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**BENJAMIN L. FEIGEL** GRAPHIC DESIGNER

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# americade | tourexpo

motorcycle tradeshow 2008



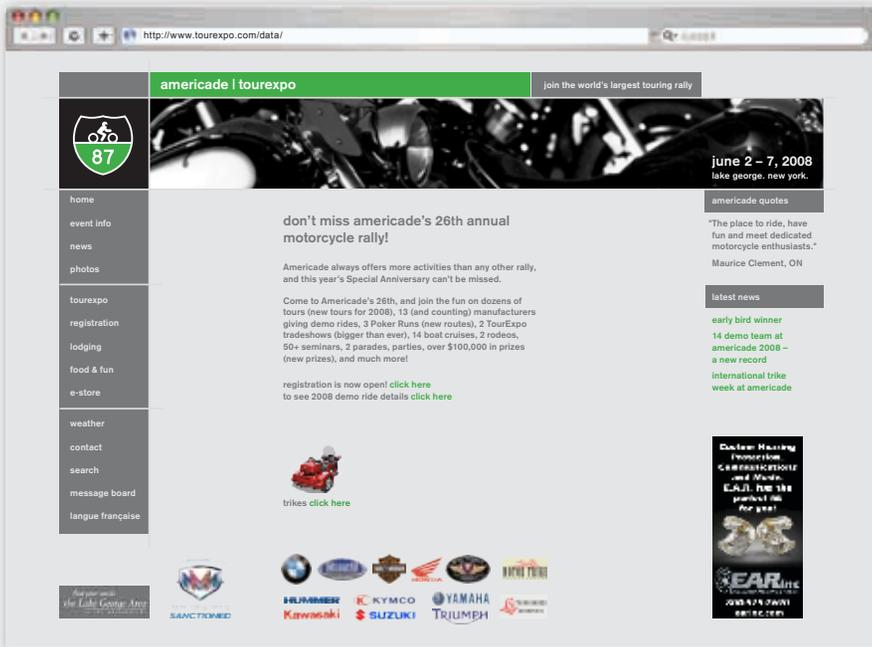
join the world's largest touring rally.

if you like riding winding roads, cruising on elegant sightseeing boats, riding new demo bikes, eating great meals, or meeting other riders from around the continent, americade's the place to be -- with more activities, rides, and views than ever before. take a step to the southern gateway to the adventures, riding heaven!

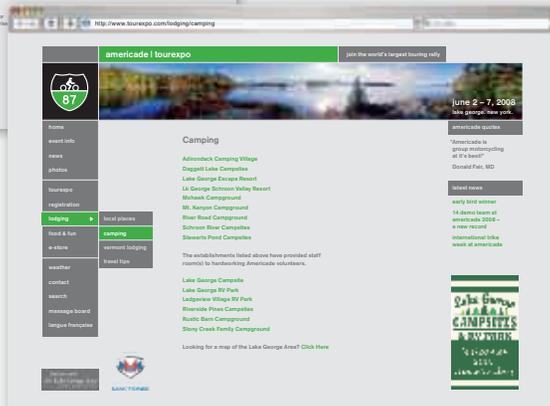
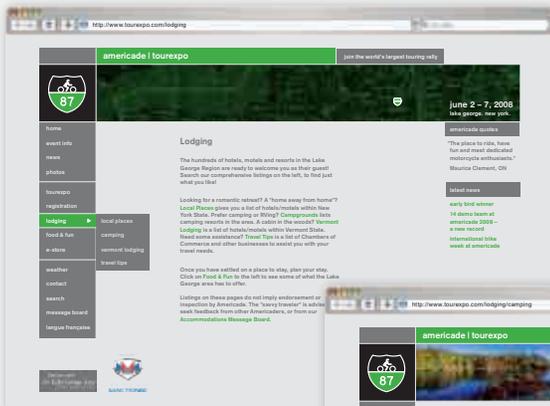
June 2 - 7, 2008  
Lake George, New York

[www.tourexpo.com](http://www.tourexpo.com)





AmeriCade is the worlds largest touring rally. This identity system includes: a primary identifier, advertisement series, poster, website, and postcard series.



