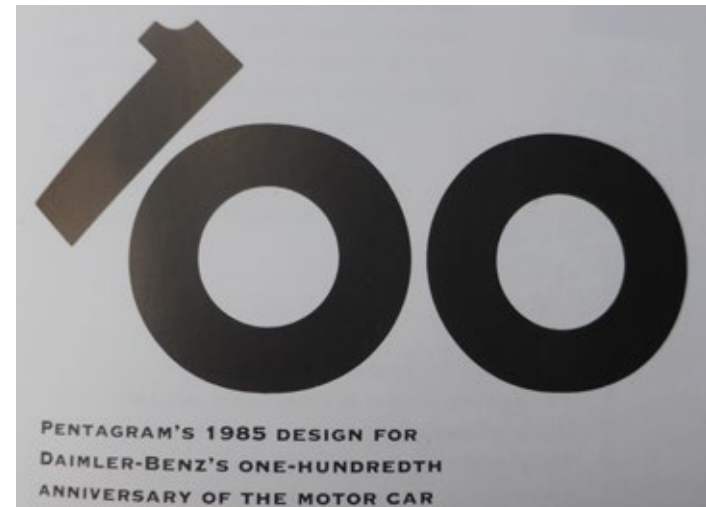
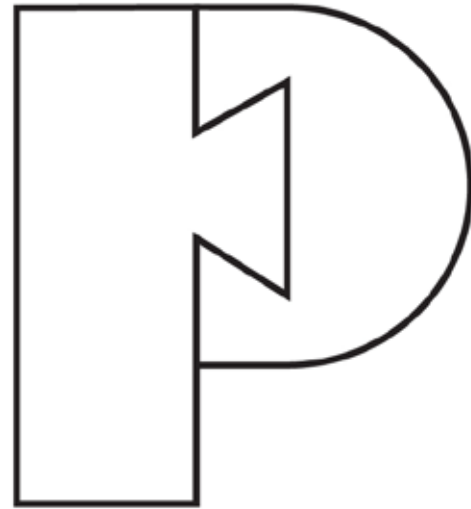
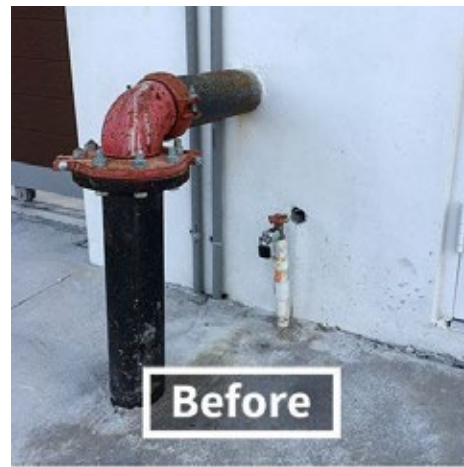
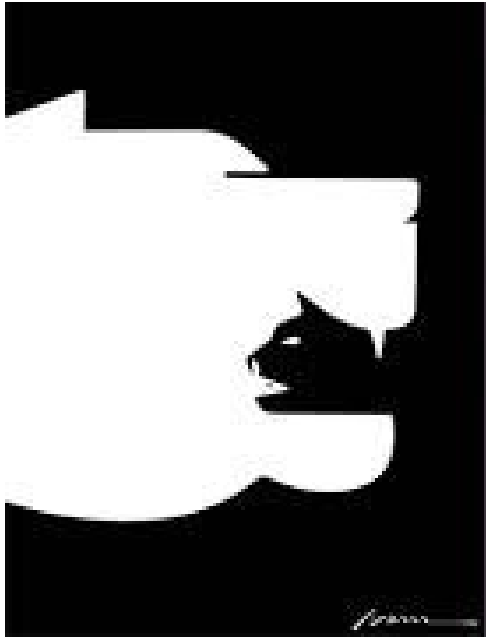


freedom







new territories. So what does that suggest to you? Well you go.

If you go to one place, which direction might you take – north, south, east or west? Let's say north. And when you get there, which way have you got to go to get back? I suppose you go to the south. What was his name? Marco Polo. Look (I'm drawing now), go north, go south, go north again, go south again, what's that? That's an M. What's M? M for Marco. That's it. You can do the same for Polo. That's your book cover.

