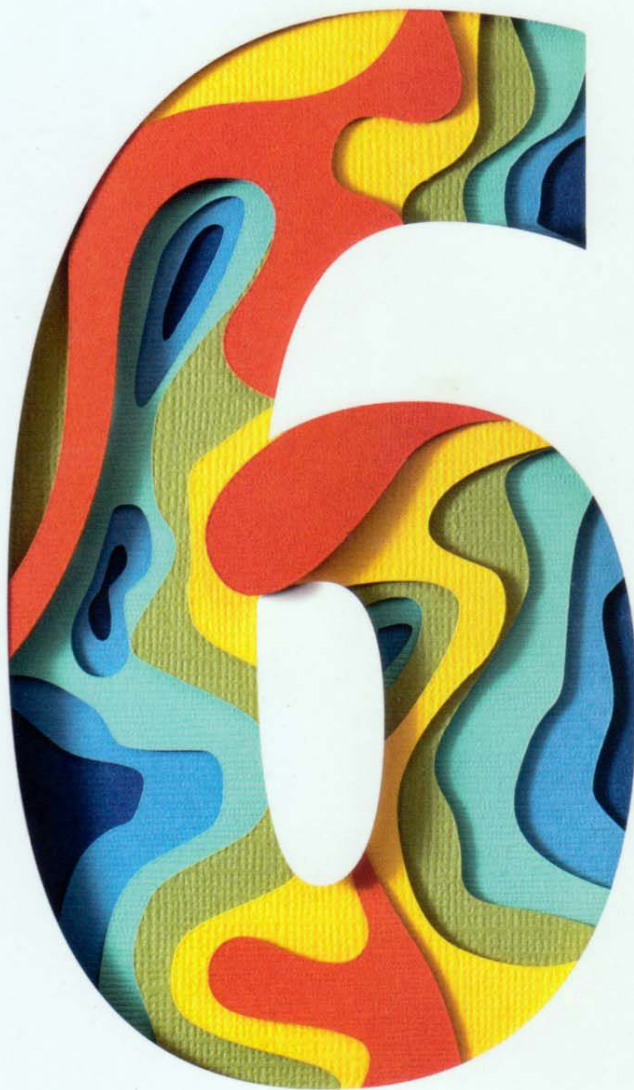


60TH ANNIVERSARY

COMMUNICATION ARTS **INTERACTIVE ANNUAL 25**

Communication Arts at 60 Pioneers

Student Showcase Exhibit



March/April 2019

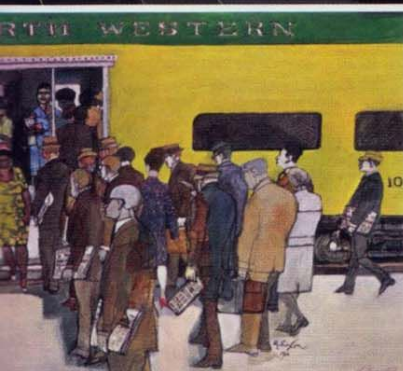
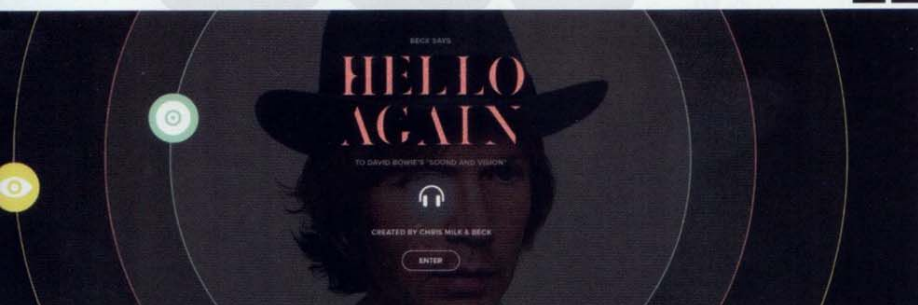
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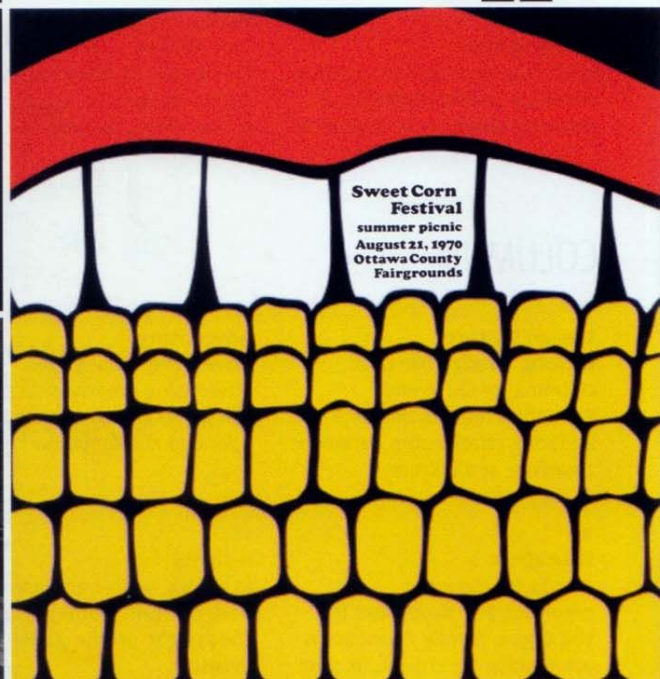
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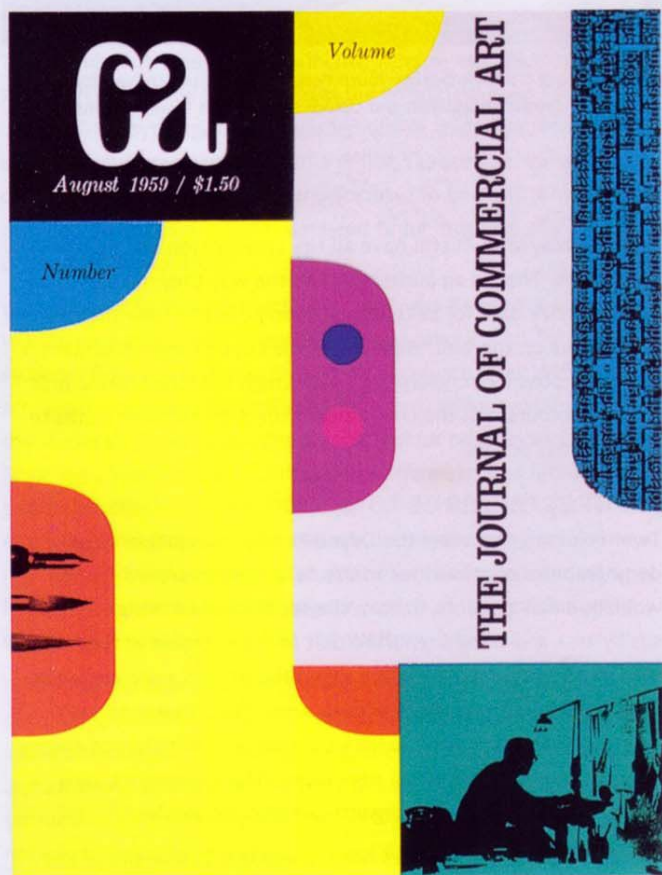


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Communication Arts at

60

BY PATRICK COYNE



Above: Lloyd Pierce designed our inaugural cover, which featured mechanical-color screen tints and the original CA logo, designed by Freeman Craw and closely related to his Craw Clarendon Condensed.

Right page: Dick Coyne and Bob Blanchard.

Typographer Jay McKendry with some of the foundry type used to set the first issues of CA.

Cover of a prepublication tight comp used to obtain subscriptions and advertising.

Bottom: Cover and two spreads from a sixteen-page prelaunch brochure. The largest use of the brochure was for counter displays in art stores that were selling subscriptions and single copies of CA.

Brochures were also mailed to key people in the field to solicit subscriptions and attract submissions of work that might be shown in the magazine.

Most magazines begin as a marketing exercise—identify an underserved audience and determine potential revenue from advertising and ancillary activities. The creation of *Communication Arts*, however, was a solution to a problem unrelated to publishing.

In the mid-1950s, my father, Dick Coyne, and his business partner, Bob Blanchard, were running a successful design firm on the San Francisco Peninsula that included their own in-house typesetting shop. They also wanted to build a color separation and litho-stripping facility in order to provide better service to their growing list of clients and satisfy their interest in improving reproduction techniques, but there simply wasn't enough work from the design business to keep such a facility profitable. After numerous discussions, their best idea was to launch a commercial art magazine to pick up the slack.

There certainly was a need. At the time, there wasn't a true national magazine on the subject, and the ones that were available reproduced work so poorly that they really weren't worth reading. Dick and Bob's goal was to showcase quality work from around the country, showing as much in color as possible by using offset lithography to reproduce work originally printed by letterpress, the most common printing method during that time.

One of the biggest obstacles was the lack of accurate screen tints in the four-process colors to match the special inks and colored papers used on letterpress. Dick and Bob's solution was to create process color screen tints in 10 percent increments and then print master sheets showing all the possible combinations.