### “Utopiea: The Quest for Ideal Typography”

This 65 page book explores the history of typography in relationship to utopian ideas and ideals.



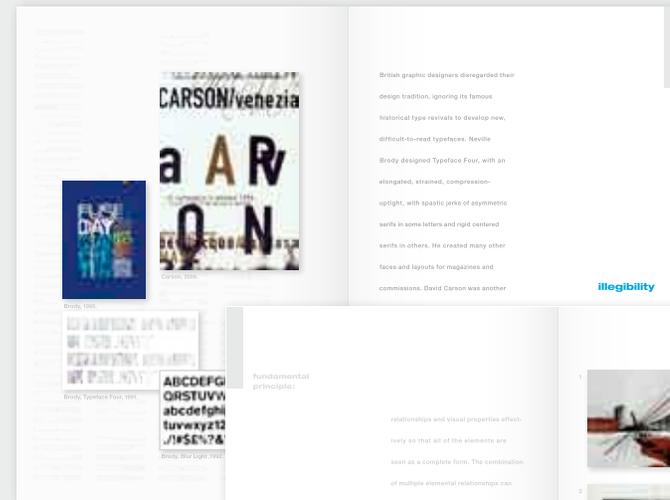
As a designer you are on a constant quest for the best and most effective ways to use typography, but you are not alone. This quest has a great past starting from the dawn of man.

#### Introduction

This book combines theories of aesthetics, philosophy and sociology with typographic history. The human race has had many quests in one form or another. Historically speaking, we as a race strive for perfection, information, and truth about the world around us and the life that we live. Many philosophers look for truth in religion, science, and science. Plato (428-347 B.C.), an ancient Greek philosopher believed that the greatest human happiness comes from the pursuit of knowledge. As designers our quest is simpler than finding the truth behind human existence but it is a quest none the less.

“utopian” is the typographic ideal and the quest for innovative and dynamic compositions using typography. It should be considered to be an imagined and theoretical ideal. Through history there have been many philosophies and styles of design. No two designers are exactly the same, however we essentially share the same passion for design.

We all work toward visually pleasing design and typography, which effectively communicates an idea and/or message. society. Many fictional stories have been written with the idea of utopian life; these fictional stories portray both a place that never quite existed and a place where everything seems perfect. It is as imagined world. Therefore in a sense,



British graphic designers diverged their design tradition, ignoring its famous historical type revivals to develop new, difficult-to-read typefaces. Neville Brody designed Typeface Four, with an elongated, strained, compression-upright, with spastic jerks of asymmetric serifs in some letters and rigid centered serifs in others. He created many other faces and layouts for magazines and commissions. David Carson was another

illegiibly



fundamental principles:

relationships and visual properties effectively so that all of the elements are seen as a complete form. The combination of multiple elemental relationships can form activity and fluctuations in the compositional space. There can be very extreme or subtle changes made to create those varying perspectives and relationships of the elements, it all depends on the proper use of design relationships to

#### completion

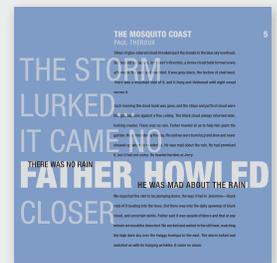
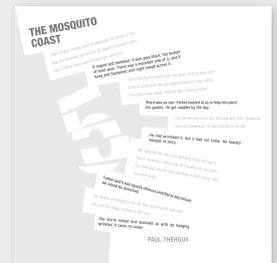
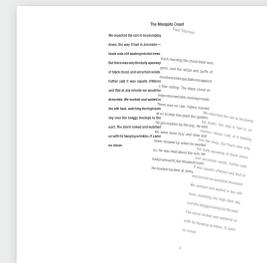
Completion is when several elements in space, in themselves, elegant and unified a space have the relationships of alignment, proximity, continuation, or correspondence. These relationships work effectively to form a harmonious relationship between all the elements in the space. The function of completion is to unify elements of varying



