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### Photomontage: the art of persuasion

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A THESIS  
SUBMITTED TO THE FACULTY OF  
THE COLLEGE OF FINE AND APPLIED ARTS  
IN CANDIDACY FOR THE DEGREE OF  
**MASTER OF FINE ARTS**

**PHOTOMONTAGE:  
THE ART OF PERSUASION**

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MAY 18, 1989



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"Photomontage is pieced together from various photographs and are an experimental method of simultaneous representation; compressed interpenetration of visual and verbal wit; weird combinations of the most realistic, imitative means which pass into imaginary spheres. They can however, also be forthright, tell a story; more veristic than life itself."<sup>1</sup>

Moholy-Nagy

I would like to thank Dan Gremlich, Barbara Hodik, Jim Manning, Sandra Markham, Bernadette Merkel, David Pankow, Roger Remington, Elliott Rubenstein, and Erik Sanderson for their support, generosity and expertise in helping me through this project.

Special thank you to Tom, my family and friends for their patience and constant support.

Since both of my parents are painters I have been exposed to a creative environment all of my life. It is no surprise then, that I would choose to become an artist myself. When I decided to study graphic design though, I began a long term struggle to establish a comfortable balance between my creative needs and "the business." I have strayed further from "the business" in recent years and tried to work toward a more personal expression of graphic design because it is extremely difficult to have the freedom to grow, experiment and change while working for a client. Graduate school was the opportunity I needed to step out of that client/service relationship and reestablish my ideas as an artist in connection with graphic design. I hoped the experience would help me to incorporate bolder design ideals and principles in my work which I then would bring to the business world, instead of the business world dictating my aesthetics. I enjoy graphic design, especially because of the interdisciplinary nature of the field which satisfies my many interests, but I am uninspired by the conservative, repetitive look of a great deal of work being done in the field today. This work is often missing the individualized integrity and dynamics of the design work from the avant-garde period or pioneering designers. I look to these periods now for my inspiration because of the freshness of their ideas and commitment to originality. My work here at RIT reflect these ideals and thoughts and became the basis for the development of my thesis.

Choosing both the topic of photomontage and an appropriate format for this thesis were the result of many related interests which I have pursued here at RIT.

Since I had worked as a graphic designer for nearly seven years before entering graduate school I had formulated some clear expectations of a thesis. I did not want to pursue a practical or typical design project such as a corporate identity program or logo development. I also did not want to direct my work toward the computer. There is something about the quality of working at a machine and the results of that work that I find unappealing. I like the textural, tactile quality of hand-developed design and actually working with hand tools which the computer cannot duplicate.

Experimentation was a key goal of my thesis, to expand the creative possibilities for myself and to establish a fresh direction for my work. I also wanted to expand my knowledge of graphic design history and incorporate some kind of historic research and documentation into my thesis as well. I am very interested in the work of the Dadaist, Surrealist and Constructivist movements from the early part of this century. People such as El Lissitzky, Raoul Hausmann, Hannah Hoch and Alexander Rodchenko, as well as the innovative designers of the 1930s and 40s such as Herbert Bayer, Herbert Matter, Lester Beall, Moholy-Nagy and F.H.K. Henrion interested me because they exemplify many of my ideals in graphic design. I began a small collection of examples of works by these people and found that I was particularly drawn toward montage-type images. This is because I am intrigued by the complexity of images and text along with the many levels of understanding that can be derived from this work. The juxtaposition of large and small elements moving in a surrealistic space and the rich variety of textures which make up a montaged image are also very exciting and dynamic. A good example of this is *Russland* created in 1929 by El Lissitzky (fig.1). As I began my research I soon discovered that not much had been written on the subject of photomontage in relation to its use in graphic design and this seemed to be a potentially good opportunity to do some new study in this area. Since my minor was in photography, another level of interest was added to this potential thesis.



fig.1



During my first year at RIT I explored a wide variety of related disciplines and became particularly interested in book arts. Through classes in the photography school I was able to experiment with concepts of sequencing imagery and text, binding, cover design etc. I enjoy the complexity and comprehensive quality of this process and wanted my thesis to take this direction.

At the same time I also became acquainted with the flatbed proofing press in the printmaking studio. This press is rarely used and I found it to be a good opportunity to print my design work. I began using the press during my first year to print artists books and do some experimentation with the process. Design students have a difficult time finding the means to actually achieve a finished product and I found this press a viable, though complex way of potentially producing my thesis work. After taking into consideration all of the above issues, I completed a thesis proposal as follows:

The purpose of my thesis is to study the photomontage medium and its contribution to graphic design. I will begin with an academic research project which will concentrate on the specific use of photomontage by designers of the avant-garde period through the 1940s. This research will be completed by a written paper.

My studio work will compliment this study by implementing photomontage as the predominant means of visualization. These pieces will solve a specific design problem and serve as an exploration of the photomontage medium as a tool for visual communication. I will attempt to complete my work by printing on the Goes Offset Press, available in the printmaking studio.

The photomonteur can ransack a history of photographed images for those that embody his dream vision. It is no wonder that photomontage at its finest--those by Rodchenko, Lissitzky, Domela, Zwart, Citroen, Moholy-Nagy, Bayer--have the effect of estranging the viewer, inspiring either a shudder of light or a frisson of terror.<sup>2</sup>

-Arthur Cohen

Since I did not find a lot of written material on the subject of photomontage, a quick glance through my bibliography will demonstrate the wide variety of related materials available on the subject. One of the most obvious problems that appeared early in my research was that there is no concise definition of photomontage. There are as many definitions as there are authors. One of my goals then became to formulate a clear working definition of photomontage.

I found the lack of documentation relating to photomontage in graphic design disconcerting at first because I did not have those previous materials to rely on. This however, became a very good learning experience for me because I was forced to take a more active role in the research process and draw my own conclusions from these findings. I felt it was necessary to make an effort to contact current authorities on the subject of graphic design history. I attended a graphic design symposium during the fall quarter in New York City where, after having written to many people (Appendix A), I had the opportunity to speak with them. Some of these people were Steven Heller, Douglas Scott, Phillip Meggs and Elaine Lustig Cohen, who gave me the chance to discuss some of my ideas and conclusions and consider other possibilities they suggested. One question I asked these people was their definition of photomontage. Each had a slightly different answer which did not surprise me, but through their willingness to help I was able to better generate my own ideas.

### **My findings**

Photomontage is one of the most valuable creative tools of the twentieth century. Though montage can be dated back to early folk art, it took on a new purpose during the avant garde movement in the early 1900 s and changed our way of thinking and seeing.



Photomontage can be credited as the catalyst for what would become modern graphic design and the concept of communication. In order to understand these relationships though, it is important to understand the ideas that motivated the avant-garde and the role photomontage played in that development.

### Definition

We cannot begin a discussion of photomontage without first addressing a definition. This is not an easy task since the term has been used casually to describe a variety of work by a wide variety of people. Within this definition we must also distinguish between montage and collage. *Webster's Collegiate Dictionary* defines montage as 1a: a composite picture made by combining several separate pictures. b: a literary, musical, or artistic composite of juxtaposed more or less heterogeneous elements. Collage on the other hand, is defined as 1: an artistic composition made of various materials (as paper, cloth, or wood).<sup>3</sup> Montage, in German means "fitting" or "assembly line" and a monteur in french means "mechanic or "engineer."

Robert Sobieszek in an article found in *Art Forum* stated "The most basic characteristics of photomontage is the joining of two or more individual photographic images, as parts, to form another complete, different image. Sometimes photomontage is coupled with hand drawing or with typographic forms. Independent pictures could be cut out and pasted down; or printed sequentially or exposed multiple in negatives or printed multiple in combination on a sheet of paper."<sup>4</sup> John Heartfield expressed "a photograph can, by the additions of an unimportant spot of colour, become a photomontage, a work of art of a special kind."<sup>5</sup> Sergei Trityakov noted "if the photograph, under the influence of the text, expresses not simply the fact which it shows, but also the social tendency expressed by the fact, then this is already a photomontage."<sup>6</sup> More recently, Steven Heller expressed a similar definition by suggesting that photomontage is the assembly of photographs for applied art purposes as opposed to collage which is directed toward artistic expression. Alexander Rodchenko, one of the founders of the Constructivist movement said of photomontage "By photomontage, is meant the use of photographs as figurative material.

The putting together of photographs instead of other artistic material. With the consequence that the photograph is not used by the artist as a reproduction of an event, but as that very event, caught in its true essence. The accuracy of the result has an expressive force never before achieved in painting or graphics."<sup>7</sup> And finally Douglas Scott stated that collage is defined by its use of different materials which retain their own quality when combined, while montage is the combination of different materials, to create a new reality.

For the purpose of my research I found that a combination of several definitions gave the most accurate understanding of this process, especially when we look at its historic evolution. Photomontage therefore can be defined as a combination of photography along with other various materials such as typography or hand drawing transformed to create a new reality which is set down for applied art purposes.

### **Origins**

The combining of photographs is as old as photography itself. The assemblages created in the early days of photography, 1830-1910, were essentially used to give the illusion of a naturalistic image. Because the camera at that time had so many limitations, the photographer turned to other methods of obtaining the results needed, as Henry Peach Robinson explained "to obtain in one exposure both sharp foreground detail and interesting skies, led to the frequent use of montage."<sup>8</sup> This allowed the photographers the opportunity to expand their creative expression while retaining the illusion of realistic space. The cutting out and reassembling of photographic images were also part of popular diversions of the times, such as comic postcards and photographic albums.

Modern use of photomontage as we know it began simultaneously among the German Dadaists and the Russian Constructivists. Who was first to use the technique is a question that has never been resolved.

