Swiss Graphic Design

A New Program for Graphic Design

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.

Graphic Design History

An original account of the life and work of legendary designer Jan Tschichold and his role in the movement in Weimar Germany to create modern graphic design. Richly illustrated with images from Jan Tschichold’s little-known private collection of design ephemera, this important book explores a legendary figure in the history of modern graphic design through the artists, ideas, and texts from the Bauhaus that most influenced him. Tschichold (1902-1974), a prolific designer, writer, and theorist, stood at the forefront of a revolution in visual culture that made printed material more elemental and dynamic. His designs were applied to everyday graphics, from billboard advertisements and business cards to book jackets and invoices. This handsome volume offers a new understanding of Tschichold’s work, and of the underlying theories of the artistic movement he helped to form, by analyzing his collections: illustrations, advertisements, magazines, and books by well-known figures, such as Kurt Schwitters, El Lissitzky, Aleksandr Rodchenko, and László Moholy-Nagy, and lesser-known artist-designers, including Willi Baumeister, Max Burchartz, Walter Dexel, and Piet Zwart. This book also charts the development of the New Typography, a broad-based movement across Central Europe that included “The Ring,” a group formed by Schwitters in 1927. Tschichold played a crucial role in defining this movement, documenting the theory and practice in his most influential book, The New Typography (1928), still regarded as a seminal text of graphic design.

Draplin Design Co. A comprehensive guide to graphic design and print.
A History of Arab Graphic Design A new edition of a seminal book on the history of graphic design in the twentieth century by one of the leading authorities in the field.

Graphic Design: New History 2nd Edition One of the seminal texts of graphic design, Paul Rand's Thoughts on Design is now available for the first time since the 1970s. Writing at the height of his career, Rand articulated in his slender volume the pioneering vision that all design should seamlessly integrate form and function. This facsimile edition preserves Rand's original 1947 essay with the adjustments he made to its text and imagery for a revised printing in 1970, and adds only an informative and inspiring new foreword by design luminary Michael Bierut. As relevant today as it was when first published, this classic treatise is an indispensable addition to the library of every designer.

Pioneers of Modern Graphic Design What you always wanted to know about graphic design but were afraid to ask.

A History of Graphic Design Esquire. Ford Motors. Burton Snowboards. The Obama Administration. While all of these brands are vastly different, they share at least one thing in common: a teeny, little bit of Aaron James Draplin. Draplin is one of the new school of influential graphic designers who combine the power of design, social media, entrepreneurship, and DIY aesthetic to create a successful business and way of life. Pretty Much Everything is a mid-career survey of work, case studies, inspiration, road stories, lists, maps, how-tos, and advice. It includes examples of his work—posters, record covers, logos—and presents the process behind his design with projects like Field Notes and the “Things We Love” State Posters. Draplin also offers valuable advice and hilarious commentary that illustrates how much more goes into design than just what appears on the page. With Draplin’s humor and pointed observations on the contemporary design scene, Draplin Design Co. is the complete package for the new generation of designers.


Graphic Design, Third Edition In this volume, Jens Müller traces 130 years of graphic design, designers, and developments from the late 19th century through the economic boom after World War II until today. Year-by-year spreads are combined with in-depth features on hundreds of landmark projects, industry-leader profiles, as well as visual timelines of each decade. About the series TASCHEN is 40! Since we started our work as cultural archaeologists in 1980, TASCHEN has become synonymous with accessible publishing, helping bookworms around the world curate their own library of art, anthropology, and aphrodisia at an unbeatable price. Today we celebrate 40 years of incredible books by staying true to our company credo. The 40 series presents new editions of some of the stars of our program--now more compact, friendly in price, and still realized with the same commitment to impeccable production.

