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America, Hate, Love & Graphic Design



My Skin, My Logo:  
America, Hate, Love & Graphic Design

by Isis Joseph

University of Michigan  
Stamps School of Art & Design  
Integrative Project

March 2022

For designers, because we love design.

Introduction

**Hate** Identity  
Logo  
Photography  
Wayfinding  
Tone of Voice

**Love** Display Type  
Print  
Typography  
Copywriting  
Branding

Conclusion

Further Reading

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# Introduction



Great things can happen when you allow your fear of loneliness to guide you. At least, that's how this story begins, how my story begins. In 2014, I started my freshman year at the High School of Art and Design in midtown Manhattan. Unfortunately, a few students from my middle school also chose that high school. I knew from the jump that rekindling any flame with them would not allow me to move up the social ladder in high school, so I had to branch out. Fortunately, I found a friend relatively quickly, Madeline. However, the day soon came when we had to choose our majors. I had auditioned for my school with a film portfolio, and was pretty set on making some absolutely horrible student film projects for four years, but Maddie was not into making movie magic like I was. She intended on majoring in graphic design. Unfortunately, our graphic design classes were on the 11th floor (we were banned from using elevators to go up) but readily I switched from being a film major to a graphic design major. I wanted to sit next to my friend during school. Looking back, that decision was severely childish.

I barely knew this girl, and I had the worst guess as to what graphic design even was. Yet, here we are today: I'm writing this book about graphic design and Maddie and I have been friends for seven years.

Seven years later, graphic design still has my attention. In accepting that fear of loneliness, I gained two amazing things. As I complete my final year of undergrad at the University of Michigan, this fear still drives some of my decision making. As I started to look back on my graphic design education, I realized that even though I loved design, my education made me feel lonely all over again. Past curriculums, textbooks, professors, and courses did not take my identity into consideration. From the courses I've taken in the last seven years, there seems to be a consensus that Black people have had no contributions or the practice and that not much can be said about graphic design and Black identity. For anyone who has studied graphic design to any extent, you know that graphic design students are indoctrinated. We are trained to worship the British, the French, the Swiss, the German. We revere and emulate the greats! Though in a country like ours, why do we spend almost no time discussing the impact of graphic design as it relates to our history.

The problem with graphic design is this mythology and the perpetuation of it in our education. This book attempts to tell a more complete story of graphic design history that considers Black identity in our society.

Everything that makes up communities and societies was created with an intention. All of the systems and institutions that we participate in were crafted by groups of people that held the power. Systemic oppression and manifestations of intolerance were once just visions of structure before they were executed.

Slavery was designed.

White Supremacy was designed.

Intolerance was designed.

Hate was designed.

Love was designed.

Liberation was designed.



Graphic design is such a powerful tool. It is bigger than beauty, it is bigger than craft. For Black Americans throughout history, graphic design has contributed to our death, our healing, and our resistance. My goal is that this book will provide a context and history for graphic designers as they consider issues of race, racism, and the portrayal of Black identity in their work. The purpose of this project is not to highlight Black designers or their works, or to showcase all pieces of racialized graphic design in America. The purpose of this project is to expand our understanding of graphic design as it relates to Black identity in America. My goal is that this book inspires you and I to think more critically about the power we have as designers creating work in this country. This book is organized by formal terms in graphic design and moves forward through time with each chapter. The design references used in each chapter are simply my selections from my research, I hope designers use these references as keys to unlock new design information. This book is about America, hate, love, and graphic design.





My Skin, My Logo



# America, Hate, Love & Graphic Design

# My Skin, My Logo



1.1



# Identity



Identity

“Visual identity is all of the imagery and graphical information that expresses who a brand is and differentiates it from all the others.”

Johnny Levanier  
Writer, Educator

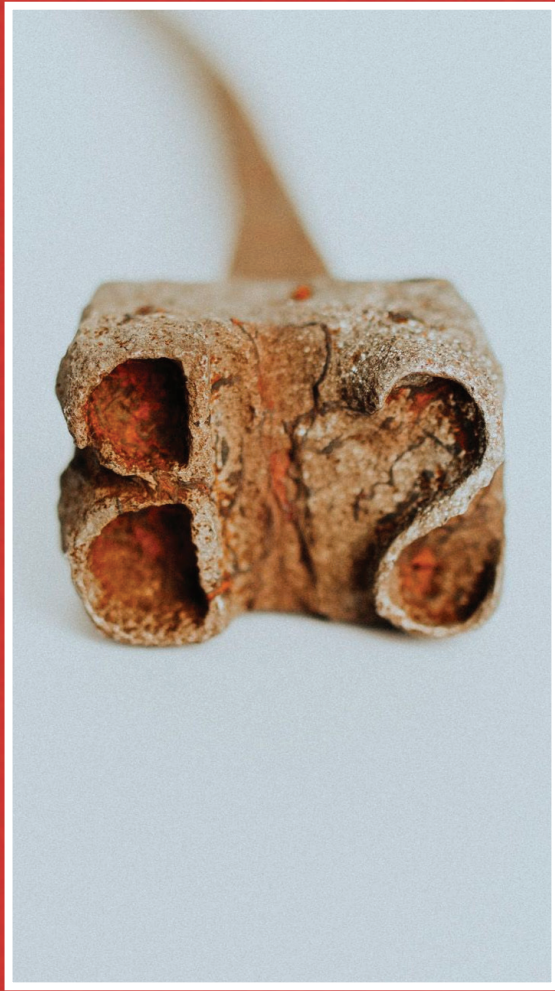


## My Skin, My Logo

388,000 Africans arrived in America during the transatlantic slave trade. Each body, commodified for the advance of our young economy. It felt necessary that a system be established to distinguish these bodies, commercialize these bodies, and most importantly control these bodies as they entered the system of American slavery. On arrival, slavers branded African bodies for identification. Frederick Douglass described this process during a speech in 1846, Douglass said “The process of branding was this —A person was tied to a post, and his back, or such other part as was to be branded, laid bare; the iron was then delivered red hot (sensation), and applied to the quivering flesh, imprinting upon it the name of the monster who claimed the slave.”



# Identity



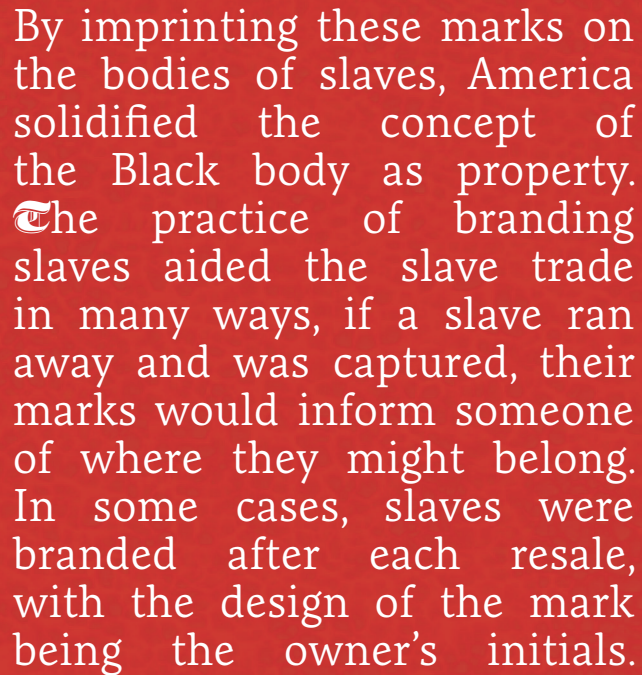
1.2

# My Skin, My Logo



1.3

## Identity



By imprinting these marks on the bodies of slaves, America solidified the concept of the Black body as property. The practice of branding slaves aided the slave trade in many ways, if a slave ran away and was captured, their marks would inform someone of where they might belong. In some cases, slaves were branded after each resale, with the design of the mark being the owner's initials.

# My Skin, My Logo



1.4

## Identity

These practices allowed slavers to maintain a sense of order on their plantations which established order in America in the slave trading industry. Marking the Black body in this way would be one of the first instances of graphic design being utilized to establish Black identity in America. Yes, Americans did not invent branding, nor did Americans invent slavery, but through the practice of branding slaves, we tried to perfect its execution.

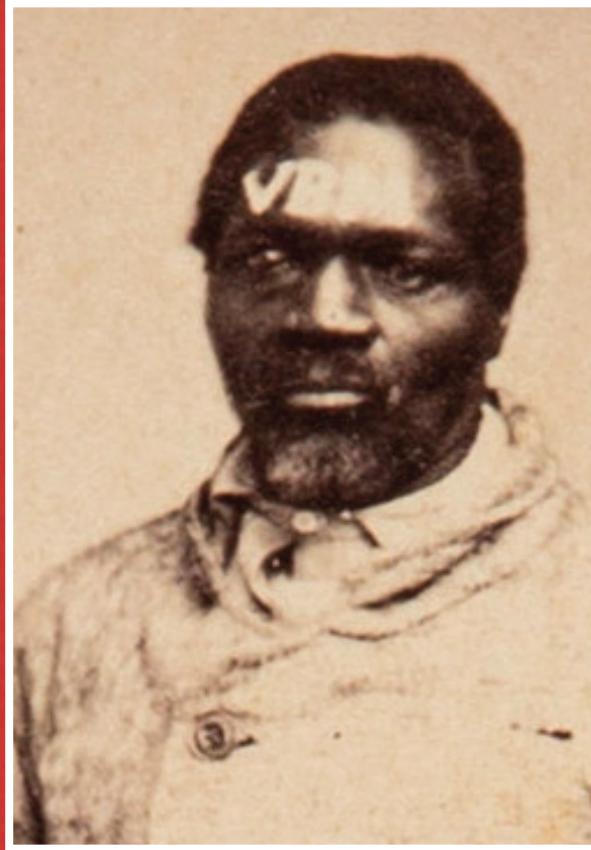


My Skin, My Logo

Marking slaves with  
their owners' names  
cemented their identity,  
as slaves or as chattel,  
no longer people and  
nothing close  
to citizens.



# Identity



1.5







# My Skin, My Logo

## Image Credits

1. John Gast, American Progress, 1872.

2. American Slave Branding Iron, Georgia plantation, circa 1750 – 1850

# Identity

3. Slave Branding Iron used  
in Cape Coast

4. Metal Branding Irons  
with Owners Initials

5. Wilson Chinn, a branded  
slave from Louisiana

Logo

“A logo is the key visual element of a branding corporate identification system for all communications and marketing of an organization.”

Dr. Cheryl D. Miller

Designer, Writer, Decolonizing Historian

AIGA Medalist 2021



Ten Dollars Reward.



**R**UNAWAY from the  
Subscriber on the 29th  
of June last, a Negro man  
by the name of

**ABRAM.**

Commonly called by way of distinction,  
*Stevenson's Abram*;—lately the property of  
Gardner Childs.—He is about six feet

# Logo



**TWENTY DOLLARS REWARD**—Will be paid for the recovery of the slave woman **LOUISE**, or **GLEARRY**, who absconded on the 23d of last month. She is about 33 years old, very black, tall and slim, with small features and upper front teeth out; speaks quick and bold, and is a very likely negress; is a creole of this city; speaks French and but indifferent English; was formerly owned by Madame Glearry and was sold to the undersigned by Charles Lamarque, Jr. The above reward will be paid on her delivery to any prison in the city. [je29—21\*] M. A. MORRAN.



**FIFTY DOLLARS REWARD**.—Ranaway, on the 21st inst., from the saw mill of Charles Roger, parish of Saint Charles, the mulatto boy **FRANK**, belonging to Madame Everiste Perret, about 25 to 30 years of age, 5 feet 10 or 11 inches high, stout built and bandy-legged, and thick woolly hair; has received a blow near one of his eyes from a stick, and his eye is now swollen; had on when he left home a broad brim black hat, black coat and black or gray pantaloons. He was at Carrollton at 8 o'clock A. M. on the 21st inst., and came to the city at that time in the cars. The above reward will be paid for any one lodging him in jail, or for his delivery to **KELLOGG & CLARK**, 61 Poydras st.

☞ Captains of steamboats will be on their guard if said boy should attempt to leave the city on their boats. m23



**TWENTY DOLLARS REWARD**—Absconded from my dwelling house in St Peter street, on the 30th ult., the Negro Boy **JOHN**, about 24 years old, 5 feet 6 to 7 inches high, slim made and rather hollow cheeks, has one or two teeth wanting in his under jaw, with red lips, speaks English only, and was bought of Mr. Boudard about five months since. Had on when he left a black coat, black vest and colored pantaloons, and a Palo Alto black hat, brim turned up. A further reward of \$50 will be paid if caught out of the State and brought to any of the jails of the city.

je7

**VICTOR DAVID**, 38 Old Levee.

## America, Hate, Love & Graphic Design

Historians believe that over 100,000 Black Americans escaped the corporation of slavery before the Civil War. The desired destinations of these persons depended on their current location, knowledge, and connections. While these Americans risked their lives for their freedom, slave owners used hundreds of tactics in hopes of capturing what was onced theirs. One of these tactics included occupying advertising space in local newspapers.

Logo





## America, Hate, Love & Graphic Design



2.4



In these advertisements, slavers would describe perceived physicality, personality, and backstory in a few sentences. Seeking compensation, slave hunters and jailers would also post advertisements describing the slaves in their custody. Illustrations accompanied these advertisements, and routinely featured a Black body in movement, at times carrying a sack on a stick or looking behind their back.

