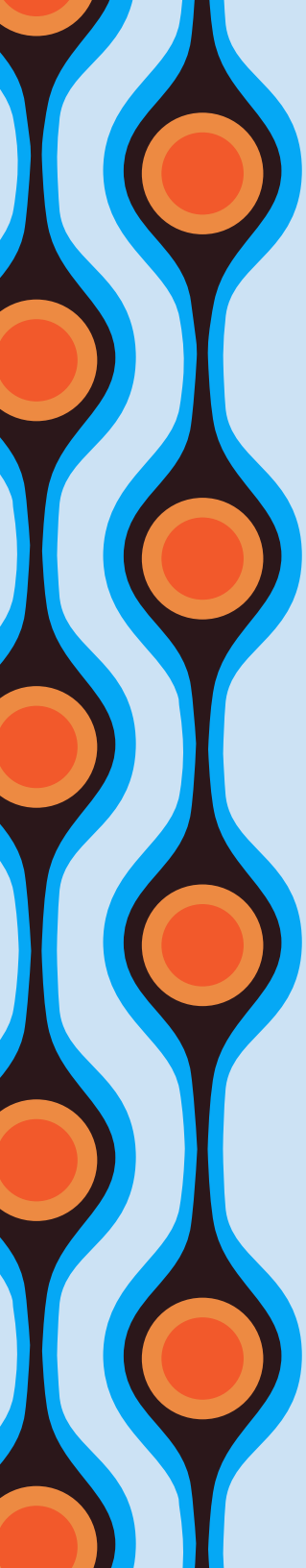
BACK IN THE DAY...

THIS IS THE 1970S!



BACK IN THE DAY

THIS IS THE 1970S!

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Columbus College of Art & Design

PROJECT OVERVIEW

This zine is a time capsule which explores the aesthetic zeitgeist of everyday life in the U.S. during the 1970s.

Our collective aesthetic and historical memory of the past is partially based on major people, dates, and moments. However, the way in which we often think about and reflect upon the past is based on sensorial cues and schemata. These schemata can be elicited and accessed from the bottom-up in terms of basic colors, textures, and patterns; or it can be elicited and accessed more holistically from the top-down in terms of how those various things combine and result in more particular styles or trends across various aesthetic practices. Indeed, it is largely down to the combination of these elements in the practices and consumption of things from the world of commercial art and design which shape our historical, cultural, and aesthetic memory. And they are what provide the visualization of the zeitgeist and the era-specific aesthetics of everyday life. In this instance, the zeitgeist and the era-specific aesthetics of everyday life is the 1970s.

It is mostly a student-led collaboration which was undertaken by the entire Aesthetics of Everyday Life class during the Spring 2021 semester – a class during a semester that was still being done remotely because of the COVD pandemic.

The conceptualization and development of the zine is structured by the students' research of the main pillars of commercial art and design – graphic art and design and commercial illustration, fashion, industrial and product design, and architectural and interior design. However, not only did the students conduct the research on the subject matter contained in the zine, but they also designed the zine itself – the color schemes, the layout, the style, the logos, and the overall formatting of the zine as an homage artifact in-its-own-right.

Over the duration of the semester, the students researched and imagined the visual and material traces which provide us with some of the major era-specific trends, fads, novelties, and vogues that have come to aesthetically reflect, if not define, '70s-ness in the U.S.

Determining the Era

The class voted on the era around which we would research, develop, curate, and construct a zine.

Using Mentimeter, the class had the opportunity to vote for any decade from 1900 to the 1990s except for the 1960s (last year's era for the Spring 2020 cohort). The class was unevenly split. One student voted for the 1910s, three students for the 1920s, but four students voted for the 1970s.

After some brief discussions and some random web searches, it was agreed that the 1970s would be both an amusing and fruitful era for both the research and the design side of the Back in the Day! Project. So for this academic year..."This is the '70s!"

Aaron Petten, Ph.D.
Assistant Professor
History of Art & Visual Culture
Spring 2021

STYLE GUIDE

THIS IS THE 1970s!

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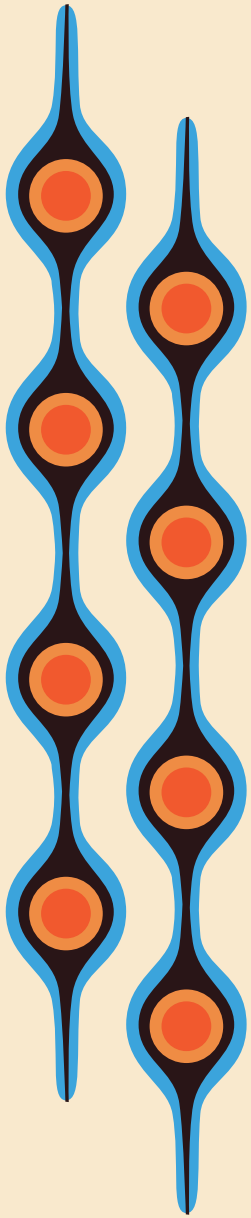
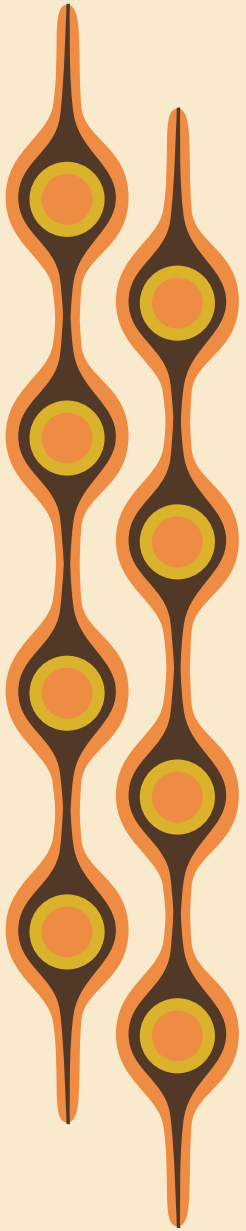
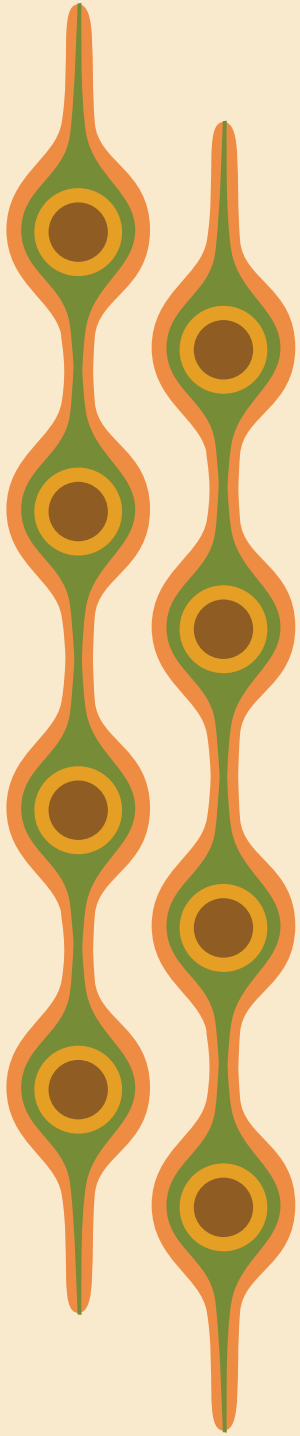


MAIN COLOR PALLETE

COLOR PAIRING #1





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COLOR PAIRING #2

COLOR PAIRING #3

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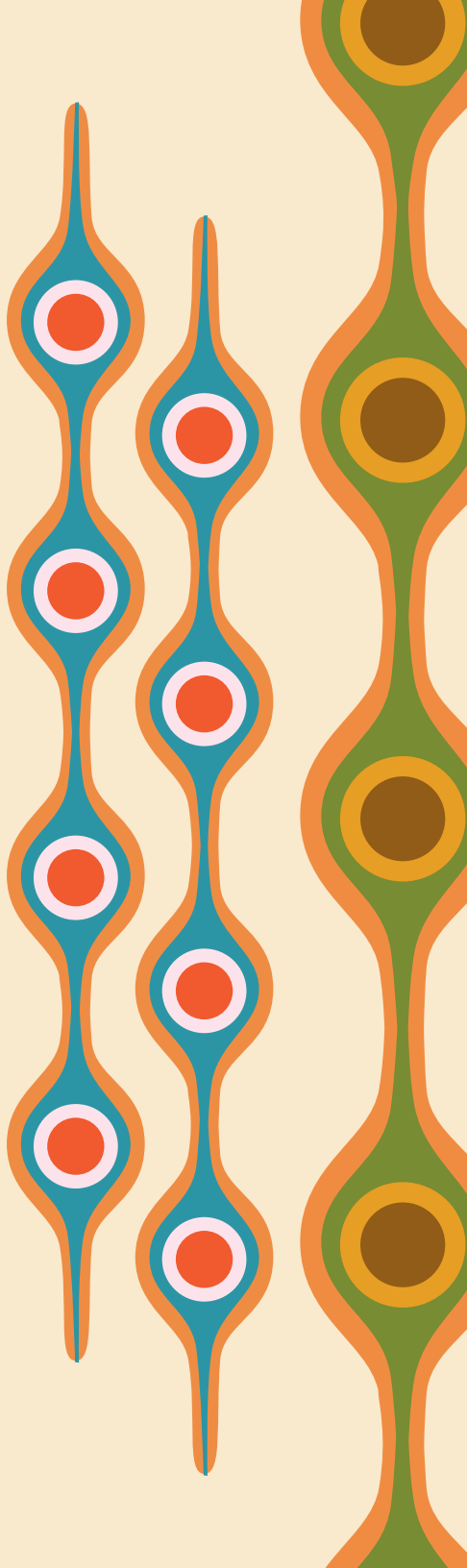

TYPE SCALE

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JETS

FASHION

Nic Specht (Junior, Fashion Design)

The 1970s was a prominent decade filled with playful aesthetics and progressive social movements, both of which heavily influenced mainstream fashion and fashion subcultures. Advances in fiber technology led to the creation of polyester, a relatively cheap and easily mass-produced synthetic fabric. This allowed ready-to-wear fashion to become accessible at various price points for the first time, and it led to drastic increase in style variation and individualistic fashion creativity during this decade. Some of the most iconic styles that reigned during this time included hippy, disco, underground punk, and futurism. The former and the latter in particular carried on from the sixties and into the early part of the decade, influenced by the Free Love movement and a creative interpretation of future technology inspired by the Apollo 11 moon landing. The seventies saw a rapid actualization of the civil rights movement, the female empowerment and sexual liberation movements, and the anti-mass-market ideologies that had begun in the sixties. Many of these social movements sparked their own unique take on fashion within their communities, and many of these styles were quickly picked up and interpreted by the mass market. The juxtaposition of colorful countercultural movements and the mainstream's interpretation and mass-marketing of certain aspects of their aesthetics truly encompasses the fashion of the seventies.

Fashion had officially started to swing in a more casual direction in this decade, meaning bright colors and playful patterns became the staple for both genders. Formalwear fell prey to this trend as well, and it was common to see classic suits made with unconventional fabrics and color combinations. Block coloring and the use of contrasting colors was quite common in most clothing items, and warm tone leaning color schemes seemed to prevail amongst a sea of corduroy, plaid, and patterned ensembles. Perhaps the most novel fashion trend of the seventies revolved around the widespread gender-neutrality of most clothing. Silhouettes for women and men were the closest to each other that they had ever been, the most popular being form-fitting tops with tight pants that flared out at the bottom. A more boxy, masculine silhouette was also favored as suiting and pants became normalized for women to wear outside of the home. More specific trends from this decade include platform shoes, high-waisted pants, feathered hair, ethnic and folk wear, large collars, and hot pants among many equally playful others. The popularization of more gender-neutral clothing arose in part by riding the coattails of the men's "Peacock Movement" in the fifties, but it was mostly due to the women's sexual liberation movement. Women were simultaneously empowered with ideals of equality in the workplace as well as the freedom to be sexual beings without the historic

shame attached. Pants and suiting became normalized in the workplace for women, as they embraced traditionally masculine silhouettes that demanded attention and exuded a sense of power. At the same time, skin-tight and garishly decorated dresses and hot pants became a staple for the sexually liberated woman who frequented the disco scene. This is where the iconic over-the-top fashion from Studio 54 comes to mind for most people. Multiculturalism and rejection of mass-consumerism also took the fashion world by storm during this time, as the decade was a time to embrace individualism in all its forms. This sentiment, ironically, was adopted by mainstream fashion. Both ready-to-wear clothing and high fashion designers became inspired by the handcrafted garments of the Wearable Art movement and the ethnic wear being embraced by people of color during the Civil Rights Movement, and they reproduced them in large quantities with polyester. This led to trends such as patchwork, hand-craft details, excessive embellishments, and tie dye that became some of the most memorable fashion from the decade. All of these concepts intertwined and came to a head at the infamous Battle of Versailles in 1973, an event that would permanently change the course of the fashion industry in America.

On the surface, the Battle of Versailles was a charity campaign to help fund repairs for the run-down Palace of Versailles, its ticket sales fueled by a "battle" between world renowned French designers and relatively unknown American designers. However, it was a whirlwind product of the 70s that included groundbreaking designs, vibrant music and dance, and the inclusion of multiculturalism in mainstream fashion for possibly the first time. It changed the way the world viewed fashion, and it ultimately established America as its own fashion powerhouse. American fashion was known for simply copying high end French fashions, an unfortunate job for many in the industry that arose from the drastic rise in mass consumerism. The 70s was the era to push back against these values, and the American designers at this show did an excellent job of doing so. The French designers showed high-end, almost stuffy designs for a world of wealthy consumers. The American designers emphasized ready-to-wear fashion that was gender inclusive, included people of color, and encouraged wearers to combine both function and style. Rather than pandering to the wealthy, the Americans showed clothing that epitomized the popular visual styles of the decade while keeping a progressive and confident consumer in mind. This mindset would spark the trend of activewear and instill the values of comfort, style, and function into the minds of American consumers. This concept would rule the eighties, but shadows of it can still be seen in the popularity of athleisure and streetwear in the current American fashion scene.

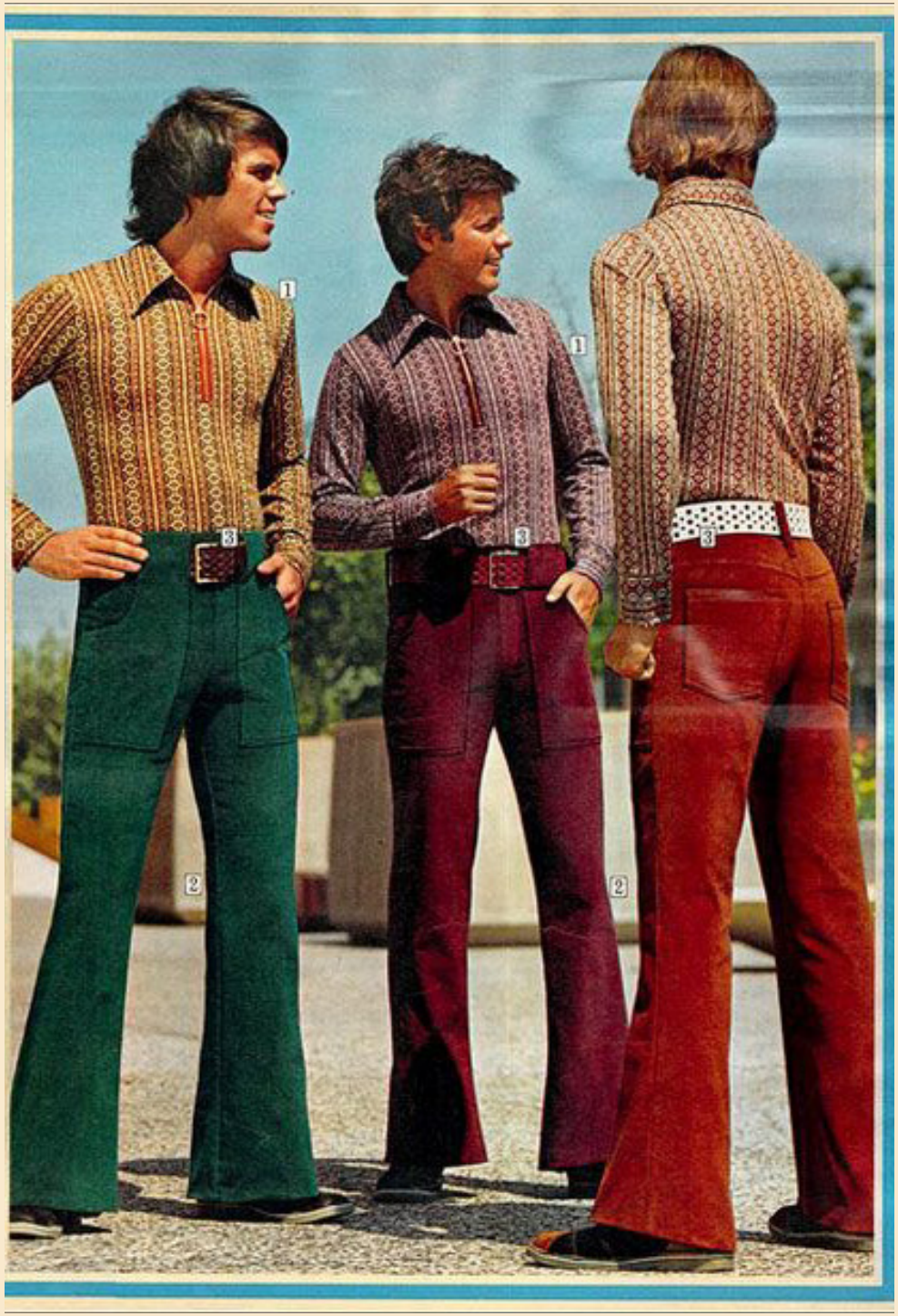
The seventies as a whole was a rather progressive decade that embraced the changes going on in society with a large helping of eccentricity and fun thrown in. Gender norms were being dismantled for both men and women, people of color were finally beginning to feel comfortable in asserting their true selves, and the fervor of various countercultural movements made itself known throughout the nation. The result was a wonderful and chaotic explosion of patterns, bright colors, and experimental fabrication that truly makes the seventies stand out compared

to the preceding decades. Some of these sentiments would be toned down in subsequent years, but the decade truly paved the way for inclusive, playful fashion. Most importantly, it expressed the value the Americans still place on comfortable activewear that doubles as stylish clothing.