1. Insect Design, 2008.  
2. Tenaba Design, 1990.  
3-4. Experiments in completion.

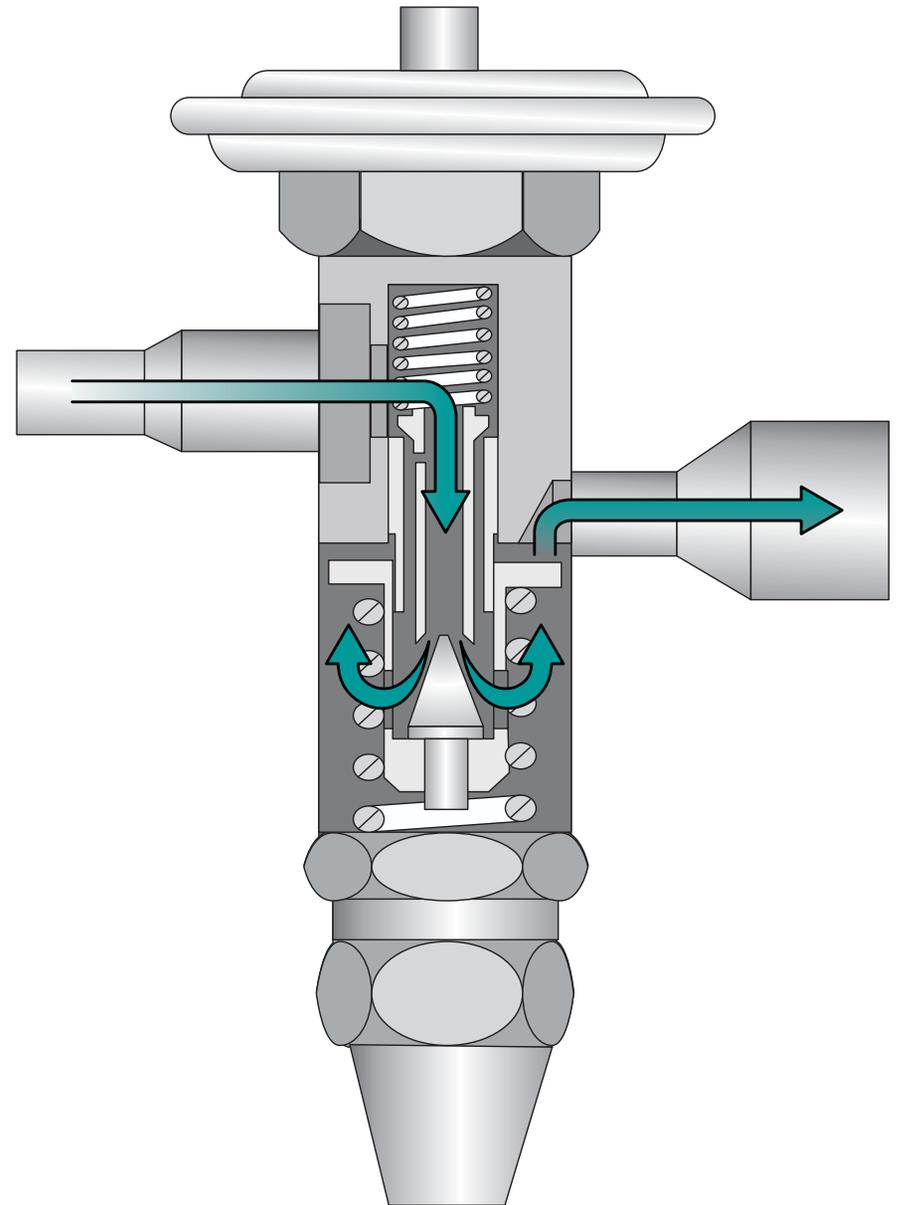
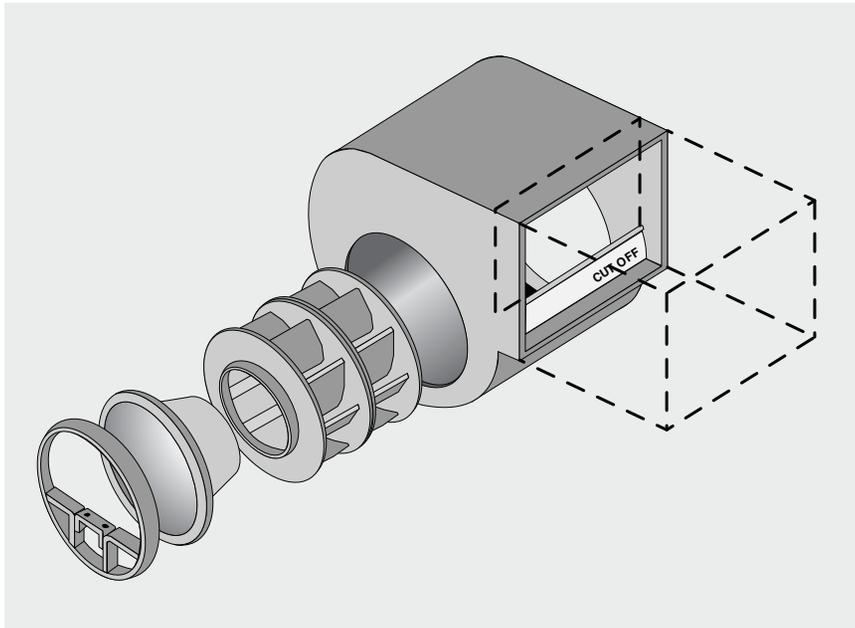
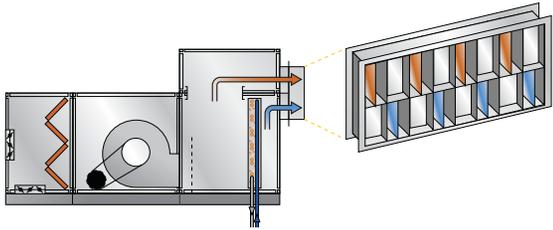
### Utopiea, Typographic Explorations ▶

