

Artist Statement:

Claire Stanziale

With my background in fashion, earning an Associate's degree from the Fashion Institute of Design and Merchandising (Los Angeles), and my upbringing on both coasts' biggest cities, my work is infused with energy and style. In this way, my work and process lends itself to lifestyle brands – brands that sell a product but also a way of life. In thinking about design, I try to incorporate California's laidback attitude with New York's sleek style.

As an artist, I value unexpected simplicity. I like to make a statement with bold color and clean design that make the viewer feel something whether that's simply joy or something deeper. I don't think graphic design should be taken so seriously. The power of fun, creative illustration is potent and I don't believe design needs to be perfect and mechanical.

Title**Original Format**

Figure 1: Lord of the Flies Book Design

Illustrator, 5 in x 7.75 in

Figure 2: Olympic Wall Mural

Illustrator

Figure 3: Magazine Fold Out

Illustrator, 15.75 in x 5.5 in

Figure 4: Magazine Spread Illustration

Illustrator

Figure 5: Tiny Desk App Design

Illustrator

Figure 6: Tiny Desk App Design Detail: Logo Design

Illustrator

Figure 7: Poof Reading Logo Design

Illustrator

Figure 8: Hide & Seek Typographic Poster

Illustrator, 17 in x 11 in

Figure 9: Typeface

Illustrator

Figure 10: SF Jazz Poster Series

Illustrator, 11 in x 17 in



Figure 1: Lord of the Flies Book Design



Figure 2: Olympic Wall Mural

RAYMOND LOEWY

from paper to production

the only way thinking of an idea is to see it in light

efficiency is your design

from paper to PRODUCTION

Loewy would do more than almost any person in the 20th century to shape the aesthetic of American culture. His firm designed mid-century icons like the Exxon logo, the Lucky Strike pack, and the Greyhound bus. He designed International Harvester tractors that farmed the Great Plains, merchandised pasta at Lucky Stores supermarkets that displayed produce, Frigidaire ovens that cooked meals, and Singer vacuum cleaners that legitimized the crates of dinner. Loewy's Starliner Coupe from the early 1950s—nicknamed the “Loewy Coupe”—is still one of the most influential automotive designs of the 20th century. The famous blue nose of Air Force One? That was Loewy's touch, too. “Loewy,” wrote *Comopolitan* magazine in 1950, “has probably affected the daily life of more Americans than any man of his time.”

travel through Loewy's career

1934

Sears Roebuck's Goldspic refrigerator had in fact been in existence for six years prior to Raymond Loewy's involvement with it. The particular iteration was the first to feature an futuristic, streamlined casing, something that made it a must-have item in American households. It is one of the first household appliances to be marketed solely for its appearance, a strong selling point that has continued to be more or less understood to this day.

1939

Loewy improved the existing green and red package by changing the background from green to white, making it more attractive to women, as well as cutting printing costs by eliminating the need for green dye. He also placed the Lucky Strike target logo on both sides of the package, increasing visibility and sales.

1954

Greyhound initially commissioned Raymond Loewy to redesign the company logo. Loewy's version of the greyhound has become slim and dynamic — the shape has not changed until today. Thanks to another contract from Greyhound, it was probably the most famous vehicle from Loewy's pen: the Greyhound Streamliner from 1954 with its characteristic rear passenger compartment.

1961

The Studebaker Avanti was the perfect marriage between a designer and a manufacturer. An artistic eye and a faith for futurism made Raymond Loewy the most famous industrial designer of his day. None of his was lost on former client Studebaker, which turned to Loewy again in 1953 when a new president decided to add some magic to its lineup with the Studebaker Avanti.

1971

The new design had clean lines that cut out wide yellow stripes, forming a crown shape. A major change in the design was introduction of boldening the yellow stripe and white of the logo design with red color. Red outlining of the logo gave an entirely new look to the logo. The look was so impressive that company continues to have the red outline in its current version for rest of years to date.