The actual term, "photomontage," was invented by the Berlin Dadaists just after World War I. Raoul Hausman, one of the founding members of the movement, was the self-acclaimed

inventor of the technique in 1918. His inspiration came from a vacation trip to the Baltic seacoast:

In nearly all the homes was found, hung on the wall, a coloured lithograph representing the image of a grenadier in front of barracks. In order to make this military moment more personal, a photographic portrait of a soldier was glued over the head. It was like a flash; I saw instantly that one could make pictures composed entirely of cut-up photographs.<sup>9</sup>

Hannah Hoch explained the beginnings of photomontage from a slightly different perspective:

I believe we were the first group of artists to discover and develop systematically the possibilities of photomontage. We borrowed the idea from a trick of the official photographs of the Prussian army regiments. They used to have elaborate oleolithographed mounts, representing a group of uniformed men with barracks or a landscape in the background, but with faces left out; in the mounts, the photographers then inserted photographic portraits of the faces of their customers, generally coloring them later by hand. But the aesthetic purpose of any of this primitive kind of photomontage was to idealize reality, whereas the dada photomontage set out to give to something entirely unreal to all that had actually been photographed; (our whole purpose was to integrate objects from the world of machines and industries in the world of art.)<sup>10</sup>

Following this discovery, Raoul Hausman set about finding a name for the new technique. He stated, "I needed a name for this technique and Grosz, John Heartfield, Johannes Baader and Hannah Hoch in agreement decided to call these works photomontage."<sup>11</sup>

### **Dada and Photomontage**

Disillusioned by the political collapse of the country and appalled by the horrifying aftermath of the war, Berlin Dada turned against western civilization. Their works were a revolt against "art for arts sake," which they saw as the highest expression of decadence in bourgeois society. By adopting irrationalism, spontaneity and scandal as goals of their work the Dadaists ridiculed the traditional accepted image of art. Photomontage became an ideal tool for their expression. At the International Dada Fair, Wieland Herzfeld wrote: "If by reason of time, love and struggle, hordes of individ-



uals before us were impelled to paint a flower, a hat, a shadow, then we need only take up our scissors and cut out of paintings and photographic representations all the required objects..."<sup>12</sup> The Dadaists chose to take up the struggle to change society by questioning its values and the use of photomontage both broke the bond to conventional art techniques and facilitated the Dada desire to communicate a message. They did not want to be confused with Cubist collage which they considered frivolous and bourgeois.

Montage was the art form of immediacy. It represented anti-art because it used commonly found imagery from newspapers and magazines which were the product of a corrupt society. Though their works were often nonsense in appearance, their message was clear.

The Dadaists, who had invented the static, simultaneous and purely phonetic poem, consequently applied the same principles to pictorial expression. They were the first to use photography as a material to create, with the help of very different, often disparate and antagonistic structures, a new unity that distilled an intentionally new visual reflection from the chaos of the war and revolution. The field of photomontage is so vast that it has as many possibilities as there are different milieus. The milieu is transformed daily in its sociological structure and resulting psychological superstructure. The possibilities of photomontage are limited only by its supply of forms and by the education of its zone of expression.<sup>13</sup>

- Raoul Hausman

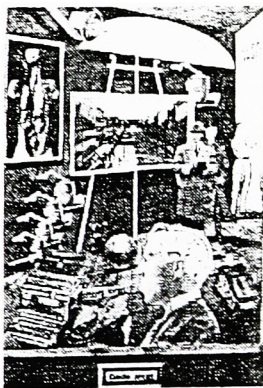


fig.2

Raoul Hausman was probably one of the most important figures of the Dada movement. He was a painter, theorist, sculptor, photographer, magazine editor, typographer and poet. His goal was to create "static films" in which, by analogy with the Dadaists "simultaneous poems" arbitrary and heterogeneous elements would be brought into visual unity to tell their own story. A good example is his 1919 montage *Dada Siegt* (Dada Conquers) (fig. 2) in which we see Hausman himself standing in a room filled with an assortment of articles including an adding machine, a typewriter, a meat grinder, a painting that seems to serve as a window of the street below and several anatomical drawings that are common to Hausman's work. The piece is reminiscent of paintings by De Chirico and seems to be commenting on the relationship between

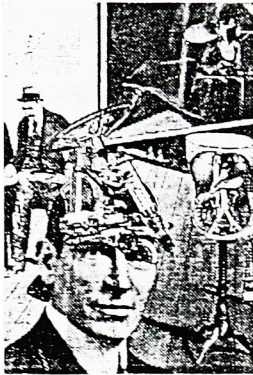


fig.3



fig.4



fig.5

humanity and industrialization. *Tatlin at Home*, (fig. 3), 1920, shows an enormous conglomeration of machines growing out of the head of a man. Hausman once again uses a combination of human anatomy and industry to juxtapose humanity to mechanization. One of Hausman's most effective montages is *ABCD* (fig. 4) which is a scrapbook of Dada activities in which he surrounds himself with important events of his career.

Hannah Hoch produced some of the most brilliant examples of photomontage during the Dada movement. She worked exclusively with this form of expression and through sensitive use of juxtaposing elements, produced powerful images about the world around her. Like her comrades, she devoted her work to satirizing the society of postwar Europe. She combined somewhat garish or phantom-like figures of high society with images of modern mechanization and industry. In *The Lovely Maiden* (fig. 5) an electric lightbulb alludes to her enlightened brain while another lady dances on a phonograph surrounded by advertising for the latest in household appliances demonstrating humanity's slavery to industrial products. Hoch would often juxtapose very large heads on normal bodies or visa versa, giving a very distorted and discomfoting appearance. In *Collage* (fig. 6), 1925, a large baby's head flies with the wings of a bird high above the shallow icons of civilization. At the Dada Fair Hoch displayed works of "aggressive high spirit" such as *Cut with the Cake Knife* (fig. 7) in which the imperial powers Kaiser Wilhelm II and Hindenburg are dressed as chorus girls, while the new powers Ebert, Shacht and their consorts whirl through the air, along with acrobats and sports stars, in the midst of locomotives and wheels.

### Constructivism and Photomontage

At the same time Dadaists were discovering the photomontage, The Russian Constructivists were also experimenting with this new medium. There is great controversy over which group actually used the technique first, but it seems quite possible that it developed independently among people who were aware of Cubist collage and the idea of combining materials. But the initial intentions of the Constructivists in their use of photomontage was significantly different than the Cubists or the Dadaists. From a graphic design



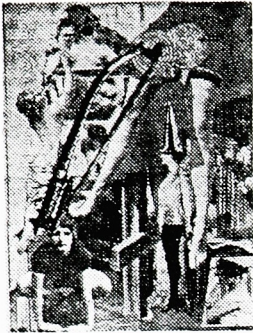


fig.6



fig.7

perspective, the development of photomontage by the Constructivists was very significant. Art had been established during the Russian Revolution of 1917 as a vital tool in shaping and reorganizing public consciousness. Visual propaganda was essential to educating, informing and persuading the common people of the new ideals that were needed to successfully start over. Doing this effectively for an audience that was not fully literate and did not speak the same language from region to region was very difficult. Imagery was very important and the arrival and application of photography was a viable answer to their visual needs. El Lissitzky stated "No kind of representation is as completely comprehensible to all people as photography."<sup>14</sup> Photographic materials were abundant and the manipulation and distortion of reality allowed for powerful, dynamic statements. Lissitzky saw the Russian Revolution as the opportunity for communism to create a new order in which technology would provide for everyone's needs and the artist/designer could unite art and technology to provide a richer society. His idealism put an emphasis on the need for applied art. Gustav Klutis expressed that "Photomontage, as the newest method of plastic art, is closely linked to the development of industrial culture and to forms of mass cultural media... There arises a need for an art whose force would be a technique armed with apparatus and chemistry-meeting the standard of socialist industry."<sup>15</sup> Photomontage not only reached the people, it represented an era. Renouncing the old bourgeoisie and its art, photography was both the art of the common man and the times.

Douglas Scott stated that photomontage was the most important tool for bringing about the creation of the applied art form of graphic design in the twentieth century. We can see these beginnings clearly with the Russian Constructivists.

### **John Heartfield**

John Heartfield is an extremely important figure in the history and development of photomontage. He and George Grosz began as partners in the Dada movement, but Heartfield continued to utilize montage long after Dada was gone and successfully created a path from photomontage to modern graphic design. Unlike many of the

Berlin Dadaists, Heartfield dealt with specific revolutionary political beliefs and focused much of his work on visual communication to raise public consciousness and promote public change.

During the Dada years, Heartfield's work was considered somewhat chaotic, but that was to change according to Aragon, "As he was playing with the fire of appearances, reality took fire around him... John Heartfield was no longer playing. The scraps of photographs that he formally maneuvered for the pleasure of stupefaction, under his finger began to signify."<sup>16</sup> He directed his work against the Weimar Republic and against the rise of facism and the dictatorship of Hitler. As Heartfield stated, "photomontage and its commonplace origins was supremely non-art and with it reality could be turned upside down with reality itself."<sup>17</sup> Whenever his printed work would be exhibited, he would place the original next to it to emphasize that these were political works not for "private galleries."

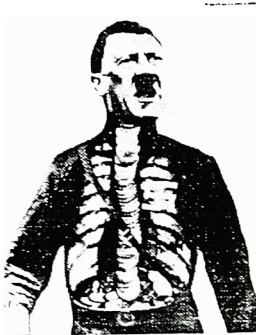


fig.8

Heartfield's work is clear and direct. It is created to convey a message; to reach an audience. He used images from books, magazines and newspapers which were combined with text to look as though they had been simply thrown together. This style helped to give his montages a certain urgency and drama. He actually took great care to integrate the diverse elements of his compositions to bring them as much logic and coherence as possible.

One of the best examples of this integration is titled *Adolf the Superman Swallows Gold and Spouts Junk*, 1932 (fig.8). Here the montage is so skillfully assembled and airbrushed that the impression of a real figure is flawless. It is this ability to distort yet retain recognizable physical appearances that gives Heartfield's work such impact.



fig.9

Some of Heartfield's work takes on a satirical note, but retains a powerful message as for example in *Hurrah, the Butter is Finished*, (fig 9). In this piece he used a quote from Goering; "Iron always makes a country strong, butter and lard only make people fat." and illustrated the irony of these words. He would often turn the speeches of the Nazi party against themselves by exploiting the outrageous themes of their writings.





fig.10

The 1936 *Anti-Nazi Olympics Poster*, (fig.10) though somewhat ambiguous in its intention, shows a clear integration of image and text. This demonstrates a change in concerns, as typography began to play an equal role in communication not just as a caption under the image or an abstract form within the image. The aesthetics of type and form working together to communicate a complete message was now being considered. Photomontage still proved to be the most vital and important source of communicating and continued to be so as it moved more and more into the realm of graphic design. Heartfield had a great influence on future generations especially in the area of political posters.