# Logo

## Twenty Dollars Reward.



**R**AN Away, on Thursday evening, the 18<sup>th</sup> inst a Negro Man Servant, the property of the Subscriber, named BELFAST; but who commonly goes by the name of BILL. ——— At the time of his elopement he was in the service of William Forsyth, Esq; and had meditated an attempt to get on board a ship that night which lay in the harbour, bound to Newfoundland; but was frustrated: It is probable, however, he may still endeavour to escape that way, therefore, the masters of all coasters going along shore, or other vessels bound to sea, are hereby forewarn-

2.5



## America, Hate, Love & Graphic Design



**R**UN away from the subse  
in *Albemarle*, a Mulatto slave called  
about 35 years of age, his stature is rath  
inclining to corpulence, and his complexio  
he is a shoemaker by trade, in which he  
left hand principally, can do coarse ca  
work, and is something of a horse jockey  
greatly addicted to drink, and when drunk  
lent and disorderly, in his conversation h  
much, and in his behaviour is artful and knavish. He to  
him a white horse, much scarred with traces, of which i  
pected he will endeavour to dispose; he also carried h  
makers tools, and will probably endeavour to get employm  
way. Whoever conveys the said slave to me, in *Albemar*  
have 40 s. reward, if taken up within the county, 4 l. if el  
within the colony, and 10 l. if in any other colony, from  
THOMAS JEFFER



## Logo

These illustrations would allow readers to easily find slave related advertisements in thousands of local newspapers in America. **D**uring enslavement, the silhouette of the Black body was used as a logo for the slave trade, and inevitably Black people everywhere.



# RAN AWAY!



FROM THE SUBSCRIBER. My Mulatto Boy, **GEORGE**. Said George is 5 feet 8 inches in height, brown curly Hair, dark coat. I will give \$400 for him alive, and the same sum for satisfactory proof that he has been killed.

WM. HARRIS.

# Logo



# America, Hate, Love & Graphic Design

## TEN DOLLARS REWARD.



RUNAWAY from the subscriber, the day before yesterday, the negress MELITTE, aged about 24 years, very tall and thin walks very fast; has lost her front teeth; speaks French and English, and is well known in the city.

The above reward will be paid to whoever will lodge her in jail, and give information thereof at the office of the Courier.

Captains of vesse's and all other persons are cautioned against harboring or employing said negress, as the law will be rigorously enforced against all so offending.

June 30

J. A. BONNEVAL.

---



UNION BANK OF LOUISIANA.

N. Orleans, 29<sup>th</sup> June, 1837.


**T**HIS Institution will be closed on Tuesday.

# Logo


## Slaves—Slaves.




The subscriber has just received and offers for sale at his old stand, No. 7 Moreau street, Third Municipality, New Orleans, the largest lot of NEGROES in the city, consisting of house servants, field hands, and mechanics. They will be sold on reasonable terms for cash or good paper. [mh9-2m] WM. F. TALBOTT



**TWENTY-FIVE DOLLARS REWARD**—Will be paid for the apprehension of the mulatto boy DANIEL, aged about twenty three years and about five feet five inches high. He left his master's plantation in Iberville on the evening of the 9th inst., and came to this city on the steamboat E. D. White. The above reward will be paid for his delivery at the parish jail, or to  
W. M. GREENWOOD,  
40 Old Levee street.



**TWENTY-FIVE DOLLARS REWARD**—Ran away in the early part of February, the negro man RINGGOLD. He is about 34 years old, about 5 feet 3 or 4 inches high; is a griff; can speak a little French; is a carpenter, whitewasher, &c. The public are cautioned against employing or harboring said boy. Any person delivering the said boy to me at McDonoghville, shall receive the above reward.  
mb18-st\* CHARLES KORNER.



**TEN DOLLARS REWARD**—Ran away on the 15th January, my negro woman ROSETTA, black, 36 years of age, 5 feet 5 or 6 inches high. She belongs to the estate of Mr. Isaac Pipkin, deceased. I will give the above reward to any one who will apprehend and deliver her up at Warwick & Martin's trading yard, Common street.  
mb18-tf W. B. MUSE, agent for the heirs.

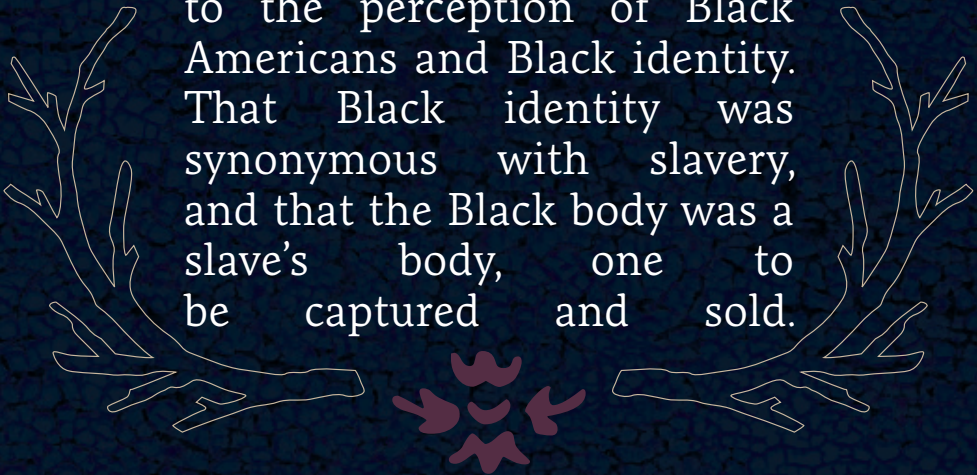


**TWENTY DOLLARS REWARD**—Ran away on the 6th inst., from the plantation of A. Armitage, on Bayou Lafourche, the negro man JOE, about 40 years of age, 5 feet 6 inches high, dark griffe very stout and broad shouldered, heavy dull manner and a husky voice when speaking, has a sore on his left shin bone not yet quite well. He is in all probability to be found about the steamboats, having been hired by his former owner, Capt. D. Kinney, as a fireman on the tow boats. We will give the above reward to any one arresting him and putting him in jail, and advising us of the same.  
mb18-lot CAMMACK & SQUIRES.



## America, Hate, Love & Graphic Design

The use of these logos speak to the perception of Black Americans and Black identity. That Black identity was synonymous with slavery, and that the Black body was a slave's body, one to be captured and sold.







# Logo

## Image Credits

1. A retouched male slave advertisement illustration.

2. A newspaper in South Carolina, circa 1820.

3. An advertisement posted in Carolina Federal Republican in 1812.

4. An ad posted by the slave trader William F. Talbott of Lexington, Ky., in 1853.

5. An advertisement for a freedom seeker claimed to be going to Canada.

# America, Hate, Love & Graphic Design

6. The Virginia Gazette,  
Williamsburg, September 14, 1769.

7. Broadside about a fugitive slave.

8. A retouched female slave  
advertisement illustration.

9. A newspaper in Louisiana,  
circa 1837.

10. A group of advertisements  
from a newspaper in Louisiana.

# My Skin, My Logo



3.1

# Photography

Photography

“Photography speaks.  
This language could  
inform, educate and  
move audiences  
worldwide without  
the need for a shared  
spoken language.”

MaryAnne Golon  
Director of Photography  
Washington Post



## My Skin, My Logo

The first half of the 1800s was a period of monumental change in the field of photography. Most notably during this period was the introduction of ambrotype photography which held unrivaled clarity and tonality. By the 1860s, advancements and widespread use of this process of photography would allow the American Civil War to be documented in unprecedented ways. This would be the first war in America that would produce photographs showcasing strife, death, and most importantly Black infantry.





# Photography



Over 2 million soldiers, white, Black, and Native American, were enlisted for the Union during the Civil War. Though in 1865, after the triumph of the Union, President Lincoln recognized that “without the military help of the black freedmen, the war against the south could not have been won”.



# My Skin, My Logo



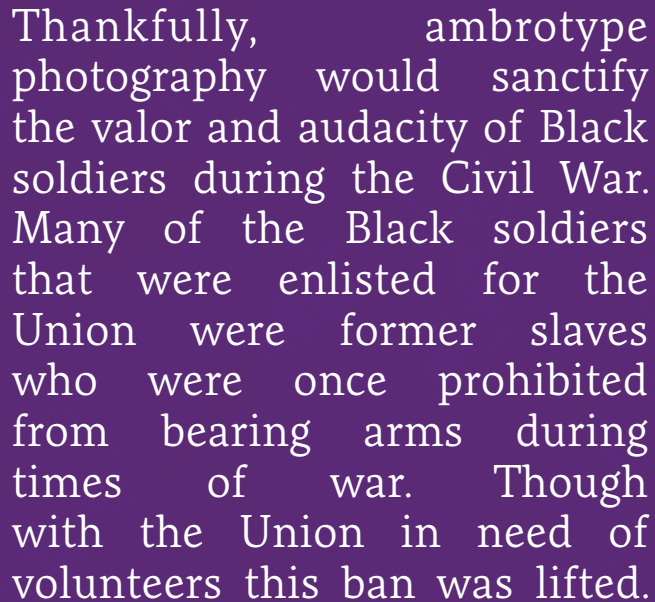
3.2

# Photography



3.3

## My Skin, My Logo



Thankfully, ambrotype photography would sanctify the valor and audacity of Black soldiers during the Civil War. Many of the Black soldiers that were enlisted for the Union were former slaves who were once prohibited from bearing arms during times of war. Though with the Union in need of volunteers this ban was lifted.

# Photography

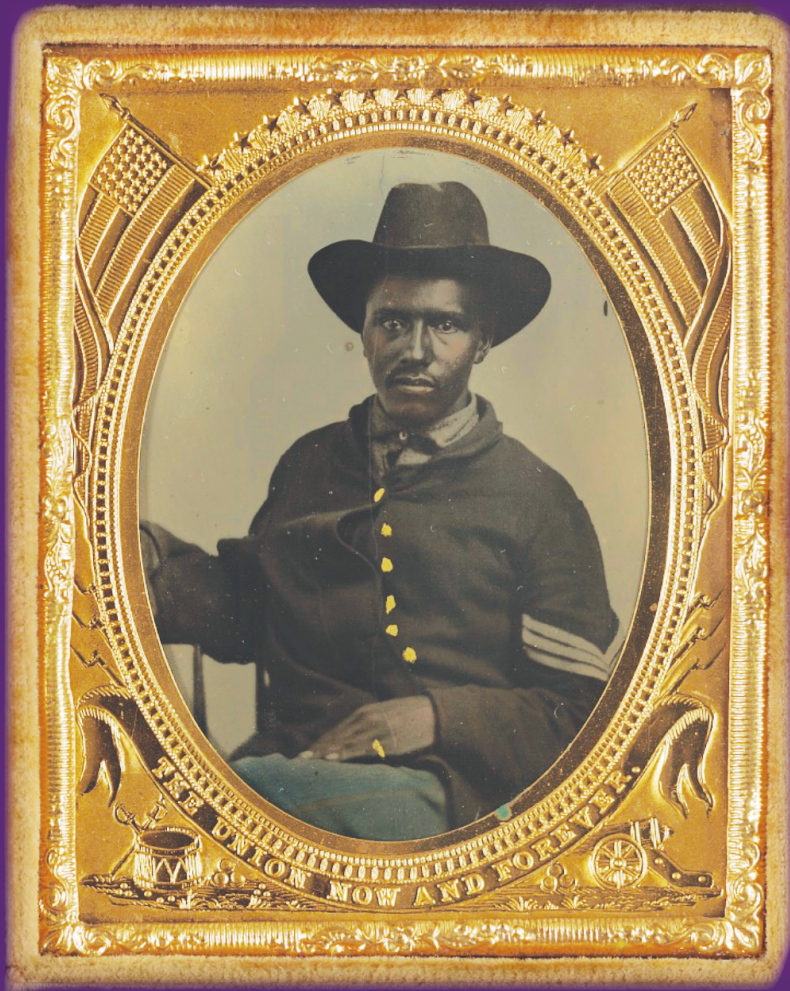


3.4

My Skin, My Logo



# Photography



3.6

## My Skin, My Logo



Black leaders like Frederick Douglass encouraged Black men to enlist in the Union, their main case being that a fight in this war would be their fight for their freedom. With this proclamation, Black men began signing up by the thousands. These men, several of whom were once enslaved, were now dressed in Union attire and bedecked in arms.



## Photography

In these photographs of Black Union soldiers, the viewer can contemplate the complexities in each portrait.



During this period, many Black men accepted their first opportunity to be soldiers for their country, a country that would so long discount their them.

My Skin, My Logo



3.7

# Photography



3.8





# My Skin, My Logo

## Image Credits

1. Charles Gustrine, True  
Sons of Freedom, 1918.

2. Unidentified soldier in Union  
sergeant uniform, circa 1865.

3. Unidentified soldier in Union  
uniform, between 1863 and 1865.

4. Unidentified soldier in  
Union uniform and gloves with  
musket, between 1863 and 1865.

# Photography

5. Unidentified young soldier in Union uniform with American flag, between 1863 and 1865.

6. Unidentified soldier in Union corporal's uniform, between 1863 and 1865.

7. Possibly Baldy Guy (left) and George Guy, union soldiers.

8. Unidentified soldier in Union uniform with a rifle-musket and Remington revolver in front of painted backdrop.

# Wayfinding



4.1



# Wayfinding



America, Hate, Love & Graphic Design

“Wayfinding is the  
experience of using  
signage and other  
visual cues to find  
a path from  
point A to point B.”