I told him to go away and build on the idea. This was only the skeleton and he needed to make a design – to think in terms of shapes, forms, thicknesses of line and so on. I told him, 'Open your mind. Work on that basis. But when you've done all that, tear it up because it's my idea not yours.'

(Abram Games, 1914–1997)

Right: Poster for the War Office. An astonishing example of fit, even smoke and handle merge. Abram Games, UK, 1942.



ABRAM GAMES

AN ESSAY ON
HIS WORK AND
ITS CONTEXT

CATHERINE
MORIARTY



Fig 42
Freedom from hunger, 1960
Lithograph*

Introduction

In 1960 Abram Games designed a poster for the United Nations 'Freedom from Hunger' campaign. He had been designing posters for nearly twenty-five years and this work might be seen as a synthesis of the skills that he developed throughout his career. It is also testimony to a man who ensured that his working life achieved a balance between earning a living and supporting causes for human betterment. The 'Freedom From Hunger' poster was discussed in an article on Games that appeared in the *Studio* in February 1965, it was aptly entitled 'Abram Games and the poster: impact and simplicity'.¹ Indeed, by this time the name of Games and the medium of the poster had become synonymous. Many of his designs were intended to achieve a response in the spectator by means of a visual message that was as elemental as possible. This had proved to be a design philosophy that translated across time, technique and purpose. In this way the 'Freedom From Hunger' poster represents a fusion of mission and method that may be seen as a visual motif of Games' practice. Its title is almost unnecessary for the image was designed to achieve global relevance and resonance. It was part of the UN campaign to 'mobilise and enlighten world public opinion on this problem'.² While filmed images of humanitarian crises were included in television reports and photographs appeared in newspapers, Games' message aimed to provoke a consideration of the issue at stake that would appeal to people of different ages, nationalities, beliefs and economic status.

While Games had important allegiances – personal, professional and religious – it is the ethical foundation to work and life and the technical and intellectual accomplishment of his designs that

