

Paula Scher

ESSAY STRUCTURE

- **Intro** -
- what is ~~pentagon~~ **pentagon**
- Briefly mention **Pentagon**

Scher's about info

- ↳ DOB
- ↳ Brief Background info

Brand identity

- ↳ mention recognizable branding

Public Theatre

Citi Bank

US Holocaust Memorial Museum

Shake Shack

Awards

Conclusion

Bibliography

infer me as a designer

choose a couple to expand - little about how it influences me as a

went to be able to go into depth about a couple rather than skim the surface of everything

10/11/13 - 11/13/13
presented as Summer Salon 2020

interviews - Sean Adams, Chair, Arts & Culture

Cloric handbook - Executive Director HMCCT

25 years of wealth

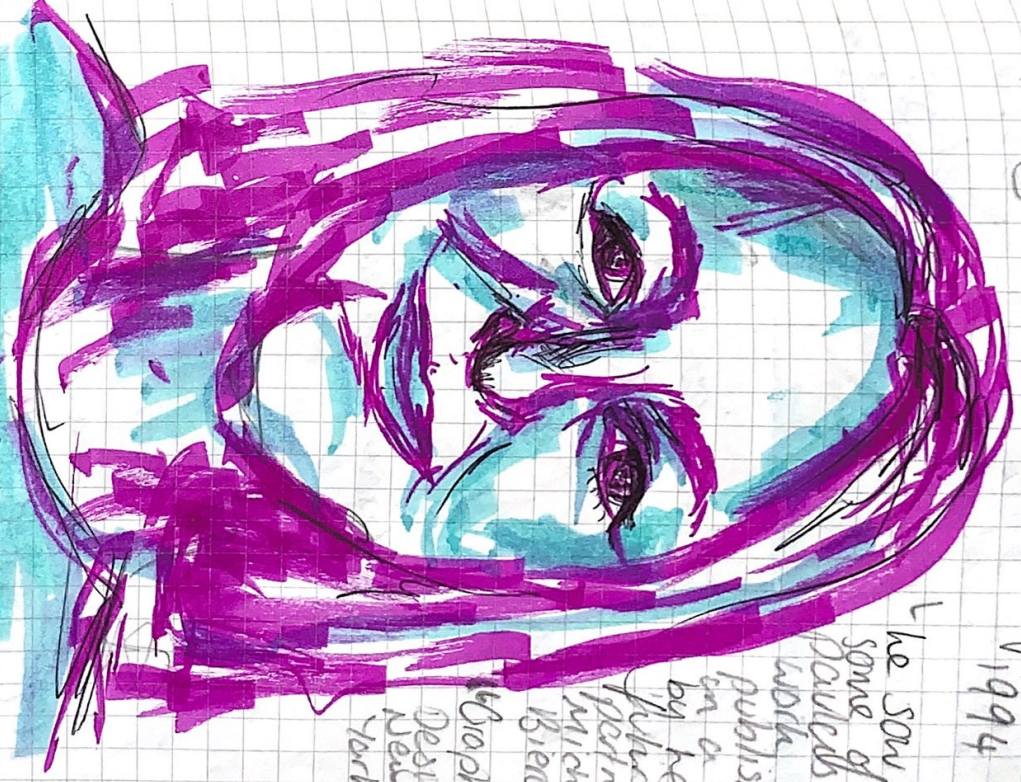
"I like my marriage at hood vs ups and downs ~~lets get~~ ups and downs... give me hell I have accomplished a lot & learned even more"

o 66 I felt like I had never done a big identity project like everyone knew I saw "66"

66 when I went to the London office I would see the 66 in museum... 701 Betty in London which was designed by my partner John M... it seemed like London Designer really owned the 66

o I didn't think it had any impact until a Designer at PerkinElmer was on that side of scale

o George Wolf - director of OT in 1994



he saw some of our work published in a book by her future partner Michael Brent
Graphic Design New York

Cats, Les Mis

"This is what theatre advertising looked like at the time - it still looks like that is a great case study and is some of the best terrible typography that don't go overwrought things that don't go"

and they have the
because English things they
cute English - things they
made them
from them

Public theatre

- popular theater
- theater for everyone
- New York City just includes

every set every race - every
form of behavior...
any way you dress
you're welcome at
the public

- not designed to be urban
it was designed to be
just for everyone

66 / absolutely hated the theater
advertising at the time, and
I liked and admired Paul Robeson
poster - but I was told by George
LBJ that he wanted to close
the palette and do something
they didn't.

decided to do something
based on propaganda

then imagery

look in program from theatre
giving they existed in urban
lines in London

pieces of wooden typography
printed in the sides

- Name of the play and
write the play

would be very big &
word have the date
and time and nothing
else

just the facts

"a language like this would
be very good for the theater"

Logos

- landmark identity

THE PUBLIC THEATER

o page in "Rob Roy Kellie American Wood Type, 1988" demonstration of different typefaces

o "where can the P's are shown in their thinnest and thickest form within the same character of the font" "this would be a great way to express diversity"

