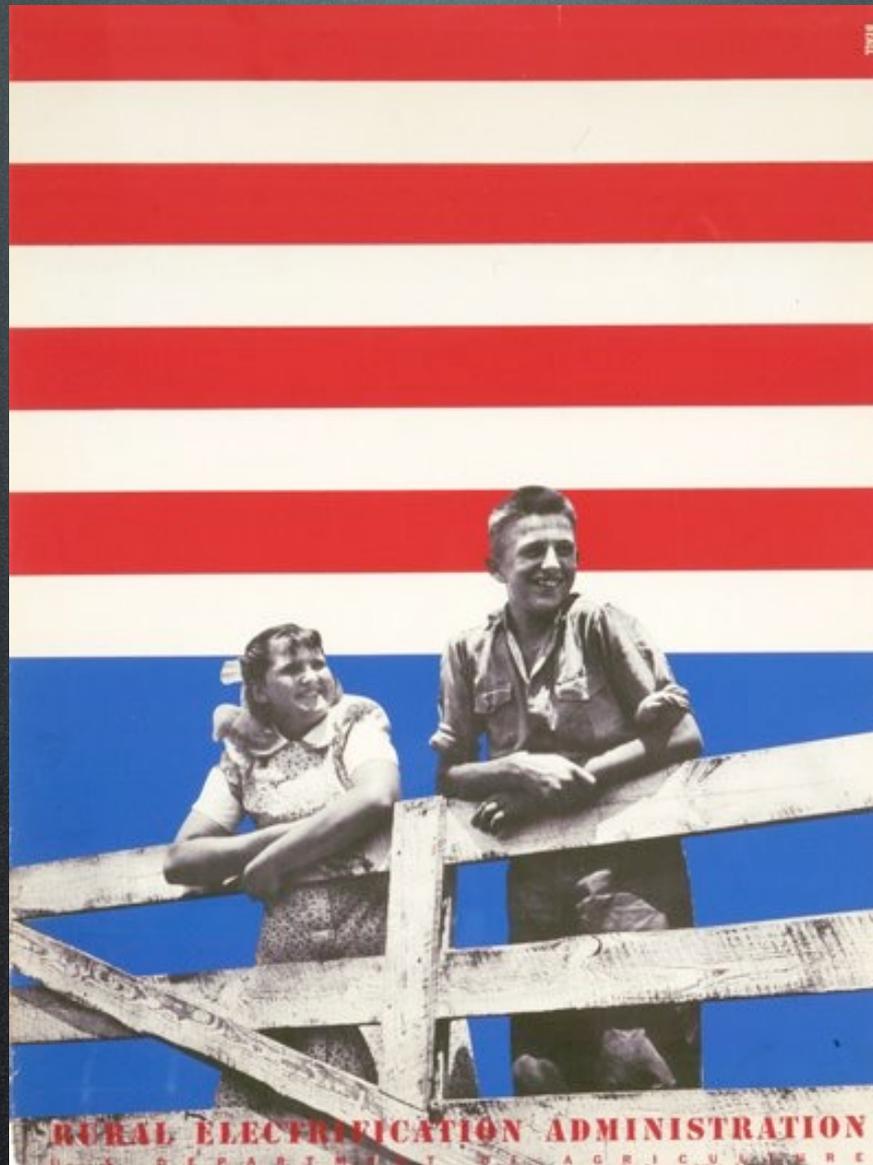


## Lester Beall

By 1935, Beall moved to rural New York to set up an office and home.

There, he produced a series of posters for the Rural Electrification Administration to reach illiterate and semi-literate audiences.