Audrey G. Bennett

University Diversity and Social Transformation Professor

Founding Director, Stamps DESIS Lab



## Wayfinding

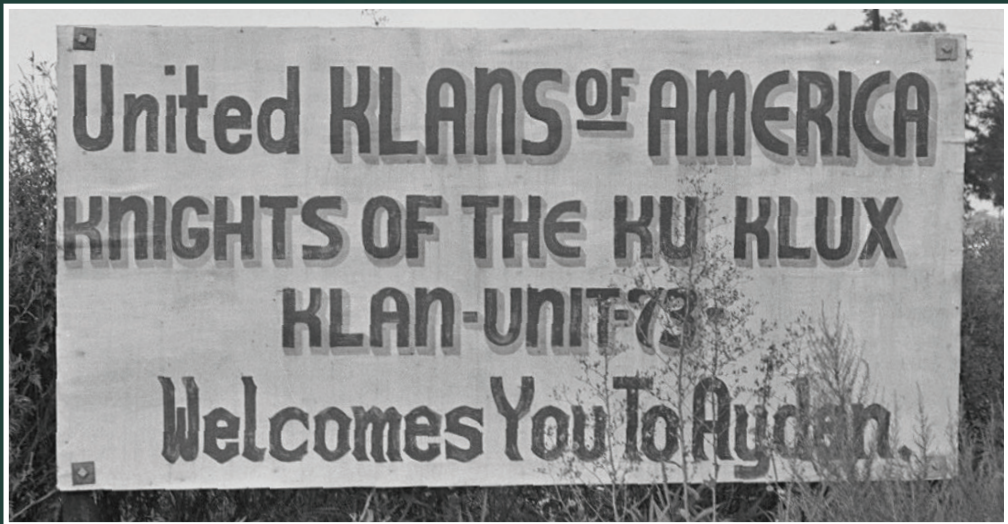


uring 1890 to 1940 in America, race relations were exceedingly poor as violence, hate-filled rhetoric, and intolerance towards minority populations reached a peak. By the 1880s, ex-slaves and their children began to situate themselves in a new America with the 13th, 14th, and 15th amendments in their corner.

At the same time, the losers of the war, ex-confederates and their sons and daughters, began to remodel the subjugation of Black people in America. During this period, known by historians as the “nadir” of race relations, white Americans took numerous steps in order to reaffirm their sense of supremacy.

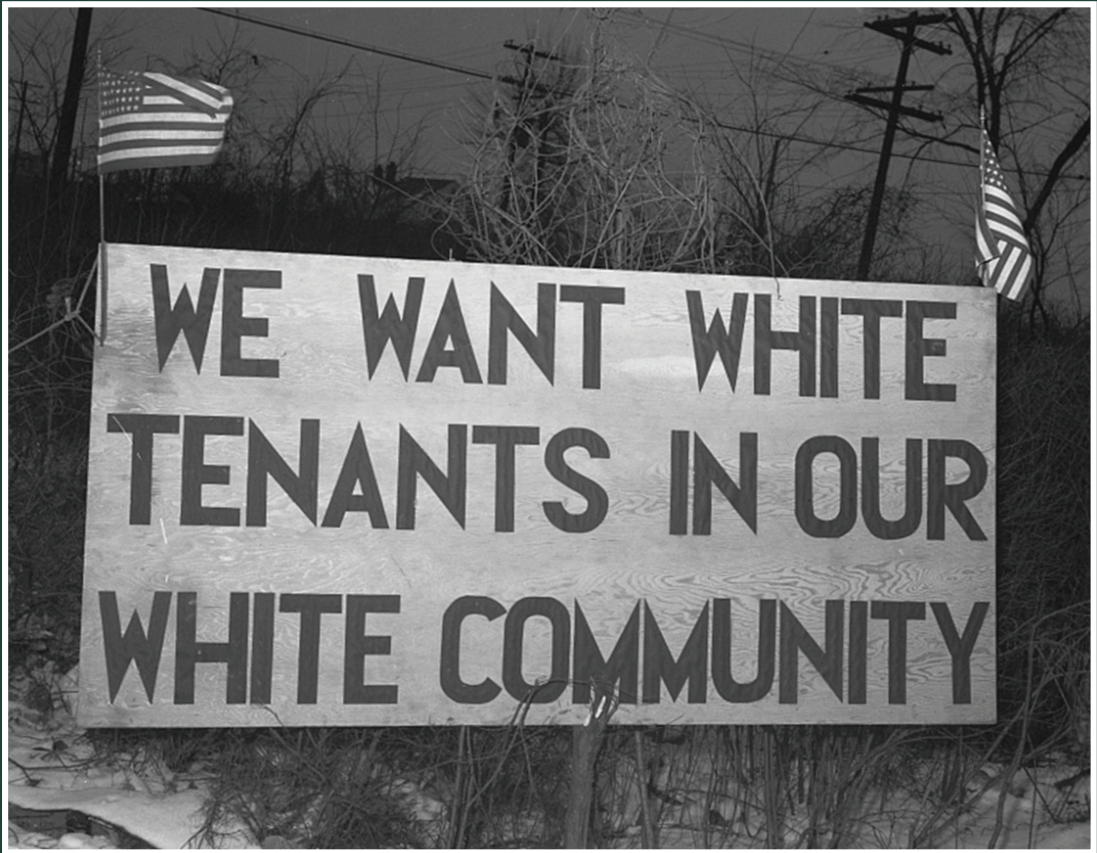
## America, Hate, Love & Graphic Design

From the creation of literacy tests for Black voting applicants to the implementation of segregated public spaces, this period is filled with examples of white Americans trying to claim their space.



4.2

## Wayfinding



## America, Hate, Love & Graphic Design

One way these Americans claimed their space was through the use and implementation of wayfinding design and the emergence of sundown towns all across the country. In these towns that sprawled all over the country, jurisdictions used violence, intimidation, and most apparently graphic design to exclude Black Americans from white communities. Through the use of signage at district crossing lines, jurisdictions warned Black people of the danger that they would encounter if they did not vacate these designated white spaces.



## Wayfinding




## America, Hate, Love & Graphic Design



### 4.5


Sundown towns' use of signage created a wayfinding system in the United States that barred the movement of Black Americans. In some instances, districts would use Klan imagery in these signs to explicitly express their intentions.

## Wayfinding



Together with consistent violence and lynchings, sundown town signage was used to induce deep fear in Black Americans and persecute the Black body.

As a result, white Americans were able to contravene Black Americans' newfound sense of autonomy in their lives by creating impactful wayfinding signage that controlled how Black Americans could move through their country.





# America, Hate, Love & Graphic Design



4.6





# Wayfinding

## Image Credits

1. Jacob Lawrence, Panel One of the Migration Series, 1941.

2. Klan road sign in Aydan, North Carolina, 1966.

3. A sign placed in protest outside a housing project for Black Americans in Detroit, Michigan. Detroit was a popular destination for Black Americans during the Great Migration.

# America, Hate, Love & Graphic Design

4. A road sign in Louisiana.

5. Unidentified road sign.

6. A road sign in North Carolina.

My Skin, My Logo

“Tone of Voice  
is the way you speak.  
It’s how you  
say something.  
Tone can completely  
change the meaning  
of a message.”

Ritesh Gupta  
Designer, Director  
Founder of Useful School

## Tone of Voice



5.1

## Tone of Voice

## My Skin, My Logo

Sojourner Truth is known to have said with great conviction:

“Ain’t I a woman? Look at me! Look at my arm! I have ploughed and planted, and gathered into barns, and no man could head me! And ain’t I a woman? I could work as much and eat as much as a man – when I could get it – and bear the lash as well! And ain’t I a woman? I have borne thirteen children, and seen most all sold off to slavery, and when I cried out with my mother’s grief, none but Jesus heard me! And ain’t I a woman?” Sojourner Truth would not have said this, not in this way. She was born into slavery in



## Tone of Voice

New York, and never dwelled in the south. Apparently, she spoke English and Dutch growing up and had a slight Dutch accent. Who made her talk this way? A white abolitionist named Frances Dana Gage decided to transcribe Truth's words in a stereotypical southern, slave dialect.

MAMMY. (Puzzled) What dat gal say?

BLACKBIRD. Pay no 'tention to her, Mammy. She jes' shootin' off her mouf!

MAMMY. (Walks up to TACOMA and looks her over) Listen, gal! You may be prestidigious and perhaps you has flusticated around a bit but yore ma's good right hand still knows how to percolate and when Ah percolates Ah percolates. Set down and close yore mouf!

TACOMA. Now, Mother -----

MAMMY. SET DOWN! (TACOMA flops down on bench very suddenly. MAMMY, standing C. looks around belligerently,) Anybody else wants to fusticate wid de domestic facilities of dis yere domicile?

ALL. No ma'am!

# My Skin, My Logo



5.3

## Tone of Voice



"Mammy sent dis ovah"

**JELL-O**

A new Jell-O book showing Jell-O as used North, East, South, and West may be had free upon request.

IS known to all sections as "America's Most Famous Dessert." In the South, for instance, it is inexpensive enough to be found in the cabins of the old plantation. It is delicious enough to meet the standards of good living at the "Big House." It is dainty enough for milady's afternoon tea. It is appealing enough to turn the sinful, of any color, away from his neighbor's melon patch.

THE GENESEE PURE FOOD COMPANY, Le Roy, N. Y.  
Canadian factory at Bridgburg, Ontario.

A special de luxe book of Jell-O recipes will be sent upon receipt of twenty cents in stamps.

## My Skin, My Logo

For Gage, it was necessary that white Americans saw slaves as people unable to help themselves. Truth's genuine tone of voice did not fit the slave narrative that Gage needed, so Gage made a few edits to Truth's speech. The tone of voice that Gage placed on Truth was a choice that many other creative directors made in the 19th and 20th century when it came to making Black people talk. Whether advertising anti-slavery or pancakes, designers settled on using a "southern slave dialect" that made Black mascots talk.

Tone of Voice

“Yassuh...  
it's *Genu-wine* Hire's”



It's the real *Root Juices*  
that make Hires taste better than  
imitation root beers

**N**OW lower prices for bigger bottles of delicious Hires!  
Always refreshing and healthful...all the time...every-  
where...at home or office, while shopping or driving...for  
sale at groceries, restaurants, refreshment stands. Always insist  
on genuine Hires. You'll enjoy its natural, wholesome flavor.



5¢  
2 GLASS SIZE  
10"  
FAMILY SIZE

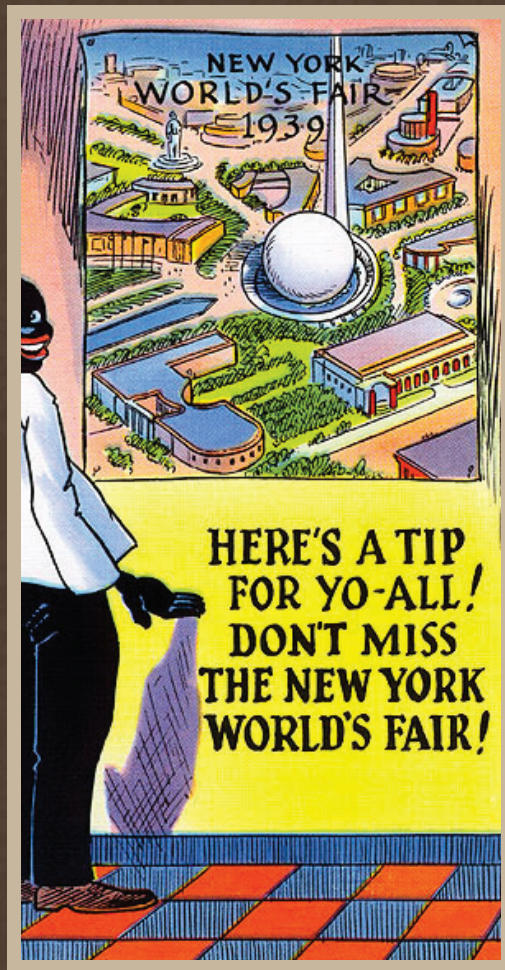
THE **(R)** ON  
THE LABEL IS FOR  
YOUR PROTECTION  
—A GUARANTEE OF  
REAL  
**Root Juices**  
IN HIRE'S ROOT BEER

5.5

*It tastes so good - It's good for you*

The Charles E. Hires Company, Philadelphia.


# My Skin, My Logo



## Tone of Voice

This tone of voice was created by using bad grammar, incorrect punctuation, and derivative spelling. For designers of this period, a “Black” tone of voice affirmed societal ideals of race and class. Minstrel shows in America in the 19th and 20th century were highly popular. The sight of Black identity in America was amusing to millions. The same “southern, slave dialect” that writers and performers used in minstrel shows that humored crowds all across America were used by designers in creating a tone of voice in advertising.

# My Skin, My Logo



"By Golly!  
Dat's Some Shine!"

