



**HISTORY OF DESIGN:
HISTORICAL POSTER SERIES
Part No. 1: Client Brief and Styles**

Jeanne Salmon

The Client: Kellner Greenhouses, Inc.

Milwaukee, WI

Kellner Greenhouses, Inc. is a garden center located in the Riverwest neighborhood in Milwaukee, WI. They first opened their doors in 1891, and have been providing the community with indoor and outdoor plants, garden supplies, and green thumbs since. Their slogan is, "A Riverwest Gem," and it is true. Kellner's is located in a historic industrial building with four greenhouses and outdoor space, and a beautiful Victorian home is located on the property.

It is rather unassuming from the road, but upon passing through the large front doors, you are suddenly transported into a tropical jewel box, with lush plants from floor to ceiling. Kellner's grows and sells organic produce, herbs, and garden plants, as well as a wide variety of houseplants, succulents, airplants, and carnivorous plants. Prices are very reasonable and the selection is impressive.

The business faced uncertainty in 2008 with the sudden death of it's owner, but the community rallied behind the owner's daughter to keep the nursery open, and have thrived since.



The Secession Movement

Alfred Roller (1864-1935)



Alfred Roller

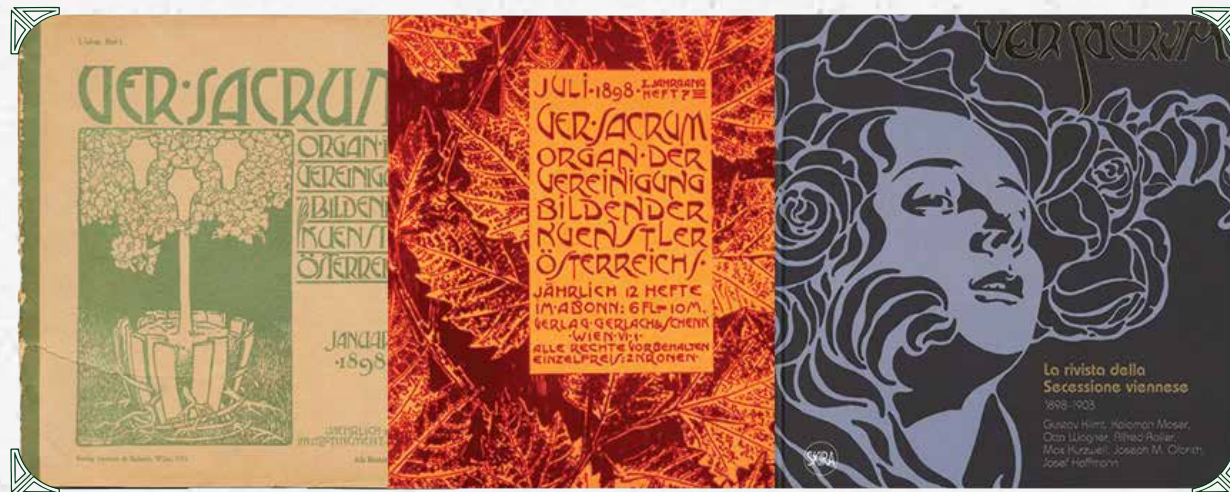
At the turn of the 20th century, new artistic forms emerged from Art Nouveau and the Glasgow School, notably the Vienna Secession Movement whose artists' love of clean, simple, hand drawn sans-serif lettering and use of vivid imagery and motifs. The annual Viennese publication *Ver Sacrum* (Sacred Spring, 1898-1903) became a design laboratory for Alfred Roller and others where different techniques for merging text, illustration, and ornament through innovative printing methods were developed. It would forever change the way graphic art is made and printed, and revolutionized what was possible on the press.

Alfred Roller, born in Brno, Moravia (present day Czech Republic), studied painting at the Academy of Fine Arts in Vienna, and began his career as a set designer and scene painter. Roller and fellow designers Koloman Moser, Joesph Maria Olbrich, Josef Hoffman, Gustav Klimt, among others, founded the Secession Movement to protest the traditionalism embraced by the Academy. Vienna Secession artists rejected French Floral style in favor of flat shapes and greater simplicity, using geometry not mechanically,

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but organically. This would eventually lead the way for Cubism and Art Deco, but not before leaving a lasting mark on design history. *Ver Sacrum* and the art created for a series of Secession Exhibitions would be their legacy.

Roller's work is characterized by use of strong imagery and metaphor, simple contrasting color palettes, and use of geometric shape, form, and pattern in an organic way. Use of hand lettering and bold line drawings with intentional use of negative space are hallmarks of Roller's collection of work.



The Bauhaus School

Herbert Bayer (1900-1985)



Herbert Bayer

The Bauhaus Movement was a fairly short lived but highly influential period in design history. The philosophy originally sought to unify art and technology, merging fine art with applied arts. The Bauhaus School, founded in Germany in 1919, approached design by combining mass production with individual artistic expression, resulting in aesthetically pleasing everyday goods. They believed that universal design was achievable and could be an integral part of life. In 1926, Bauhaus was forced to relocate due to the conservative Nazi regime, and took the opportunity to reorganize and cement their identity and curriculum which included formal principles that could be applied to design problems, abandoning the long used apprentice/journeyman/master system.

Herbert Bayer became the first professor of typography and graphic design at Bauhaus, and his teaching method was informal; this allowed for innovations in sans serif typography as students designed real projects for clients in the area. Bayer created a universal type that, "reduced the alphabet to clear, simple, and rationally constructed forms," removing capital letters and

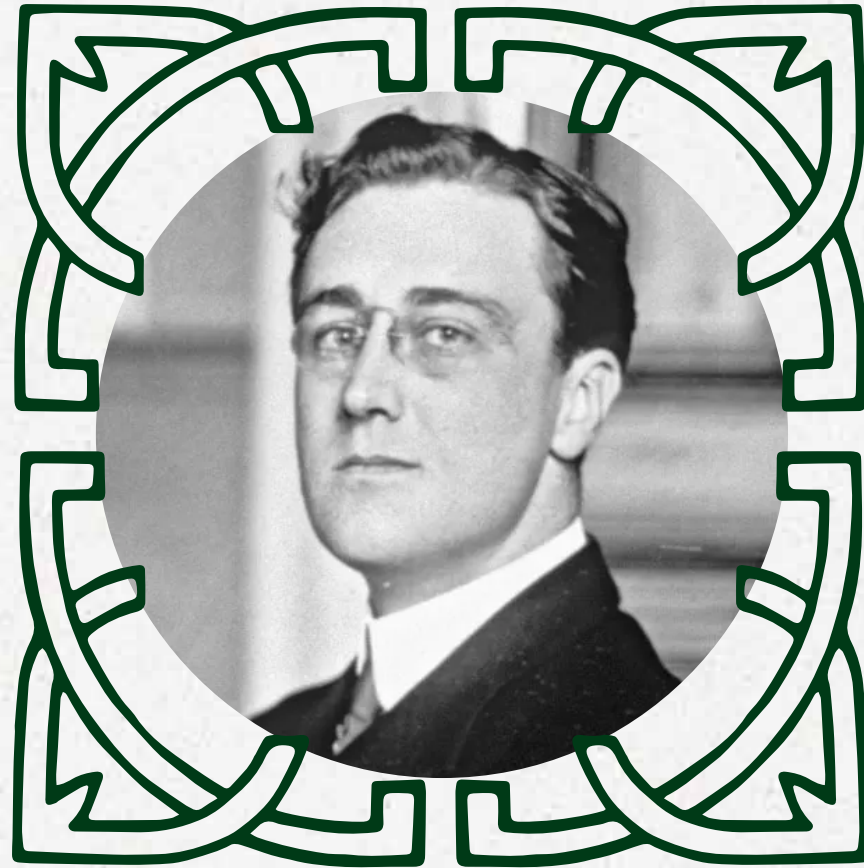
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experimenting with line justification, weights, and hierarchy. Bayer defied conventional norms about use of grids and white space; utilization of bars, rules, points, and squares to subdivide the page unified diverse elements.

Bayer's work during his time at Bauhaus and beyond is characterized by strong vertical, horizontal, and occasionally diagonal text, use of primary colors and greyscale, and overt hierarchy among type components. Bayer's assumed invisible grids gave organization to otherwise seemingly chaotic elements in a jarring yet harmonious way.



