**Research info to annotate slides;**

April Greiman

Born in 1948

A native New Yorker, April is a graduate of the Basel School of Design in Switzerland. She made waves in America's design community

Studied under Wolf gang Weingart and ARMIN Hofmann in the early 1970s

April Greiman is regarded as one of the most influential designers of the digital age. She has been called a pioneer in this regard, making it acceptable for a graphic designer to explore their craft using a computer. In 1984, computers were seen by much of the public as science fiction props, specialized industry tools, or subverted novelties. The design community regarded them as an embarrassment to the long history and craft of an art form.

She helped pioneer the integration of technology and art as one of the first practitioners to explore the desktop computer’s creative potential, and her unique fusion of a postmodernist mentality with digital technology became emblematic of the “New Wave” design approach in the late 1970s and early ’80s.

Hofmann and Weingart taught at Basel school of Design and broke away from the international style, developing New-wave typography.

Greiman moved to Los Angeles and established a studio where she took New Wave to a new level.

She became known for the level of depth she achieved by overlapping elements, using diagonal lines, and floating forms with cast shadows.

When the Macintosh was released, many designers were afraid of what the new technology meant for graphic design and scoffed at those who tried to design digitally.

Greiman did not hesitate to explore the capabilities of the computer. However, she embraced what others would call the imperfections of this technology like the pixelated, bitmap fonts.

On the west coast, Greiman established a studio in Los Angeles after studying with Weingart an d Hofmann.

Weingart observed

“April Greiman took the ideas developed as Basel in a new direction, particularly in her use of colour and photography. All things are possible in America!”

Typographic design has usually been two dimensional of all the visual disciplines, but Greiman achieves a sense of depth typographic pages. Overlapping forms, diagonal lines that imply perspective or reverse perspective or reverse perspective, gestured strokes that move back in space, overlap, or move behind geometric elements, and floating forms that cast shadows are the means she uses to make forms move forward and backward from the surface of the printed page. Greimans typographic space operates with the same governing principle defined by El Lissitzky in his PROUN paintings but never applied to his typography.

In collaboration with the photographer Jayme Odgers, Greiman moved graphic design and photographic illustration into a new realm of dynamic space. Graphic elements become part of a real space of photographs. Odgers wide-angle photographs with extreme depth of field have objects thrusting into the picture space from the peripheral edges.

, in 1986 she accepted the role as guest designer for issue #133 of the influential Design Quarterly magazine. Not only did she shake up the magazine’s format by creating an issue that unfolded into a 3' x 6' poster, she produced the work solely on the blasphemous computer, which she began working with two years prior.

The issue, entitled “Does It Make Sense?,” contained a life size, nude self-portrait, layered with symbols and typography (above) became an instant industry-benchmark and forced the design world to sit up and take notice of the contributions computers could provide.

Though sometimes overshadowed by this great feat in guiding an industry to change, April's career continued to push boundaries in ways that are still felt. Schooled by the famous New Wave master Wolfgang Weingart, April is also credited with introducing America to New Wave, postmodern design.

April's work in particular is often identified for its 3D, spatial qualities that provide a unique experience to the viewer. Challenging every convention in the industry, even the term ‘graphic design,’ which she feels is too limiting, April prefers to be called a ‘trans-media artist.’

Conclusion

In summary, postmodern graphic design has been seen to bend and break the rules of design with the use of collage, distortion, vibrant colours and abstract type.

Pioneers such as Weingart and Greiman are considered some of the most influential in their field.

From Weingart’s new wave typography movement; rethinking swiss type,

Reid’s series of powerful contemporary political art prints, which essentially defined the image of punk rock

To Greimans work that provides a unique experience to the viewer. Challenging every convention in the industry.

Postmodernism has certainly had an effect on how we design today, the arrogance to rules and boundaries allows designers and creatives to be free and expressive with our work.

The influence of these pioneers has transformed graphic design as we know It today.