Research in Context

Investigate the digital graphic design revolution of the mid 1980s. Discuss the work of 3 designers who embraced this new technology to challenge the past and define the future.

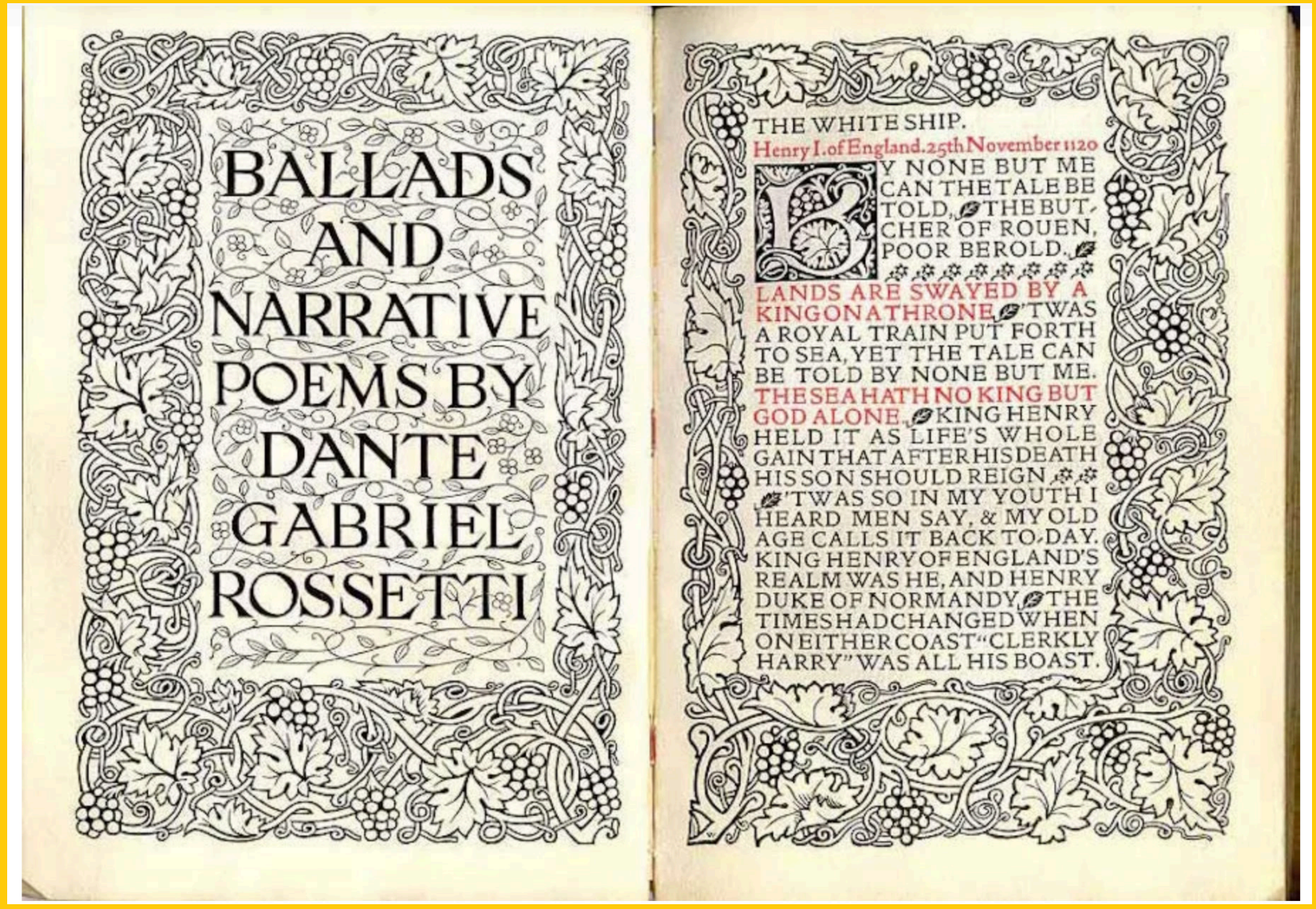
Where to begin?

The recommended starting point for your investigation is Swiss Design. Sometimes referred to as the International Style, this aesthetic grew from around 1920 until 1965, but is synony-mous with the 1950s.

Where to begin?

What is Swiss Design?
What did it mean at the time?
What does it mean now?

William Morris | England | Arts & Crafts Movement



Jugendstil | Germany



Art Nouveau | France





Reactions?

Suprematism + Constructivism | Russia





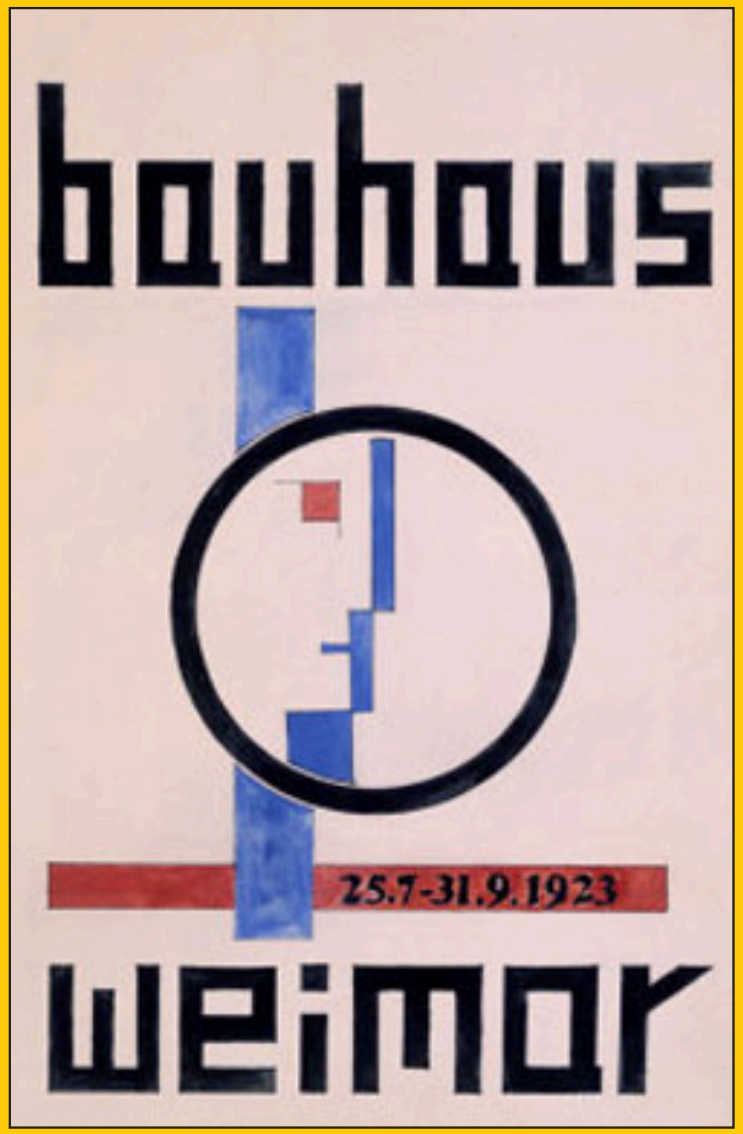


Fig 3. Photomontages accompanying Mayakovsky's poem *About This*. Alexander Rodchenko. 1923.

Fig 4. Cover of issue 3 of *Lef*, the magazine of the Left Front of the Arts. Alexander Rodchenko. 1923.

Bauhaus | Germany





Towards a Swiss Style | Emil Ruder





Towards a Swiss Style | Armin Hoffman



▶ Poster for an open-air ballet performance, designed by Armin Hofmann, 1959. One of the defining images of Swiss graphic design, each element contributes to its dramatic elegance. The brilliant white of the lettering is a foil to the half-tone greys of the photograph; the dancer, cut off at head and foot, is transformed into a graphic sign of movement rather than a three-dimensional pictorial image, emphasized by the round forms of the letters and further accentuated by the clean geometry of the 'i' and the two 'l's and, most ingeniously, by Hofmann's substituting a circle as the dot on the 'i' in place of the conventional square.
Printed offset.

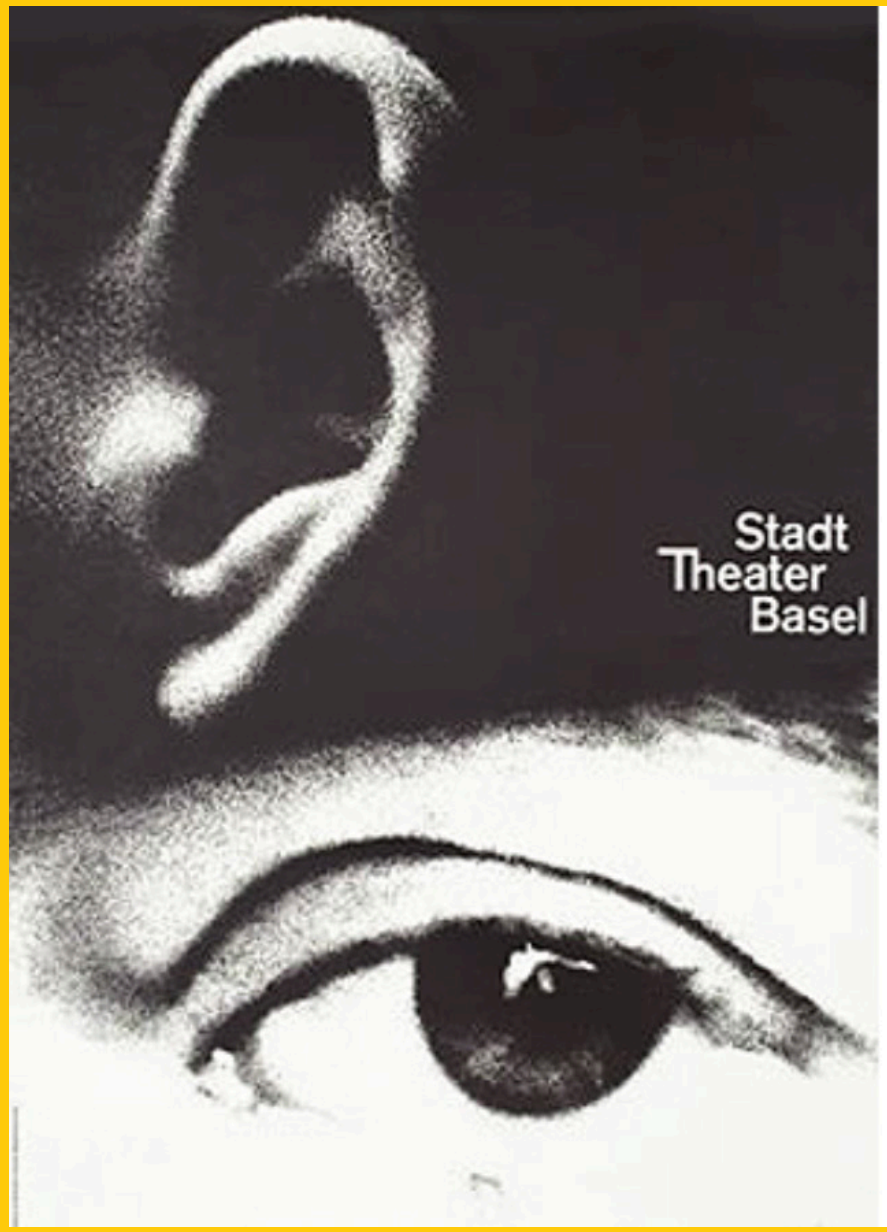
▼ Poster for an exhibition of the Cavellini Collection, designed by Armin Hofmann, 1958.
Hofmann's use of initial letters as images set a kind of house style for exhibitions at the Basel Kunsthalle.
Printed letterpress and linocut in black.
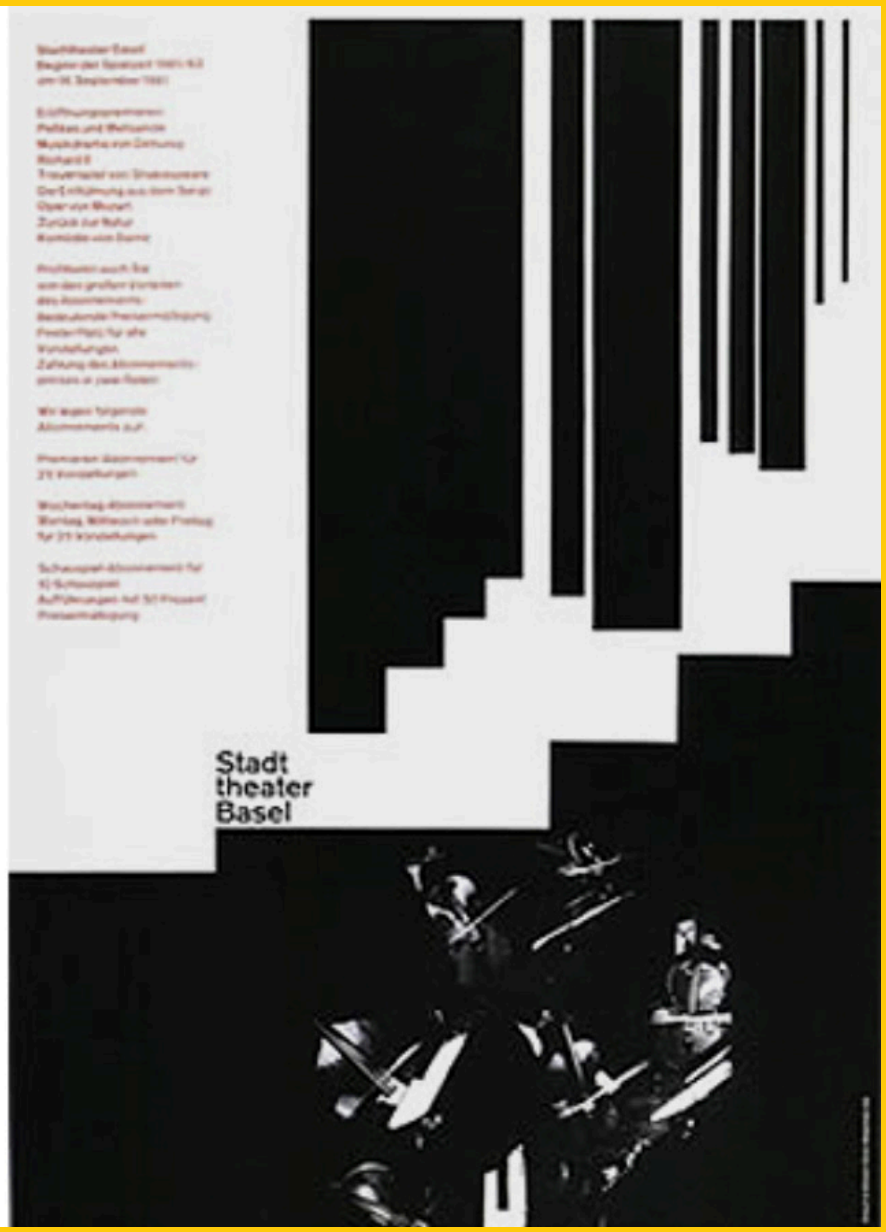
▲ Poster for the promotion of cancer research, designed by Gerhard Forster, 1967. A student of Armin Hofmann, Forster adopted his teacher's enlarged initial letter.
Forster won a competition to advertise Pirelli tyres and moved to Italy in 1963, where he became one of Milan's most prominent and highly regarded graphic designers.

