

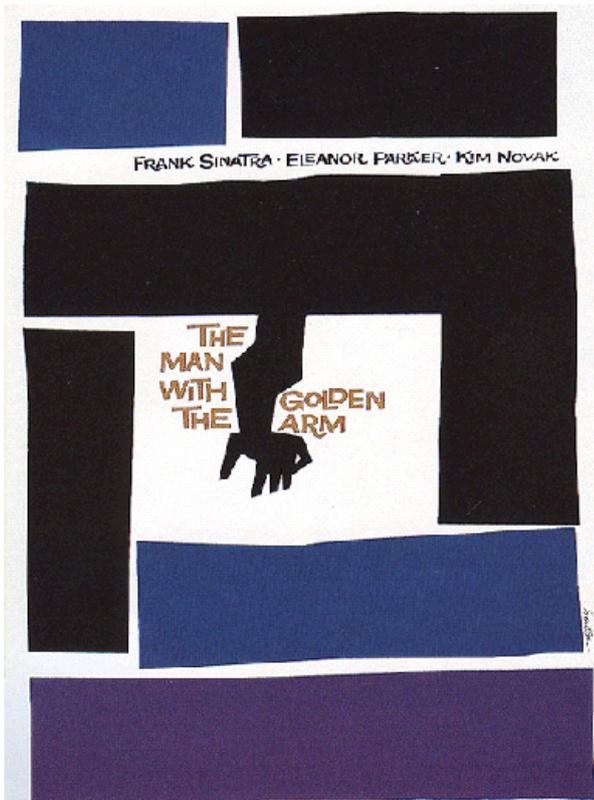
Saul Bass Poster Design

1920 - 1996

SAUL BASS was not only one of the great graphic designers of the mid-20th century but the undisputed master of film title design thanks to his collaborations with Alfred

Hitchcock, Otto Preminger and Martin Scorsese.

When the reels of film for controversial new drugs movie, *The Man with the Golden Arm*, arrived at US movie theatres in 1955, a note was stuck on the cans - "Projectionists – pull curtain before titles".



Poster for film 'The Man with the Golden Arm'. (Saul Bass, 1956).

Until then, the lists of cast and crew members which passed for movie titles were so dull that projectionists only pulled back the curtains to reveal the screen once they'd finished.

But the film director, Otto Preminger wanted his audience to see *The Man with the Golden Arm's* titles as an integral part of the film.

By the end of his life, he had created over 50 title sequences for Preminger, Alfred Hitchcock, Stanley Kubrick, John Frankenheimer and Martin Scorsese.

Even before he made his cinematic debut, Bass was a celebrated graphic designer.

Born in the Bronx district of New York in 1920 he was a creative child who drew constantly.

Bass studied at the Art Students League in New York and Brooklyn College.

After apprenticeships with Manhattan design firms, Bass worked as a freelance graphic designer or 'commercial artist' as they were called.

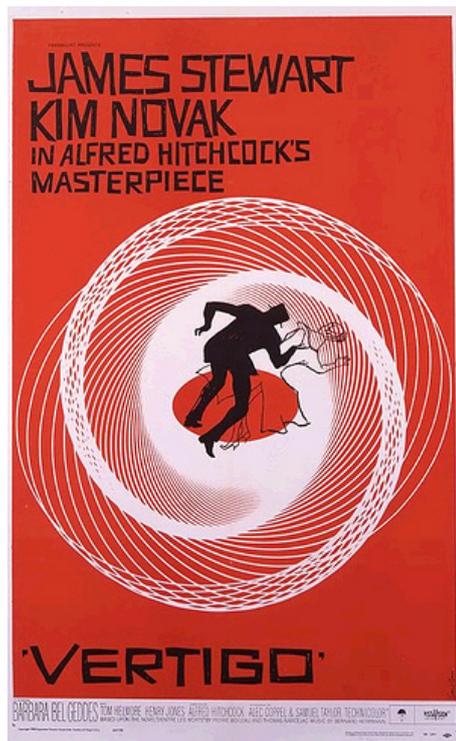


Poster for film, 'The Shining'. (Saul Bass, 1980).

Saul Bass was said to be blessed with the gift of identifying the one image which symbolised the movie, which he then recreated in a strikingly modern style. Director Martin Scorsese once described his approach as creating:

"an emblematic image, instantly recognisable and immediately tied to the film".