Becoming a Graphic Designer For the third edition of Graphic Design Stephen Eskilson has, with the aid of 540 new and existing images, updated key parts of the book. Most notably he has expanded the introduction to begin with the origins of writing and added a new chapter 11 that investigates current trends in digital design. Organized chronologically, the book traces the impact of politics, economics, war, nationalism, colonialism, gender and art on graphic designers working in print and film and with the latest web, multimedia and emerging digital technologies.
Thoughts on Design From its roots in the development of printing, graphic design has evolved as a means of identification, information, and promotion to become a profession and discipline in its own right. This authoritative documentary history begins with the poster and goes on to chart the development of word and image in brochures and magazines, advertising, corporate identity, television, and electronic media, and the impact of technical innovations such as photography and the computer. For the revised edition, a new final chapter covers all the recent international developments in graphic design, including the role of the computer and the Internet in design innovation and globalization. In the last years of the twentieth century, at a time when "designer products" and the use of logos grew in importance, the role of graphic designers became more complex, subversive, and sometimes more political—witness Oliviero Toscani's notorious advertisements for Benetton. Digital technology cleared the way for an astonishing proliferation of new typefaces, and words began to take second place to typography in a whole range of magazines and books as designers asserted the primacy of their medium. Designers and companies discussed here include Neville Brody, David Carson, Design Writing Research, Edward Fella, Tibor Kalman, Jeffery Keedy, LettError, Pierre di Sciullo, Tomato, Gerard Unger, Cornel Windlin, and a host of others. Over 800 illustrations, 30 in color.

Graphic Design, Referenced This is the definitive book on Philip B. Meggs, his life, his work, and his passion. The text offers a large collection of Meggs' writings in a single source, including articles from Print magazine, the AIGA Journal, selections from his books, transcripts from lectures and presentations, and letters to editors. -- Publisher's description.

The Graphic Design Reference & Specification Book “Thinking with Type is to typography what Stephen Hawking's A Brief History of Time is to physics.”—I Love Typography The best-selling Thinking with Type in a revised and expanded second edition: Thinking with Type is the definitive guide to using typography in visual communication. Ellen Lupton provides clear and focused guidance on how letters, words, and paragraphs should be aligned, spaced, ordered, and shaped. The book covers all typography essentials, from typefaces and type families, to kerning and tracking, to using a grid. Visual examples show how to be inventive within systems of typographic form, including what the rules are, and how to break them. This revised edition includes forty-eight pages of new content with the latest information on: • style sheets for print and the web • the use of ornaments and captions • lining and non-lining numerals • the use of small caps and enlarged capitals • mixing typefaces • font formats and font licensing Plus, new eye-opening demonstrations of basic typography design with letters, helpful exercises, and dozens of additional illustrations. Thinking with Type is the typography book for everyone: designers, writers, editors, students, and anyone else who works with words. If you love font and lettering books, Ellen Lupton's guide reveals the way typefaces are constructed and how to use them most effectively. Fans of Thinking with Type will love Ellen Lupton's new book Extra Bold: A Feminist, Inclusive, Anti-racist, Nonbinary Field Guide for Graphic Designers.

An A-Z of Type Designers In The Moderns, we meet the men and women who invented and shaped Midcentury Modern graphic design in America. The book is made up of generously illustrated profiles, many based on interviews, of more than 60 designers whose magazine, book, and record covers; advertisements and package designs; posters; and other projects created the visual aesthetics of postwar modernity. Some were émigrés from Europe; others were homegrown—all were intoxicated by elemental typography, primary colors, photography, and geometric or biomorphic forms. Some are well-known, others are honored in this volume for the first time, and together they comprised a movement that changed our design world.

The Graphic Design Idea Book This accessible book demonstrates how ideas influenced and defined graphic design. Lavishly illustrated, it is
both a great source of inspiration and a provocative record of some of the best examples of graphic design from the last hundred years. The entries, arranged broadly in chronological order, range from technical (overprinting, rub-on designs, split fountain); to stylistic (swashes on caps, loud typography, and white space); to objects (dust jackets, design handbooks); and methods (paper cut-outs, pixelation).