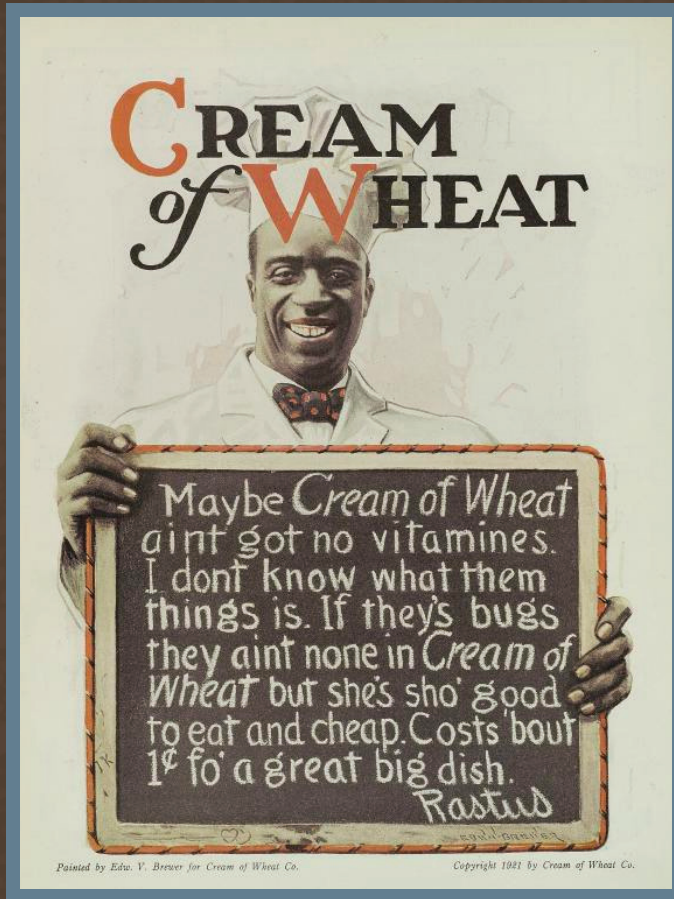
# SHINOLA TALKS

"**SHINOLA** is my well known name.  
I've won a great and lasting fame,  
And on these pages you can see  
Bright folks who say they just love me."

5.7



## Tone of Voice



**C**REAM  
*of* **W**HEAT

Maybe *Cream of Wheat*  
aint got no vitamins.  
I dont know what them  
things is. If they's bugs  
they aint none in *Cream of*  
*Wheat* but she's sho' good  
to eat and cheap. Costs 'bout  
1¢ fo' a great big dish.  
Rastus

Painted by Edin. V. Brewer for Cream of Wheat Co.

Copyright 1921 by Cream of Wheat Co.

5.8

## My Skin, My Logo

By using the sights and sounds of minstrel shows in advertisements, the same emotions in viewers that were evoked in those theatres could be evoked in advertising. In establishing this tone of voice, designers cemented their understanding of who Black people were to be and their role to play. This understanding was so deeply cemented in America in advertising, it's now 2021 and the Pearl Milling Company is ready to “start a new day” by letting go of their brand name rooted in the American minstrelsy, Aunt Jemima.

## Tone of Voice



5.9





# My Skin, My Logo

## Image Credits

1. General Electric advertisement,  
circa 1935.

2. Script to the theatrical portion of  
the State's Mates April 1960 variety  
show, "The Backyard Minstrels."  
Members of State's Mates portrayed  
racist caricatures of African  
Americans in blackface.

3. Maxwell House Coffee  
Advertisement that ran in the 1930s.

4. A Jell-O advertisement from 1922.

# Tone of Voice

5. Hires Rootbeer Advertisement.

6. An advertisement for the  
World's Fair.

7. Shinola shoe polish advertisement  
from the 1930s.

8. Cream of Wheat  
advertisement from 1921.

9. Aunt Jemima  
advertisement, circa 1930s.





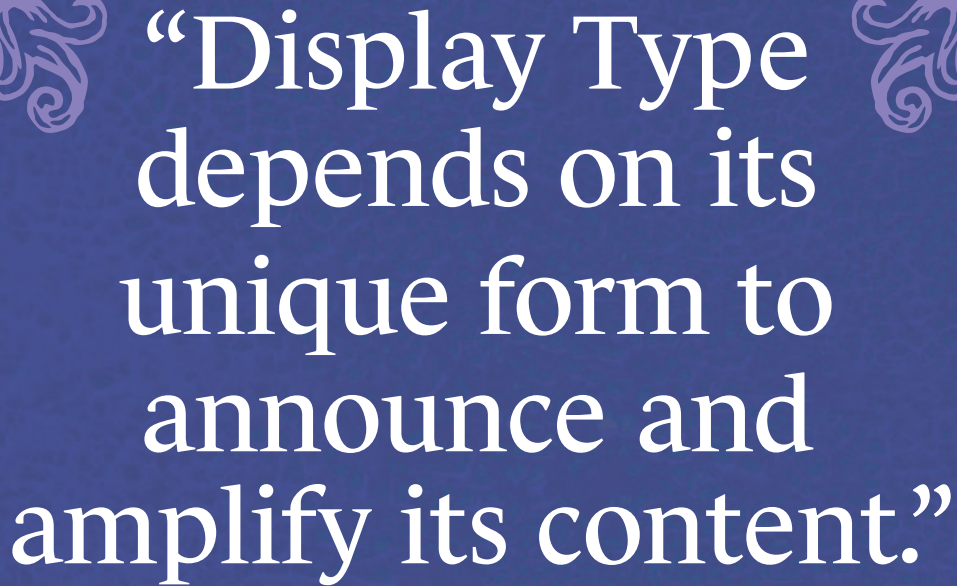


My Skin, My Logo



# America, Hate, Love & Graphic Design

## Display Type



“Display Type  
depends on its  
unique form to  
announce and  
amplify its content.”

Ina Saltz  
Writer, Art Director,  
Professor

## America, Hate, Love & Graphic Design



6.1

# Display Type

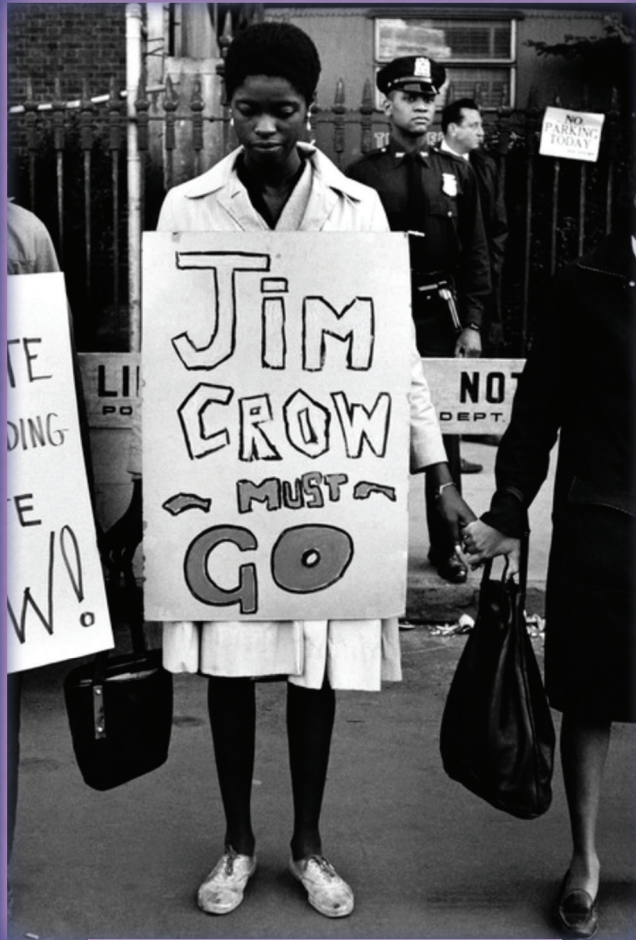
# Display Type



## America, Hate, Love & Graphic Design

The 1954 supreme court case, *Brown v. Board of Education of Topeka*, would not be the first time America disputed the issue of race integration in schools. *Roberts v. City of Boston* was a supreme court case that took place in the late 1840s and produced the legal phrase “separate but equal” in America. This was the country’s answer to a Black family in Boston who wanted their daughter in a school with adequate funding, resources, and facilities. Almost sixty years later, the supreme court would supply Black Americans with the same answer in the *Plessy v. Ferguson* case in 1896.

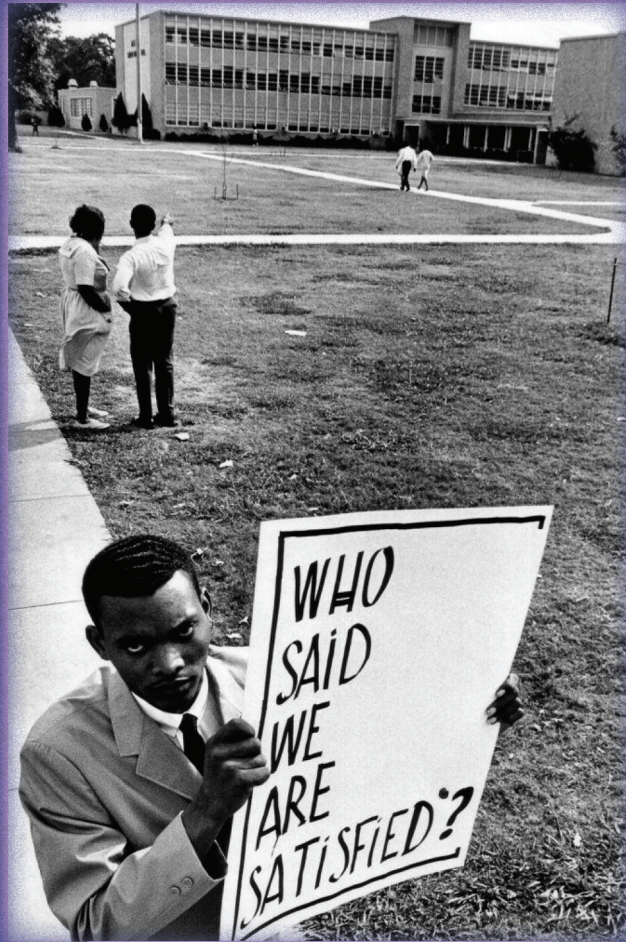
## Display Type



6.3



# America, Hate, Love & Graphic Design

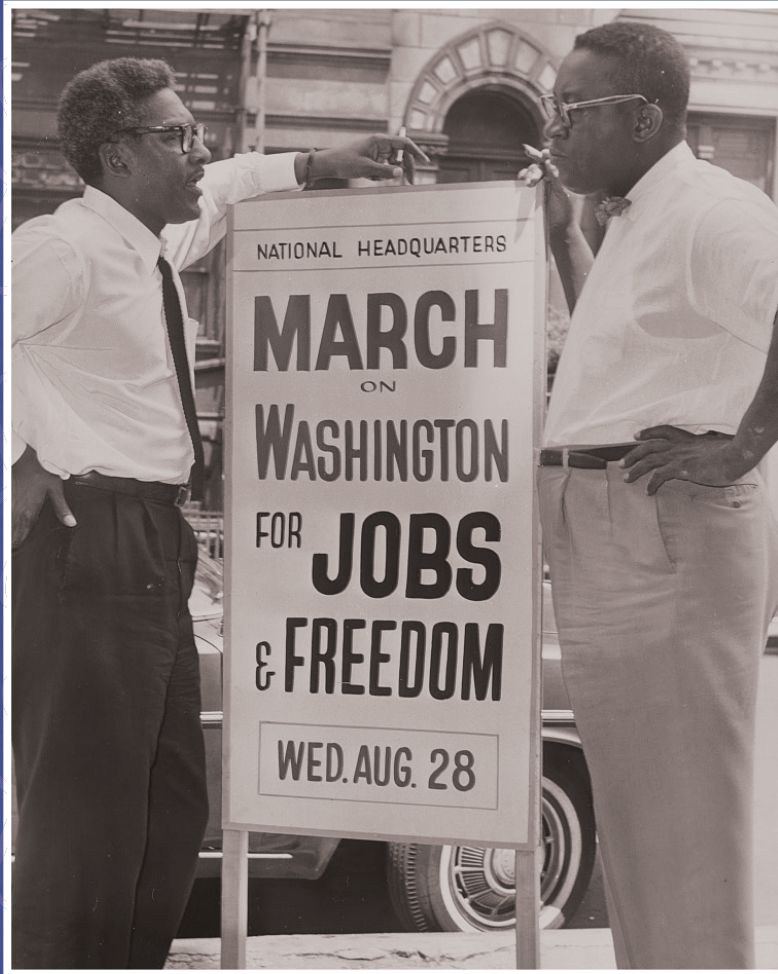


6.4

## Display Type

Then in 1954, the court overturned this ruling, and condemned the concept of “separate but equal”. For generations in America, before and after the Brown v. Board of Education of Topeka ruling, Americans have argued strongly and adamantly about whether or not racial integration could exist. To express their views and desires for their country, Americans spelled out their sentiments on posters and picket signs. The challenge lied in writing short, succinct statements to fit on the size of these posters while also making the type large enough so that everyone, near and far, could read and hopefully agree with the statements being denoted.

America, Hate, Love & Graphic Design



## Display Type



# America, Hate, Love & Graphic Design



6.7

## Display Type



6.8

## America, Hate, Love & Graphic Design



6.9

In the same way photographs and speeches materialize the civil rights struggle, the works of graphic design created by Americans in the 50s and 60s provide us a different perspective into our history and lingering frustrations.







