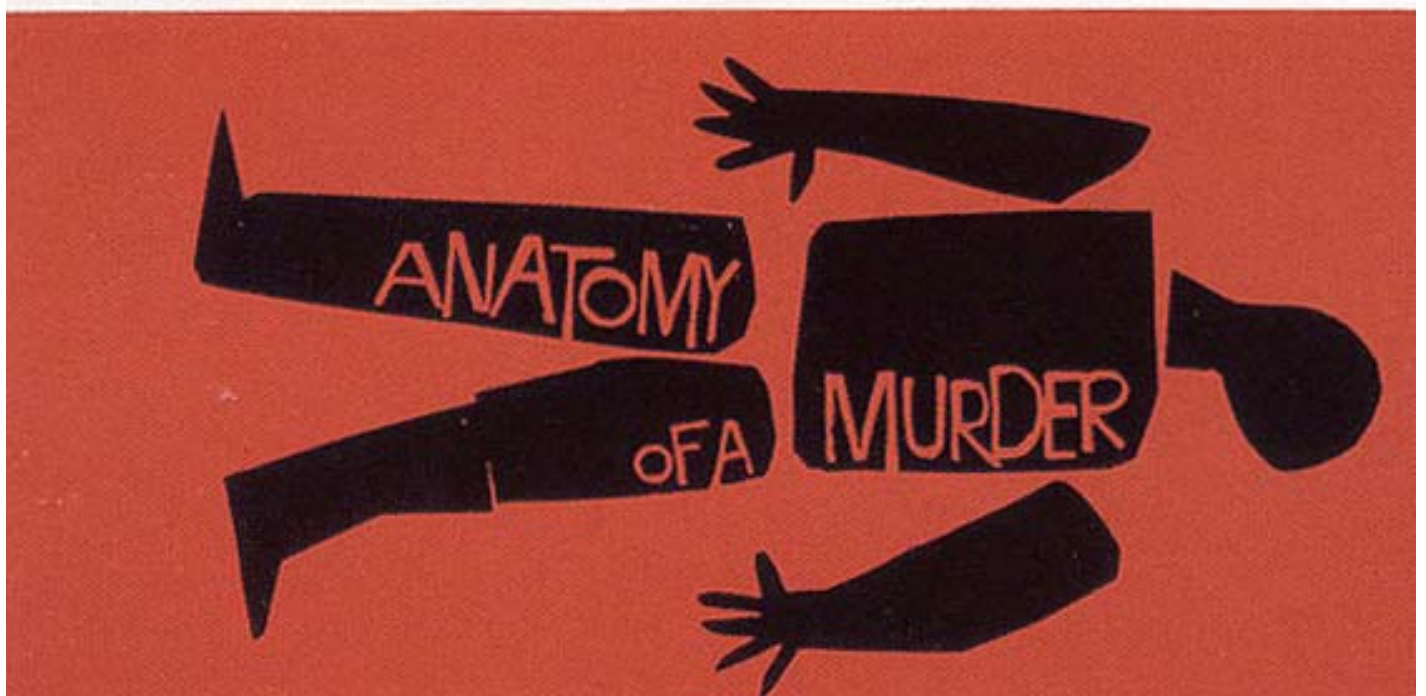


From pure graphic design to movie posters to the opening and closing movie credit sequences

GDE340-0904B-01 Advanced Graphic Design
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The Diverse Works of Saul Bass

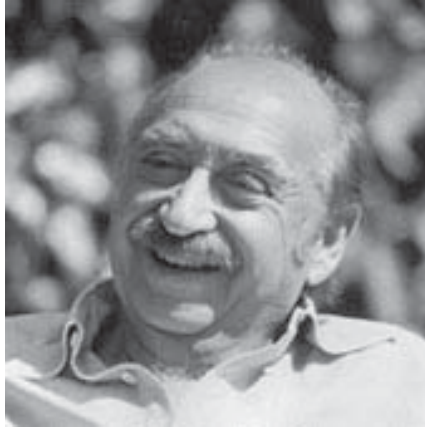




The Diverse Works of Saul Bass

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Biography



Saul Bass was born on May 8, 1920, raised in New York City between two World Wars.

He had been a creative child and at age 16 enrolled in the Art Students League to study minimalism. Even while he was still a student he was doing freelance graphic design work.

Prior to World War II, many of the artisans of the Bauhaus Movement moved from Germany to New York as the Nazi Regime closed the movement down.

Saul had the opportunity to study with Gyorgy Kepes at Brooklyn College shortly

before the war ended. He had been active in the New York graphics design scene for various companies and as a freelance designer for almost 10 years already.