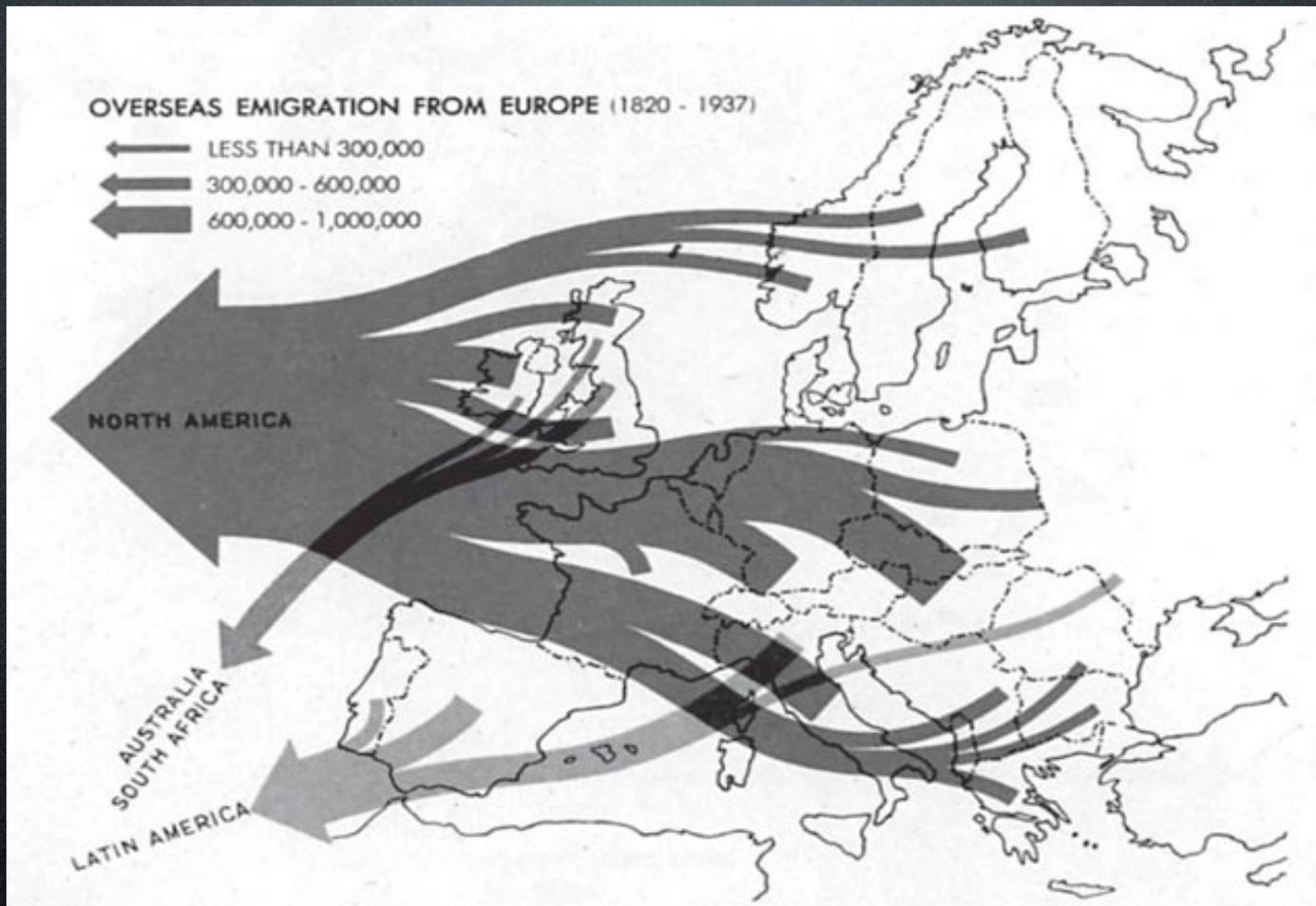
Lester Beall,  
Rural Electrification  
Administration, c. 1937



## Lester Beall

His adaptation of modern art principles became a major influence in the government's outreach program.

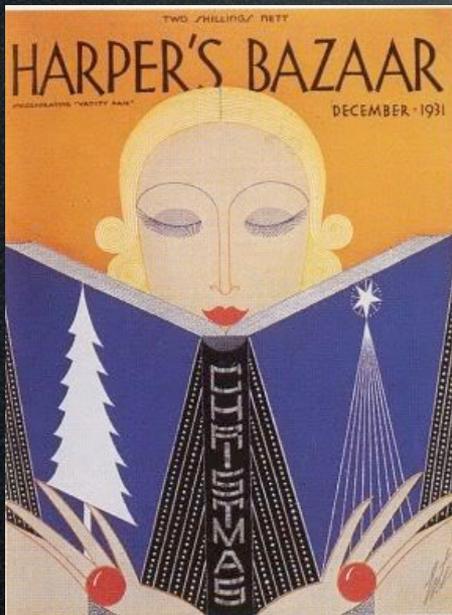
Lester Beall,  
Rural Electrification  
Administration, c. 1937



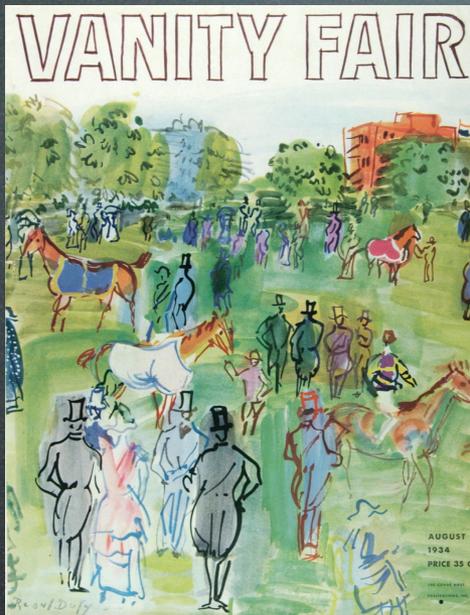
Herbert Bayer, World Geo-Graphic Atlas, 1953

## Immigrants come to America

Gradually, European artists, scientists and authors immigrated to America. By the late 1930s, Nazi fascism drove an onslaught of European talent to America.



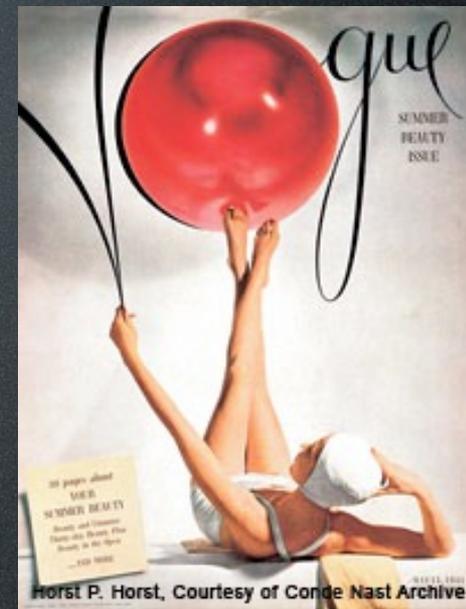
**Erté,**  
*Harper's Bazaar, 1931*



**Dr. Mehemed Fehmy Agha,**  
*Vogue, Vanity Fair, Home and Garden 1934*



**Alexey Brodovich,**  
*Harper's Bazaar, Vogue, 1935*



**Alexander Liberman,**  
*Vogue, 1941*

## Four who brought modernism to America

They were Russian-born, educated in France and worked in editorial design for fashion magazines.