# Display Type

## Image Credits

1. Students prepare signs for New York City school boycott held on Feb. 3, 1964.

2. Students carrying signs during citywide school boycott in New York City in 1964.

3. A protester in 1962.

4. High school student protesting in Texas in 1965.

# America, Hate, Love & Graphic Design

5. Bayard Rustin & Cleveland  
Robinson in 1963 in Washington, DC.

6. Protesters in 1968.

7. Hunger strikers in the state  
Capitol in Frankfort, Kentucky,  
March 20, 1964.

8. Protester at the Kentucky  
state capitol in March 1964.

9. Students in New York City,  
circa 1964.

## My Skin, My Logo



7.1

# Print Media

## Print Media

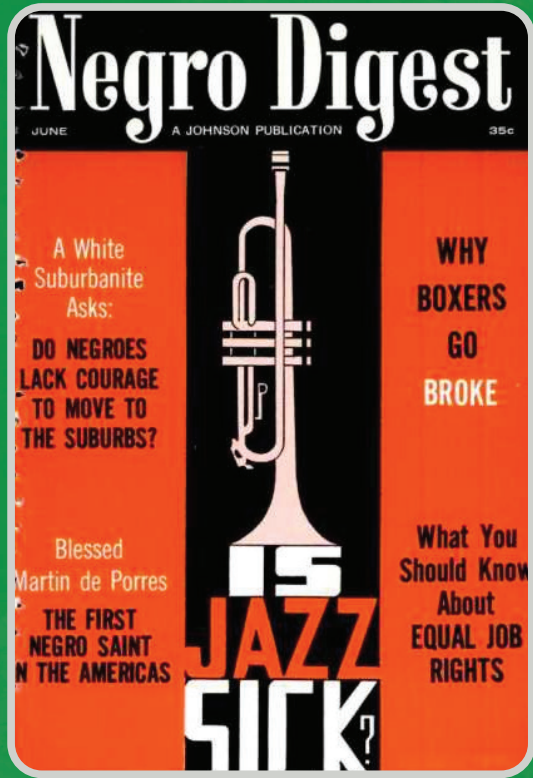
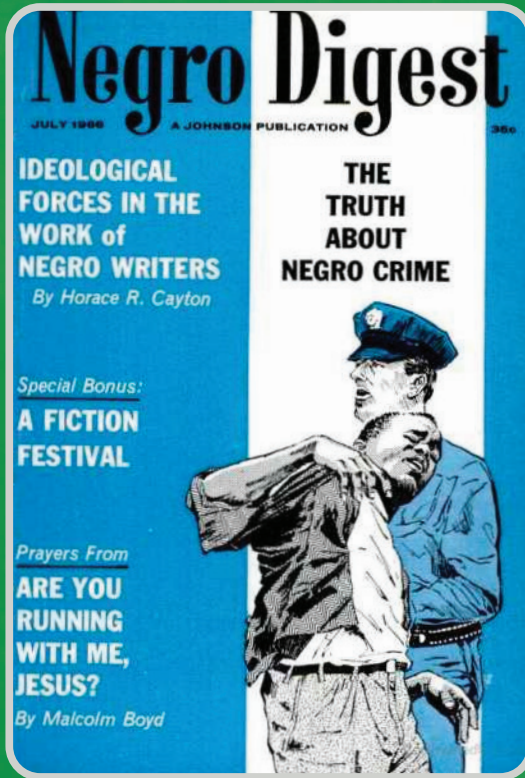
“Through print media  
we build community,  
we build culture,  
and we solidify  
our legacies.”



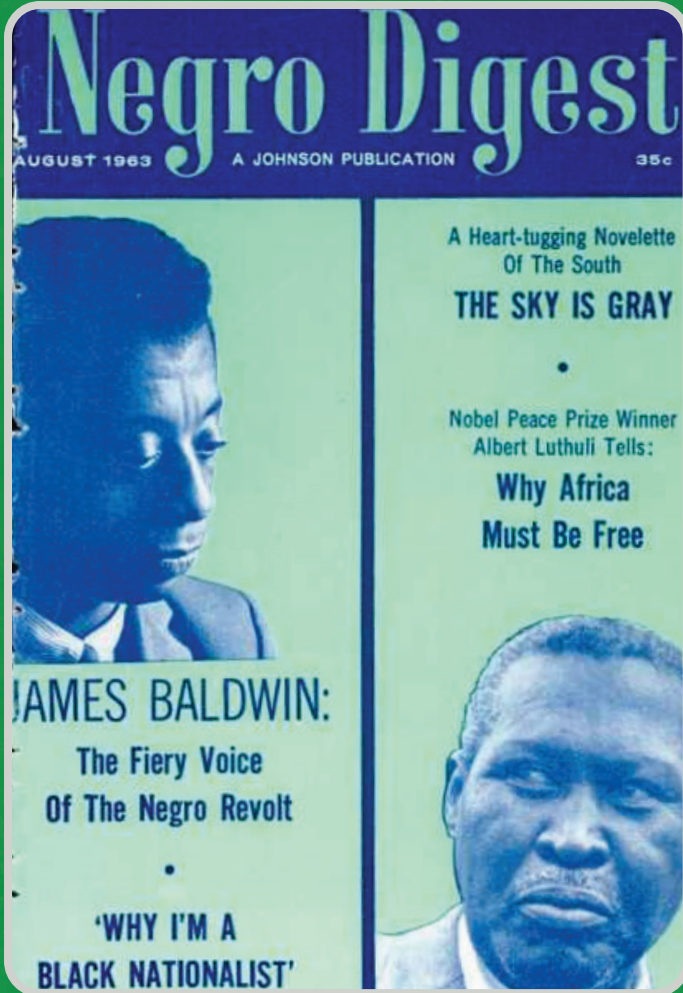
Isis Joseph  
Designer, Writer

## My Skin, My Logo

For generations, Black Americans have used print to challenge domineering stories about Black identity and encourage the cultural development of Black Americans.

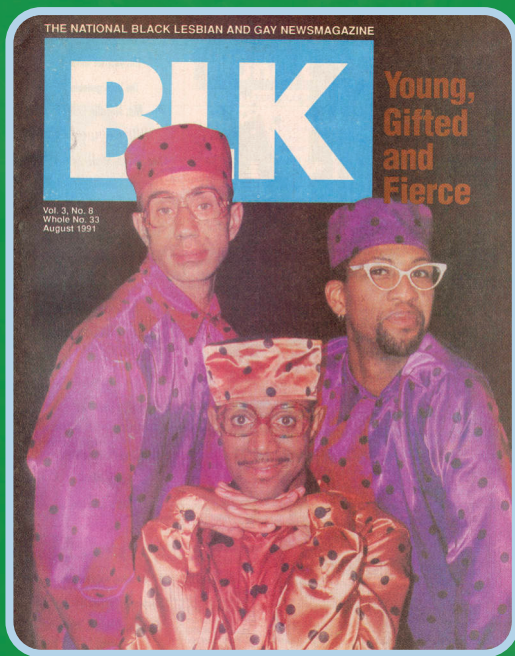


## Print Media



7.2

# My Skin, My Logo

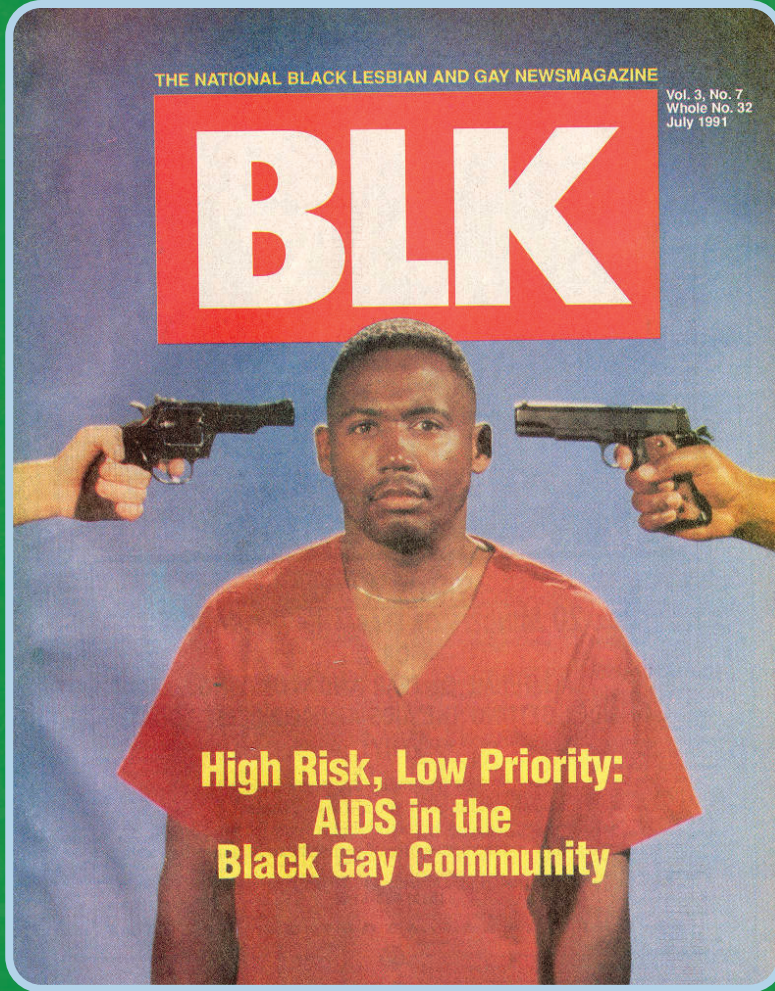


7.3





Print Media

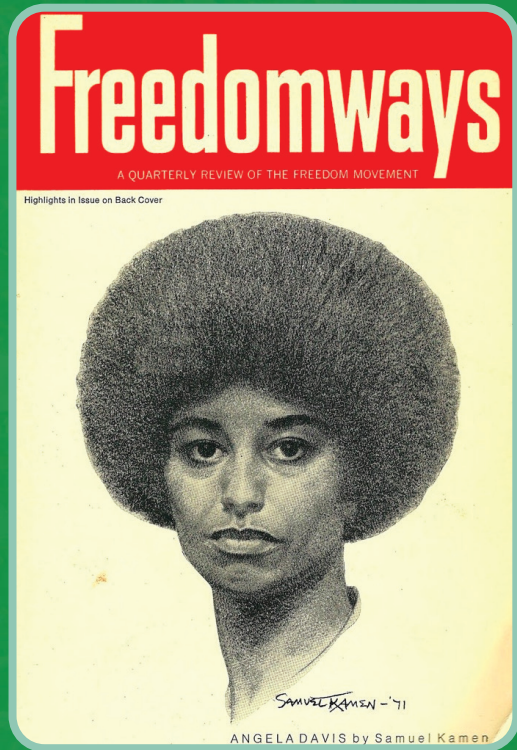
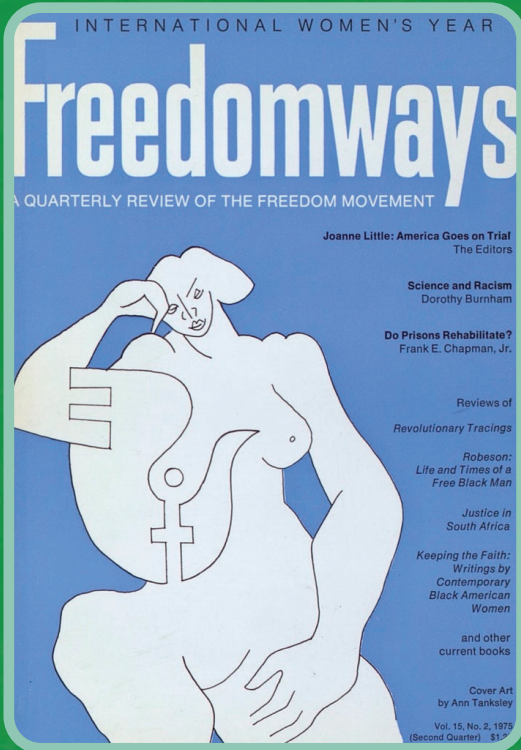


## My Skin, My Logo

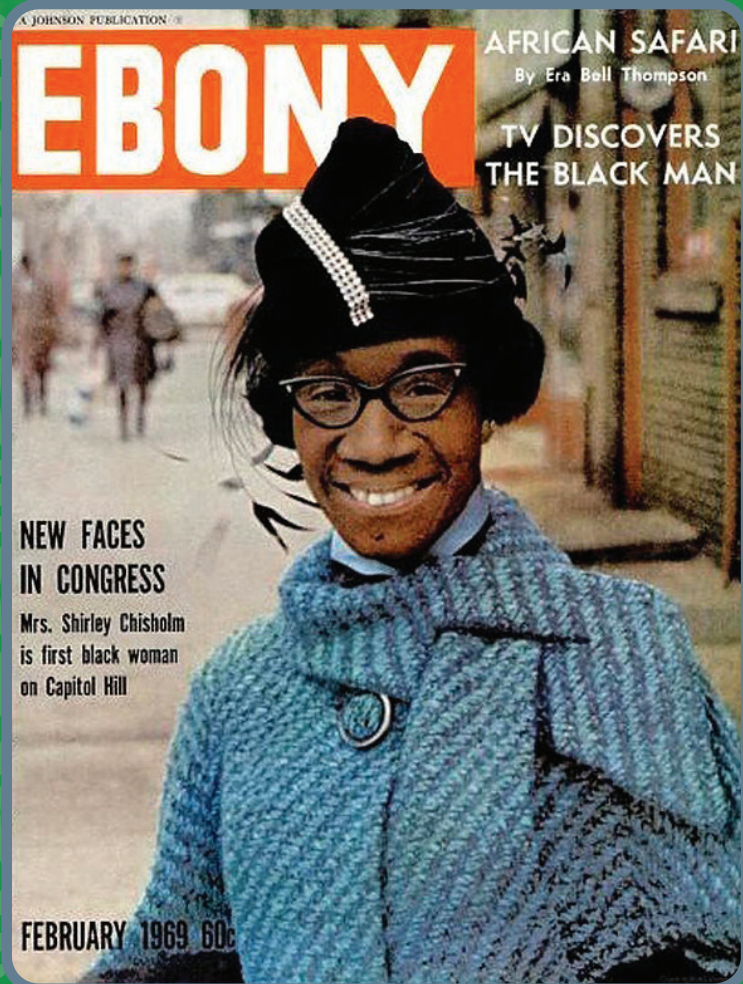


Since the first American newspaper was printed, print has been a way citizens have declared their existence and identity. The first newspaper for Black readers by Black writers was printed in 1827 and was titled “FREEDOM’S JOURNAL”. The editors at the paper wrote to their patrons in the first issue: “In conclusion, whatever concerns us as a people, will ever find a ready admission into the FREEDOM’S JOURNAL interwoven with all the principal news of the day.” No matter the genre, politics, or period in history, Black journals and magazines have followed this principle of writing about Black stories through a Black perspective.