Thinking with Type

After the Bauhaus, Before the Internet Arab graphic design emerged in the early twentieth century out of a need to influence, and give expression to, the far-reaching economic, social, and political changes that were taking place in the Arab world at the time. Examining the work of over eighty key designers from Morocco to Iraq, and covering the period from pre-1900 to the end of the twentieth century, A History of Arab Graphic Design traces the people and events that were integral to the shaping of a field of graphic design in the Arab world.

An Eames Anthology Review: “This illustrated A-Z features outstanding type designers from around the world, from Gutenberg to the present day. Arranged alphabetically by designer's name, the book contains over 260 biographical profiles. Entries are illustrated by key typefaces taken from a wide range of sources, including type specimens, original posters, private press editions and magazine covers, and also give a list of work and, where applicable, further reading references and a website address. An essential reference for typographers, graphic designers and students, the book also features a full index and eight short texts by leading typographers - Jonathan Barnbrook, Erik van Blokland, Clive Bruton, John Downer, John Hudson, Jean Francois Porchez, Erik Spiekermann and Jeremy Tankard - that cover a variety of different aspects of type design, including typeface revivals, font piracy, designing fonts for corporate identities and the role of nationality in type design.”--BOOK JACKET

Design History An abundantly illustrated overview of modern design across continents and cultures, highlighting key movements and design traditions.

Teaching Graphic Design History A collection of essays defining the history of graphic design. Nearly 70 critical essays by leading writers explore and define the unique moments, personas and events that shaped the course of graphic design from its earliest beginnings at the turn of the 20th century to the present. Culled from obscure sources, the writings should provide valuable information and insight for students, teachers, scholars, and practitioners of design.


Meggs' History of Graphic Design Note from the publisher: The Interactive Resource Center is an online learning environment where instructors and students can access the tools they need to make efficient use of their time, while reinforcing and assessing their understanding of key concepts for successful understanding of the course. An access card with redemption code for the online Interactive Resource Center is included with all new, print copies or can be purchased separately. (***)If you rent or purchase a used book with an access code, the access code may have been redeemed previously and you may have to purchase a new access code - ISBN: 9781118922248). The online Interactive Resource Center contains resources tied to the book, such as: Interactive Resources: Flashcards featuring images from book for image identification self-study Self-test assessment by chapter Image Gallery featuring key designers and their work Downloadable
Resources: Indices of key terms and people

Winner of the First-Ever QED (Quality, Excellence, Design) award by Digital Book World

This is the unrivaled, comprehensive, and award-winning reference tool on graphic design recognized for publishing excellence by the Association of American Publishers. Now, this Fifth Edition of Meggs' History of Graphic Design offers even more detail and breadth of content than its heralded predecessors, revealing a saga of creative innovators, breakthrough technologies, and important developments responsible for paving the historic paths that define the graphic design experience. In addition to classic topics such as the invention of writing and alphabets, the origins of printing and typography, and postmodern design, this new Fifth Edition presents new information on current trends and technologies sweeping the graphic design landscape—such as the web, multimedia, interactive design, and private presses, thus adding new layers of depth to an already rich resource. With more than 1,400 high-quality images throughout—many new or newly updated—Meggs' History of Graphic Design, Fifth Edition provides a wealth of visual markers for inspiration and emulation. For professionals, students, and everyone who works with or loves the world of graphic design, this landmark text will quickly become an invaluable guide that they will turn to again and again.

Graphic Design 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.

Graphic Design History

According to the cliche, California is the place where anything goes and everyone does their own thing. Maybe that's because everyone knows that in California there's no terra firma: earthquakes, mudslides, fires, and the occasional civil uprising cause constant upheaval and change. It is also legendary as fertile ground for creativity, freedom, and social consciousness, where the status quo undergoes constant renovation. This book is the first to capture the enormous body of distinctive and visually ecstatic graphic design that emanated from this great state throughout most of the twentieth century. Edited and designed by graphic designer Louise Sandhaus, this raucous gathering of smart, offbeat, groundbreaking graphic design from the Left Coast will amaze readers with its breadth and richness.