This book includes several explorations of typographic forms based on compositional principles such as layering, proximity, and continuation.



Technical Illustrations  
for Carrier – A United  
Technologies Corporation

These and hundreds  
of other illustrations were  
created to be used in  
Carrier Training Manuals.



### Gershwin: Reaching for the Note

Museum exhibition poster and booklet chronicling the accomplishments of George and Ira Gershwin.



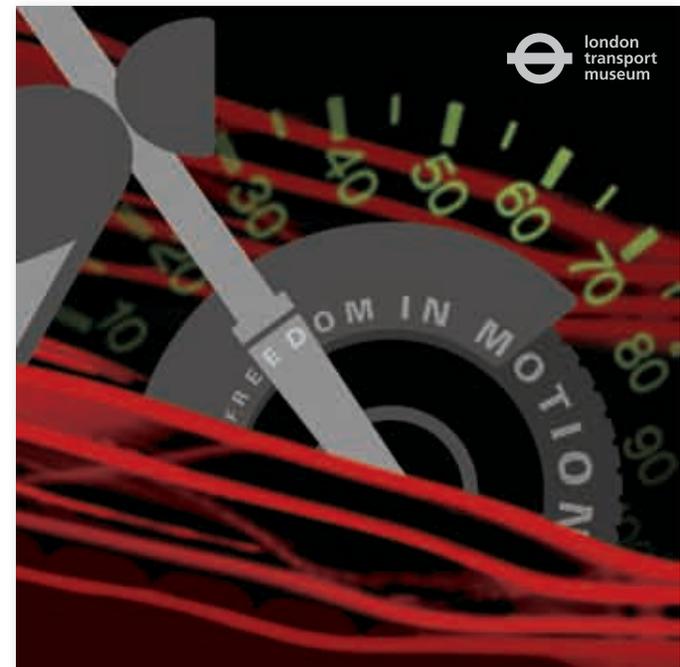
London Transport Museum  
Promotional Pamphlet Covers ▶

Compositions created by  
integrating the symbols  
below with typography, color  
and photography.