The student who can represent risi
and radiating elements with simple
the first step toward the application
be wrong to conceive the work of th
anything but the service of giving m
ideas and values every kind of visib
Yet Hofmann's own designs, mostly p
events, vary in style and success. His e
silhouettes and large letters, easily rep
In a series of posters for art exhibition
of artists' names are used as a pretext
in a visual language that belongs to th
the work of the exhibited artists. With
Giselle poster of 1959, Hofmann's mor
looking work using photographs ofter
colleagues' confident handling of asyn
There is an almost mechanical balance
and half-tone, half-tone and solid, bet
and black, between lettering and imag
this lack of graphic tension was replac
juxtapositions, exemplified by his post
performance of *William Tell* in 1963: ea
photograph and lettering – faultlessly
together without dramatic effect. By c
poster for an exhibition of the artists R
Serge Poliakoff in 1958 (p.214), while i
character of the work on show, compe
simple, dynamic composition.

Like Hofmann, Emil Ruder had stud
his teachers was Walter Käch, the exp
letterer who, like Tschichold, had reno
mastery of progressive typography to
style. From this starting point, Ruder s
road of rediscovery, back to the Moder
Käch had left behind. Ruder's early wo
Scandinavian aestheticism (known ge
as 'contemporary'), with serif type and
His finely tuned sensibility to the print
areas of a design, and to the shapes of
relationships, was apparent in the issu
the possibilities of desig

Towards a Swiss Style | Armin Hoffman





Towards a Swiss Style | Josef Muller Brockman





Liebe Fahrzeuglenker

Überholen – im Zweifel nie!
Keinem Menschen würde es einfallen, sich mit seinem Wagen vom 35 Meter hohen Walcheturm auf die Strasse hinunterzustürzen. Das müsste mit dem Leben bezahlt werden. Viele Fahrzeuglenker sind aber ohne weiteres bereit, das Risiko eines Zusammenstosses beim Überholen vor Kurven, Bodenwellen oder sonst unklaren Situationen einzugehen. Die Heftigkeit des Aufpralls zwischen einem Personenwagen mit 70 km in der Stunde und einem entgegenkommenden Lastwagen mit 30 km ist gleich gross wie beim Sturz vom Walcheturm!
Fahrzeuglenker, seid vernünftig!
Überlegt Euch vor jedem Überholen immer, ob es gefahrlos möglich ist.
Verlasst Euch nicht auf trügerische Spekulationen.
Denkt an Eure Angehörigen und an Eure Mitmenschen.
Darum: Überholen – im Zweifel nie!

Mit freundlichen Grüssen
Polizeidirektion des Kantons Zürich
Dr. W. König, Regierungspräsident
Kantonale Strassenverkehrsliga Zürich
R. Zangerle, Präsident



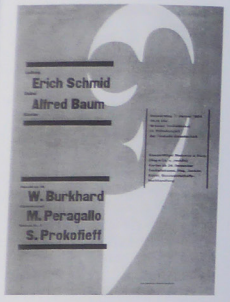
Swiss Automobile Club and Zurich Cantonal Police Headquarters
"Overtake? If in Doubt Never!"
Campaign brochure: cover and inside page
1957



Swiss Automobile Club
Poster
1957



▲ Zurich Concert Hall poster, designed by Josef Müller-Brockmann, 1951. Printed black and olive, linocut and type on cream paper.



▲ Zurich Concert Hall poster, designed as one of a series by Josef Müller-Brockmann, 1952.
The abstract shapes are cut out of a lino block, printed letterpress. The same block was used for concert posters until 1954, printed in various colours and with different typographic arrangements for each concert.



▲ Zurich Concert Hall poster for a piano performance, designed by Josef Müller-Brockmann, 1952. The literal representation of part of the piano keyboard supplies the rectangles which dominated Müller-Brockmann's posters later in the 1950s.

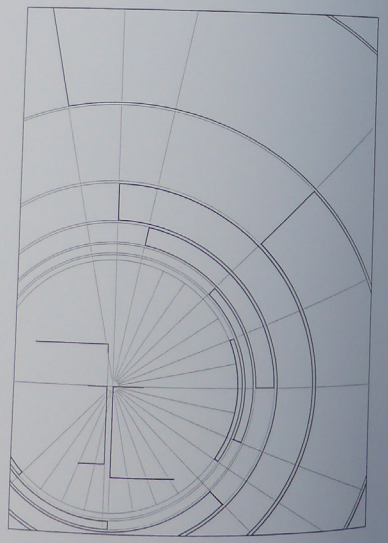
▼ Zurich Concert Hall poster, designed by Josef Müller-Brockmann, 1955. Müller-Brockmann has become thoroughly Modernist by this date, even using all-lowercase for the text; and the forms are abstract, not illustrational.

Müller-Brockmann acknowledged his debt to the 1920s Modernist work (in this case, Lissitzky), and there is a clear connection with Mary Vieira's 'Brazil Builds' poster (p.174). Lithoprinted.
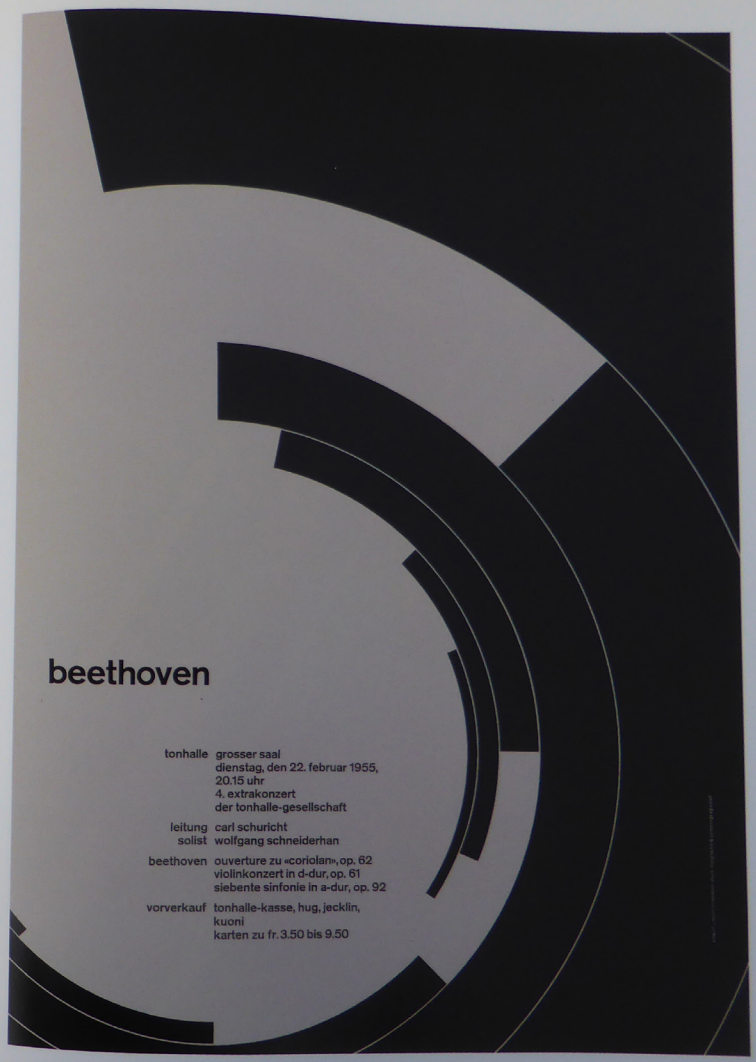
In this poster there is no evident system to Müller-Brockmann's design: no mathematical structure or relationships dependent on fixed units of measurement.







Sketches and production drawing



Zurich Tonhalle
Concert poster
1955





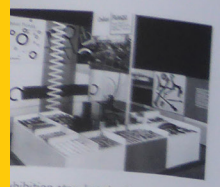
June Festival
Stadttheater Zürich
Program poster
1962

3. bis 30. Juni 1961

Juni-Festwochen Zürich Stadttheater

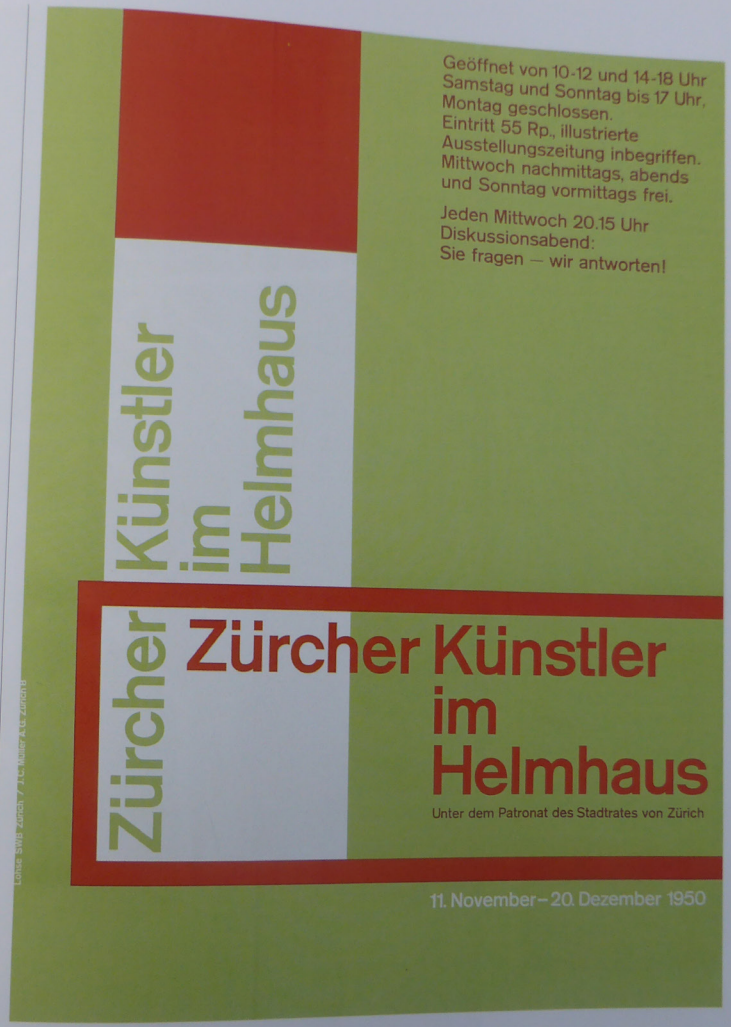
Samstag, 3. Juni 18.30 Uhr Eröffnungs- vorstellung Mittwoch, 21. Juni 18.30 Uhr Mittwoch, 28. Juni 19.00 Uhr Im Rahmen der deutschen Woche	Der Rosenkavalier Komödie für Musik von Richard Strauss	Peter Maag Herbert Graf Max Röthlisberger	In den Hauptpartien Jean Cook 3. Juni Lisa Della Casa 21. / 28. Juni Maria van Dongen 3. Juni Reri Grist 21. / 28. Juni Regina Sarfaty Willy Ferenz James Pease
Sonntag, 4. Juni 20.00 Uhr Samstag, 24. Juni 20.00 Uhr	Così fan tutte Komische Oper von W. A. Mozart	Peter Maag Oskar Wälterlin Fritz Butz	Mitwirkende Cora Canne Meijer Reri Grist Colette Lorand 24. Juni Claire Watson 4. Juni Robert Kerns Heinz Rehfuss Robert Thomas
Dienstag, 6. Juni 20.00 Uhr Im Rahmen der deutschen Woche	Der fliegende Holländer Romantische Oper von Richard Wagner	Samuel Krachmalnick Adolf Rott Robert Kautsky	In den Hauptpartien Astrid Varnay Heinz Borst Franz Crass Eugen Tobin
Mittwoch, 7. Juni 20.00 Uhr	Raskolnikoff Oper von Heinr. Sutermeister	Victor Reinshagen Hans Zimmermann Nicola Benois	In den Hauptpartien Cora Canne Meijer Mary Davenport Vera Schlesser Werner Ernst Willy Ferenz Walter Hesse
Donnerstag, 8. Juni 20.00 Uhr Donnerstag, 15. Juni 20.00 Uhr	Otello Oper von Giuseppe Verdi	Nello Santi Herbert Graf Max Röthlisberger	In den Hauptpartien Mary Davenport Maria van Dongen 8. Juni Vera Schlosser 15. Juni James McCracken Tito Gobbi 15. Juni Rudolf Knoll 8. Juni Robert Thomas
Freitag, 9. Juni 20.00 Uhr Freitag, 16. Juni 20.00 Uhr Weiteraufführung	Griechische Passion Oper von Bohuslav Martinu	Paul Sacher Herbert Graf Teo Otto	In den Hauptpartien Sandra Warfield Heinz Borst James Pease Glade Peterson
Samstag, 10. Juni 20.00 Uhr	Die Zauberflöte Oper von W. A. Mozart	Hans Erismann Rudolf Hartmann Hans Ulrich Kaegi Max Röthlisberger	Gastspiel Maria Stader Peter Lagger Heinz Rehfuss
Sonntag, 11. Juni 20.00 Uhr Im Rahmen der deutschen Woche Gastspiel der Bayerischen Staatsoper München	Elegie für junge Liebende Oper von Hans Werner Henze	Hans Werner Henze Helmut Jürgens	Mitwirkende Lilian Benningsen Ingeborg Bremert Eva Maria Rogner Dietrich Fischer- Dieskau Carl Christian Kohn Friedrich Lenz
Dienstag, 13. Juni 20.00 Uhr	La Traviata Oper von Giuseppe Verdi	Nello Santi Lotfi Mansouri Max Röthlisberger	In den Hauptpartien Virginia Gordoni Robert Kerns Glade Peterson
Samstag, 17. Juni 20.00 Uhr	Ein Sommernachts- traum Oper von Benjamin Britten	Victor Reinshagen Josef Gielen Max Röthlisberger	In den Hauptpartien Cora Canne Meijer Jean Cook Ingeborg Fanger Reri Grist Sandra Warfield Robert Kerns James Pease Glade Peterson
Sonntag, 18. Juni 20.00 Uhr Im Rahmen der deutschen Woche	Ariadne auf Naxos Oper von Richard Strauss	Robert F. Denzler Oskar Wälterlin Teo Otto	In den Hauptpartien Cora Canne Meijer Lisa Della Casa Reri Grist James McCracken Willy Ferenz
Dienstag, 20. Juni 20.00 Uhr	Manon Lescaut Oper von Giacomo Puccini	Nello Santi Hans Zimmermann Max Röthlisberger	In den Hauptpartien Vera Schlosser Heinz Borst Robert Kerns Glade Peterson
Freitag, 23. Juni 20.00 Uhr	Samson und Dalila Oper von Camille Saint-Saëns	Samuel Krachmalnick Lotfi Mansouri Georges Wakhevitch Jaroslav Berger	In den Hauptpartien Sandra Warfield James McCracken
Sonntag, 25. Juni 20.00 Uhr Im Rahmen der deutschen Woche	Elektra Oper von Richard Strauss	Rudolf Kempe Hans Zimmermann Max Röthlisberger	In den Hauptpartien Inge Borkh Elsa Cavelti Vera Schlosser James Pease
Donnerstag, 29. Juni 20.00 Uhr	Don Pasquale Oper von Gaetano Donizetti	Antonio Tonini Lotfi Mansouri Max Röthlisberger	In den Hauptpartien Reri Grist Fernando Corena Robert Kerns Robert Thomas
Freitag, 30. Juni 20.00 Uhr Im Rahmen der deutschen Woche	Elektra Oper von Richard Strauss	Rudolf Kempe Hans Zimmermann Max Röthlisberger	In den Hauptpartien Inge Borkh Elsa Cavelti Vera Schlosser James Pease

June Festival
Stadttheater Zürich
Program poster
1962



hibition stand at the Basel Trade
for the machine parts
ufacturer Oskar Rüegg, 1947.
gned by Hans Neuburg, following
ouse style established by Anton
owski more than ten years
r (see p.39).

▸ 'Zurich Artists in the Helmhaus', poster by Richard Paul Lohse, 1950. One of the earliest large-scale examples of the structural and decorative role of basic geometry and a forerunner of the dominant 'constructive' tendency of the 1950s. Printed litho.