Modern Movement in America WPA Poster Style (1935-1939)



Franklin D. Roosevelt

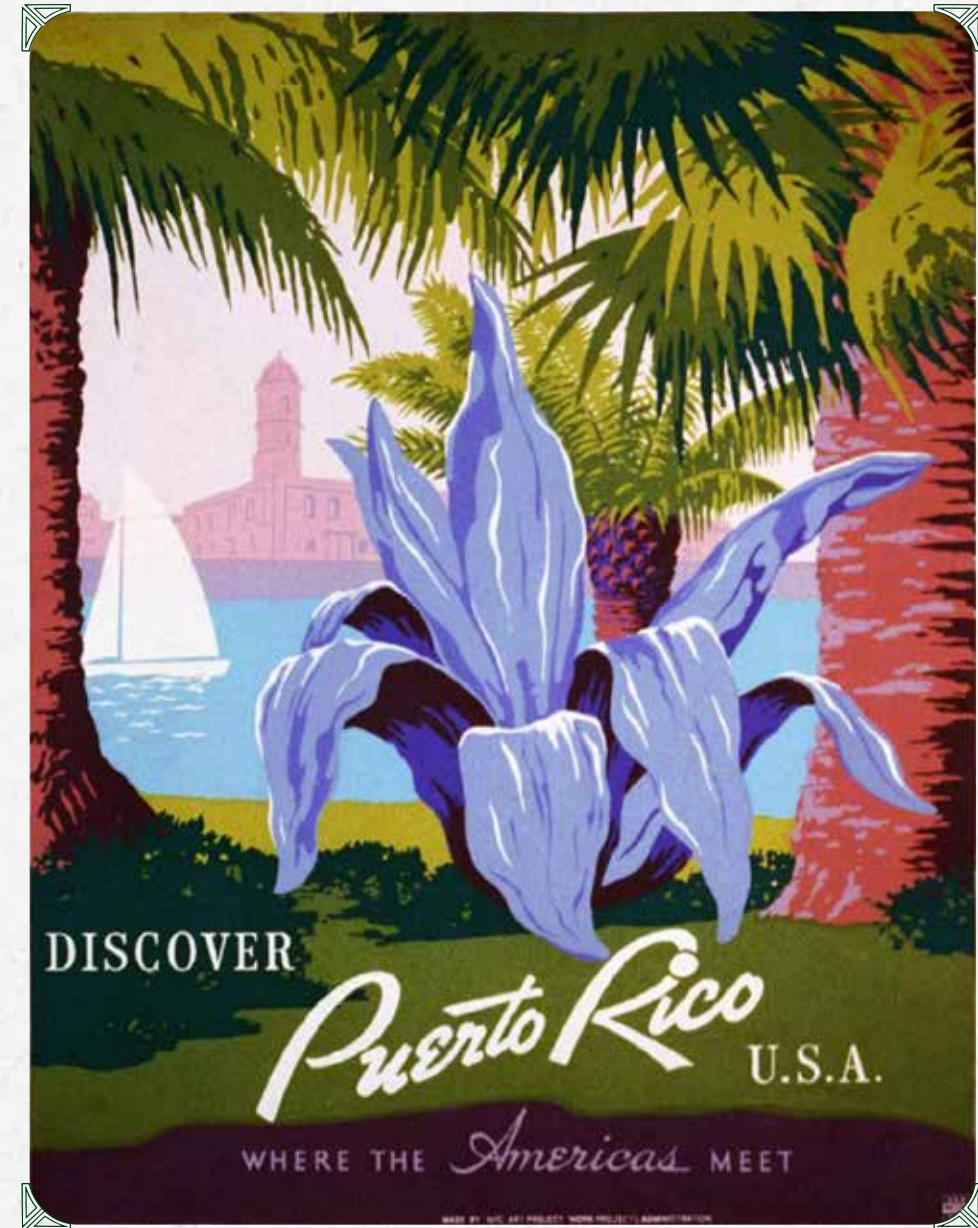
The introduction of modernism in America at the famed Amory Show in 1913 was initially met with protest and rejection, and did not truly gain a foothold in American design until the 1930s; it eventually seeped into book, editorial, and magazine designs, as well as promotional and corporate graphics. The hardships of the Great Depression inspired artists to develop strong, direct, exciting design through the use of bold color, contrast, and informational content, which rapidly morphed with the more frequent use of photography. Immigrants continued to enter at Ellis Island throughout the 1920s and '30s, bringing with them artistic traditions and influences from Europe, including modernism.

The post Depression era brought about the Works Progress Administration (WPA) as part of Franklin D. Roosevelt's New Deal in 1935, and with it came work opportunities for the unemployed to build much needed infrastructure across the country, much of which is still in use today. The WPA Federal Art Project enabled artists, writers, musicians, and visual artists to keep their professions; the program included a poster division that produced 35,000 designs

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and 2 million prints between 1935-1939. Most were silk screened, giving the style a distinctive look, and frequent poster subjects included government-sponsored cultural events like tourism, theatrical productions, art exhibitions, and zoos. Posters also acted as public service announcements about health, crime prevention, housing, education, and work opportunities.

The WPA Poster Style's characteristics include flat color, bold use of typography, and is influenced by Bauhaus, constructivism, and pictorial modernism. Since the style encompassed such a variety of subject matter, the outcome was an incredible array of posters designs that can still be purchased today. Notable artists of the WPA style are Joseph Binder, Vera Bock, Anthony Velonis, and James Daugherty, though the creators of many posters are unknown.





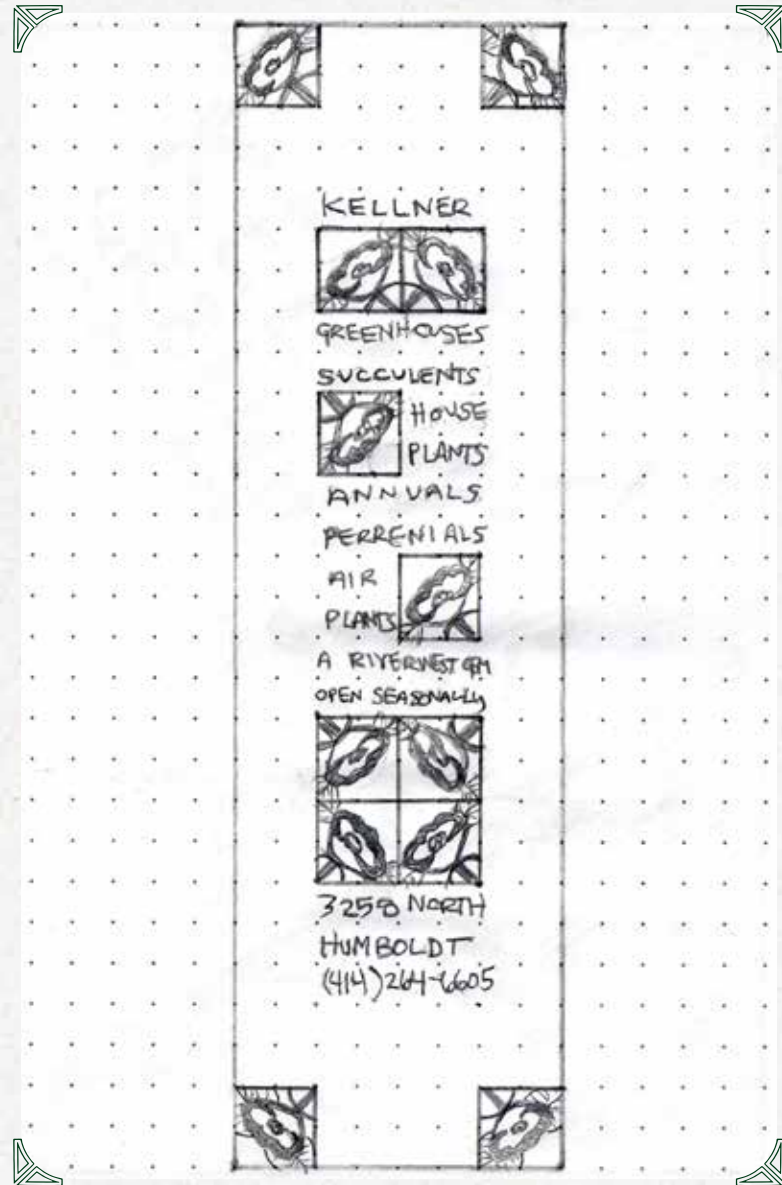
**HISTORY OF DESIGN:
HISTORICAL POSTER SERIES
Part No. 2: Concept Sketches**

Style 1: The Secession Movement

Alfred Roller (1864-1935)

Visual hallmarks of the Alfred Roller and the Vienna Secession Movement include the use of symbolic imagery, ornamentation, clean lines, limited bold color palettes, and stylized hand lettered sans serif types. This style falls between Art Nouveau and Art Deco.





Sketch A: "In Neat Little Boxes"

The Secession Movement

Concept: This long, thin poster features a repeating floral tile motif spaced throughout the design. The flower shown on the tile is meant to mimic the poppy used in Kellner's logo, and creates a pattern of its own when combined with other tiles in different configurations. This is a very simple, minimalistic design with stylized hand lettering common at the time.

Color Palette: Off-white background, dark red poppies, green and blue for other ornamentation and type.

