

# 50 YEARS OF DESIGN

While technology and new media continue to transform the process and delivery of visual communications, what hasn't changed is the designer's need to create compelling messages that connect with their intended audiences. On the following pages is a sampling of work and commentary from a few of the 734 design firms we've profiled in the last 50 years. The work continues to exude a vibrancy that transcends its moment in time.



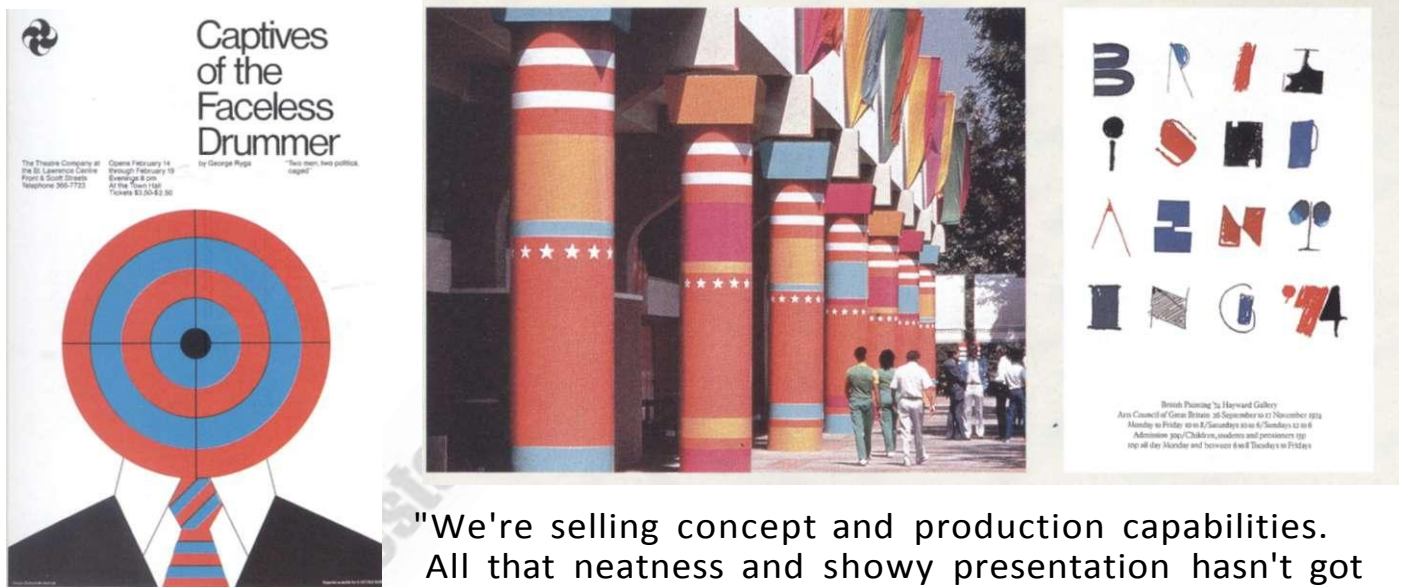
The most important factor in our work is the operation of a unique personality. The design should never be anonymous."  
 —Milton Glaser  
 Push Pin Studios, 1962

# AVANT GARDE



**TOP ROW:** *The Journal of Commercial Art*, front and back cover. Ivan Chermayeff, designer; Brownjohn, Chermayeff & Geismar design firm. "The Bold Young Men" (Feb 1960); Los Angeles County Museum poster. Norm Gollin, designer; Gollin Bright & Zolotow, design firm. "Gollin Bright & Zolotow" (Jan/Feb 1963); *Anatomy of a Murder* film poster. Saul Bass, designer; Saul Bass & Associates, design firm. "Saul Bass & Associates" (Aug/Sep 1968). **BOTTOM ROW:** Avant Garde logotype. Herb Lubalin, art director/designer; Tom Carnase lettering; Lubalin Smith Carnase, design firm. "A Simple Solution to the Complex Problems of Universal Communications or How to Create an Effective Worldwide Dialogue" (Aug/Sep 1969); Joseph Magnin packaging. Marget Larsen, designer; Intrinsic, design firm. "Marget Larsen" (Jun/Jul 1970).