Notes

[1]Karina Reddy, "1970-1979."
[2] Charlotte Engel, "Counter-Couture: Handmade Fashion in an American Counterculture."
[3] The infamous bell-bottom pants, in other words.
[4] Dillon Wallace, "15 Top Trends From the 70s."
[5] Karina Reddy, "1970-1979."
[6] Copying is meant to be literal here. A lot of entry-level fashion jobs in America involved being flown to France and stealthily copying high fashion designs in sketchbooks that could easily be hidden. These sketches were then used to create almost identical, albeit cheap, knockoffs.
[7] Kristen Bateman, "Versailles 1973."

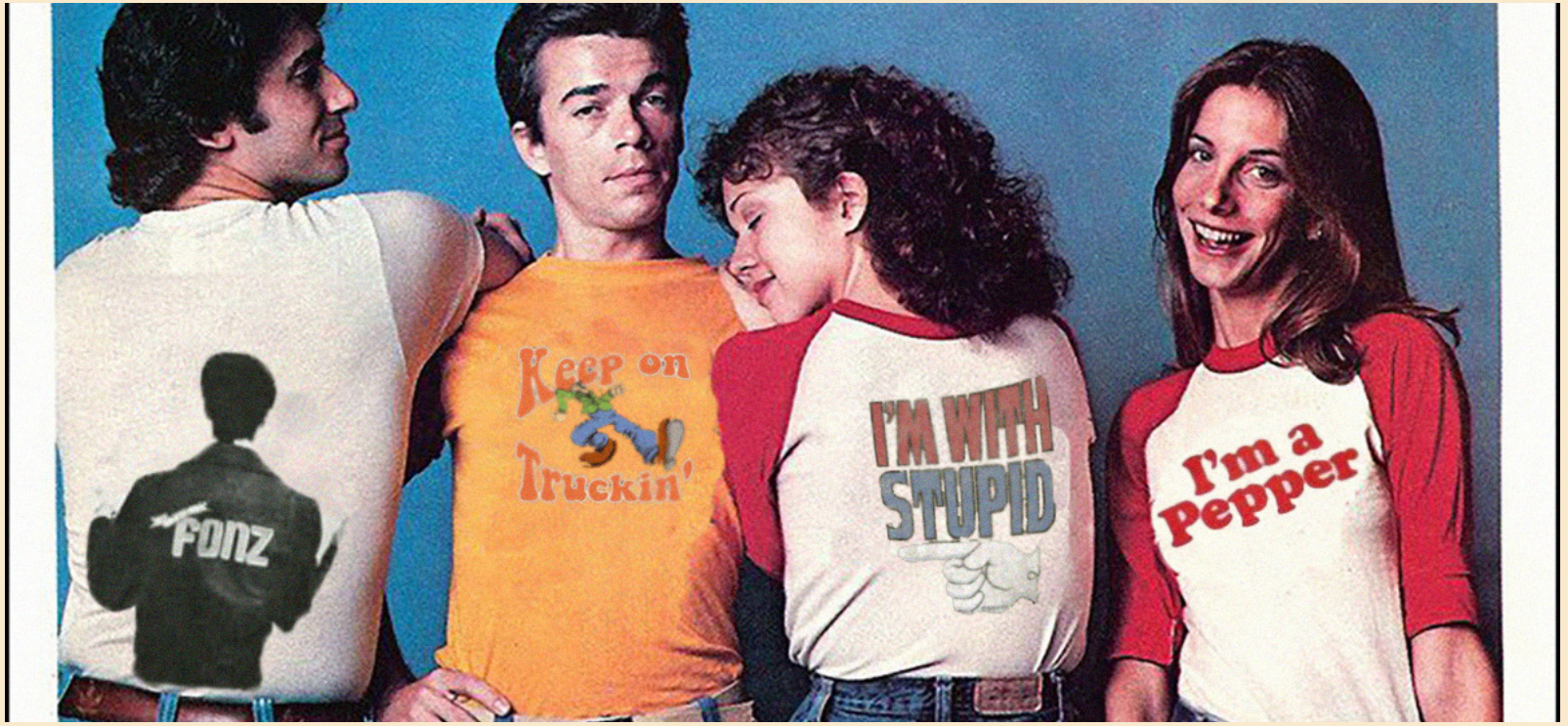
Figure 1: Photograph of bell-bottom pants in three varying colors, as seen being worn by three men (circa 1970s).



Bell-Bottoms

Another casual clothing article popular in the 1970s was bell-bottom pants. Bell-bottoms are a style of pants that become wider from the knees downward, forming a bell-like shape of the pant leg. With origins dating back to the early 19th century, among some US Navy sailors, this style of pants has been around for a while, and had actually been in and out of fashion a few times amongst certain cultural groups, within the course of over a century. However, it wasn't until the early 1970s that bell-bottom pants really became a staple in mainstream fashion. Bell-bottoms were popularized in this decade by different forms of popular media at the time; most notably Sonny and Cher who helped influence this fashion trend in the US by commonly wearing bell-bottoms on their popular television show. Bell-bottoms in the 1970s can be characterized as pants usually made from denim and brightly colored cotton and satin polyester, whose style became a popular symbol of the colorful aesthetic of the 1970s.

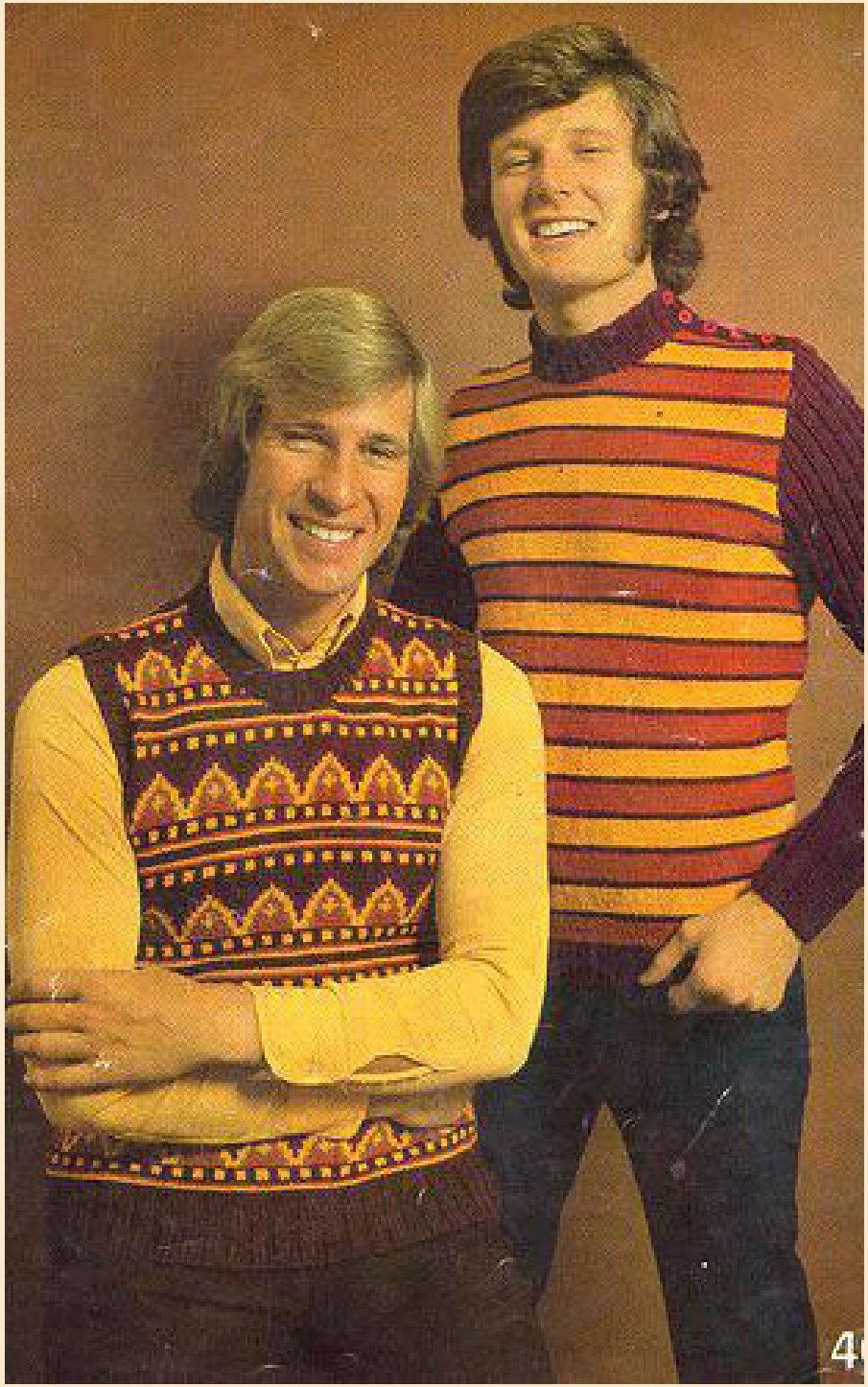
Figure 2: Photograph of four uniquely designed graphic t-shirts, as seen being worn by four individuals (circa 1970s).



Graphic T-Shirts

Another popular clothing article in casual fashion of the 1970s was the graphic T-shirt. By the mid-1970s, there was a dramatic shift in popular leisure wear from the loose fitting clothing of the early 1970s, which carried over from the hippie movement of the 1960s, to more form-fitting options, such as t-shirts, cardigans, and sweaters. The graphic T-shirt made its impact on 1970s fashion, thanks to the punk movement which emerged around the same time. Although graphic T-shirts and T-shirt printing originated between the 1950s and 1960s, it wasn't until the 1970s that this clothing article became a staple of casual fashion that persists to this very day. With the emergence of punk culture, the graphic T-shirt in the 1970s was viewed as "the medium for the message." It was the hottest new platform for putting your tastes, opinions, styles, and general messages on full display for the world to see. Common designs for graphic T-shirts would include imagery of popular bands at the time, as well as imagery from other popular media, such as television. Certain slogans and even humorous jokes or fu nny sayings could also be commonly seen on these graphic T-shirts. Although these were the more common types of designs you'd see on graphic T-shirts at the time, really, you could see virtually anything printed on these shirts. And that was the beauty of it.

Figure 3: Photograph of two uniquely designed sweaters, as seen being worn by two men (circa 1970s).



Sweaters

Another popular article of clothing in 1970s casual fashion was the sweater. Made from knitted or crocheted material, typically with long sleeves, the sweater was a very popular top worn as leisure wear throughout the 1970s; most notably, the mid-1970s. Although the sweater has made its fair share of appearances in fashion throughout many decades, and isn't necessarily exclusive to the 1970s, what was unique about sweaters during this decade were the particular designs, patterns, and colors that were implemented. Common colors for sweaters in the 1970s included earth tones, such as certain shades of orange, brown, and green. Occasionally, one might also find sweaters displaying more brightly colored designs, as well. However, earth tones were undoubtedly the most popular for sweaters at the time. In terms of the patterns used, most sweaters displayed some variation of a horizontal striped pattern; many of which had different stripe thickness and accompanying accents within the designs. Although stripes were certainly not the only pattern used in sweaters, they were arguably the most prominent by far.

Figure 4: Photograph of midi skirts in three varying styles, as seen being worn by three women (circa 1970s).

Midi Skirts

Another popular article of casual clothing in the 1970s were midi skirts. Skirts themselves have been around since prehistoric times, in a wide variety of forms, stretching across many different cultures. The midi skirt, specifically, is a type of skirt made with the hem halfway between the ankle and knee, below the widest part of the calf. This style of skirt was first introduced by fashion designers in 1967 as a reaction to very short mini skirts, and became a staple of mainstream casual-wear amongst women in the early 1970s. Midi skirts in the 1970s were typically made from either denim, cotton, or polyester, and could be displayed with a wide variety of different patterns and colors, including plaid, flowers, stripes, or just plain solid colors. With such a great range of designs and styles that could be implemented, these midi skirts made for a perfect clothing article to capture the expressive nature of the 1970s.

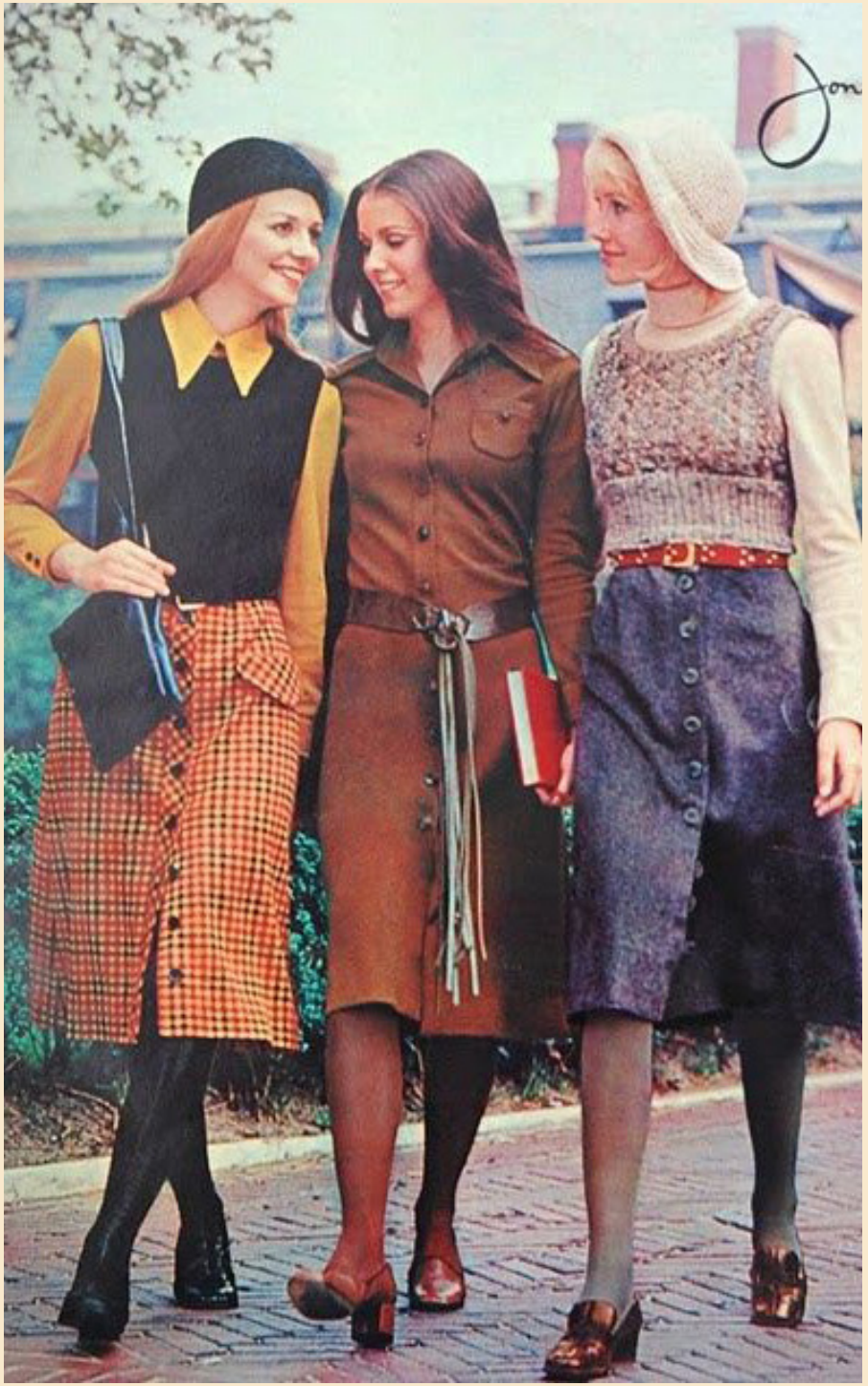
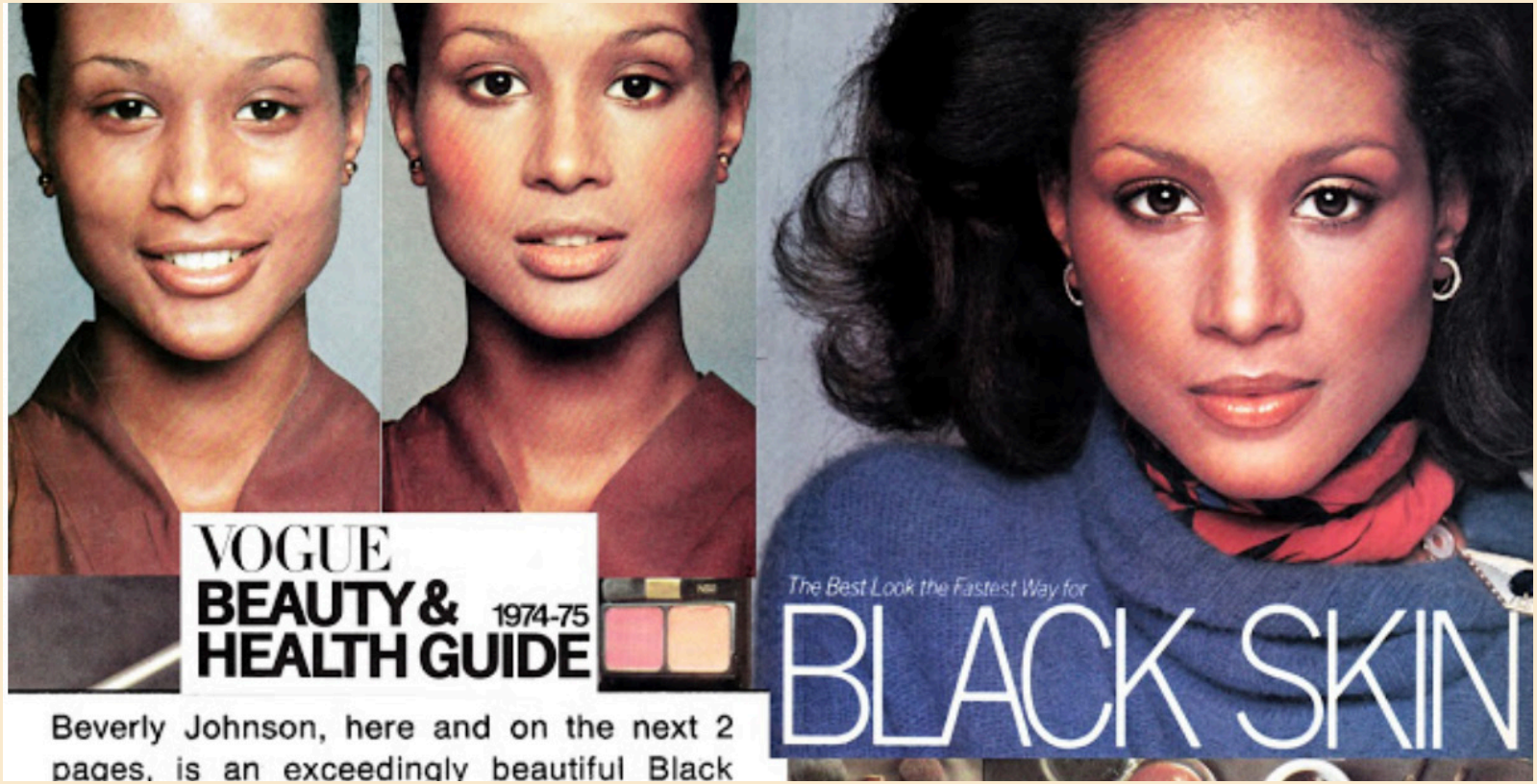


Fig 5: Leathermen gathering at the San Francisco Gay Day (1978)

Leatherman

Another popular subculture in the 1970s were "leathermen". Leathermen, who a primarily gay men dressed in bold leather garments such as hats, belts, jackets, chaps and arm bands. Leathermen emerged in the 1950s from service men who returned home from the Second World War that had a difficult time adjusting to mainstream culture after exploring homosexual desires during their time of service and fit in with motorcycle communities. In the 1970s in San Franscisco a leather garment was a used as a coded gay fashion signifier to indicate that the wearer was interested in sadomasochistic sex, however in Europe during the 1970s social fraternities dedicated to leather culture were already starting to form.