A History of Graphic Design for Rainy Days

A revered classic of American design delights anew with the freshness and ingenuity of its approach Bradbury Thompson (1911-1995) remains one of the most admired and influential graphic designers of the twentieth century, having trained a generation of design students while on the faculty of the Yale School of Art for more than thirty years. The art director of Mademoiselle and design director of Art News and Art News Annual in the decades after World War II, Thompson was also a distinguished designer of limited-edition books, postage stamps, rationalized alphabets, corporate identification programs, trademarks, and sacred works (most notably the Washburn College Bible). Thompson also designed more than sixty issues of Westvaco Inspirations, a magazine that was published by the Westvaco Corporation and distributed to thousands of printers, designers, and teachers to show the range and versatility of printing papers. Thompson was especially revered for his ability to adapt classic typography for the modern world. Bradbury Thompson: The

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Art of Graphic Design is a landmark in the history of fine bookmaking. First published by Yale University Press in 1988 and designed by Thompson himself, it was praised by the New York Times as a book in which “art and design are gloriously and daringly mixed.” Original texts by the author and other notable designers, critics, and art historians, including J. Carter Brown, Alvin Eisenman, and Steven Heller, explore Thompson's methods and design philosophy, and a newly commissioned afterword by Jessica Helfand attests to the enduring importance of his work. Both a retrospective and a manifesto, the book surveys Thompson's timeless contributions to American graphic design, including his experimental work and his work in magazines, typography, books, simplified alphabets, and contemporary postage stamps. Published for the first time in paperback, this classic text is now available for a new generation of designers and students.

Jan Tschichold and the New Typography A toolkit for visual literacy in the 21st century A New Program for Graphic Design is the first communication-design textbook expressly of and for the 21st century. Three courses—Typography, Gestalt and Interface—provide the foundation of this book. Through a series of in-depth historical case studies (from Benjamin Franklin to the Macintosh computer) and assignments that progressively build in complexity, A New Program for Graphic Design serves as a practical guide both for designers and for undergraduate students coming from a range of other disciplines. Synthesizing the pragmatic with the experimental, and drawing on the work of Max Bill, György Kepes, Bruno Munari and Stewart Brand (among many others), it builds upon mid- to late-20th-century pedagogical models to convey contemporary design principles in an understandable form for students of all levels—treating graphic design as a liberal art that informs the dissemination of knowledge across all disciplines. For those seeking to understand and shape our increasingly networked world of information, this guide to visual literacy is an indispensable tool. David Reinfurt (born 1971), a graphic designer, writer and educator, reestablished the Typography Studio at Princeton University and introduced the study of graphic design. Previously, he held positions at Columbia University Graduate School of Architecture, Planning and Preservation, Rhode Island School of Design and Yale University School of Art. As a cofounder of O-R-G Inc. (2000), Dexter Sinister (2006) and the Serving Library (2012), Reinfurt has been involved in several studios that have reimagined graphic design, publishing and archiving in the 21st century. He was the lead designer for the New York City MTA Metrocard vending machine interface, still in use today. His work is included in the collections of the Walker Art Center, Whitney Museum of American Art, Cooper Hewitt National Design Museum and the Museum of Modern Art. He is the co-author of Muriel Cooper (MIT Press, 2017), a book about the pioneering designer.

100 Ideas that Changed Graphic Design The Graphic Design Reference & Specification Book should always be next to a designer's computer. Completely practical with only the most needed information, this valuable book provides designers with all the little details that can make or break a design, such as how much space to leave in the gutter when designing barrel folds, how to layout a template for a box, and the ratios of each part, as well as metric conversion charts, standard envelope sizes in the USA, Europe, Canada and Asia, and much more. This hardworking handbook is compact and accessible and is a must-have for any graphic designer.