"A good designer will educate a client right, do an outstanding job of visual communication in the process, sell the client's products and satisfy his own aesthetic requirements along the way." Robert Miles Runyan, 1963



"We're selling concept and production capabilities. All that neatness and showy presentation hasn't got a damn thing to do with how well you've solved the problem". - David Ashton, Ashton-Worthington, 1973

TOP ROW: The Sea Ranch environment. Barbara Stauffacher Solomon, designer; Barbara Stauffacher Solomon, design firm. "No kid, make it happy!" (Jul/Aug 1971); U.S. Film Festival 1973 poster. Cap Pannell, art director/designer; Ron Sullivan, illustrator; The Richards Group, design firm. "The Richards Group" (May/Jun 1974). BOTTOM ROW: Toronto Arts Foundation poster. Gottschalk + Ash, design firm. "Gottschalk + Ash" (Mar/Apr 1973); 1984 Olympic graphics. Design team: Deborah Sussman and Paul Prejza, partners in charge; Mark Nelson, project manager; Debra Valencia, senior designer; John Barr/Dena Blum/Scott Cuyler/Luci Goodman/Susan Hancock/Chuck Millhaup/Stephen Silvestri/Eugene Treadwell; Los Angeles Olympic Organizing Committee, client; Sussman/Prejza & Co., design firm. "Deborah Sussman" (Jan/Feb 1985); Arts Council of Great Britain poster. Alan Fletcher, designer; Pentagram Design Partnership, design firm. "Pentagram" (May/Jun 1975).

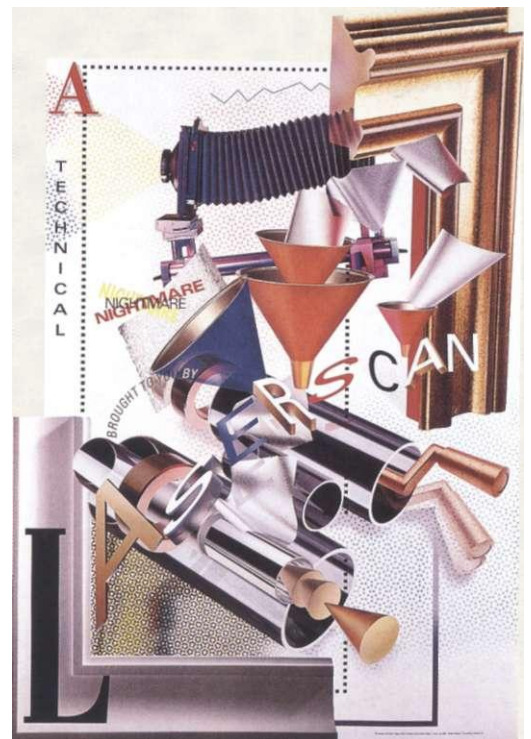
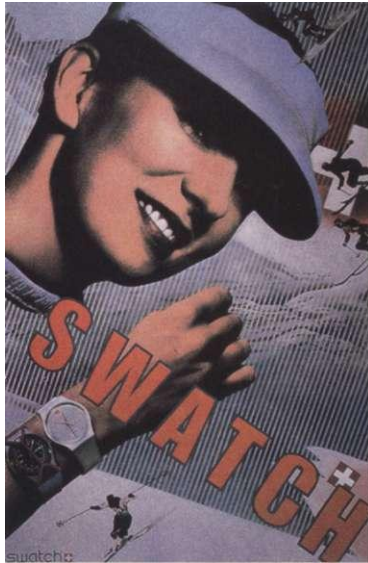
'We try to be fair and generous with staff credits. It can be painful when a young person feels his or her contribution is not being recognized. They belong to our design team even when they leave.'

— Leila Vignelli, Vignelli Associates, 1990

'If you have a brilliant idea and it's well executed, then the whole piece holds together. But a lot of stuff that's just well produced presents itself as good design, and it's not.'

