

PROJECT OVERVIEW

“Paula Scher” article design

CLIENT
PAULA SCHER

DELIVERABLES
1 x Print article design - 4 page double spreads
1 x Desktop webpage article design
1 x Tablet webpage article design
1 x Mobile webpage article design

REQUIREMENTS
- Designer to credit images if sourcing and incorporating imagery.

ASSETS PROVIDED (MANDATORY)
- Article text must be incorporated with author name.
- Publication logo.
- Print article must cover 4 page double spreads.



Print Article Design
- 4 page article



Print Article Design
- 4 page article



The chosen article design
- Option 3

For this article design project I received the text to include as a 4 page article of 2 double page spreads about the celebrated graphic designer Paula Scher. No images were specified and I had creative license to source the imagery I thought would best support the design of the article. The images I selected were on the basis of my design research and overall analysis. I chose to highlight 3 design themes of works she has been apart of as the first female principle at Pentagram New York. The three themes include designs for Tiffany & Co, Citibank and New York City Ballet.



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Playing

for

KEEPS

Paula Scher (1948) is a player. Even at 70+ years of age, her design methodology remains fundamentally driven by her commitment to 'Serious Play.'



Images courtesy of [www.Pentagram.com](#)



Tiffany&Co's Brand Identity by Paula Scher/Pentagram

he is perhaps one of the most influential graphic designers in history, but unless you're the type to comb through album cover credits or seek out the names behind works of advertising and media greatness, chances are you may not know her name. But you will know her work, or at the very least its legacy.

Hailed today as the 'Goddess of Graphic Design', she began her foray into typography and media while studying illustration at the Tyler School of Art (Temple University, Philadelphia) in the 70's.

"The biggest challenge with doing pioneering work is that it becomes adopted and adapted by the masses." - Paula Scher

where she says she "fell in love with type in a way I didn't expect to." Towards the end of her studies, she secured her first design job working for CBS records designing album covers for bands and musicians.

In 1976, American rock band 'Boston' released their 'More than a Feeling' record with CBS and Scher was commissioned with the cover design. The only brief she had was that the cover had to be 'futuristic' and include a guitar. Both of these elements Scher found to be incredibly cliché. The album went on to sell six million copies in its first month and the cover has endured as one of the most iconic record covers of all time. Though Scher herself in fact hates the cover, citing it as a "...mediocre piece of work" there is something to be said for the importance of play in the process of its creation and therefore its indelible link to who Paula Scher is as a designer.

From here, Scher moved on to Atlantic Records where she worked until 1982 and in 1984 co-founded her first studio with Terry Koppel.

The partnership enjoyed a bevy of work across a range of applications including advertising, publishing, packaging and identity design. In 1991, following ongoing challenges from the global recession, the studio closed and Scher went to work at creative Supentudios, Pentagram.

While working at Pentagram, Scher was commissioned by the New York Public Theatre, who was suffering an identity crisis of epic proportions, to redesign their branding. A disparate collection of narratives swept across their vast range of endeavours and in general, the company lacked the visual unity and singular voice that is often needed to foster iconic recognition within the community. It was here that she really began to settle into what would become her approach for her work for years to come.

Over the course of her career, Scher has continued to embrace and experiment with new methods and processes to extend her capacity and creativity as a designer. In the early days she created everything by hand to create her works. Later as technology evolved, she transitioned to working digitally but found over time that this hindered the process of play. In 2012 she exhibited a series of works at the Bryce Witkowitz Gallery in New York entitled *Fill over the Map*. The series of works offer an interesting commentary on the political, social, economical and cultural experiences of life for various citizens of various states and indeed the country at large, with nothing more than coloured letters and numbers on the canvas. This simultaneously subtle yet iconic, albeit somewhat unintentional, style is what has made Scher a true leader of her time.

By Maria Tsouros.

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As requested I also designed a shortened version of the print article for digital platforms. I created a webpage design for each platform across desktop, tablet and mobile.

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Playing *for* KEEPS

Paula Scher (1948) is a player. Even at 70+ years of age, her design methodology remains fundamentally driven by her commitment to 'Serious Play.'

Images courtesy of Pentagram.com

Tiffany & Co.'s Brand Identity by Paula Scher/Pentagram

She is perhaps one of the most influential graphic designers in history, but unless you're the type to comb through album cover credits or seek out the names behind works of advertising and media greatness, chances are you may not know her name. But you will know her work, or at the very least its legacy.