The design had its origin in a the masthead which Lohse designed for the Helmhaus exhibition space. The masthead lettering ran vertically, and Lohse retained this in the poster. But he thought a vertical title was not

Lohse wrote that 'the poster made up of planes of colour demands of the designer the most extreme concentration on form and colour, and the displacement by a few centimetres is enough to have a positive or negative


ENTARTETE
KUNST
HE
AUSSTELLUNG DER NSDAP
IM HAUS DER KUNST AM KÖNIGSPLATZ
KARTEN
ZU ERMÄSSIGTEN
VORVERKAUFSPREISEN
HIER
Linol-Druck ·BEREK·

Modernism in the USA | Paul Rand





WESTVACO INSPIRATIONS 210

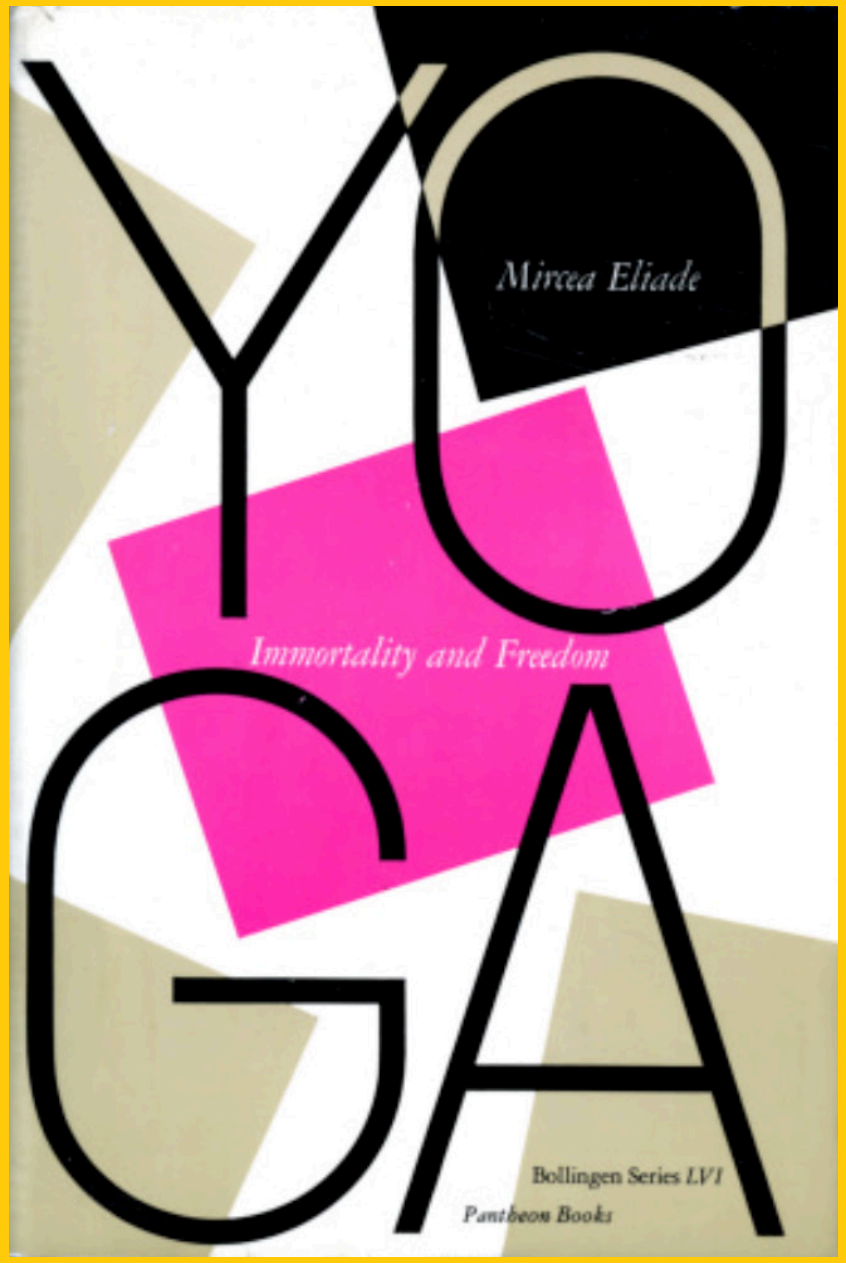
Printed by letterpress
on Sterling Letterpress Enamel,
25 x 38 - 80.

Every dance expresses a mood in rhythmic form. From the sitting hand dance of the South Sea islanders to the graceful performances of a corps de ballet, dancing is visual rhythm. The great dancer must train in the disciplines demanded by the unity of visual and aural rhythm.

4192

The rhythms of pictorial elements set the pattern for the style and arrangement of typefaces. Mood is created by this unity. Behind the mood expressed in a graphic idea are the practiced skills of both artists and craftsmen, including the printer and the papermaker.

Photographs: Graphic Arts Department, Yale University; School of Art and Architecture; Arild Fritzen, Herbert Gesner, McLaughlin, Eric Ort. Engravings: Outline halftone, 120 line screen. Model: Vianna Anderson, Yale Drama School.


YOGA
Mircea Eliade
Immortality and Freedom
Bollingen Series LVI
Pantheon Books


$6.95
H. L. Mencken
made by James T. Farrell and with an introduction by him.
A Vintage Book V58
Prejudices: A Selection



Fig 9. Poster for *Film and Photo/International Exhibition/Stuttgart.* Designer unknown. 1929.

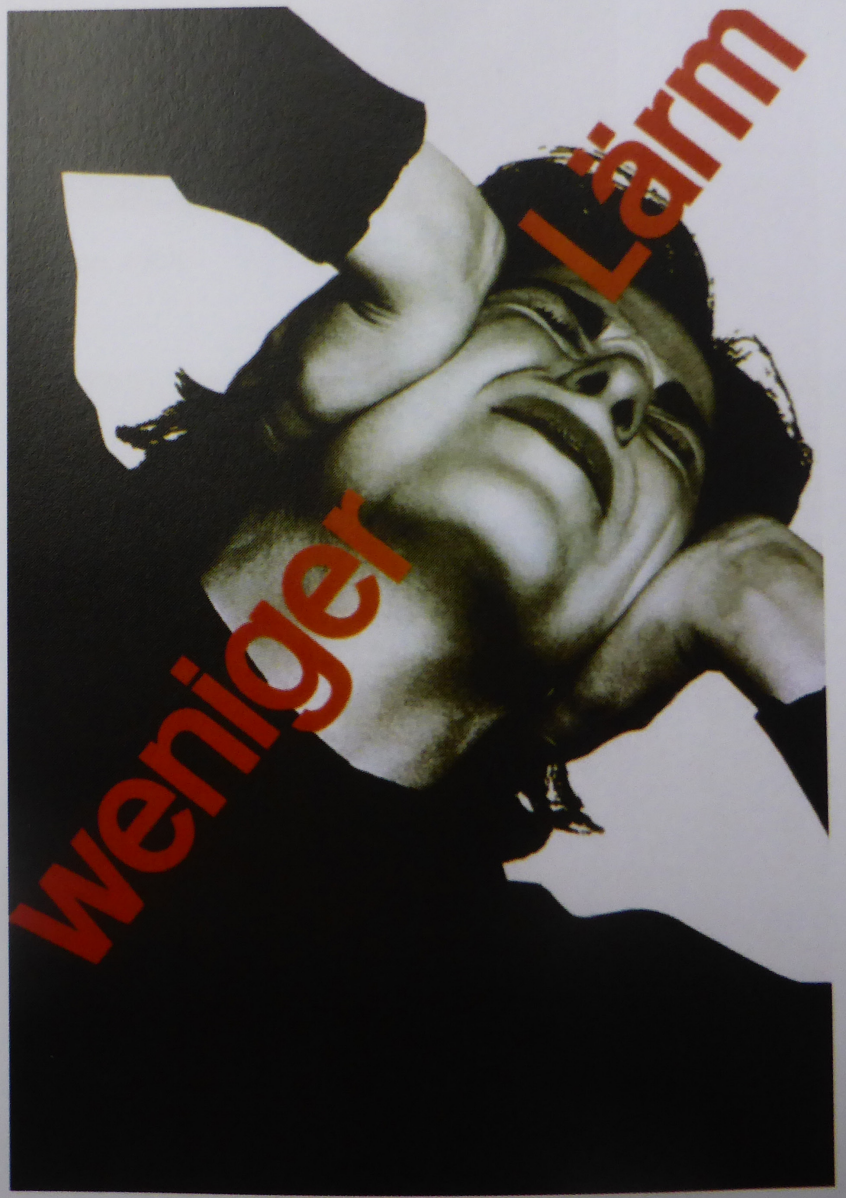
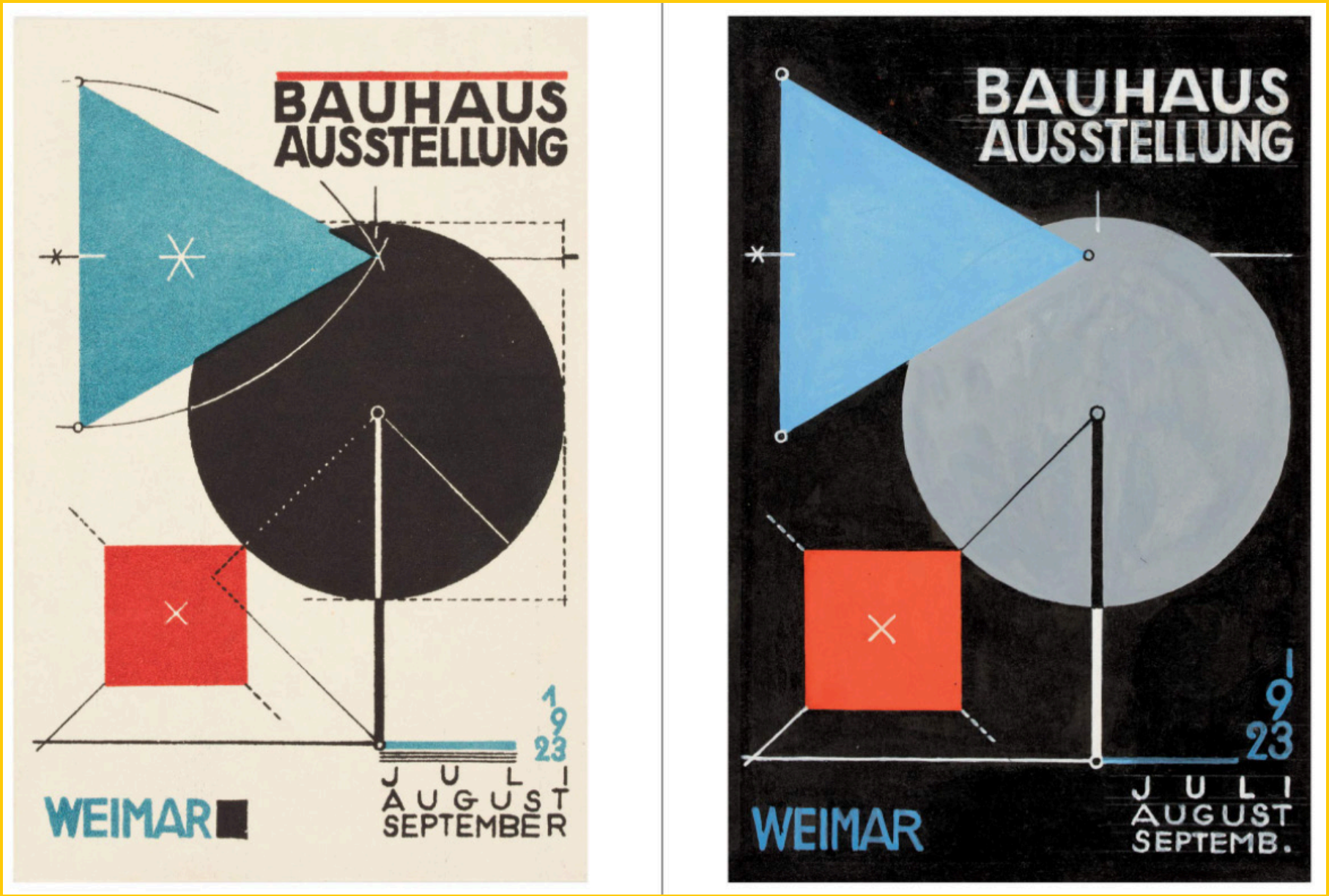


Fig 10. Poster for a Swiss public-awareness campaign - *Weinger Lärm (Less Noise).* Josef Müller-Brockman. 1960.

Modernism in the USA | Herbert Bayer



Noreen Super Color Rinse
is the choice of women who
take pride in their appearance...
happy, successful women with
careers in business, the professions,
public life, and society...
all determined to look their best.
Noreen, simply, easily applied, gives
the hair distinction with new beauty.
It doesn't over-do, but retains
the natural look while imparting
fresh color and lustre...blending out
distressing imperfections.
Choose from 14 glamorous shades
to keep your hair faultlessly lovely.



At cosmetic counters
everywhere. (30¢ or 60¢)
Also professionally applied
in beauty salons.
Available in Canada.

Noreen

SUPER
COLOR
RINSE

Let Your Head Shine above Fashion's New Costume Colors



Today when brightness
itself is a definite fashion,
you can put your hair in fashion
with Noreen. And Noreen helps you
wear almost every color in fashion too,
by adding warm or cool tones to your
hair's natural shade.

It's so easy to give your hair new beauty
when Noreen temporary rinses go on in just
three minutes and wash off with equal ease.
You'll discover that with Noreen a blonde
becomes just blonde enough, a redhead truly
red and a brunette newly exciting . . . even gray
hair has a silvery new attraction of its own.

Wear Noreen's lovely colors proudly,
with confidence. Noreen's fourteen
shades are truly subtle, never arti-
ficial . . . and Noreen-rinsed hair
shines with brilliant but
believable color.

At cosmetic counters everywhere
Also professionally applied in beauty salons

Noreen®

COLOR
HAIR
RINSE

Send for FREE literature
"What Noreen can do for me."
Address postcard to
Noreen, Inc.
450 Lincoln Street,
Denver 3, Colorado.
Dept. H1.


ESKOM
eastwest
EPA
evian
FENDI
GM
GG
Trafi
GREYHOUND
GIRO
Georgia-Pacific
Handelsbanken
Hanes
Hapag-Lloyd
Health o meter
Hayes
HOMELITE
HOOVER
HARLEY-DAVIDSON MOTOR COMPANY
Humana Hospital
Husqvarna
ICRC
intel
IPPRRAA
JCPenney
Jeep
JOCKEY
Knoll
Kappa
Kartell
Kawasaki
Kimberly-Clark
LEURA
LAGERFELD
Leitner
LASALLE Bank
3M
Aer Lingus
aeromexico
Aerosweet AIRLINES
AGFA
AlliedSignal
aprilia
AMERICAN CONTINENTAL CORPORATION
Amtrak
Agip
altavista:
AmericanAirlines
ARCO
A&S
ARMOR ALL
AT&T Communications
ASKO
auping
AVCORP
azs
AVIACO
asc
Bank of America
BayBanks
BASF
BancOhio National Bank
BANK ONE
Bayer
BDF Beiersdorf
Bogner
bergamin
B&G
Bikuben
British Gas E&P
BOMBARDIER AEROSPACE
BLAUPUNKT
bilde&lyd
BELLSOUTH
BLESS
Bell Atlantic
BRIGGS & STRATTON
canvas
Cassina
cappellini
CBS cable
Cessna
CATERPILLAR
ChicKs on Speed
colette styledesignartfood
clearNET
Coloplast
COMME des GARÇONS
CONAIR
COMMUNAUTÉ URBAINE DE MONTRÉAL
Currys
Curtis Mathes
CUSHMAN & WAKEFIELD
Def Jam recordings
DIAMOND
digital
Dole
Dresdner Bank Die Beraterbank
DSB Danske Statsbaner
DUCATI
D&D
Eagle
EasTex
EVEREX
ЭРКОН ПРОДУКТ
EMI AMERICA
Energizer

Reactions?

