PAULA SCHER MOVED TYPOGRAPHY FORWARD **IN A BEAUTIFUL WAY,** SHE LET THE TEXT BECOME ART IN ITSELF.

THERE HAVE BEEN MANY GREAT DESIGNERS THAT WE STUDIED IN THE POST MODERN ERA THAT POUR THEIR SKILLS INTO CORPORATE COMMERCIALS.

People like MIKE SALISBURY WHO, THOUGH HAS CREATED OUTSTANDING ICONIC LOGOS AND DESIGNS, MADE AN ICON FOR CHILDREN TO INFLUENCE THEM TO BUY **CIGARETTES.**

SCHER DOES WORK THAT WE PERSONALLY ARE INSPIRED TO FOLLOW.

HER ETHICAL CHOICES ON WHERE AND WHO TO WORK FOR LEAD US TO WANT TO FIND A GREAT OUTLET TO DESIGN FOR TOO.

PAULA SCHER IS A PIONEER WHEN IT COMES TO WHAT WE NOW KNOW AS MODERN DESIGN BECAUSE OF HER **BOLD** USE OF TYPE.

No longer were words there JUST TO INFORM YOU OF WHAT IS HAPPENING.

SHE TOOK FROM THE FUTURISTS AND CONSTRUCTIVIST BECAUSE SHE USED BASIC GEOMETRIC SHAPES SUCH AS SQUARES AND CIRCLE TO STRUCTURE HER DESIGN, YET SHE THEM AS A WAY TO CREATE HER OWN INTERPRETATION OF IT BY MAKING HER WORDS RESEMBLE SHAPE.

LOUD, NOISE-FULL DESIGNS

SHE DOESN'T STICK TO EMBELLISHED, DECORATIVE DESIGNS, BUT RATHER MAKES USES TYPOGRAPHY AS A WAY TO CREATE

BECAUSE OF PAULA SCHER'S **INTENSITY** WITH **TYPOGRAPHY,** SHE HAS INFLUENCED THE DESIGNS THAT WE DO AS STUDENTS TODAY BECAUSE WE AREN'T **AFRAID** TO USE TYPE AS AN IMAGE.

SHE HAS PROVEN THAT TYPE IS A BEAUTIFUL AND IMPORTANT ELEMENT IN DESIGN.

WE HAD NOT REALISED HOW MUCH SHE REALLY IMPACTED THE TYPE WORLD UNTIL WE LOOKED BACK AND FOUND SIMILARITIES IN OUR OWN WORK THAT OBVIOUSLY REFLECTED HER STYLE.

MANY OF THE EXAMPLES OF EXCEPTIONAL WORK THAT WE LOOKED AT IN CLASS HAD A PAULA SCHER **ESSENCE,** WHICH REALLY BRINGS TO IN OUR PERSONAL ART EDUCATION EXPERIENCE. HOW MUCH SHE CHANGED THE ART, ADVERTISING, AND TYPOGRAPHY WORLD.

PERSONALLY, WITH THE TAKING OF A TYPOGRAPHY CLASS RECENTLY, WE APPRECIATE SCHER'S WORK.

SHE USED HER SKILLS IN ART TO ADVERTISE OTHER BEAUTIFUL ART FORMS *BEFORE* EVEN LEARNING ABOUT HER, **WE HAD BEEN INFLUENCED BY** SIMILAR AND STYLES THAT WERE INSPIRED BY HER.

[cc1] [cc2]

STYLES

FEELING, THEY GIVE OFF A **DYNAMIC** EXCITEMENT TO GIVE SCHER ARE USED

WORDS NOW & FOREVER AFTER THE DOING PAULA

STEPHANIE JENNIFER **S&J**

attended Tyler school of in Pennsylvania in 1970

ART

PAULA SCHER

POP OF and the frenzy OVER **HELVETICA** ERA.