improvement from concept through time

aggressively feminine

Figure 3: Magazine Fold Out



Figure 4: Magazine Spread Illustration



Figure 5: Tiny Desk App Design



Figure 6: Tiny Desk App Detail: Logo Design

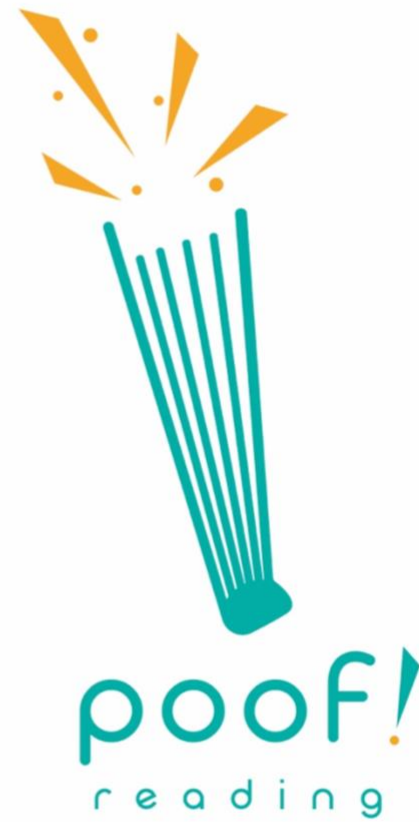


Figure 7: Poof Reading Logo Design



Figure 8: Hide & Seek Typographic Poster

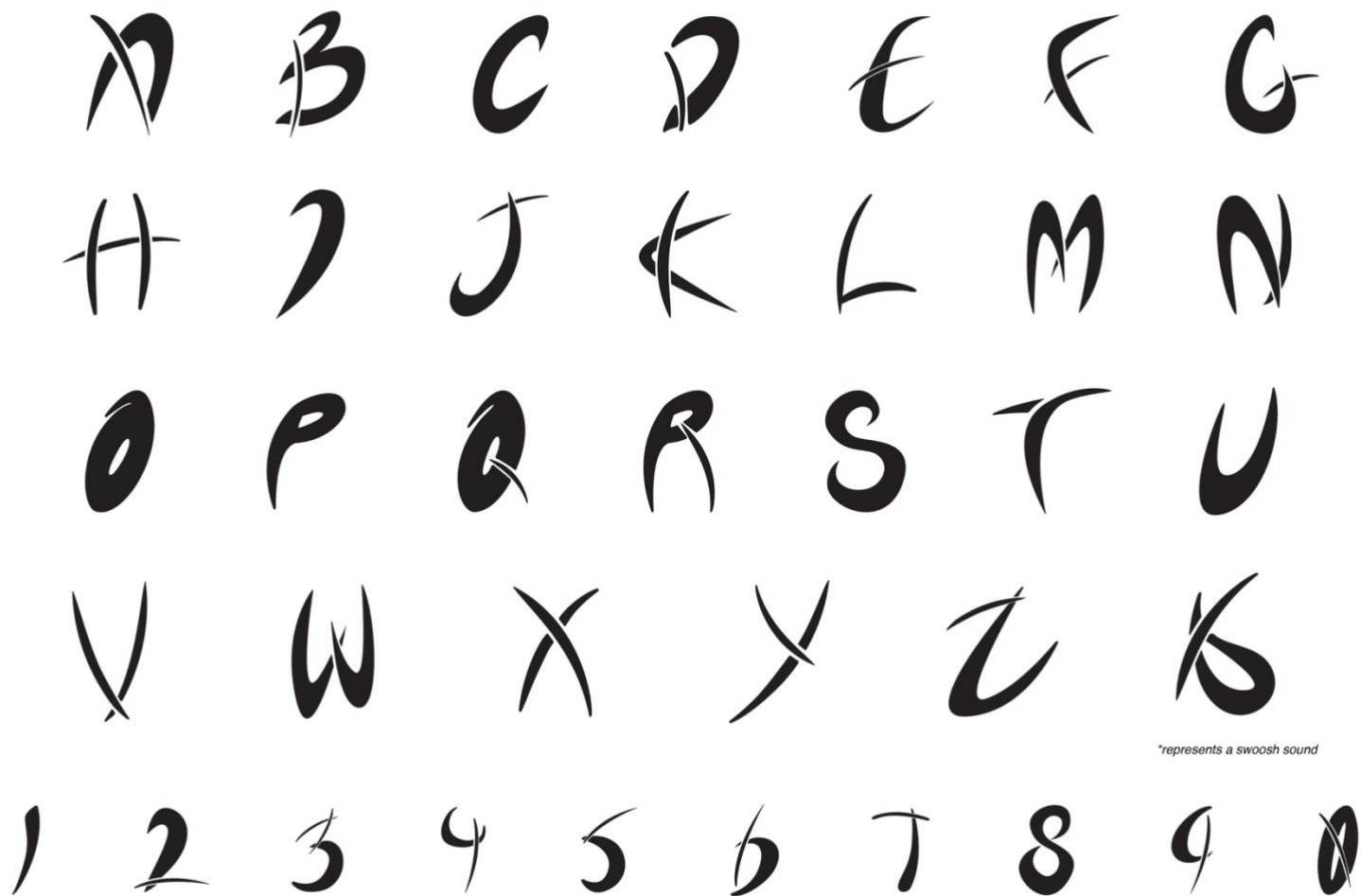


Figure 9: Typeface



Figure 10: SF Jazz Poster Series