Early Postmodern | Wolfgang Weingart



Early Postmodern | Wolfgang Weingart





Early Postmodern | Wes Wilson





Early Postmodern | Wes Wilson





Early Postmodern | Punk Aesthetic



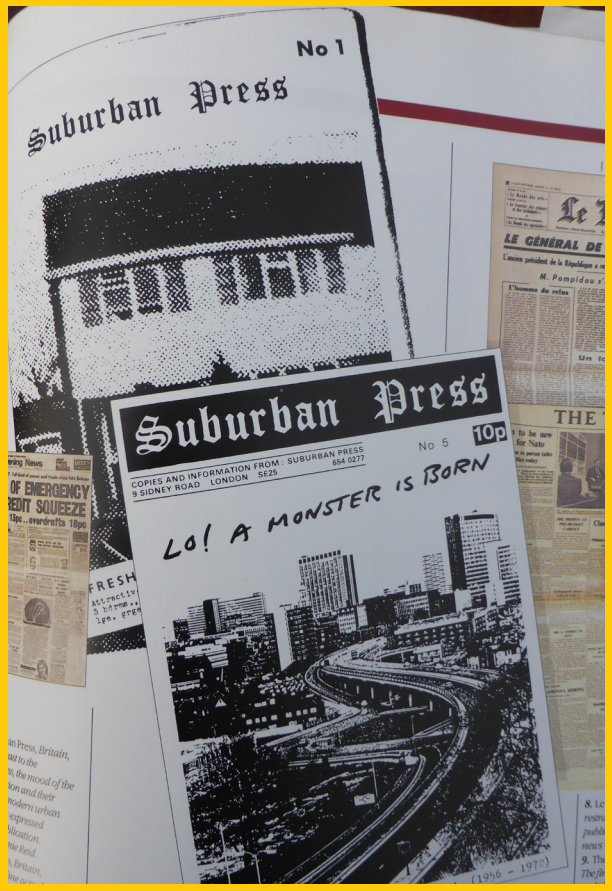


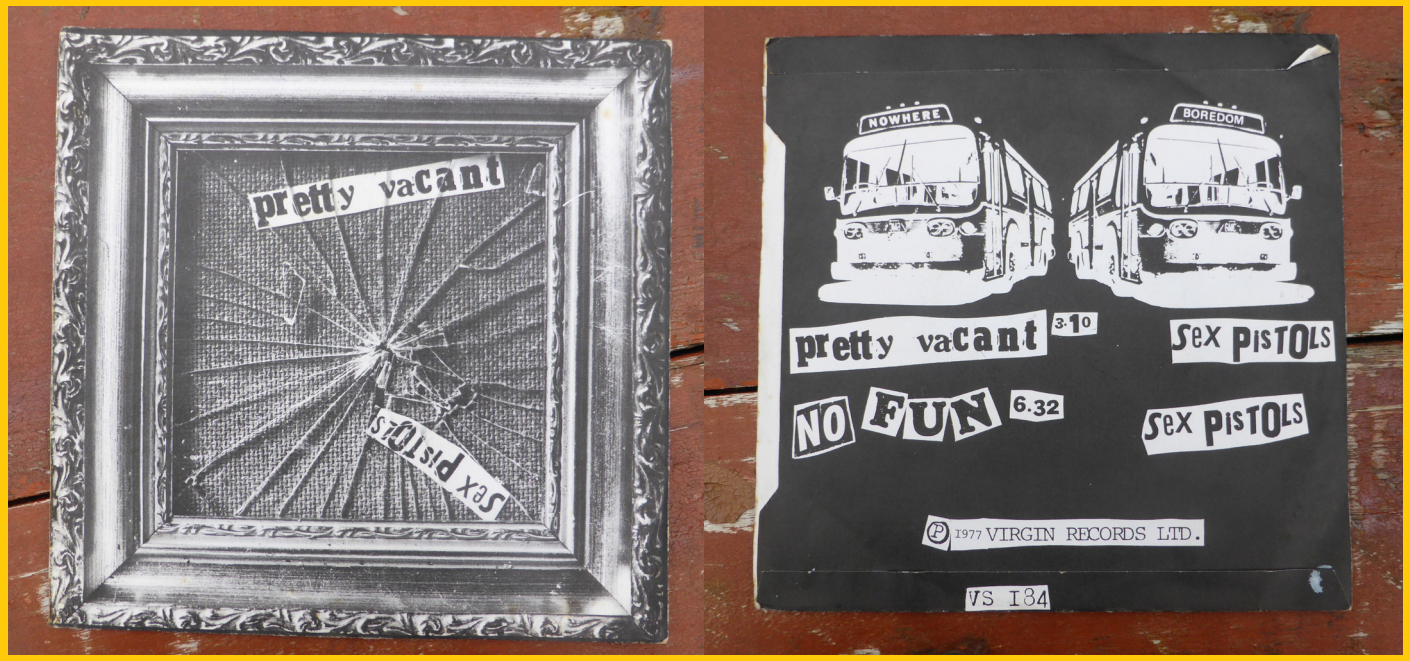
Early Postmodern | Punk Aesthetic





Early Postmodern | Punk Aesthetic | Jamie Reid





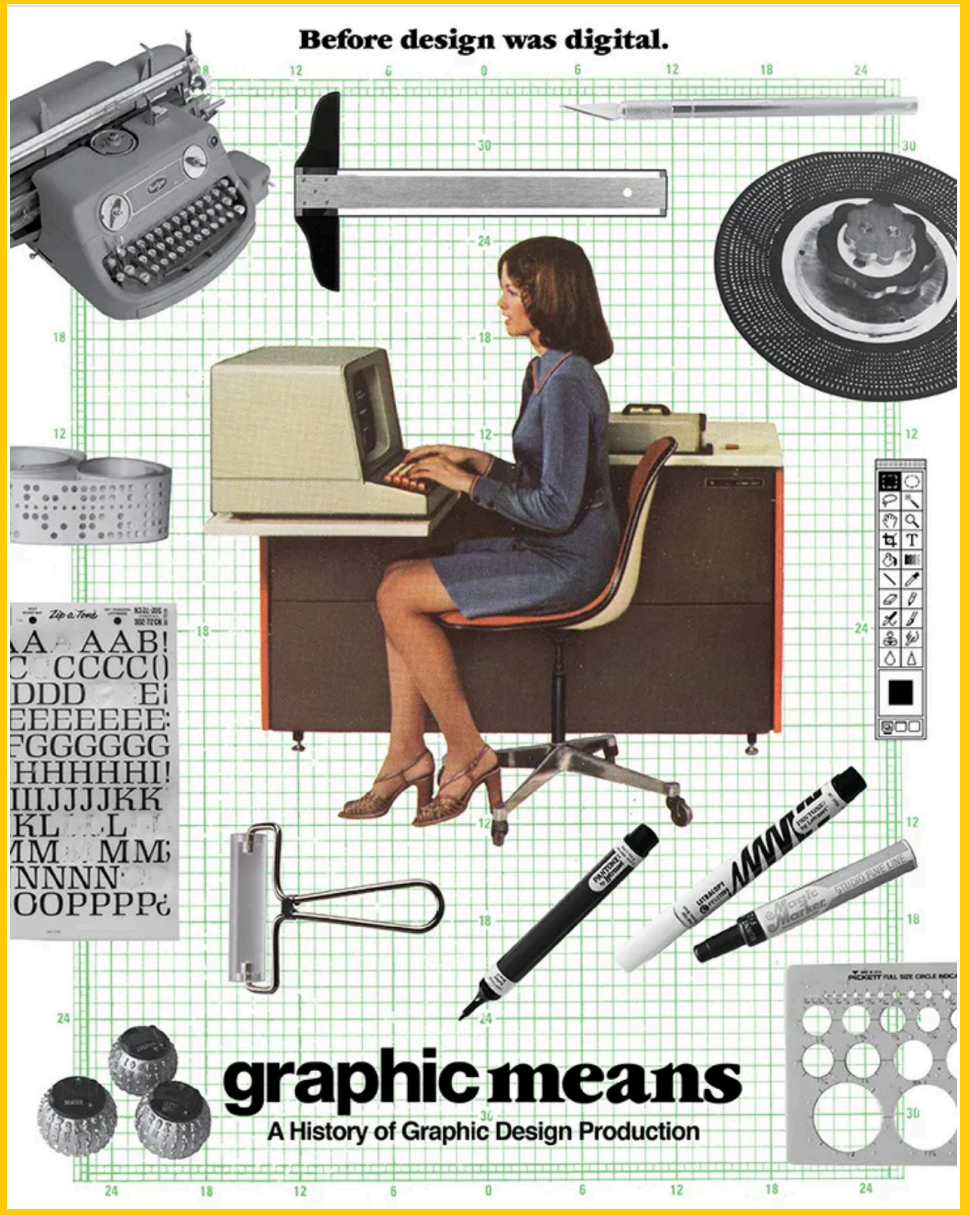

ANARCHY
IN THE U.K.
Sex Pistols

1985


hello.