# Harper's Bazar

JANUARY 1923

PRICE 50 CENTS



*Fashions for the South.*

## **Erté (Romain de Tiroff)**

A prominent *art deco* illustrator and set designer from Paris, Erté joined *Harper's Bazaar* designing fashion illustrations and covers in a stylized *synthetic cubism*, exotic decorativeness and elegance for high fashion.

**Erté,**  
*Harper's Bazaar*, 1923



**Dr. Mehemed Fehmy Agha**

He met publisher Condé Nast in 1928 working as a designer for Berlin's *Vogue* and came to the U.S. to completely revamp the dated American version into a masterwork of modern design.

**Dr. Mehemed Fehmy Agha,**  
*Vanity Fair,*  
1935



## THE CONSENSUS OF OPINION

YOUR SKIRT will be thirteen or fourteen inches off the ground, your hips slim, your skirt generally straight and often pleated. If it's a Vionnet, the jacket will be fastened once at the waist. If a Chanel, it will be a loose bolero-cut stopping square at the hip. If a Schiaparelli, then a fingertip jacket hanging free from a nice neat yoke. If a Molyneux, a short mess jacket over a pleated skirt. Five to one it will be dark blue. And it won't be a loud tweed unless it's British, or a wild-checked plaid jacket topping a plain skirt by Schiaparelli.

YOUR COAT will be full length, very likely collarless or made with a plain raincoat collar. It won't lay over and it won't have any fur. Know a Vionnet by the tricky wide folded cut of its shoulders and by its elbow sleeves. Mark the Chanel when you see a coat cut square as a smock and loose as a boy's Berberri. If it's slim and straight and collarless or square-shouldered and fastened high on the chest with three leather birds with sad little eyes, it's surely a Schiaparelli.

UNDER THE COAT you'll wear a blouse or vest of glistening white pique or silk or mat white rayon. There may be suspenders holding up your skirt (Chanel). There may be a cash swathed low about your hips under a short bolero jacket (Molyneux). Or you may have a blue wool dress with a circular ballet-skirt with a candy-striped taffeta petticoat kicking out in the swirls (Mainbocher). Your dress may be pleated.

Often printed. Sometimes printed and pleated. The prints will be dots and circles, not flowers, and you may have to pull your cape or hood over your collarless coat (Vionnet).

YOUR HAT will be shallow. It may blaze with color at the top. It may be a chiffon pill-box or a straw, bound with multi-colored chiffons (Suzi). It might be a bowler with a coarse mesh veil (Schiaparelli). Or a stitched black taffeta skull cap with a huge cluster of flowers on the forehead. Or a fruit-trimmed toque (Reboas). Or a square felt beret. Or a shallow black grograin sailor with a shaded pink veil.

YOUR EVENING DRESS will be white or white and black, bluish-purple or splashed with multicolored flowers in all the sun-shot colors of modern art. You'll wear plain sheer fabrics.

You'll wear diaphanous nets and meshes and silk and rayon jerseys and an enormous amount of crepe satin, especially in white. You'll bare one shoulder to suit Vionnet. Bare almost everything to please Mis. Try leaded dresses and prints à la Mainbocher. Lift your waistline and swing your petticoats for Schiaparelli. Drop your waistline for Molyneux. Spike your hair with grish-girl ornaments for Lanvin. You'll wear satin evening coats, made like Napoleon's dressing-gown—and transparent evening coats that show the dress beneath. You'll go right on wearing evening jackets to night clubs. And at home, neat tailored pyjamas, not the trailing tea-gown.

Left: Mainbocher's triumph in black net with long tight sleeves that stand up on the shoulders and button tight at the wrist. The skirt is sun-pleated to drift away behind. The fan is stiffened net and satin. And far color, a narrow geranium moire ribbon runs round the bodice and stops high, capped by a climax of red geraniums. At Bendel and L. Magnin, California.