developed as an artist **being surrounded by the**

Bachelor of fine arts **&** MOVED TO **NEW YORK** THERE SHE EARNED A

TO BEGIN HER JOURNEY **to become one of the**

S&J **WO RLDS** leading and most **INFLUENTIAL** TYPOGRAPHERS

She was born on OCTOBER 6,**1948** IN VIRGINIA

HER WORK OFTEN HAS RECOGNISABLE CHARACTERISTICS OF BEING **TALL**, THIN, AND **DENSE.**

HER TYPOGRAPHY, WHETHER IT BE ON POSTERS, WALLS, ADVERTISEMENTS OR COVERING BUILDINGS, TENDS TO **STAND OUT** AND MAKES IT SELF **NOTICED.**

THE CITY HAS A LOT OF INTERPRETATIONS, BUT SCHER RECOGNIZES THE PHYSICALITY OF THE **PACKED** BUILDINGS, THE **CROWDED** STREETS, THE **GRID** SYSTEMED CITY LAYOUT, AND THE **EXTREMITY** OF EVERYTHINGS SIZE.

ANOTHER THING ABOUT THE CITY THAT SHE SAYS INFLUENCES HER IS THAT THE CITY IS **CONSTANTLY CHANGING.** THIS ALLOWS HER TO KEEP EVOLVING HER STYLE AND PROGRESSING IT WITH THE NEWEST AND GREATEST WORK.

[HC1]

ONE OF THE WAYS SHE DOES THIS IS THROUGH THE SHEER SIZE OF THE LETTERING BUT SHE ALSO TENDS TO USE MOSTLY ALL capitalized WORDS.

SHE TOOK THE STATIC AWAY FROM HELVETICA AND COMBINED IT WITH THE ENERGY OF NEW YORK.

AS MUCH AS PEOPLE COMPARE AND IDENTIFY HER WORK TO AESTHETICALLY LOOK LIKE THINKS SHE WAS A LITTLE BIT BUT MORE SO INFLUENCED BY THE CITY SURROUNDING HER.

SHE FOUND HER SELF ADAPTING HER ART TO RESEMBLE CHARACTERISTICS OF THE CITY.

ARTIST.

SHE EXPERIENCED THE BOOM OF HELVETICA. AFTER THE FONT THAT DISAPPEARS AND TYPEFACES AND TYPOGRAPHY WERE SAVING WHAT IT NEEDS TO SAY, SO TYPEFACES AN **ACTIVE** INFLUENCE ON HER STYLISTIC DEVELOPMENT.

THE BUSTLING CITY INFLUENCED SCHER AS MUCH AS ANY PLACE INFLUENCE ANY

THOUGH SHE HAS LEAD A CREATIVE FRONT ON THE FORWARD DEVELOPMENT OF TYPOGRAPHY, HER WORK REFLECTS THAT OF SOME OTHER MOVEMENTS.

MANY OF HER POSTERS HAD TO DO WITH MUSIC OR DANCE OR THEATER

SHE TOOK **BOLD** TO A WHOLE NEW LEVEL AND EMBODIED THE SHOWS ENERGY IN THE POSTER.

THE WORDS ARE SO PACKED TOGETHER AND SO BOLD THAT THEY THEMSELVES FEEL LIKE A PREVIEW OF THE SHOW.

POSTERS THAT ADVERTISED MUSIC SCREAMED AND SANG THE TYPOGRAPHY THAT WAS PRINTED ON IT, AND YOU COULD SEE THE MOVEMENT OF WORDS ON DANCE AND THEATER POSTERS.

SHE HAS ALSO DONE A LOT OF WORK ON ELABORATE MAPS. *THE MAPS ARE SO BUSY YOU REALLY FEEL LIKE EVERY VISITING, BECAUSE THERE LOCATION IS WORTH WILL ALWAYS BE SOMETHING FOR YOU TO FIND THERE.*

OTHER MOVEMENTS THAT HER WORK REFLECTS IS THE **CONSTRUCTIVISM** AND **ART DECO** MOVEMENTS. MUCH OF PAULA SCHER'S MOST INFLUENTIAL WORK WAS OF THAT OF WHICH SHE PAINTED STRAIGHT ON THE SIDES OF BUILDINGS, WHICH WAS A GROUNDBREAKING NEW FORM OF EXPRESSION.