After the war, in 1946, he moved from the East Coast to the West and opened his own firm, Saul Bass & Associates.

He was still doing design work by introducing a more sophisticated East Coast style to the West Coast ethos. (answers.com, n.d.)

He hired Elaine Makatura who later became his wife. She was Otto Preminger's daughter. In 1954 after a successful graphics design career, he was asked to design the poster and titles for Preminger's "Carmen Jones".

It is my belief that he rarely looked back after that! He became more involved with the movie industry but never lost sight of his graphics design business. The interesting thing about Saul Bass is how well he actually did in both fields.

Some of the best known films of his time start and end with his credits and titling sequences.

Some of the best known corporate logos known throughout the world were created by Saul Bass.

- May 8, 1920 - born in New York City

- 1936 - enrolled in Art Students League in New York to study minimalism.

- 1939 - completed study at Art Students League under direction of Howard Tafton

- Freelanced while still in school as a graphics designer in New York City.

- 1944-1945 - enrolled in Brooklyn College, studied with Gyorgy Kepes; a proponent of the Bauhaus Movement.

- 1946 - moved from New York City to Los Angeles, CA.

- 1946 - opened Saul Bass & Associates.

- 1950
- 1954 - Movie titles for "Carmen Jones"
- 1955 - Movie titles for "The Man with the Golden Arm"
- 1956 - Movie titles for "Edge of the City"
- 1956 - Movie titles for "Storm Center"
- 1957 - Movie titles for "Love in the Afternoon"
- 1957 - Movie titles for "Saint Joan"
- 1958 - Movie titles for "Bonjour Tristesse"
- 1958 - Movie titles for "Vertigo"
- 1959 - Movie titles for "Anatomy of a Murder"
- 1959 - Movie titles for "North by Northwest"
- 1959 - Movie titles for "The Cardinal"
- 1959 - Corporate logo for Kose Cosmetics
- 1959 - Corporate logo for Lawry's Foods
- 1960
- 1960 - Movie titles for "Exodus"
- 1960 - Movie titles for "Spartacus"
- 1960 - Movie titles for "One, Two, Three"
- 1961 - Movie titles for "West Side Story"
- 1962 - Movie titles for "Advise and Consent"
- 1963 - Movie titles for "The Victors"
- 1963 - Movie titles for "It's a Mad, Mad, Mad, Mad World"

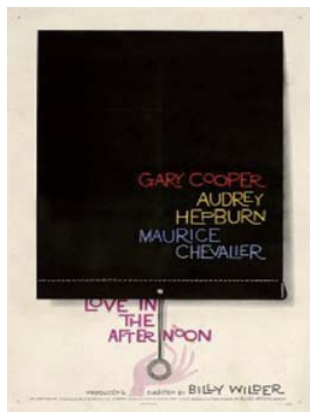
"My initial thoughts about what a title can do was to set mood and the prime underlying core of the film's story, to express the story in some metaphorical way. I saw the title as a way of conditioning the audience, so that when the film actually began, viewers would already have an emotional resonance with it."
 ~ Saul Bass

During his career in Hollywood creating the title sequences that graced so many well known movies, Saul Bass paved the way for others to follow. Prior to his inovative work most projectionists didn't bother to close the curtain until the story actually started. An often repeated anecdote is that when the "Man with the Golden Arm" was aired; a note was placed on the film can. "Projectionist - close curtain immediately".

Pamela Haskin said of Bass in Film Quarterly, "His titles are integral to the film. When his work comes up on the screen, the movie itself truly begins." (answers.com, n.d.)

As you can tell by the timeline, there are way too many images to choose from to fit into this assignment. His work spans more than 60 movies; either creating the titling, the poster, directing, producing, writing, or acting as a pictorial consultant.

Movie Titling and Film Industry Work

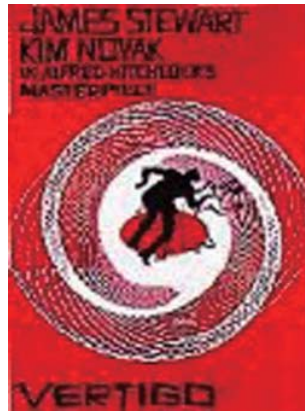


Title: *Love in the Afternoon*
 Director: Billy Wilder
 Year: 1957

The chosen images are very similar in format. The images are all designed with a limited color pallet, many with jagged or stylized body parts. The typography looks either handwritten or rough and instable - as is the case with "Vertigo". The actual font is called 'Hitchcock'.