Size: 8.5" W x 22"H

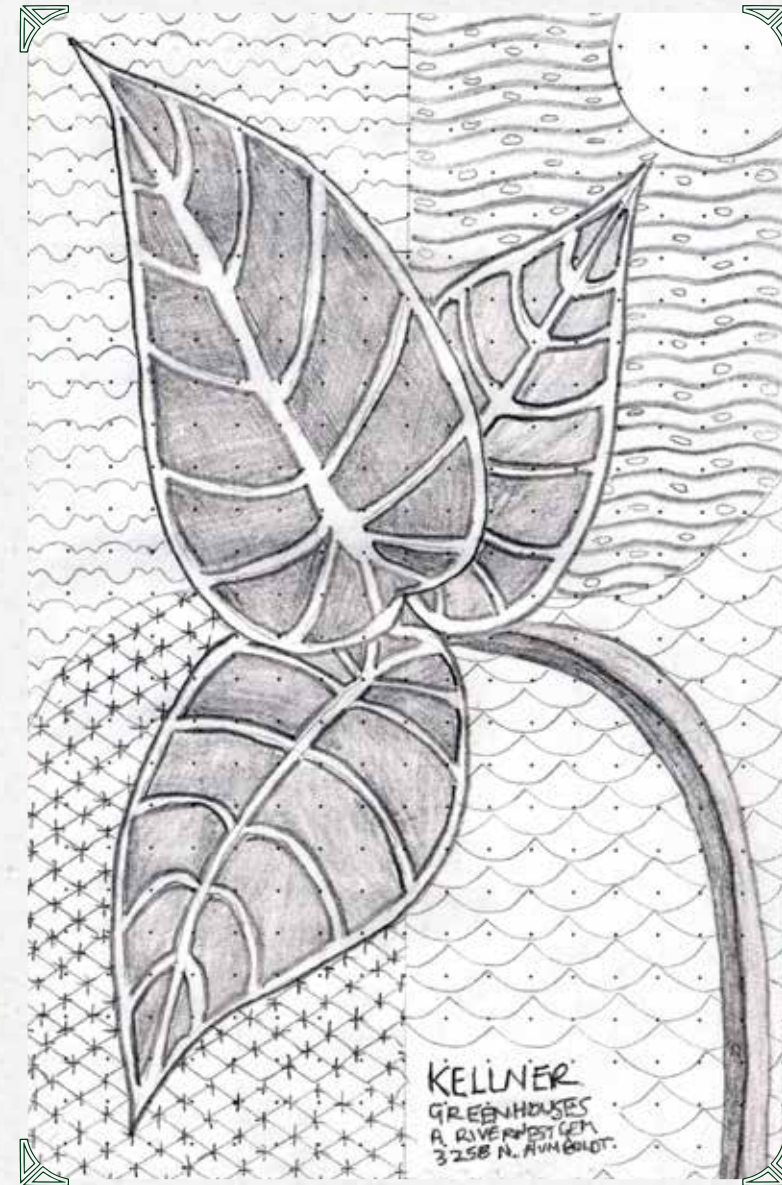
Sketch B: "The Four Seasons"

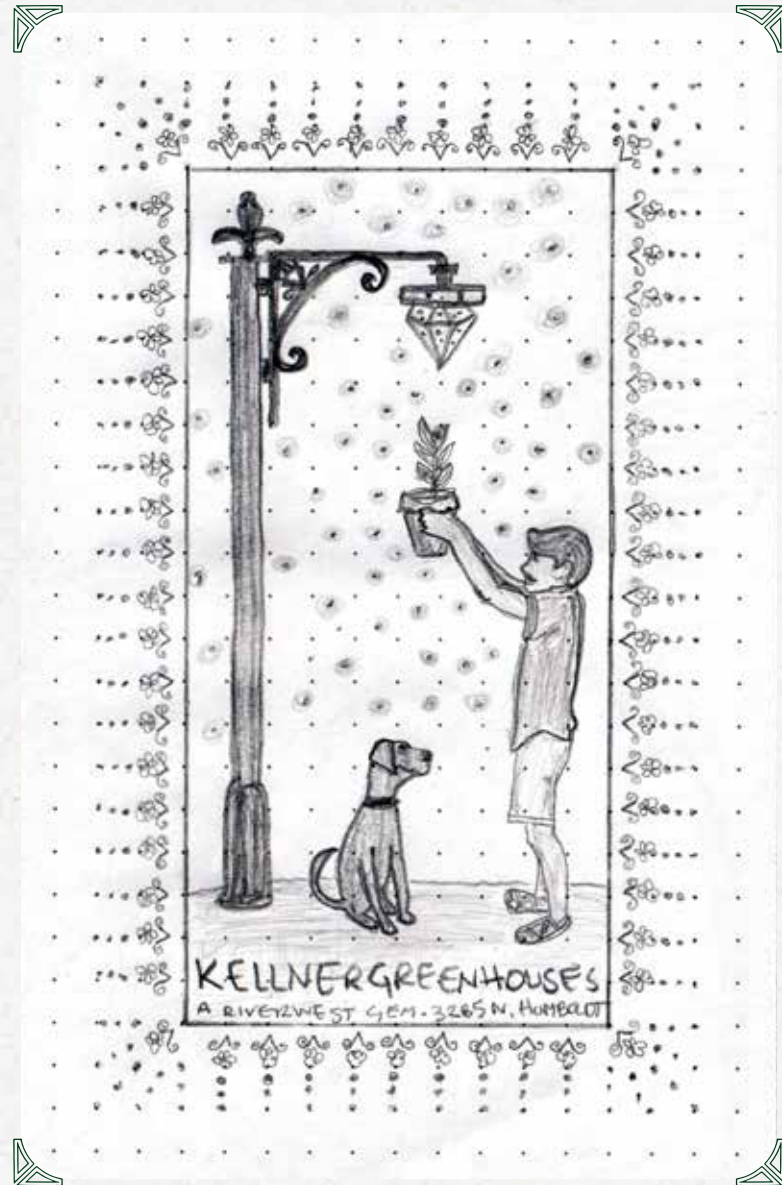
The Secession Movement

Concept: Roller used blocks of simple pattern to create complex images, and this poster strives to emulate that. Each of the four quadrants represents a season; top right: summer (the sun and heat waves); bottom right: fall (the falling of leaves and the path they take as they gently float back and forth to the ground); bottom left: winter (snowflakes); top left: spring (new growth and rain clouds). The leaves on the plant will have a subtle pattern as well. Type will be classic hand lettered in the Secession style.

Color Palette: Deep greens, blues, reds, oranges, and rich black.

Size: 24"W x 36"H





Sketch C: "A Beacon in the City" *The Secession Movement*

Concept: Drawing on the ornamentation and story telling used by Roller in his works, this wood block cut style poster incorporates an ethereal aesthetic with classic icons associated with the greenhouse: their antique sign/light post and their chocolate Labradors. The ornamental border around the edges is a simple floral and dot pattern. Since Kellner's slogan is, "A Riverwest Gem," the globe for the light post has been replaced with a glittering gem, showering the scene with glowing light particles. This design would also include a very subtle silhouette of the greenhouses along the horizon.

Color Palette: Dark blue, black, yellow, green, and some brown.

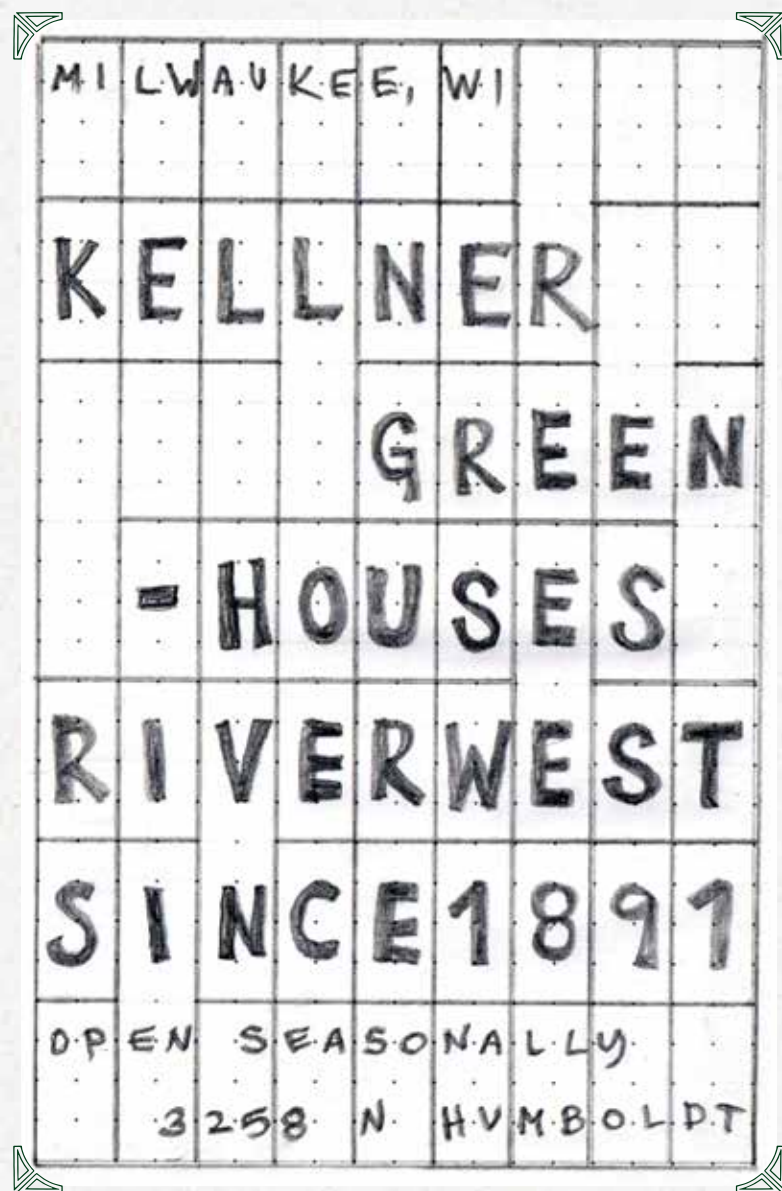
Size: 24"W x 36"H

Style 2: The Bauhaus School

Herbert Bayer (1900-1985)

Visual hallmarks of Herbert Bayer and The Bauhaus School include strict adherence to an invisible grid, limited use of color, bold use of sans serif text, and incorporation of black and white photography. Use of white space is important in this style.