— Leslie Smolan

Carbone Smolan Associates, 1987



TOP ROW: Swatch poster. Paula Scher, art director/designer; Koppel & Scher, design firm. "Koppel & Scher" (May/June 1986); Kinetics collateral. Paul Browning, art director; Joe Drvaric/Catherine Haughton, designers; Pat Lacroix, photographer; Joe Drvaric, illustrator; David Parry, writer; Taylor & Browning, design firm. "Taylor & Browning" (May/June 1988). BOTTOM ROW: Spy magazine. Stephen Doyle, art director/designer; Chris Callis, photographer; Drenttel Doyle Partners, design firm. "Drenttel Doyle Partners" (Sep/Oct 1989); LBV Port for Asda Stores. Mary Lewis, designer; Lewis Moberly, design firm. "Lewis Moberly" (Sep/Oct 1989); Laserscan poster. Thomas Wedell/Nancy Skolos designers; Thomas Wedell/Kenneth Raynor; photographers; Skolos, Wedell + Raynor, design firm. "Skolos, Wedell + Raynor" (Jan/Feb 1990).

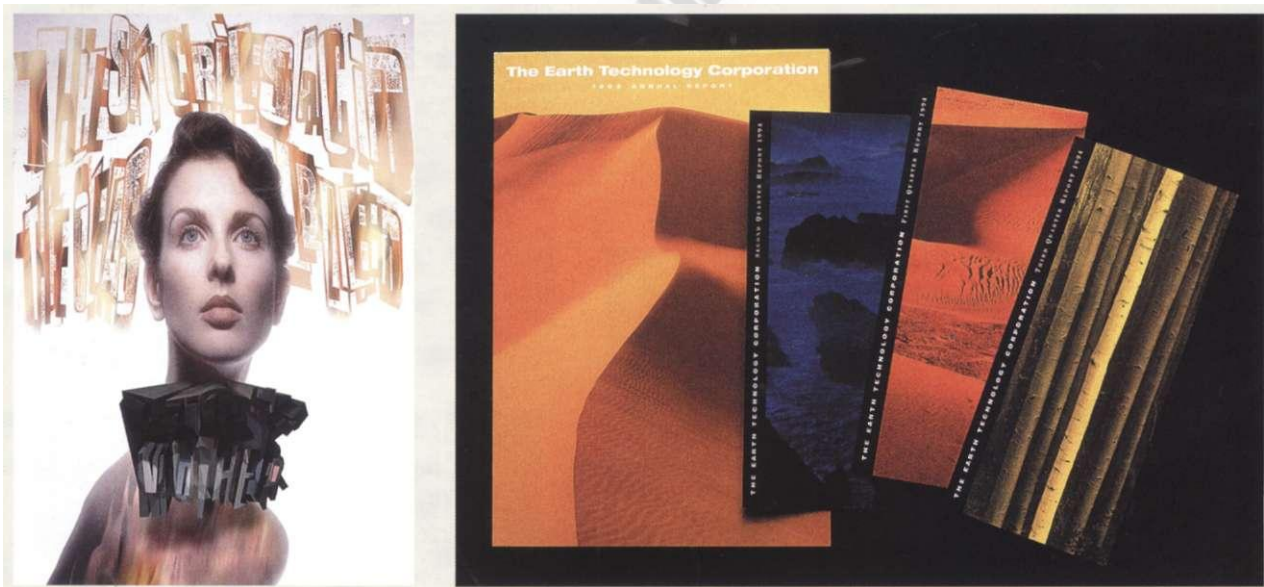
"There's no office aesthetic here, really. I guess it's because of the mix of people, but the result can sometimes be a **kind** of creative chaos."

-Dana Arnett, VSA Partners, 1994



"We never deliberately make something difficult to read. We try to **provoke people into reading things they might otherwise skip.**"