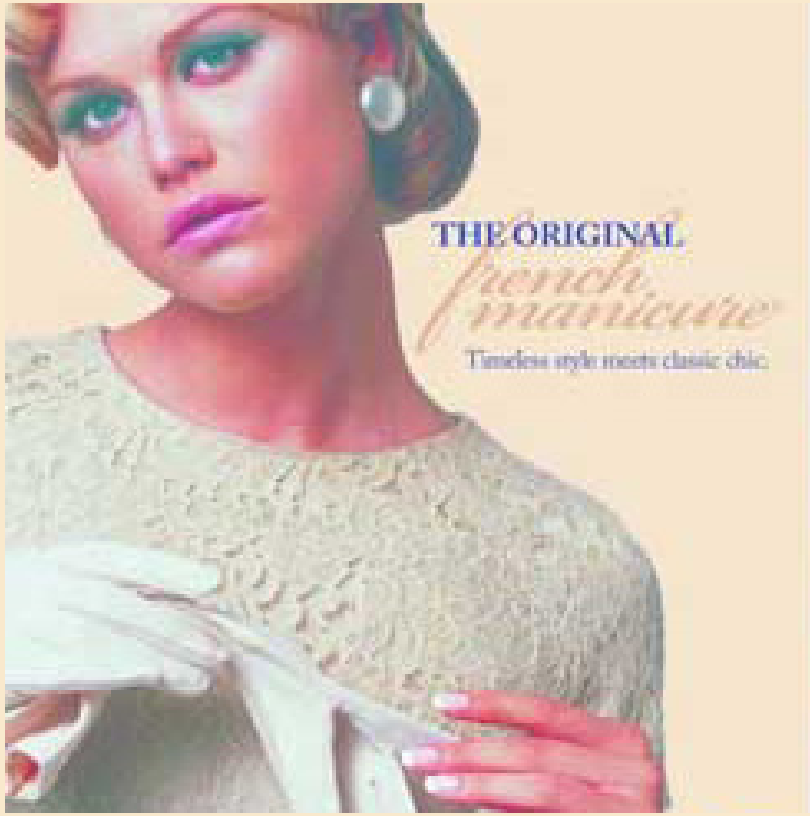
figure 6:A 1974 magazine ad for dark-skinned makeup, featuring Beverley Johnson.



Makeup

The 70s saw a huge resurgence of trends from the 20s and the 40s, especially in the realm of beauty. Red lips, smoky eyeshadow, and thin eyebrows were the most general trends that lasted throughout the decade; the latter in particular remaining consistent over the 70s. Despite taking inspiration from more shocking trends of the past, the women's liberation and civil rights movements of the time pushed for a more natural look that emphasized innate beauty. Fun colored eyeshadows, eyeliners, and mascara were popular, but they were always worn subtly to stick with this mindset. It wasn't until 74' that Beverley Johnson became the first black woman to be featured on the cover of a mainstream fashion magazine, creating a subsequent boom in the makeup catered towards people of color. Makeup and beauty combined trends from decades past with the social movements of the current decade, creating a variety of looks that fit a variety of women from this time.

Figure 7:Some of the first print ads for ORLY's new nail trend, the French Manicure (circa mid seventies)



French Manicure

The 1970s was a time for newfound glamour and standout fashion- all except when it came to nail art. Polish wasn't available in a wide arrange of colors, and semi-effective top and base coats were the only other options available in the entertainment industry and for the common consumer. Inspired by women who would rub white eyeliner under their nails to make them pop, the current founder of the nail brand ORLY created the first iteration of the French manicure. As a simple yet versatile look, it was embraced by many celebrities of the time and quickly became a must-have trend of the decade. However, its popularity did not die along with so many other trends from this decade. What was initially a "quick fix" for the entertainment industry has turned into a global beauty phenomenon that has maintained its popularity as classic, sophisticated manicure.

figure 8: A variety of mood ring styles marketed to consumers throughout the seventies.

Mood Rings

Mood rings were a must-have accessory that, as the name implies, changed colors with the emotional fluctuations of the wearer- that was the thought behind it, at least. These color-changing "stones" were actually a clever combination of liquid crystal sealed over a piece of quartz. As the temperature around the liquid changed, the crystals would shift from black to blue with a handful of colors in between. Initially cast in expensive metals and sold at a hefty price, these mystifying rings quickly turned into a common fad sported by many women and children during the height of their popularity.

Figure 9: A magazine advertisement for custom-engraved ID bracelets, circa the late seventies.

ID Bracelets

ID bracelets were a simple yet effective way of identifying fallen soldiers, and they often held sentimental meaning when returned to the person's family. They were simple and durable accessories that showed the name and number of their owner. Many survivors would gift their bracelets to their loved ones after returning home, and some families would engrave their own bracelets as a good luck charm. A souvenir from a brutal war zone turned into a fashionable accessory, ID bracelets have seen a modern resurgence where the names of partners or the wearer are custom engraved.

Figure 10: James Cassidy circa 1975, wearing his iconic puka shell necklace.

Puka Shell Necklace

Currently viewed as a staple of the "surfer dude" cultural stereotype, puka shell necklaces were all the rage for the youth of the 1970s. This modest string of white, uneven shells was worn frequently by young actor James Cassidy. His role in one of the decade's most popular television shows along with his touring music career gave this simple accessory plenty of visibility. What was once a traditional Hawaiian form of jewelry-making quickly migrated into the realm of popular culture, and these necklaces could be found strung around the necks of many land-locked kids and young adults throughout the decade.

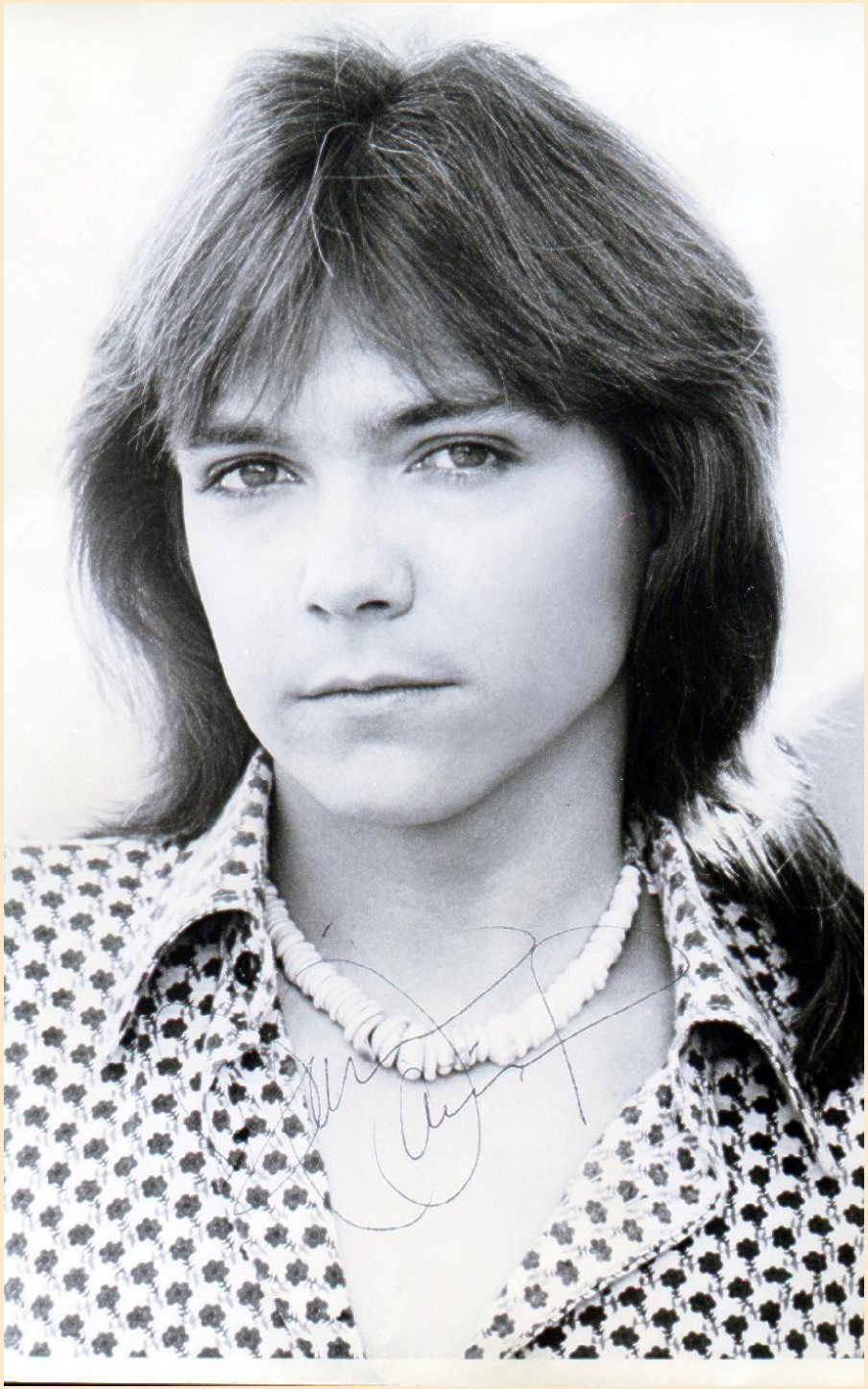


Fig 11: advertisement for male disco/funk fashion from Flagg Bros. catalog (c. mid-1970s)

Disco

Arguably one of the most popular and memorable fashion subcultures of the 70s is disco fashion. Disco fashion developed from the exaggerated outfits of individuals that went to dance clubs in the 1907s. Like many other fashion subcultures in the 70s, disco revolted against convention and exaggerated the idea of personal expression through fashion. The disco world was seen as a "fantasy world where you could change your identity with costume". In more outrageous instances dancers would wear roller skates, skimpy metallic clothing, catsuits and would even paint their entire bodies in metallic or bright colors, but more commonly glamour was the name of the game. Women often wore billowy dresses and bell bottom pants that were comfortable to dance in, high heels and glittery makeup. Men wore three piece suits that flaunted wide lapels and flared out trousers constructed with bold patterned fabrics.

Fig 12: David Bowie performing on the Ziggy Stardust Tour (1972)

Glam

Like many other subcultures that emerged in the 70s Glam fashion emerged alongside a music genre, that genre being Glam Rock, which falls somewhere between punk and disco. Glam fashion caught wind when artists like David Bowie, Iggy Pop and T. Rex wore bright outfits fixed with silky fabric, glitter, sequins and rhinestones while performing. But glam fashion was not just about emulating music artists, it was about individual expression and wearing what looked good and felt good while not caring about revealing outfits or protecting one's masculinity. Thanks to glam, looks of the 70s became more androgynous. Men and women could be seen in tight bottoms, shiny polyester tops, leather accessories, boas and lots of glitter. If it was bright, shiny and sexy it was glam, and glam took the nightclubs by storm through the 1970s.

Fig 13: advertisement for male disco/funk fashion from Flagg Bros. catalog (c. mid-1970s)

Afro

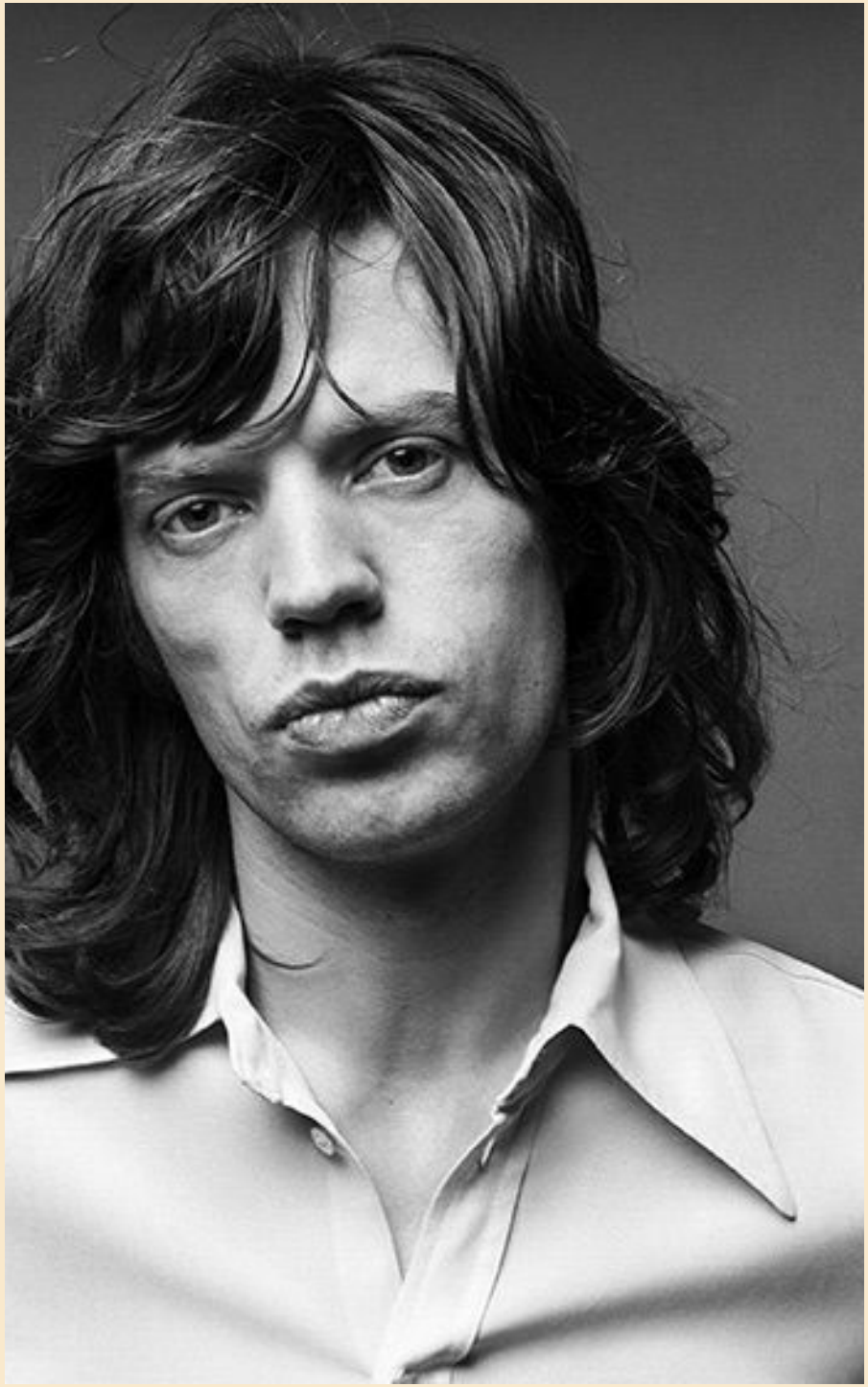
Starting in the 1950's, a movement was beginning for women of color and the lengths at which they were allowed to express themselves. Prior to the 70s, it was customary for black women to straighten their hair in an emulation of the flattened hairstyles seen predominantly on whites. However, a turning point began in the 60's, extending into the 70s, where amidst the increasing awareness of civil rights and the rejection of racist views and expectations, the afro began to bloom. The hairstyle was one that was rooted in freedom—both philosophically and physically, where the hair was no longer confined to straightening and was instead allowed to puff out and curl as it was supposed to naturally. Starting with women of color, the style was shortly after adopted by men, and became a pivotal figurehead of the 70s later in the decade.

Fig 14: David Bowie performing on the Ziggy Stardust Tour (1972)

The Mullet

As if written in the stars, the mullet skyrocketed into the world of fashion and general popularity after David Bowie donned the hairstyle in 1972 in his musical rock opera, while portraying the album's titular alien character, Ziggy Stardust. Fully orange and unlike anything before, the look definitely made some waves. The hairstyle has always been linked in some ways with social rebellion—in Bowie's case, it was the combination of both feminine long hair, with a shortened masculine top cut. The musician broke out the hairdo during the same year of his coming-out conference; the look has both persisted since, with dueling backlash and praise. Some well-known artists regret using the hairstyle years later, where others still swear by a modern usage and adaptation.