Sketch A: "The Block Color Grid"

The Bauhaus School

Concept: Since Bayer first created this iconic block color grid with bold sans serif type, it has been emulated time and time again. This is for good reason, it is an eye catching array of color and text that gets its point across loudly. This poster will be created with flat color, then altered in Photoshop to give it texture and depth, giving it an aged look.

Color Palette: Blue, green, red, cream.

Size: 24"W x 36"H

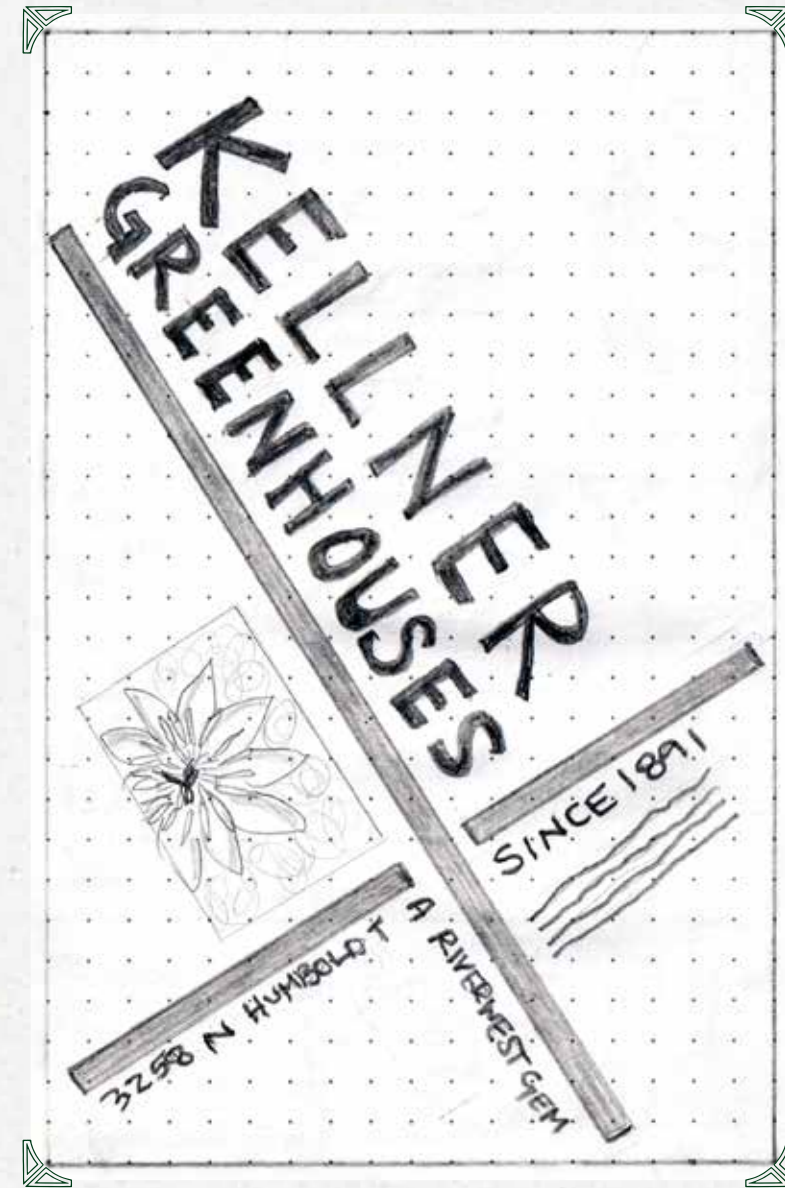
Sketch B: "An Ode to Bayer"

The Bauhaus School

Concept: Once you are familiar with it, you can spot Bayer's work from a mile away because of his use of an invisible grid to align seemingly otherwise random text. This design is an homage to the classic Bayer design using minimal lines and black and white photography to compliment bold sans serif type. This poster embraces the white spaces, and does not have a single pixel more than what it needs, with the exception of making the diagonal horizontal line thinner. The small text on the bottom will be a list of different types of products Kellner's offers.

Color Palette: Black, white, dark green.

Size: 24"W x 36"H



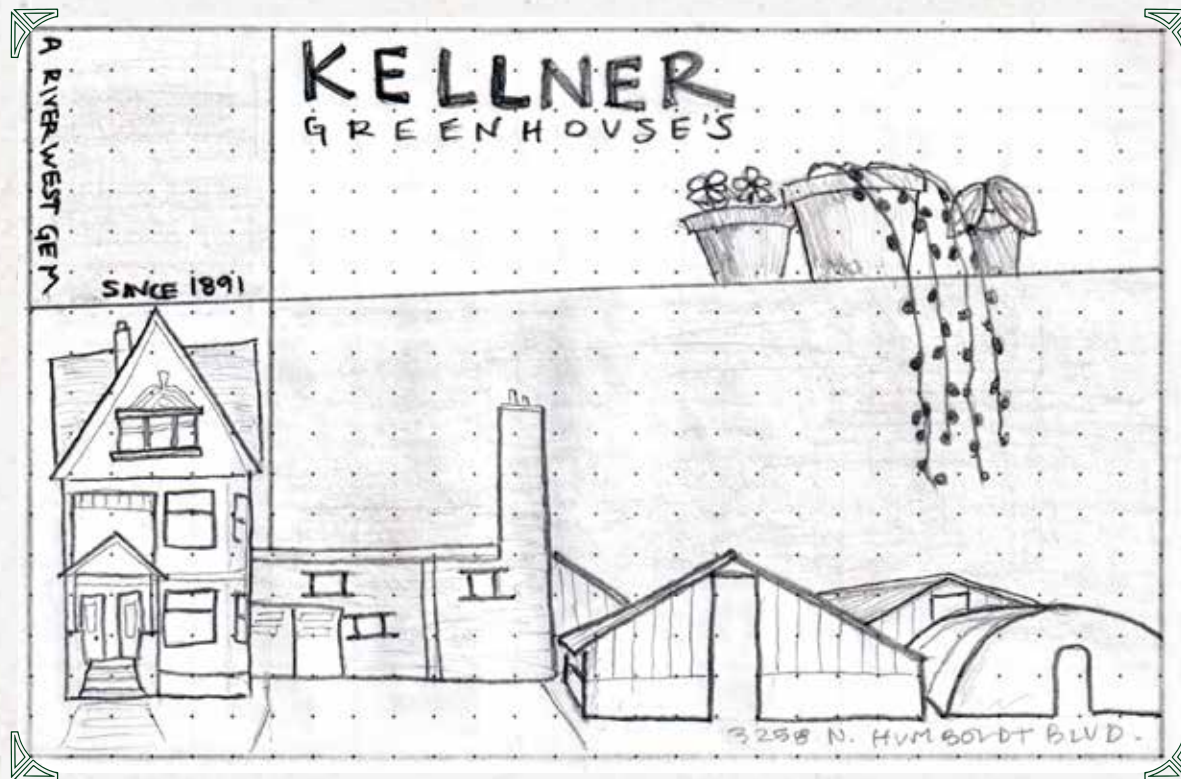
Sketch C: "Dessau In Our Hearts"

The Bauhaus School

Concept: Borrowing from Bayer's "Dessau" poster, this design uses unbalanced quadrants and block color to divide the plane. The top left and bottom right quadrants will have a solid color; text and black and white photographs will be overlaid. Type treatment will strictly use a sans serif, as was commonly used in Bauhaus designs. The exterior of the Victorian house on the property was recently renovated, and will look lovely in the photograph with the greenhouses and property.

Color Palette: Black, white; green, blue or orange for block color.