London Transport Museum  
Symbol Set ▼

A family of symbols sharing  
a common visual language.





**FREDONIA  
DANCE  
ENSEMBLE**



**FREDONIA  
DANCE  
ENSEMBLE**

SUNY Fredonia  
212 Rockefeller Arts Center  
Fredonia, New York 14063

www.fredonia.edu/department/theatre  
Phone: 716.673.3596  
Fax/simile: 716.673.3621

ACHIEVE. DREAM. DANCE.



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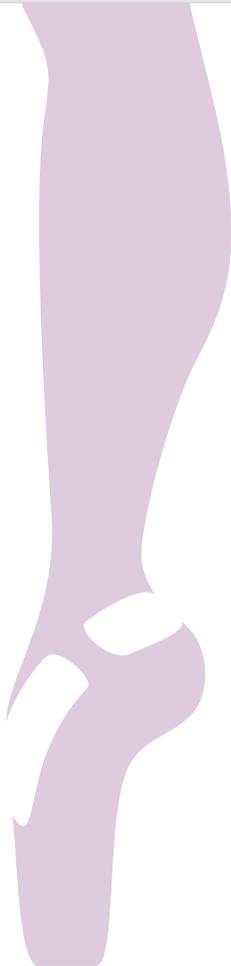


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DANCE. DREAM. ACHIEVE.



INAUGURAL  
CONCERT  
MARCH 8-11  
FREDONIA  
OPERA HOUSE  
FOR TICKETS  
CALL 716  
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FREDONIA  
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DANCE. DREAM. ACHIEVE.



This system includes: a primary identifier, graphic standards, stationery, slogan, event poster, two water bottle designs, and drawstring bags.

This identity system was implemented by the ensemble as of March 2007.

Chautauqua Institution  
Promotional Materials & Signage.

As part of my internship at Chautauqua Institution I designed Event and Program Brochures, Chautauqua Dance Center Banners, and Playground Learning Centers.



Benjamin L. Feigel 315.380.9222

Columbia University  
Three fold brochure

Designed for the Graduate  
School of Architecture.



### The Poster Goes to War

A timeline expressing important events of World Wars I + II along with propaganda posters of the era.

41" x 17"

# THE POSTER GOES TO WAR

The invention of the lithographic printing press in 1798 drastically changed the way the world shared information. It was not long before advertisements and posters became a common way to attract attention and reach a wide audience. Poster production became even more popular after the introduction of three-color color lithography in the 1860s. Color posters could be printed in large numbers at a relatively low cost.

The poster reached the zenith of its importance as a communication medium during World War I (1914-1918). In this total global conflict, governments turned to the poster as a significant method of propaganda and visual persuasion. Production was controlled through government agencies such as the Postmaster Recreational Committee in Britain and the Division of Pictorial Publicity in the United States. Artists needed to be recruited and public-minded to be enlisted to maintain popular support for the war effort. In this first conflict fought with advances of technology, fund-raising drives were used to finance the war and provide governmental backing. As resources were diverted to the war effort, public support for administration was required to lessen the risk of acute shortages.

Posters were also used to assault the enemy for his barbarism and threat to civilization. The real horrors of war were generally avoided in posters, but intensely emotional symbols like the tilted helmet and German eagle were used to identify the enemy since the flag, the Statue of Liberty and other famous symbols are used. During World War I, posters were the primary form of public communication, but by 1940 posters could have been replaced by radio, cinema, and television. Why then did government and private industry turn to posters to rally the public again in World War II?