Fig 15: advertisement for male disco/funk fashion from Flagg Bros. catalog (c. mid-1970s)



The Shag Cut

The shag cut was a hairstyle of immense popularity, with notable names such as Mick Jagger, David Bowie, and Joan Jett donning the 'do and increasing it's fame tenfold. It also helped that the steps to achieve the style were simple in and of themselves, without being too easy to achieve and making a more than messy look. Coming in all shapes and sizes, the way to get the cut was layer with fringe, extending those layers further down the head as you went. Long or short, thin, wavy or wide, with curls or without. It was an easily adaptable look that still sees an immense amount of modern usage for those who want the simplistic aesthetic, or even people who don't have extra time to spend styling with gels and products each morning.

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Contributions

Catherine Lastowka: Afro, Mullet, Shag Cut hairstyles
Joseph Marcus: Bell-bottoms, Graphic T-shirts, Midi Skirts, Sweaters
Marco Satalia: Disco, Glam, Leathermen
Nic Specht: French Manicure, ID Bracelet, Make-up for Black Skin, Mood Rings, Puka Shell Necklace

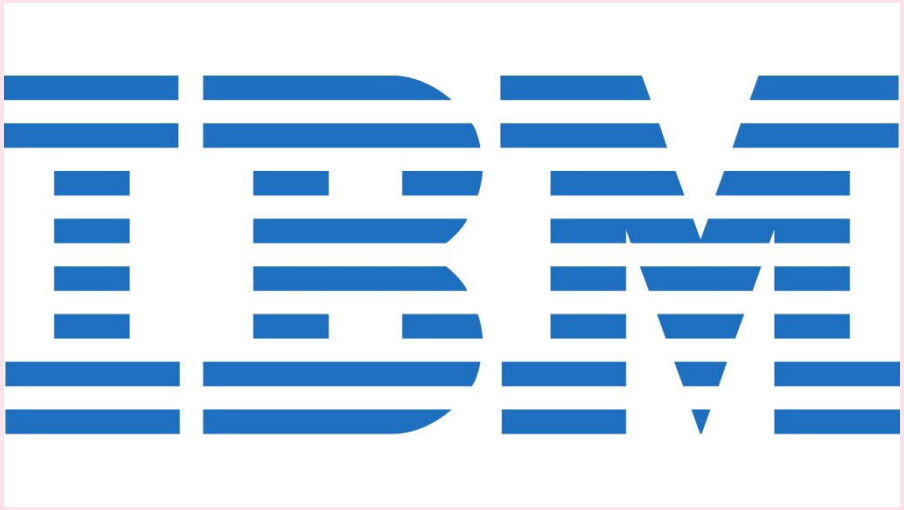

SOUL TRAIN

AD-GRAPH & ILLUSTRATION

Marco Satalia (Junior, Animation)

Throughout America in the 1970s many strides were made to correct some of the social issues that were brought to light in the 1960s. Anti-war demonstrations continued in the 70s and would become successful by the middle of the decade when a ceasefire agreement between America and Vietnam was signed in 1973. Desegregation efforts would continue through the 70s, as well as a strong focus on equal rights for women. Environmental efforts also gained traction in the 70s. The U.S. celebrated its first Earth Day and started the Environmental Protection Agency in 1970. The people were continuing to fight hard on issues from the decade before and were making great strides and these strides meant "people were using their hard-fought freedom to simply do as they pleased: to wear what they wanted, to grow their hair long, to have sex, to do drugs. Their liberation, in other words, was intensely personal". This newfound liberation led to new avenues for advertising and graphic design through developments in typography, advancements in photography, color and postmodernist aesthetics.

Typography quickly became one of the most pivotal aspects of graphic design in the 1970s. Typefaces of the 70s were a lot more "funky, loose and flowy" in contrast to the bold serif fonts that were used in decades prior. During the 70s Herb Lubalin, Aaron Burns and Edward Reinthaler created International typeface corporation (ITC), a company that quickly revolutionized phototypesetting. This allowed illustrated and unique The 70s also brought Paul Rand who gave IBM



IBM Stripe Logo, Paul Rand (1972)

their iconic eight stripe logo. This inspired designers throughout the 70s to yet again break the mold of the bold serif fonts that business had been using in the past and design logos with unique typefaces that would help establish their own identity.

Advancements of photography in the 70s helped the advertising and graphic design world tremendously. Throughout the 70s celebrities started to be photographed with products. This allowed for less focus on the art of the design and provided a recognizable face with the brand of the product. In previous decades illustrations of famous characters or were used in place of photographs to promote products. Advancements in photography and the quality of cameras led to haptic or tactile photography that was better at capturing textures that created a synesthetic experience for the viewer and made photographs, specifically those of products appeal to the sense of touch and not just sight.

The use of color was also very popular throughout the 1970s. Color became very popular in the 60s but was often associated with psychedelic designs. In the 70s color was used to grab the attention of the viewer and not so focused on psychedelics. Lubalin, Burns and Reinthaler's ITC played a big role in establishing the popularity of color for advertising. ITC would send out a quarterly catalog to clients to show the various typefaces and vibrant colors that they could print and publish. Saul Bass was another designer in the 70s that utilized color. Bass is most known for his movie poster designs where he adopted a specific formula for most of his poster designs. His formula included black or white type and illustration placed on a vibrant background. Bass' posters became some of the most iconic works for graphic art in film and "pioneered the idea of designers being artistic collaborators in film".

Jefferson Airplane "Bark", Acy Lehman (1971)

WET Magazine Cover, April Greiman and Jayme Odgers (1979)

The 1970s also brought the beginning of postmodernism. Postmodernism is a broad term and was often misunderstood and thought to be vague, but so were many other nontraditional art movements or styles when they first emerged. Postmodernism could be described simply as rejecting traditional design practices while simultaneously drawing inspiration from those practices and techniques that were rejected. Modernism, which inherently is the predecessor of postmodernism, "was strong on employing designs that followed the 18th century philosophical belief" and instead rejected the idea that the world could be controlled and rationally ordered using continuously improved designs. As a result, postmodernist designers employed "characteristics of fragmentation, impurity of form, depthlessness, interdeterminacy, intertextuality, pluralism, eclecticism and a return to the vernacular". As a result, postmodernist graphic designers started to employ photo collages with bright colors and typeface that varied in size, weight and spacing to create eccentric designs.

The 1970s brought newfound freedoms, and those freedoms translated to designers pushing boundaries in the world of advertising and graphic art and design. Traditions and techniques that were discovered in the 70s became timeless and are now fundamental in inspiring today's graphic artists and designers.

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Figure 1: Nike's orginal logo concept sketches

Nike Logo

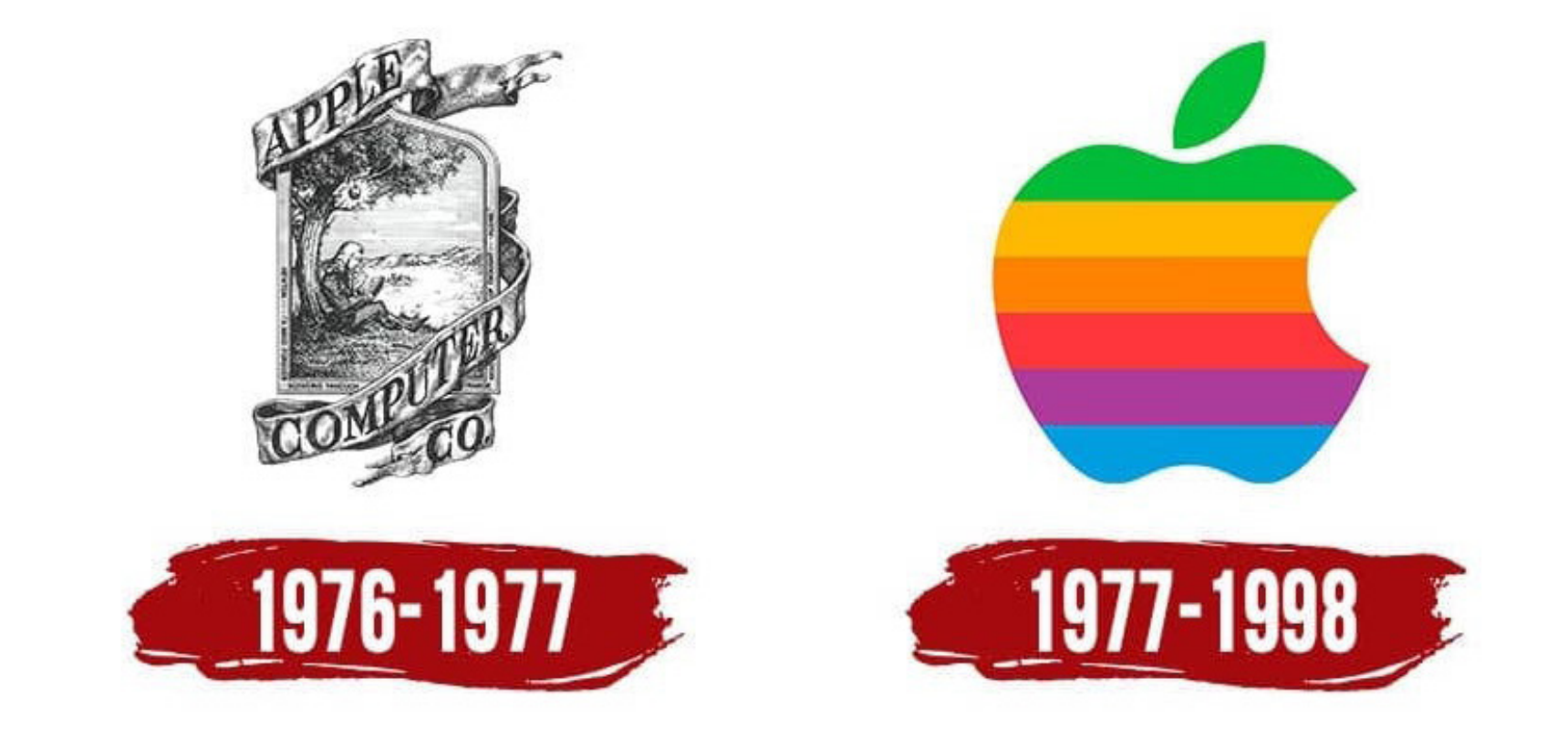
Carolyn Davidson designed the Nike swoosh in 1971. She was a student at Portland State University. Phil Knight, the founder of Nike seen Carolyn drawing in the hallway and paid her $35 to design the famous swoosh. Davidson mostly produced charts and graphics until Knight gave her a new assignment, a logo. Knight wanted the shoe to have a "stripe", which was the industry theme for a shoe logo during the 70s. The logo needed to convey motion and could resemble those of Adidas, Puma or Onitsuka's Tiger.

Figure 2: NASA's worm logo designed by Bruce Blackburn

NASA Logo

The NASA logo was created by Bruce Blackburn in 1974. In 1975, it was later nicknamed "the worm" because of how modern the san serif type was designed. The type had no bar for the letter "A" and the letter "N" was as spineless as a worn; hinting the nickname. The logo created by Blackburn is no longer in use today.

Figure 3(From left to Right) Apple's orginal logo designed by Co-Founder Ronald Wayne Next to it is the famous Apple logo designed by Rob Janoff



Apple Logo

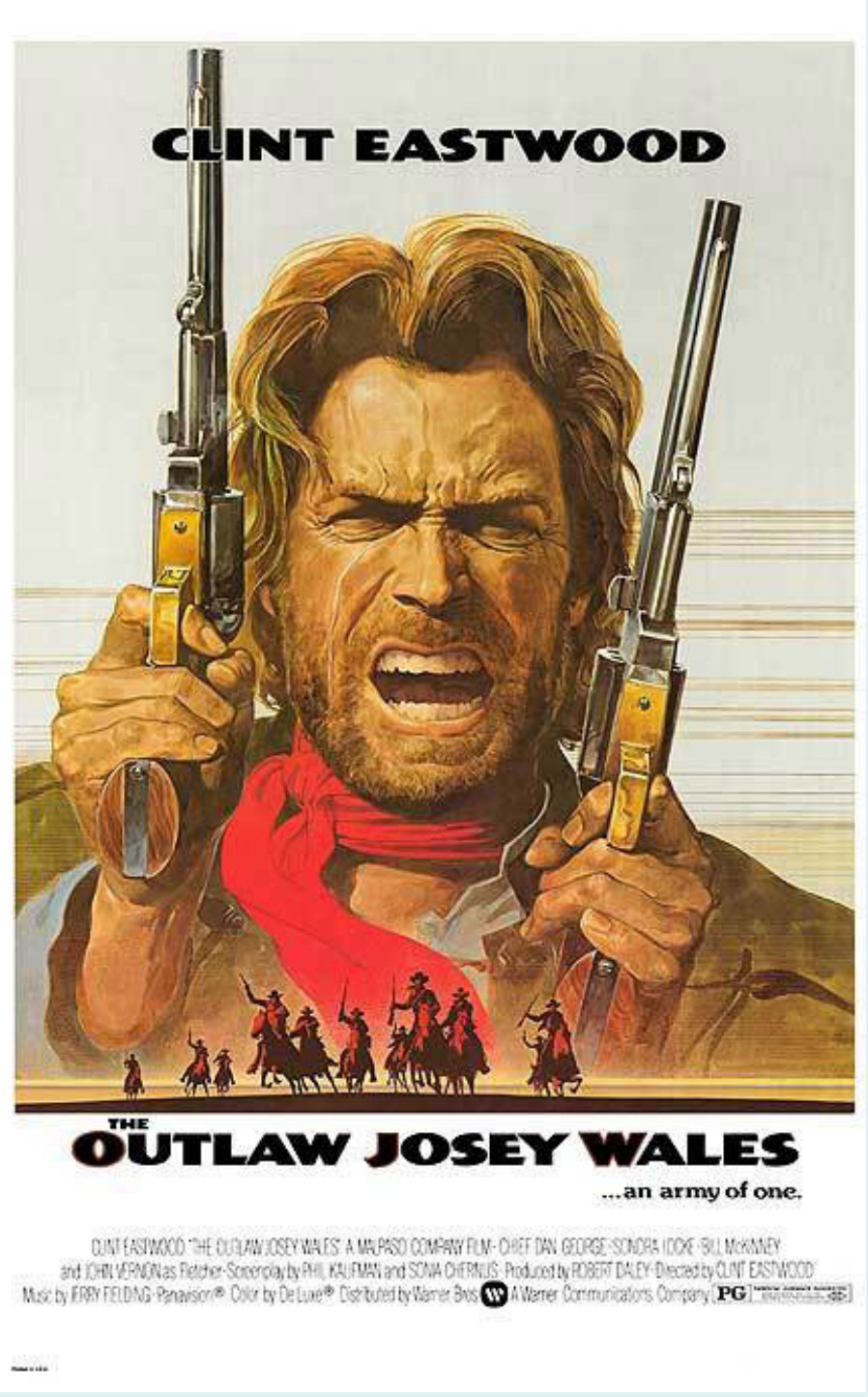
The very first apple logo was created by Ronald Wayne; the co-found of apple. He wanted to depict the law of gravity which began ideation around an apple. The first logo was intended to represent Issac Newton in which the action of the apple falling on his head. However, Steve Jobs believed that the original logo was too old fashioned and would have problems pertaining to reproduction. Jobs wanted the name and the logo to be infused as one. In 1977, is when the iconic Apple logo was created by Rob Janoff. During this time Apple was still its early stages so the change was not difficult. Rob Janoff brought in a bunch of apples, put them in a bowl and drew them every day for a few weeks. The bite in the apple logo was so that consumers would know it was an apple instead of a cherry or a tomato.

Figure 4: Star Wars poster (c. 1977)

Illustrated Posters

In the 1970s, many of the most popular and enduring films of the time have illustrated posters. This ranged from small illustrations, designed only to take up a small portion of the poster, leaving a lot of empty space either for various different texts or empty area, to large, page sprawling illustrations meant to draw the viewer into the artistry. In the running for "most popular movie of all time" is the original Star Wars, Episode IV: A New Hope. This movie poster features a page covering illustration that has some of the characters displayed, but not all of them. This type of large, detailed illustration is meant for the viewer to get a sense of the movie just by looking at it. For example from the Star Wars poster, you see some main characters dressed in white, with the looming threat of the figure dressed all in black behind [Darth Vader] and spaceships rushing to battle in the background. You can glean a lot about the theme or genre of a movie just by these details

Figure 5: The Outlaw Jersey Wales poster (c. 1976)



Single Figure Showcase

Certain posters, be them photographs or illustrations, will only show a single figure, or perhaps only a certain part of them, usually their upper half or quarter, making sure to show their face, as they are usually the identity of the movie, either by way of main character or main antagonist. While not always the case, in most posters that feature a single figure, they will almost always be in some type of action pose. For more action based movies you may see a more aggressive pose, such as them holding some kind of weapon or in a fighting stance. For other movies such as comedies or dramas, you may see someone jumping with joy or laying on the ground looking disheveled. These posters usually indicate that the movie will be heavily centered on the depicted person and everyone else around them will be a more secondary character. This can be seen most clearly in the movie "The Outlaw" with Clint Eastwood. It features Clint, with an aggressive shout, holding weapons, with small featureless figures on horses bordering the bottom of the picture.

Figure 6: James Bond "Moonraker" poster (c. 1979)

Multi-Figure Showcase

Sometimes, when it is necessary to convey to an audience that there is a large or particularly robust cast of popular stars in a movie, the movie poster will feature many characters, usually 3 or more, sometimes even 6 or above. These types of posters pretty much always took up the entire page, perhaps leaving only a small spot for production information. Since these posters have to feature so many characters, all in enough detail to see and their relevance to their particular corner of the poster, the text usually suffers as a result. Since so many characters must be represented, the size and placement of the text are limited, lest you cover some of the beautiful cover art needed to draw the eye of the consumer. These qualities can be seen very evidently in James Bond's "Moonraker". The main character front and center, in an action pose, with a dame at his side, leaning on him, (a very common trope for the time), and someone right behind them gunning for their neck. Along with secondary characters spread around there is also an ominous figure looming behind, watching everything from above. As described earlier however, the text is center aligned and not the focal point of the picture.