Size: 36"W x 24"H

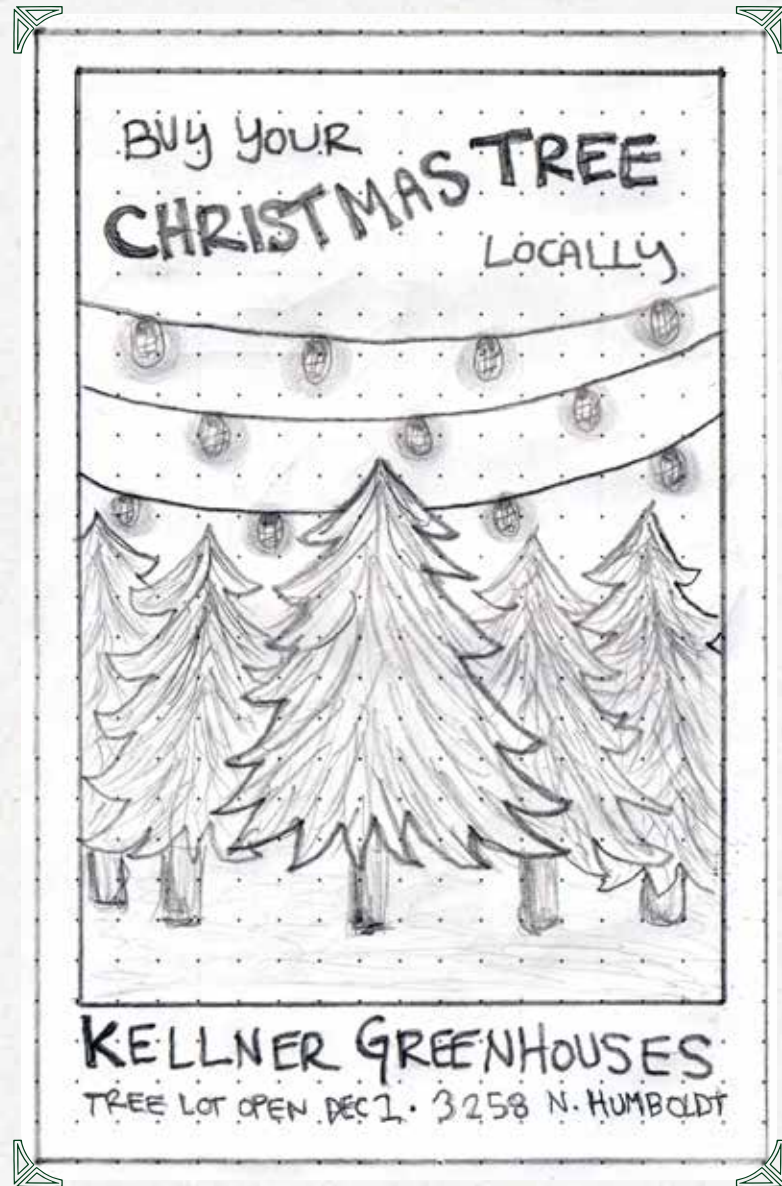


Style 3: Modern Movement in America

WPA Poster Style (1935-1939)

Visual hallmarks of the WPA Poster Style include flat blocks of generally bright color, strong but limited use of text, vivid imagery, and simple graphics. Being silk screened, WPA posters have a natural deep texture created from the printing process.





Sketch A: "Local Trees"

WPA Poster Style

Concept: Many WPA posters were created to be public service announcements, and this seasonal poster has a message as well: "Buy Your Christmas Tree Locally." Kellner's operates a Christmas Tree lot and opens the greenhouses beginning in early December each year. The lot is lit with caged utility string lights, which give off a soft, whimsical glow at night. This poster looks to capture the magic and nostalgia for yesteryear that is kept alive today at Kellner Greenhouses each winter.

Color Palette: Green, red, black, yellow; pinks and blues for sky.

Size: 24"W x 36"H

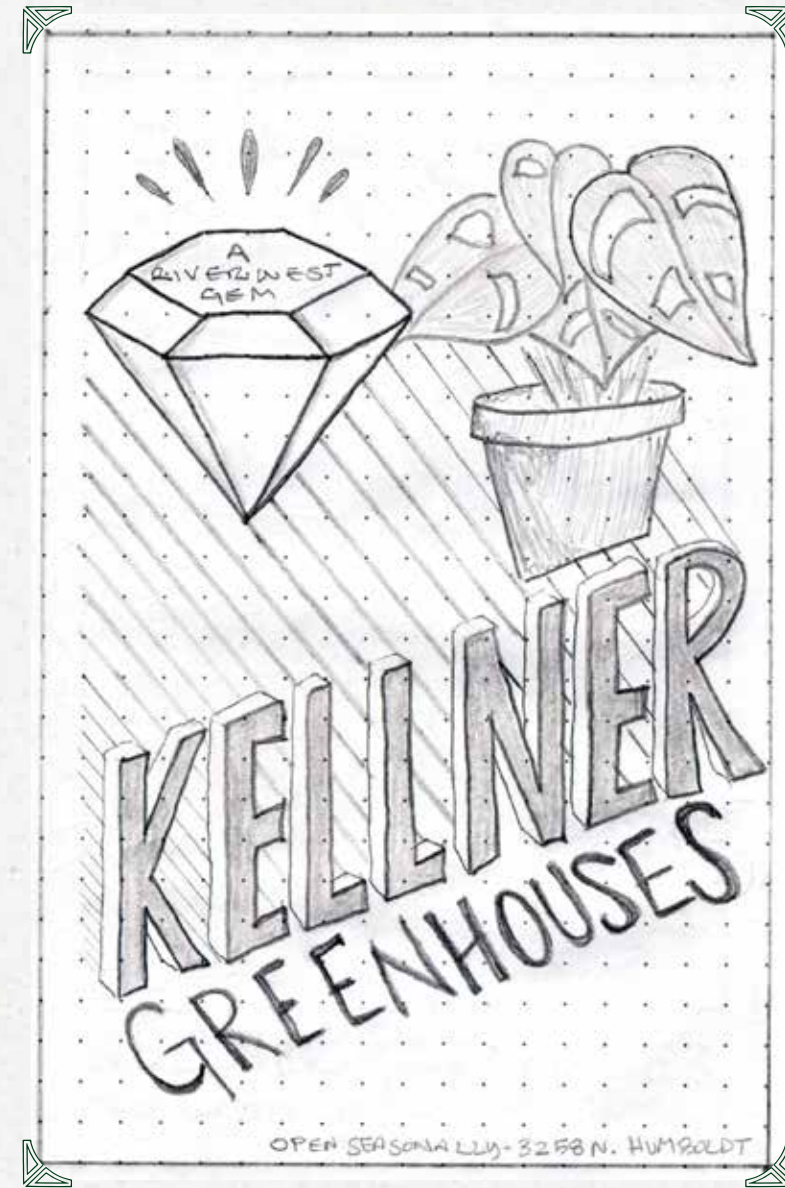
Sketch B: "You're A Gem"

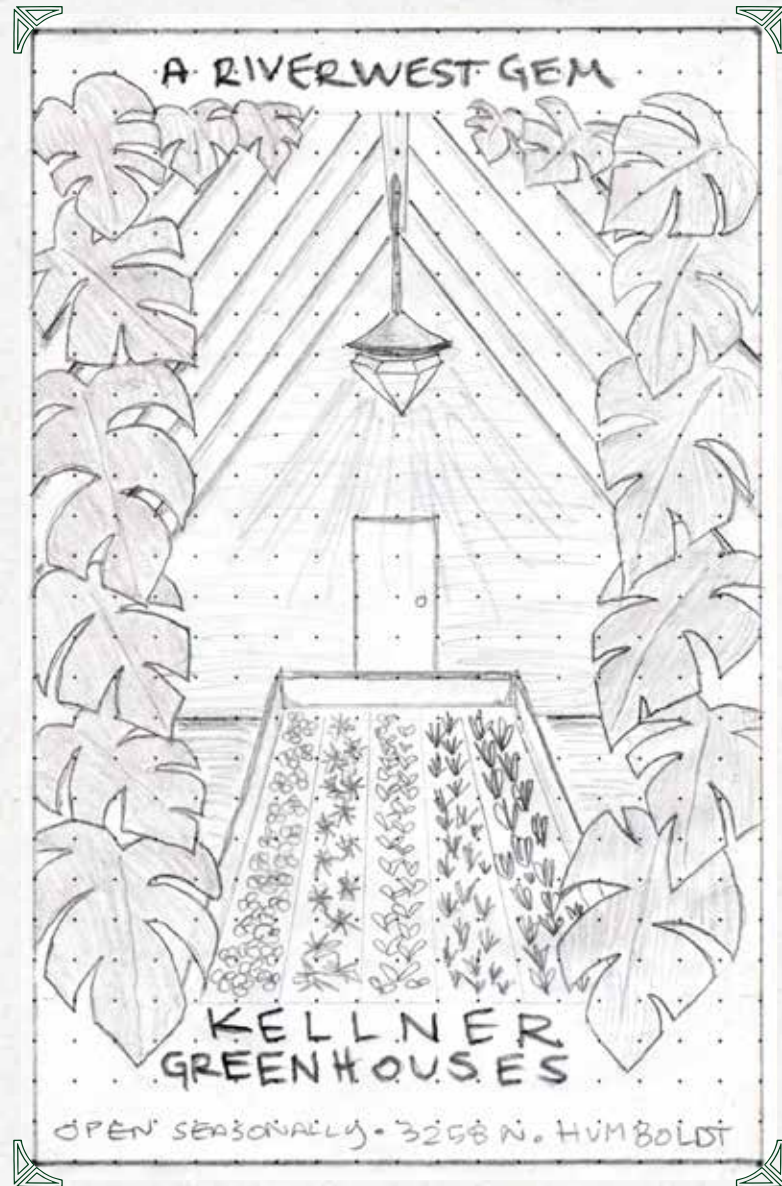
WPA Poster Style

Concept: Using two classic Kellner icons, a plant and a gem, this simple poster packs a lot of punch through the use of bold sans serif typography and diagonal lines. The field of lines would be colored to represent the roof of the greenhouse. This poster was inspired by the "Milk for Warmth" WPA print, and the simple silkscreen style will be applied to give it texture and depth.

Color Palette: Green, blue, terra cotta, red.

Size: 24"W x 36"H





Sketch C: "A Secret Garden"

WPA Poster Style

Concept: Inspired by the "See America" WPA poster series created for the National Park Service, this design mimics the Jewel Cave scene, gently dappled in lantern light. This poster is meant to be a glimpse into the greenhouse at night; a gem/diamond shaped light illuminates the plants growing in the bed as well as the border frame of monstera leaves, giving it a mystical quality. It will be a fairly dark scene, with the orange light highlighting the edges of the plants and other objects in the greenhouse.