Hailed today as the 'Goddess of Graphic Design,' she began her foray into typography and media while studying illustration at the Tyler School of Art (Temple University, Philadelphia) in the 70s,

"The biggest challenge with doing pioneering work is that it becomes adopted and adapted by the masses." - Paula Scher

where she says she "fell in love with type in a way I didn't expect to." Towards the end of her studies, she secured her first design job working for CBS records designing album covers for bands and musicians.

In 1976, American rock band 'Boston' released their 'More than a Feeling' record with CBS and Scher was commissioned with the cover design. The only brief she had was that the cover had to be 'futuristic' and include a guitar. Both of these elements Scher found to be incredibly cliché. The album went on to sell six million copies in its first month and the cover has endured as one of the most iconic record covers of all time. Though Scher herself in fact hates the cover, citing it as a "medicore piece of work," there is something to be said for the importance of play in the process of its creation and therefore its indelible link to who Paula Scher is as a designer.

From here, Scher moved on to Atlantic Records where she worked until 1982 and in 1984 co-founded her first studio with Terry Koppel. The partnership enjoyed a bevy of work across

a range of applications including advertising, publishing, packaging and identity design. In 1991, following ongoing challenges from the global recession, the studio closed and Scher went to work at creative Superstudio, Pentagram.

While working at Pentagram, Scher was commissioned by the New York Public Theatre, who was suffering an identity crisis of epic proportions, to redesign their branding. A disparate collection of narratives swept across their vast range of endeavours and in general, the company lacked the visual unity and singular voice that is often needed to foster iconic recognition within the community. It was here that she really began to settle into what would become her approach for her work for years to come.

Over the course of her career, Scher has continued to embrace and experiment with new methods and processes to extend her capacity and creativity as a designer. In the early days she created everything by hand to create her works. Later as technology evolved, she transitioned to working digitally but found over time

that this hindered the process of play. In 2012 she exhibited a series of works at the Bryce Wolkowitz Gallery in New York entitled All over the Map. The series of works offer an interesting commentary on the political, social, economical and cultural experiences of life for various citizens of various states and indeed the country at large, with nothing more than coloured letters and numbers on the canvases. This simultaneously subtle yet iconic, albeit somewhat unintentional, style is what has made Scher a true leader of her time.

By Maria Tusdon.

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Paula Scher (1988) in a play:
 from c.1975 to 1988, Scher's design methodology remains fundamentally driven by her commitment to "Service Play."

Playing for KEEPS

Tiffany & Co. Brand Identity by Paula Scher/Pentagram

He is perhaps one of the most influential graphic designers in history, but unless you're the type to comb through album covers or seek out the names behind beloved ads for advertising and media brands, chances are you may not know his name. But you will know his work, or at the very least his legacy.

He is perhaps one of the most influential graphic designers in history, but unless you're the type to comb through album covers or seek out the names behind beloved ads for advertising and media brands, chances are you may not know his name. But you will know his work, or at the very least his legacy.

In 1976, American band "Buster" released their *More Than a Feeling* record with CBS and Scher was commissioned with the cover design. The only brief she had was that the cover had to be "futuristic" and include a guitar. Both of these elements Scher found to be incredibly cliché. The album went on to sell a million copies in its first month and the cover has remained one of the most iconic record covers of all time. Though Scher herself has faced the cover, citing it as a "mediocre piece of work," there is something to say for the importance of play in the process of its creation and therefore its indelible link to Paula Scher as it a designer.

From here, Scher moved on to Atlantic Records where she worked until 1982 and in 1984 co-founded her first studio with Terry O'Reilly. The partnership endured a busy of work across a range of applications, including advertising, promotional, packaging and identity design. In 1991 following ongoing challenges from the global recession, the studio closed and Scher went to work at creative Superstudio, Portsmouth.

While working at Portsmouth, Scher was commissioned by the New York Public Theatre, who was suffering an identity crisis of epic proportions, to redesign their branding. A disparate collection of narratives spread across their vast range of endusers and in general, the company lacked the visual unity and singular voice that it often needed to foster across recognition within the community. It was here that she made her mark to settle into what would become her approach for her work for years to come.

Over the course of her career, Scher has continued to embrace and experiment with new methods and processes to extend her capacity and creativity as a designer. In the early days she created everything by hand to create her work. Later on technology rolled, she transitioned to working digitally but found over time that this hindered the process of play in 2012 she exhibited a series of works at the Bronx Museum of Play in New York entitled *Beats the Heat*. The series of works offer an interesting commentary on the political, social, economical and cultural experiences of life for various cities of various states and indeed the country at large, with nothing more than coloured letters and numbers on the canvas. This simultaneously adds a bit of comic, albeit somewhat controversial, style to what has made Scher a true leader of our time.

By Maria Toudou

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