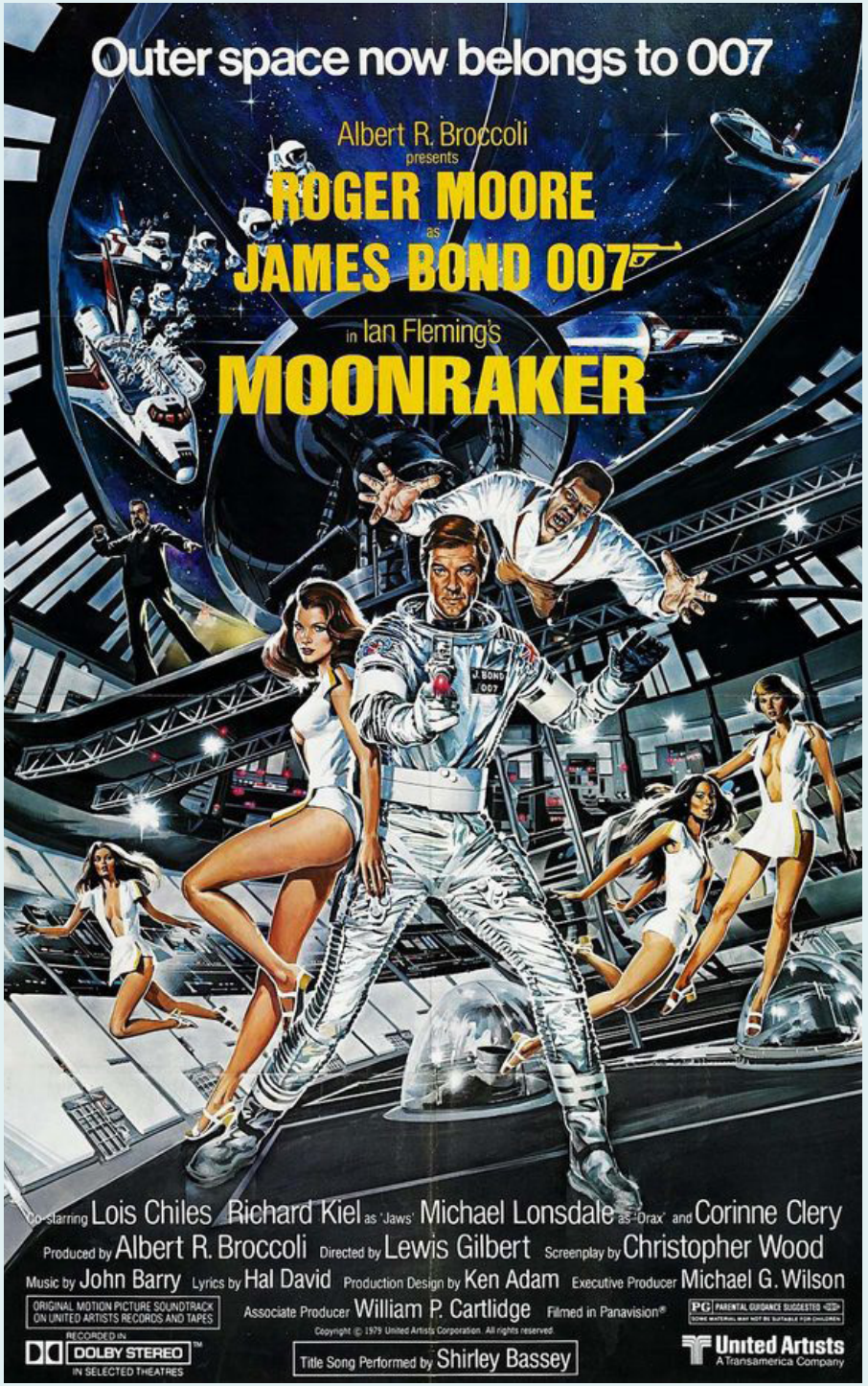


figure 7: A women's-liberation parade on Fifth Avenue, in New York, in August, Photograph by Bettmann / Corbis (c.1971)

2nd Wave Feminism

2nd wave feminism also played a large role in the culture and graphic trends in the 1970s. Posters were used in marches and pasted on walls to catch attention and get the point across for women to unite and protest inequality that had been oppressing them for centuries. One example of the graphic designs which swept the nation in the 70s was the venus symbol. This symbol was found on posters, books, shirts, etc. which were associated with the women's liberation movement. Variations of the symbol which feature an equal sign, a raised fist or something else in the middle of the symbol were extremely common throughout print and posters used in the marches during this period. The posters were an effective tool used to influence real change in legislature and formed pieces of culture in the 1970s.

Anti-War Posters

During the early 70s the Vietnam War continued to receive much backlash from people all around the United States. Posters against the war were being used to convey a message to the government to end the violence as well as to spread the anti-war message. After the killing of four students at Kent State in Ohio occurred at a protest against the US invading Cambodia students across the country went to the streets of their own universities in protest of the Kent State shooting and the war. At UC Berkeley a trend rapidly caught on and students jumped at the opportunity to become involved through the creation of posters. Using silk screens and anything they could get their hands on to print their designs. This included IBM computer paper, cardboard, and scraps of other materials from dumpsters around campus. These posters weren't beautifully illustrated, or created with oil paints on fine canvas, but their messages hit the hearts of the people who saw them. These posters have an aesthetic of urgency more than beauty.

figure 8: Jay Belloli, "Amerika is Devouring Its Children" (c. 1970)

Fig 9a: McGovern for McGovernment (Alexander Calder, USA, 1972)

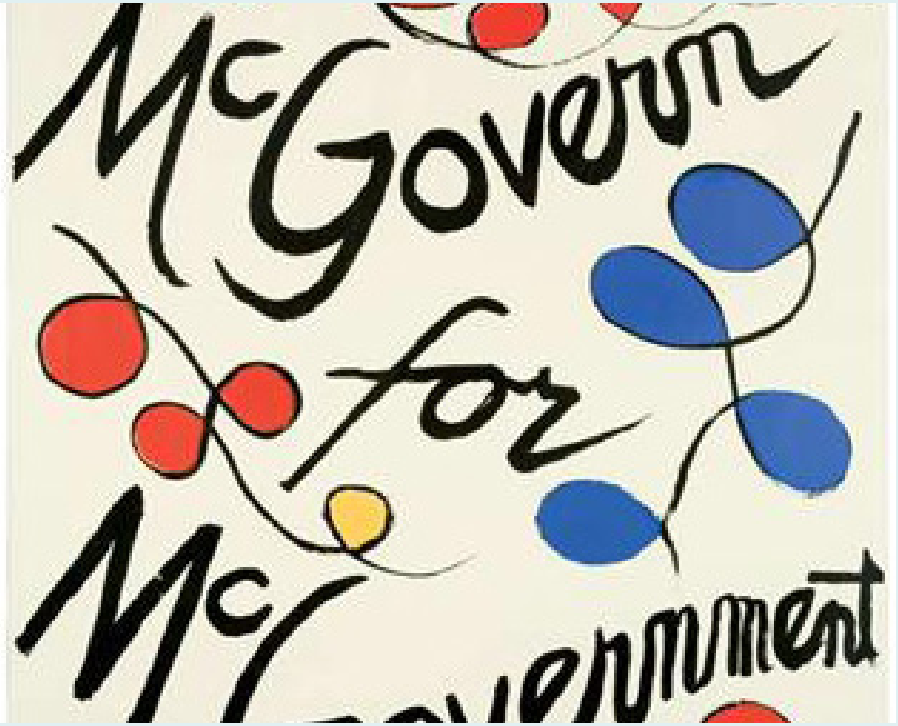
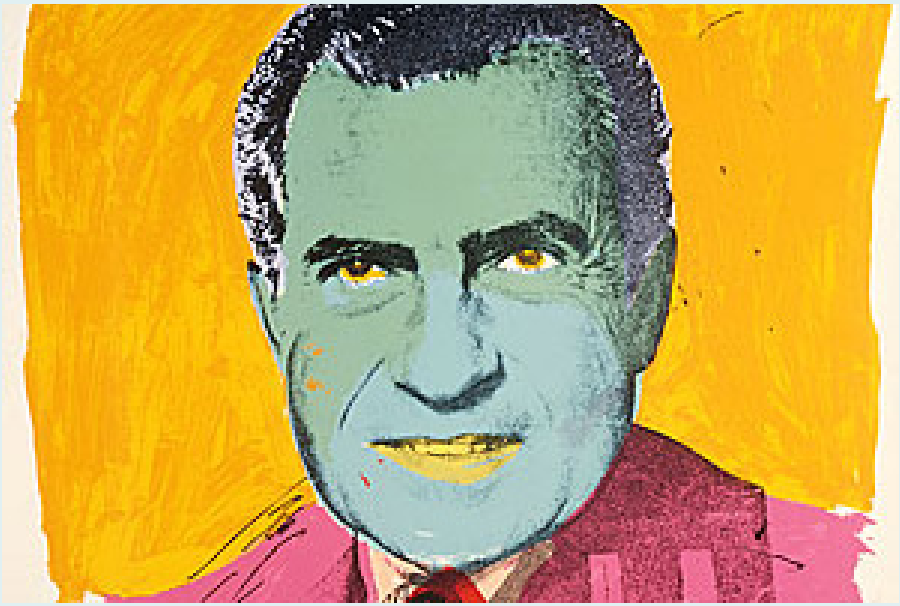


Fig 9b: Vote McGovern (Andy Warhol, USA, 1972)



Political Posters

A trend that we see occur in the world of design in the 1970s was an interesting and artistic take on the campaign poster. The fight between Nixon and McGovern was polarized by the Vietnam war as well as multiple other issues of the day. When it came time for campaigning there emerged a new trend of bringing fine art and design onto the political battleground. An example of this trend was Alexander Calder's series of gouache posters for McGovern which were commissioned by the Democratic National Committee. These posters were bright and displayed McGoverns name as the focal point of the posters. Another example of fine art in campaigns was an anti-Nixon poster created by Andy Warhol which painted Nixon in an ugly light accompanied with "VOTE MCGOVERN" scrawled across the bottom of the print. These two posters are clearly different from others from the time which featured stars and stripes, but they would go on to make an impact in popular design in politics. The posters were to the point and open to interpretation of the viewer on any deeper meaning beside the name appearing on the poster.

figure 10: TIME magazine cover (October 14th, 1976)

Political Journalism

Following the Nixon Watergate scandal, the 1976 presidential campaign was quite intense. This created a trend in the 1976 election which was emphasis on trust in the presidential race. Due to his evangelical beliefs one popular campaign poster shows Jimmy Carter in the likeness of Jesus Christ, and who is more trustworthy than that? Another example of posters on the topic of trust can be seen in the Time Magazine cover published on October 14, 1976. Here we see the faces of Carter and Ford juxtaposed over the famous inkblot personality test which illustrates the desire people had to know the true motives and minds of who they may vote for. Trust has always been a key component in presidential elections, but in the '76 election people were still afraid of common politicians with dirty hands which resulted in Carter winning the popular vote.

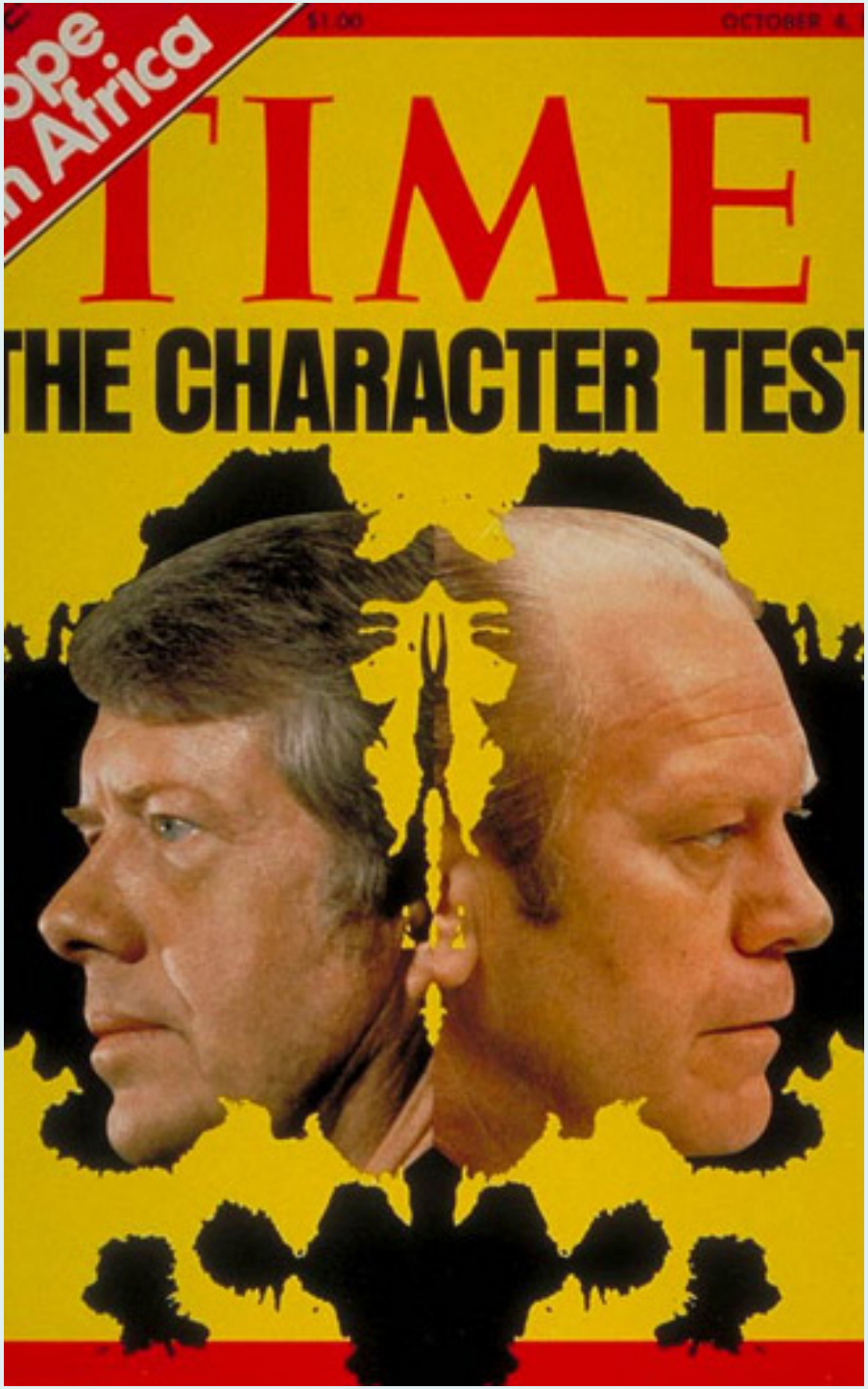
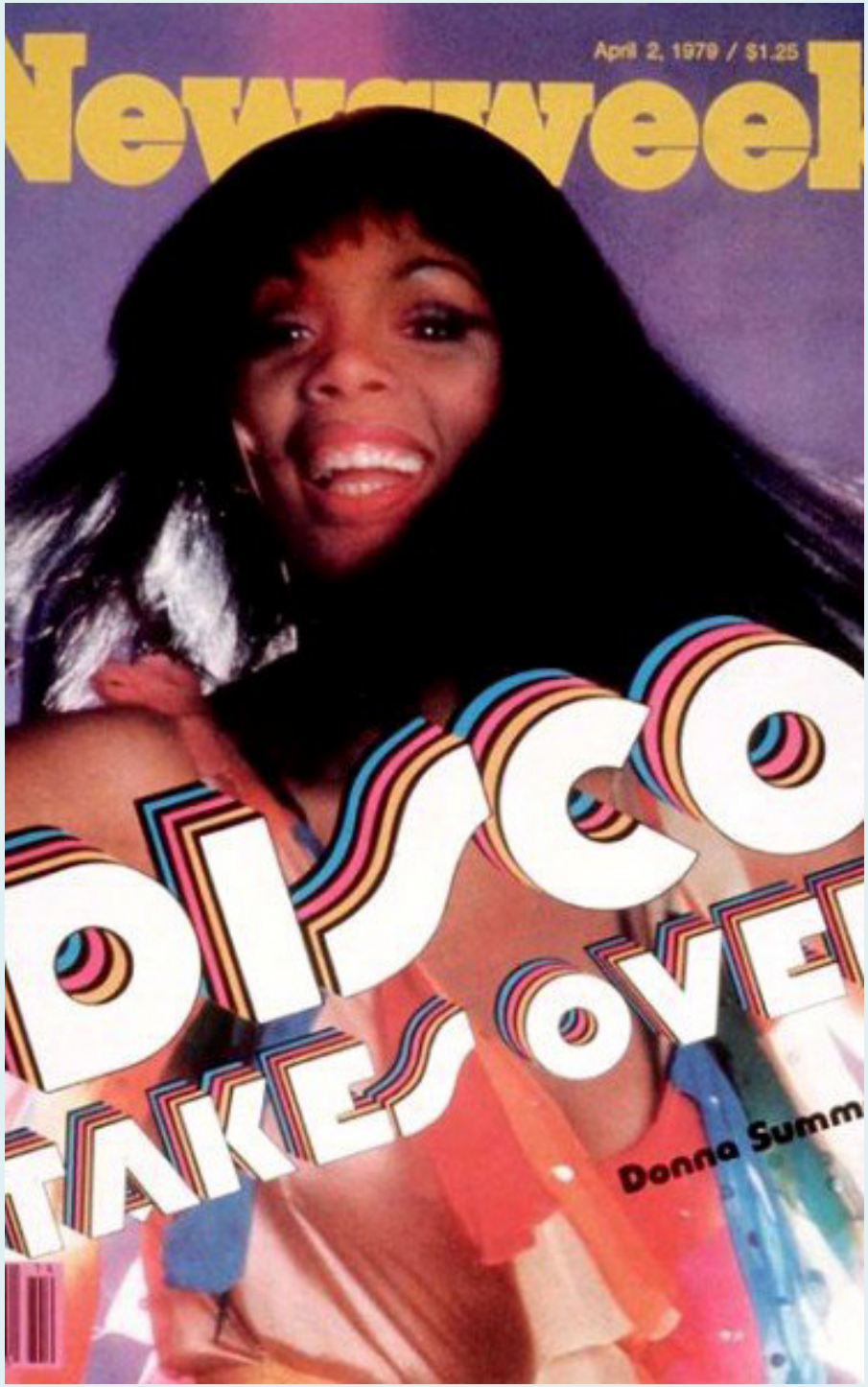


Figure 11: Image of a "disco" style font, as used in the cover art for an issue of Newsweek magazine, titled Donna Summer and the Birth of Disco (c. 1979).