Color Palette: Black, grey, purple, dark green, blue, orange, yellow.

Size: 24"W x 36"H



**HISTORY OF DESIGN:
HISTORICAL POSTER SERIES
Part No. 3: Rough Compositions**

Rough Comp A: "In Neat Little Boxes"

The Secession Movement

Notes: A classic shape poster for the time, this long and narrow design has really started to come together. The decorative tiles feature Kellner's poppy logo in the center, with additional embellishments such as the lattice behind the flower meant to represent both leaves and the pattern of the greenhouse ceiling. Traditionally, the text would have been hand drawn and all letters would have the same height with different kerning to achieve a uniform size for lines of text, but since this is a typeface concessions were made since it looks weird to stretch text.

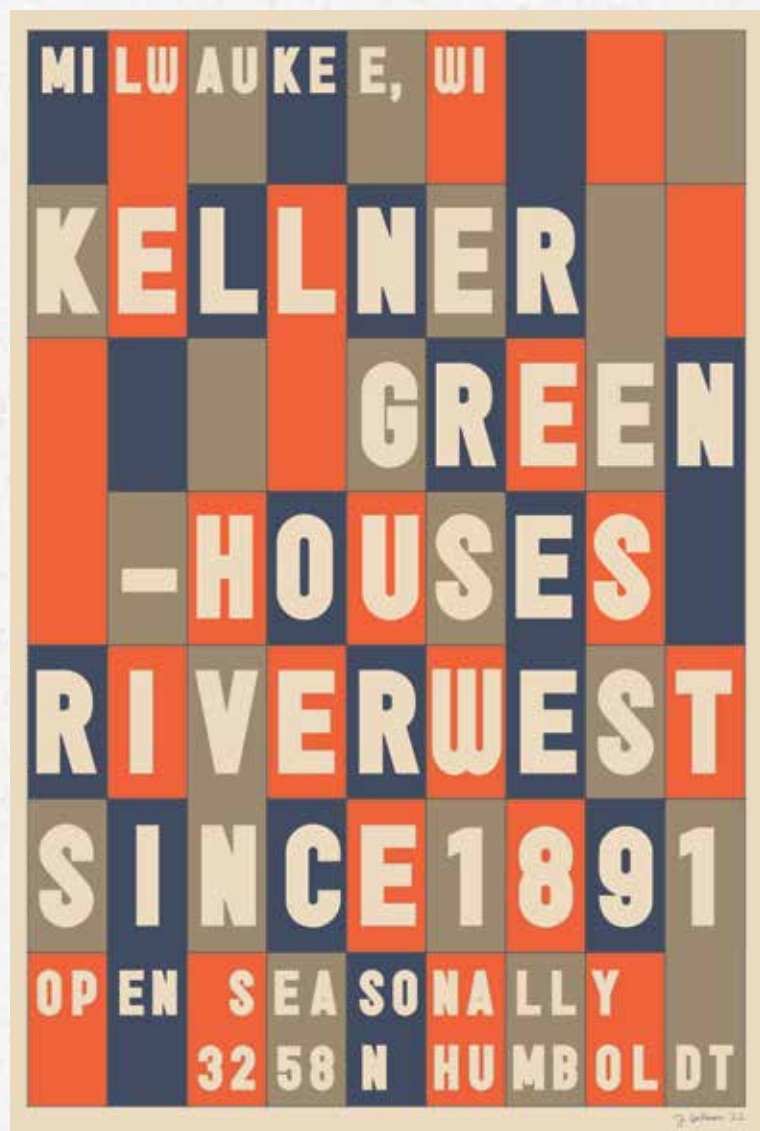
Color Palette: The color palette for this poster was taken from a photograph of the inside of the greenhouse featuring a metal cut and painted version of Kellner's logo.

Next Steps: Add texture.

Size: 6" W x 21.5"H



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Rough Comp B: "The Block Color Grid"

The Bauhaus School

Notes: Nothing says "Bauhaus" like geometric shapes, simple color palettes, and a bold sans serif, and this poster aims to honor those characteristics. This isn't an original idea, more an homage to a classic. Subtle details have been added to give the poster a screen printed look such as lowering the opacity of the strokes around the boxes and text to give it an overprinted, layered look.

Color Palette: The current color palette was borrowed from the original Herbert Bayer poster of this style, but is worth revisiting in the next round of revision to make this poster stand apart. A palette with green might be more appropriate for a greenhouse.

Next Steps: Add texture.

Size: 24" W x 36"H

Rough Comp C: "Dessau in our Hearts"

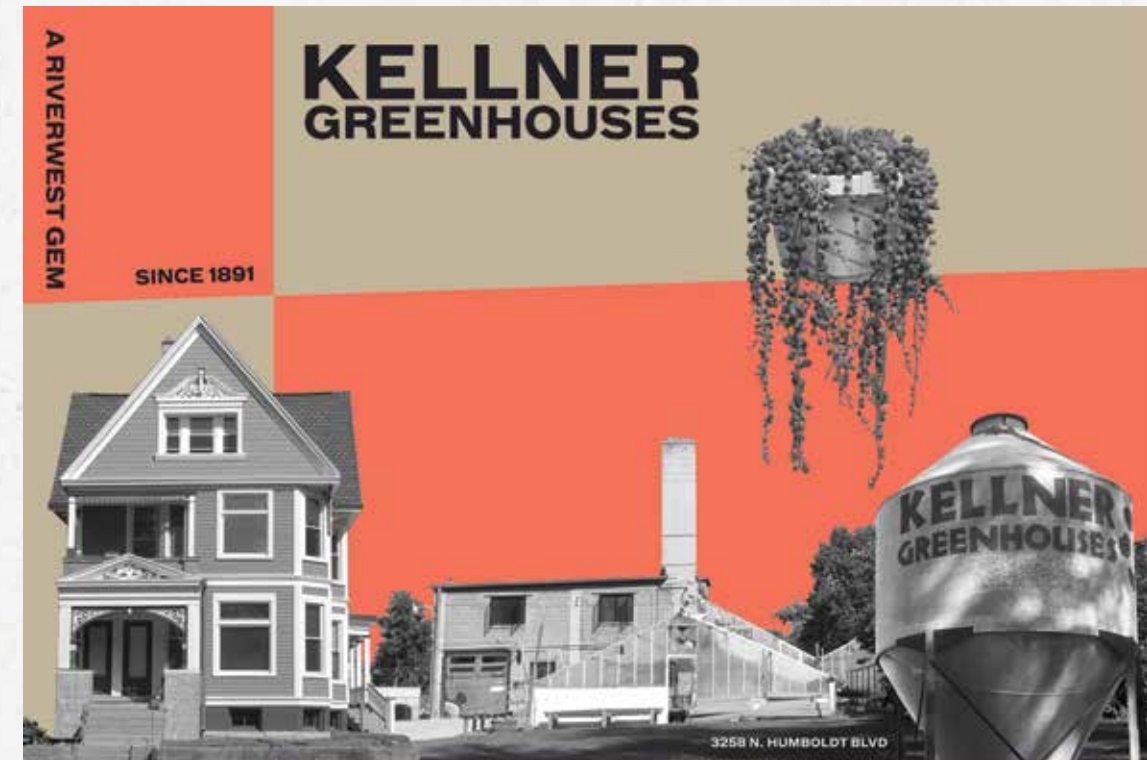
The Bauhaus School

Notes: Drawing on Bayer's classic "Dessau" poster, this design shows off the property using black and white photography. The four uneven quadrants break up the plane, giving distinctive divisions between the parts of the poster. The greyscale images were collaged together because it is not possible to get a full panorama of the property due to large trees along the street obstructing the view. I was careful when masking out these photographs to try to mimic cutting the images by hand with a blade, as would have been done during the Bauhaus period.

Color Palette: The orange/coral color used in this poster was pulled from a photograph of the greenhouse's painted front door.

Next Steps: Maybe find a different plant to go to in the top right quadrant that doesn't hang down quite as far so it can be moved to the right a bit. Add texture to solid colors.

Size: 36" W x 24"H



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Rough Comp D: "A Secret Garden"

WPA Poster Style

Notes: While still very much a work in progress, this poster is starting to take shape as a magical glimpse at night into the greenhouse. A traditional light has been replaced with a gem which will illuminate the monstera plants around the border, as well as a grouping of smaller plants that will go in the currently empty garden bed. The typeface used is NPS 1935, which is a recreation of the original hand lettering used in the National Parks WPA posters.

Color Palette: The color palette for this poster has been limited to 10 colors and includes black, blue, grey, orange, and yellow.

Next Steps: Finish light treatment on plants on left side of border; add plants to garden bed; redraw door in back of greenhouse and roof joists to match hand drawn aesthetic; add screen printed texture. Change lantern/light style so light from gem can reach up.