-John Plunkert, Plunkert + Kuhn Design, 1995

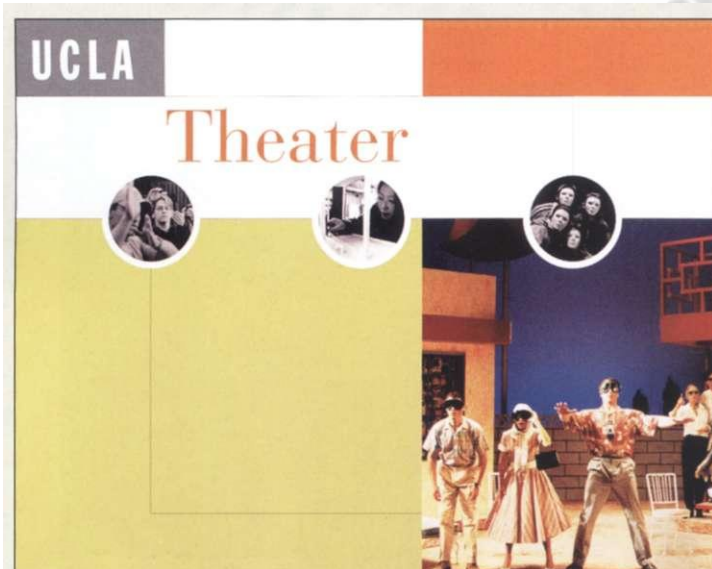


TOP ROW: Time Warner 1990 annual report. Aubrey Balkind/Kent Hunter creative directors; Kent Hunter/Ruth Diener, designers. Frankfurt Gips Balkind, design firm. "Frankfurt Gips Balkind" (Sep/Oct 1991); Progressive 1990 annual report. Nesnadny + Schwartz, design firm. "Nesnadny + Schwartz" (Mar/Apr 1993); Cher, *Love Hurts* CD package. Margo Chase, art director/illustrator/collage; Margo Chase/Nancy Ogami, designers; Margo Chase Design, design firm; Geffen Records, client. "Margo Chase" (May/Jun 1993). BOTTOM ROW: International Union for Conservation of Nature poster. Rick Valicenti/Mark Rattin, image designers; Rick Valicenti, writer; William Valicenti, photographer; Thirst, design firm. "Technology Thirst" (Sep/Oct 1994). The Earth Technology Corporation 1993 annual report. Lana Rigsby/Troy S. Ford, designers; JoAnn Stone, writer; Gary Faye, photographer; Rigsby Design, design firm. "Rigsby Design" (Mar/Apr 1995).

'One thing we share is the 'designer gene'—that passion or driving force that every good designer is born with. The thing that makes us look at everything around us and live and breathe design.' -Maureen Erbe, Erbe Design,2003



"If we don't create images for our client to grow into, then our work is of no lasting Value". —Jack Anderson  
Hornall Anderson Design Works, 1996



TOP ROW: *Feelings* David Byrne CD. Stefan Sagmeister, art director; Stefan Sagmeister/Hjalte Karlsson, designers; David Byrne, writer; Tom Schierlitz, photographer; Yuji Yoshimoto, model maker; Luaka, Bop, Inc./Warner Bros., clients; Sagmeister Inc., design firm. "Stefan Sagmeister" (Sep/Oct 1999); The Hall of Biodiversity exhibit. Ralph Appelbaum, design principal; Melanie Ide, design associate/project director; Marianne E. Schuit, project manager; Miranda K. Smith, senior content coordinator; Elisabeth Hartman Cannell, senior designer; Sheri Berman, senior graphic designer; Sylvia Juran, editor; James Jeffries/Jacob Barton/Yolande Daniels/Dominique Ng, designers; Nancy Hoernerv, illustrator; Ayako Hosono, graphic design/production; American Museum of Natural History, client; Ralph Appelbaum Associates Incorporated, design firm. "Ralph Appelbaum Associates Incorporated" (May/June 2001). BOTTOM ROW: UCLA Theater brochure cover. Kim Baer, art director; Maggie van Oppen, designer; Steve Moore, writer; Craig Schwartz (color)/Walter Urie (black-and-white), photographers; Kim Baer Design Associates, design firm. "Kim Baer Design Associates" (May/June 2000); Mrs. Meyer's Clean Day packaging. Sharon Werner, art director; Sharon Werner/Sarah Nelson, designers/illustrators; Clean & Company LLC, client. Werner Design Werks, design firm. "Werner Design Werks" (Mar/Apr 2002); Waitrose packaging. David Turner/Bruce Duckworth, creative directors; Sarah Moffat, designer; Andy Grimshaw, photographer; Turner Duckworth, design firm. "Stiff Upper Wit, the Work of Turner Duckworth" (Jan/Feb 2008).