People encountered posters in places that other media could not reach—schools, libraries, offices, store windows, and other places outside the scope of paid advertising. World War I (1914-1918) posters helped to mobilize nations, inspire, encourage, and war-greet; the poster was an ideal agent for making war seem the personal interest of every citizen.

Poster campaigns aimed not only to increase productivity in factories, but also to enlarge public views of their responsibilities during a time of war. Working posters within the poster art work the power of advertising to sell the idea that the factory and the home were also arenas of war. According to poster designers, posters should be to the eye what a shouted command is to the ear. Some poster design aimed at making the war personal by taking the perspective of an individual in the viewer's own back yard.



**Ladies Behave!** Looking across a globe, you'll find that every woman is a patriot. Let's keep our women at home and doing their best to support the war effort.



**Ladies Behave!** Let's keep our women at home and doing their best to support the war effort.



**Herrau!** The German soldier is a coward. He is afraid of the American soldier. He is afraid of the American soldier.



**U.S. - U.S.A.** The American soldier is a hero. He is brave and courageous. He is brave and courageous.



**U.S. - U.S.A.** The American soldier is a hero. He is brave and courageous. He is brave and courageous.



**UND DU!** The German soldier is a coward. He is afraid of the American soldier. He is afraid of the American soldier.



**Verdunkeln!** The German soldier is a coward. He is afraid of the American soldier. He is afraid of the American soldier.



**U.S. AIR CORPS U.S. ARMY** The American soldier is a hero. He is brave and courageous. He is brave and courageous.



**U.S. AIR CORPS U.S. ARMY** The American soldier is a hero. He is brave and courageous. He is brave and courageous.



**U.S. AIR CORPS U.S. ARMY** The American soldier is a hero. He is brave and courageous. He is brave and courageous.



**JAP. You're Not!** The Japanese soldier is a coward. He is afraid of the American soldier. He is afraid of the American soldier.



**U.S. AIR CORPS U.S. ARMY** The American soldier is a hero. He is brave and courageous. He is brave and courageous.

**14** World War One Begins

Austria declares war on Serbia. Austria declares war on Serbia. Austria declares war on Serbia.

**15** Austria declares war on Serbia. Austria declares war on Serbia. Austria declares war on Serbia.

**16** Austria declares war on Serbia. Austria declares war on Serbia. Austria declares war on Serbia.

**17** Austria declares war on Serbia. Austria declares war on Serbia. Austria declares war on Serbia.

**18** Austria declares war on Serbia. Austria declares war on Serbia. Austria declares war on Serbia.

**19** Austria declares war on Serbia. Austria declares war on Serbia. Austria declares war on Serbia.

**20** Austria declares war on Serbia. Austria declares war on Serbia. Austria declares war on Serbia.

**1914**

**June 28:** Austrian Archduke Francis Ferdinand and wife assassinated in Sarajevo by Serbian nationalist, Gavrilo Princip.

**July 28:** Austria declares war on Serbia.

**August:** Germany declares war on Russia (Aug 1), on France (Aug 3), invades Belgium (Aug 4). Britain declares war on Germany (Aug 4). Germans defeat Russians in Battle of Tannenberg on Eastern Front.

**September:** First Battle of the Marne. German drive stopped 25 miles from Paris. By end of year, war on the Western Front is "positional" in the trenches.

**1939** World War Two Begins

**1940** World War Two Begins

**1941** World War Two Begins

**1942** World War Two Begins

**1943** World War Two Begins

**1944** World War Two Begins

**1945** World War Two Ends

**1946** World War Two Ends

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**2019** World War Two Ends

**2020** World War Two Ends

**2021** World War Two Ends

**2022** World War Two Ends

**2023** World War Two Ends

**2024** World War Two Ends

## EVENTS + POSTERS OF WORLD WARS I + II