Size: 24" W x 36"H



**HISTORY OF DESIGN:
HISTORICAL POSTER SERIES
Part No. 4: Work In Progress**

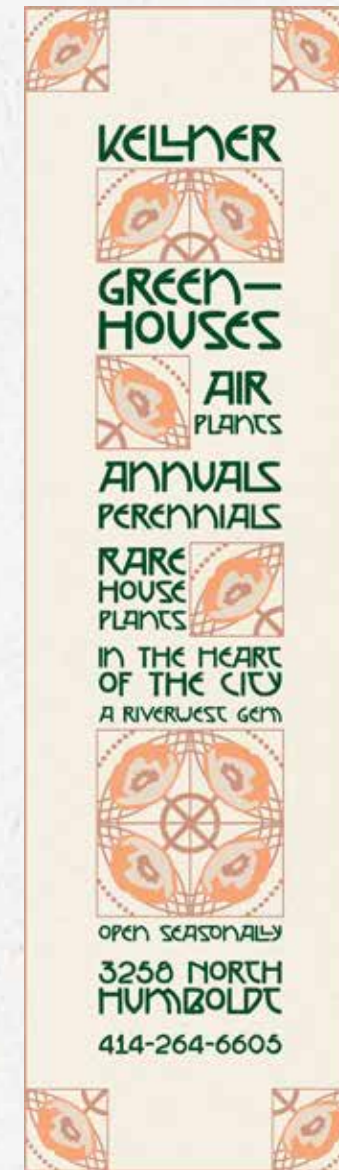
Refined Comp A: "In Neat Little Boxes"

The Secession Movement

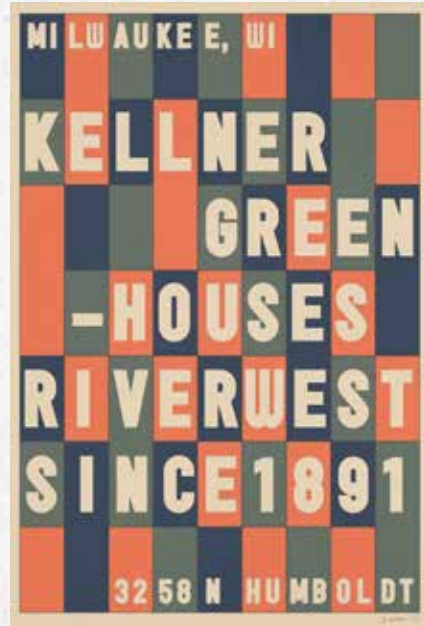
Revisions: In this round of revisions the inner text and decorative tiles have been enlarged to fill the space a little bit more. The composition was taken into Photoshop where a texture mask was applied, and a very subtle paper texture was added to the background as well. This gives the poster a weathered, aged look and gives some depth to the organic color palette.

This poster draws on the styles of the period when the greenhouse was opened in 1891, a few years before the start of the Secession Movement. The typeface selected leans a bit more towards the Arts and Crafts and Art Deco style, which is an homage to the 20s when Kellner's originally created their poppy flower logo and wordmark with the Neuland font which has been in use since.

This oddly sized poster would also look great as light post banners along their block on N. Humboldt Blvd., or as a hanging cloth sign in the greenhouse window.



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Refined Comp B: "The Block Color Grid"

The Bauhaus School

Revisions: Removing the "OPEN SEASONALLY" text gives this poster much needed balance and breathing room in a rather chaotic pattern. Playing around with the color palettes proved to be interesting, still not sure which one is best, though the top left is in their official color scheme. Each color palette was pulled from a photograph of the greenhouse, with the exception of the top right one, which was drawn from a Herbert Bayer poster that was not included previously in this presentation. The palettes are meant to look vintage, and each has their own vibe.

A paper texture has been added to each poster, though it is fairly subtle. It gives the poster a look like it was printed on fibrous paper, though it is a bit hard to see in the thumbnails to the left. The overlapped strokes around the edges of the individual rectangles are meant to mimic the slight overlay of the original Herbert Bayer hand printed poster.

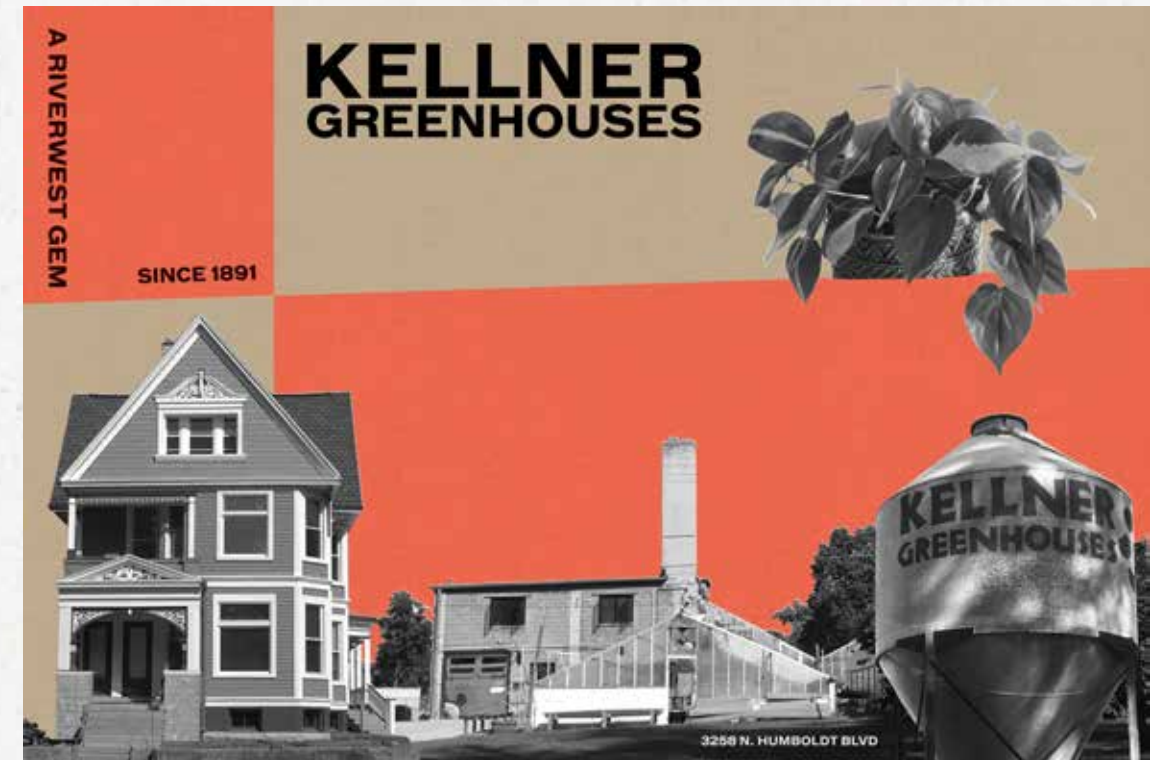
Refined Comp C: "Dessau in our Hearts"

The Bauhaus School

Revisions: While most of the poster has remained the same, a different plant was selected to go in the top right corner. This one has a decorative pot and the leaves don't extend so far down, allowing it to be placed a little further to the right. The pot has also been tucked behind the orange border with a few leaves hanging over the edge.

The collage of images at the bottom remained the same, though a bit of work was done on the brightness and contrast in preparation for the bitmap halftone effect that was applied to it. A mid-size halftone was selected so that the details of the buildings didn't get too washed out. Both the plant and the buildings have the same size halftone, giving them a traditional printed look.

The orange and tan background has had a paper texture applied to it to give it the feel that it was hand printed either with a wood block or by screen printing.





Refined Comp D: “A Secret Garden”

WPA Poster Style

Revisions: All the elements are finally in place for this poster, and the scene has really come to life. The hardware for the gem pendant lamp was changed, the ceiling and wall joists and door had a brush stroke applied to them to give them a more hand drawn look, and yellow highlights were added throughout.

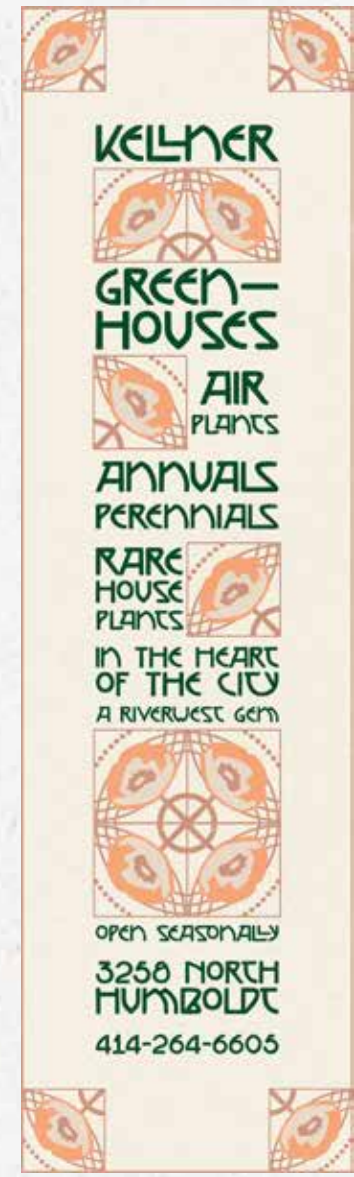
The plants in the garden bed are lightly illuminated by the gem lamp, with the same light treatment that was given to the monstera leaves around the border. Kellner Greenhouse's is such a magical place, and this poster looks to capture a glimpse of the greenhouse at night, a secret garden hidden in the heart of the city.