Disco Fonts

"Disco" fonts were a style of fonts that originated from disco culture, and were popular during the height of disco's popularity in the late 1970s and early 1980s. The design of fonts within this font style were originally inspired by the neon signs that one would find at popular disco clubs. Similar to the aesthetic of these neon signs, disco style fonts would be designed using unique linework, where each letter is composed using parallel lines, forming the letter's shape, much like how neon tube lights would make up the shape of each letter in a neon sign. And much like the bright colors found in neon lights, these disco style fonts would also typically be accompanied by a bright color palette, within whatever medium they were being implemented in. During this time, it was very common to see disco style fonts on magazine covers and in advertisements, since companies found that they could capitalize on the popularity of the disco trend by implementing these types of fonts in any of their printed media. Regardless of the intent behind its use, however, it certainly stuck. Because the design of this font style is easily recognizable, decades later, and has left its mark as an icon of 1970s graphic design.

Figure 12: Image of a "collage-esque" style font, as used in the Sex Pistols' American Tour poster (c. 1978).

Collage-esque Fonts

A popular style of font, especially among punk culture, in the 1970s was "collage-esque" fonts. Fonts created in this style were designed in such a way that it appears as if the individual letters were all torn out of articles from different magazines. The result is a font that basically looks like a photo collage of letters, assembled to form written words. Aesthetically, it might remind one of a stereotypical ransom note, written in letters cut out of a magazine. This association has a sort of dark vibe to it, which may be a contributing factor to why fonts designed in this collage-esque style were so popular amongst punk subcultures, as it appealed to their dark, rebellious nature. Its use was most prevalent at the height of this subculture's popularity, which was really throughout the entirety of the '70s in one form or another, but one could argue that it was most prevalent towards the late '70s. During this time, it was especially common to see collage-esque style fonts in printed media for popular punk rock bands of the era. And although punk isn't currently as popular as it once was (it seems to come and go), any fonts designed in this style are still very much iconic, as whenever you see one, you immediately think "punk"... Well, that or "serial killer." But you get the point.

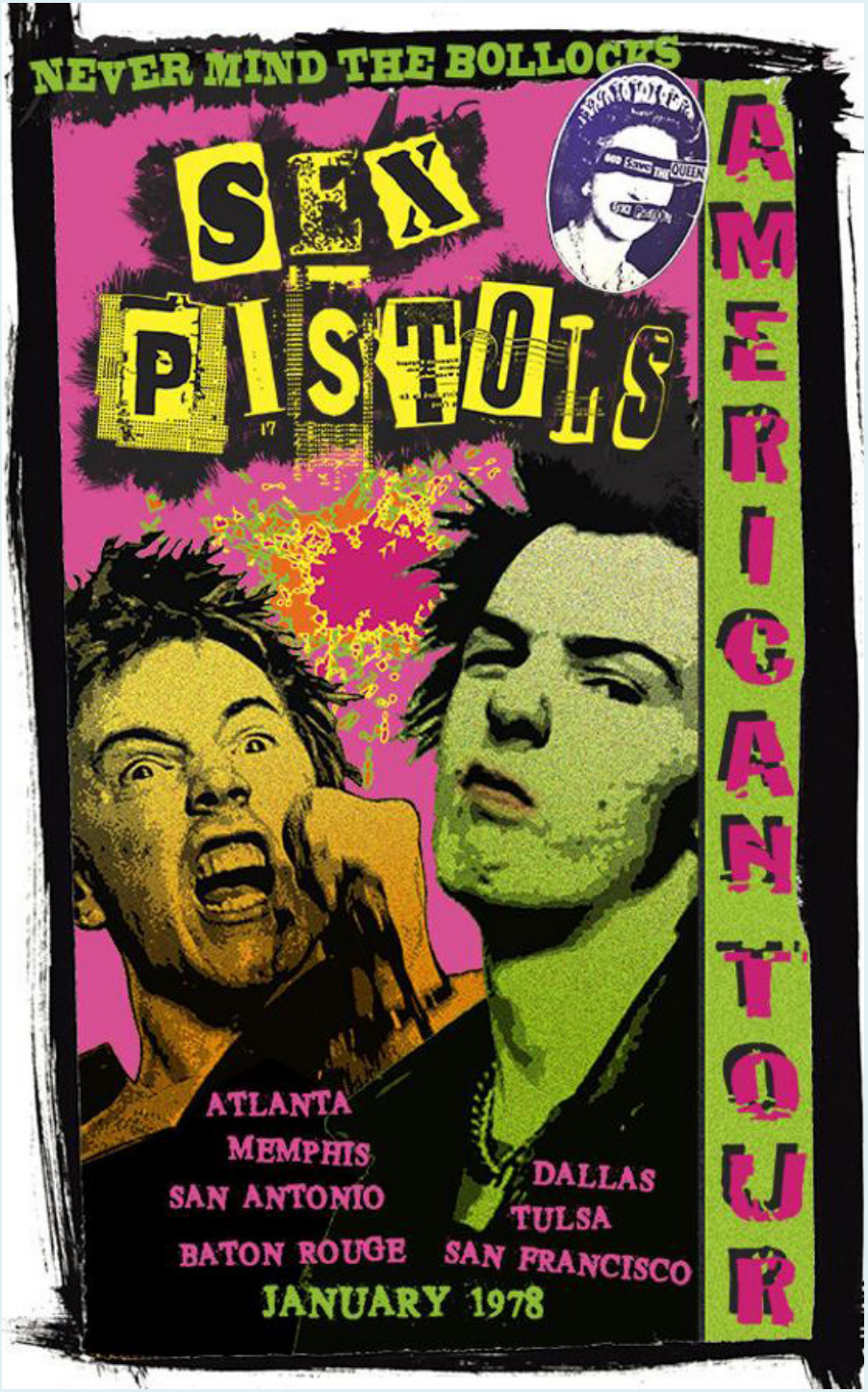


Figure 13: Image of a "free-form" style font, as used in the Super Fly original movie poster (1972).

Free-form Fonts

A popular style of fonts in the 1970s were "free-form" fonts. Characterized by their flowy and/or bubbly, but always expressive design, these kinds of fonts were at the height of their popularity in primarily the late '60s and early '70s, being that this is when hippie culture was in full swing. The design of these types of fonts very much appealed to the carefree, expressive nature of this subculture, so it's needless to say what made them so popular in media, during this time period. And much like the nature of hippie culture, itself, this font was very much a reaction to the more formal "International Typographic Style" that was prominent before it, in the '50s and '60s. Free-from styles of fonts set themselves apart from these fonts prior with their lack of proper formatting, lack of serifs, and their almost hand-drawn appearance, which had a very loose feel to it. During this era, these fonts could be commonly found in popular media, such as on the covers of magazines, albums, and movie posters. It was so iconic, in fact, that this style of font is easily recognizable by most as a staple of the '70s, even to this day. And the creativity put into the design of fonts within this style is very much characteristic of the creativity found across various groups and subcultures in the 1970s.

Figure 14: Photograph of an Atari 2600 home video game console, as seen in Atari's advertising (1977).

Snoopy Toothbrush

The Peanuts, started in the 1950's, is one of the most iconic and recognizable comic strips of all time, and so it is almost inevitable that brands would end up advertising and manufacturing deals to conceptualize themed memorabilia. In this case, it was a Snoopy-themed dog house toothbrushing set, complete with the black-and-white beagle himself, that children could plug an included toothbrush into, making regular dental hygiene visits all the more entertaining. IP-centric products were not uncommon during the 70s, with target audiences being mostly that of children; as well, during this time, several Peanuts themed television and feature films were being produced, and to capitalize on that traction all sorts of themed children's toys were entering the consumer market. The ads that came out of this era were marketed in clearly similar ways: by-kids, for-kids, and capable of endless fun, even if it was a single-use item or a novelty that could wear off quickly.

figure 15: A women's-liberation parade on Fifth Avenue, in New York, in August, Photograph by Bettmann / Corbis (c.1971)

Kraft's Spaghetti with Meat Sauce

Life with a family can be time-consuming, hectic, and downright crazy, even in the 1970s. Sometimes a stay at home mom would not have extra financing to get everything prepared for dinner just right. Brands like Kraft certainly recognized this, with how they and similar companies framed their food commercials as all-in-one, quick & easy meals. Kraft's Spaghetti with Meat Sauce meal was marketed as just that; a complete and perfect replacement for a home-cooked dinner. Do you cook with fresh ingredients? "So does Kraft". Adverts like this one pushed a narrative that you could feasibly have that scrumptious, freshly cooked italian dinner... just minus all of that extra work, and it'd be the exact same—even if it obviously would not. In some ways, Kraft was producing these advertisements in a way to make you forget that fresh pasta clearly isn't dried, and that their processed, manufactured meal was somehow an equivalent, healthy alternative. It's not a stretch to say that brands could certainly expand the truth of their product to gain more attention and draw added traction to sales, but it would be cause to double check the ingredients list on the box.

Figure 16: Photograph of an Atari 2600 home video game console, as seen in Atari's advertising (1977).

Dial

One exceedingly frequent trend observed within the wide catalogue of 1970s product and advertising commercials is, nowadays, a practice typically frowned upon in modern-day advertising; this being the direct naming and "featuring" of household name brands and their goods—in commercials made by competing enterprises, who are more often than not; working, selling, and therefore competing within the same market. Dial's "Very Dry" television ad was no stranger to this tendency, directly naming not one, but three competing brands of antiperspirant deodorant, claiming their product—Dial, Very Dry—to be the epitome of all three competitors; an all-in-one anti-wetness, anti-sticky, anti-stain deodorant. The clear end goal of this television commercial was to instill in viewers how subpar the competition was when compared to Dial, who had streamlined and combined all three popular antiperspirant variants into a single, easy to buy package.

figure 17: An artist's illustration for the Uncola ad campaign, (circa early seventies).

7-Up Uncola Campaign

As the intense and pervasive competition between Pepsi and Coca-Cola raged on in advertisements throughout the sixties and seventies, it seemed almost impossible for other soda brands to make their voice heard. Seven-Up was one of the beverages struggling to find their footing in the consumer market, especially since it was widely considered a mixer or a home remedy for stomachaches. In a genius rebranding plan, Seven-Up used the rebellious sentiments of the youth who lived through the sixties and created fun, colorful illustrations that branded it the drink for nonconformists. They were also one of the first large beverage companies to employ a black actor, Geoffrey Holder, as their advertising spokesperson, making them seem progressive after the Civil Rights Movement. Both of these campaigns were so successful that both the illustrations and the talents of Geoffrey Holder are still remembered fondly from those who grew up in the seventies. Through a clever ad campaign that had its pulse on American youth of the sixties and seventies, Seven-Up was able to create one of the most successful and iconic rebranding campaigns of all time.

figure 18: One of Jordache's first print ads, circa the late seventies

Jordache Denim

A brand that is now associated with its sales at Walmart was once the hottest brand on the market for the youth of the 1970s, and their specialty was hypersexual advertisements. In strict opposition to the boxy, heavier silhouettes favored by popular denim brands like Levis, Jordache created a curve-hugging and flared skinny jean that would become synonymous with the disco scene. They successfully made their break into the market in 1977 through shameless sexual advertising, often featuring topless men and women. One such television ad featured a woman wearing nothing but jeans and was immediately banned, the controversy of which seemed to spark the brand's popularity overnight. While their popularity has severely waned in the past few decades, they were the hot item for young and trendy consumers in the seventies. Sexual advertisements were widespread throughout the decade for various products, but Jordache's topless models in skintight jeans still remains as one of the most infamous due to their controversy-sparking visuals and their appeal towards a younger and more sexually liberated consumer.

Figure 19: A print ad for Burger King featuring an African American family circa 1975

Burger King

In response to the Civil Rights Movement of the sixties, many corporations jumped at the chance to begin catering to the African American demographic by placing them at the forefront of their advertisements. This Burger King ad shows an African American family enjoying their food, surrounded by seventies wood paneling and an iconic orange and brown color scheme. The use of Cooper Black also helps to give the image a distinctly seventies vibe that is immediately recognizable to this day. While Burger King may have thought they were creating inclusive ads that normalized the experience of black consumers in America, the sentiment was not perceived particularly well by their target demographic. Black people were simply put in place of white people with changed wording that involved slang and "g-dropping" on various words. The sentiment was there, and it definitely helped to normalize the black experience in America, but the ad as a whole comes across a bit tone deaf.

figure 20: A Newport Cigarette magazine ad from 1976

Newport Cigarettes

Nothing says living a sexy, down-to-Earth lifestyle like a fresh pack of cigarettes. At least, that's what Newport's advertisements wanted you to think back in the day. The nicotine market may seem to have met its match in the seventies; cigarettes were finally being recognized for how damaging they actually were, and the Surgeon General's warning had to be clearly visible on every ad and marketing scheme. This was nothing some clever advertising couldn't fix, however, and Newport in particular adopted various sexually charged images to sell their products. This ad in particular features an active, attractive young couple embracing while using a bow and arrow. They are surrounded by a bright green background and a slogan that equates cigarettes to pleasure. Sex always sells, and Newport paired it with aspects of the environmental movement to sell a trendy and appealing lifestyle to American consumers.

Fig 21: Cover design from Pink Floyd's The Dark Side of the Moon (c. 1973)

Hipgnosis Album Covers

In the late 1960s artists Storm Thorgerson and Aubrey Powell, with some other key designers came together to found the design group Hipgnosis. Hipgnosis entered the music scene at the perfect time, in the past bands had pretty much used some variation of a portrait of the band members to serve as the cover to their LPs and album covers but by the 60s bands started incorporating a more artistic approach in their packaged design. Hipgnosis got their first big commission with Pink Floyd in the late 60s. Hipgnosis would go on to create the cover art for essentially every Pink Floyd album including the infamous Dark Side of the Moon. Hipgnosis through the 70s would create cover art for Led Zeppelin, AC/DC, Black Sabbath, Yes and dozens more, receiving five grammy nominations for best album package design from 1972 to 1977.

Fig 22: Cover design from Electric Light Orchestra's Out of the Blue (c. 1977)

Shusei Nagaoka album covers

In the 1970s illustrator Shusei Nagaoka opened a studio in Hollywood where he would create works of illustrations for various advertisements. His first big break came from his album cover design for Jefferson Starship's Spitfire. Nagoka's style was described as bright, futuristic and fantastical. His illustrations often included imagery of science fiction, outer space and ancient Egypt, all in a soft airbrush technique. Bands like Deep Purple, Electric Light Orchestra and Earth, Wind & Fire would become fond of this fantastical-futuristic style and Nagaoka would go on to design the cover for Deep Purple's When We Rock, We Rock, and When We Roll, We Roll, Electric Light Orchestra's Out Of the Blue as well as a handful of albums for Earth, Wind & Fire. All employing his signature futuristic airbrush style.

Fig 23: Cover design from Thin Lizzy's Jailbreak (c. 1976)

Thin Lizzy

In the 1970s Irish rock band Thin Lizzy commissioned fellow Ireland native artist Jim Fitzpatrick to design a handful of album covers for the band. Fitzpatrick's breadth of work was focused on fantasy scenes with traditional Celtic imagery, but for Thin Lizzy he got out of his comfort zone to create the artwork for the albums Vagabonds of the Western World, NightLife and Jailbreak. All three of these covers are very heavily influenced by Marvel comic books. The cover of Nightlife includes a panther overlooking New York City, which was a nod to the black panther movement in the U.S. And on the Jailbreak cover the front panel shows a warrior holding a television with a small image of the band members a die-hole was cut out around the television that led to a much larger scene on the inside panel of the album, making this one of the most unique works of album art in 70s.

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Contributions

Justice Chafin: Illustrated Posters, Multi-figure Showcase, Single Figure Showcase
Earl Childress: Apple, NASA, Nike logos
Catherine Lastowka: Dial, Kraft, Snoopy TV commercials
Joseph Marcus: Collage, Disco, Free-form fonts
Emily Nichols: Anti-war, Political, Second-Wave Feminism posters
Marco Satalia: ELO, Pink Floyd, Thin Lizzy album covers
Nic Specht: 7-up, Burger King, Jordache, Newport print ads

ARCHITECTURE & INTERIOR DESIGN

Aaron Petten (Assistant Professor, History of Art & Visual Culture)

Architecture and interior design trends during the 1970s persisted with the increasing number of styles and trends that were ubiquitous at any one given time which continued to increase after World War II in the U.S. That said, there were a few more notable trends that were prominent over the ten years of the decade. The architectural and interior trends of the decade were ones of extreme stylistic contrasts. As one designer notes, it can even be described as a period of aesthetic contradictions which is simultaneously characterized by both "austerity and decadence". The early part of the decade would see the '70s persist with variations of the mid-century modern an d modernist tropes that took hold in the 1950s and really flourished throughout the '60s. However, the return to more conservative neoclassical styles in the middle and latter part of the decade would result in many of the trendsetting principles that would not only come to define the more garish side of 1970s interior design but also those of the early to middle part of the following decade

The early part of the decade continued to reflect the mid-century modernist trends that were in vogue during the 1960s. This would especially be the case with the higher end of design, and it would see the end of modernism and the beginning of postmodernism. Modernism in architecture is often characterized by its use of combination of materials – glass, steel, and concrete – in conjunction with designs epitomized by distinctive geometric shape language and open interior spaces.

Variations on a theme - the overlapping mid century modernist design of the early-mid 1970s (c. early-mid 1970s)

Postmodernism retains many of the same elements of modernism, but the role of function and even the conceits of utopianism are often superseded in favor of stylistic whimsy and intrigue. The embrace of futurism and the space-age aesthetic remained one of the primary stylistic tendencies of the earlier to middle part of the decade, and there was a particular focus on the ways in which both concrete was used to continue the raw Brutalist aesthetic trends of the previous decade and a half and how plastics were juxtaposed and used to design the interior objects and fixtures.