A documentary film
by Gary Hustwit

Helvetica

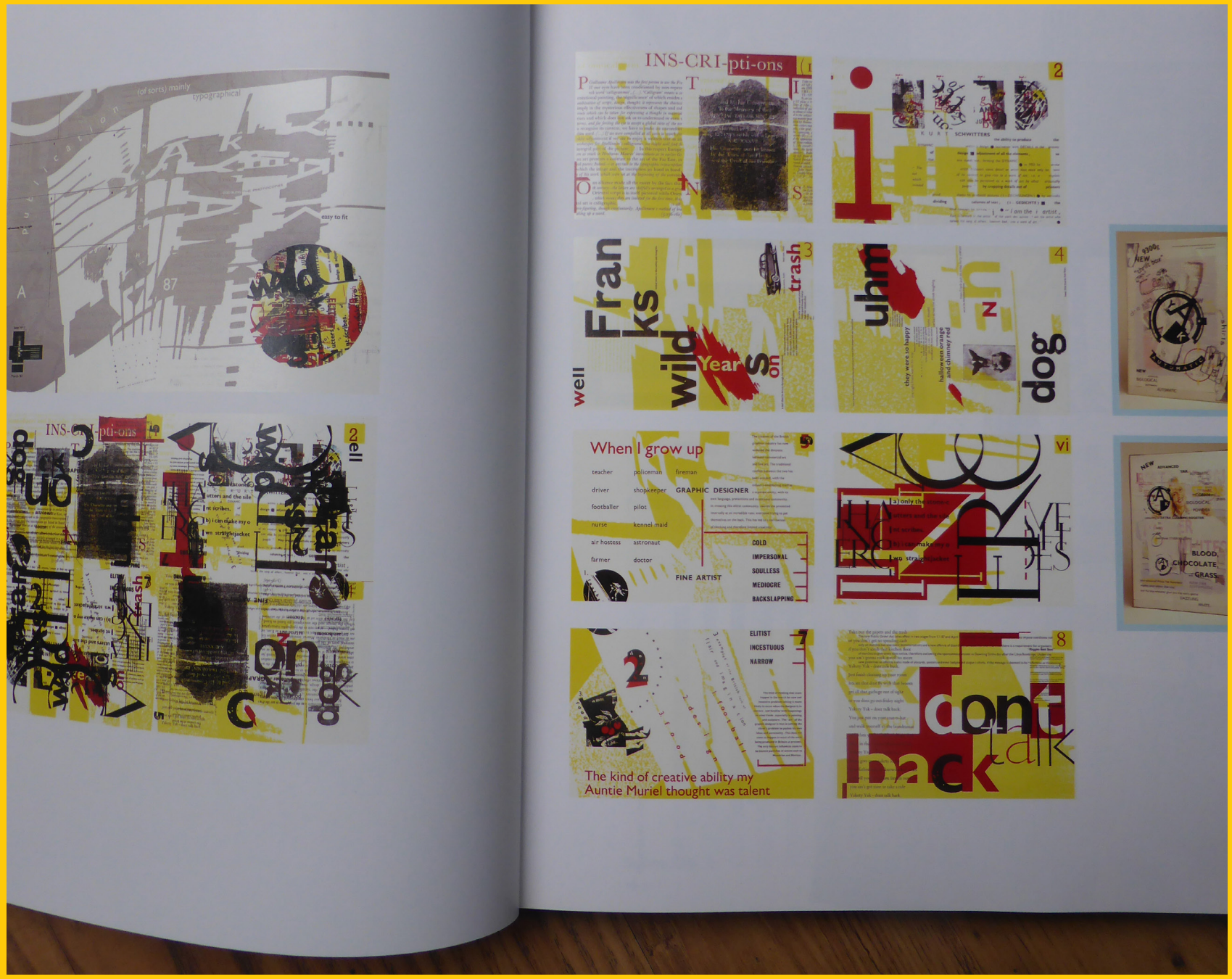


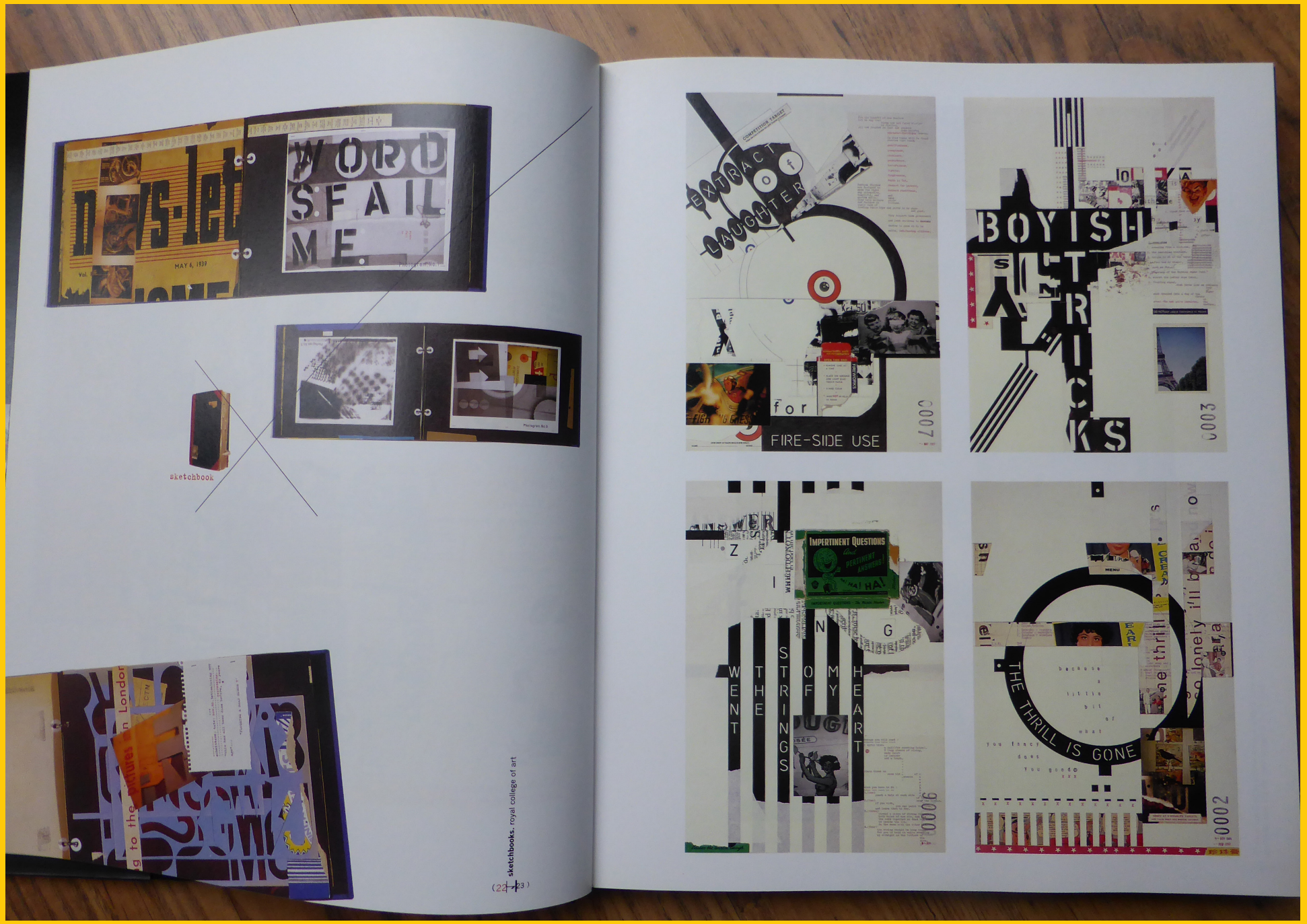
Why Not Associates | UK

Designers Republic | UK

Attik Design | UK

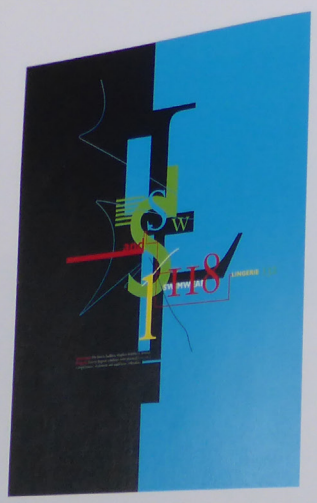
Tomato | UK

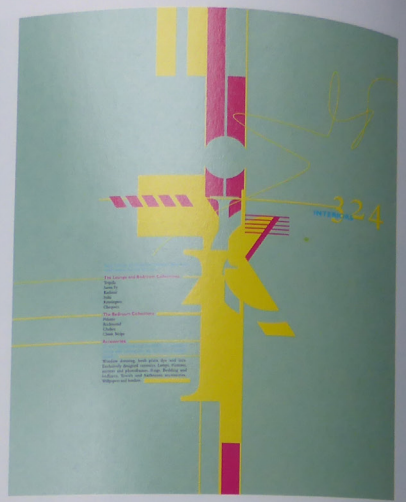

(of sorts) mainly
typographical
easy to fit
INS-CRI-pti-ons
2
i am the i artist
Fran
ks
wild
Year
s on
well
trash
3
uhm
dog
4
When I grow up
teacher
policeman
fireman
driver
shopkeeper
GRAPHIC DESIGNER
footballer
pilot
nurse
kennel maid
air hostess
astronaut
farmer
doctor
FINE ARTIST
COLD
IMPERSONAL
SOULLESS
MEDIOCRE
BACKSLAPPING
vi
ELITIST
INCESTUOUS
NARROW
The kind of creative ability my
Auntie Muriel thought was talent
dont
talk
back
8
BLOOD,
CHOCOLATE,
GRASS


WORD
S FAIL
ME.
MAY 6, 1939
sketchbook
EXTRACT
LAUGHTER
for
FIRE-SIDE USE
BOYISH
TRICKS
IMPERTINENT QUESTIONS
PERTINENT ANSWERS!
HA! HA!
WENT THE STRINGS OF MY HEART
THE THRILL IS GONE
sketchbooks. royal college of art
(22+23)

this page: **sebastian.** *cosmetics company, USA*
exhibition poster
photography: rocco redondo, robert lobetta


accessories
interiors
INTERIORS
next boys and girls
NEXT GIRLS
mens formal wear
MEN'S FORMAL WEAR
originals
swimwear and lingerie
mens casual wear
NEXT MENS CASUAL WEAR
womenswear collection
NEXT WOMENSWEAR COLLECTION











BABYWEAR Next Babywear presents excellent design, colour and quality in the most innovative babywear collection available for 0 to 24 months. All accessorised with our colourful range of babies' footwear.

NEXT BOYS AND GIRLS Our Next Boys and Girls collection is the best designed childrenswear available. Inspired by tropical summers, the range offers quality-conscious clothes that are practical, colourful and comfortable. All at affordable prices. For style conscious boys and girls from 2 to 8, our range is the tops.

NEXT BOYS AND GIRLS' ACCESSORIES A superb range of footwear and accessories. Uniquely designed for Boys and Girls aged 0 to 8, reflecting the style and design awareness of our clothing range.

244 babywear

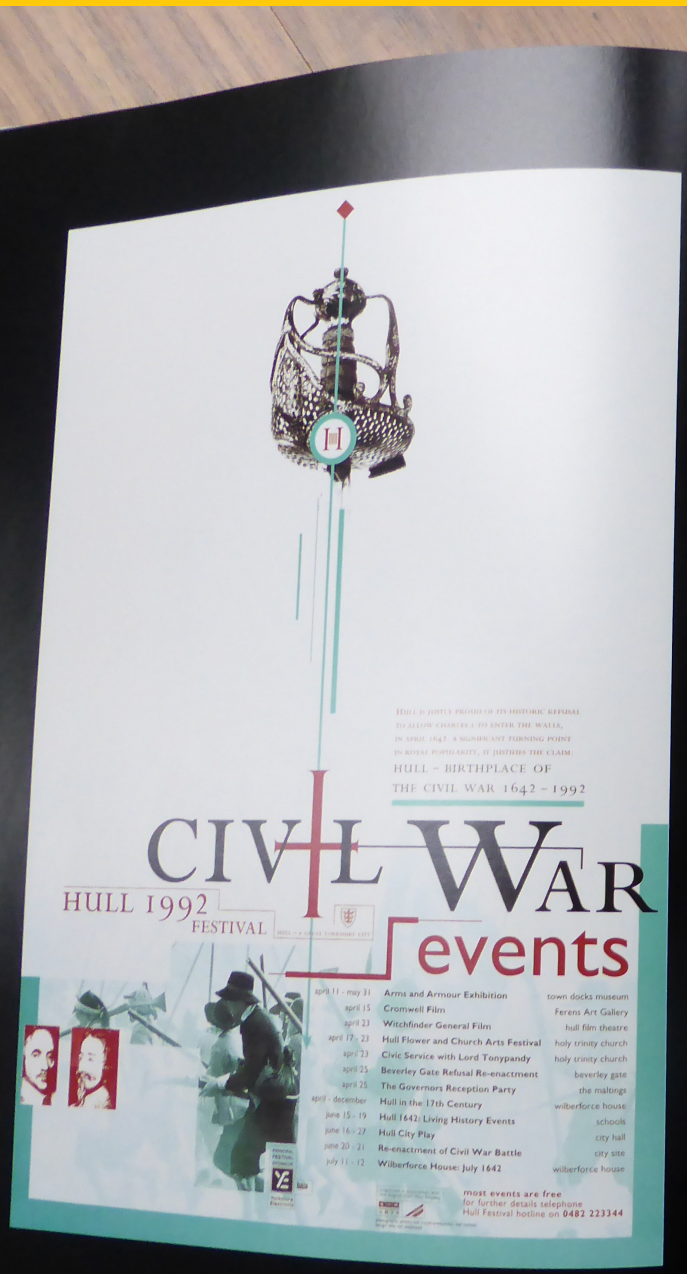
NEXT BOYS AND GIRLS

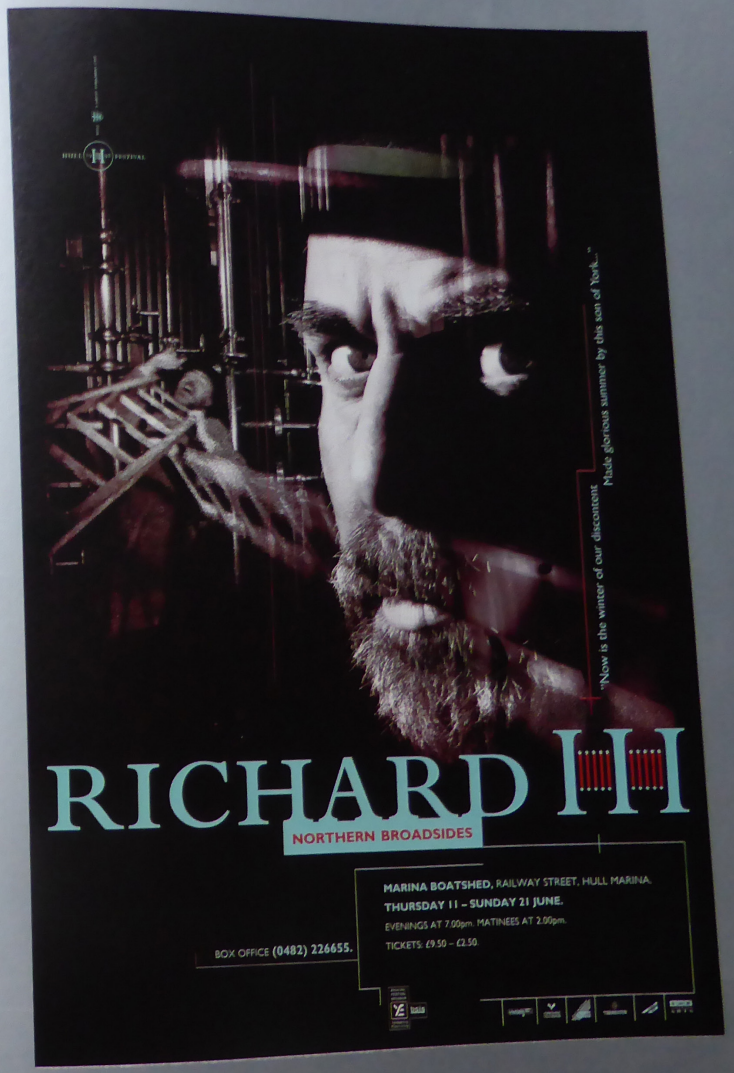
250 next boys and girls

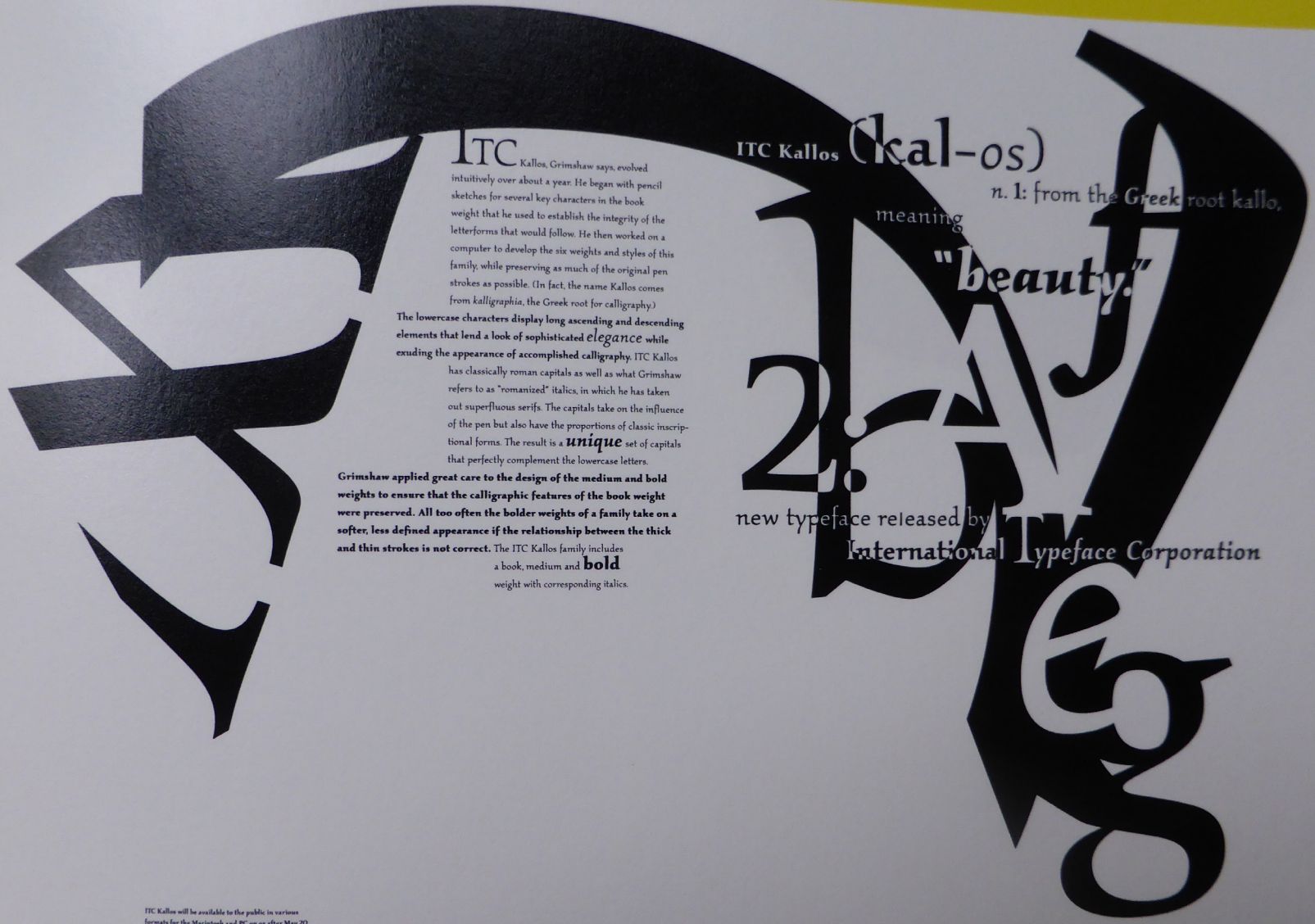
268 next boys and girls accessories


HULL
1992
festival
FROM APRIL TO NOVEMBER A CELEBRATION
OF HULL'S CONTEMPORARY CULTURE,
HERITAGE AND RELATIONS WITH EUROPE.


HULL
CITY
trail
HULL 1992
PREPARE YOURSELF FOR A SURPRISE.
MAKE A DAY OF IT. FOLLOW THE CITY TRAIL.


HULL IS JUSTLY PROUD OF ITS HISTORIC REFUSAL TO ALLOW CHARLES I TO ENTER THE WALLS, IN APRIL 1642. A SIGNIFICANT TURNING POINT IN ROYAL POPULARITY. IT JUSTIFIES THE CLAIM:
HULL – BIRTHPLACE OF THE CIVIL WAR 1642 – 1992
CIVIL WAR
HULL 1992 FESTIVAL
events
april 11 - may 31 Arms and Armour Exhibition town docks museum
april 15 Cromwell Film Ferens Art Gallery
april 23 Witchfinder General Film hull film theatre
april 17 - 23 Hull Flower and Church Arts Festival holy trinity church
april 23 Civic Service with Lord Tonypandy holy trinity church
april 25 Beverley Gate Refusal Re-enactment beverley gate
april 25 The Governors Reception Party the maltings
april - december Hull in the 17th Century wilberforce house
june 15 - 19 Hull 1642: Living History Events schools
june 16 - 27 Hull City Play city hall
june 20 - 21 Re-enactment of Civil War Battle city site
july 11 - 12 Wilberforce House: July 1642 wilberforce house
most events are free
for further details telephone
Hull Festival hotline on 0482 223344


"Now is the winter of our discontent
Made glorious summer by this son of York..."
RICHARD III
NORTHERN BROADSIDES
MARINA BOATSHED, RAILWAY STREET, HULL MARINA.
THURSDAY 11 – SUNDAY 21 JUNE.
EVENINGS AT 7.00pm. MATINEES AT 2.00pm.
TICKETS: £9.50 – £2.50.
BOX OFFICE (0482) 226655.