Alexey Brodovitch,  
Vanity Fair,  
1935

## Alexey Brodovitch

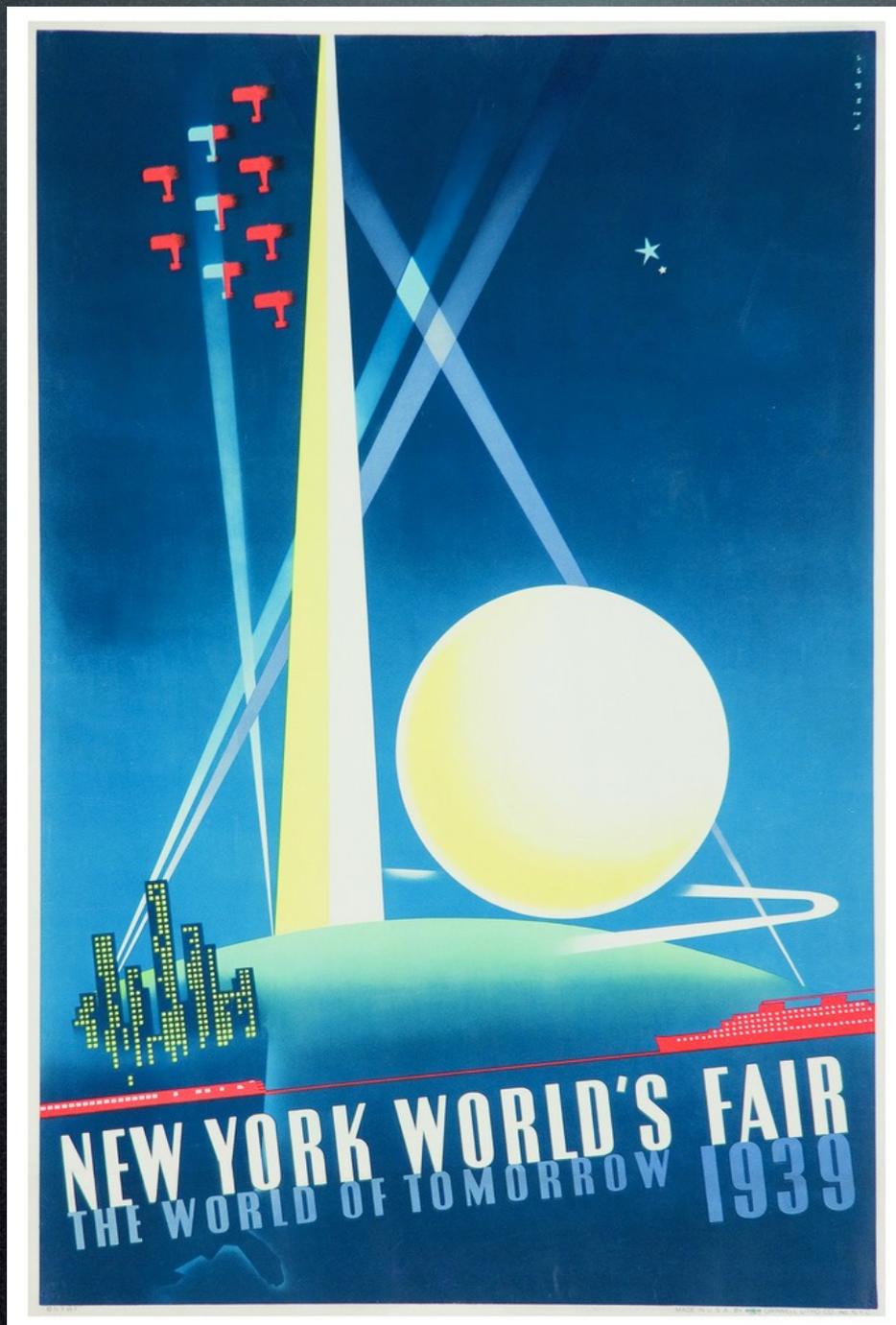
Became art director for *Harper's Bazaar* in 1934. He remade editorial design with experimental use of type, white space and commissioned art from major European artists, such as Man Ray, A.M. Cassandre and Salvador Dali.



**Alexander Liberman**

Succeeded Agha as *Vogue* magazine's art director in 1943 with an emphasis on experimental fashion photography.

**Alexander Liberman,**  
*Vogue,*  
1944



## America embraces modernism

At the New York World's Fair — on the brink of WWII — America cast aside its neutrality and provincialism in a show of modernism, technology and global power.

Joseph Binder,  
New York World's Fair poster,  
1939



Jean Carlu,  
U.S. Office of Emergency  
Management poster,  
1941

## America in World War II

Illustrators and designers, many of them recent immigrants from Europe, were commissioned to create posters for the war effort.

**Walter Paepcke  
and the  
Container  
Corporation of  
America**

This American industrialist founded the Container Corporation of America (CCA) and became a “patron of design” by using design for business and cultural sponsorship.

Jean Carlu,  
c. 1942





**PAPERBOARD FILLS THE SOLDIER'S PACK!**

Huge quantities of military equipment and supplies go to war in protective paperboard packages.

