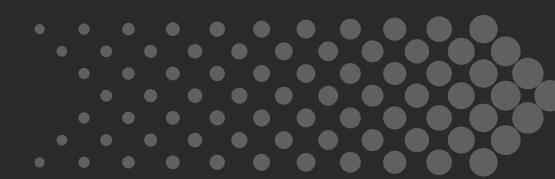
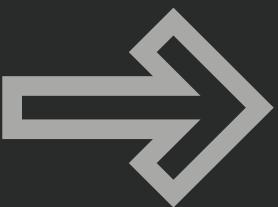
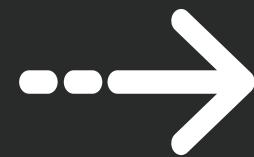
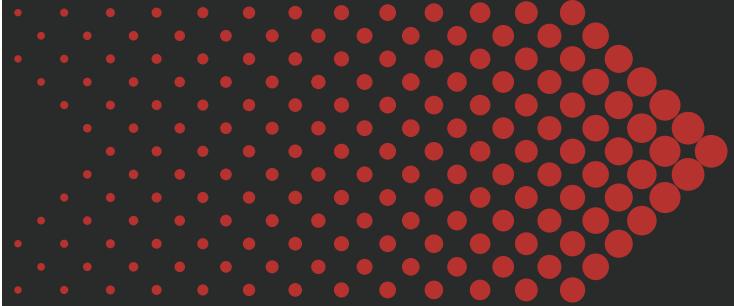
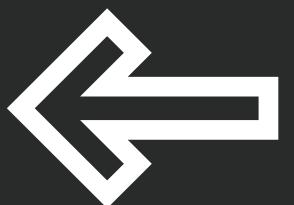


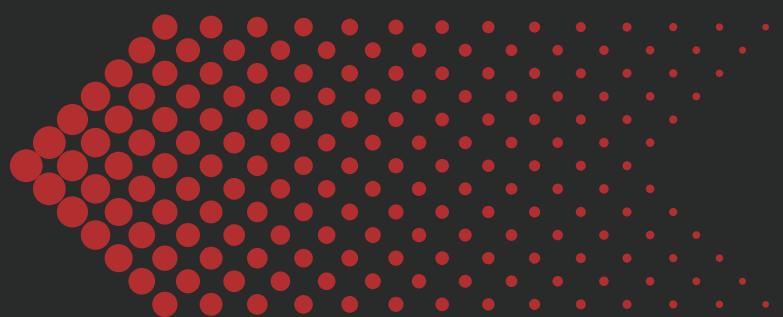
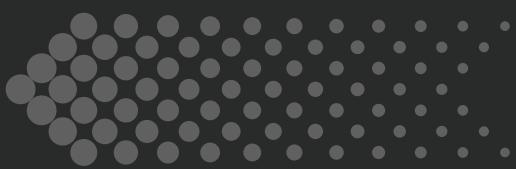
SHUAFER

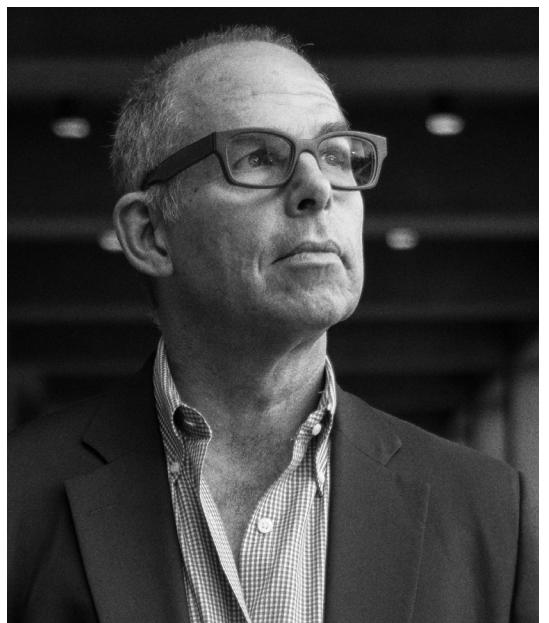






**Every little job counts.
Design counts.**





The Designer

Born in Cleveland, Ohio in 1957. Michael Bierut studied graphic design at the University of Cincinnati's College of Design, Architecture, Art and Planning, graduating in 1980. Prior to joining Pentagram in 1990 as a partner in the firm's New York office, he worked for ten years at Vignelli Associates, ultimately as vice-president of graphic design. His clients at Pentagram have included Alfred A. Knopf, Disney Development Company, The Rock and Roll Hall of Fame and Museum, Princeton University and Interiors Magazine.

