Josef Muller-Brockmann's graphics left a lasting mark on Swiss visual communication from the 1950s onward. His posters demonstrate how a sober, formally reduced language works best for conveying a universal, timeless message. Poster campaigns for longtime clients such as the Tonhalle concert hall in Zurich or the Automobile Club of Switzerland follow strict functional criteria — and yet exhibit a variety of design solutions and exciting, dynamic compositions. This book presents selected posters by Muller-Brockmann and places them in the context of their own time while also examining the validity of his solutions from today's point of view."

In 1980, the Swiss Federal Railways contracted one of their country's leading graphic designers, Muller-Brockmann, to overhaul the design of their train stations' signage. Muller-Brockmann's manual, expanded in 1992, is a complex, large-scale design project that met its users' needs through its emphatic rationalism and consistency.

Typographic organization has always been a complex system in that there are so many elements at play, such as hierarchy, order of reading, legibility, and contrast. In Typographic Systems, Kim Elam, author of our bestselling books, Geometry of Design and Grid Systems, explores eight major structural frameworks beyond the grid including random, radial, modular, and bilateral systems. By taking the reader through exercises, student work, and professional examples, Elam offers a broad range of design solutions. Once essential visual organization systems are understood the designer can fluidly organize words or images within a structure, combination of structures, or a variation of a structure. With clarity and substance, each system from the structured axis to the nonhierarchical radial array is explained and explored so that the reader comes away with a better understanding of these intricate complex arrangements. Typographic Systems is the seventh title in our bestselling Design Briefs series, which has sold more than 100,000 copies worldwide.

Although grid systems are the foundation for almost all typographic design, they are often associated with rigid, formulaic solutions. However, the belief that all great design is nonetheless based on grid systems (even if only subverted ones) suggests that few designers truly understand the complexities and potential riches of grid composition.

Graphic Design Theory is organized in three sections: "Creating the Field" traces the evolution of graphic design over the course of the early 1900s, including influential avant-garde ideas of futurism, constructivism, and the Bauhaus; "Building on Success" covers the mid- to late twenty-first century and considers the International Style, modernism, and postmodernism; and "Mapping the Future" opens at the end of the last century and includes current discussions on legibility, social responsibility, and new media. Striking color images illustrate each of the movements discussed and demonstrate the ongoing relationship between theory and practice. A brief commentary prefaces each text, providing a cultural and historical framework through which the work can be evaluated. Authors include such influential designers as Herbert Bayer, L’szlo Moholy-Nagy, Karl Gerstner, Katherine McCoy, Michael Rock, Lev Manovich, Ellen Lupton, and Lorraine Wild. Additional features include a timeline, glossary, and bibliography for further reading. A must-have survey for graduate and undergraduate courses in design history, theory, and contemporary issues, Graphic Design Theory invites designers and interested readers of all levels to plunge into the world of design discourse.

How were the first fonts made? Who invented italics? When did we figure out how to print in color? Many of the standard features of printed books were designed by pioneering typographers and printers in the latter half of the fifteenth century. Johannes Gutenberg is credited with printing the first books in Europe with movable type in the fifteenth century, but many different European printers and publishers went on to find innovative solutions to replicate the appearance of manuscript books in print and improve on them throughout the Renaissance. The illustrated examples in Typographic Firsts originate in those early decades, bringing into focus the influences and innovations that shaped the printed book and established a Western typographic canon. From the practical challenges of polychromatic printing and sheet music printing to the techniques for illustrating books with woodcuts and producing books for children to the design of the first fonts, these stories chart the invention of the printed book, the world's first means of mass communication. Also covering title pages, maps, printing in gold, and printing in color, this book shows how a mixture of happenstance and brilliant technological innovation came together to form the typographic and design conventions of the book.

Josef Muller-Brockmann’s impassioned and sudden appearance on the stage of constructive graphic design in the early 50s, at the age of almost 40, gives pause. What biographical developments preceded this energetic statement? What context created the conditions for this abrupt change from a subjective and illustrative view of design to one that was objective and constructive? The answer takes us back to the 30s, to the formative days when MB, the designer, and Swiss Graphic Design were still separate paths.

The world of white, from Muji art director Kenya Hara White not only plays an important role in Japanese cultures in general but also in the work of Kenya Hara, art director for...
Muji. In 100 Whites, Hara gives 100 examples of white, such as snow, Iceland, rice and wax. On the basis of these examples he discusses the importance of white in design—not only as a color but as a philosophy. Hara describes how he experiments with the different whites he instances, what they mean in the process of his work and how they influence design today. 100 Whites is the extension of Hara’s previously published book White. The publication explores the essence of white, which Hara sees as symbolizing simplicity and subtlety. Kenya Hara (born 1958) is a Japanese graphic designer, a professor at the Musashino Art University and, since 2002, the art director for Muji. Hara has been awarded many prizes, such as the Japanese Cultural Design Award.