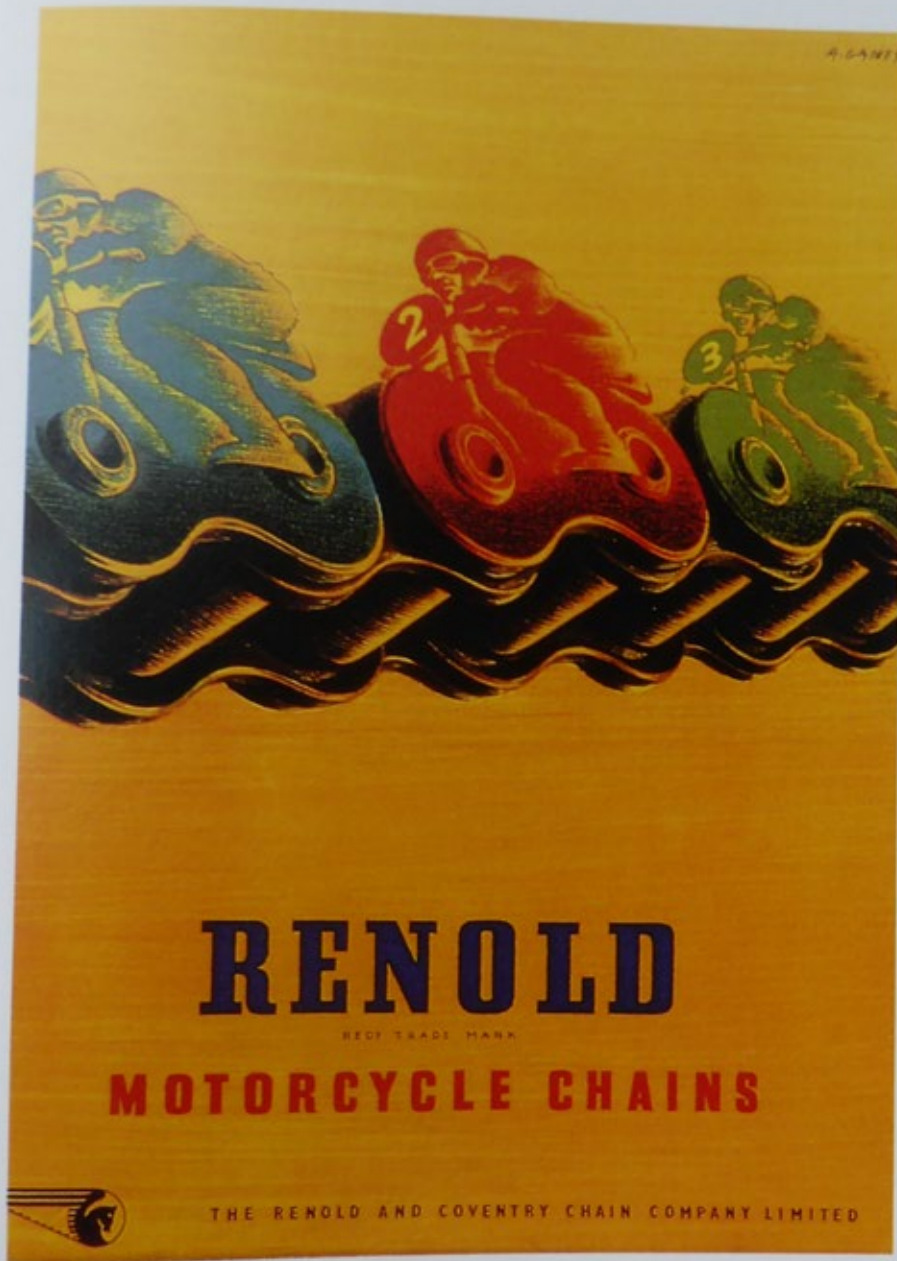


Fig 176
Renold motorcycle chains, 1952



Fig 17
P&O, 1



items for Pirelli slippers. The point of sale shows a series of fetching dogs drawn by Bob Gill. The bus-side poster puts people at their ease. Fletcher Forbes Gill, UK, 1963 & 1962.

A. GILL, F. B. GILL
The Gilbert Paper Great Student Designer Award
A Worldwide Student Design Competition
Deadline 10 April 1994



Smith. The parent can see the product, and the child can see the funny side. The Ian Logan Design Company, UK, 1990.