However, as the decade progressed, the clean-minimalist and brutalist-minimalist tropes of the 1960s in architecture and interior design began to wane. Even while the postmodern style flourished among the wealthier of the population and with urban planners who were erecting new buildings in the downtowns of cities across the country, the postmodern aesthetic was a far less prominent stylistic trope among most residential homes across the suburbs of the country. Indeed, even the more modest yet comparatively modern mid-century homes of the 50s and 60s were displaced by a more 'traditional' neoclassical revivalism. Many of the interior fixtures and objects were newer synthetic materials combined with natural materials – engineered wood paneling, linoleum floors, natural stone fireplaces, and shorter piled wall-to-wall shag carpet. The textiles in houses were a combination of drab earth tones with splashes of bright synthetic hues to contrast or offset the earthier tones. Wallpaper and flooring often included multiple-toned monochromatic patterns which echoed various neoclassical patterns. The move towards a more austere design style was not without its decorative and ornamental embellishments. The sheer size and detail of much of the residential furniture echoed some of the ornamentation, scale, and proportions of some of the interior furnishings and objects resulted in a sense of baroque excess. Indeed the baroque excesses that would grow out of the 1970s would anticipate and even come to define some of the same maximalist excesses of 1980s interior aesthetics.

Room showcasing minimalist interior design styles (c. 1970s)

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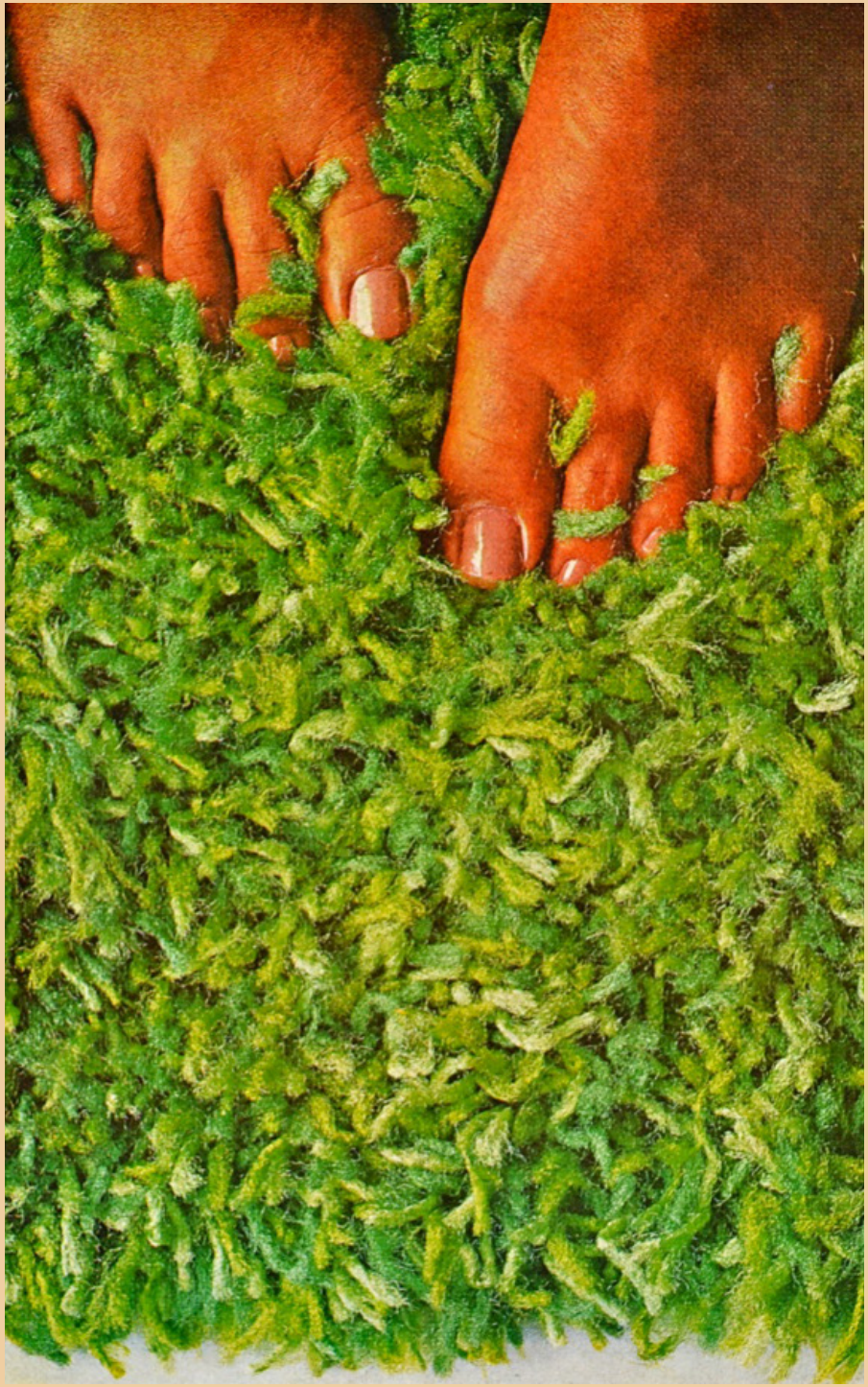
Figure 1: Magenta shag carpet in sitting room (c. 1970s)



Shag Carpet

Shag Carpet was a truly an icon of 70s' culture and in the interior design market. Shag is well known for its "shaggy" appearance and grass like texture which is made up entirely of long strands of yarn and trimmed loops that are sewn onto a backing material. It sets apart from traditional flat weaved carpet that were rough and extremely uncomfortable to walk or even sit on in comparison to shag. The long strand carpet made its way to notoriety in the 70s when disco, flare pants, and hippies were popular. Shag rugs were featured in a lot of the sets of favorite tv shows in this era such as "Brady Brunch," making them a staple item in households nationwide.

Linoluem Flooring

Kitchen flooring took a major increased in design when Linoleum flooring was introduced to the market. Prior to Linoleum, kitchens had boring, dangerous, and hard to clean wood flooring. In comparison to Linoleum, the durable flooring was easy to mop and could withstand all of the kitchen appliance elements, and it did it in style! Linoleum flooring were anything but plain, the vinyl textured flooring came in any pattern imaginable, from exotic geometric shapes to warm and earthy floral designs.

Figure 2: Linoleum Flooring styled kitchen (c. 1970)

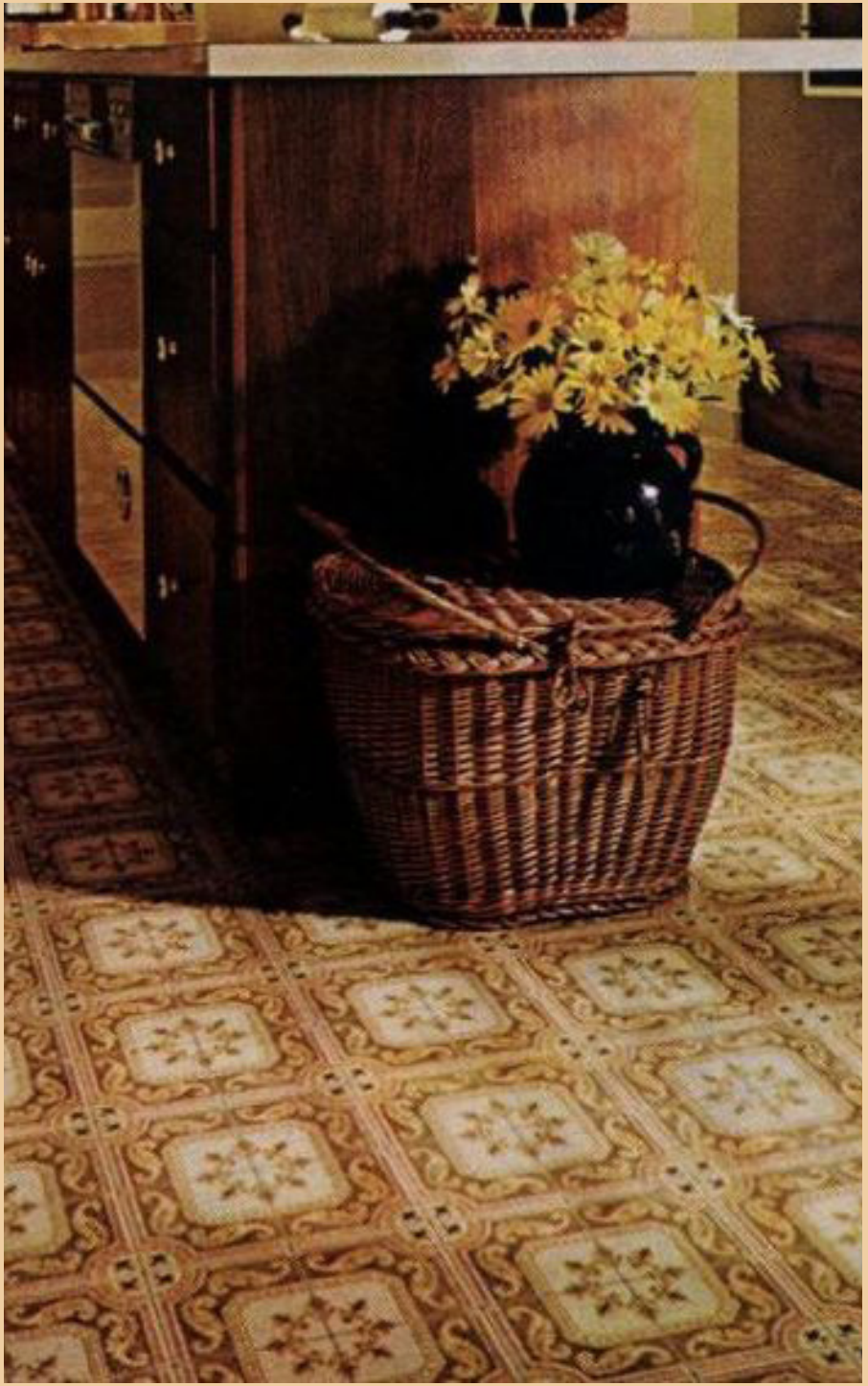


Figure 3: Scene from *Saturday Night Fever* (John Badham, USA, Paramount Pictures, 1977)

LED Flooring

LED flooring was a big thing in night clubs; the eccentric flooring created an energetic vibe that made people want to stand and dance on it. They became more popular after the hit film "Saturday Night Fever" which made the association with the Disco movement even stronger. LED flooring is constructed of colored glass panels illuminated from bulbs underneath. The flooring was typically designed in square tiles curated of tempered and acrylic glass. Later on, as technology developed tiles started to have pressure sensors in the dance mat, so the pattern displayed would change depending on the tempo of the music.

Macramé

Much akin to the popular shag carpeting of the era, macramé was an extremely soft and shaggy fad during the 70s. Made purely out of knotting and weaving fiber cords, cotton, hemp or jute rope would be twisted and twirling into a wide array of creatures, critters, and general creations. Nothing was off the table with macramé; patterns could be any range of sizes and levels of intracity, and were highly DIY with a strong emphasis on making by hand. Macramé clothes, fringe and all, could be seen both as accessories and the main get up for both men and women. Knitted planters and owl-shaped wall-hangings could be easily spotted in several households, as it was greatly associated with the counterculture hippie movement of the time.

Figure 4: Linoleum Flooring styled kitchen (c. 1970)

Figure 5: LED dancefloor used in Disco Clubs (c.1970s)

Brutalist

Not limited to just one type of medium or product, brutalism extended across all facets of design from the 1960's into the mid-70s; from housing architecture, to sculpture, jewelry, furniture, and other metalwork fixtures and furnishings. Made commonly out of bronze, alimum, and other metals, these pieces put an emphasis on harshness of design, being bold and stand-out, almost apocalyptic pieces when compared to the bright, futuristic chrome furnishings that often encompased other facets of the 1970s home. The colors and finishes would still match the colors of the typical natural, earthy brown and green toned palettes of many 70s rooms, with the metal favoring heavy weathering and texture vs shine and sleekness.

Knotty Pine

It's accessible, affordable, and easy to apply. There's no way that anyone would ever want to get rid of an American classic, right? Knotty pine, the infamous wood paneling that everyone dreads seeing on modern home renovation shows, was incredibly popular throughout the twentieth century. Its hearty and natural appearance made it an especially popular choice in nature-inspired 1970s interior design. Much as the name implies, it is made from pine and bears the signature "knots" due to the grain of the wood. When brought in, the boards needed a few days to sit and adjust to the humidity before being linked together and sealed with shellac. An American classic that will, unfortunately for some, hold up for quite some time. While it may be considered an undesirable part of the home today, this rustic-inspired wall covering was once one of the most popular design choices in American households.

Figure 6: Linoleum Flooring styled kitchen (c. 1970)

Figure 7: LED dancefloor used in Disco Clubs (c.1970s)

Loft Apartments-Interior Gardens

It was the beginning of the seventies, and the young adults of this era were shedding the traditional, cookie-cutter home décor of their parents in favor of studio apartments and lofts. They wanted to create their own unique space instead of purchasing mass-produced furniture, and they craved a lifestyle that was free from strict roles and expectations. Popular home magazine, Better Homes & Gardens, saw the writing on the walls and released a new serialization specifically targeted towards these young adults. Apartment Life celebrated the open floorplan and unique sense of personal style found in these apartments, an example of which is shown in this image. This particular issue, from 1977, shows the popularity of city lofts with open floor plans and plant-filled rooms. The environmental movements of the decade inspired many to bring nature into their home, and some took this quite literally with a lovely array of house plants. A common sight in the homes of many young adults today, lavish interior gardens were still a relatively novel concept in the seventies.

Figure 8: Linoleum Flooring styled kitchen (c. 1970)

Built-ins

If there's one thing that the 70s left behind and the 2000s picked up, it would be the omnipresence of custom-built shelving, kitchens, and anything else you might be able to think of. Built-ins were incredibly popular during the seventies, so much so that they became the butt of jokes for many interior designers and architects. Many chose to have custom built-ins for their homes that flowed into their open concept living room and kitchen combos, occasionally even forming into a conversation pit. They could even be covered in the same bright wallpaper or wood paneling as the room they occupied, completing the seventies aesthetic. Built-ins would eventually be considered an artifact of a bygone era and a laughable feature detested by new homeowners and designers in the following decades. However, the usefulness and aesthetic appeal of these built-ins would capture the hearts of many modern homeowners looking to open up and maximize their space.

Figure 9: LED dancefloor used in Disco Clubs (c.1970s)

Rattan Furniture

Characterized by its wicker structure, this furniture was made of rattan, a climbing vine-like palm native to the regions and jungles of southeastern Asia. Crafted from the inner reeds of the plant, the rods were manufactured into a variety of chairs, lounges, loveseats, tables, cabinets, and various other household furnishings. While being commonly referred to as wicker, objectively the usage of "wicker" describes the weaving process for the furniture, and not the materials used to create it. Rattan weaving and usage has been around in different capacities, going as far back as the ancient Egpytian era. While being a common household item in the 20th century, rattan did not see a giant popularity spike until the 70s, where its natural-styled aesthetic fit right in amongst the "earthy" tones and macramé decor that defined the decade.

figure 10: GEISEL LIBRARY BY WILLIAM PEREIRA. 1970, SAN DIEGO, CA.

Concrete

In the 1970s concrete and brutalism reached its peak popularity among architects. Like all trends, brutalism was considered poor taste shortly after it reached its peak due to negative association with totalitarianism. The brutalistic buildings are large, futuristic, and appear almost otherworldly. Concrete is one of the strongest materials we can build with which is seen through the strong lines and shapes incorporated into the architecture, but concrete isn't perfect. We see that time plus concrete equals ugly. In fact over time concrete is no different than any other building material exposed to the elements. It tends to disintegrate, crumble, and deteriorate if not properly maintained. Overall concrete has continued to hold a spot in popular architecture for utilitarian purposes, but the style of massive artistic concrete buildings have stayed in the mid century for now.

Figure 11: STANLEY's You Can Do It ad for Popular Science, May 1978.

Asbestos

Some people consider the 1970s to be a horrific time for things like fashion, interior design, and disco. But even worse than all of those things combined: asbestos. Asbestos dates back as early as 4000 BC so we can't blame everything on the 70s. That being said, asbestos reached its peak at 804,000 tons being consumed by the United States in 1973. While asbestos doesn't have a strong aesthetic identity for everyday Americans, we can assume its presence in many homes built before the 1980s. In the 1970s many homeowners became home improvement enthusiasts which resulted in greater exposure to asbestos in average americans. Many of the places where asbestos is used is behind drywall, under tiles, and on ceilings. When questioning how asbestos was incorporated into popular design in the 1970s, you might save time asking instead how asbestos was not incorporated into popular design.

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PRODUCT DESIGN

Joseph Marcus (Senior, Animation)

In the 1970s, product design was ultimately defined by a number of factors. The increasingly fast-paced lifestyles of everyday people demanded more streamlined technology, for both productivity, as well as communication and media consumption. It also meant that your car was your best friend, at the time. With everyone becoming more and more on-the-go, automobiles became a staple of the 1970s, and this was very much reflected in some of the more unique designs that were introduced during this era. Packaged food products also played a popular role for consumers in the 1970s. Advancements in food manufacturing processes meant that companies could get a bit more creative with their products, and in many cases, that creativity certainly showed. Creative expression played a major role in many products of the 1970s, in fact. This culture of expression, combined with faster moving lifestyles and certain socio-political concerns of the time, defined 1970s product design, and was made possible by recent technological advancements of the era.