American Institute of Graphic Arts

His work is represented in the permanent collections of the Museum of Modern Art and the Metropolitan Museum of Art in New York, and the Musée des Arts Décoratifs, Montreal. He was president of the New York Chapter of the American Institute of Graphic Arts (AIGA) from 1988 to 1990 and is a member of the AIGA's national board. He has been director of the American Centre for Design and was elected to the Alliance Graphique Internationale in 1989. In 1991, he chaired the AIGA National Conference

in Chicago with his fellow Pentagram partner Paula Scher. Recent activities include the identity and environmental graphics for a new children's museum in St Paul, Minnesota, and coordinating all promotional material for the Brooklyn Academy of Music. He is the graphic design consultant to Mohawk Paper Mills and edits its annual critical journal *Rethinking Design*. He is a Senior Critic in Graphic Design at the Yale School of Art and co-editor, with Steven Heller, of *Looking Closer* and *Looking Closer 2*, anthologies of writing on graphic design.

"No one loves authenticity like a graphic designer. And no one is quite as good at simulating it."



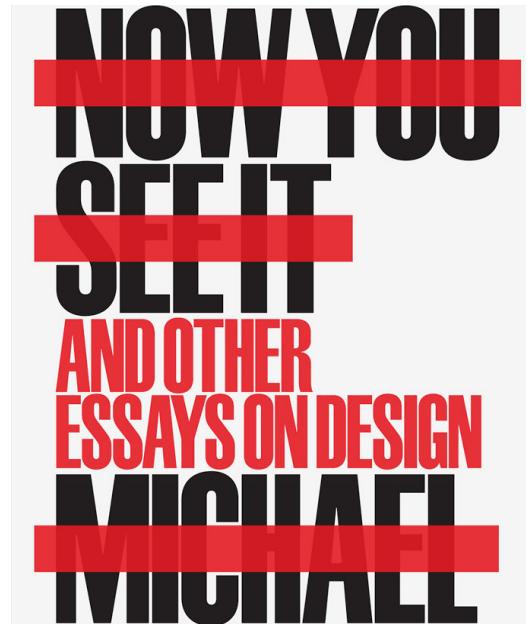
Pentagram Partnership

In 1990, Bierut became a partner with the New York office of Pentagram. There he served clients such as Alliance for Downtown New York, Motorola, Alfred A. Knopf, the Walt Disney Company, the Toy Industry Association, Yale School of Architecture, Princeton University and New York University. Exhibition on the psychedelic era for the Rock and Roll Hall of Fame was one of the projects that Bierut managed. Moreover, he offered his services as a design consultant to United Airlines. Dwell sought his assistances on design book recommendations, while Fast Company required his valuable opinion on corporate branding. Morgan Library Museum recently sought his expertise on the development of a new signage and identity as it expanded. The New York Times building and Phillip Johnson's Glass House hired him to create the environmental graphics for them. Besides redesigning The Atlantic magazine, he developed marketing strategies for William Jefferson Clinton Foundation.

Shuffler Michael Bierut

MOCA

Prepared by Althea Barreto



Morgan Library Museum recently sought his expertise on the development of a new signage and identity as it expanded. The New York Times building and Phillip Johnson's Glass House hired him to create the environmental graphics for them. Besides redesigning The Atlantic magazine, he developed marketing strategies for William Jefferson Clinton Foundation.

Major work

His clients at Pentagram have included The New York Times, Saks Fifth Avenue, The Robin Hood Foundation, MIT Media Lab, Mastercard, Bobby Flay Bold Foods, Princeton University, the New York Jets, the Brooklyn Academy of Music, and Playwrights Horizons. As a volunteer to Hillary Clinton's communications team, he designed the H logo that was ubiquitous throughout her 2016 presidential campaign.