CONSTRUCTIVISM HAS INFLUENCED THE WARPED AND ANGLED ASPECT OF HER WORDS.

LISA STRAUSFELD PLAYED AN INFLUENTIAL ROLE IN THE BREAKING OUT OF SCHER'S WORK ON BUILDINGS AND WALLS.

[HC2]

STRAUSFELD STUDIED MEDIA ART AND ARCHITECTURE, THE TWO OF THEM WORKED TOGETHER ON ART IN THE BUILT ENVIRONMENT.

THE PAST POSTERS IN THE NINETEENTH CENTURY COMBINED WITH THE CRAZY LIFE OF THE DADA MOVEMENT.

THOUGH HER COLOR CHOICES AND IMAGES FALL TO REFLECT THE SAME MODERN SIMPLICITY AS OTHER ARTIST AT THE TIME, THE IMAGES SHE USES NEVER GO UNTOUCHED BY INNOVATIVE TYPOGRAPHY.

SOME OF HER MOST WELL KNOW PUBLIC THE ATER PIECES ARE FROM THE **1995-96** SEASON, MANY OF THIS SEASON HAD A LOT TO DO WITH FUNK NOISE, ESPECIALLY THE ICONIC POSTER FROM **1995**

ON BRING IN 'DA NOISE, BRING IN 'DA FUNK. HER COLOR CHOICES EXPERIENCE OF ACTIVE TYPE. ADD TO THE LAYERED THE BLACK WHITE RED AND YELLOW OVERLAP AND BRING A LOT OF DEPTH TO THE POSTER WHICH DRAWS THE VIEWER IN. THERES A LARGE NUMBER OF WORDS ON EACH POSTER, BUT WITH HER ADDED DEPTH IT MAKES THE READER WANT TO EXPLORE AND READ EVERY LITTLE DETAIL. THE POSTERS, THOUGH EXECUTED DIFFERENTLY, SHARE THIS QUALITY WITH HER POPULAR MAPS.

THEY PAINTED THE EXTERIOR WHITE AND COATED IT IN WORDS THAT REVEAL WHAT TER IS ABOUT.

THIS GAVE LIFE TO THE CENTER AND REALLY PORTRAYS WHAT IS HAPPENING INSIDE. THIS WORKS AS BOTH A FORM OF EXPRESSION AND DECORATION BUT ALSO AS AN ADVERTISEMENT THAT SELLS THE SERVICE OF THE LUCENT TECHNOLOGIES CENTER FOR ARTS EDUCATION.

YOU READ THEM AS IF YOU CAN **HEAR THEM** OR AS IF THE WORDS ARE **DANCING AROUND** THE PAGE

SCHER GAVE LIFE TO THE ADVERTISEMENTS OF THE PUBLIC THEATER, AS DISCUSSED EARLIER SHE GAVE ACTION TO HER POSTERS

SHE WAS REALLY ONE OF THE FIRST ONES TO SUCCESSFULLY ACHIEVE THIS IN ADVERTISING.

[HC3]

WORDS LIKE DANCE, DRAMA, POETRY, MUSIC, AND THEATER CAN BE SEEN ON EVERY SIDE OF THE BUILDING.

THIS WORKS AS BOTH A FORM OF EXPRESSION AND DECORATION BUT ALSO AS AN ADVERTISEMENT THAT SELLS THE SERVICE OF THE LUCENT TECHNOLOGIES CENTER FOR ARTS EDUCATION IN **NEWARK, NEW JERSEY.**

ONE OF THESE WORKS THAT SHE COLLABORATED WITH **LISA STRAUSFELD** IS ALSO ONE OF HER MOST WELL KNOWN. WITH STRAUSFELD'S UNDERSTANDING OF ARCHITECTURE AND SCHER'S WORK IN TYPOGRAPHY THEY TRANSFORMED THE LUCENT TECHNOLOGIES CENTER FOR ARTS EDUCATION IN **NEWARK, NEW JERSEY.**