This poster was limited to a palette of 10 colors, which would have been a high number of colors for a screenprint at the time the WPA posters were created. However, some of the different shades could have also been achieved with multiple passes over the screen so it's not too unreasonable to have them represented here.



**HISTORY OF DESIGN:
HISTORICAL POSTER SERIES
Part No. 5: Final Compositions**

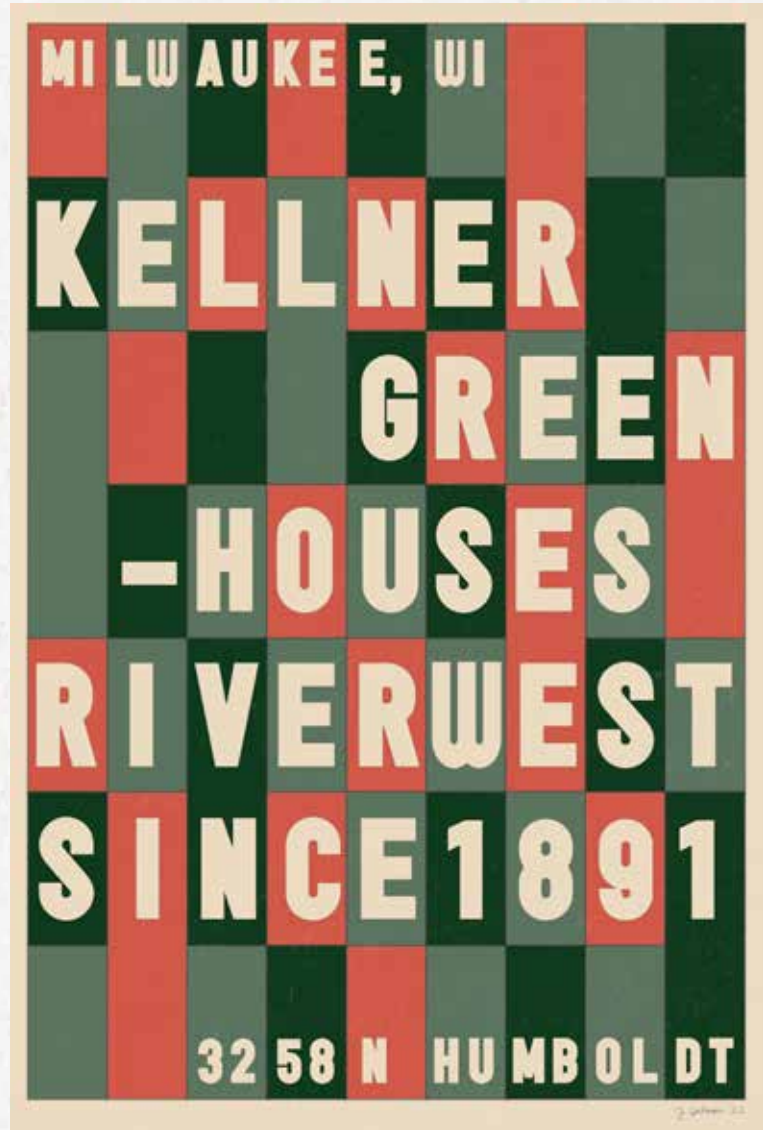
Final Comp A: "In Neat Little Boxes" *The Secession Movement*



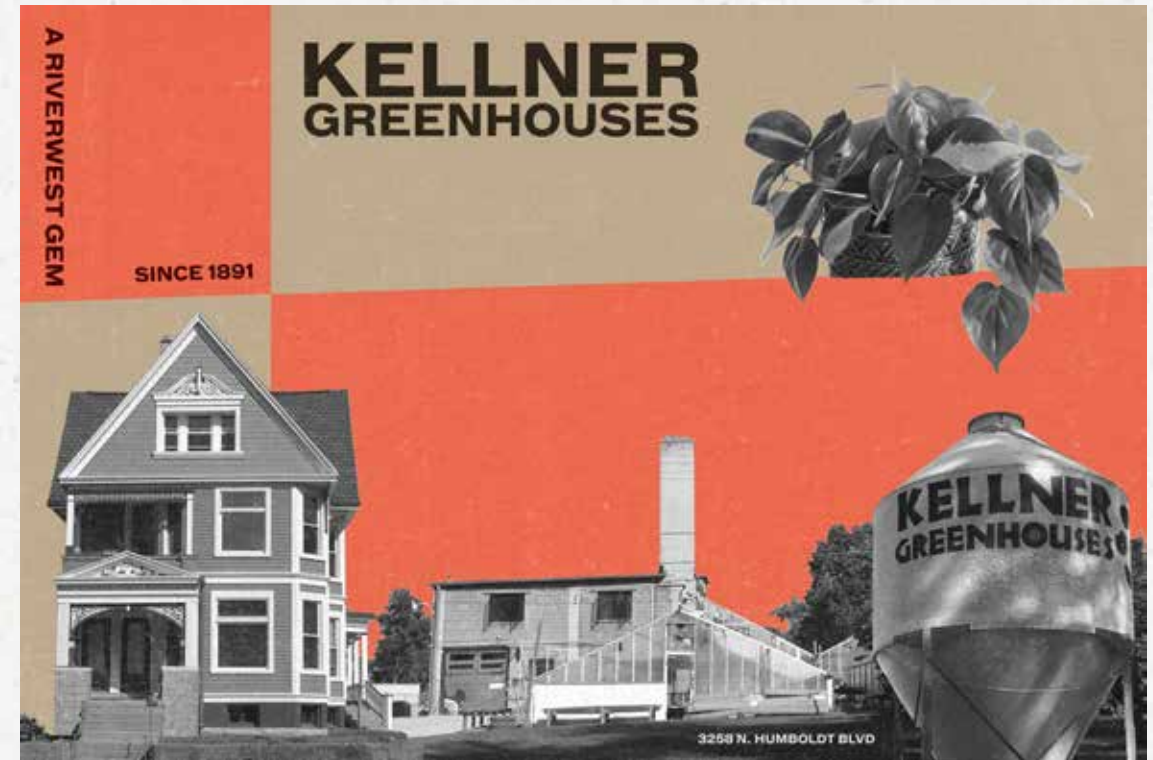
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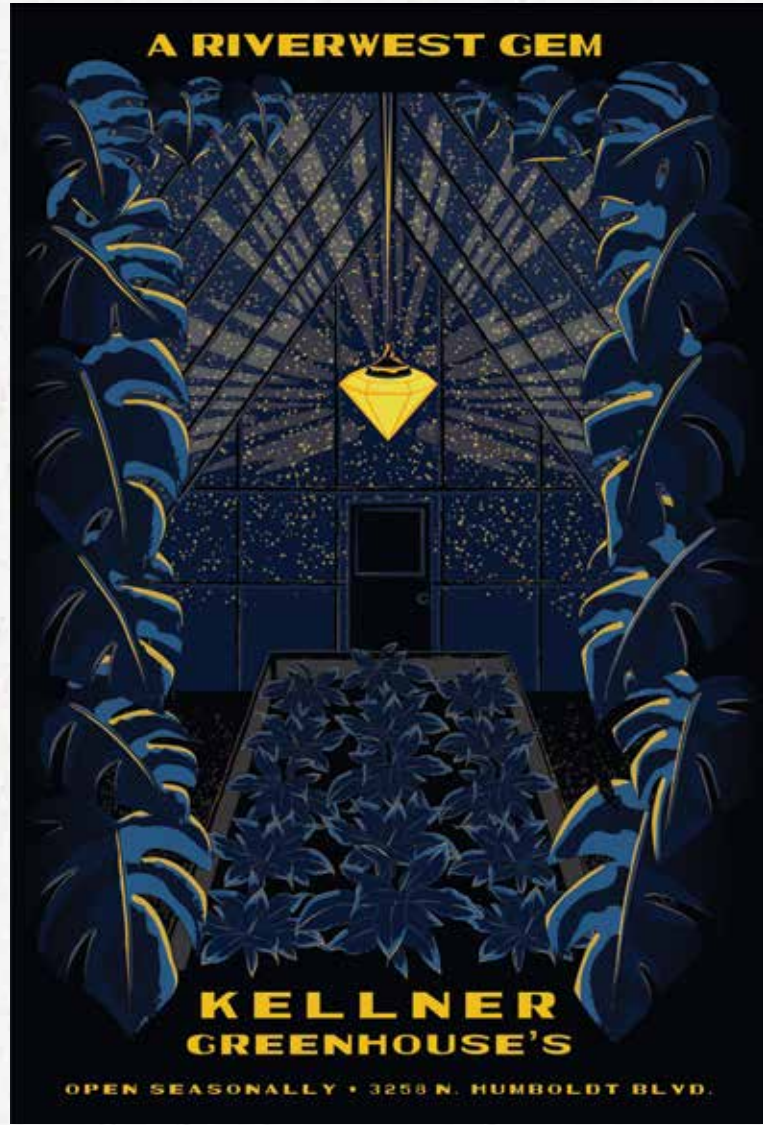
Final Comp B: "The Block Color Grid"

The Bauhaus School



Final Comp C: "Dessau in our Hearts"
The Bauhaus School





Final Comp D: "A Secret Garden"
WPA Poster Style