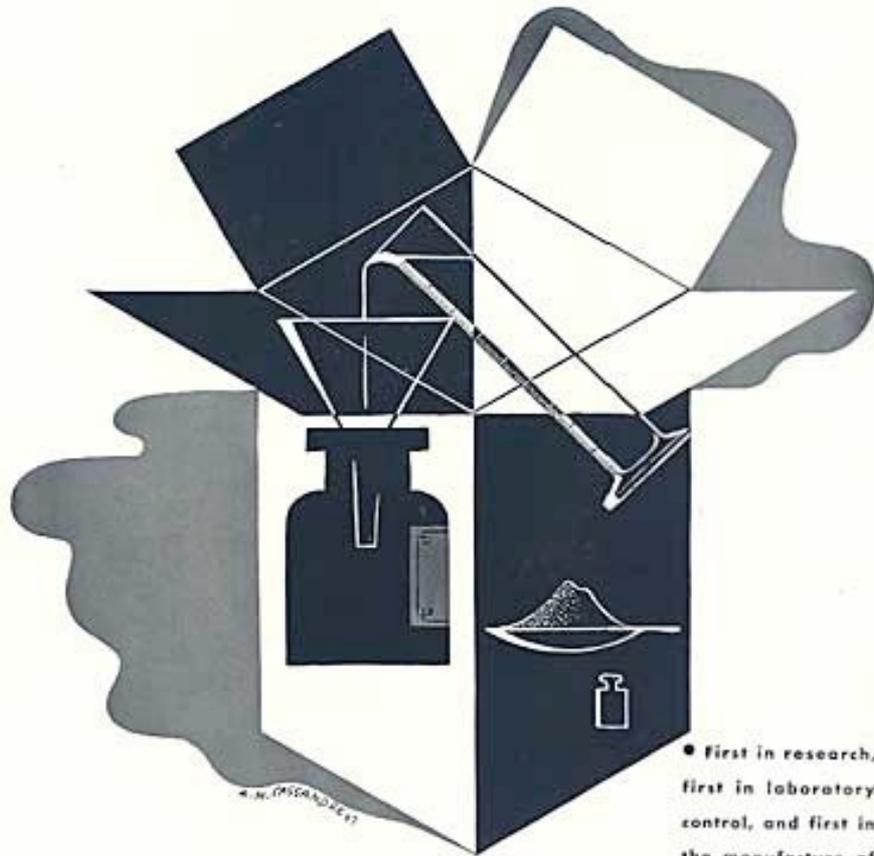
**CONTAINER CORPORATION OF AMERICA**

## Walter Paepcke and the Container Corporation of America

This American industrialist founded the Container Corporation of America (CCA) and became a “patron of design” by using design for business and cultural sponsorship.

Herbert Matter,  
c. 1942

# FIRST IN RESEARCH



• First in research,  
first in laboratory  
control, and first in  
the manufacture of  
paperboard products.

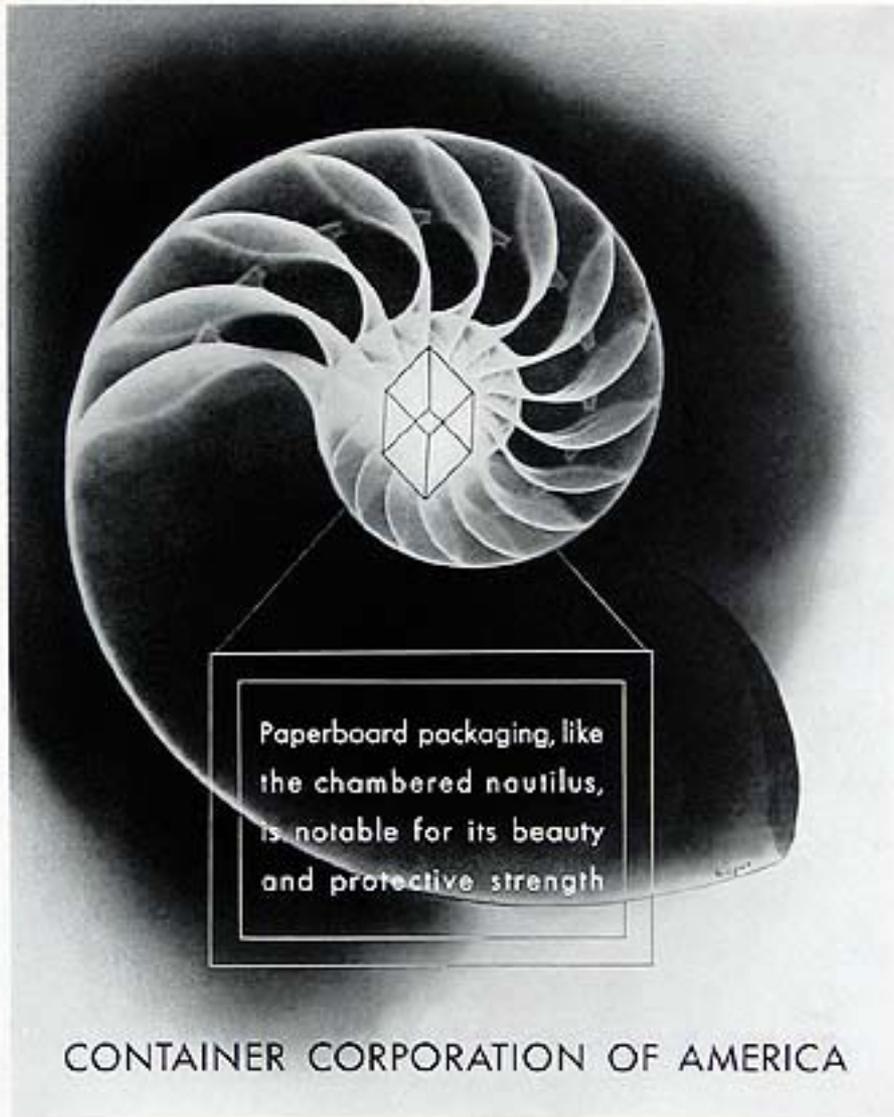
CONTAINER CORPORATION OF AMERICA

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## Walter Paepcke and the Container Corporation of America

This American industrialist founded the Container Corporation of America (CCA) and became a “patron of design” by using design for business and cultural sponsorship.

A.M. Cassandre,  
c. 1942



**Walter Paepcke**  
and the  
**Container**  
**Corporation of**  
**America**

This American industrialist founded the Container Corporation of America (CCA) and became a “patron of design” by using design for business and cultural sponsorship.

Herbert Bayer,  
c. 1942



Artist—Ben Cunningham, native of Nevada

NEVADA—annual purchases: \$170 million—mostly packaged.

CONTAINER CORPORATION OF AMERICA



## Container Corporation of America

After the war, American artists were commissioned to interpret their native states and given complete artistic freedom for these corporate advertisements.