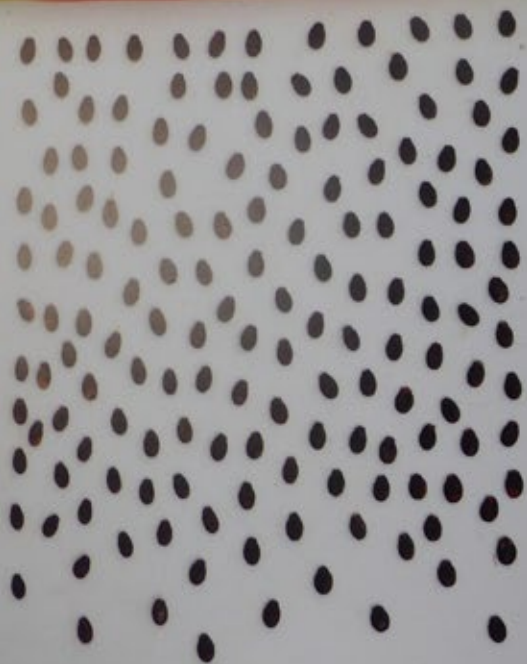
THE BLACK HEART PROCESSION

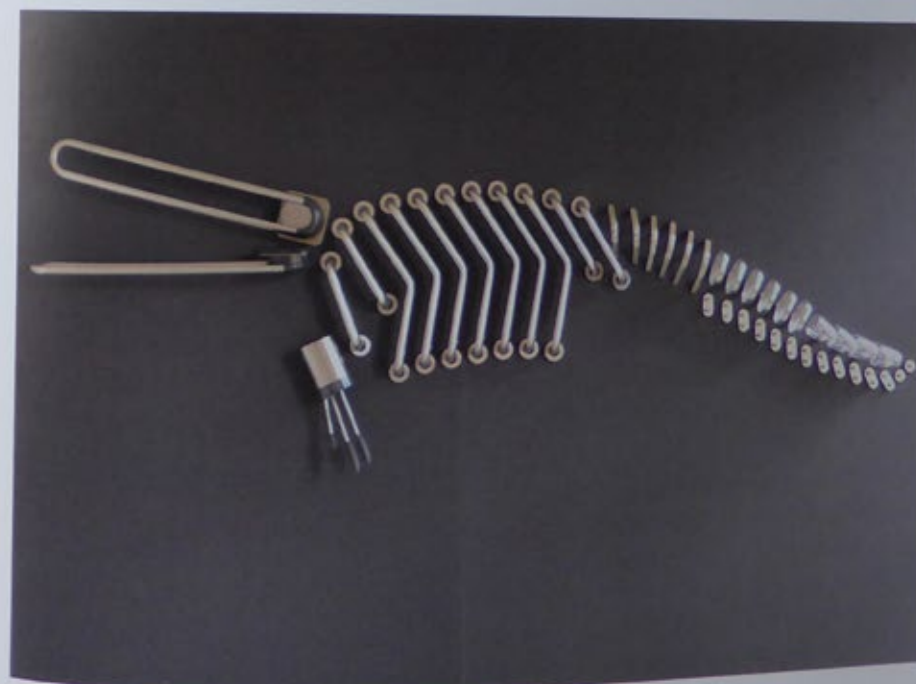
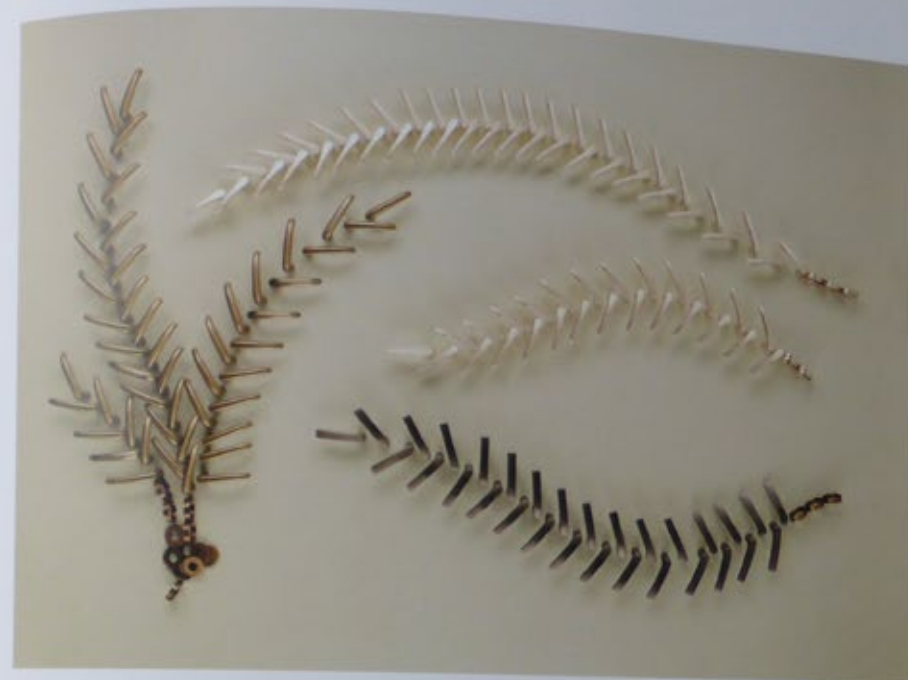
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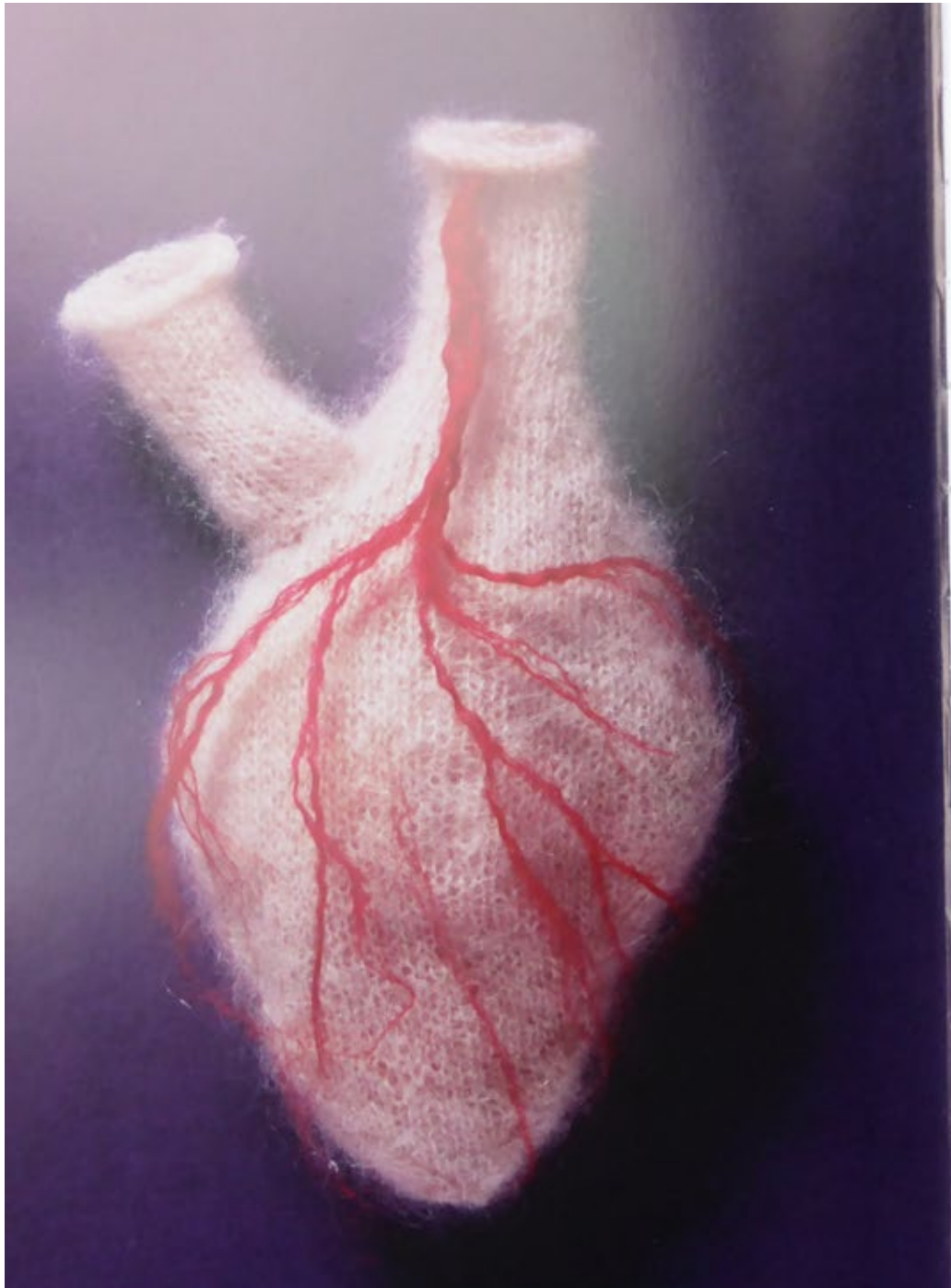
the Decemberists