# Print Media

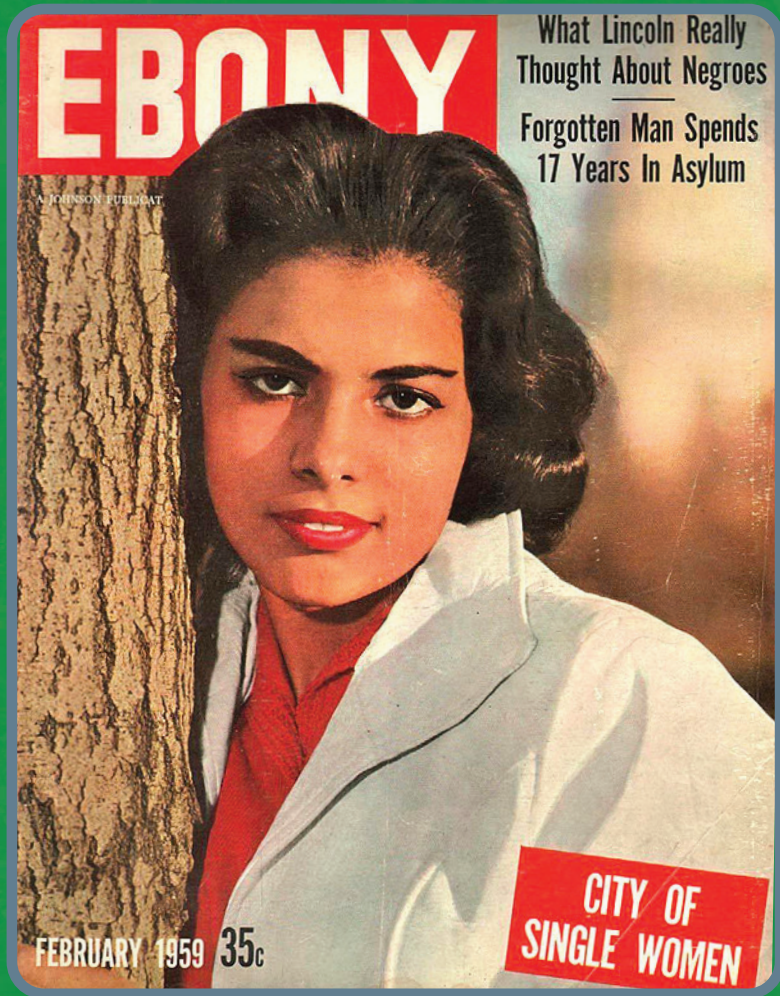


## My Skin, My Logo

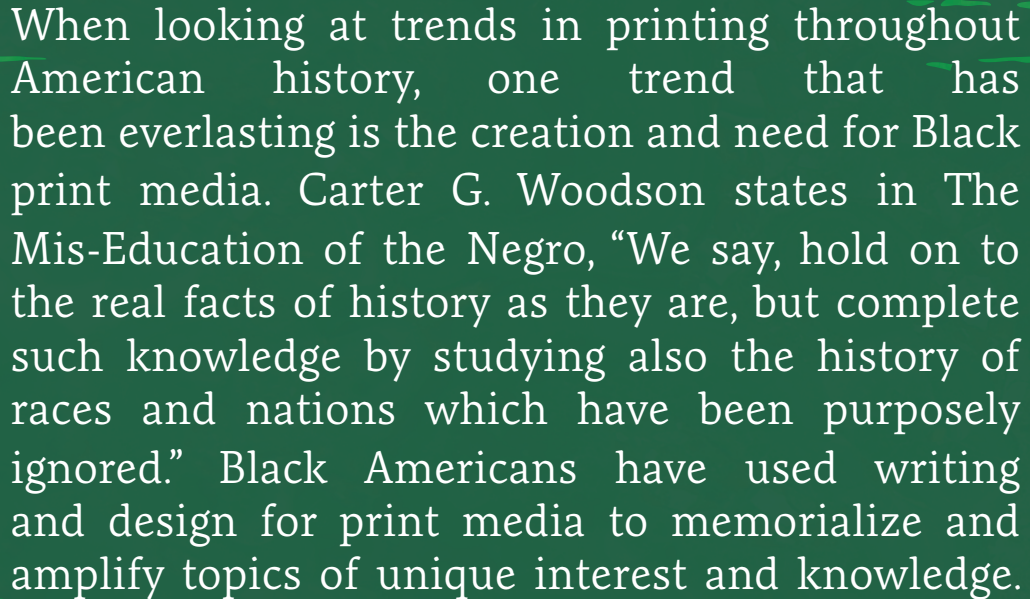


7.5

## Print Media



## My Skin, My Logo

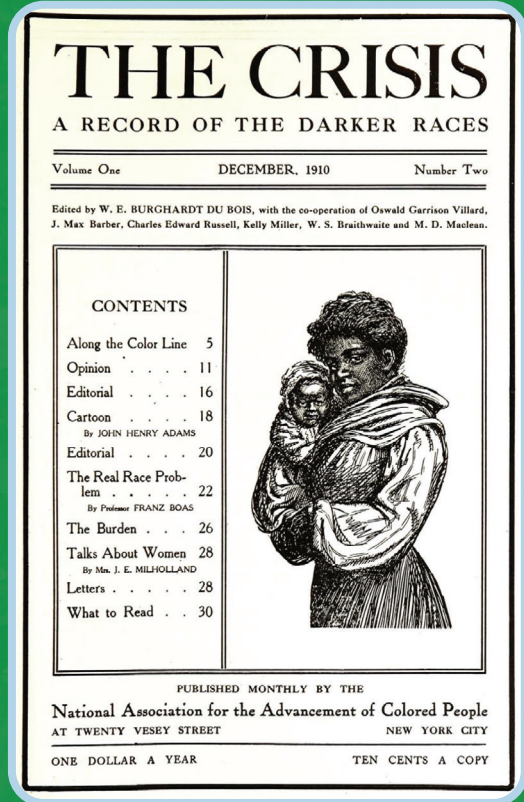


When looking at trends in printing throughout American history, one trend that has been everlasting is the creation and need for Black print media. Carter G. Woodson states in *The Mis-Education of the Negro*, “We say, hold on to the real facts of history as they are, but complete such knowledge by studying also the history of races and nations which have been purposely ignored.” Black Americans have used writing and design for print media to memorialize and amplify topics of unique interest and knowledge.

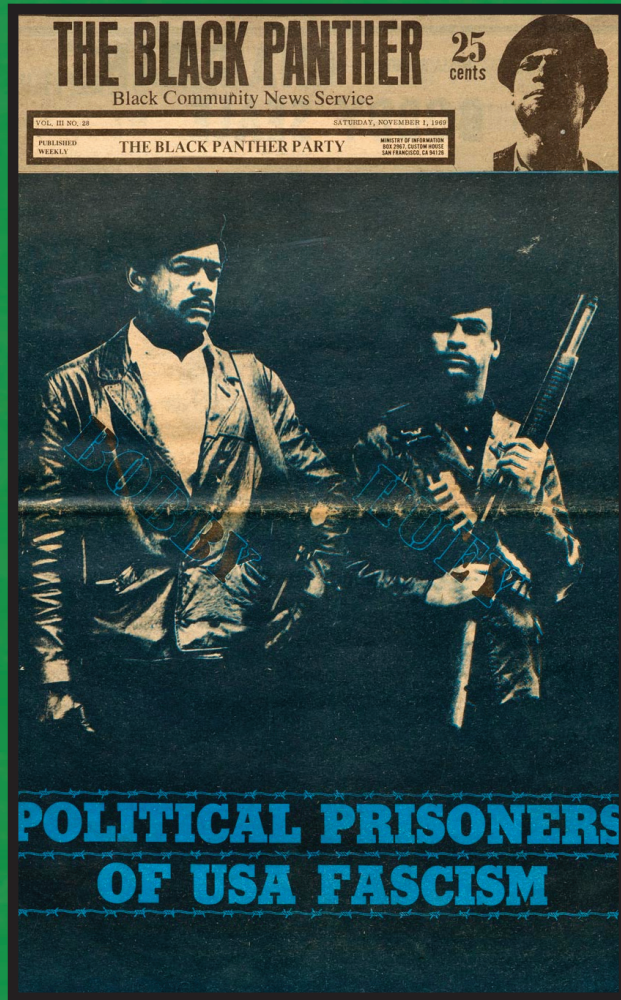
# Print Media



7.6



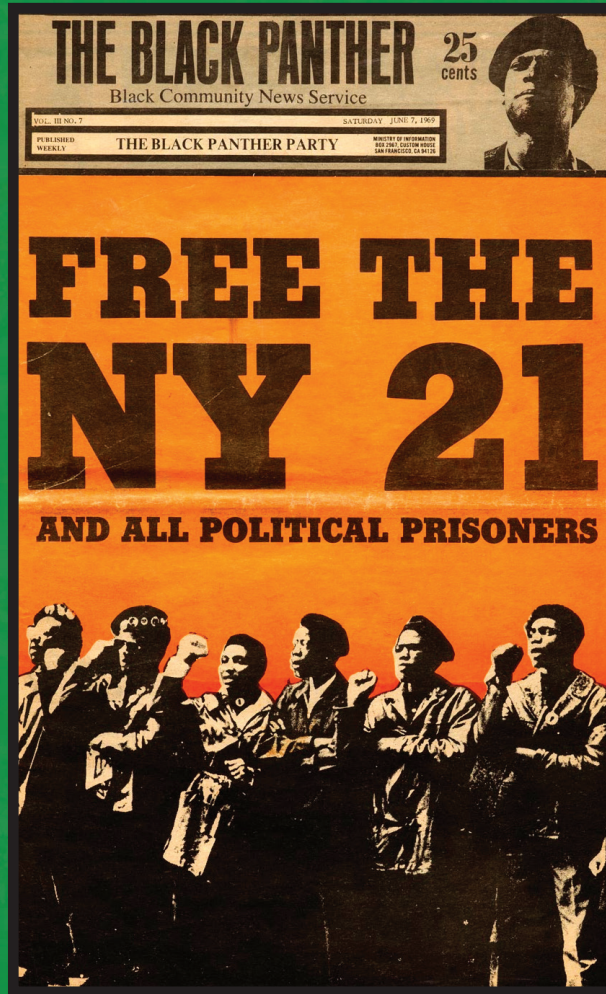
# My Skin, My Logo



7.7



# Print Media







# My Skin, My Logo

Image Credits

1. Designers in the layout department of the Chicago Defender in the 1940s.

2. The Negro Digest, later renamed Black World, was a magazine founded in 1942.

3. BLK was a monthly news magazine that centered Black LGBTQ topics in the late 80s and early 90s.

## Print Media

4. Freedomways was a popular socio-political journal between 1961 and 1985.

5. Ebony magazine was founded in 1945.

6. The Crisis is the official magazine of the NAACP, founded in 1910.

7. The Black Panther was the official newspaper of the Black Panther Party, founded by Huey P. Newton and Bobby Seale in Oakland in 1967.

## Typography

“I use type not just  
as a container  
for information,  
but to evoke feelings,  
conjure memories  
& move the eye  
through the work.”



# America, Hate, Love & Graphic Design



# Typography

# Typography

## HARLEM 129 WORLD

LENOX AVE. 16ST.

### THE "GREAT M.C. SHOWDOWN" 1991

FEATURING



kool  
d.j.a.j.



grandwizard  
theodore



d.j.  
darryll c.

★  
GUARANTEED TO PERFORM GUARANTEED!!!

**GROUPS**

THE PERISHED 5  
HELE' HEL  
MUSKUS  
BANKEN  
COMBET  
THE KID CHUCKLE

CRASH CREW  
REGGIE NEG  
B.K. NIXE C'  
BAMBI B STENO  
LA SHY BEA  
GEO WAB

FUNKY 441  
JAZZY ZIPPY  
KITH KITH  
A.S. ROCKWELL  
ROBERT C'  
SUN ROCK

COOLIC FORCE M.C.s  
WEAR MACHINE M.C.s  
THE FORCE M.C.s  
THIRD YEAR M.C.s  
K CONNECTION M.C.s  
TOUCH OF CLASS

**YOU PICK THE WINNER!**

★

**SOLOISTS**

HEY BEE  
THE LOVE BOY  
TORN VALLEY  
KOL STE  
HOLLYWOOD  
MR. WIDE  
SOBRY GEE  
D.J. SWILLS  
SUPRA NUMBER  
M.C. ROMBER  
GORE CALLOTT  
SWASTY GEE  
SIXER CREW  
CISCO KID

INVITED TO ROCK

GRANDMASTER FLASH  
CHASE & TONE  
HEADBUTT  
EASY LEG  
MUTER DON  
DR. ROCK  
D.J. SPREY  
WEE KID  
FRANKLIE  
AFRICA BUSHMATA

**THE BOOGIE BOYS**

★

**GROUPS**

FANTASTIC ROMANTIC  
REVIE BAY  
MASTER BOB  
MELIE BEE  
WHIPPER WHIP  
DOT A ROCK

COLOREDIZIN 4  
GRANDMASTER GEE'  
JAYT DEE EL  
SUPREME EAST A. D.  
ALIGHTYT BAY GEE

THE CHORUS 3  
I.A. SORNING  
SPECIAL K'  
SOOL WEE D'

THE DEATH COMMITTEE  
THE P' BROTHERS  
COLLECTING 4  
HARLEM WORLD M.C.s  
NICE N' NASTY M.C.s  
STUNTING 4  
SISOO 4  
FRANKIE 5  
SANTALIZING 2

**Groups 1st \$500.00**  
**Second 100\$ - Third Trophy**

**Soloists \$100.00**  
**Second-Third Trophies**

SAT. AUG. 10, 1991 - 6ALS 4 GUYS 6 \$B:4 11

All MCs invited - **OPEN TIL** - Metal Detectors on door

ALL PRIZES GUARANTEED!!!!