### Late Modernism

Many of the innovators working during the avant-garde period continued to develop their ideas in the direction of communication and graphic design long after the flurry of those initial revolutionary years had past, and continued to be a ground breaking influence for those to follow. This can especially be said of many of the Russian Constructivists.



fig.11

El Lissitzky in 1921 moved to Berlin where he came in contact with the aesthetics of De Stijl, the Bauhaus, Dadaists and other Constructivists. Along with more advanced printing facilities available in Germany, he was able to expand his experimentation with photomontage and text which he now applied directly to his editorial and graphic design assignments. His work with text and montaged images had a great influence on many designers working in Europe. Some of my favorite work from his later period include the advertising campaigns produced for Pelican Inks in 1924 (fig.11), and his famous poster for the Exhibition of Soviet Art in 1929. (fig.12).



fig.12

Rodchenko, like Lissitzky, committed himself to the Revolution's ideals of art being responsible to a larger portion of society instead of an individual personal expression and also continued to develop his work using photomontage as a communication tool. He liked the contrast of bold, blocky letters and hard-edged shapes against the softer forms and edges of the photomontage. One of the most exciting examples of his use of photomontage appears on the covers designed for *LEF* in 1923 and the Jim Dollar *Mess Mend* books





fig.13

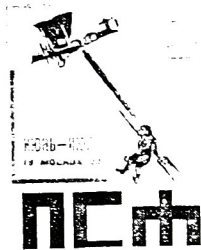


fig.14

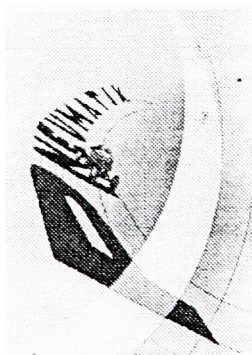


fig.15

produced in 1924. (fig 13).

At the same time Moholy-Nagy was introducing photomontage to the Bauhaus. He saw that photography permitted, for the first time, a flexibility and interaction that generated a more dynamic relationship between text and image. His early concept of this relationship between graphic design and photography came in the form of his "typophoto" which he defined as "communication composed in type; photography is the visual presentation of what can be optically apprehended. Typophoto is the visually most exact rendering of communication."<sup>18</sup> He called his typophoto "the new visual literature." These were ideas that had already been established by the Dadaists and Constructivists, but it wasn't until this time period of the 1920s that the relationship of graphic design and photomontage existed as the new form of applied art. Work such as El Lissitzky's ads for *Pelican Ink* (1924)(fig.11), Alexander Rodchenko's covers for *LEF* (fig.14), and Moholy-Nagy's covers for the *Bauhaubucherei* (fig.15) served as some of the strongest examples of this modern communication.

Herbert Bayer, the most eminent graphic designer to be trained at the Bauhaus, used photography as an element in his graphic design work before he began to actually take photographs himself. He had absorbed the concept of Moholy-Nagy's "typophoto" and applied them to his own work. Herbert Bayer said of photomontage, "Photomontage in advertising permits the juxtaposition of hand-drawn elements, type, and a mix of photographic units, which together describe an abstract image that both arrests and involves the viewer."<sup>19</sup> Bayer during the late 1920s and 30s created some of the most effective photomontage in advertising. For instance the poster for the Section Allemande exhibit of the Deutscher Werkbund from 1930 (fig.16) and the cover for *bauhaus zeitschrift*, 1928 (fig.17).

Photomontage continued to evolve hand in hand with modern graphic design. In the early 1930s another important designer named Herbert Matter contributed his influence in this area. After studying painting in Paris with Fernand Leger, and poster design with Cassandre, he returned to his native Switzerland to begin designing posters for the Swiss National Tourist Office. Like László Moholy-Nagy, Matter thoroughly understood visual organization

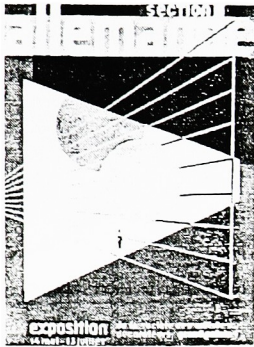


fig. 16

techniques through the use of photomontage. He demonstrated a bold use of juxtaposed image of different sizes, texture and integrated type. He was a pioneer in the use of extreme scale contrast and the mixture of color with black and white photography such as in his poster for Engelberg in 1939 (fig.18). This combination of normally unrelated elements created new realities similar to the avant-garde. Herbert Matter stated,

"In exploring the various photographic processes there is drawing with light, solarization, photograms and other direct impressions of a picture or negative material...but to me the highest possibility lies in montage. Here can be combined an essentially photographic wealth of material with complete control of a flat surface and its spatial tensions. Here lies a world untouched, with its own dynamics, its own life."<sup>20</sup>



fig. 17

Another innovator in the use of photomontage in graphic design during the 1930s was Walter Herdeg of Zurich, Switzerland. He produced publicity materials for the St. Moritz ski resort by creating dynamic designs which utilized unusual cropping of photographs in combination with other graphic elements. He established a graphic unity through his consistent use of similar photographic elements and a sun symbol that reappears in each design.(fig.19)



fig. 18

The influence of these European innovators did not really catch hold in America until the late 1930s. One early advocate of modern design in conjunction with photomontage was Lester Beall. He was clearly in contact with the ideas of the Dadaist and Constructivist movements, as well as the New Typography and the Bauhaus. He experimented with the combination of bold nineteenth century wood type, flat planes of color, repetitive graphic elements and photomontage. Some of his most effective examples were the Rural Electrification posters created in the late 1930s (fig.20). He was bold and unorthodox in his choice of media and imagery. He would incorporate the somber clinical color of medical products and x-rays to vitalize otherwise uninteresting statistics and charts as exemplified in his work for *Scope* (fig.21). Again, like those mentioned early, his combination of unrelated photographic elements and other materials to create photomontaged images gave





fig.19

his work a visually arresting and unconventional energy. Lester Beall said,

"To follow the progression further in pursuit of heightened excitement, we arrive at photomontage. It allows a varied and versatile combination of both squared and outlined photographs. If this medium is intelligently utilized, the designer has within his command a vast field of diversified and individualized results. The combinations available are virtually unlimited in number; the only limitations are set up by the insuperable boundaries within which is confined the creative imagination."<sup>21</sup>



fig.20

From its inception in the early avant-garde period, photomontage has been the single most important vehicle for implementing modern graphic design and continues to be used with great impact and freshness today. As El Lissitzky once stated, "In powerful hands, photomontage turns out to be the most successful method of achieving visual poetry."<sup>22</sup> I have come to believe this is true.

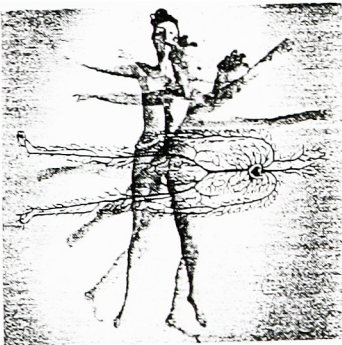


fig.21

My first step was to decide exactly the number and type of pieces that would make up my thesis. After meeting with my thesis committee it was decided that I would write and design a book on photomontage with a box and an accompanying poster which would serve as a promotion piece for the book. The poster would somehow be incorporated into the book and box so the result would be a complete package. I then set up a schedule of deadlines for the rest of the year that would be necessary to complete my thesis in time for the exhibition in April. This schedule was created on the MacProject software (Appendix B).

A number of considerations had to be thought through in order to proceed with my book, box and poster. First, hand printing had certain limitations in size, number of colors, time, registration of images and text and paper selection. Considerations regarding how the book would be displayed as well as its assembly and binding had to be made.

Hand printing on the proofing press is a difficult process, which I will discuss in detail later, but it does require a good deal of time and energy. Each color is printed from a separate plate, which over many pages adds up to numerous plates and press runs. For these reasons I limited the book to four colors. Size had to be based on the available negatives material and plates which forced me to design a smaller book than I had initially intended. Registration on a primitive hand press is very difficult because of the many discrepancies that are part of the process. The paper will stretch each time the blanket passes over it, the plate can shift, and the difficulty of registering the paper in exactly the same place each time, made it necessary to keep my imagery simple, though I did take some risks. The paper used can make a big difference in the final look of a piece which many people don't realize. Unfortunately some papers also print better than others and when attempting elaborate imagery or large areas of flat color, coated papers print better than uncoated papers. Though the nature of my book seemed to call for an uncoated paper which would give it a rougher quality, the printing would benefit from a coated sheet, so I chose to work with a matte coated sheet with a 65lb cover weight. The heavier weight would give the book a more substantial feeling as opposed to a delicate quality. I did decide to use a highly textured

uncoated paper for my cover to add interest and contrast to the inside pages, but I had to consider this in the design. The final format of the book for display was not an easy decision because I did not want the quality or the design of the book to suffer for the sake of the exhibition, yet I did want it to be seen. My choices for the construction of the book were either the continuous movement and drama of an accordian fold, or the cleanliness and potential use of diecuts and inserts that a ring binder or saddlestitch would afford. I decided on the accordian fold because I saw the montaged imagery as creating a continuous story through the book and the option of reading it either page by page or as one long piece was very appealing to me. The accordian fold also seemed like the most viable way of displaying the book. In terms of assembly, the accordian fold was a more complicated format to work with, but still feasible. I had worked with the process before and was confident that I could do it again. I had already determined that the book would be a horizontal format, so by creating an actual dummy I was able to see that the book should not exceed twelve pages or it would become cumbersome to unfold.





fig.22

The poster was actually the first piece I designed and produced. Early in the winter quarter I was given the opportunity to have the poster printed by the printing school with certain restrictions to size, color and scheduling. I decided to take this opportunity to have at least part of my thesis work professionally produced and possibly establish a style or direction. If the printing was unsuccessful or the design did not seem compatible with the development of the book, I could reprint the poster on the hand press as originally intended. Though the poster seemed in some respects premature to me, especially when I was given only one week to design it, I found the piece to be spontaneous and fresh. A character was established which I liked and consequently tried to duplicate throughout the rest of the work.

In choosing the imagery for the poster I wanted to introduce several levels of thought. At this time I was looking at the poster designs of Herbert Matter in particular. I was very impressed with the dynamics and contrast of images in his use of photomontage (fig. 22) which had elements I wanted to bring to my own poster. Secondly, I wanted some underlying political ideas, because political expression was such an intricate part of most montage, such as John Heartfield's work during World War II. I also wanted a surrealistic juxtaposition of images which would create a level of ambiguity and allow the audience to formulate their own conclusions as to the meaning of these relationships. I feel it is important that the viewer be an active participant in this process.

The title "Photomontage, the Art of Persuasion" came about through my research. It was clear from my reading that most designers who had used the photomontage technique were adamant about the power of these particular images. Gustav Klutssis said, "there arises a need for an art whose force would be a technique aimed with apparatus and chemistry meeting the standards of socialist industry. Photomontage has turned out to be such an art."<sup>23</sup> I determined from many such statements that photomontage was truly an art of persuasion. To support this conclusion the word persuasion implies that photomontage is an applied art technique used to reach an audience.