ITC Kallos (kal-os)

n. 1: from the Greek root kallo, meaning

"beauty."

2.

new typeface released by

International Typeface Corporation

ITC Kallos, Grimshaw says, evolved intuitively over about a year. He began with pencil sketches for several key characters in the book weight that he used to establish the integrity of the letterforms that would follow. He then worked on a computer to develop the six weights and styles of this family, while preserving as much of the original pen strokes as possible. (In fact, the name Kallos comes from *kalligraphia*, the Greek root for calligraphy.)

The lowercase characters display long ascending and descending elements that lend a look of sophisticated *elegance* while exuding the appearance of accomplished calligraphy. ITC Kallos has classically roman capitals as well as what Grimshaw refers to as "romanized" italics, in which he has taken out superfluous serifs. The capitals take on the influence of the pen but also have the proportions of classic inscriptional forms. The result is a ***unique*** set of capitals that perfectly complement the lowercase letters.

Grimshaw applied great care to the design of the medium and bold weights to ensure that the calligraphic features of the book weight were preserved. All too often the bolder weights of a family take on a softer, less defined appearance if the relationship between the thick and thin strokes is not correct. The ITC Kallos family includes a book, medium and **bold** weight with corresponding italics.

ITC Kallos will be available to the public in various formats for the Macintosh and PC on or after May 20, depending on each manufacturer's release schedule.

Only ITC, ITC Subscribers and ITC distributors are authorized to reproduce and manufacture ITC typefaces.

ITC KALLOS



A TEXT FAMILY WITH A STRONG, TRADITIONAL CALLIGRAPHIC FLAIR, ITC KALLOS WAS CREATED BY PHILL GRIMSHAW, A TYPEFACE DESIGNER FROM MANCHESTER, ENGLAND, WHO SPECIALIZES IN HANDLETTERING AND SCRIPT-STYLE DISPLAY FACES LIKE ITC ZARAGOZA™ AND ITC ZENNOR™. FOR MANY YEARS, GRIMSHAW HAS WISHED TO EXPLORE THE design of a text face and its associated challenge of creating a design that would be successful across a range of sizes. ITC Kallos is the result of his first foray into this realm.

ITC Kallos Book abcdefghijklmnopqrstuvwxyz 0123456789

introducing

ITC KALLOS™

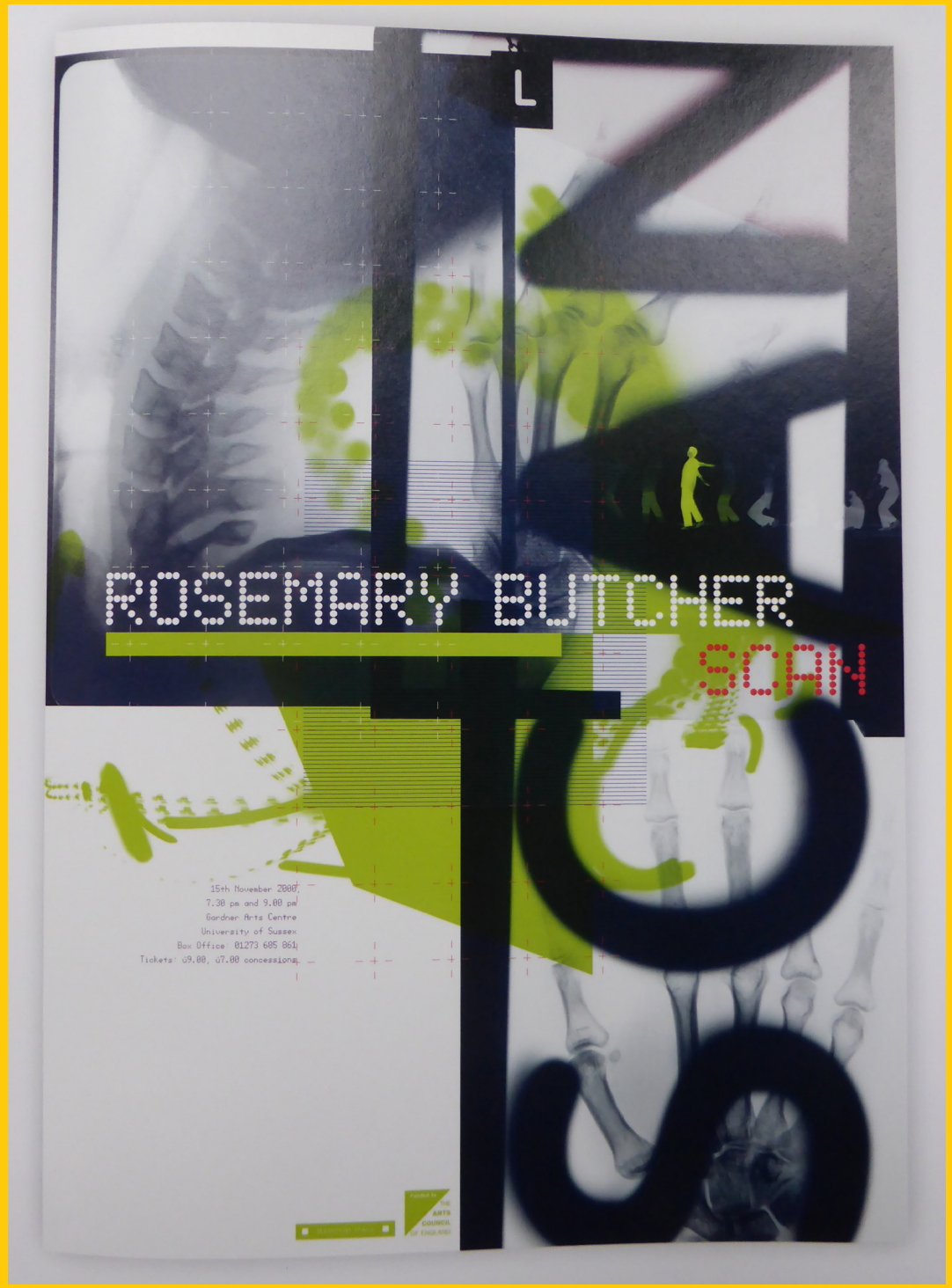
ITC Kallos Bold abcdefghijklmnopqrstuvwxyz ABCDEFGHIJKLMNOPQRSTUVWXYZ 0123456789

ITC Kallos Medium Italic abcdefghijklmnopqrstuvwxyz ABCDEFGHIJKLMNOPQRSTUVWXYZ 0123456789

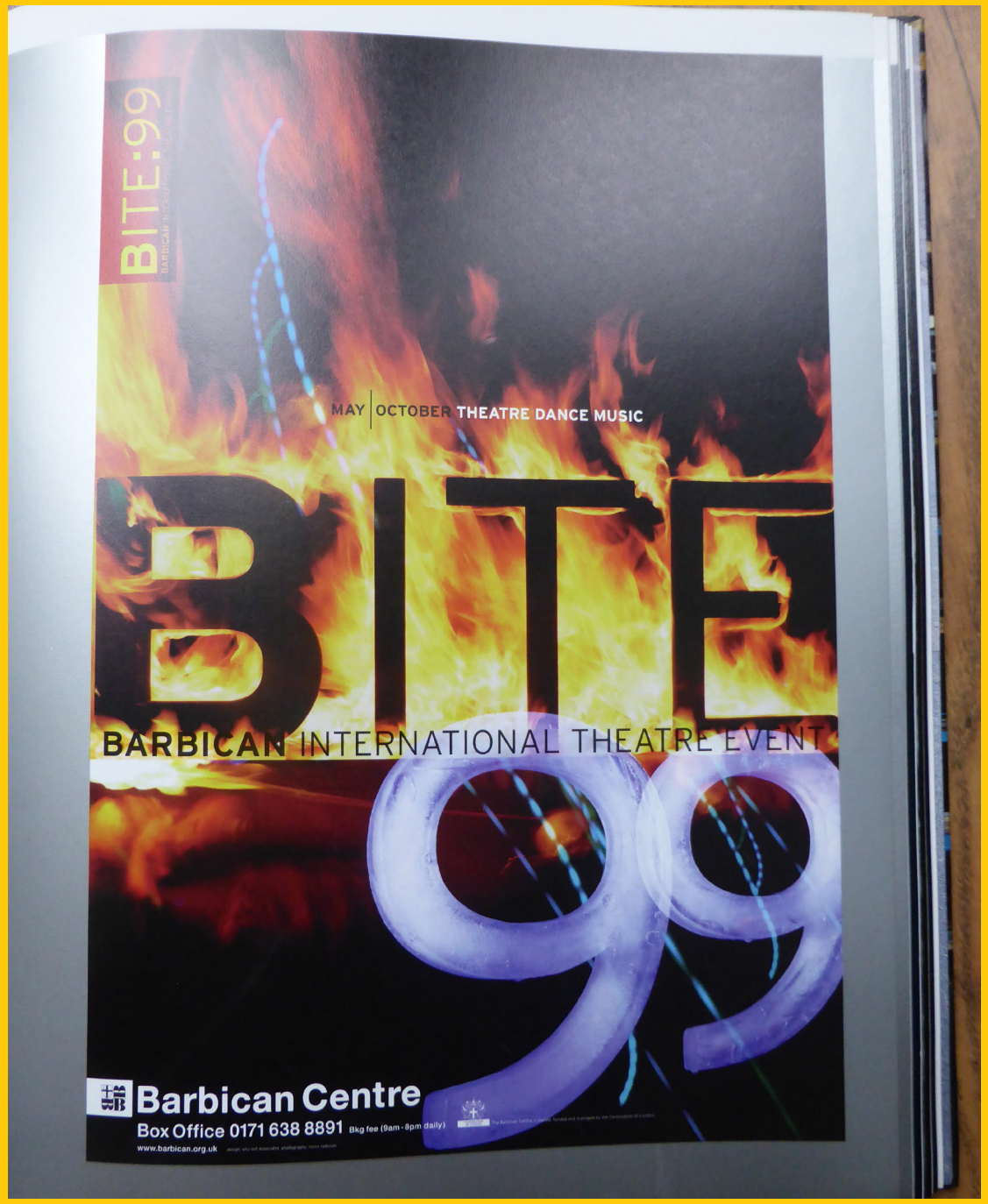
ITC Kallos Bold Italic abcdefghijklmnopqrstuvwxyz ABCDEFGHIJKLMNOPQRSTUVWXYZ 0123456789

ITC Kallos Medium abcdefghijklmnopqrstuvwxyz ABCDEFGHIJKLMNOPQRSTUVWXYZ 0123456789

ITC Kallos Book Italic abcdefghijklmnopqrstuvwxyz ABCDEFGHIJKLMNOPQRSTUVWXYZ 0123456789

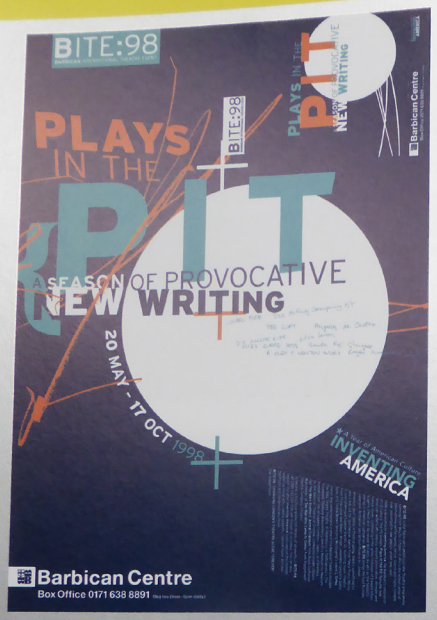

ROSEMARY BUTCHER
BOAT
15th November 2000
7.30 pm and 9.00 pm
Gardner Arts Centre
University of Sussex
Box Office 01273 685 861
Tickets £9.00, £7.00 concessions

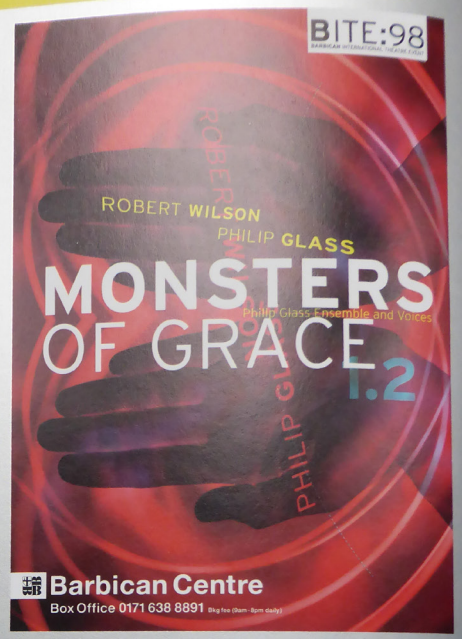

BITE:00
BARBICAN INTERNATIONAL THEATRE EVENT
MAY > OCTOBER
BARBICAN INTERNATIONAL THEATRE EVENT
BITE:00
THEATRE
DANCE
MUSIC
Barbican Centre
Box Office 020 7638 8891 Bkg fee (9am-8pm) daily
www.barbican.org.uk

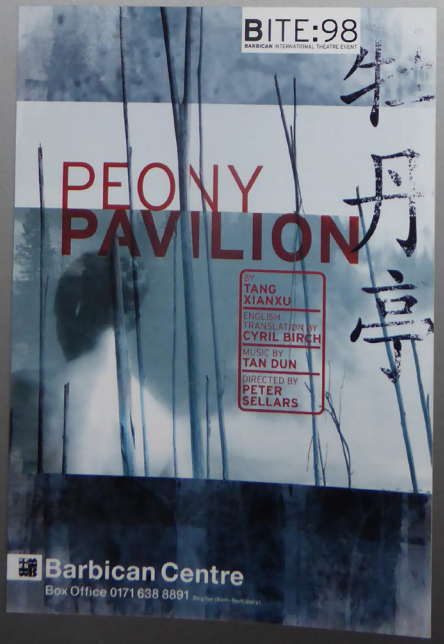

BITE:99
MAY | OCTOBER THEATRE DANCE MUSIC
BITE
BARBICAN INTERNATIONAL THEATRE EVENT
99
Barbican Centre
Box Office 0171 638 8891 Bkg fee (9am - 8pm daily)
www.barbican.org.uk

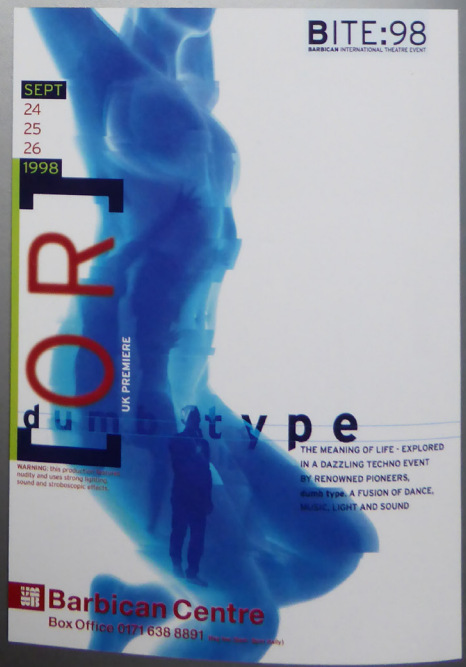
1998 BITE:98 PROJECT PROMOTIONAL MATERIAL

BITE is a yearly season of international theatre events held at the Barbican Centre in [illegible]. went on to design the website and all the publicity and advertising material. Each year's poster has to be [illegible] to convey the energy, diversity and dynamism of the event.