Ben Cunningham,  
c. 1949

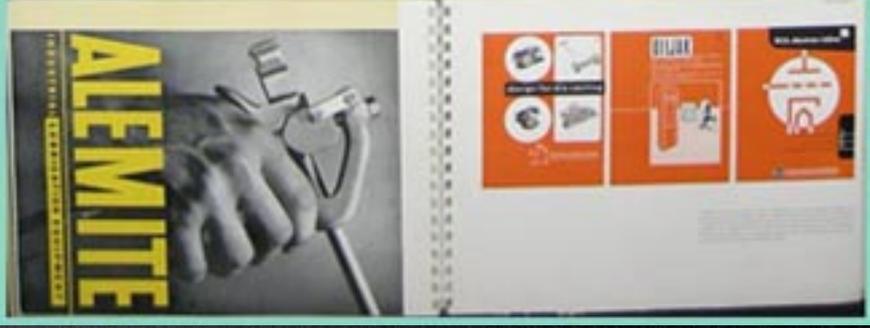
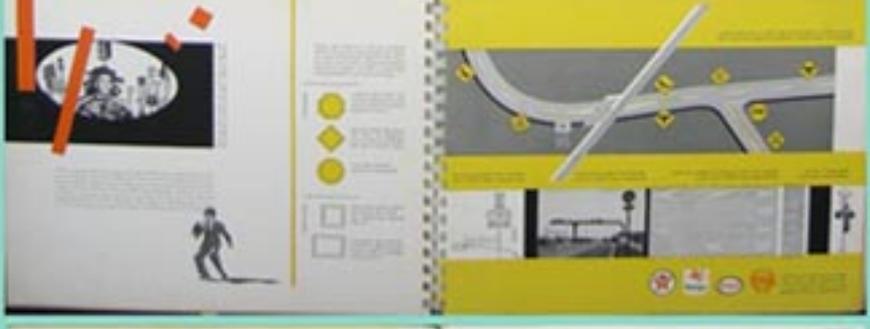


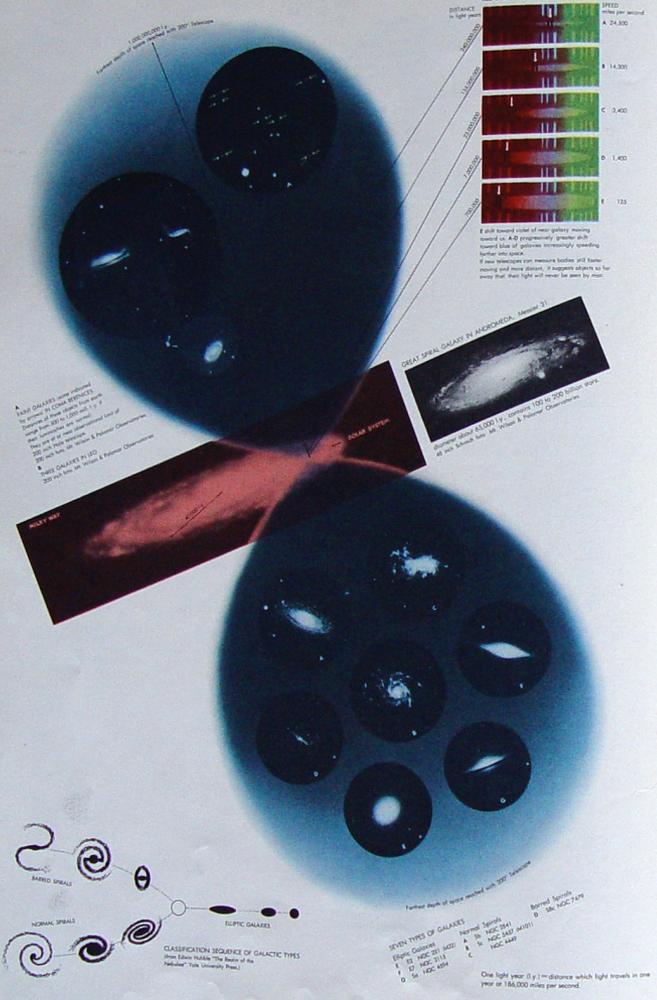
ladislav sutnar — prague — new york — design in action

## Informational and scientific graphics

Catalog designer Ladislav Sutner developed a system for structuring information in a logical and consistent manner by establishing *function, flow and form.*

Ladislav Sutner,  
c. 1950





**RED SHIFT**

When fast moving car approaches, pitch of sound made by car rises sharply, drops when car passes. Pressure for identical Doppler effect is compression and shortening of sound waves by added speed of car. Vice versa lengthening of waves by receding car.

This is comparable to compressed light waves shifting toward short waves of violet end of spectrum when receding light source approaches, or shifting toward red in spectrum when slowly but surely recedes.

Fast shift in light spectra of galaxies is greater the farther away they are, effect which is explained by speed of galaxies moving away from observer. This explanation is basis of "Expanding Universe" concept. If galaxies have traveled from our neighborhood, faster moving ones have reached greater distances - as now observed.

To understand our planet better, we should know about its place in the universe, its position relative to other heavenly bodies, and the nature of the universe itself.

To ancient Greeks the earth was a flat disk, the sky a canopy with fixed stars. The Persians believed earth to be an island floating on endless waves. Medieval Europeans accepted earth to be center of universe but not all stars rotating around our planet, until in 1543 Copernicus published "On the Revolution of the Celestial Spheres," in reference to the true mechanics of the solar system. This revolutionary concept was further expanded during the following centuries, leading to theory for reaching interstellar. About universe beyond solar system, however, little was known until Edwin Hubble first showed a spiral nebula to be a wholly separate world our galaxy. Since then thousands of such galaxies of various types have been discovered and have become focal points of astronomical observation.