As stated earlier, the poster was printed well before I began designing the book and so I needed to bare in mind that the colors chosen for the poster would also be used in the book. I tried to carefully consider colors that would be dynamic, contemporary, and add visual contrast to the piece. The colors I chose were blue PMS 539c, red PMS193c, and yellow PMS156c. However when I began printing my book, I chose a different yellow and a slightly different blue. This change made a big difference in the character of the work. My initial yellow was very warm; almost orange. Consequently the poster was rather subdued and dull. Changing the yellow to a more lemon yellow added more contrast. It was interesting to see that this slight variation could make such a difference. I decided after completing the book to reprint the poster by hand so that the colors would be coherent throughout each piece.

The book cover was designed to match the poster. The poster serves as a promotion for the book and logically should reflect the cover design of the book itself. However, since the poster was designed first, the method of application was reversed. Many of the elements are similar in the book design, but I was very pleased that I was able to achieve the same feeling without exactly duplicating the poster, the one constant being the man in the hat and the small airplanes. A new criteria that began to clarify itself as I developed the cover was my desire to juxtapose human and organic elements against hard edge machine or mechanical elements. This idea was motivated by some visual concerns as well as political concerns, but mostly because it reflected some of the historic concerns of photomontage, since the "machine" instigated so much of the initial uses of photomontage. The cover stock was chosen to be an organic, textural contrast to the clean white coated stock used for the inside page spreads. As I stated earlier, the design of the cover was somewhat simplified to account for the difficulty in printing on this paper.



I spent a great deal of time researching and putting together imagery to use in my book because of the variety of criteria they needed to meet. I wanted these images to loosely reflect the text on each page and tell the story visually, but also remain somewhat ambiguous and mysterious. I was hoping to draw people into the page to study each element and form their own conclusion because the juxtaposition of montaged elements can reveal a different truth than reality.

There was a political undertone incorporated into much of my images because of my interest in politics and the broad political use of montage throughout history. I also continued incorporate a juxtaposition of organic and human elements with machine or mechanical elements as I had on the cover. Monumental figures set a tone for most pages and help to establish points of tension between large and small elements. I believe many of the images I selected reflect the influences of various photomontage artists as well as reflect an historic text through the use of nostalgic imagery. I did not use hand drawing or painting in any of the work which may seem odd, since I have a strong background in drawing and fine arts, but as I was putting these pages together I found myself more intrigued by the textures and organic quality of xeroxed images and felt hand drawing would not integrate very well. I created my images on the xerox machine and then roughly cut them out. I felt it was necessary to include any residue of the cut and paste process which is synonymous with montage. It was suggested by Barbara Hodik that I should also leave the scotch tape marks on the final piece which held my work together in the comprehensive stages. This would have added another level of coherence, but unfortunately these marks did not translate to the mechanicals and plates so the idea was eliminated.

Another objective was to have the spreads evolve from simple to more complex imagery which would reflect ideas of complacency, tension and chaos. I worked very hard to create an easy flowing movement from page to page through transitional imagery. My work did not progress through a process of producing numerous drafts or sketches before proceeding to the final comprehensive, but by continually moving and changing elements around over time.

My last few pages went through the most changes, which is common. I either get tired or began to lose my sense of the progression in the piece. One example I can show is the change that took place in my acknowledgements page (Appendix C). Originally it was suggested by my board that this page was not different enough to be distinguished from the text pages, so the page was altered significantly from my original design.

I will not go through page by page and interpret the images, for this would be excessive. The point is for everyone to interpret the piece for themselves and in doing so hopefully gain a personal understanding of the book.

During the summer previous to beginning my thesis I did extensive research on the subject of photomontage. When I returned to school in the fall I began my thesis by writing a paper based on my research and my own knowledge of the application of photomontage in graphic design. This paper was never completed, but enough information was gathered and written to give me a strong basis for beginning my thesis project. As stated in the sources section I consolidated this information to fit the book (Appendix D) and tried to maintain a comprehensive understanding of the subject without losing many of the important points. I enjoyed working with my own text as opposed to a copywriter, which is what all my previous experience had been, because it reinforced my feelings of complete control over this project.

My use of the text in the book was designed to be experimental, readable, and well integrated with the imagery. I worked with ideas of altering type size, and abstracting word and letter forms but did not want the type to be simply decorative or complex only for the sake of being different. I considered the possibility of using type from newspapers or magazines, which would have reflected some of the concepts of montage, but worried the pages would become cluttered and busy. I concluded the text should play a secondary role visually as a texture on the page, rather than competing with the images.

My final result is a somewhat conservative use of the text, but I think I was successful in achieving the desired affect.

The process of printing the book is a laborious one, but it gave me the ultimate control of my work which is a luxury rarely afforded to a designer who's control is usually shared by many people. The only real draw back to hand printing is that the quality is directly related to your skill as a printer. My skill and experience was minimal so I had to be willing to compromise. Luckily, it is the happy accidents and imperfections of the hand printing technique that really draw my interest anyway. I feel that this textural and imperfect quality of printing add to the underlying ideas of photo-montage and integrity of the work.

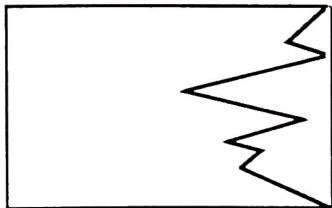
The printing process begins with assembling mechanicals with separate overlays for each color. From the mechanicals, negatives are made of each color. Since I used four colors in my book and cover design, 32 negatives were required. These negatives then must be stripped together so that each color lines up exactly on each page. At this point consideration must be made as to how these negatives will be placed on the plate so that each negative will be in the same place. When all of these details are worked out and the negatives carefully labeled and retouched, plates are burned; 32 plates were made. Because the images go through so many generations from mechanical to plate, some of the detail is lost, which with these basic techniques can't be helped. A professional printer would have the knowledge and equipment to compensate for this. The actual printing was done with a hand held roller. The ink is rolled onto the plate with water acting as a resist. The act of sponging water onto the plate and then applying the ink is a delicate balance which greatly determines the quality of the print and requires a great deal of practice. Each page of the addition is separately inked, making each impression different from the last.

Unfortunately no one at RIT really understands how to use this particular press, so every problem that comes up requires a battery of experiments to find an appropriate solution. Many such mysterious problems presented themselves such as the water on the plate drying too fast, the plate breaking down and ink bleeding over the image boundaries, the color not going down evenly and the plate picking up ink in what are supposed to be white areas. Many of these problems never were solved but with the help of David



Dickinson and Judd Williams, I managed to at least get two or three good copies of each page. Unfortunately, because of the extensive labor involved, experimentation with color and changes in imagery were not possible. I did manage to have a great deal of success with registering my colors though. In some cases I took the risk of designing elements into very tight registration and somehow these fell almost perfectly on the page. I think the use of a coated stock minimized the stretch of the paper.

Likewise using a highly textural paper, with no sizing, made the printing of the book cover and box more difficult because it absorbs more ink and stretches. Since considerations were made for this by putting together a simpler design on the cover, potential problems were avoided.



*fig. 23*

I saw the box as an opportunity to add some interest to the cover in a different way. I decided to reinforce the cut and paste process of montage by adding a cut edge to the opening of the box, which when the book is placed inside the box, completes the image. My original thought was a very elaborate cut (fig.23), but I decided that this was an unnecessary overstatement and settled for a much simpler design, as can be seen in Appendix E .

As with most artistic endeavors I have undertaken, there are many things I would have done differently now that I see my work completed; but I realize this is part of the learning process. I am very pleased with my sequence of steps through the thesis and the variety of processes that were incorporated to produce my final book, box and poster.

The time spent researching and writing about photomontage before proceeding to the actual work was very important and satisfied my ongoing interest in graphic design history as did the design historians who were extremely helpful and generally good contacts to make. Also the historic works I studied during this time have had a great impact on my own work. I feel I now have a much broader basis of knowledge on which to build my own design work.

I spent a great deal of time gathering imagery and designing each part of my thesis with attention to the integrity of the concepts I was trying to relay. Unfortunately, I was more cautious with my experimentation than I had hoped and became more concerned with the final product than the process itself. The one exception being the poster, which I did not have the time to fuss over. All of my design work was done in black and white, which gives a different visual impression of complexity and balance than full color. Consequently, when I printed the work in four colors, I felt the work lost some of that complexity, which I could not correct and is somewhat stiff and conservative compared to my original goals.

Another factor in determining the final appearance of the book is the printing process itself. I think a better understanding of the press would have made me less timid about experimenting, and would have given me more time to try a broader range of possibilities, instead of fighting for simply a result. The positive side is that I have a much clearer understanding of the printing process and the options that are open to me, to use when I return to working with professional printers.

Finally, I wish I had had more time to develop my work. Though I tend to work better under pressure, this was an important project for me and I don't feel that I was able to make mistakes along the way because the schedule did not allow for that kind of

exploration. I do believe that an emphasis should be on the quality of the process which is easy to lose sight of when you are racing a clock. If I were to do it all again this would be the only aspect of my thesis that I would change. I am generally pleased with the decisions I made along the way and with my results.

There are always those people who stand out in any learning environment; who for some reason display an interest in your work and offer inspiration and enthusiasm to spark your ideas. To those people here at RIT who have given me this kind of support over the past two years I owe a great deal, because they have made this experience significant for me. These people are Judy Levy, Elliott Rubenstein, Barbara Hodik, Judd Williams and John Morreall. Through their help I think my graduate study has allowed me to grow and change. I was able to accomplish many of the goals I had originally set for myself and found new ones to inspire my work after I leave.



<sup>1</sup>Dawn Ades, Photomontage (London: Thames and Hudson, 1976), 151.

<sup>2</sup>Arthur Cohen, Herbert Bayer (Cambridge Mass: MIT Press, 1984), 264.

<sup>3</sup>Henry Woolf, eds., Websters Collegiate Dictionary (Springfield, Mass: G. & C. Merriam Co., 1975)

<sup>4</sup>Robert Sobieszek, "Composite Imagery and the origins of Photomontgae, Part II." Artforum (October 1978), 40.

<sup>5</sup>Ades, Photomontage, 15.

<sup>6</sup>Sergei Trityakov, John Heartfield (Moscow: OGIS State Publishing House, 1936), 3.

<sup>7</sup>Selim O. Khan, Rodchenko: The Complete Works (Cambridge, Mass: MIT Press, 1987), 121.

<sup>8</sup>Ades, Photomontage, 11.

<sup>9</sup>Hans Richter, Dada Art and Anti-Art (New York: Oxford Press, 1978), 46.

<sup>10</sup>Richter, Dada Art and Anti-Art, 16.

<sup>11</sup>Richter, Dada Art and Anti-Art, 48.