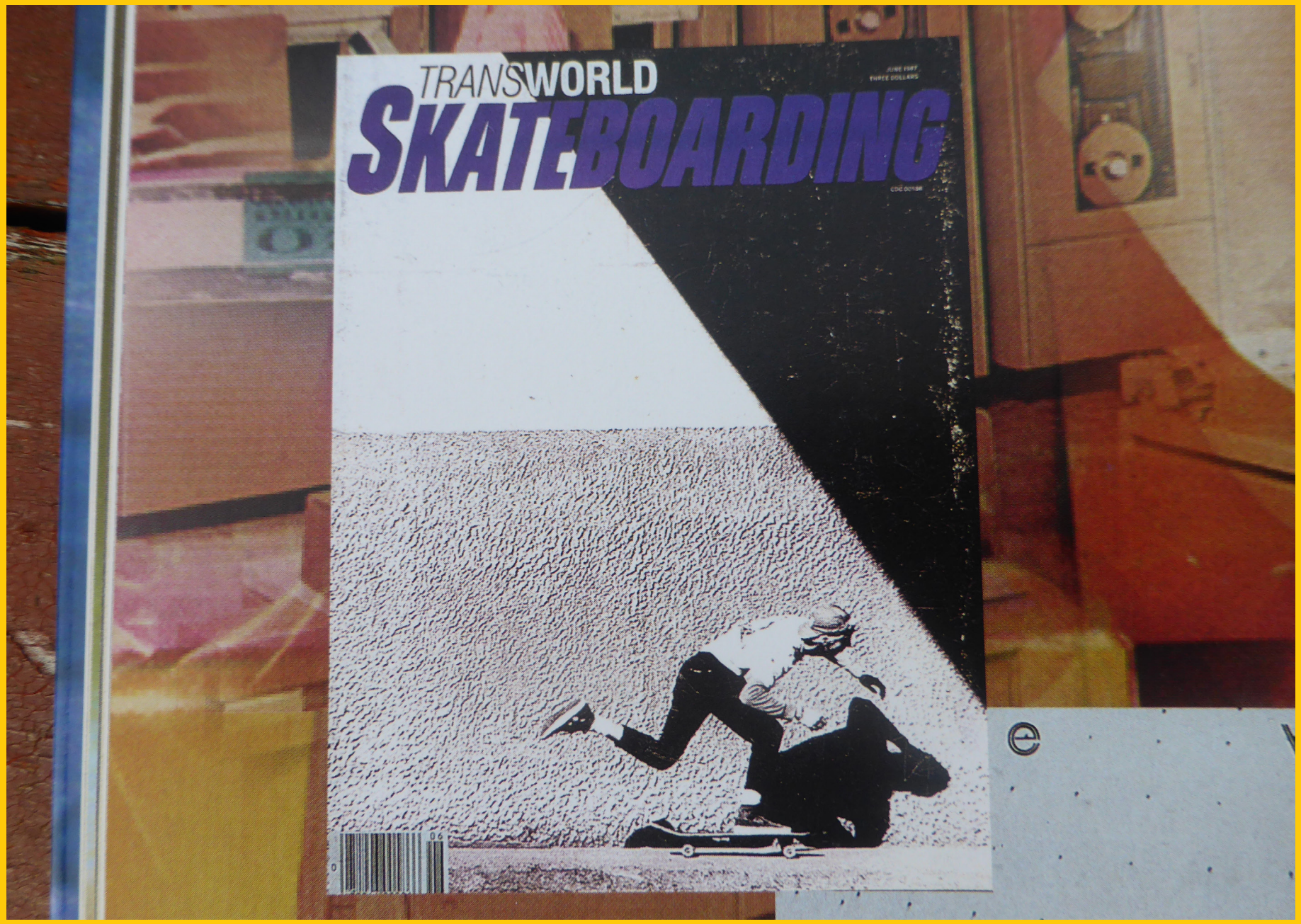

?2
OTWHYN
AND PHOTOGRAPHY
WHY NOT ASSOCIATES
BOOK NUMBER TWO
ISBN 0-500-51134-9
?2 FILM
DESIGN,
Thames & Hudson GRAPHIC
GRAPHIC DESIGN, FILM AND PHOTOGRAPHY
PUBLISHED BY THAMES & HUDSON
WHY NOT ASSOCIATES
BOOK NUMBER TWO
Thames & Hudson

David Carson | USA

April Greiman | USA

Susan Kare | USA

Studio Dumbar | Netherlands

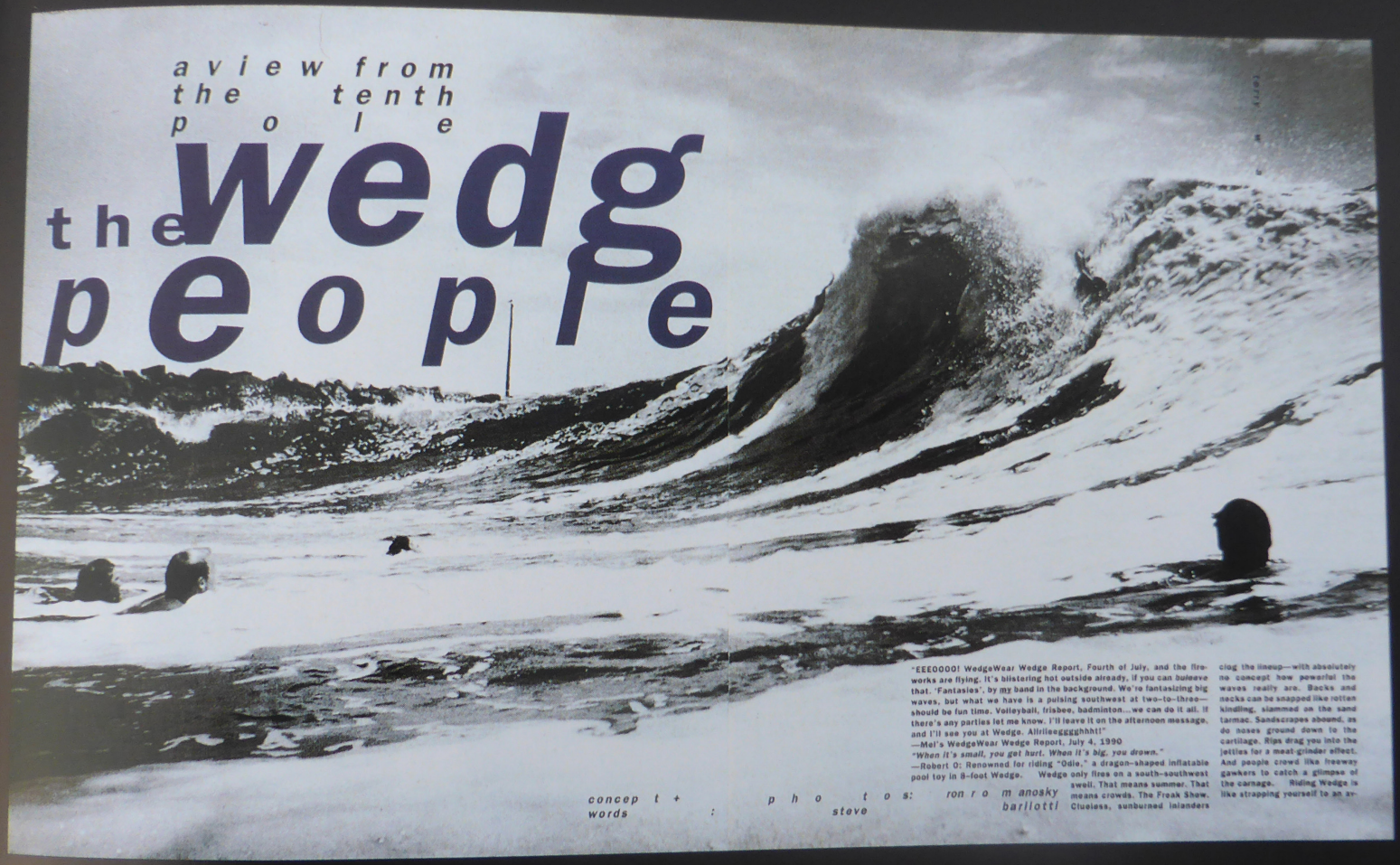

TRANSWORLD
SKATEBOARDING


pro spot light
staab



come terminally boring

– Brian Eno, four notes t
recorded Outside, Ray G



< Beach Cool opener, 1990. Background art Masanori Mishiola/K. Kenyon

Body surfing at Newport B California, 1991.

1991. Uses si typefaces in expressive treatment. in "wedge" shifts to shifts to "p

Photo Ron R

the photos that changed the way

we surf

by matt george



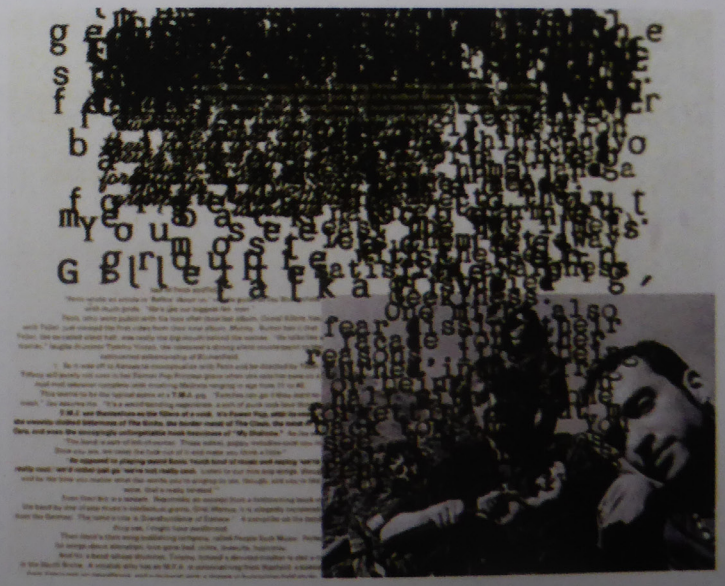

UE
CLOSED



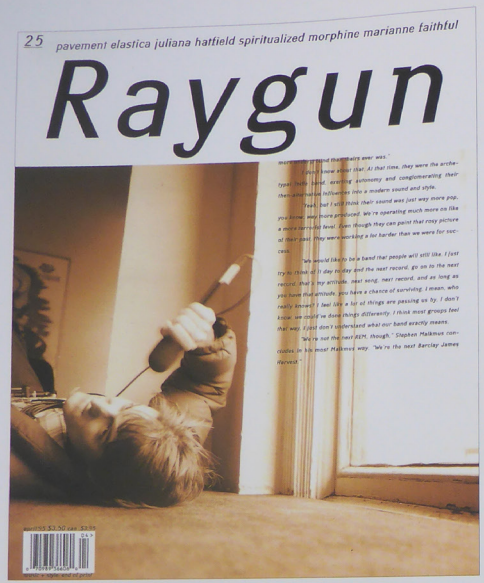
Fig 24. Detail of page from *Futurist Words of Liberty.* Written, typeset and published by FT Marinetti. 1909.



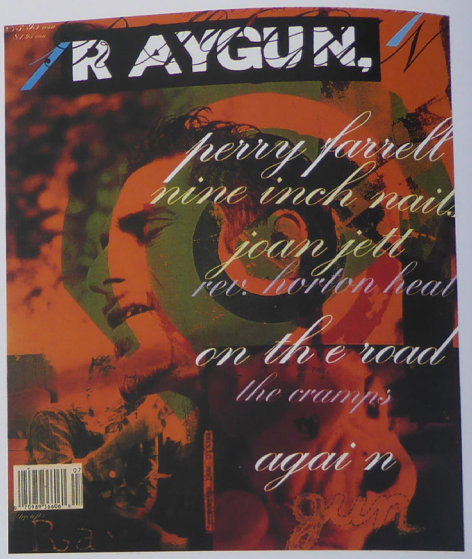
Fig 25. Spread from *Beach Culture* magazine. David Carson. 1990.




STYLE EXPLOSION INSERT
RAYGUN
beck
ORBITAL
MANIC STREET PREACHERS
UNDERWORLD
CHARLIE WATTS
SEBADOH
MO'WAX
"Soul was hung
MUSIC + STYLE
ISSUE 39
SEPTEMBER 1996
$3.50 USA
$4.50 CAN
PRINTED IN USA



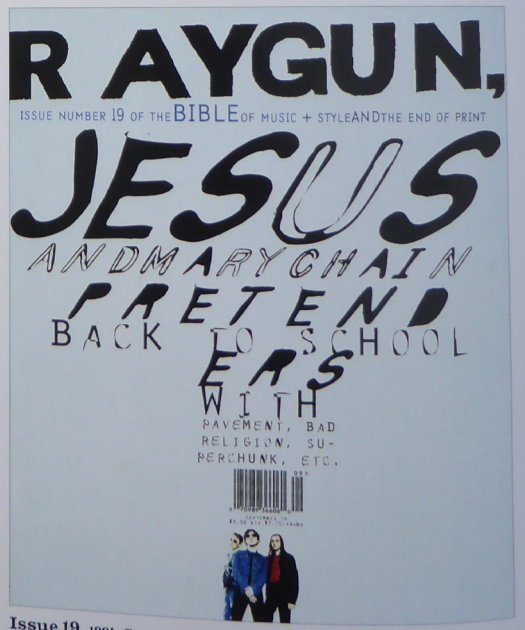
Issue 25, 1995. The first time in magazine history that an inside story jumped to continue on the front cover.
Photo by Guy Aroch



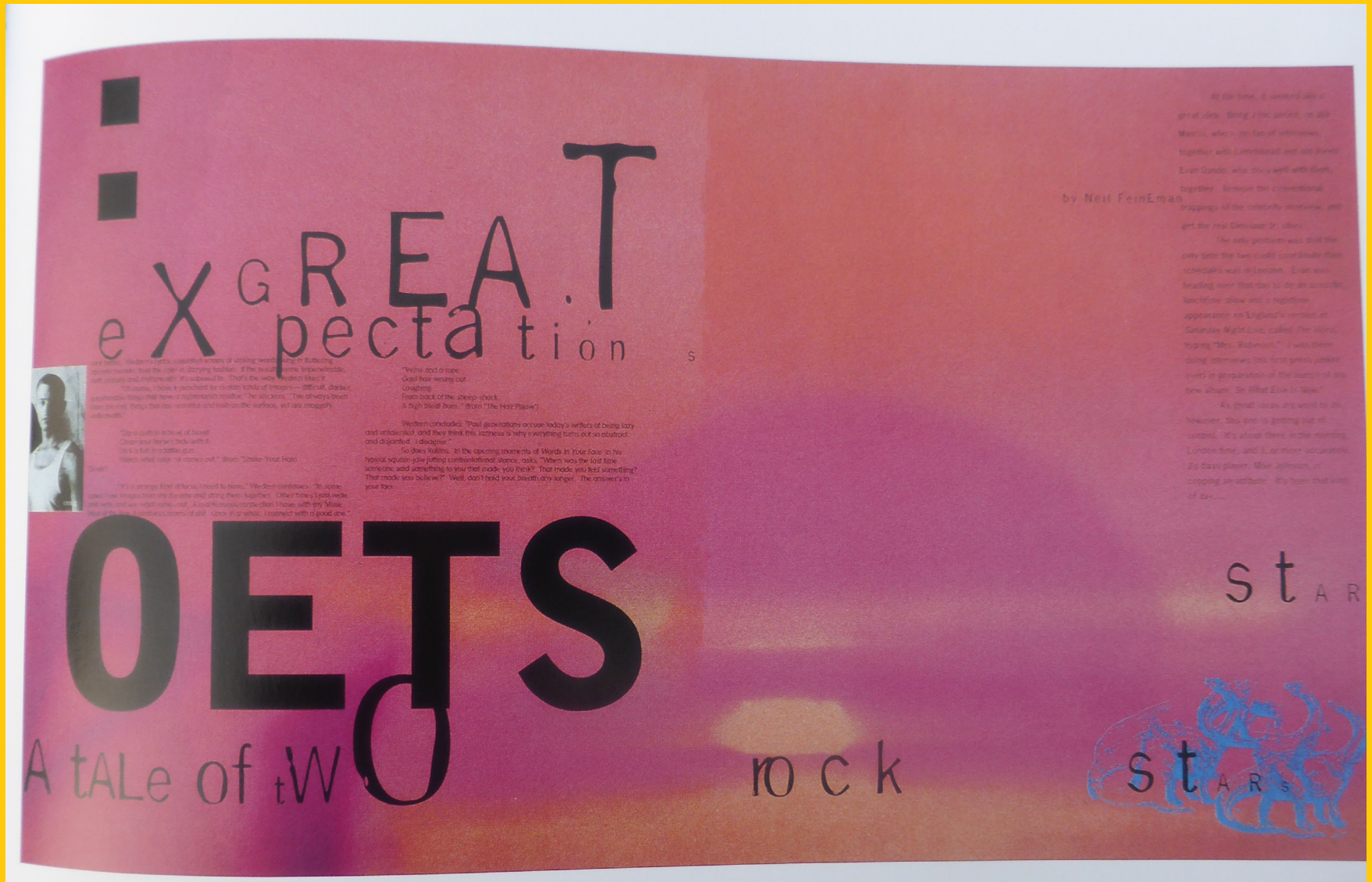
Issue 17, 1994. Three images combined in Photoshop and Collage.
Photos Melanie McDaniel.
Plane: Dan Conway. Dog: Jason Lamotte