Legacy

Bierut is a senior critic in graphic design at the Yale School of Art and a lecturer in the practice of design and management at the Yale School of Management. He is a cofounder of the website Design



Observer and is the co-editor of the five-volume series *Looking Closer: Critical Writings on Graphic Design* published by Allworth Press. Michael's book *79 Short Essays on Design* was published in 2007 by Princeton Architectural Press. A monograph on his work, *How to use graphic design to sell things, explain things, make things look better, make people laugh, make people cry and (every once in a while) change the world* was published in 2015 by Harper Collins. His collection of new essays, *Now You See It*, was published in fall 2017.

"And if I can't get excited about whatever that something else is, I really have trouble doing good work as a designer. To me, the conclusion is inescapable: the more things you're interested in, the better your work will be."

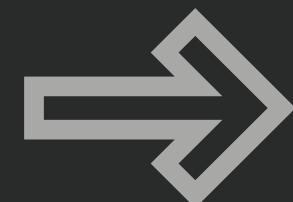
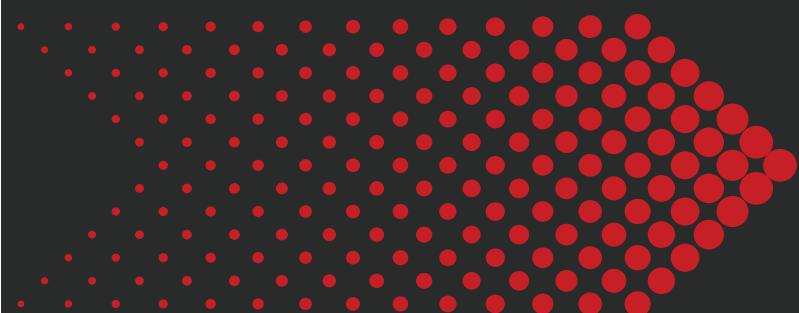
Design Strategy

His goal is to create designs that people want to look at and read, and that are ideal for everything from logos to corporate brochures. He has given many inspiring talks throughout the years, highlighting his love of the designer/client relationship. Mr. Bierut has said that being interested in the same thing as the client is key to a successful outcome. He stated that “simplicity, wit, and good typography” are the keys to an iconic design. He further explained that “graphic design is the purposeful combination of words, pictures and other visual elements to support the communication of an explicit or implicit message.” While he doesn’t necessarily follow trends, he does observe them and feels that finding a balance between simplicity and complexity is at the core of the design process.

Lessons Learnt

Being an artist is sort of a solitary activity. You spend a lot of time trapped in your own head, and you begin by thinking that your job is to convince other people of the rightness of your vision. I think I started out that way, and it took me a long time to realize that if you stop talking, and you listen to other people, you can learn so much more. You don’t learn by talking, you learn by listening, and if you like to talk, it’s torture to shut up and listen, but that’s the only way you learn anything. The things you learn are the things that make you better as an artist and better as a person.

“I really think the biggest challenge that faces a designer isn't the quest for stylistic novelty, but coming to grips with the fact that so much of the work we do has very little content, very little that would actually engage normal people on a human level.”



