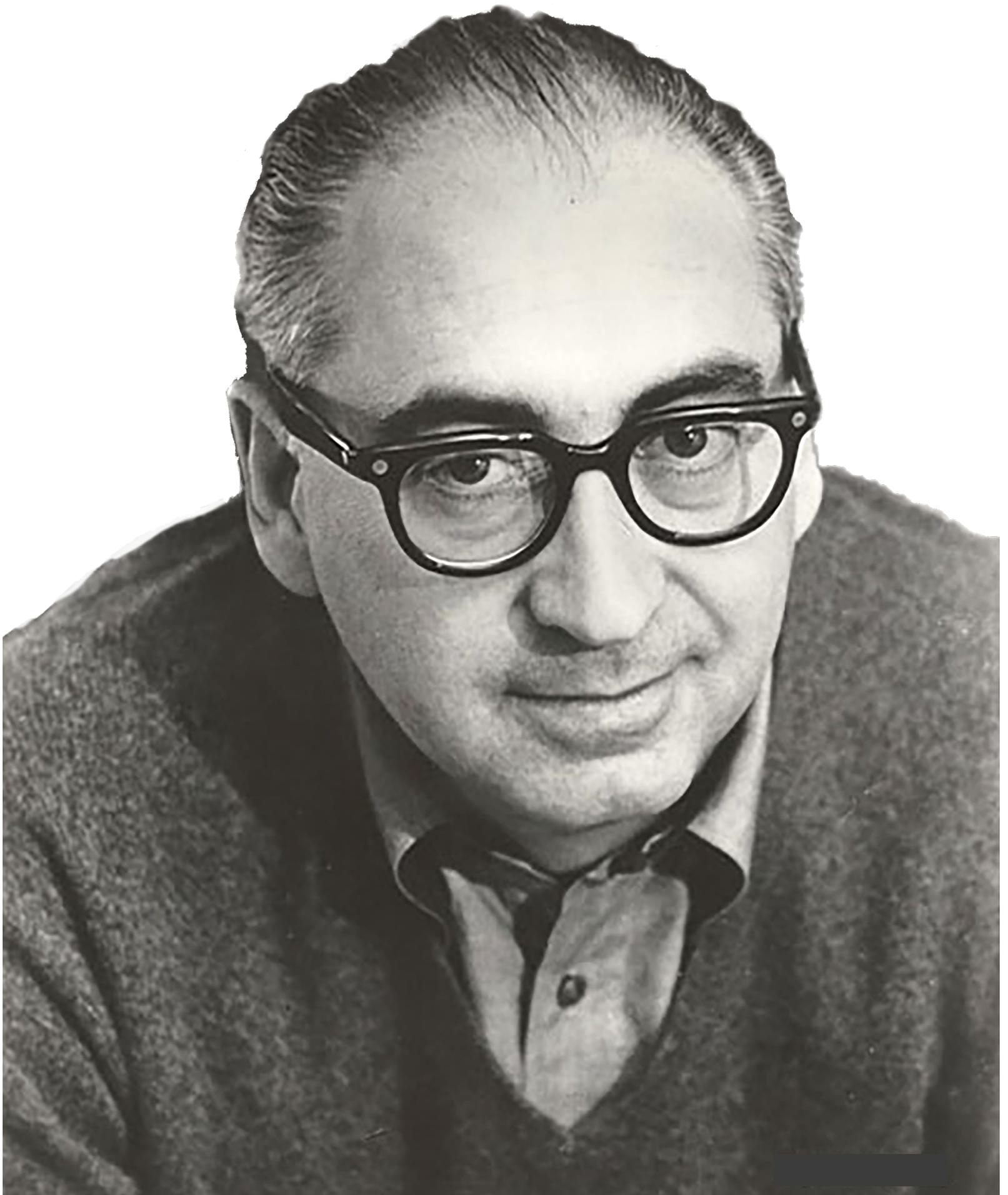




SAUL BASS

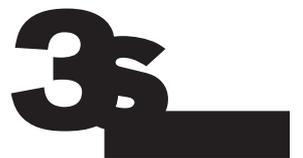
The Art of Making





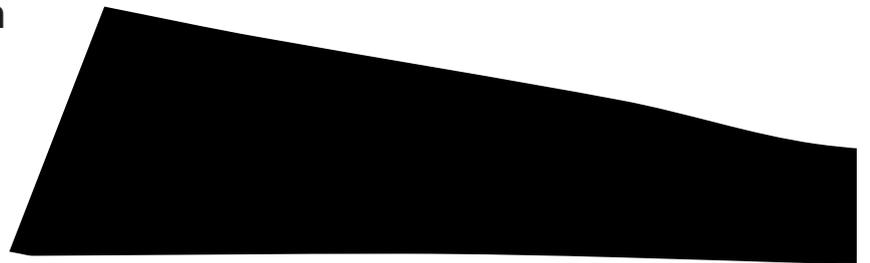


Saul Bass was born in 1920 in New York City, to Jewish immigrants. A creative child, he drew constantly. For the art college, he attended night classes at the Art Students League where he had the fortune of studying under György Kepes, a master of the functional Bauhaus aesthetic. York for California. He worked mostly for advertising until his major break: a poster for the 1954 film, Carmen Jones.



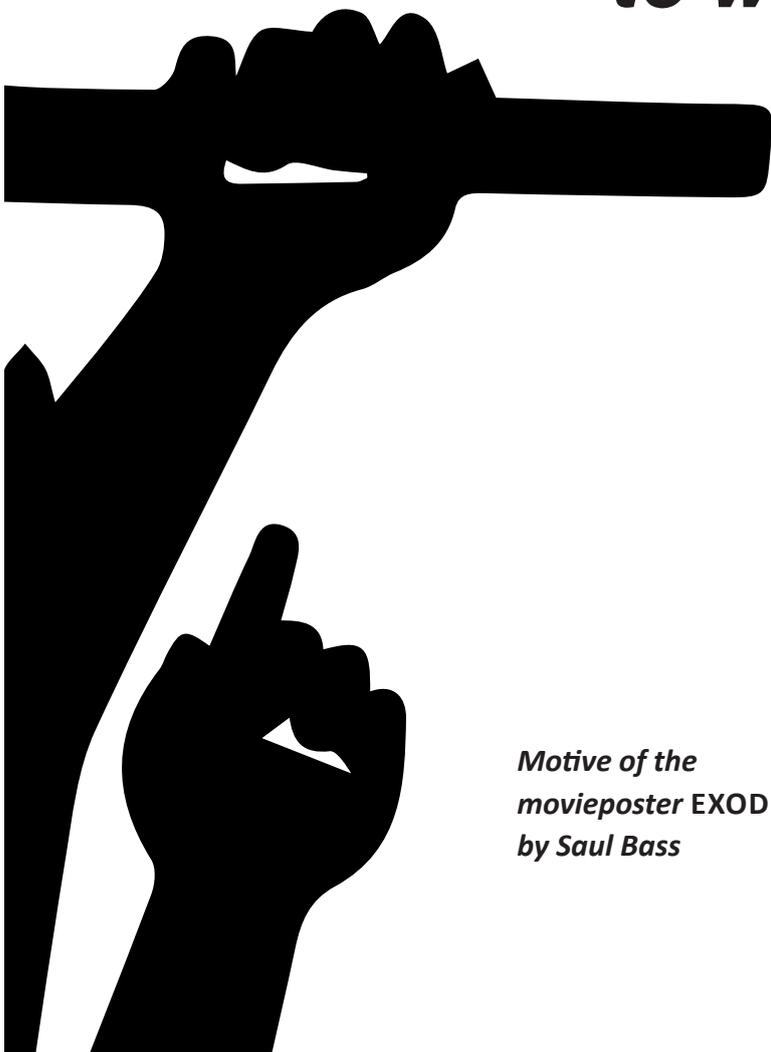
The Art of Saul Bass

I came back with 1500 slides. Saul and I were in a late night meeting discussing what the Continental look meant and what inference we could make for a new Continental logo design as the beginning of a new image program. I remember Saul saying something like, 'If this were Western Airlines, we would just make a 'western' looking logo complete with an 'out west look' reminiscent of cowboy gear.' Bass stepped up the sophistication of movie posters with his distinctive minimal style and he completely revolutionized the role of title credits in films. They were considered so unimportant, they would actually be.





