

## Josef Muller Brockmann Pioneer Of Swiss Graphic Design

'100 Years of Swiss Design' takes a fresh look at furniture and product design from Switzerland.

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

100 Years of Swiss Graphic Design takes a fresh look at Swiss typography and photography, 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 fine lines 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.

Samling af optiske illusioner

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

Take a peek inside the heads of some of the world's greatest living graphic designers. How do they think, how do they connect to others, what special skills do they have? In honest and revealing interviews, nineteen designers, including Stefan Sagmeister, Michael Beirut, David Carson, and Milton Glaser, share their approaches, processes, opinions, and thoughts about their work with noted brand designer Debbie Millman. The internet radio talk host of Design Matters, Millman persuades the greatest graphic designers of our time to speak frankly and openly about their work. How to Think Like a Great Graphic Designer offers a rare opportunity to observe and understand the giants of the industry. Designers interviewed include: —Milton Glaser —Stefan Sagmeister —David Carson —Paula Scher —Abbott Miler —Lucille Tenazas —Paul Sahre —Emily Oberman and Bonnie Siegler —Chip Kidd —James Victore —Carin Goldberg —Michael Bierut —Seymour Chwast —Jessica Helfand and William Drenttel —Steff Geissbuhler —John Maeda Allworth Press, an imprint of Skyhorse Publishing, publishes a broad range of books on the visual and performing arts, with emphasis on the business of art. Our titles cover subjects such as graphic design, theater, branding, fine art, photography, interior design, writing, acting, film, how to start careers, business and legal forms, business practices, and more. While we don't aspire to publish a New York Times bestseller or a national bestseller, we are deeply committed to quality books that help creative professionals succeed and thrive. We often publish in areas overlooked by other publishers and welcome the author whose expertise can help our audience of readers.

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Lonely number one is rejected by all the digits playing happily in their own groups, but with a friendly hoop as a zero they become the number ten.

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 Muller-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

Seventy-nine Short Essays on Design brings together the best of designer Michael Bierut's critical writing—serious or humorous, flattering or biting, but always on the mark. Bierut is widely considered the finest observer on design writing today. Covering topics as diverse as Twyla Tharp and ITC Garamond, Bierut's intelligent and accessible texts pull design culture into crisp focus. He touches on classics, like Massimo Vignelli and the cover of *The Catcher in the Rye*, as well as newcomers, like McSweeney's Quarterly Concern and color-coded terrorism alert levels. Along the way Nabakov's *Pale Fire*; Eero Saarinen; the paper clip; Celebration, Florida; the planet Saturn; the ClearRx pill bottle; and paper architecture all fall under his pen. His experience as a design practitioner informs his writing and gives it truth. In *Seventy-nine Short Essays on Design*, designers and nondesigners alike can share and revel in his insights.

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.

Master the 3 C's of Head-Turning Design! Cover your basics with the book that covers everything from typography and color to layout and business issues! Jim Krause, author of the popular *Index* series, guides you through the understanding and practice of the three elements every successful visual design must have: Components: Learn how to get the most out of the photos, illustrations, icons, typography, linework, decoration, borders and backgrounds you use within your design. Composition: Practice combining the components of a design in a visually appealing way by using the principles of placement, grouping, alignment, flow and spacing to create a pleasing, cohesive design. Concept: Utilize the intangible elements of theme, connotation and style to present and deliver your message in a way that will wow your clients every time. Whether you're a new, mid-level or experienced designer who is brainstorming ideas or finalizing your presentation, this handy-to-use, take-it-with-you book will instruct and inspire you to new heights of creativity.

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. 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.

The famous Italian designer Massimo Vignelli allows us a glimpse of his understanding of good

design in this book, its rules and criteria. He uses numerous examples to convey applications in practice - from product design via signaletics and graphic design to Corporate Design. By doing this he is making an important manual available to young designers that in its clarity both in terms of subject matter and visually is entirely committed to Vignelli's modern design.

First published in 1961 and out of print for more than forty years, visual design in -action is the summation of the influential graphic design theories and principles developed by Czech-born designer Ladislav Sutnar. A pioneering modernist in graphic design and typography, Sutnar brought his avant-garde design principles to the United States and became one of the most influential designers of the 1940s and 1950s. This book, a facsimile of the rare first edition, includes a new introduction by Steven Heller and shows how Sutnar's innovative approach to graphic design prefigured the informational structures now employed in contemporary web design.

Lyrical text explores what words are and how they are used, highlighting such characteristics as that some words are spoken softly, some are shouted, some sound like their meaning, and some evoke certain feelings.