Visual Assets



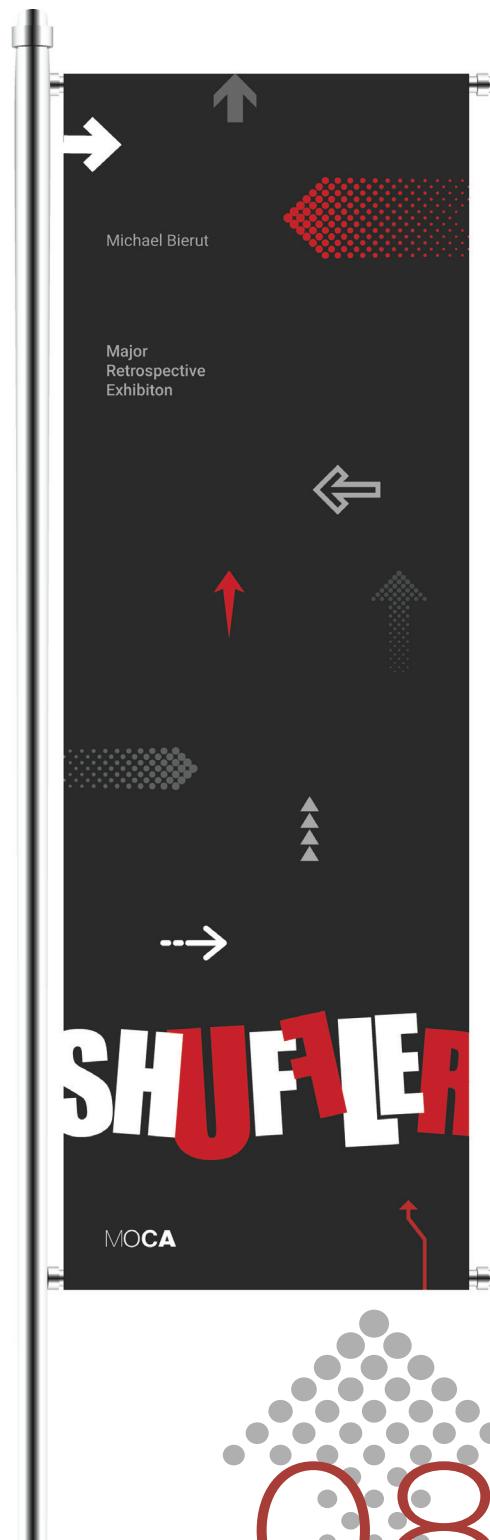
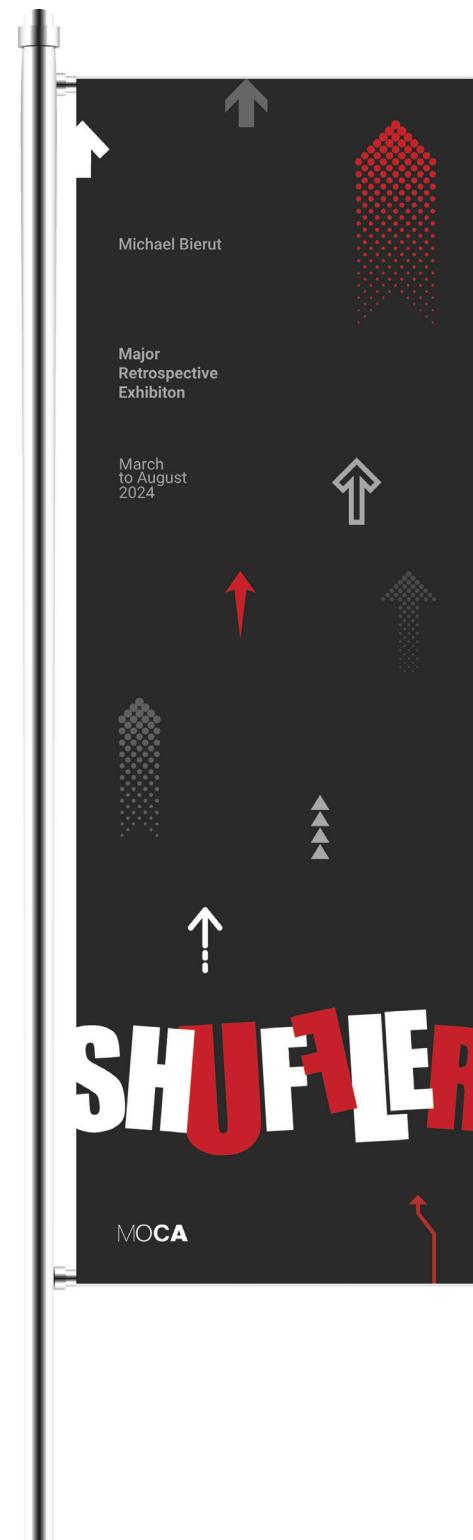