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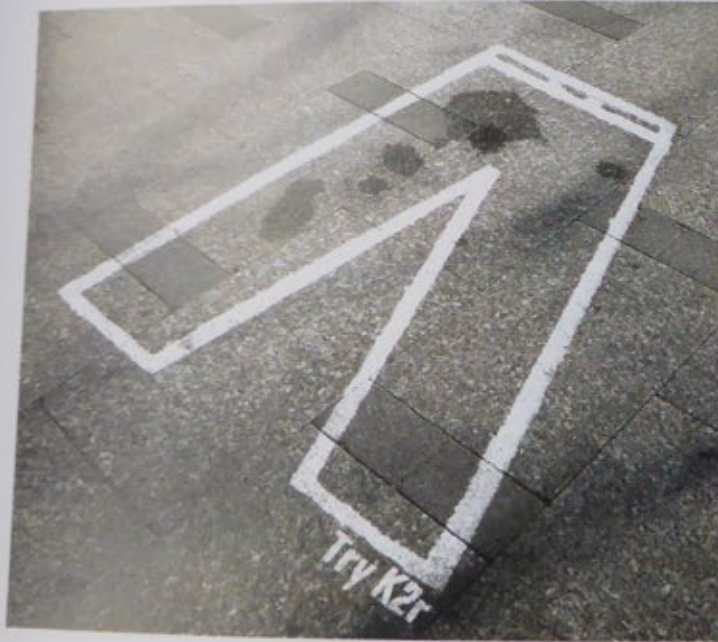


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