<sup>12</sup>Herta Wescher, Collage (New York: Harry N. Abrams, 1968), 144.

<sup>13</sup>Wescher, Collage, 147.

<sup>14</sup>Ades, Photomontgae, 63.

<sup>15</sup>Ades, Photomontage, 63.

<sup>16</sup>Ades, Photomontage, 42.

<sup>17</sup>A. Scharf, "John Heartfield, Berlin Dada and the Weapon of Photomontage." Studio International (October 1968), 134-9.

<sup>18</sup>Cohen, Herbert Bayer, 242.

<sup>19</sup>Cohen, Herbert Bayer, 242.

<sup>20</sup>E.M. Ettenberg, "Herbert Matter: Designer and Photographer." American Artist (October 1956), 36-41.

<sup>21</sup>Lester Beall, "Modern Trends in Graphic Design."Graphic Design Archive(Rochester, New York: Rochester Institute of Technology), 15.

<sup>22</sup>Sophie Lissitzky-Kuppers, El Lissitzky,(Greenwich, Connecticut: New York Graphic Society Ltd; 1967), 80.

<sup>23</sup>Ades, Photomontage, 63.

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September 8, 1988

Mr. Douglas Scott  
WGBH-TV  
125 Western Avenue  
Boston MA 02134

Dear Mr. Scott,

I am a graduate student at Rochester Institute of Technology studying under Roger Remington. At the moment I am in the process of doing extensive research on my thesis, which involves Photomontage and its use as a graphic design tool beginning in the 1920s and 30s. Roger suggested that you might be a good person to answer a few questions on the subject or direct me to other sources.

Who would be considered the master(s) of Photomontage among the pioneering designers, for example: Alvin Lustig, Herbert Matter, Lester Beall, Herbert Bayer etc.?

The Russian Constructivist Gustav Klutssis suggests that the development of Photomontage in Dadaist western society began in American Advertising. Can you give any specific examples in American Advertising that this statement refers to?

There is a great deal of controversy over the definition of Photomontage. What would your definition of Photomontage be?

I understand how very busy you are and don't wish to impose on too much of your time. I would greatly appreciate any knowledge or references you could send me. Of course I will give full credit to any information I use, and a copy of my thesis will be sent upon its completion. Thank you and I look forward to your response.

Sincerely,

Jessica K. Loy  
203 Kimball Drive  
Rochester, NY 14623

(716) 272 0824





## INTENDED THESIS SCHEDULE

### Fall Quarter

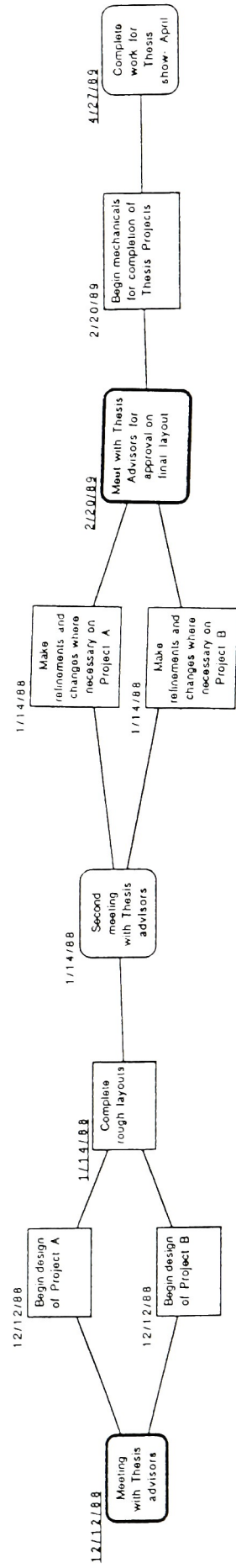
1. Milestone: Submit Thesis Proposal-September 8th
2. Research Photomontage materials specifically from 1920s-40s using the following:
  - a. Contact with resource people
  - b. Magazine articles
  - c. Books
3. Research pioneer designers who used Photomontage extensively in their work through:
  - a. Archives available at R.I.T.
  - b. Magazine Articles
  - c. Books
  - d. Outside resource people
4. Milestone: Midterm begin writing paper based on information gathered- October 1st.
5. Milestone: Submit paper to board for review- October 22nd
6. Milestone: End of quarter submit completed work.

### Winter Quarter

1. Milestone: Arrange first meeting with Thesis Advisors to approve studio work intended- December 1st.
2. Begin work on studio projects which will consist of:
  - a. Book design incorporating the material from the research paper completed in the fall quarter.
  - b. Poster design(s) using the Photomontage medium and typography within a graphic design application.
3. Milestone: Have design layouts resolved and ready for review by the Thesis Advisors- January 14th.
4. Milestone: Meet with faculty advisors to show work completed- February 16th.

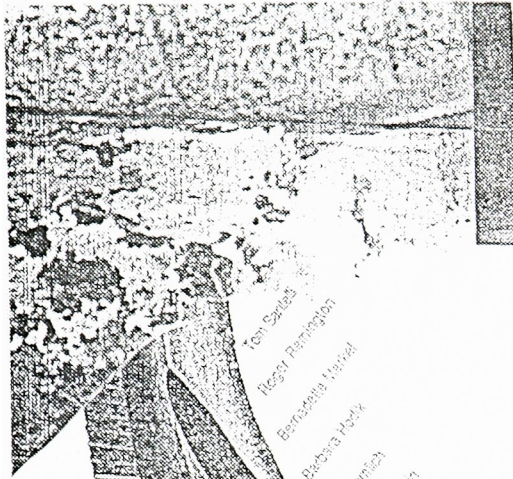
### Spring Quarter

1. Complete mechanicals.
2. Milestone: Meet with Thesis Advisors for final approval on design projects- March 9th.
3. Complete work for presentation through printing on the Goes Offset Press.
4. Milestone: First Thesis Exhibition is the projected presentation date- April 8th.









John Sculley  
 Roger Pennington  
 Bertazzoni Manual  
 Barbara Park  
 Dan Grayson  
 Elliot Rudenstein

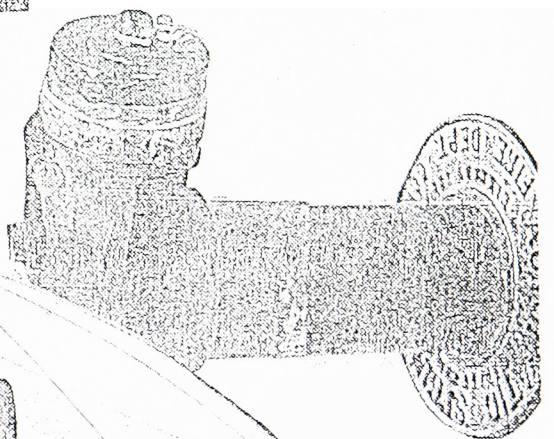
Circles  
 in order of their appearance.  
 Alex Davy *Proximate*, London: Thomas and Nelson Ltd.,  
 1976, p.61

Walter, Dorothea *Blauer Komplex*,  
 New Haven and London: Yale University Press, 1981, p.66.

Schard, Aaron "Jerni Hurnfield, Berlin Dacia and the Weapon  
 of Prehistory" *Studia Ethnographica*, (October 1968) p.104.

Wesley, Hans, *Collage*, New York: Harry N. Abrams, Inc.  
 1989, p.138

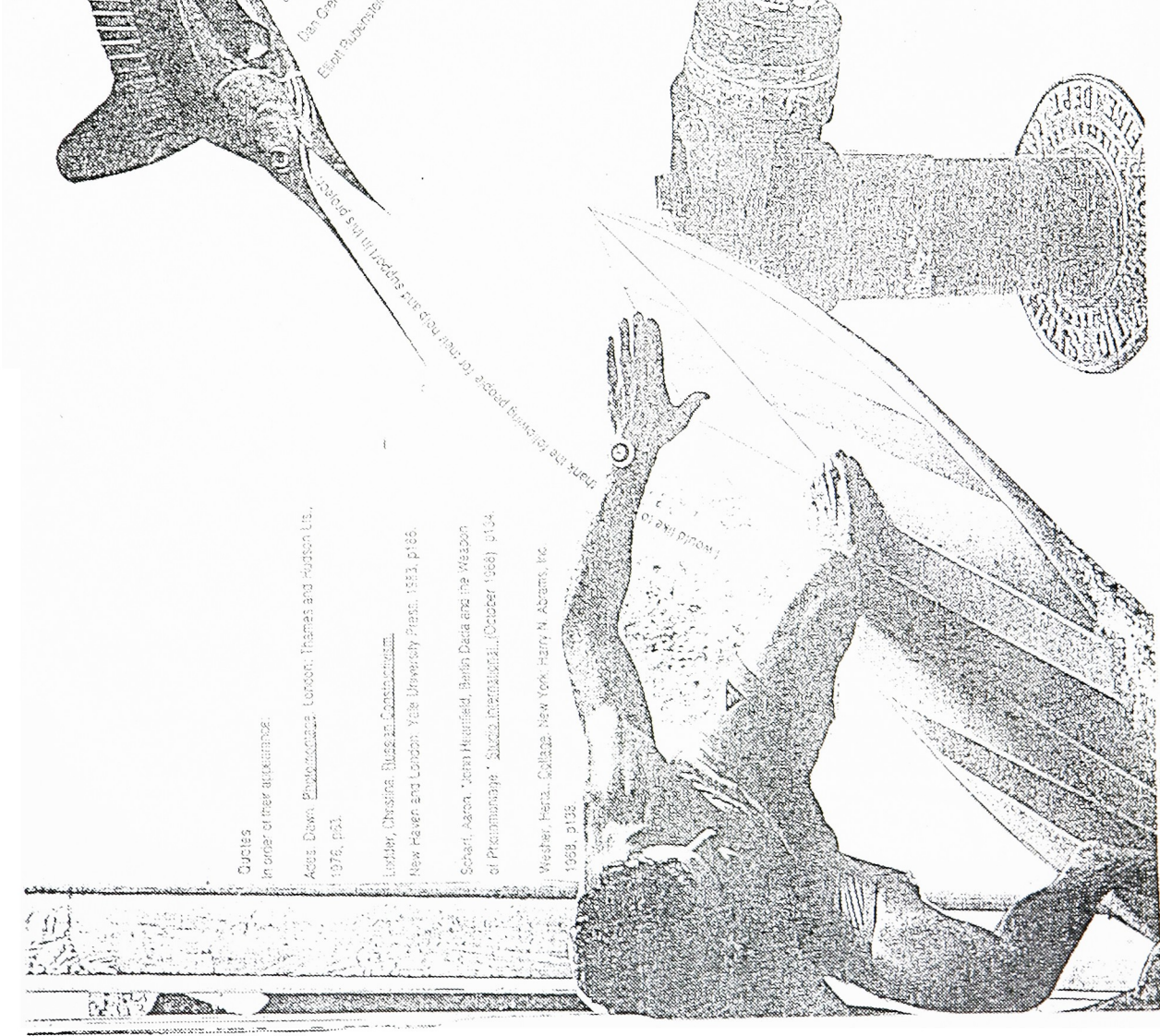
# RE



restoration notes  
 This book was hand printed  
 on a Galle Offset Plated  
 Popping Press.