"One thing was certain: we couldn't do the kind of magazine we wanted without the litho prep facility," Dick said. "And since no other ideas had emerged, it looked like we couldn't have the prep facility without the magazine, and our curiosity and interest in improving reproduction techniques would be squelched."

On the assumption that the publication could succeed, Dick and Bob proceeded with their plans. A cameraman and a litho stripper were hired. A horizontal camera with glass screens for separations and halftones was installed. Film processors were not yet available, so all the film had to be developed by hand.

"With that marvelous new toy back there, it was more difficult

60 YEARS

TIMELINE

The following 24 pages provide a brief, 60-year overview of the evolution of creativity in visual communications and its relationship to society, culture and technology. First created 20 years ago for our 40th anniversary, this timeline was expanded for our 50th anniversary, and now again for our 60th.

We've included projects and campaigns that have been noted as influential by our competition judges, other published sources or individual creatives. Work from the most recent years was chosen solely from our Annuals due to the absence of corroborative sources. Space constraints limited our coverage to work from the United States and Canada, and the positioning of work is approximate; exact dates are often difficult to ascertain due to a lack of public documentation, conflicting dates found in multiple sources and project durations that span more than a year.

Our selection is not intended as a comprehensive history; it is, of course, open to debate as you will certainly cite different projects as having an influence on your own career as a creative professional.

graphic design & advertising

politics & culture

1959

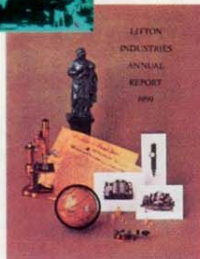
1960



Communication Arts first issue



NASA "meatball" logo (revived in 1992): James Modarelli



Litton annual report: Robert Miles Runyan & Associates



Monet exhibition poster: Norm Gollin



Westinghouse logo: Paul Rand



"Around the world" ad for IBM: Benton & Bowles



Saul Bass designs title sequence and directs shower scene for Alfred Hitchcock's film *Psycho*



International Paper logo: Lester Beall



Parisian Bakery identity: Marget Larsen



VW Beetle print campaign begins: Doyle Dane Bernbach



Exodus film logotype: Saul Bass & Associates



Eagle Shirtmakers print ad: Weiner & Gossage



Hunt Foods print ad: Young & Rubicam



Frank Lloyd Wright dies
Barbie introduced
IBM 401 computer

Xerox photocopying machine
Cuba: Castro takes power
France: de Gaulle becomes president
Hawaii becomes 50th state
George Grosz dies
Robert Noyce creates planar integrated circuit, allowing commercial development

Kennedy and Nixon debate on television
U2 spy plane shot down
Ornette Coleman releases *Free Jazz*
US nuclear sub circumnavigates Earth underwater



John F. Kennedy elected president

Many talented people made major contributions to visual communications and have since left us. To honor them, as well as provide our younger readers some insight into their profession's history, we've assembled a cross section of influential creatives—some well known and some less so—whose impact is still being felt today.

Ruth Hagopian wrote a brief biographical sketch on each individual to accompany a sampling of their work from our archives.

Marget Larsen



Although the graphic design industry was dominated by men in the 1960s, Marget Larsen (1922–1984) forged her own path. She was a designer whose work helped define the San Francisco design aesthetic.

Larsen grew up in Burlingame, California, and worked for Joseph Magnin (JM), a department store known for its trendsetting fashion. The advertising, posters and packaging she created with illustrator Betty Brader-Ashley for the JM brand were so memorable, they are still treasured today. Larsen's cheery and versatile Christmas boxes were especially popular promotions. Printed with bold typography and ornamentation, the packages were so colorful and appealing that they negated the need for wrapping paper.

Larsen then joined advertising innovator Howard Gossage at Weiner & Gossage. The agency created ingenious ads, such as the wrappers she designed as part of a new look for Parisian Bakery—a groundbreaking use of paper bags as a promotional device. She later partnered with Robert Freeman to open Intrinsic, Inc., which offered clients boutique design services and creative consulting. Larsen's typographic skills, inventive designs and instinct for what works advanced San Francisco as a center of creativity.



Above: Parisian Bakery design program, 1961



Left: Joseph Magnin Christmas packaging, 1963

Right: David's Delicatessen packaging, 1966. Robert Freeman, art director; Richard Stearns, writer; George Dippel, illustrator



1 Sport England tv commercial

"Fit Got Real" :60

This one-minute spot is the latest from Sport England's This Girl Can campaign, which is funded by the National Lottery and aims to inspire more women to get active. The campaign seeks to redefine what it means to get active by democratizing exercise for all women. It challenges the conventional idea of what exercise looks like and encourages the traditional sports and exercise world to adapt to the lives of real women. "We uncovered the insight that there were three principal barriers—time, money and energy—which stopped certain groups of women from engaging in more conventional forms of exercise," says FCB Inferno executive vice president Sharon Jiggins. "Our solution lay in championing unconventional ways for women to get active that overcame these three barriers. We put a huge amount of energy into our casting, avoiding actors and models to ensure that what we produced was accurate, inclusive, relatable, authentic and inspiring."