With the Space Race slowing down and coming to a close in the 1970s, the United States began seeing many innovations across several different areas of technology, as a result. Two of the most notable advancements were, first, the ability to minimize the size of certain electronic devices, making them either more portable or easier to store, and second, the ability to manufacture said devices more affordably. These breakthroughs, combined with increasing cultural interest in convenient technological solutions, paved the way for engineers and industrial designers to experiment with creative, new form factors, that incorporated many never before seen shapes and designs, across a wide variety of consumer technologies. These newly introduced design practices were revolutionary for the time; so much so, in fact, that it marked a new era in design, commonly referred to as "Mid-Century Modern Design." This era saw the rise of many technologies in the areas of productivity, entertainment, and communication that were either completely new or completely reimagined, in terms of their form and function. Throughout the 1970s, arguably the biggest innovation in productivity-driven technology was the personal computer. The invention of the microprocessor, introduced by Intel in 1971, made way for the first ever personal home computers. The Apple I, invented by Steve Wozniak in 1976, was the first of which that really captured consumers' attention, leading to a newfound cultural interest in personal computers as a legitimate productivity solution. And in 1977, a boom in personal computing technology would mark its

stay in mainstream consumer culture. That year saw the invention of several new personal computers, including the immensely popular Commodore PET and the even more successful Apple II, which in many ways, ultimately defined personal computers, as we view them today. While indeed revolutionary and experimental in their nature, the designs of these personal computers were done with a primarily utilitarian mindset. Being that this was such a new platform and that their initial purpose was geared primarily toward productivity, the first personal computers were usually very angular in shape, and were very monotone in terms of color. The real genius and creativity behind their designs derived from their ease of use and their small, easily storable form factors (relatively speaking). Another area of technology in the 1970s whose advancements in design would make a lasting impact was entertainment technology. The '70s saw the release of the groundbreaking table tennis themed arcade video game, Pong. Designed by Allan Alcorn in 1972, Pong was the first video game that truly sparked an interest in the video game platform as a means of consumer entertainment, and was the beginning of a cultural movement that would eventually celebrate video games as not only a source of entertainment, but an art form. Another popular entertainment device of the '70s was the TPS-L2 Walkman personal cassette player. Invented by Sony in 1979, the TPS-L2 Walkman was far from being the first ever personal cassette player, but was revolutionary in its uniquely small form factor and intuitive design, making it an immediate hit amongst consumers for the very same reasons personal computers became so popular. And as a result, would influence the ways in which future generations consume music, to this day. When it comes to minimizing the form factor of technology, however, the first thing that comes to most everyone's minds today is the mobile phone. In the entire history of communications technology, the cellular mobile phone may be one of the most, if not the most impactful communications device ever created. Invented by Motorola in 1973, the Motorola DynaTAC was the first ever cellular mobile phone. Needless to say, it was quite large and bulky by today's standards. However, the ability to make phone calls to anyone, anywhere, without the limitations of an attached cord, was awe-inspiring, and forever changed how humans would view communication. Unlike the other previously mentioned technologies of the 1970s, though, it is worth noting that while the cellular mobile phone was invented in the early '70s, this technology didn't really become widely available to consumers until around the mid '80s, and its widespread popularity really only coming to fruition around the early '90s. Nonetheless, it is plain to see that the design principles used to develop technology in the 1970s were so creatively ingenious, that engineers and industrial designers in the modern day still very much follow many of those same principles when designing today's technology.

Similarly, the design principles used to develop certain automobiles in the 1970s were equally iconic, and they too are still cherished by many, to this day. Unlike the other previously discussed technologies however, the models of cars from the 1970s that are still viewed as icons of the era are not the ones whose design had a lasting impact on modern-day car design. That credit goes to the car models of the '70s that weren't viewed as classic icons. See, unlike the engineers and industrial designers of the previously discussed technologies, whose creative freedoms actually benefited from major recent world events, i.e. the Space Race, car manufacturers of the 1970s were faced with quite the opposite situation, as a result of another major recent world event: the 1973 Oil Crisis. For several decades leading up to this point, cars manufactured in the United States weren't the most fuel efficient. But until around the late '60s, this wasn't really viewed as a concern. Prior to then, American domestic output of oil was plentiful enough that demand wasn't viewed as an issue, nor was the environmental impact of CO2 emissions viewed as an issue, at the time. This quickly changed in 1973 when fuel supply could no longer meet demand in the United States, due to excessive use, as more people were driving than ever before. Consequently, the U.S. was forced to import their oil from other countries. This was expensive. Which made the oil more expensive. And as a result, federal regulations were put in place, urging car manufacturers to produce new car models that put fuel efficiency above all else, including style and power. Despite this, there were still quite a few cars being manufactured whose designs did put a focus on style and power (at the expense of fuel efficiency), but in terms of their profitability, post-crisis, these cars struggled. The cars in question are, of course, the classic muscle cars whose power and style was very popular with car enthusiasts of the '60s and '70s. Among these cars included models such as the Dodge Challenger, Pontiac GTO, Plymouth Barracuda, and Chevrolet Corvette. The designs of these muscle cars were defined by their high-performance and bold styling. They were built with large front engines, whose size, loudness, and power gave off an aesthetic that, at the time, was widely culturally perceived as being "masculine" and "strong," hence this style of car was deemed the name "muscle car." Additionally, these cars were outfitted with often flashy paint jobs that could be seen in a number of different colors, with or without patterns. One could find a wide variety of different patterns painted on a classic muscle car in the '70s, however the most prominent of which was usually some variation of stripes, painted parallel to the cars' shape, either on its hood or on the sides. It was this style of car that won the hearts of American car enthusiasts throughout the '60s and '70s. Due to the oil crisis however, it was at their detriment that these classic muscle cars were quickly taken over by new models of cars that, although were far more fuel efficient, were also culturally perceived as being far more unattractive and were undoubtedly far less powerful.

As a result of these events, fuel efficiency remains a top priority for many car manufacturers to this day, and the style of these more fuel efficient cars has fortunately improved quite a bit, over time. And one could certainly argue that, although muscle cars were a classic and stylish staple of the 1970s, replacing them with more fuel-efficient options may have been worth it in the long-term for the sake of the American economy, as well as the global climate. Given their style and cultural impact however, it is still very much understandable why modern day car enthusiasts would look back on muscle cars so fondly.

Another product of the 1970s that was popular in its time, but eventually received pushback due to concerns was packaged food products. Although more traditional, freshly prepared meals were still commonly enjoyed in the '70s, they were certainly being enjoyed less-so than ever before. During this era, mass food manufacturing was at a record high, and had become more widely spread in the United States than it had ever been. Culturally, there wasn't quite as much of a concern about the nutritional quality of the food that was being eaten as there is today. And at the time, if you didn't feel like expending the time and effort required to make a home cooked meal either for yourself or for your children, it made sense to simply substitute it for an inexpensive, no-hassle, and admittedly oftentimes pretty tasty prepackaged snack or meal. This mentality, coupled with the increase in mass food production capabilities, as well as the lack of nutritional concern, resulted in an era where food products that we, today, would consider "junk food" was being enjoyed by more children and adults than ever before. In fact, many packaged food products that are common in stores today were invented or popularized during this era, in the 1970s. Popular examples of which include Snack Pack pudding, Pop Rocks, Ding Dongs, Hubba Bubba gum, Hamburger Helper, and Reese's Pieces, just to name a few. In addition, there were also many packaged food products during the '70s that, although popular at the time, aren't around anymore, either because they faded into obscurity or were discontinued for one reason or another. Many brands of frozen "TV dinners" for example, were once viewed as staples of casual dining in the 1970s, and were popular with many consumers for their convenience. It was commonly viewed as a fun pastime, especially with younger demographics during the '70s, to be able to enjoy your ready-made meal, while you sit in front of the TV. While certain brands of "TV dinners" are still around today, they are now more commonly referred to as "microwavable meals," and for most, aren't really perceived with quite as much excitement as they once were, and rather are still hanging around, solely as a last resort if you simply don't have time to make anything else to eat. There were, however, several packaged foods from the 1970s that many people do still wish were around. Koogle, for example, was a fun brand of peanut butter that came in a variety of flavors, including chocolate, banana, and vanilla. It could almost be seen as a sort of "predecessor" to products like Nutella, and was very popular during the '70s, but was discontinued later in the decade. Similarly, Pizza Spins were a crispy, pinwheel shaped snack that was flavored to taste like pizza.

Although a concept like this sounds like something that would be fairly commonplace with snacks, nowadays, it was a pretty fun, new concept at the time, and was enjoyed by many. Unfortunately, however, it only lasted for a few years before being taken off the shelves in 1975. While not all packaged foods from this period stuck around for very long, the influence they had on today's snacks clearly shows. And regarding the packaged foods that did have some more staying power, it's pretty safe to say that much of the snacks that many of us still enjoy today are ultimately products of this era of food that was established in the 1970s. Although there's been a bit more societal push-back with packaged foods like these in recent years, one cannot deny the impact these foods still have on American culture, for better or for worse.

Looking back on what products consumers sought after in the 1970s, and how these products were designed, says a lot about the interests and aspirations of people during this era, as well as the issues they were being faced with. Decisions made in product design can tell stories of what a past society was like, and what it wanted to become. Certain innovations in product designs, such as the introduction of the personal computer, as well as the first ever cell phone tells us that American society in the 1970s was one that was willing to think outside of the box, reimagine what we thought previously possible, and make no sacrifices. While perhaps other product designs in the 1970s, such as the invention of more fuel efficient cars, tells us that sometimes, maybe we should make sacrifices. Even if it means losing our badass muscle cars, it might be worth it, in order to maintain our economy, as well as our ozone layer. And of course, product designs such as the way packaged foods were manufactured in the '70s can tell us possibly the most important story of all: that some things don't change much... even when they probably should.

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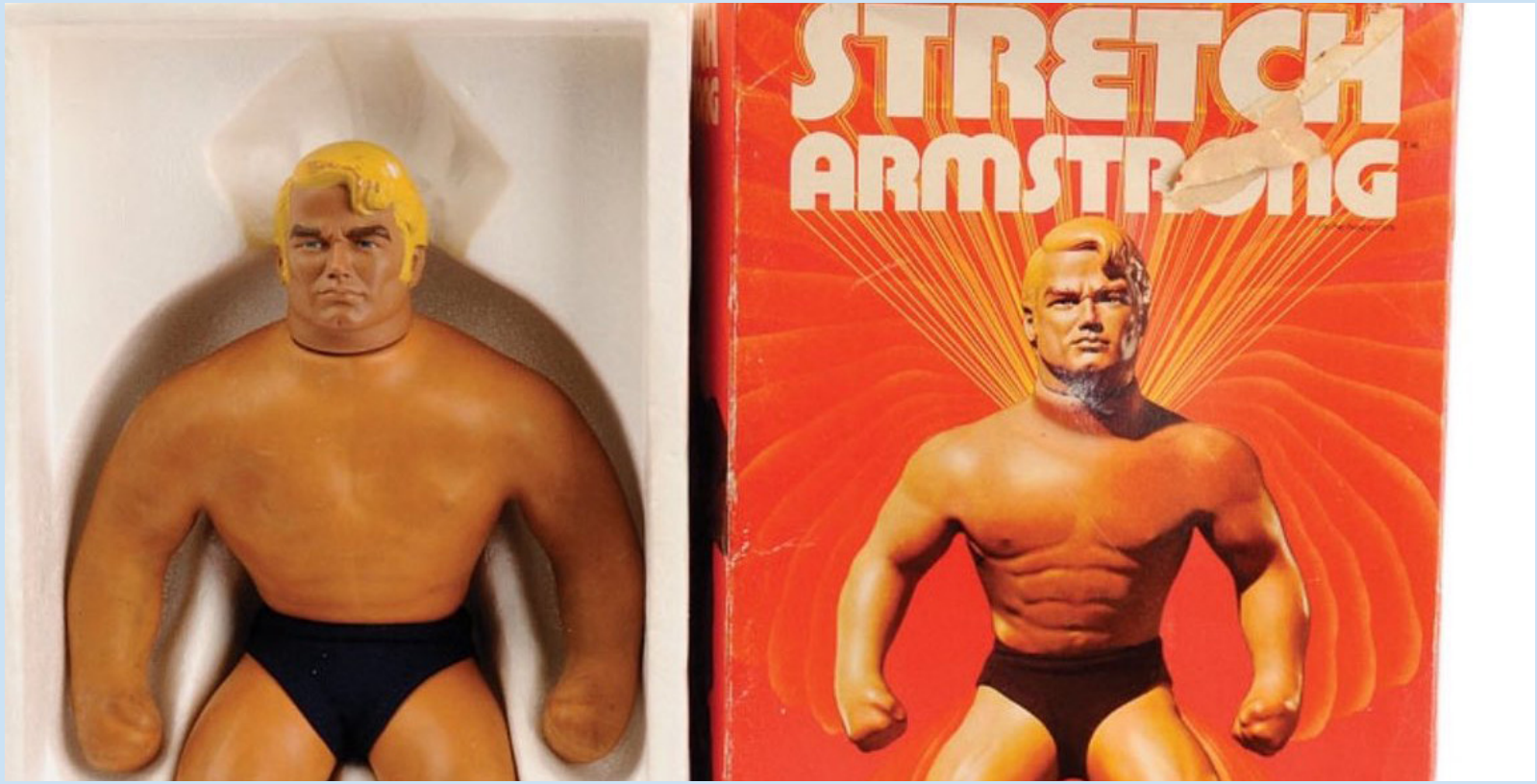
Fig 1: Nerf ball (c. 1970)

Nerfball

In the late 1960s toy inventor Ryen Guyer was looking to create a game that would match the success of his past invention "Twister". Guyer was working with the idea of creating a game mimicking the actions of a caveman, which included throwing rocks. In the process of prototyping the safe throwable rocks he realized that he had made a ball that would be perfect for indoors without worry of breaking beloved objects around one's house, and the "Nerf" ball was born. The nerf ball hit the shelves in 1969 and by 1970 more than 4 million units were sold. In 1972 Guyer created a Nerf football to ride the success of the original ball, and to this day Nerf is still selling a variety of balls and arguably holds the title of having the most popular toy gun, which is also safe for indoors using similar technology to the original ball.

Fig 2: Stretch Armstrong toy (c. 1976)



Stretch Armstrong

In 1974, toy designer Jesse Horowitz at Kenner Toys pitched the idea of an action figure that could be stretched, twisted and mangled that could snap back into shape without being damaged. Through trial and error Horowitz and Kenner developed their stretchy action figure, by filling a latex mold with a modified corn syrup mixture. Just in time for the 1967 Holiday release the perfected stretchy figure hit the shelves labeled as "Stretch Armstrong". Stretch Armstrong was flying off the shelves through the end of the decade and was tough competition for other action figures on the market in the 70s due to Stretch Amrstrong's durability and the fact that it was much larger than most other action figures on the shelves, expanding to four feet when fully stretched. Stretch Armstrong is considered one of the most popular toys of the 70s making $50 million dollars in revenue for the Kenner Toy Company, and can still be purchased in present day.

Fig 3: Weebles toy (c. 1971)

Weebles

In 1969 The Hasbro Toy Company released a family of egg shaped figures with human qualities. These figures had a weighted bottom that no caused them to rock and wobble back and forth, resulting in them being named "Weebles". After their success in the late 60s the weebles toys got some upgrades in regards to homes and cottages, vehicles like boats and airplanes, and scenery like wild west and jungle sets throughout the 70s. Weebles would go on to receive several new and unique characters as part of its line of products making it one of the most collectible toys coming out of the 1970s.

Figure 4: Image of a combination 8-track player/turntable/AM-FM stereo receiver (1974).

Combination Stereo Receivers

During the 1970s, decades before digital media would dominate the audio industry, there were several popular audio formats that coexisted amongst consumers of audio products. Primarily, someone who wanted to listen to music at this time had four choices of audio format: 45 RPM vinyl record, 33 1/3 RPM vinyl record, cassette tape, and 8-track tape. So, two different types of vinyl records and two different types of tapes. Not to mention that radio was also a popular platform for listening to music. Sound like an overwhelming amount of audio platforms to keep up with? Well, that's where combination stereo receivers come in. "Combination stereo receiver" is basically a catch-all term for any sort of stereo system that would combine two or more of these audio listening platforms into one convenient package. A common variation you could find in many '70s households, for example, would be a combination 8-track player/turntable/AM-FM stereo receiver. One device that allows you to listen to music on all of those different platforms? The convenience factor of such a device made the combination stereo receiver a pretty appealing offer, at the time. It didn't come cheap, however (at least by today's standards). In 1974, a system like the one I described earlier would've retailed for around $125, which is equivalent to $705 today. Though, to be fair, it likely would've been even more expensive, and not to mention less convenient, to buy a different device for each of the audio platforms included in the combination stereo receiver. So, from the perspective of someone in the 1970s who did listen to music on all of those platforms, it was a good deal and a very useful device.

Figure 5: Photograph of a gold Pulsar digital wristwatch, as seen in Pulsar's advertising (1972).

Digital Wrist Watches

Many adults today will often joke about how, with the majority of time-keeping devices being digital, kids today can't even tell what time it is by looking at an analog clock. Whether this really is the case is up for debate. Regardless, it does speak to the massive influence that digital time-keeping technology has had on our society and the way we tell time. Although digital clocks had already existed prior to the 1970s, it wasn't until the year 1970 that the first ever digital wristwatch was introduced. And this was the invention that truly began the shift in the way that we tell time. These watches featured light emitting diode (LED) displays, which represented the time in its written out form, rather than through the use of a physical hour and minute hand. Early digital wristwatches manufactured in the early '70s were rather expensive for the time, not because the LED technology itself was expensive, but instead as a result of watch manufacturers wanting to compete with luxury analog watches by building their digital watches with quality parts and materials. And as the mid 1970s were approaching, movies like the 1973 James Bond flick Live and Let Die showed their characters wearing digital wristwatches, and portrayed them as this "futuristic" and "high-tech" device that would make you look cool while wearing it. Soon, everyone wanted a digital wristwatch. By the mid '70s, Texas Instruments, a major tech company, saw this as a window of opportunity, and began manufacturing cheap watches that just about anyone could afford at the time. From then on, digital wrist watches became extremely popular, and were commonly worn by many in the 1970s.

Figure 6: Photograph of an Atari 2600 home video game console, as seen in Atari's advertising (1977).

Home Video Game Consoles

During the 1970s, decades before digital media would dominate the audio industry, there were several popular audio formats that coexisted amongst consumers of audio products. Primarily, someone who wanted to listen to music at this time had four choices of audio format: 45 RPM vinyl record, 33 1/3 RPM vinyl record, cassette tape, and 8-track tape. So, two different types of vinyl records and two different types of tapes. Not to mention that radio was also a popular platform for listening to music. Sound like an overwhelming amount of audio platforms to keep up with? Well, that's where combination stereo receivers come in. "Combination stereo receiver" is basically a catch-all term for any sort of stereo system that would combine two or more of these audio listening platforms into one convenient package. A common variation you could find in many '70s households, for example, would be a combination 8-track player/turntable/AM-FM stereo receiver. One device that allows you to listen to music on all of those different platforms? The convenience factor of such a device made the combination stereo receiver a pretty appealing offer, at the time. It didn't come cheap, however (at least by today's standards). In 1974, a system like the one I described earlier would've retailed for around $125, which is equivalent to $705 today. Though, to be fair, it likely would've been even more expensive, and not to mention less convenient, to buy a different device for each of the audio platforms included in the combination stereo receiver. So, from the perspective of someone in the 1970s who did listen to music on all of those platforms, it was a good deal and a very useful device. For this reason, these kinds of systems were very popular throughout the 1970s, and would go on to influence future audio technology.

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