We know now that earth is insignificant speck circling sun, an average star (Milk's solar system is not center of universe, nor is it center of its own galaxy, the Milk's Way). Even Milk's Way appears only to be one of millions of stellar systems further and further out in space.

**OBSERVABLE UNIVERSE**

To visualize our place in the immense stellar, solar system, as it seen by outside observer, is placed on scale size of Milk's Way. This is vast flat rotating disk very similar to spiral in Andromeda, one of nearest galaxies. Radius of Milk's Way is 40,000 y, solar system about 30,000 y from center.

Dust clouds in our galaxy normally limit telescopic range in plane of galaxy (Milk's Way). But maximum range is reached looking out through thin slices of galaxy up and down in figure 50. This region of space we can observe is not a sphere, but donut-shaped.

Range of new 200 inch Palomar telescope at Mt. Wilson Observatory is 1,000 mil. y, while previous range of 100 inch is only half that.

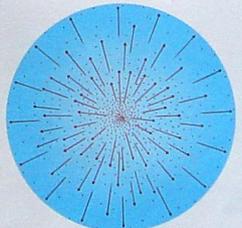
With new telescope, most likely to be used, we can see, within of infinite universe may be glimpsed by success of limited range of light which would encompass universe.



**EINSTEIN** introduced radical theory of Relativity (1915) which interprets gravitation as effect of a "bending" or curving of space by matter, as the otherwise straight paths of moving objects in empty space are distorted into curves.

Newton's theory of gravitation (1687) was based only on observations in comparatively small regions of solar system. It implied universe of infinite space, proved impractical to use reaches of space and time.

Einstein's theory applies universally to all space yet studied. It can be understood only in terms of an impenetrable 4-dimensional space-time that is curved in additional dimensions. In its universe there is no absolutely stationary place as everything is in motion and forever changing its relative position.

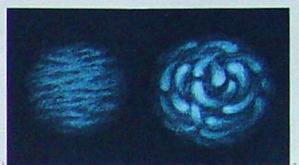


**EXPANDING UNIVERSE**

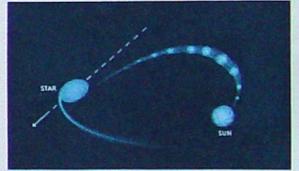
Relativity theory leads to concept of finite but unbordered universe of space, analogous to surface of globe which is finite but has no boundaries. Prevailing view is that universe is expanding rapidly in every direction, as that all elements in apparent rest, moving from each other.

But, Ed. Hubble's (1929) in schematic diagram (stellar) systems are shown receding away from each other.

**ORIGIN OF THE EARTH**



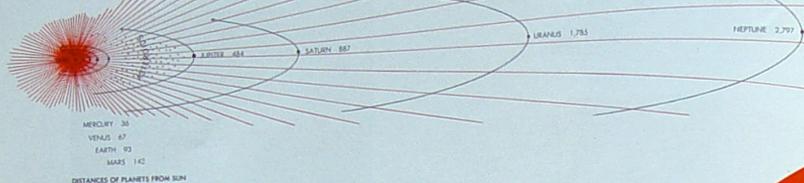
**WIPPLE THEORY** of formation of solar system begins with dust clouds known to exist in interstellar space. Dust condensed slowly through large regions, gradually compressed into cloud by pressure of light from surrounding stars (1). As dust cloud becomes denser, irregular local concentrations develop and begin to concentrate gravitationally, increasing concentration. Friction of colliding particles sets wheel into rotation (2). When a critical concentration of material in center of cloud is reached, most of it collapses under gravitational force to form sun. Gas begins radiating, and by gravitational energy and heat by nuclear energy reactions. Material in outer regions of cloud condenses into planets, leaving residue of dust seen in meteorites (3). The big bang theory also explains formation of planets by evolution from dust. But it attributes dust cloud to explosion of a companion star of sun.



**TIDAL COLLISION THEORY** (1919) proposed near collision of sun and another star, resulting tidal force drawing vast amounts of hot gas from both into space to form planets. We now know that such hot streamers would expand indefinitely into space, never condense into planets.



**LAPLACE NEBULAR HYPOTHESIS** (1796) This first scientific theory of origin of solar system imagined sun condensing from cool ball of gas, turning and clumping into rings as it slowly, more condensed into planets. But sun resulting from this process should be rotating at high speed, contrary to what is observed. (Quoting the Thomson Page from "Physics Today" 1948.)



DISTANCES OF PLANETS FROM SUN  
Millions of Miles

THE SOLAR SYSTEM

Most of solar system is cold, empty, dark space. Scattered sparsely through this space, in regular orbits and nearby in the same plane, are planets and asteroids. More heavily scattered throughout, but still moving in orbits about the Sun, are comets, small interplanetary grains of stone and iron that make up meteors, and a cloud of fine dust. The Sun lies in solar system with regular orbits and provides nearly all illumination falling upon them. Nine major planets travel in nearly circular orbits around Sun. They revolve in the same direction and all lie nearly in the same plane, forming flat of a common origin.

**ASTEROIDS**, or minor planets, travel nearly in orbits between Mars and Jupiter.

**COMETS** travel in more eccentric orbits, coming close to Sun or far. Some recede even beyond orbit of Pluto. Comets develop great nebulous tails of dust and gas as they approach the Sun.