- initially made by hand - until it was digitized

- most people saw the 'Shakespeare in the Park' posters - they saw them because they were hung on the subway - in the hi-state area

↳ people called them -

o Never put the names of the artists on the poster & authors of the plays

"If you put the names of the artists and actresses, some of them use their names, if you put them on the posters they're more visible, and you'll get anything made"

So we just continued it, and it was the same sort of thing, but we did in my career"

1995/1996' George Wolf wrote a musical

BRING IN DA NOISE BRING IN DA FUNK

- most well known of the series was not a poster for that show, but was a season poster for the whole season

- typography was used and designed the letters with the subject matter of the hip hop musical

a number of posters in the series include graphics

IMITATION

66 I've never had anything quite like this happen where an identity is just ripped off and put on the people.

- was in Chicago which used to be hype style

they had so much more money the public started to promote you'd see a lot of Chicago but go by and don't see something they're the public you'd say such things because of Chicago.

- Paula unsure what next steps would be
- she thought the public broader way lost its identity totally - be Chicago had wiped it away.

DID SOMETHING DIFFERENT

- she felt like she was failed the public because she and her team were they looked like
- completed merge 1

Opposite of the Public

◦ Withdrawn
◦ Quiet
◦ Intellectual
◦ weren't as

Popular

Phred as George Wolf and had answered it

66 Oh dear, Paulas turning SD, lets have a year of depressing posters



Important to the posters.



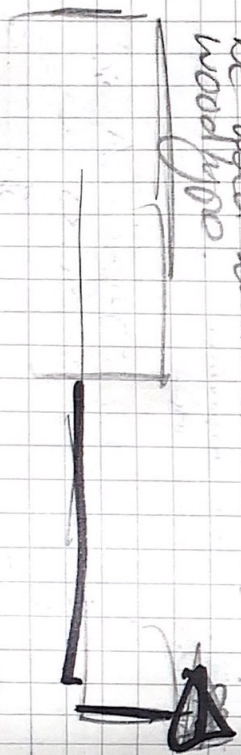
50th year manifestation PASSIVE

- wanted to get rid of eye watering but she was afraid they'd be using it

↳ so she relives the public theater logo in

AKZIDENZ - GROTESK

- for everything
- make that the hypoface of the public theater - isn't that absurd
- ↳ to make this metaphorical but be used like an American woodtype



Public VERONA

- Very noticeable
 - Clean
 - Strong
 - different
- } in the same style as the play (being clean)

- pop
- large type
- in your face
- legible

"I took me 15-20 years to learn how to do my job"

↳ The public theater was my R+D. I stayed with

↳ I figured out how to make it work, it

↳ I fail to see how Paula feels the public throughout all of

↳ ~~the~~ it still reads as the public - strong consistency in managing manufacturing the identity - regarded as

Logo style: logotype / wordmark

Wordmark is a human word when the word can't

Wordmark has an arc shaped element

initially written on a napkin but refined later in the studio

Typeface - Interstate

Category - Sans serif

Designer: Tobias Fre-Jones

Released: During the mid to late 1990's

clean & modern
distinctive and appropriate

umbrella not immediately obvious - subliminal message

To Quote Paula

It did not take long if it happened in a second and it's all over the world. How can it be that you fell to someone and it's done in a second? But it's done in a second, it's done in a second, after every experience, and every minute and after everything in my life starts and my heart.

- Paula Selva

Shows we it's not always necessary to spend weeks or months on the design.

A great idea can come quickly from an association & experience

logical, intellectual approach

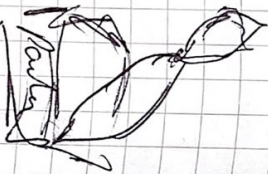
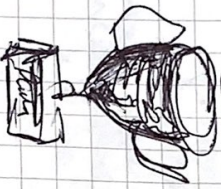
The thing I love about the story is how she says amazing talent & experience the ability to do it all in 20 years is not a hard identity experience with a hard identity problem, solving the customer problem,

medium.com

#MARBOS

foreverende.org

"During the course of her career she has been the recipient of hundreds of industry honors and awards; she is a recipient of the National Design Award for Communication Design, the AIGA medal and the Christie Award for Innovation in Design, among others."



include images of trophies

emphasize the fact that a highly talented graphic designer

Conclusion

• cover everything you've talked about - when it's make any new points

Summarize in a way that brings everything to a close.

• in the 10 years/ Paula has made a huge impact on the world design scene

From her 25 years in the public theater to citizens iconic logo design in Napier of

And one can create the brand identity quite like she can.

Her work hugely inspires me - with her wraparound approach to design her she won't be a global way - Stevie

winning countless awards - no wonder she's considered a pioneer and one of the most influential graphic designers in the world.

HOW PENTAGRAM
HAVE BEEN INFLUENCING
THE DESIGN WORLD
FOR NEARLY
A CENTURY

HOW THIS PENTAGRAM
DESIGNER HAS BEEN
INFLUENCING THE
NEW YORK DESIGN
SCENE FOR 30
YEARS

- focus just on her influence
with pentagram?

- Theme of webpage will be New York
& public themes