For the example images you will see that Saul Bass used red, black and white to convey the meaning and plot of the story. Many of the sequences were animated in various manners. In "Around the World in 80 Days" he created a 6 minute animated recap of the entire movie for the closing sequence. No credits shown at the start.

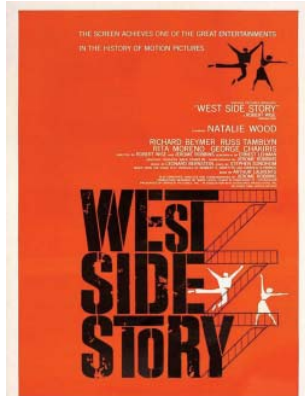




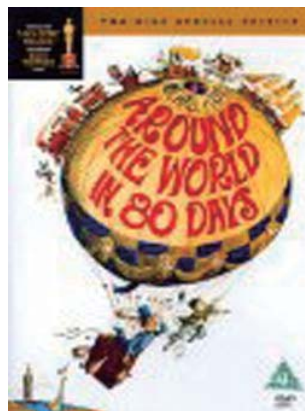
Title: *Vertigo*
 Director: Alfred Hitchcock
 Year: 1958



Title: *The Man with the Golden Arm*
 Director: Otto Preminger
 Year: 1955



Title: *West Side Story*
 Director: Robert Wise and Jerome Robbins
 Year: 1961



Title: *Around the World in 80 Days*
 Director: Michael Todd
 Year: 1956



Cover Image:
 Title: *Anatomy of a Murder*
 Director: Otto Preminger
 Year: 1959

- 1963 - Corporate logo for Warner Books
- 1964 - Movie titles for "In Harm's Way"
- 1964 - Directed short film "The Searching Eye"
- 1964 - Corporate logo for Kibun Foods
- 1964 - Corporate logo for Wesson Oil
- 1965 - Movie titles for "Bunny Lake is Missing"
- 1965 - Corporate logo for Celenese
- 1966 - Corporate logo for Security First National Bank
- 1967 - Movie titles for "The Firemen's Ball"
- 1967 - Movie titles for "The Two of Us"
- 1967 - Wrote, produced and directed "Why Man Creates"
- 1968 - Corporate logo for Rockwell International
- 1968 - Corporate logo for Continental Airlines
- 1969 - Academy Award® for best short documentary, "Why Man Creates"
- 1969 - Corporate logo for Dixie Cups
- 1970
- 1970 - Movie titles for "Tell Me You Love Me, Junie Moon"
- 1971 - Movie titles for "Such Good Friends"
- 1972 - Corporate logo for United Way
- 1972 - Corporate logo for Warner Communications

- 1974 - Directed "Phase IV" full length science fiction film
- 1974 - Movie titles for "The Taking of Pelham One Two Three"
- 1974 - Corporate logo for United Airlines
- 1975 - Movie titles for "Rosebud"
- 1976 - Movie titles for "That's Entertainment, Part II"
- 1977 - Movie titles for "Brothers"
- 1977 - Produced documentary "Bass on Titles"
- 1977 - Wrote "Notes on the Popular Arts"
- 1978 - Corporate logo for Girl Scouts of America
- 1978 - Corporate logo for Minolta
- 1979 - Movie titles for "The Human Factor"
- 1979 - Movie titles for "The Double McGuffin"
- 1979 - Movie titles for "Alien"
- 1980
- 1980 - Movie titles for "The Shining"
- 1980 - Movie titles for "Very Happy Alexander"
- 1981 - Movie titles for "The Solar Film"
- 1981 - Corporate logo for Frontier Airlines
- 1983 - Movie titles for "Quest"
- 1984 - Designed the 1984 Los Angeles Olympics Poster

"Design is thinking made visual." ~ Saul Bass

Everything that I have found in researching Saul Bass is that he was extremely creative, the type of person who thinks outside the box.

His graphic design images for his corporate clients are clean, concise, and speaks to simplicity. They are some of the most recognizable logos still in use today.

Saul Bass designed the original Bell Telephone logo in 1969 and then after the monopoly breakup into all the Baby Bells, created the AT&T globe logo in 1983.

His logo design work for the Girl Scouts of America is classic. Using one color he is able to define and imply diversity in the Scouts.

From the examples I've seen the majority of his corporate logos are one or two colors only. However, when we come to the United Way logo this represents a departure in color, but stays very true to his standard of simplicity. A hand with a rainbow and a child is representational of the work supported by this charity organization.