Earthquakes, Mudslides, Fires & Riots An Eames Anthology collects for the first time the writings of the esteemed American architects and designers Charles and Ray Eames, illuminating their marriage and professional partnership of fifty years. More than 120 primary-source documents and 200 illustrations highlight iconic projects such as the Case Study Houses and the molded plywood chair, as well as their work for major corporations as both designers (Herman Miller, Vitra) and consultants (IBM, Polaroid). Previously unpublished materials appear alongside published writings by and about the Eameses and their work, lending new insight into their creative process. Correspondence with such luminaries as Richard Neutra and Eero Saarinen provides a personal glimpse into the advance of modernity in mid-century America.
Graphic Design A history of design teaching from the mid-1950s to the mid-1990s told through essays, interviews, remembrances, and primary materials. With contributions by more than forty of the most influential voices in art, architecture, and design, After the Bauhaus, Before the Internet traces a history of design teaching from the mid-1950s to the mid-1990s through essays, interviews, remembrances, and primary materials. Geoff Kaplan has gathered a multigenerational group of theorists and practitioners to explore what design thinking and interdisciplinarity mean for design and its pedagogy and how they can be placed within a conceptual and historical context. At a time when all our choices and behaviors are putatively curated, and when “design thinking” is recruited to solve problems from climate change to social media optimization, this volume looks at how design’s self-understandings as a discipline have changed and how they affect the ways it writes its own histories and theories.

The Art of Graphic Design looks at the social and cultural aspects of graphic design from prehistory to the present day.

Graphic Design The now-classic introduction to designing typography, handsomely redesigned and updated for the digital age. In this invaluable book, Karen Cheng explains the processes behind creating and designing type, one of the most important tools of graphic design. She addresses issues of structure, optical compensation, and legibility, with special emphasis given to the often-overlooked relationships between letters and shapes in font design. In this second edition, students and professional graphic designers alike will benefit from an expanded discussion of the creative practice of designing type—what designers need to consider, their rationale, and issues of accessibility—in the context of contemporary processes for the digital age. Illustrated with more than 400 diagrams that demonstrate visual principles and letter construction, ranging from informal progress sketches to final type designs and diagrams, this essential guide analyzes a wide range of classic and modern typefaces, including those from many premier type foundries. Cheng’s text covers the history of type, the primary systems of typeface classification, the parts of a letter, and the effects of new technology on design methodology, among many other key topics.

No More Rules his anthology compiled from volumes 3-10 of Design Issues, includes material from areas seldom discussed in existing surveys and will facilitate the general discourse within the design community on a wide range of conceptual and methodological issues of contemporary design history. Design history has emerged in recent years as a significant field of scholarly research and critical reflection. With their interest in the conceptualization, production, and consumption of objects (large and small, unique or multiple, anonymous or signed) and environments (ephemeral or enduring, public or private), design historians investigate the multiple ways in which intentionally produced objects, environments, and experiences both shape and reflect their historical moments. This anthology compiled from volumes 3-10 of Design Issues, includes material from areas seldom discussed in existing surveys and will facilitate the general discourse within the design community on a wide range of conceptual and methodological issues of contemporary design history. Individual essays investigate various aspects of design in the modern era. They provide fresh insights on familiar figures such as Harley Earl and Norman Bel Geddes and shed new light on neglected aspects of design history such as the history of women in early American graphic design or the history of modern design in China. The essays are grouped in three broad categories: Graphic Design, Design in the American Corporate Milieu, and Design in the Context of National Experiences. Contributors David Brett, Bradford R. Collins, Dennis P. Doordan, David Gartman, Gyorgy Haiman, Larry D. Luchmansingh, Roland Marchand, Enric Satué, Mitchell Schwarzer, Paul Shaw, Svetlana Sylvestrova, Ellen Mazur Thomson, Matthew Turner, John Turpin, Shou Zhi Wang. A Design Issues Reader