***‘The nature of process,
to one degree or
another, involves failure.
You have at it. It doesn’t
work. You keep pushing.
It gets better. But it’s not
good. It gets worse. You
got at it again. Then you
desperately stab at it,
believing this isn’t going
to work. And it does!’***



***Motive of the
movieposter EXODUS
by Saul Bass***



The Art of Symbols

Bass stepped up the sophistication of movie posters with his distinctive minimalist style and he completely revolutionized the role of title credits in films. Traditionally, credits were static and drab. They were considered so unimportant, they would actually be projected onto the closed curtains which would only open for the first official scene of the movie. Traditionally, credits were static and drab. They were considered so unimportant, they would actually be projected onto the closed curtains which would only open for the first official scene of the movie.

*Motive for SPARTAKUS
made and co-directed by
Saul Bass.*



‘I aim to set the audience for what’s coming next, make them expectant.’





The average lifespan of a Saul Bass logo is a whopping 34 years. Some of his work have yet to be replaced, like the absolutely brilliant designs for Kosé Cosmetics 1959, Kibun 1964, Warner Communications 1972, Girl Scouts 1978, with a slight modification made in 2010 and Geffen Records 1980. With designs as solid, thoughtful and timeless as these, they might never have to be. Logo designer William Haig recalls working with Bass on the Continental Airlines logo, the first of what Haig calls 'credibility based logo design'. I came back with 1500 slides. Saul and I were in a late night meeting discussing what the Continental look meant and what inference we could make for a new Continental logo design as the beginning of a new image program. I remember Saul saying something like, If this were Western Airlines, we would just, make

*Bust of the
title sequence for
SPARTAKUS.*

The Art of Simplicity

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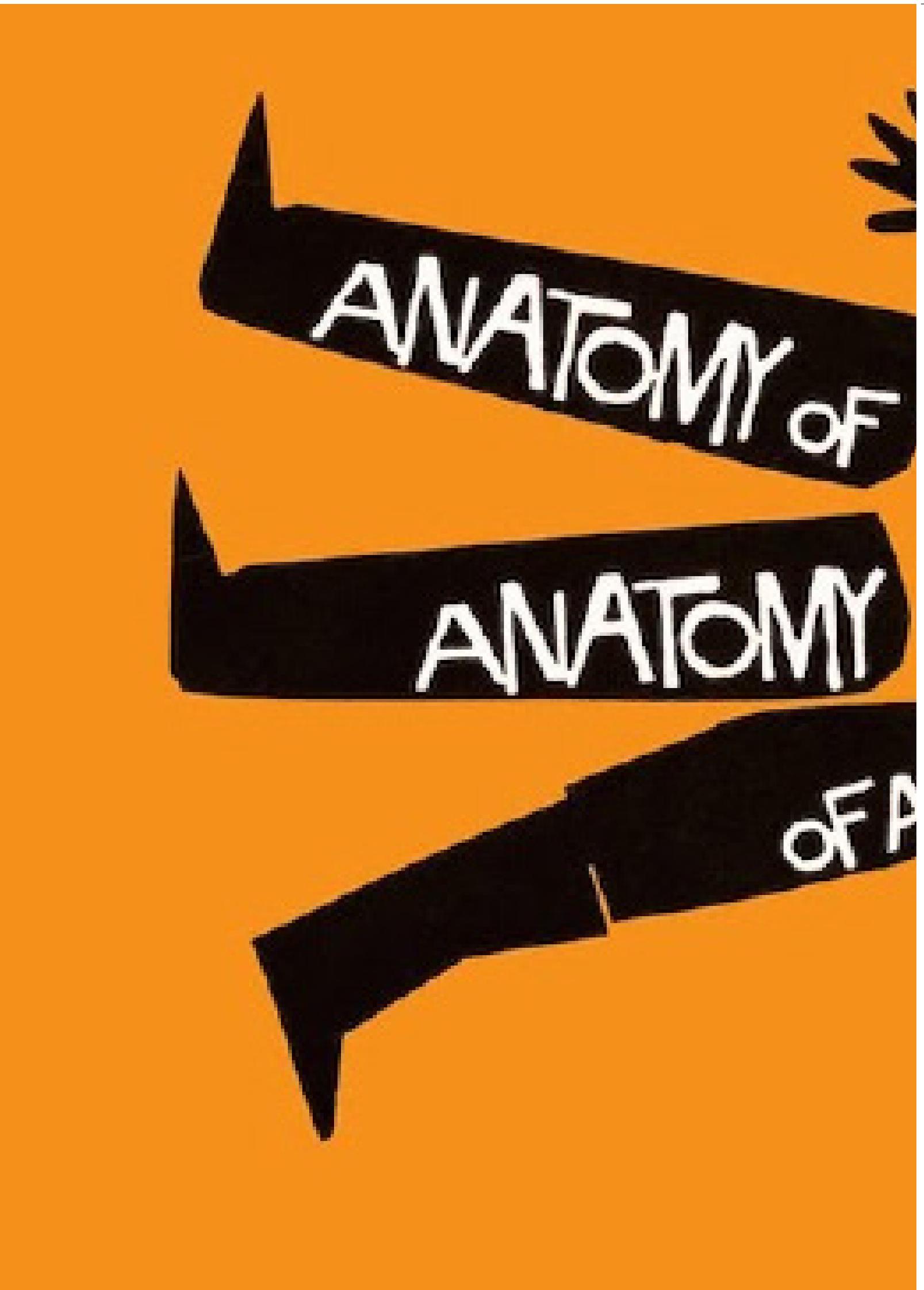
*Poster of the movie
VERTIGO debuting
in 1958.*