Stock: Franchise #516 Cover  
 Color: 2 PMS colors and  
 2 used varnish colors.

Recreator Institute of Technology, 1989  
 Written and Designed by: Jessica K. Lay







I would like to thank the following people for their help and support in this project:

Barbara Kodak

Phyllis Swartzburg

Roger Reinhardt



Tom Savelle

Erich Rubenstein

Dan Granelich

Erik Sanderson

# Notes

In order of their appearance:

Ades, Dawn. *Ebolomontana*. London: Thames and Hudson Ltd., 1976, p63.

Locher, Christina. *Russian Constructivism*. New Haven and London: Yale University Press, 1983, p185.

Scharf, Aaron. "John Heartfield, Bertin Davis and the Weapon of Photomontage." *Studio International*. (October 1968) p 134.

Washer, Herta. *Collage*. New York: Harry N. Abrams, Inc., 1966, p138.

## Production Notes

This book was hand printed on a Goss Offset Flatbed Proofing Press.

Stock: Frestbrite 65lb Cover

Color: 3 PMS colors and a gloss varnish.

Rochester Institute of Technology, 1989

Written and designed by Jessica N. Lily Inspiring Design Group.



Photomontage is one of the most valuable creative tools of the twentieth century. Though montage can be dated back to early folk art, it took on a new purpose during the avant garde movement in the early 1900s and changed our way of thinking and seeing. Photomontage can be credited as the catalyst for what would become modern graphic design and the concept of communication.

We cannot begin a discussion of photomontage without first addressing a definition. This is not an easy task since the term has been used casually to define a variety of techniques and works, by a wide variety of people. I found a combination of several definitions gave the most accurate understanding of this process, especially when we look at its historic evolution. Photomontage therefore can be defined as a combination of photography along with other various materials such as typography or hand drawing transformed to create a new reality which is set down for communication or applied art purposes.

The combining of photographs is as old as photography itself. The assemblages created in the early days of photography 1830-1910, were essentially used to give the illusion of a naturalistic image. Because the camera at that time had so many limitations the photographer turned to other methods of obtaining the results needed. As Henry Peach Robinson explained "to obtain in one exposure both sharp foreground detail and interesting skies, led to the frequent use of montage."

This allowed the photographer the opportunity to expand their creative expression while retaining the illusion of realistic space. The cutting out and reassembling of photographic images was a popular pastime of victorian life used in comic postcards and photographic scrapbooks.

Modern use of photomontage as a tool for applied or propaganda purposes began similarly amongst the German Dadaists and the Russian Constructivists in the early 1900s. Who was first to use the technique is a question that has never been resolved.

The actual term "photomontage" was invented by the Berlin Dadaists just after World War II. Raoul Hausman, one of the



founding members of the movement, was the self acclaimed inventor of the technique in 1918. His inspiration came from a vacation trip to the Baltic seacoast: "In nearly all the homes was found, hung on the wall, a coloured lithograph representing the image of a grenadier in front of the barracks. In order to make this military moment more personal, a photographic portrait of a soldier was glued over the head. It was like a flash; I saw instantly that one could make pictures composed entirely of cut-up photography."

Both Dada and Constructivist ideals were based on a need to overthrow frivolous bourgeois forms of "art for arts sake" to find a more noble cause for expression in the form of communication. The Dadaists adopted irrationalism, spontaneity and scandal to express their rebellion, while the Constructivists centered on propaganda as their tool for reaching the people and addressing change. Both found a perfect tool to express their needs in photomontage and used this technique almost exclusively. Photomontage was ideal for several reasons, the first being that photography and montage were not bourgeois forms of art. They represented realities that were available to everyone.

As John Heartfield (one of the best known photomontage artists in the Dada movement) stated, "Photomontage and its commonplace origins was supremely non-art, and with it reality could be turned upside down with reality itself." Secondly, the idea of cutting and pasting created powerful and often uncomfortable distortion of reality. As Gustav Klutsis, a Russian Constructivist stated, "... (photomontage) combined with other extraneous materials such as cuttings from magazines and newspaper, drawings and lettering, produced images that would destroy the complacency of the post war world."

Though these early movements did not last long, their influence was profound. The ideas of combining typography with photographic imagery in dynamic and unconventional ways became the basis for what has grown into contemporary graphic design. Many of the founding Dada and Constructivist artists went on to use their skills as communicators in magazines, posters, and book design.

Photomontage continued to dominate much of their work. From the establishment of the "New Typography" by Jan Tschichold in 1927 through DeStijl exemplified in the work of Piet Zwart, to the Bauhaus where Moholy-Nagy and Herbert Bayer established photomontage as part of the curriculum, the use of photography and montage became instilled into society.

After World War II which saw a temporary halt to modern thinking, photomontage emerged again in the late modernist period. Designers such as Lester Beall in the United States, Herbert Matter in Switzerland, and F.H.K. Henrion in England created dynamic individual statements using the influences of the early modernists.

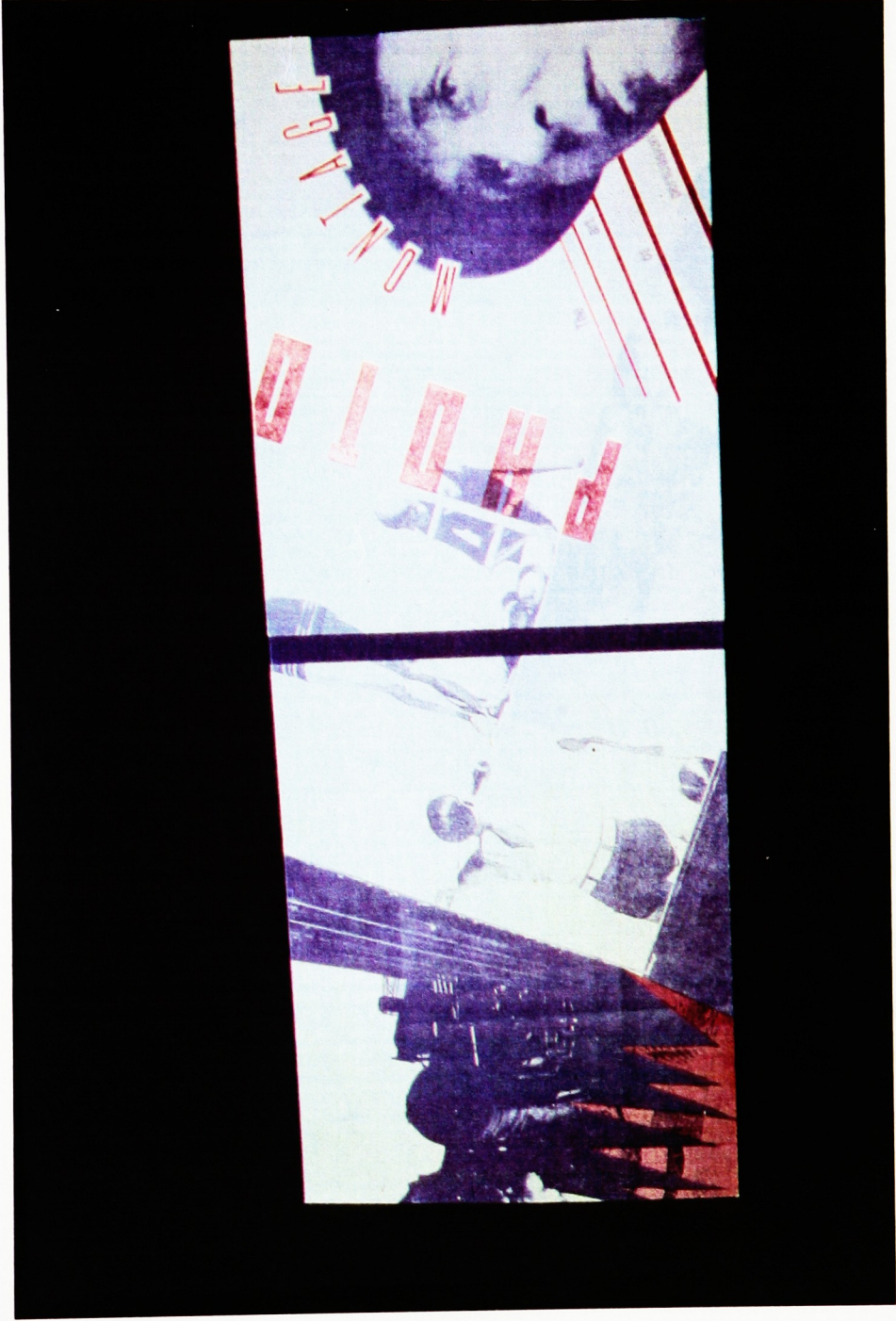
Photomontage continues to be an effective and uniquely powerful tool in contemporary graphic design. It has the ability to grab our attention like no other medium and will no doubt continue to be used to create statements that will not soon be forgotten. As El Lissitzky stated, "In powerful hands, photomontage turns out to be the most successful method of achieving visual poetry."