23-166



# America, Hate, Love & Graphic Design

Fabulous Funkheads Friday Via Boogaloo Blues...

☺ "THE WHEELS O' STEEL" ☺

STARRRRING

"JAMMIN IN THE JUNGLES"

QUEEN  
AMAZON  
INTENSIFIED

AGENT TNT

SISCO  
KID!  
RAPPERY

LOVABLE  
LONNY  
WOOD

Black Nation BROTHER D 1 The rap of 82

Grand DST Mixer

Oct. 1, 1982 Midnite til?

Roxy 515 West 18th St. & 10th Avnu'

Dedicated to MOM, Jaysonn, JT, Raydeen, Lo lieh Minetta C  
Howard Johnson, Fab5 Freddy, Boo Ski, Almighty God

\$5

TH ROXYRAPLINE 691-3113!!!  
A HAPPY BIRTHDAY SHEILA

PHASE

## Typography

**D**uring hip-hop's inception in the 1970s, Black and Hispanic Bronx natives created the visual language of a brand new culture, chiefly through experiments in typography.

Before hip-hop culture was the mainstream phenomenon that it is now, before the record deals, grammys, and Pulitzer prizes, hip-hop artists simply needed people at their shows. Designers Buddy Esquire and PHASE 2 would materialize the vitality of these shows through their distinct use of typography on flyers. Both Esquire and PHASE 2 first experimented with typography through the art of graffiti, using bold letterforms and colors to declare their identity in the dilapidated neighborhoods of The Bronx in the early 70s.

# America, Hate, Love & Graphic Design

THE OFFICIAL FIRST 1981\$

# "ELECTRIC BOOGIE"

SHOW DOWN

THE BOOGIE BOYS

MANHATTAN\$ MC1 WITH:  
Peppin Ain't No Thing!

KID DELIGHT

KOOL SKI

DARRYL C

DR ROCK & FORCE MC

MASTER DON

THE DEATH COMMITTEE NYC.

PLUS: DEVASTATING 3 vs SUPERIOR 3 MC's

ELECTRIC BOOGIE 1ST & 2ND PLACE WIN CASH! DUES 3\$ W/FLYER 4\$ W/O

This is it! On Friday Oct. 16, 1981-PAL 123rd St. Calling on Manhattan-Bronx best Booglers to compete tonite then on to the City Wide Champe Final.

A Mike & Dave "Funk You Production" A, D, 2, 3, 125th w/ik: 7th-8th-9-30

CHASE

8.4

# Typography

**A SURESHOT PARTY PRESENTATION**  
**THURS. JANUARY 21**  
**"ANOTHER DEF' BET"**

**NEGRILL 181**  
Second Avenue  
11th & 12th St

**D.J. Jazzy Jay**  
Em Cee  
Ikey C

**D.J. AFRIKA BAMBAATAA**  
\*1 OF THE ZULU NATION

**Guest D.J.'s Whiz Kid**  
And  
Cool Dee

**Our Master Of Ceremonies Fab' Sive Crews...  
Freddy B, roc' shockin' U'all!**  
• And A Do Or Die Dance Duel •  
**Rock Steady vs FloorMasters...**

**DISCO · ROCK · B BEATS & R n B**  
Mike Loop de loop Holmans

**It Opens at 11pm Admissn' 5\$**

**VIDEO SHOW**  
Hey! Make sure we see your face in this place!  
Showtime 12

**SURE SHOT CREW 82'**

PHASE II

## America, Hate, Love & Graphic Design

These two men would use their experience, connections, and love for the culture to make promotional material for early hip-hop showcases, known as jams. While other artists in The Bronx were cultivating the sound and fashion of hip-hop, Esquire and PHASE 2 used graphic design as a means of expanding culture and interest. Both designers prioritized typography in their flyers. Some of their typographic styles included using several typefaces on one flyer, mismatching the alignment of text, and reinterpreting forms from Art Deco and Art Nouveau compositions.

# Typography

**Sat, May 24, 80**  
10PM-UNTIL

**T-Connection**  
3510 WHT PLNS RD.

TRAIN TO GUNHILL RD.

*Cold Crush Brothers*  
D.J.s **Charlie Chase**  
**Tony-Tone Kool Dee**  
*Cold Crush & M.C.s*

Grand Master **Caz Jerry D. Lewis**  
Master **Easy A.D. K-Gee**

D.L.Afrika **Bambaataa**  
D.J.s **Jazzy-Jay**  
**Red Alert**

*Soulsonic Force M.C.s*  
Mc **Biggs Pow-Wow**  
**Hutch-Hutch Lisa-Lee**

Master Master  
**Ice-Ice Ice B**

**\$3<sup>b</sup>/<sub>4</sub>12** \$3 all nite with flyer

*Sisco Kid*  
**Buddy-Esq.**

8.6

\*\*\* Hamilton Madison House \*\*\*  
Presents  
"The Lower East Side Throwdown!"

*The Miking Untouchables*  
D.J.s **SIR GAMBLE**  
**MASTER LEE**  
*Vicious 4 M.C.s*  
CARLY CARL KENNY V  
DUSTY TROY TROY

VS  
**DESTRUCTIVE FORCE** \*

\* VS *T.S.B. Force*  
D.J. **SARGE-SKI**  
D.J. **TONY BEE**  
*Serious 4 M.C.s*  
PARADISE NELL NELL  
SWEET E ZEE RA ZEE \*

VS  
**PLAYERS ASSOCIATION CREW** \*

**SAT, MARCH 29, 80**  
10pm-untill  
**Fees 3<sup>00</sup>**

...THE BATTLE...  
...ALL 2<sup>00</sup> turns deal...

450 to 515 7th Bldg  
a. 230 Pk Pl  
Fifth Denby

Buddy-Esq.  
"My Topch Flyer!"

Al South Pys

8.7

America, Hate, Love & Graphic Design

**MANDIPLITE**  
PRESENTS:

**"THE BATTLE OF THE BEST"**

GRANDMASTER  
**Flash**  
Furious 5 M.C.s vs **Breakoutt**  
MELE-MEL MR.NESS RAHIEM KEITH-KEITH\*K.K.ROCKWELL\*SHA-ROCK  
COWBOY KID CREOLE \*JAZZY-JEFF LIL RODNEY-G

**DARRYL-C** vs **Act II Crew**  
&THE FORCE OF THE 5MCS N.J.'S NO.1 CREW  
REGGIE-REG E-K-MIKE-C  
BARRY-B G-MAN LA-SHU-BEE

YOUR HOSTS FOR THE NIGHT:  
**MIKE & DAVE**

**RONNIE GREEN**  
RAY-VON

AT THE **P.A.L.** 123RD ST. & 7TH AVE  
**GUY\$4** 8-4  
**GALS\$3** 8-4

**FRIDAY, MAY 23, 80**  
9PM-UNTIL

ALL DJS WILL APPEAR!  
AND YOU KNOW THAT...

ANOTHER DIPLITE PRODUCTION...

POLICE SECURITY

Boddy-Esq.  
"NEW YORK'S BEST"

9 TERRY

8.8

# Typography

**WE'RE VERY SERIOUS...**  
**ABOUT ROCKIN U' AT NEGRIL 11-12 ST-SECOND AV.**

**FEATURINGGG**  
**AFRIKAA**  
**BAMBAATAA no.1**

**Thurs 11 March** **Opens 11 O'clock**

**ORIGINAL JAZZY JAY**  
SS PARTY CREWS KLB PRODUCTIONS

**Grand Mixer DST & Infinity 4mc's**  
ELECTRIC BOOGIE BONIFIED BAAD BOYS N.Y.C.  
**Markey Cee & Sput**

**Host With The Most...**  
**"Phasetwo"**  
**Showtime 12<sup>a</sup>m**

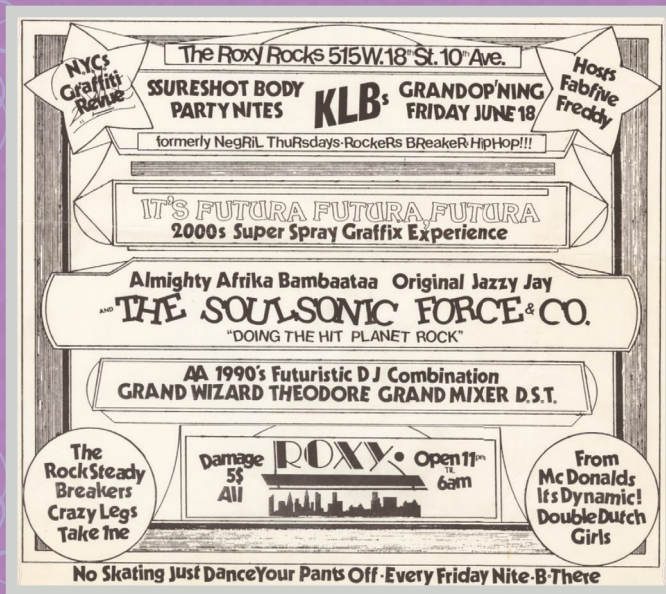
DEDICATED TO YOU  
**PEOPLES**

**5<sup>s</sup>**

**Who is this man?**



# America, Hate, Love & Graphic Design



8.10

The implementation of these typographic styles would eventually become synonymous with early hip-hop in New York City and subtly imitate the artistic wordplay of rap music. The typographic treatments on these fliers created a visual language of hip-hop before the record labels and album covers.

## Typography

**A**s these fliers moved through New York, the originality and excitement of a burgeoning culture would be evident to everyone as a result of the fliers unique design and typography. These fliers would invite people to witness the early stages of a new art form that originated in creativity, innovation, and Black identity.

# America, Hate, Love & Graphic Design

**ECSTASY PRODUCTIONS 2**  
HUNTS POINT PALACE BLAST 165<sup>TH</sup> STREET  
953 SOUTHERN BLVD

**"THE HELL RAISING HIP HOPP"  
HOEDOWN**

A Salute To **TREACHEROUS 3 EMCEE'S**  
It's Kool Moe D.L.A. Sunshine Special K

**Cold Crush**  
**Breakout-Funky 4-1**  
**Fantastic 5**

**THEODORE #1**  
**AFRIKA BAMBAATA AND**  
Soulsonic Force Emcees

**CRASH CREW #1**  
STARSKI-HBI: MR. MAGIC  
WRITES

**HERCULORDS**  
DONALD D-RICH PROD.  
WRITES

THE HELL RAISING HIP HOPP

Prices change after 11pm. Opens 9:30-Happy Birthday Blue-A Phasetooband

**SAT. JUNE 6, 1981 DOLLS 3\$ GUYS 4\$**

**GUARANTEED TO PERFORM**

**34-5 TRAIN**  
HUNTS POINT  
2-5 simpson

8.11





# Typography

## Image Credits

1. Flyer from 1981 designed  
by PHASE 2 and Sisco Kid.

2. Flyer from 1981 designed  
by PHASE 2.

3. Flyer from 1982 designed  
by PHASE 2.

4. Flyer from 1981 designed  
by PHASE 2.

5. Flyer from 1982 designed  
by PHASE 2.

# America, Hate, Love & Graphic Design

6. Flyer from 1980 designed by  
Buddy Esquire and Sisco Kid.

7. Flyer from 1980 designed  
by Buddy Esquire.

8. Flyer from 1980 designed  
by Buddy Esquire.

9. Flyer from 1982 designed  
by PHASE 2.

10. Flyer from 1983 designed  
by PHASE 2.

11. Flyer from 1981 designed  
by PHASE 2.

My Skin, My Logo

“Copy is anything  
written that is  
in service of  
storytelling.”

L'Rai Arthur-Mensah  
Designer, Project Director



Copywriting



9.1

Copywriting

My Skin, My Logo

**AIDS**

**The Equal Opportunity Syndrome**



**Get the FACTS**

**351-4335**

**9.2**

## Copywriting

During the onset of the AIDS epidemic in America, many news outlets, officeholders, and public leaders believed that the disease was a white, gay man's problem. One of the ways that the public perception of AIDS was challenged during this time was through the art of copywriting. During the early 80s, The New York Times would print an article naming the disease a "New Homosexual Disorder" and many medical professionals would call it GRID, for gay-related immune deficiency. This early stigmatization and social marginalization of gay men and AIDS would harvest the belief in many people's mind, especially in the Black community, that AIDS was none of their concern.

## My Skin, My Logo

However, by 1983 HIV would become the leading cause of death for Black men, ages 25-44, and by 1984 Black children accounted for 50% of all pediatric AIDS cases. Many activists and groups during the 80s would begin to address the toll of AIDS in the Black community and the intersections of the disease with race, class, addiction, education, and healthcare.

# Copywriting

Talk About AIDS

## What Do You Do When Your Best Friend Has AIDS?



*Sister:* First you cry.  
And then you make some  
decisions.

Decisions?

