



**WOMEN
DESIGNERS
IN THE USA
1900-2000**

**DIVERSITY AND
DIFFERENCE**

PAT KIRKHAM | EDITOR

DESIGN FOR SCREENS

While the printed word provides an apt opening for discussing design in the twentieth century, the screen suggests a view to the future. Designers have produced graphics for film and television since the inception of these media, and new genres have continued to emerge with the explosion of interactive and networked technologies.

One of the great pioneers of film title design was Saul Bass, who, from the 1960s, increasingly collaborated with his wife, Elaine Bass, on film design. In the 1990s they jointly created several stunning film titles. Their opening titles for films such as Martin Scorsese's *Cape Fear* (1991), *The Age of Innocence* (1993), and *Casino* (1995) were conceived as films-within-a-film, narrative sequences that set the tone for the drama to follow, in a language that is at once set apart from the main film and compatible with it. Of the titles for *The Age of Innocence* (fig. 16-22), they commented: "The title was deliberately ambiguous and metaphorical. The kinds of notions we had in mind involved an attempt to project the romantic aura and surface of the period and still signal its submerged sensuality and hidden codes."²⁵ Younger designers for film include Karin Fong, an art director at Imaginary Forces in Hollywood, whose witty titles for *Dead Man on Campus* (1998) consist of a meandering pan across a page of primer-style instructions for committing suicide. Emily Oberman and Bonnie Siegler, co-founders of Number 17, a New York studio, have created numerous graphics for television, as has the Los Angeles designer Margo Chase (fig. 16-23).



Fig. 16-23. Margo Chase. "ESPN Billiards" logo and opening sequence for cable channel, 1995. Film. Collection of Margo Chase Design, Los Angeles. Checklist no. 190