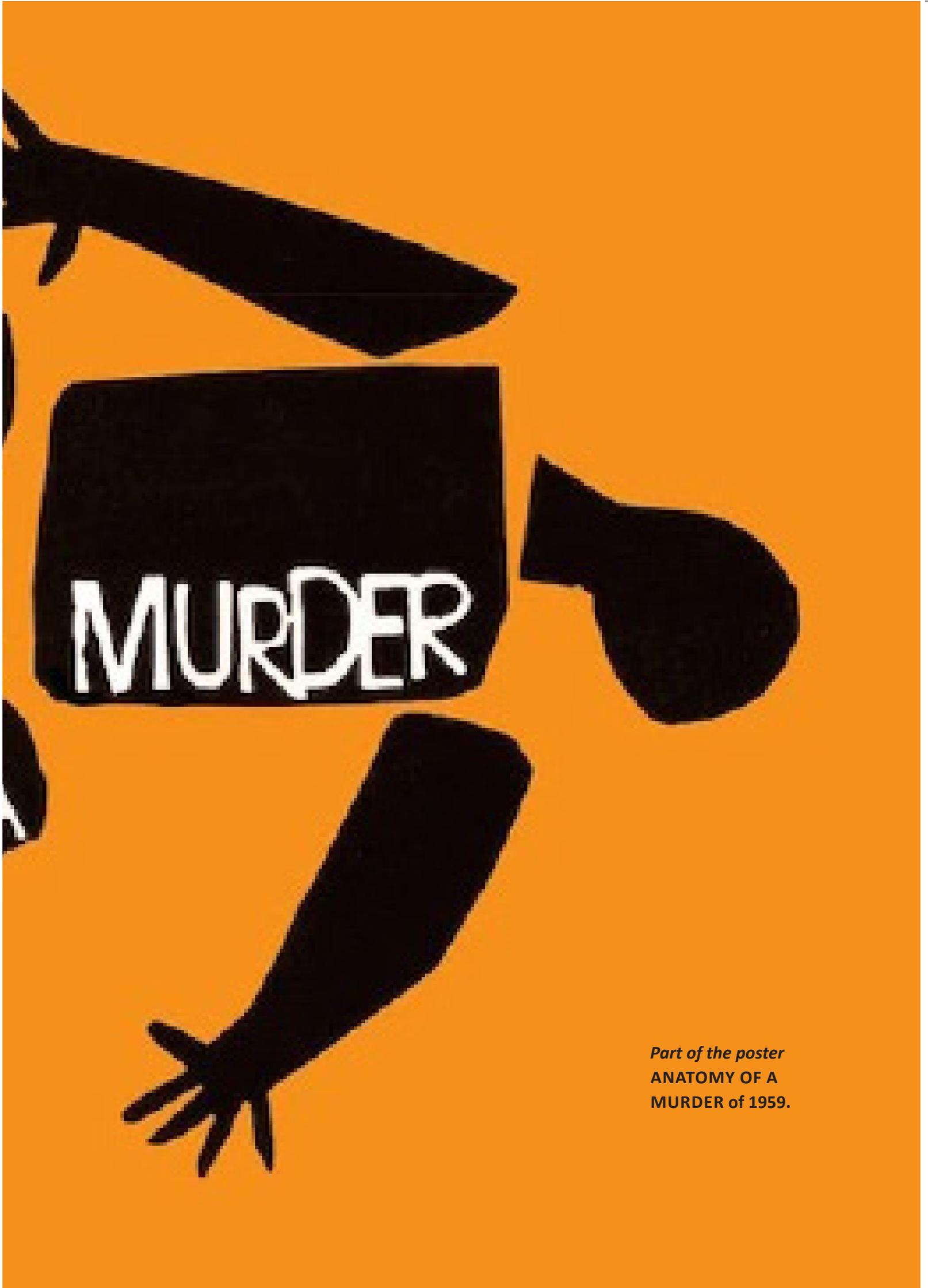
MARKET RESEARCH

JAMES STEWART KIM NOVAK IN ALFRED HITCHCOCK'S MASTERPIECE



'VERTIGO'