Ali Dickinson/Jack Walker, creative directors; Owen Lee, executive creative director; Georgi Banks-Davies, director; Todd Banhazi, director of photography; Simone Grattarola, Time Based Arts, colorist; Ellie Johnson, editor; 750mph, audio mixer; Ben Gulvin, sound engineer; Vicki Holgate/Laura Pirkis, strategy; Tom Lindo, strategist; Cathy Green, producer; Bridie Scriven, agency producer; Nikki Chapman, broadcast producer; Kate Taylor, executive producer; Sharon Jiggins, project manager; Skunk, production company; tenthree, editorial company; UNIT, post-production company; FCB Inferno (London, United Kingdom), ad agency; Kate Dale, Sport England, client.



2 Gastropolis identity

Gastropolis is a modern Armenian gourmet food market offering fifteen distinctive culinary options in one location. The challenge for Yerevan, Armenia-based formascope was to develop a unifying visual identity that would also highlight the specialty of each culinary option. "We created an identity using simple shapes and content; the logo—a circle and two lines—constantly transforms by dynamic principle and creates radically different culinary icons using the same shapes," say Ani Gevorgyan, Karen Gevorgyan and Armenak Grigoryan, formascope's cofounders. "From the very beginning, we set out to create a style that demonstrates the identity's relationship with form on a conceptual basis. We also created patterns; then, we applied this design system on all media kits and brand communications."

Ani Gevorgyan, writer; Karen Gevorgyan/Armenak Grigoryan, designers; formascope (Yerevan, Armenia), design firm; Gastropolis, client.

We're looking for new, outstanding collateral, packaging, print ads, television commercials, direct mail, books and exhibits. For submission details, visit: commarts.com/submissions.



STUDENT SHOWCASE

2019



**OUR 2019 STUDENT
SHOWCASE FEATURES
FOURTEEN TALENTED
ADVERTISING, DESIGN,
ILLUSTRATION AND
PHOTOGRAPHY
STUDENTS,
REPRESENTING VISUAL
COMMUNICATION
PROGRAMS IN THE
UNITED STATES
AND CANADA.**

Selected from student portfolios recently posted on Creative Hotlist, the *Communication Arts* career site, these students were chosen by our editors for the originality of their ideas and for producing work at a professional level.

Additional work from these and other students can be found on creativehotlist.com, where students can upload their portfolios, free, to be considered for future showcases.

25 Years of Interactivity

It was only 25 years ago that a few pioneering creatives struggled with crude technology to deliver the first interactive experiences. Today, interactive media has revolutionized visual communications by becoming an integral component of our society with increasing influence over commerce and culture. We've captured just a small portion of this medium's exciting evolution on the following pages, with a selection of work from our past Interactive Annuals and insightful comments from some of our previous jurors.

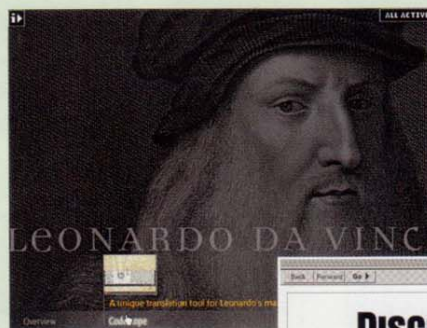
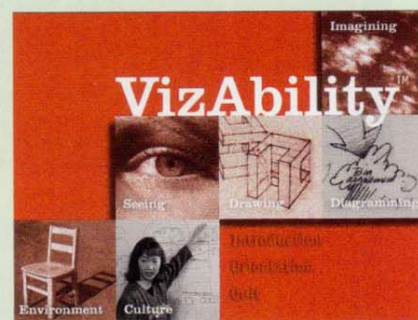
"What do I think is going to happen to interactive media? We're going to go online. The CD is going to go the way of the floppy disk."

—Paul Souza, 1995



Wired News, 1994. Wired Digital, multimedia production company

VizAbility, 1995. MetaDesign, multimedia production company



Leonardo da Vinci, 1997. Corbis Corporation, multimedia production company/client

"I see the internet as a social movement more than anything else. To think that the way the web is now is the way it will always be is just crazy." —Auriea Harvey, 1999

Discovery Channel Online, 1995. Jessica Helfand Studio, design firm



1995

1996

1997

1998

1999