This book serves as an introduction to the key elements of good design. Broken into sections covering the fundamental elements of design, key works by acclaimed designers serve to illustrate technical points and encourage readers to try out new ideas. Themes covered include narrative, colour, illusion, ornament, simplicity, and wit and humour. The result is an instantly accessible and easy to understand guide to graphic design using professional techniques.

"Fine art for font nerds."—New York Magazine “One of the most engaging homages I have ever seen.”—Steven Heller Swissted takes rock concert posters of the ’70s, ’80s, and ’90s and remixes and reimagines them through a Swiss modernist lens. The result is some of the coolest images you’ve ever seen! The book features 200 posters, all microperforated and ready to frame. Or keep them bound in one collection as an art book. The foreword is written by legendary designer Steven Heller. Posters are from legendary indie, alternative, and punk bands such as Jane’s Addiction, Blondie, the Beastie Boys, the Clash, the Pixies, Green Day, the Ramones, Devo, the Sex Pistols, Dead Kennedys, Public Image Ltd., Sonic Youth, the Cure, Red Hot Chili Peppers, Hüsker Dü, Danzig, the Replacements, Fugazi, the Lemonheads, Pearl Jam, Pavement, Superchunk, They Might Be Giants, Guided by Voices, Sugar, Sleater Kinney, Violent Femmes, Iggy Pop, Fishbone, Nirvana, and many, many more!

"In this fun, fast-paced introduction to the most iconic designers of our time, author John Clifford takes you on a visual history tour that’s packed with the posters, ads, logos, typefaces, covers, and multimedia work that have made these designers great."—Publisher’s description.


100 Years of Swiss Graphic Design takes a fresh look at Swiss typography and photo-graphics, posters, corporate image design, book design, journalism and typefaces over the past hundred years. With illuminating essays by prominent experts in the field and captivating illustrations, this book, designed by the Zurich studio NORM, presents the diversity of contemporary visual design while also tracing the conventions of tradition that connect the work of different periods. The changes in generations and paradigms as manifested in their different visual languages and convictions are organized along a timeline as well as by theme. The various fields of endeavor and media are described, along with how they relate to advertising, art, and politics. Graphic design from Switzerland reflects both international trends and local concerns. High conceptual and formal quality, irony and wit are its constant companions. A new, comprehensive reference work on Swiss design.

The Typografische Monatsblatter is one of the most important journals to successfully disseminate the phenomenon of "Swiss typography" to an international audience. With more than 70 years in existence, the journal witnessed significant moments in the history of typography and graphic design. 30 Years of Swiss Typographic Discourse in the Typografische Monatsblatter examines the years 1960-90, that correspond to a period of transition in which many factors such as technology, socio-political contexts and aesthetic ideologies profoundly affected and transformed the fields of typography and graphic design. The book includes a large number of works from well-known and lesser-known designers such as Emil Rudler, Helmut Schmid, Wolfgang Weingart, Hans-Rudolf Lutz, Jost Hochuli and many others.

Reading Graphic Design History uses a series of key artifacts from the history of print culture in light of their specific historical contexts. It encourages the reader to look carefully and critically at print advertising, illustration, posters, magazine art direction and typography, often addressing issues of class, race and gender. David Raizman’s innovative approach intentionally challenges the canon of graphic design history and various traditional understandings of graphic design. He re-examines ‘icons’ of graphic design in light of their local contexts, avoiding generalisation to explore underlying attitudes about various social issues. He encourages new ways of reading graphic design that take into account a broader context for graphic design activity, rather than broad views that discourage the understanding of difference and the means by which graphic design communicates cultural values. With a foreword by Steven Heller.

From a professional for professionals, here is the definitive word on using grid systems in graphic design. Though Muller-Brockman first presented hi interpretation of grid in 1961, this text is still useful today for anyone working in the latest computer-assisted design. With examples on how to work correctly at a conceptual level and exact instructions for using all of the systems (8 to 32 fields), this guidebook provides a crystal-clear framework for problem-solving. Dimension: 8 1/2 x 11 3/4 inches, English & German Text, 357 b&w examples and illustrations.

A revised edition of the bestselling toolkit for creating, building, and maintaining a strong brand. From research and analysis through brand strategy, design development through application design, and identity standards through launch and governance, Designing Brand Identity, Fourth Edition offers brand managers, marketers, and designers a proven, universal five-phase process for creating and implementing effective brand identity. Enriched by new case studies showcasing successful world-class brands, this Fourth Edition brings readers up to date with a detailed look at the latest trends in branding, including social networks, mobile devices, global markets, apps, video, and virtual brands. Features more than 30 all-new case studies showing best practices and world-class Updated to include more than 35 percent new material Offers a proven, universal five-phase process and methodology for creating and implementing effective brand identity.
For designers working in every medium, layout is arguably the most basic, and most important, element. Effective layout is essential to communication and enables the end user to not only be drawn in with an innovative design but to digest information easily. Making and Breaking the Grid is a comprehensive layout design workshop that assumes that in order to effectively break the rules of grid-based design, one must first understand those rules and see them applied to real-world projects. Test reveals top designers’ work in process and rationale. Projects with similar characteristics are linked through a simple notational system that encourages exploration and comparison of structure ideas. Also included are historical overviews that summarize the development of layout concepts, both grid-based and non-grid based, in modern design practice.