Shuffler Michael Bierut

MOCA

Prepared by Althea Barreto



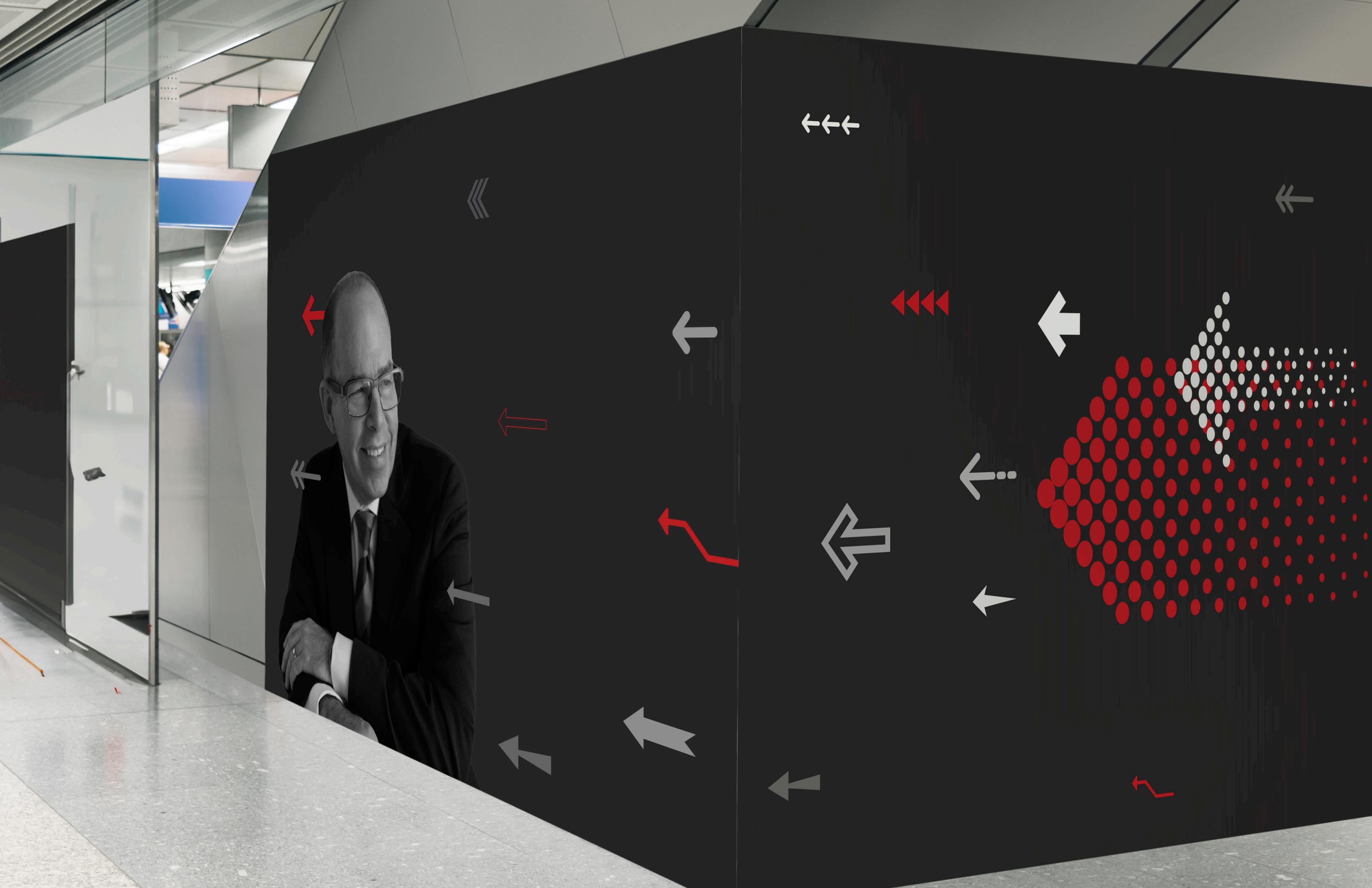
08

Shuffler Michael Bierut

MOCA

Prepared by Althea Barretto







“Most processes leave out the stuff no one wants to talk about: magic, intuition and leaps of faith.”