The Moderns With the international take-up of new technology in the 1990s, designers and typographers reassessed their roles and jettisoned

**Graphic Design in the Twentieth Century**
This innovative volume is the first to provide the design student, practitioner, and educator with an invaluable comprehensive reference of visual and narrative material that illustrates and evaluates the unique and important history surrounding graphic design and architecture. Graphic Design and Architecture, A 20th Century History closely examines the relationship between typography, image, symbolism, and the built environment by exploring principal themes, major technological developments, important manufacturers, and pioneering designers over the last 100 years. It is a complete resource that belongs on every designer’s bookshelf.

**Graphic Design and Architecture, A 20th Century History**
An Examination of the Practice Through the Years

Teaching the history of graphic design cannot simply be outlined by dates nor confined by places, but is defined by concepts and philosophies, as well as those who made, make, and inspire them. Teaching Graphic Design History is the first collection of essays, syllabi, and guides for conveying the heritage of this unique practice, from traditional chronologies to eclectic themes as developed by today’s historians, designers, scholars, and documentarians. Long overlooked within the broader history of printing and typesetting, when graphic design’s artifacts finally became the subject of serious study, the historian had to determine what was worthy and on what the history of graphic design should focus: the makers or the artifacts, the content or the context, or all of the above. With the author’s distinct viewpoint and many exclusive contributions, Teaching Graphic Design History chronicles the customs and conventions of various cultures and societies and how they are seen through signs, symbols, and the artifacts designed for use in the public—and sometimes private—sphere. A reas of focus include: Social and political effects of graphic design Philosophical perspectives on design Evolution of branding Development of the graphic design profession Predictions for the future of the practice An examination of the concerted efforts, happy accidents, and key influences of the practice throughout the years, Teaching Graphic Design History is an illuminating resource for students, practitioners, and future teachers of the subject.

**The History of Graphic Design. 40th Ed.**
Now in its second edition, this wide-ranging, seminal text offers an accessible account of the history of graphic design from the nineteenth century to the present day. Organized chronologically, the book makes an important critical contribution to the subject by presenting graphic design and typography as deeply embedded in the fabric of society in every era. This distinctive approach enables Stephen Eskilson to discuss the evolution of graphic design in light of prevailing political, social, military and economic conditions, as well as nationalism and gender. After surveying typography from Gutenberg to Bodoni, he traces the impact of the Industrial Revolution and the influence of Art Nouveau and the Arts and Craft movements on the graphic arts. In the richly contextualised chapters that follow, he chronicles the history of the early twentieth-century modernist design styles, the wartime politicization of American and Soviet regional styles, the Bauhaus, the rise of the International Style in the 1950s-1960s, and the post-modern movement of the 1970s-1980s right through to the challenges facing the world’s designers today. This second edition has been carefully reviewed and updated to best reflect contemporary scholarship. In addition to 75 new colour images, there is a revised final chapter that includes an up-to-date survey of the wealth of aesthetic, conceptual and technical developments in graphic design over the last few years.

**A History of Design from the Victorian Era to the Present**
Now in its second edition, this innovative look at the history of graphic design explores its evolution from the 19th century to the present day. Author Stephen J. Eskilson demonstrates how a new era began for design arts
under the influence of Victorian reformers, tracing the emergence of modernist design styles in the early 20th century, and examining the wartime politicization of regional styles. Richly contextualized chapters chronicle the history of the Bauhaus and the rise of the International Style in the 1950s and '60s, and the postmodern movement of the 1970s and '80s. The book's final chapter looks at current trends in graphic design, with in-depth discussions of grunge, comic book, and graffiti aesthetics; historicism and appropriation; and the influence of technology, web design, and motion graphics. The second edition features over 80 new images, revised text throughout, a new chapter on 19th-century design, and expanded sections on critical topics including the Swiss Style, Postmodernism, and contemporary design.