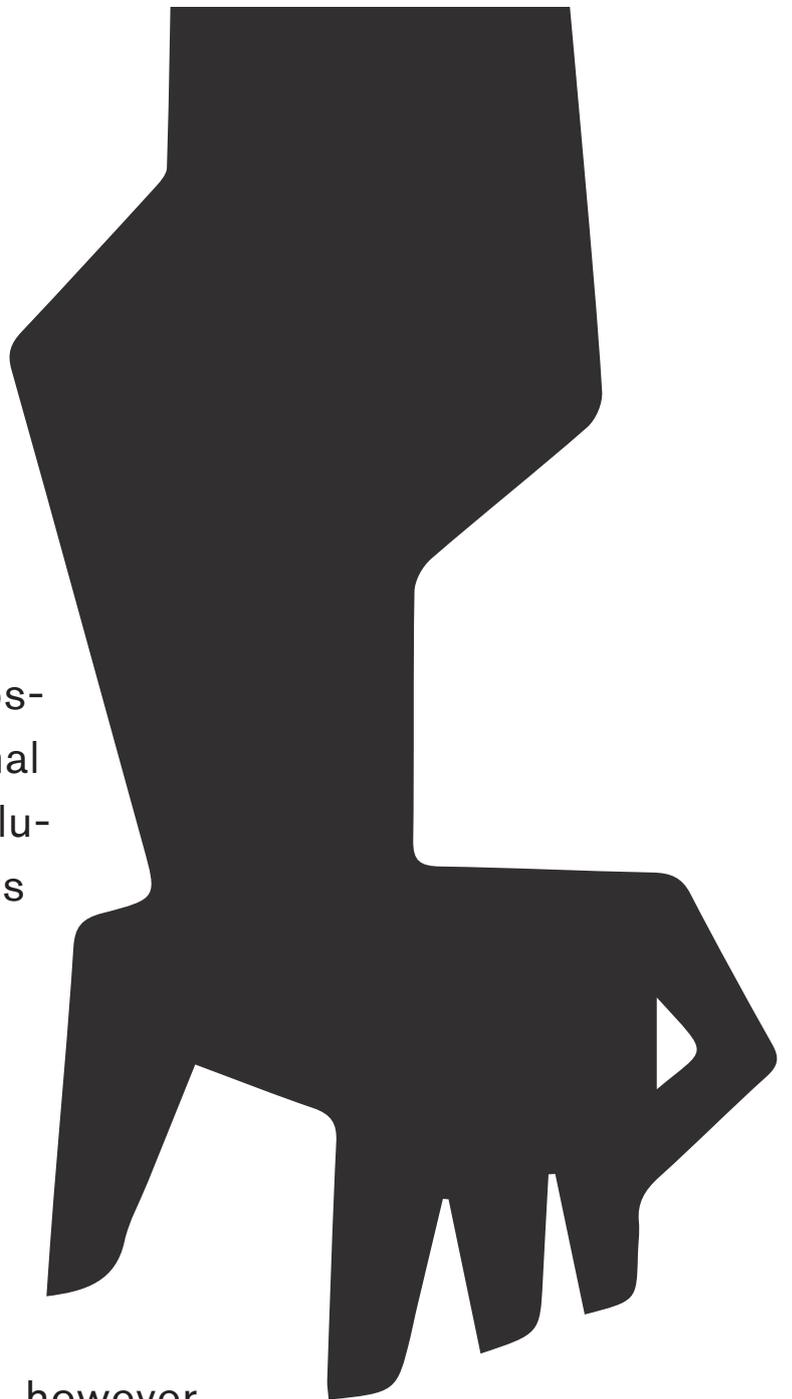


Part of the poster
**ANATOMY OF A
MURDER of 1959.**





Bass stepped up the sophistication of movie posters with his distinctive minimal style and he completely revolutionized the role of title credits in films. Traditionally, credits were static and drab. They were considered so unimportant, they would actually be projected onto the closed curtains which would only open for the first official scene of the movie. Bass, however, was committed to injecting life into these graphics, making them as much a part of the cinematic experience as anything else. Introducing his signature 'kinetic type,' Bass letters dashed and moved across the screen and frequently incorporated images other than text. Titles became a spectacle to be seen. Film reels with Bass credits were delivered to movie theaters along.





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Motive of the poster