During the later part of his life he and his company designed gas stations in Japan the objective being function

Graphic Design



Corporation:
Atlantic Telephone &
Telegraph (AT&T)
Year: 1983

and beauty. He achieved both by sticking to his principals of simplicity, clean lines and limited pallets.

He used rounded forms in a good portion of his work, his lettering in the Kleenex logo is rounded as well. Very few sharp edges, with the exception of the Exxon logo. Which turns out to be an adaptation and collaboration with another designer.

His corporate work is consistent, clean, simple, easily recognized and some of the most identifiable corporate identities in the world.

From my point of view the man was a genius in this area of his work also!



Organization:
Girl Scouts of America
Year: 1978



Corporation:
Quaker Food & Beverages
Year: unknown



Organization:
United Way of America
Year: 1972

- 1987 - Movie titles for "Broadcast News"
- 1987 - Movie titles for "The Two of Us"
- 1988 - Movie titles for "Big"
- 1988 - Corporate logo for YWCA
- 1989 - Movie titles for "The War of the Roses"
- 1989 - Movie titles for "84 Charlie MOP-IC"
- 1990
- 1990 - Movie titles for "Goodfellas"
- 1990 - Produced with Elaine Bass the movie "Dun-Huang The Silk Road"
- 1991 - Movie titles for "Doc Hollywood"
- 1991 - Movie titles for "Cape Fear"
- 1992 - Movie titles for "Mr. Saturday Night"
- 1993 - Movie titles for "The Age of Innocence"
- 1993 - Movie titles for "Shindler's List"
- 1995 - Movie titles for "Casino"
- 1995 - Movie titles for "Higher Learning"
- 1995 - Movie titles for "A Personal Journey with Martin Scorsese through American Movies" (TV)
- April 25, 1996 Saul Bass died of non-Hodgkin's lymphoma

TIMELINE OF SAUL BASS

During our Small Group Chats and on the Discussion Board, I spoke to Yvonne Casiano about her choice of *A. M. Cassandre*, a French designer.

He was older by almost 20 years than Saul Bass and his designs more within the time that he created them. The style displayed within these is a "vintage art deco" according to Yvonne.

I'm impressed by the perspective that he gives his travel posters; the eye level is from below, looking up. This gives the machinery that he is highlighting more stature. A serious mind adjustment is needed to reflect just how large the train, and the ships are.

The 'vintage art deco' is carried on in the two beverage images shown, with a different perspective. Both being at direct eye level, making the products seem even more important. They seem to be saying, "*Go now to Willi's to have this wonderful wine or pineapple juice with a taste of the tropics*".

All of these images are minimalist in their lines and shapes, without any extra noise thrown in. In this respect, even though both men use different overall styles, they are similar in concept. The timing of these images is from 1925 to 1939.

Small Group Images

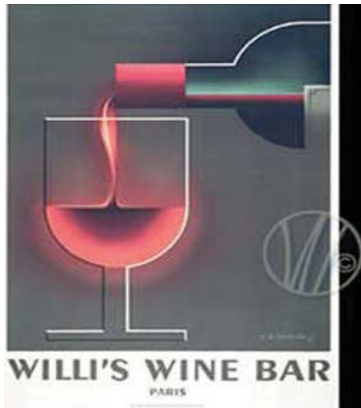


Corporation:
Dole Pineapple Company
Year: 1938

Therefore, I do not see a major shift in Cassandre's style. However, consideration must be given to the fact that this was pre-World War II and he had his own very successful design firm.

I would like to have seen some images from after the war to be able to make a comparative analysis. As I am certain a difference will be seen. He served in the French Army during the war, unlike Saul Bass who was still in his very early twenties and never served during the war.

Both men made major contributions to the graphic design world each in their own ways, through their passion and eye catching images.



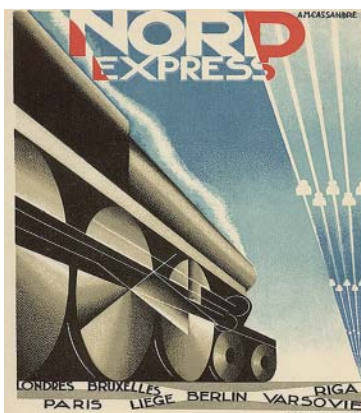
Corporation:
Willi's Wine Bar
Year: 1938



Corporation:
Goedkoope Retours
Year: 1932



Corporation:
C. G. Transatlantique
"French Line"
Year: 1935



Corporation:
Compagnie des Chemins de
Fer du Nord
Year: 1927

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