Five hundred of the most iconic graphic designs of all time, from the beginnings of mechanical reproduction to the present The process of visual communication and problem-solving through the use of typography, space, image, and colour informs the way we connect across languages and cultures. Derived from the acclaimed Phaidon Archive of Graphic Design, this fascinating compendium celebrates the long, rich history of graphic design, from the first sample of movable type and the Nuremberg Chronicle of the fifteenth century to the cutting-edge magazines, posters, and ephemera of today. Compiled and written by a global team of experts, this book is international in its scope and appeal.

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."

Published to instant acclaim in 2005, our best selling How to Be a Graphic Designer without Losing Your Soul has become a trusted resource for graphic designers around the world, combining practical advice with philosophical guidance to help young professionals embark on their careers. This new, expanded edition brings this essential text up to date with new chapters on professional skills, the creative process, and global trends that include social responsibility, ethics, and the rise of digital culture. How to Be a Graphic Designer offers clear, concise guidance along with focused, no-nonsense strategies for setting up, running, and promoting a studio; finding work; and collaborating with clients. The book also includes inspiring new interviews with leading designers, including Jonathan Barnbrook, Sara De Bondt, Stephen Doyle, Ben Drury, Paul Sahre, Dmitri Siegel, Sophie Thomas, and Magnus Vol Mathiassen

From a professional for professionals, here is the definitive word on using grid systems in graphic design. Though Muller-Brockman first presented his 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.

"In this fun, fast-paced introduction to the most iconic designers of our time, author John Cliffor 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.

Within graphic design, the concept of systems is profoundly rooted in form. Starting from a series of design research residencies in the context of the Porto Design Biennale, this volume proposes a variety of perspectives - social, cultural, political - to challenge this deeply engrained tradition.0Contents:01. Graphic Design Systems, and the Systems of Graphic Design - Francisco Laranjo02. Design Systems, Porto Design Biennale Research Residencies - Luiza Prado & Pedro Oliveira, ACED, Ruben Pater, Demystification Committee03. One Size Fits All - Ruben Pater04. Fluttering Code: A Cultural and Aesthetic History of the Split-flap Display - Shannon Mattern05. Anything with a Shape Cannot Be Broken - Ian Lynam06. Co-Creating Empowering Economic Systems ? Strategies for Action - Brave New Alps07. Lining Out - Georgina Voss0. 'Design is One' is a photo and caption sampling of Lella and Massimo's work from 1955 to 2003.

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.

*Paul Rand: Modernist Design* illuminates Rand's role as a major figure at the epicenter of twentieth-century art and design. This book is a compendium of essays, tributes, interviews, dialogues, photographic reproductions, contextual timeline, extensive bibliography, and impressions of Rand's impact on modern communication practice and theory. We know Paul Rand through the advertising, editorial, publishing, institutional, identity, corporate, and intellectual legacy he left behind. For him, modernism was a way of life and a belief form, not a style. Like the European proponents, he understood the tenets of modernism as those which could be employed to better human experience in the modern world. He gave life to his art, definition to graphic design, and a reputation to a discipline in need of the evocation of enduring quality. Rand's contemporaries, students, and friends knew a man of even more extraordinarily cultivated and diverse talents and interests. He was an early voice in proposing the essence of modernist theories in visual communication. Rand was both ruthlessly pragmatic and a visionary. *Paul Rand: Modernist Design* adds to the growing literature on Paul Rand, helping to place him in the proper context within a century of innovative art, design, architecture, science, and technology.

*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 twentieth 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.

Helvetica is not only the preferred typeface of leading professionals, it is also an all-time favourite among the multitude of codes, signals and signs that flavour urban life. This book sings the praises of the honest worker and solo entertainer of typefaces, Helvetica, and of its forgotten creator and all those who have contributed to its unparalleled international march of triumph over the past forty years. Filled with pages of color images of Helvetica in use, from album covers and road signs to advertisements and product packaging, the designs gathered together in honor of Helvetica have been created by superb designers and anonymous amateurs from all over the world. The result is an exciting collection of this icon of modern design.

AUTHOR: Lars Muller was born in 1955 in Oslo. Trained as a graphic designer, he worked briefly in Holland before opening his own studio in Baden, Switzerland in 1982. Since 1996 he has been a partner in the interdisciplinary design group Integral Concept, which has offices in Paris, Milan, and Baden. In 1983, Muller began publishing books on typography, art, photography, industrial design, and architecture. He lectures at the Hochschule fur Gestaltung in Basel. 400 illustrations

Josef Muller-Brockman'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 an 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.

Karl Gerstner's (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, music, 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 unabbreviated 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.

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