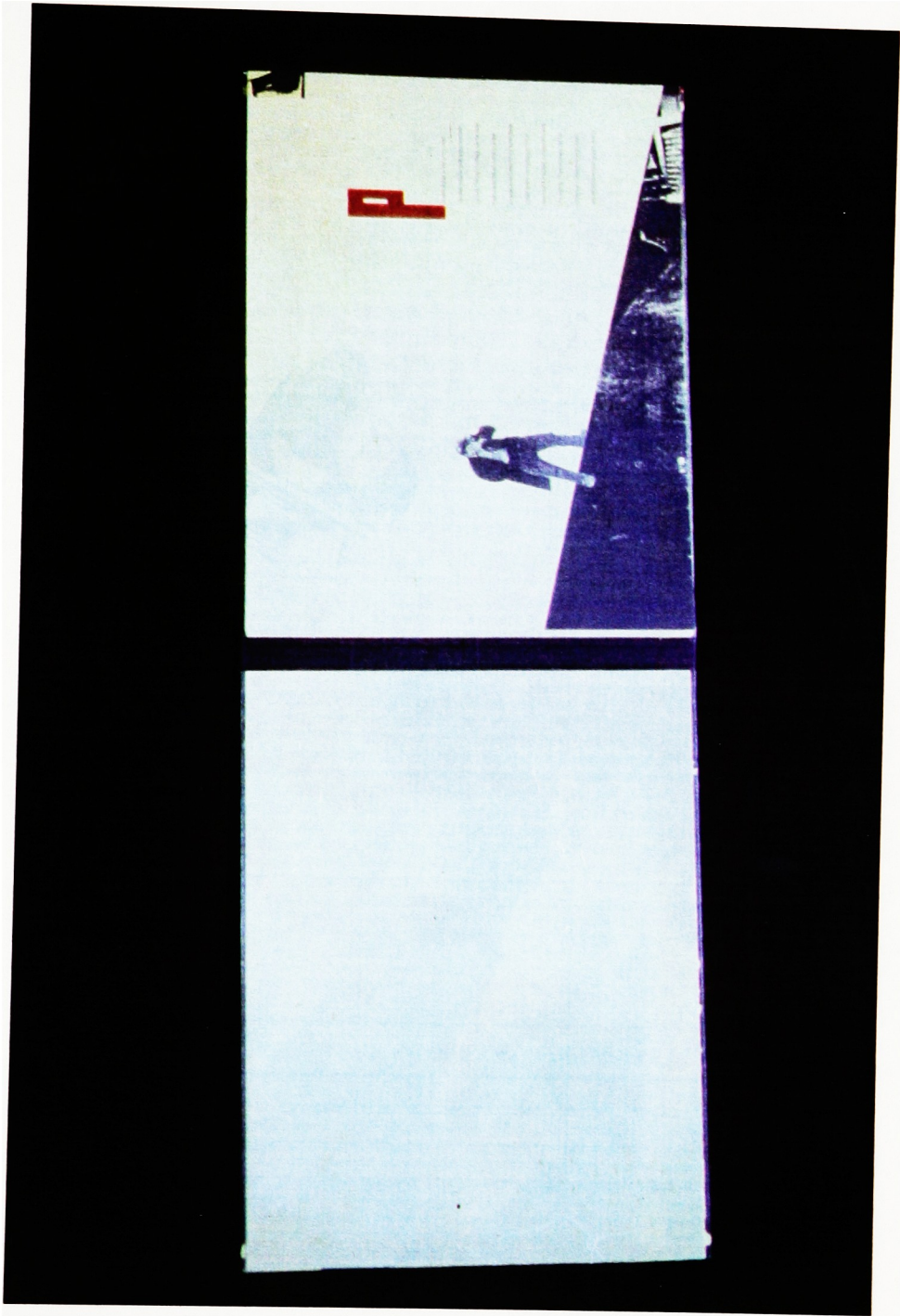


BOOK AND BOX





BOOK COVER



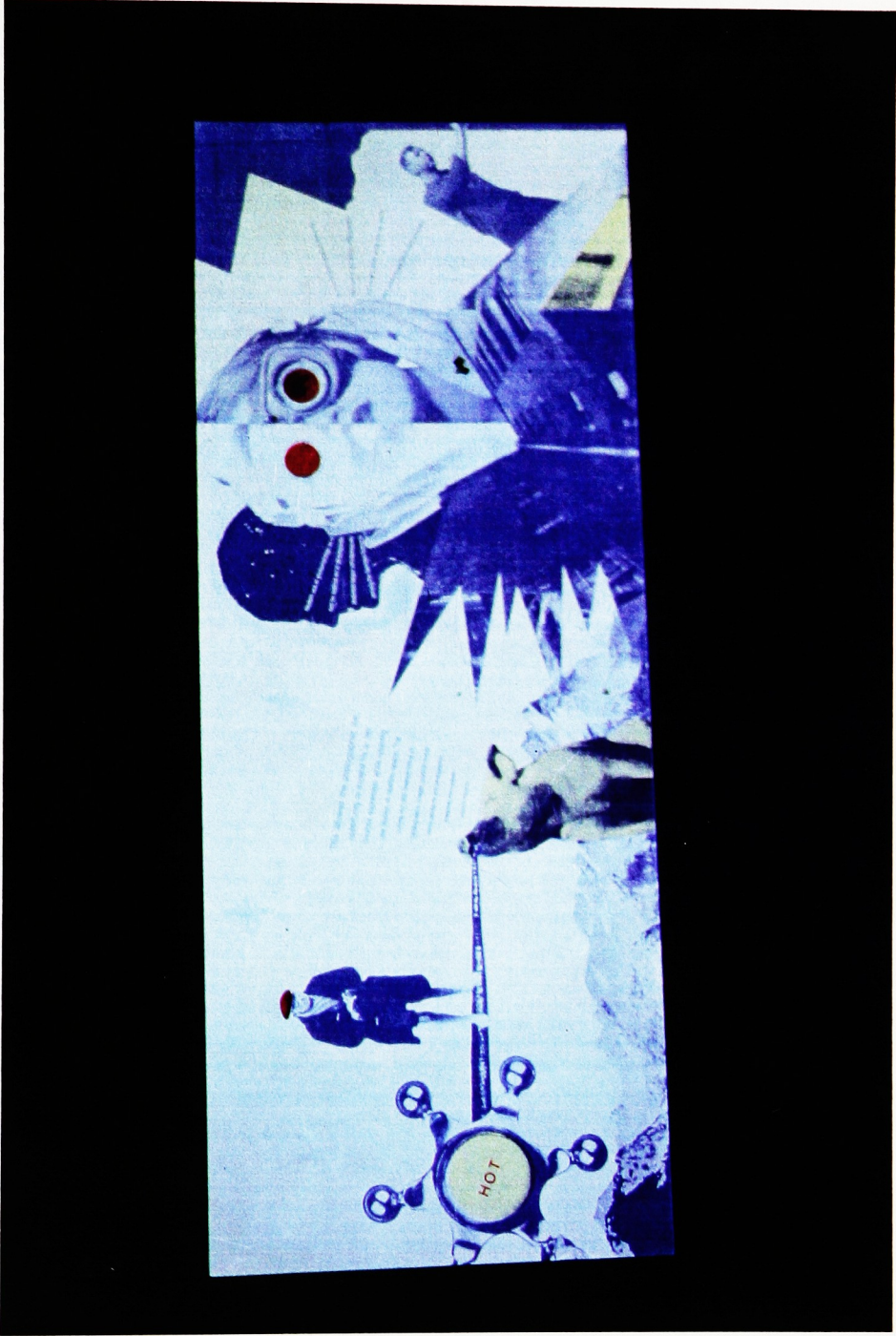
FIRST SPREAD



The assassination of Dr. King is the most significant event in the history of the civil rights movement. It is a tragedy that has shaped the course of American history. The assassination of Dr. King is a tragedy that has shaped the course of American history. The assassination of Dr. King is a tragedy that has shaped the course of American history.