A new edition showing the work of one of the most famous Swiss designers: a comprehensive overview of his oeuvre. This illustrated essay traces the history of one of the leading exponents of “Swiss Graphic Design” in the 1950s and 1960s. Josef Müller-Brockmann’s posters have become world famous for their ability to convey information with great visual tension, a sense of drama, and an extreme economy of means. He created a body of work in which timeless principles of visual communication are inscribed. In addition to the posters, the image part presents examples of logotypes, appearances, and exhibitions as well as numerous lesser-known works in chronological order. 396 illustrations

Materiology is directed at all those who are interested in materials and in working with materials: from architects, production designers, and stylists to artists: a handbook for students and new professionals as well as for experienced professionals, written in a clear, understandable style. In four chapters, Materiology offers an overview of the different kinds, processing, and use of materials: 1. Material families: from wood, metal, and plastics to light. 2. Material catalog: over 120 material cards, from basic materials to the latest innovations. 3. Processes: The basics of material processing (spray molds, extrusion, and so on) are presented in a clear manner using numerous diagrams. 4. Thinking ahead: from new processing and use possibilities to questions concerning environmental protection and virtual reality. A prospectus addresses the issues that will be relevant in the future for material development and material use. The second edition has a further 18 material cards and focuses on the challenges of sustainability in design and architecture.

This volume is the most definitive monograph to be published on Josef Mueller-Brockmann. It traces Mueller-Brockmann’s life from childhood through his early training, rarely seen designs for the theater, famous posters for the Zurich art scene, corporate design work for clients like IBM, and, finally, his efforts to educate young designers. With assistance from the Museum fur Gestaltung, Zurich and the Josef Mueller-Brockmann Archive, this book is extensively illustrated with completed works period photography, rare sketches, concept drawings, and personal photos.

"Probably the most important work on typography and graphic design in the twentieth century."--Carl Zahn, The Museum of Fine Arts, Boston

This book serves as an introduction to the key elements of good illustration. The Illustration Idea Book presents 50 of the most inspiring approaches used by masters of the field from across the world. Themes covered include creating characters, symbol and metaphor, illustrated lettering, inventing worlds, and caricature. The result is an instantly accessible, inspiring, and easy to understand guide to illustration using professional techniques.

Karl Gerstnera (TM)s work is a milestone in the history of design. One of his most important works is Designing Programmes, which is presented here in a new edition of the original 1964 publication. In four essays, the author provides a basic introduction to his design methodology. Instead of set recipes, the method suggests a model for design in the early days of the computer era. The intellectual models it proposes, however, continue to be useful today. What it does not purvey is cut-and-dried, true-or-false solutions or absolutes of any kind - instead, it develops fundamental principles in an innovative and future-oriented way. The book is especially topical and exciting in the context of current developments in computational design, which seem to hold out the possibility of programmed design. With many examples from the worlds of graphic and product design, science, architecture, and art, it inspires the reader to seize on the material, develop it further, and integrate it into his or her own work.

Müller-Brockmann’s book aimed to solve the graphic designer’s problem of finding the appropriate contemporary form, became a standard work that still serves as an historic practical guide well beyond the boundaries of Switzerland. This edition is an unabridged reconstruction of the original edition of 1961, as a hardcover with jacket. It includes the additions made by Josef Müller-Brockmann himself for the paperback edition of 1983. In the first part, the path from illustrative to functional graphic design is traced, as well as the meaning of design elements, their use and effect in every area of advertising: business printed matter, advertisements, brochures, books, posters, and exhibitions. The middle section of the book contains fundamental thoughts concerning the work of the graphic designer. The chapter Science and Visual Communication covers the area of semiotics and communications research. In the last part, the systematic education of the graphic designer is presented by means of a comprehensive documentation. Thus, the book offers graphic designers a valuable survey of the fundamental tasks of design.

The first complete monograph on the work of Swiss graphic designer Max Huber (1919–92), one of the most significant designers of the 20th century. Huber’s work was consistently innovative, and by combining painting and photography with other graphic media, he remained avant-garde throughout his career, bringing the utopian vision of the modern masters to bear on corporate typography and identity design. Three essays cover Huber’s entire career from the early 1940s, including his wide-ranging work in the fields of magazine, identity and exhibition design as well as expanding on his close links with a circle of brilliant artists, designers and intellectuals such as Josef Müller-Brockmann, Achille Castiglioni and Italo Calvioni, among others.

In this eclectic collection, thought-provoking essays from a wide range of perspectives explore the multifaceted interaction between graphic design and reading. The writings discuss various kinds of established reading patterns—from magazine browsing to online reading to contemplating a one-word poster. All of these settings for graphic design, and many more, offer springboards for investigating the complex relationship between typography and content—a fascinating exploration for graphic designers, teachers, and students.
A contemporary reference book on the principles and laws of visual communication as an introduction to practical design.

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