**METEORS**, known as "shooting stars," are tiny bits of cosmic stone or metal particles the size of ash grains, flying with speeds of tens of miles per second, nearby or far from Sun throughout solar system. They are visible as streaks of light flaring across the night sky as they burn away to ash for active earth's surface. A few meteors—actually fall to earth. Some meteorites weigh many tons. Largest crater formed by meteor striking earth was discovered in Labrador.

PLANETARY DATA

MERCURY	3,100	88d	88d	770"	29.7	Q
VENUS	7,200	225d	7	1,407"	21.7	Q
EARTH	9,313	365d	1.0d	1,496"	18.3	Q
MARS	4,738	687d	24.8h	147"	13.0	Q
JUPITER	86,700	11.86y	9.9h	-216"	8.1	W
SATURN	91,300	29.46y	10.2h	-247"	6.0	W
URANUS	19,200	84.01y	10.7h	-203"	4.2	W
NEPTUNE	31,000	164.8y	15.8h	-200"	3.4	W
PLUTO	4,000?	248.4y	?	-340"	3.0	R

*Q*—retrograde or not well known  
*W*—retrograde  
*R*—retrograde  
 Distance from Sun in millions of miles  
 Days of revolution  
 Hours of rotation  
 Diameter in miles  
 Mass in Earth masses  
 Orbital velocity in miles per hour  
 Eccentricity

DESCRIPTION OF PLANETS

**MERCURY**  
 Orbits highly elliptical. Distance from Sun varies up to 15 million miles. Surface generally featureless. No evidence of atmosphere. None to be expected or high average surface temperature of 400° C. Density about 3½ times that of water. Concluding that density of terrestrial rocks is 2½ times that of water, it can be assumed that constitution of Mercury is similar to that of earth's crust or moon.

**VENUS**  
 Much like earth in size and average density. Average temperature at sunny side may be 60° C, or dark side as low as -20° C. Analysis of reflected light indicates abundant carbon dioxide, but little if any oxygen or water vapor. Dense clouds that obscure view of planet's surface are probably dust.

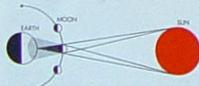
**MARS** 2 satellites  
 Perhaps the most fascinating planet as surface can be observed in detail. Density about ½ that of earth. Size about half of earth. Mean temperature at equator about 20° C, sinks below zero at night. Temperature diminishes toward white "polar caps," "scrapings" of snow and ice fields of terminal poles. Polar caps shrink and expand with Martian seasons. Evidence of atmosphere is suggested by observation of clouds, but atmosphere is too tenuous to support human life. Principal surface features are large deserts, similar to terrestrial deserts, whose colors change with the seasons, suggesting growth and decay of vegetation. Scattered "canals" or tracks hundreds of miles long, tens of miles wide, have sometimes been interpreted as irrigation systems built by intelligent beings. Although some prominent channels like markings have been photographed, there is no conclusive evidence that they are water canals. How large habitations may give more knowledge in the near future. Two moons, 18 miles and 12 miles diameter, are known to circle Mars.

**JUPITER** 12 satellites  
 Rapid rotation has flattened sphere where considerably. Most evident features are markings of belts of delicate colors, penetrating with some changes for periods up to several months, interpreted as clouds of ammonia. Temperature -142° C. Central core believed to consist principally of rock, outer shell of ice. Average density only 1/15 times that of water. The four inner satellites circle retrograde (in opposite direction to all other satellites).

**SATURN** 10 satellites  
 Unique for its system of rings, it is one of the most beautiful in our solar system. Clouds are much flattened. Temperature heavenly bodies. Clouds are much flattened. Temperature -142° C. Remarkably low density 2/3 that of water. Constitution believed to be rocky core with shell of about 6,000-mile thickness of ice. Atmosphere above is mainly hydrogen and helium. 16,000 miles thick. Saturn's rings are so thin that they are visible when earth lies in their plane. They consist of vast swarms of small satellites revolving around Saturn.

**URANUS** 5 satellites **NEPTUNE** 2 satellites  
 Estimated cold -182° C. to -210° C. Average density almost identical with that of Jupiter. Physical constitution probably resembles closely that of Jupiter. Both planets have atmospheres of methane.

**PLUTO**  
 Little is known about this small planet.



**ECLIPSES**. Two to five solar eclipses happen every year. They last but a few hours and involve only a part of earth, in eclipse part of Sun's face is obscured by moon's shadow, which passes between Sun and earth. Less than once a year, on the average, Sun's face is totally eclipsed as moon goes directly across center of Sun. On these rare occasions, lasting a few minutes, involving only narrow portions of earth, face of atmosphere of Sun—chromosphere, prominences, coronae—become spectacularly visible to the naked eye.



**Informational and scientific graphics**  
 Scale relationships are explained visually in this solar system layout.

The great age of posters

<https://www.lynda.com/Graphic-Design-tutorials/great-age-posters/166781/363069-4.html?autoplay=true>

American Magazine

<https://www.lynda.com/Graphic-Design-tutorials/American-magazine/166781/363070-4.html?autoplay=true>

American Modernism

<https://www.lynda.com/Graphic-Design-tutorials/American-modernism/166781/363071-4.html?autoplay=true>

Megg's Ch 17

[https://www.youtube.com/watch?v=kbAcEANI1wc&list=PLxPrylly6Cx\\_Xar71rcNFqX2bDB7Wzfil&index=16](https://www.youtube.com/watch?v=kbAcEANI1wc&list=PLxPrylly6Cx_Xar71rcNFqX2bDB7Wzfil&index=16)