*Sister:* You decide whether  
you can go through this  
with someone or not.

Can you?

*Sister:* It's so hard when  
this person I love is falling  
to pieces.

But, you're hanging  
in there?

*Sister:* I'll be here. No  
matter what it takes.

You're tired, aren't you?

*Sister:* Exhausted. People  
really have no idea about  
AIDS.

Tell them.

*Sister:* Every day, I do.

**AMERICA  
RESPONDS  
TO AIDS**  
1-800-342-AIDS

## My Skin, My Logo



Love  
as if  
your  
life  
depended  
on it.  
It does.

**Insist**  
on  
condoms.

Prepared by the New Haven **Women's AIDS Coalition** of the Mayor's Task Force on AIDS  
Graphic design: k.d. codish ©1988  
Photographer: Charles Erickson

# Copywriting



**Don't just worry  
about HIV.  
Do something  
about it.**

If you think you are at risk for HIV infection, now's the time to consider counseling and testing. If you test positive, work with a doctor to make decisions that are right for you. The earlier this happens, the more medical care can help.  
Talk to a doctor, your health department, or other local AIDS resources. Call your State or local AIDS hotline, or the National AIDS Hotline at 1-800-342-AIDS. Call 1-800-343-7889 (TTY) for deaf access.

Department of Health & Human Services, Public Health Service, Centers for Disease Control


**HIV is the virus that causes AIDS.**

**AMERICA  
RESPONDS  
TO AIDS**

9.5

# My Skin, My Logo

**“We Didn’t Think We Could Get AIDS!”**



**50%** of the cases of AIDS in Maryland are black.

The best defense against AIDS is information.

Call **HERO**  
Health Education Resource Organization

945-AIDS • 251-1164 • 1-800-638-6252  
Baltimore Metro IJC Metro Elsewhere in MD

\* HERO, 1987

9.6



**A UNITED COMMUNITY  
WILL SURVIVE AIDS.**

No matter how AIDS got started, we can stop it...with condoms, HIV tests and early treatment.

**CALL:  
1-800-541-AIDS**


New York State Health Department

**OUR PEOPLE WILL OVERCOME AIDS TOO**


9.7



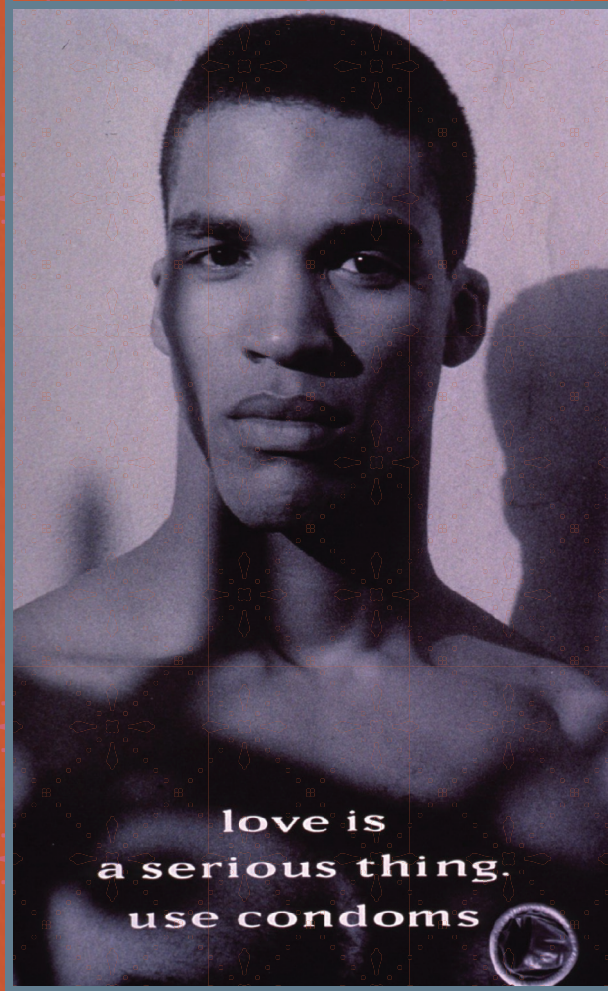
## Copywriting



In addressing this problem, as mentioned before, Americans would have confidence in the influence and impact of graphic design. The main goal of these AIDS education posters would be to inform people about the science of AIDS and expand people's knowledge on who is at risk and why.



# My Skin, My Logo



9.8

# Copywriting



If you *really* love him...

**Rubbers – Every Time!**

9.9

"Rubbers – Every Time" is a 16-inch-tall poster series featuring Black gay men, produced in joint partnership with the Black City and Lesbian Leadership Forum and the National Black Forum on AIDS. Presented by the National Association of Black and White Men Together, 200 West Granddramers, Suite 1, Los Angeles, CA 90012. ©1994-1995.

©1994 Black City and Lesbian Leadership Forum. All Rights Reserved.

My Skin, My Logo

**“You won’t believe  
what we like to wear in bed.”**



More and more smart men are slipping into condoms tonight. Protecting themselves and their partners. And, enjoying sex all over again. Shouldn't you?

Use condoms.  
There's living proof they stop AIDS.

**HERO**

**9.10**

## Copywriting

While each message on each poster during this period of the epidemic would possess its own style and tone of voice, the writers who composed messages targeted towards the Black community helped to tell a more complete story of the epidemic. A story that was greater than sexuality and homophobia with a goal of preserving lives. In creating AIDS education posters targeted towards Black Americans, copywriters challenged the position of AIDS in the Black community and brought attention to the intersections of the disease.





# My Skin, My Logo

## Image Credits

1. Advertisement for the African American HIV/AIDS program by the American Red Cross, 1990.

2. AIDS poster from the Dallas County Health Department.

3. Advertisement by the U.S. Department of Health and Human Services in 1992.

4. A poster from New Haven Women's AIDS Coalition of the Mayor's Task Force on AIDS in 1988.

5. A poster from the CDC from the 1980s.



# Copywriting

6. A poster from the Health Education Resource Organization (HERO) in Baltimore in 1987.

7. A poster from the New York State Health Department.

8. Unknown AIDS poster.

9. A poster from the Black Gay and Lesbian Leadership Forum in Los Angeles, circa 1985.

10. A poster from the Health Education Resource Organization (HERO) in Baltimore in 1986.

## Branding

“Good branding  
is a positive interaction  
that elicits a positive  
reaction.”



Barbara Cossman  
Designer, Creative Director

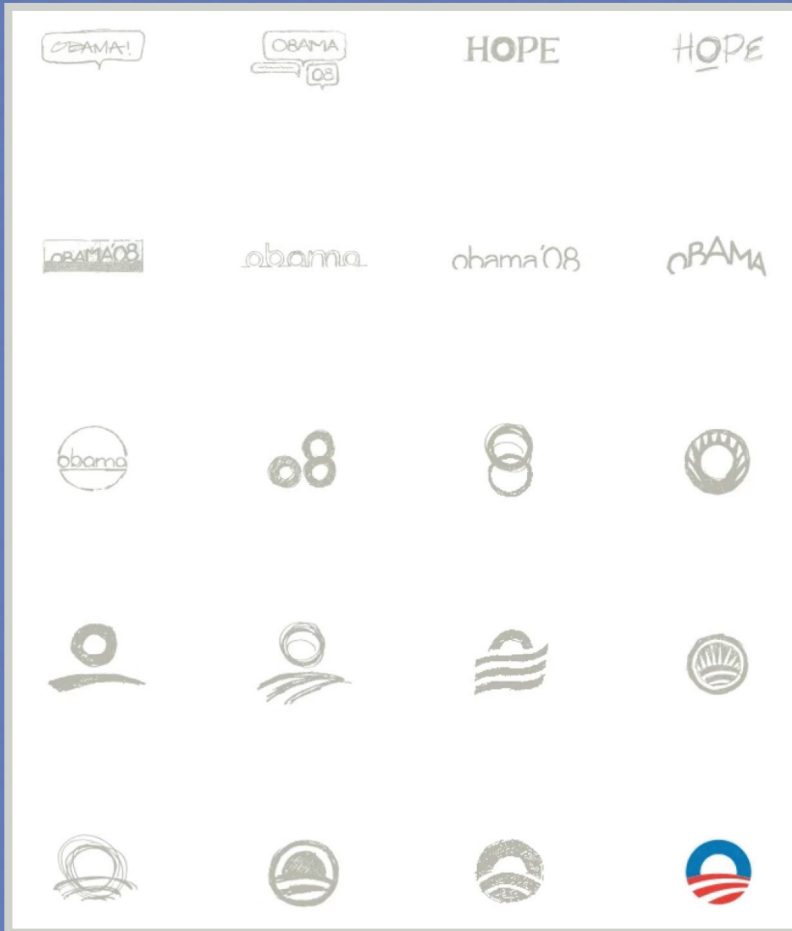
# America, Hate, Love & Graphic Design



10.1

# Branding

# Branding



America, Hate, Love & Graphic Design

ORIDA GEORGIA  
INDIANA IOWA  
ISIANA MAINE MA  
TS MICHIGAN MIN  
SOURI MONTANA  
/HAMPSHIRE NEW  
W YORK NORTH CA  
OTA OHIO OKLA  
SYLVANIA RHODE

10.3

## Branding

In 2008, Barack Obama was named Advertising Age's Marketer of the Year, winning over brands like Apple and Nike. Barack mesmerized America. He was no longer a politician, or a man, Barack was a brand. He was a brand that many people loved, were afraid of, or intensely hated. But ultimately, his brand motivated a country to elect its first Black president.



**10.5**



**10.4**

On making Obama's brand, designer Sol Sender says in the book, "Designing Obama" by Scott Thomas, that "When we received the assignment, we immediately read both of Senator Obama's books.

# America, Hate, Love & Graphic Design



10.6

# Branding



10.7



# America, Hate, Love & Graphic Design



10.8



10.9

## Branding

We were struck by the ideas of hope, change, and a new perspective on red and blue (not red and blue states, but one country).” There was also a strong sense, from the start, that his campaign represented something entirely new in American politics”. The branding of Obama’s campaign didn’t just signal his existence as a politician, it envisioned hope and unity for the country. The graphic design produced for his presidential campaign signaled ideas of hope and inspired millions to believe in his movement. These consistencies in design and language helped to build trust amongst potential voters while visualizing the bond between Barack and his supporters.

America, Hate, Love & Graphic Design



10.10

# Branding



10.11

# America, Hate, Love & Graphic Design



10.12

# Branding



10.13

## America, Hate, Love & Graphic Design

The allemcompassing branding system drew inspiration from America's trusty visual vocabulary, stars, stripes, and a palette of red, white, and blue. Through modernizing these American visual notes, the design team for Obama's campaign was able to capture the desires of past, present and future Americans. For both the 2008 and 2012 elections, several designers and artists would be hired by Barack's campaign to produce materials. Though the message of hope would be at the heart of all designed materials, making his brand one for America.







# Branding

## Image Credits

1. Barack Obama speaks to an audience at the Democratic National Convention in Colorado, August 2008.

2. Logo sketches for the Obama campaign.

3. State logos designed for Obama's presidential campaign.

4. Supporter, John Howell, with campaign sign in Illinois in February 2008.

5. Art by Rafael Lopez, California.

6. Supporters election night in Chicago in 2008.

# America, Hate, Love & Graphic Design

7. Mockup of campaign's slogan in use.

8. Supporters during a rally in South Dakota, in June 2008.

9. Homepage for BarackObama.com from 2008.

10. Poster designed by Shepard Fairey in 2008.

11. Supporters in South Carolina in 2008.

12. New York University students on election day in 2008.

13. Supporters election night in 2012.

## Conclusion



Black people exist in graphic design history. As Black design students, we aren't simply faced with a lack of representation in graphic design education, we are actively engaging with material that consistently denies our existence yet we are expected to feel safe and feel seen. This denial in the study of graphic design and systems of visual communication creates a dismissive environment for Black design students in classrooms, and is undoubtedly a contributing factor to our lack of presence in the industry. According to the American Institute of Graphic Arts, 3% of design professionals today are Black. For Black design students, white supremacy is an inescapable presence in our classrooms and in our anticipated careers. Design education cannot stay the way it is if we care about the experiences and futures of Black design students. We need to make Black people exist in design history classrooms because Black people exist in design history. In my design education, I appreciated the rare shout outs to Black designers such as Aaron Douglas and Emory Douglas, but mentioning the work of a few Black designers is not enough.

We need to discuss graphic design history and Black identity in more critical ways, especially as it pertains to the presence of white supremacy not only in our education but in our country. If we began to contemplate the portrayals of Black identity and the Black body in graphic design in our education, we would begin to have more valuable conversations about the tremendous impact of graphic design. We would also begin to actively instill in the minds of Black design students that topics that center Black people deserve to take up space in the classroom and beyond.

## Further Reading

**A**IDS in Blackface by Harlon Dalton

**D**esigning Obama: A Chronicle of Art & Design from the 2008 Presidential Campaign by Scott Thomas

**T**he Politics of Design: A (Not So) Global Design Manual for Visual Communication by Ruben Pater

**L**adies' Pages: African American Women's Magazines and the Culture That Made Them by Nowlie M. Rooks

**T**he Black Civil War Soldier: A Visual History of Conflict and Citizenship by Deborah Willis

**S**undown Towns: A Hidden Dimension of American Racism by James W. Loewen

**T**he Black Experience in Design: Identity, Expression & Reflection by Kelly Walters, Dr. Lesley-Ann Noel, Anne H. Berry, Jennifer Rittner, Kareem Collie, & Penina Acayo Laker

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