In 1958's *Vertigo*, his first title sequence for Alfred Hitchcock, Bass shot an extreme close-up of a woman's face and then her eye before spinning it into a sinister spiral as a bloody red soaks the screen.

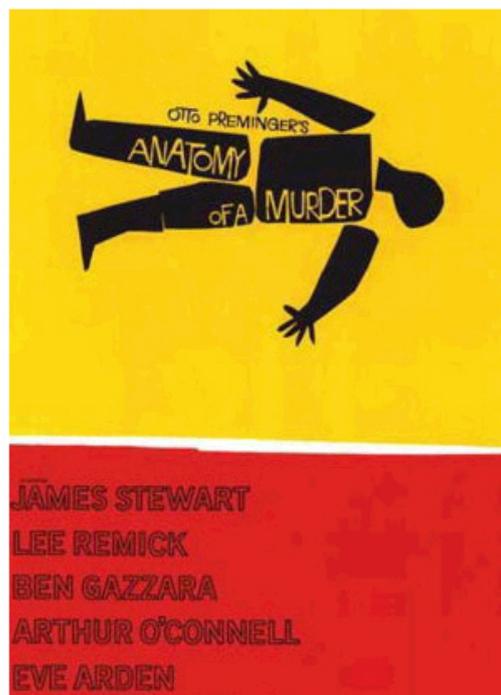


Poster design for the film 'Vertigo'.

(Saul Bass, 1958).

Poster design for the film 'Anatomy of a Murder'.

(Saul Bass, 1960).

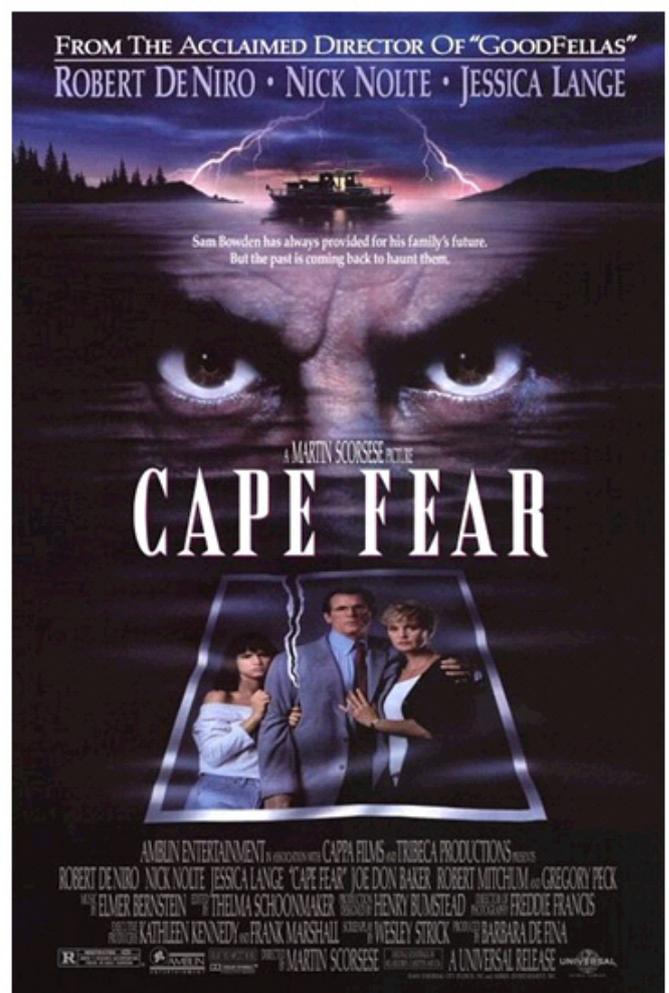


To younger film directors, Saul Bass was a cinema legend with whom they longed to work.

In 1990, Bass found a new long term collaborator in Martin Scorsese who had grown up with – and idolised - his 1950s and 1960s titles.

After 1990's *Goodfellas* and 1991's *Cape Fear*, Bass created a sequence of blossoming rose petals for Scorsese's 1993's *The Age of Innocence* and a hauntingly macabre one of Robert De Niro falling through the sinister neons of the Las Vegas Strip for the director's 1995's *Casino* to symbolise his character's descent into hell.

Saul Bass died the next year. His New York Times obituary hailed him as "the minimalist auteur who put a jagged arm in motion in 1955 and created an entire film genre...and elevated it into an art."



Poster design for the film 'Cape Fear'.

(Saul Bass, 1991)