**THE MAN WITH THE
GOLDEN ARM.**



The Art of Innovation

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*Title sequence for
PSYCHO, directed by
Saul Bass.*



BOYD . IO





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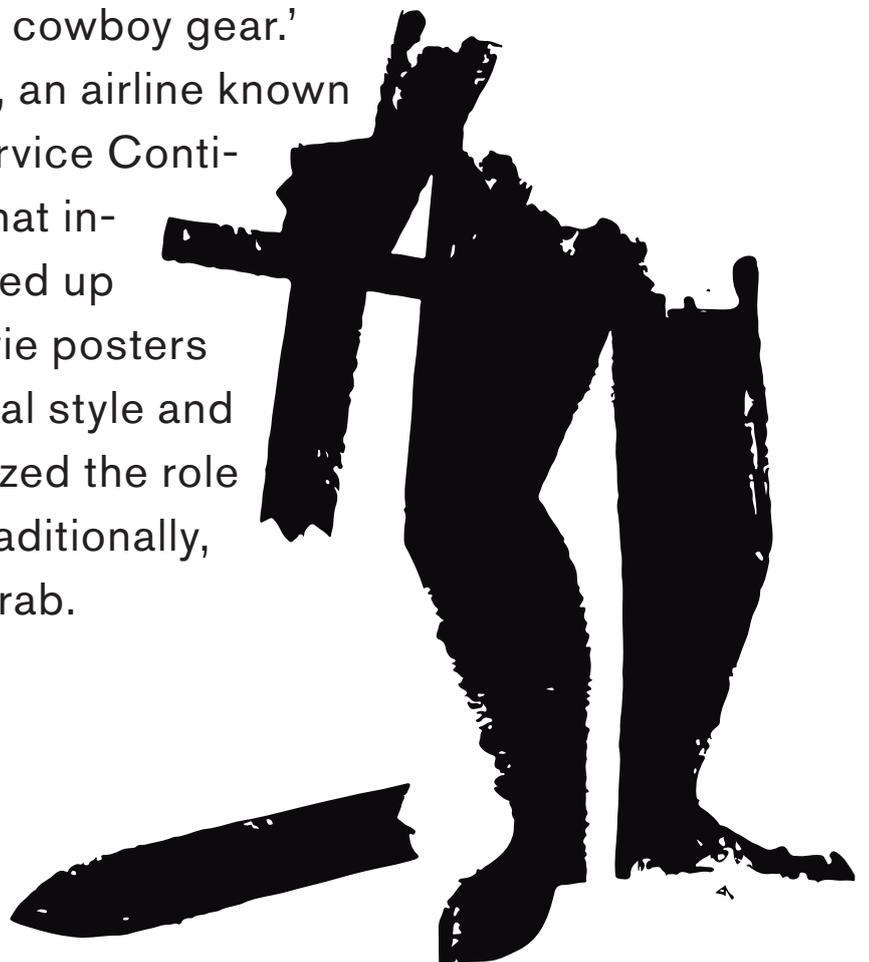
***‘Sometimes when an idea
flashes, you distrust it
because it seems too easy.
You qualify it with all kinds
of evasive phrases
because you’re timid about
it. But often, this turns out
to be the best idea of all.’***

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The Art of Creating

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***‘Try to reach for
a simple, visual
phrase that tells you
what the picture is
all about and evokes
the essence of the
story.’***

***Motive of the
movieposter SAINT JOAN
premiering in 1923.***

21s



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Steintorplatz 20, 20099 Hamburg.