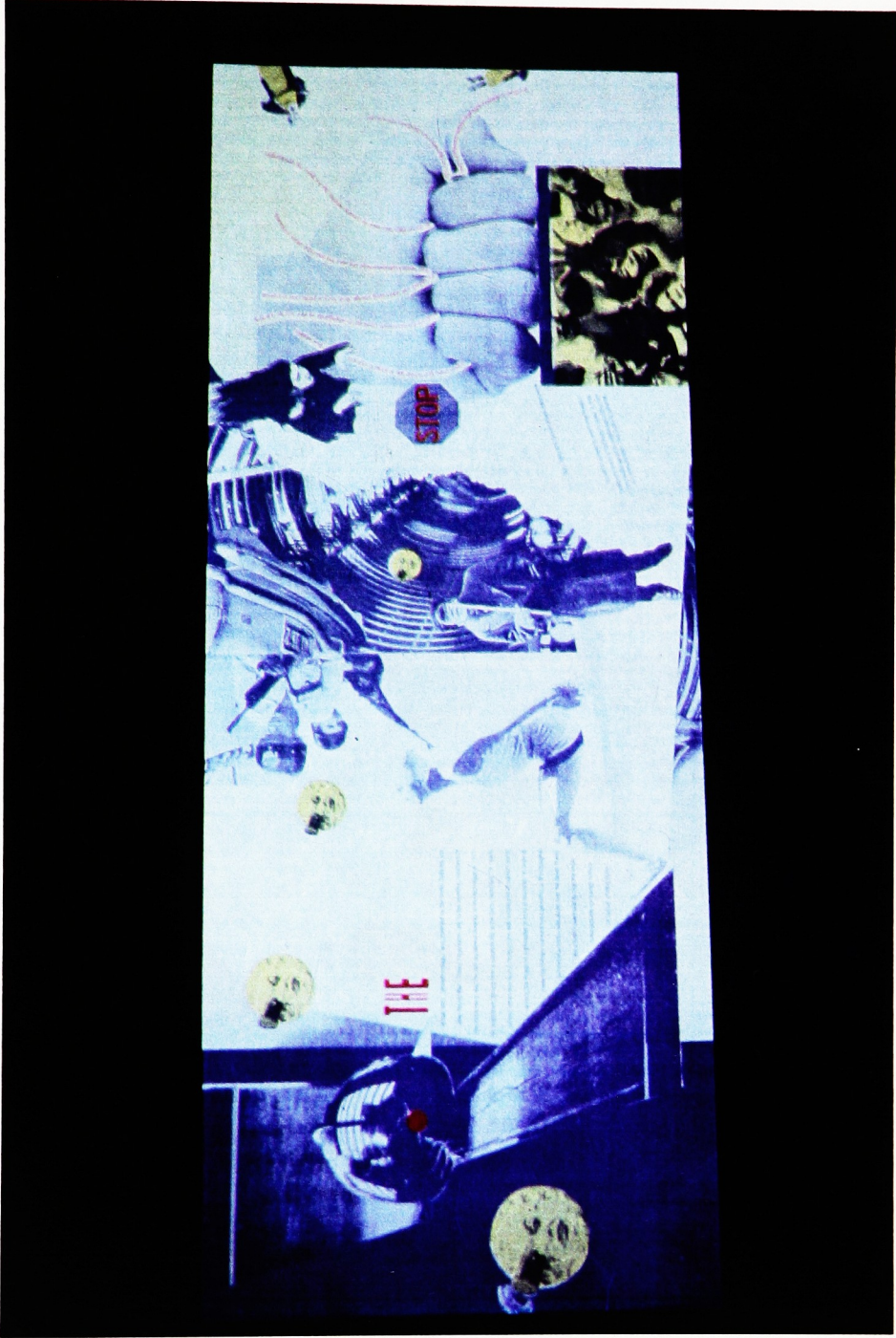
DEFINITION

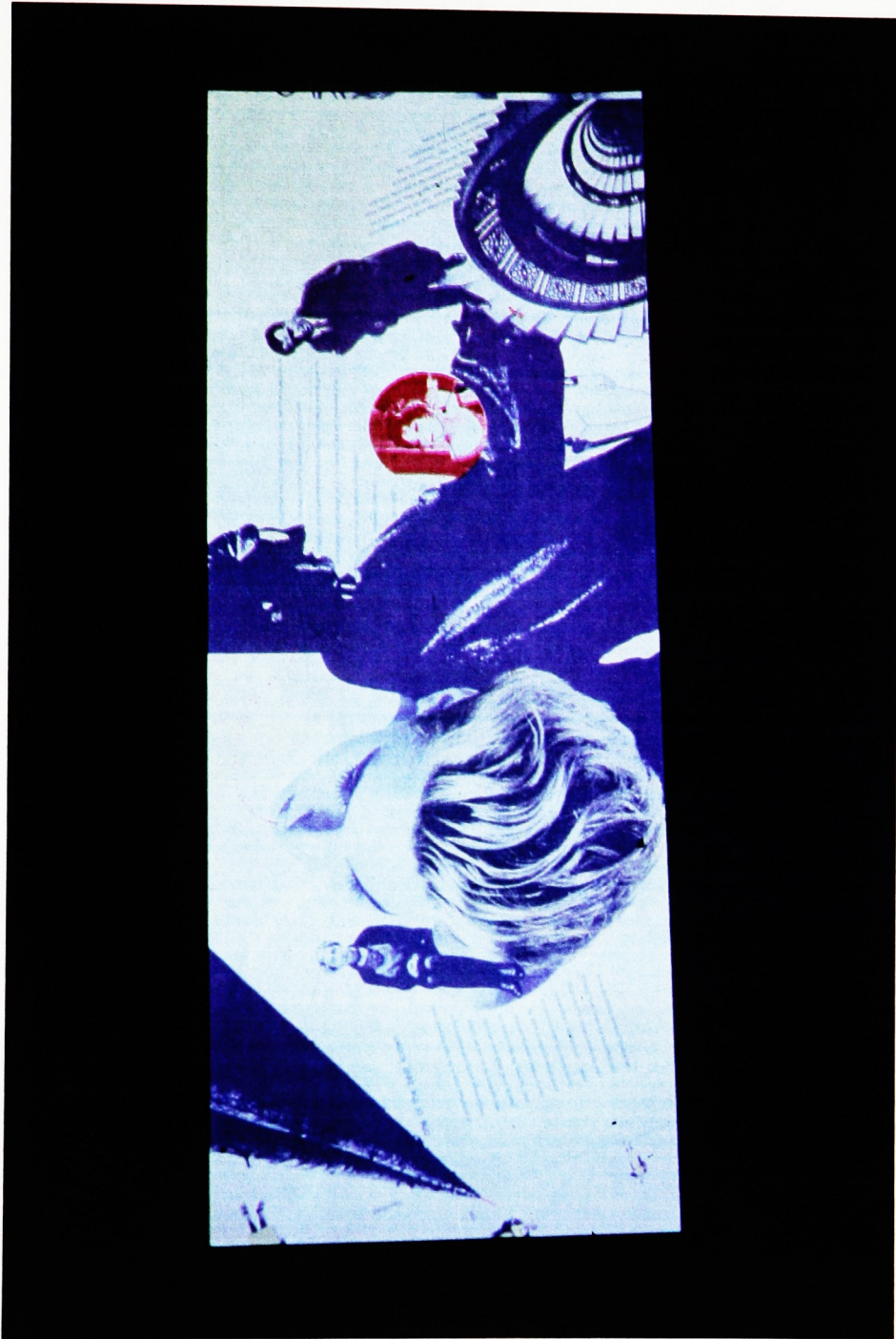




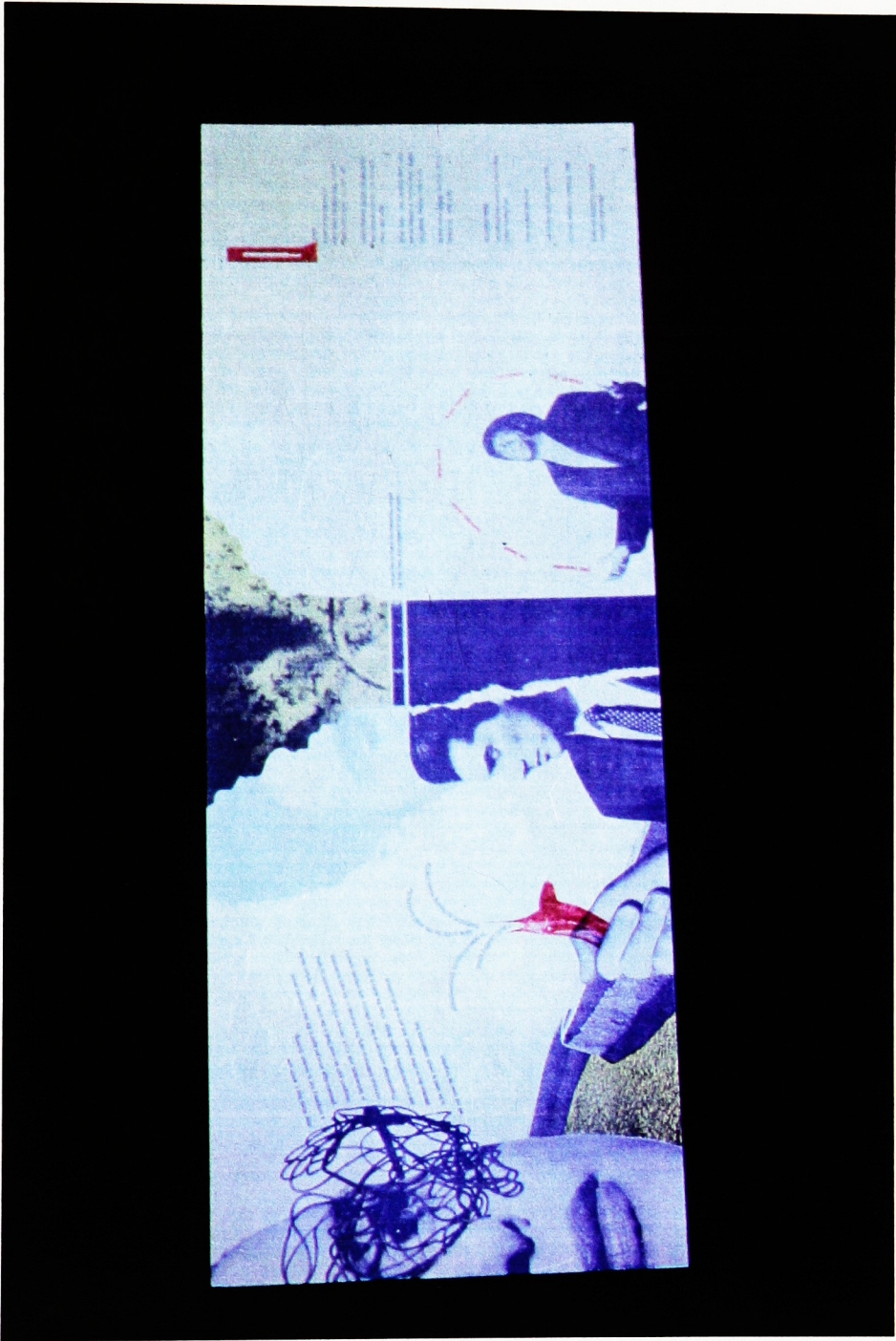
THIRD SPREAD







FIFTH SPREAD



SIXTH SPREAD





POSTER



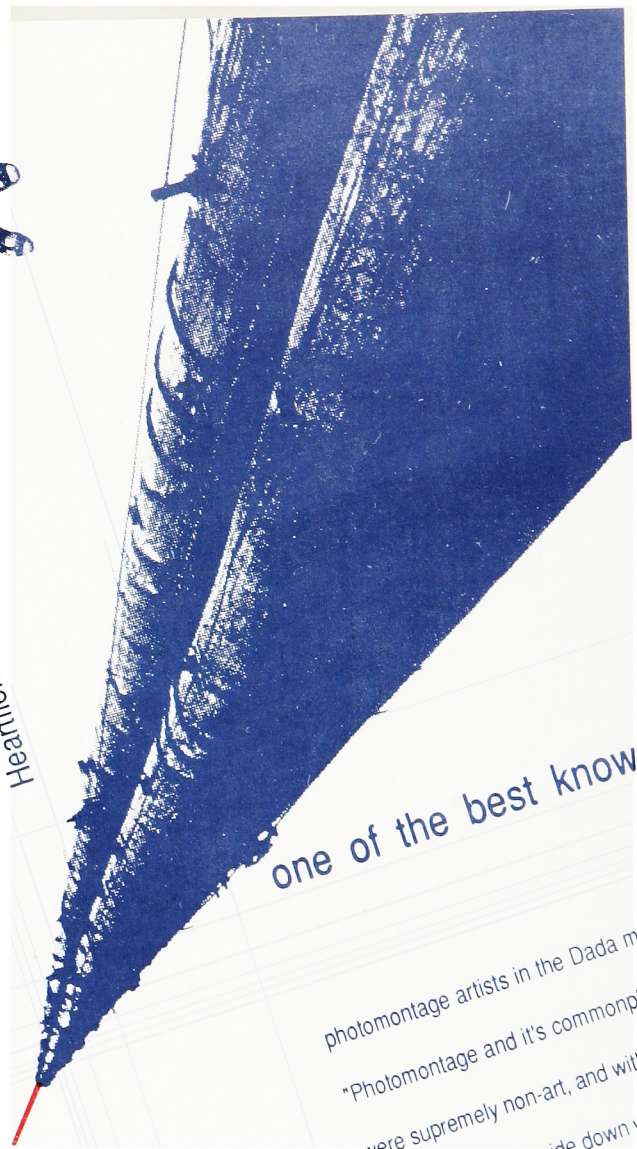


The

art

of

SAMPLE FROM BOOK COVER



Heartfield

John

one of the best know

photomontage artists in the Dada m  
"Photomontage and it's commonp  
were supremely non-art, and wit  
could be turned upside down  
itself." Secondly, the idea of  
pasting created a powerfu  
uncomfortable distortio  
Gustav Klutis, a Rus  
stated, "...(photog  
other extraneous  
from magazin  
and lettering

SAMPLE FROM INSIDE PAGE