Issue 21, 1994. Rejecting the nice color shots, a black and white Polaroid was used,
with visual pun on "hot tomato".
Photo Kevin Kerslake



Issue 19, 1994. Band picture is small, below the barcode, undermining the normal emphasis on cover photography. Ray Gun logo featured was drawn by Ed Fella, taken from a poster he designed announcing a talk by Carson.
Photo Colin Bell



where one article runs onto the next [Great Expectations], emphasizes the linearity possible in sequential pages

THE resemblance BeTWEeN YOU AND aNDRe IS
UNCaNNY BeCAUSe YOU BOTH aRe
WeARING THE NeW AIR CHaLLENGE FUTURe tennis SHOE FROM NIKE WITH THe
EXOSKELETAL STRAPPING AND THe HUARACHE-FIT™INNERBOOT system WHICH MOLDS
TO YOUR FEET aND YOU BOTH eNJOY THe BeTTeR LATERAL MOTION BECAUSE OF THe
NgITUDINaL FLeX LINES AND HeRRINGBONe OUTSOLe AND YOU SHaRE AN
INCReDIBLE aMOUNT OF cushioning HATS OFF TO THe NIKE-AIR® CUSHIONING IN THE
HEEL AND FOREFOOT AND THERE ARE
MYRIAD OTHER THINGS YOU HaVE IN COMMON LIKe
THE FOOTFRaME™DeVICE AND THE MIDFOOT tension STRAP WITH
RUGGED HOOK-AND-LOOP CLOSURe FOR INSTaNCe AND

LeT'S FaCE IT IF IT WEReN'T FOR THE HAIR
aND THe earring aND THe WIMBLeDON

CUP YOU GUYS COULD Be, LIKe,
TWINS.
TWINS.





NIKE AIR

e AIR STRUCTURE II running shoe from Nike has a thermoplastic Footbridge™ device for STABILITY.

IT HAS A HEEL CLEFT FOR STABILITY.

IT HAS A SCULPTED MIDSOLE FOR STABILITY.

IT IS THE MOST STABLE SHOE NIKE HAS EVER MADE.

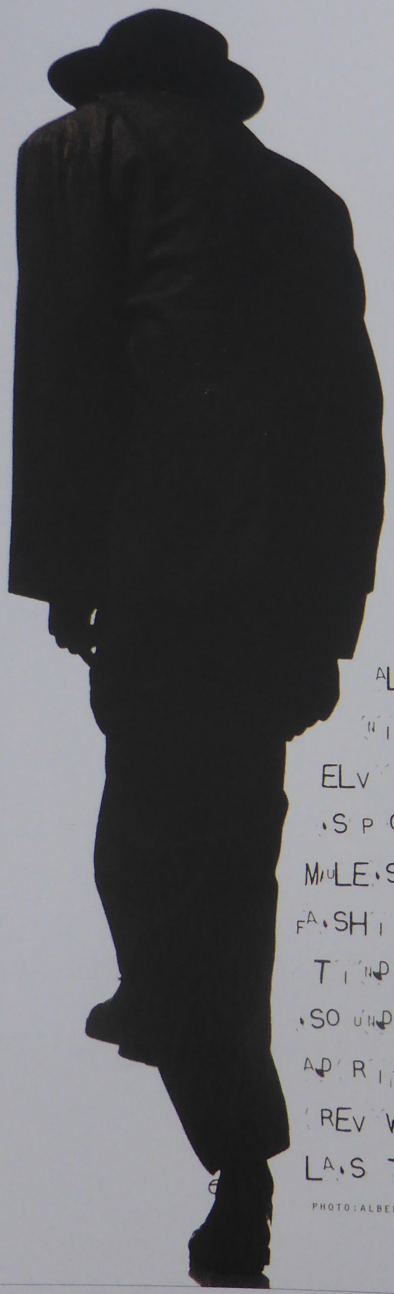


IT'S STABLE, OK? NOW WILL YOU RELAX?

RELAX



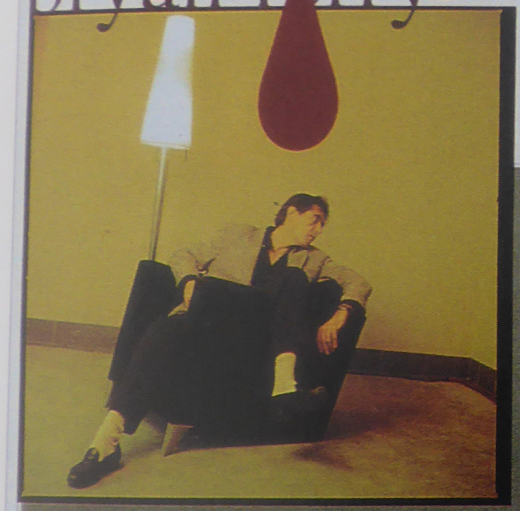
above: two of five pepsi ads. design dc. agency bbdo ny. creative directors andrew christou and erik
ground: budweiser ad. type design dc. agency ddb needham, chicago. creative director
ducer marty weiss. director albert watson.
far right: nike europe ads. repeated in 12 languages. design
director susan hoffman



NEW,
ORDER
CONTIN
UED

ALICE IN CHAINS
NICK CAVE
ELVIS COSTELLO
SPOONMAN
MULES POGOS
FASHION
TINDERSTICKS
SOUND IN PRINT
ADRIAN BELEW,
REVIEWS
LAST PAGE

PHOTO: ALBERT WATSON



photos: Peter Morello stylist: Jill Spector



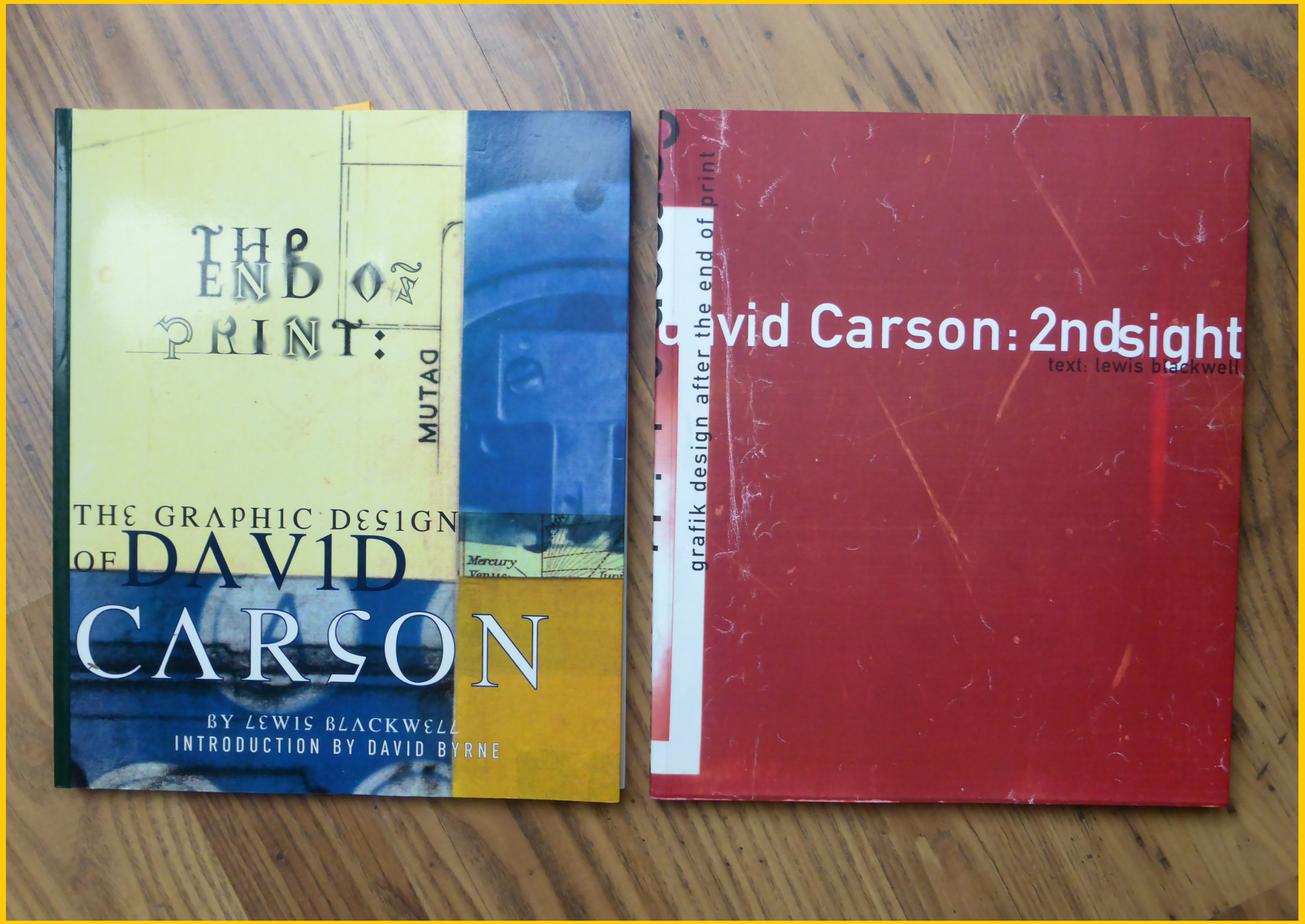
<Open Your Eyes poster for Magic Johnson Aids Foundation. illustration by David Wagner. Pro-bono work.

^jeans button logo

>>Seagrams 7 limited edition label. for sponsorship of Carson event in London. 1996
>Bank cards for NordLB bank (actual size) Agency: Grey (Dusseldort) 1997



*For Ray-Ban sunglasses new launch in Australia. A visual pun, why not? The Orbs products provide the O of the name. Agency: Young & Rubicam. The idea worked across posters, print ads and postcards.


THE END OF PRINT:
THE GRAPHIC DESIGN OF DAVID CARSON
BY LEWIS BLACKWELL
INTRODUCTION BY DAVID BYRNE
Mercury
David Carson: 2nd sight
text: lewis blackwell
grafik design after the end of print

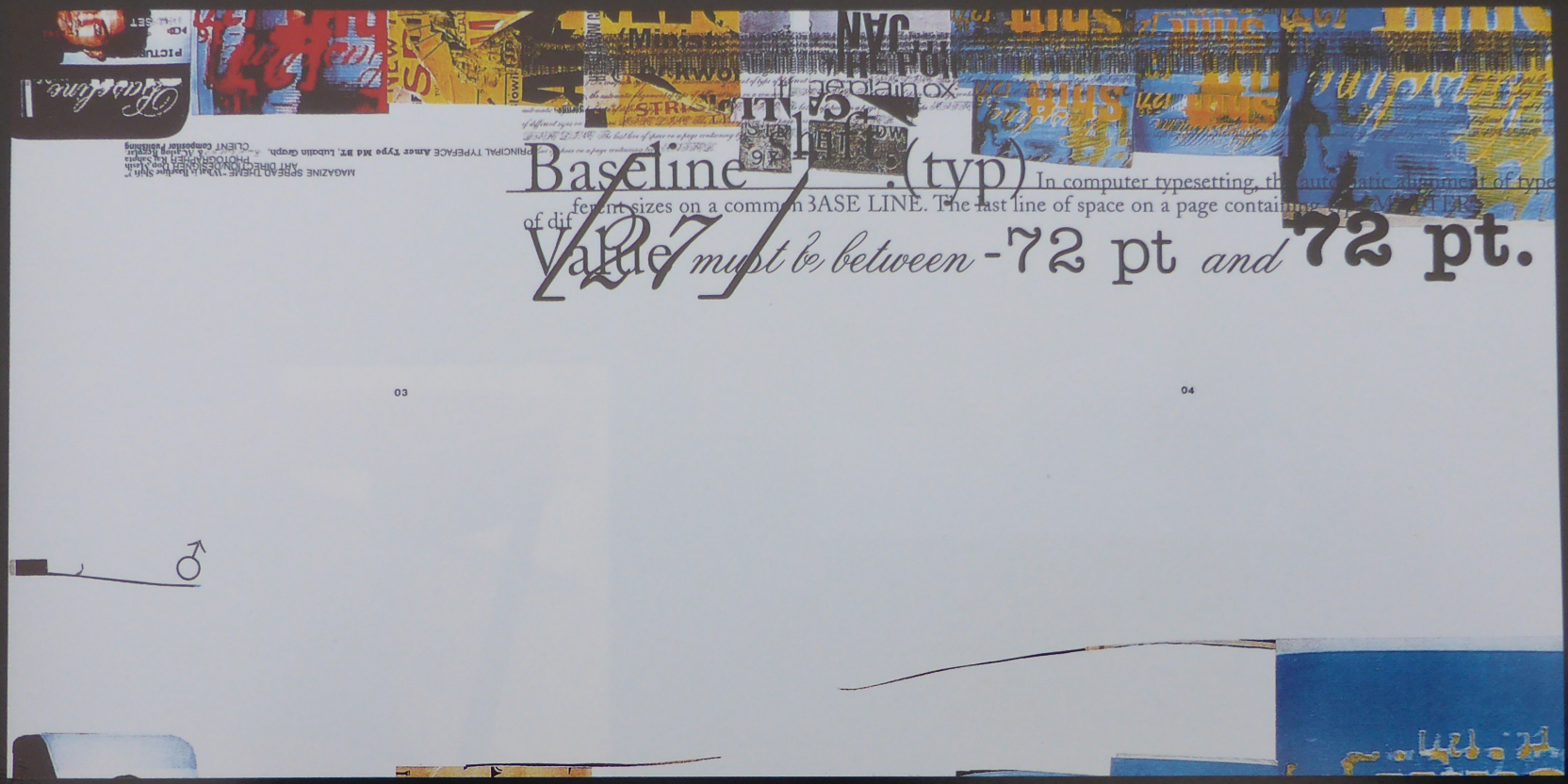
It will terrify ardent Modernists, but we're moving into a new kind of modernism – the modernism of the individual, where the individual has access to the means of communication. It means that design is no longer a kind of temple.

Neville Brody 1992.

In the end, the new illiteracy is our modern-day retalliation against the tyranny of logic. The promise of personal expression notwithstanding, whatever happened to good editing, smart instincts, and the pursuit of meritocracies? And when, incidentally, did design become the enemy?

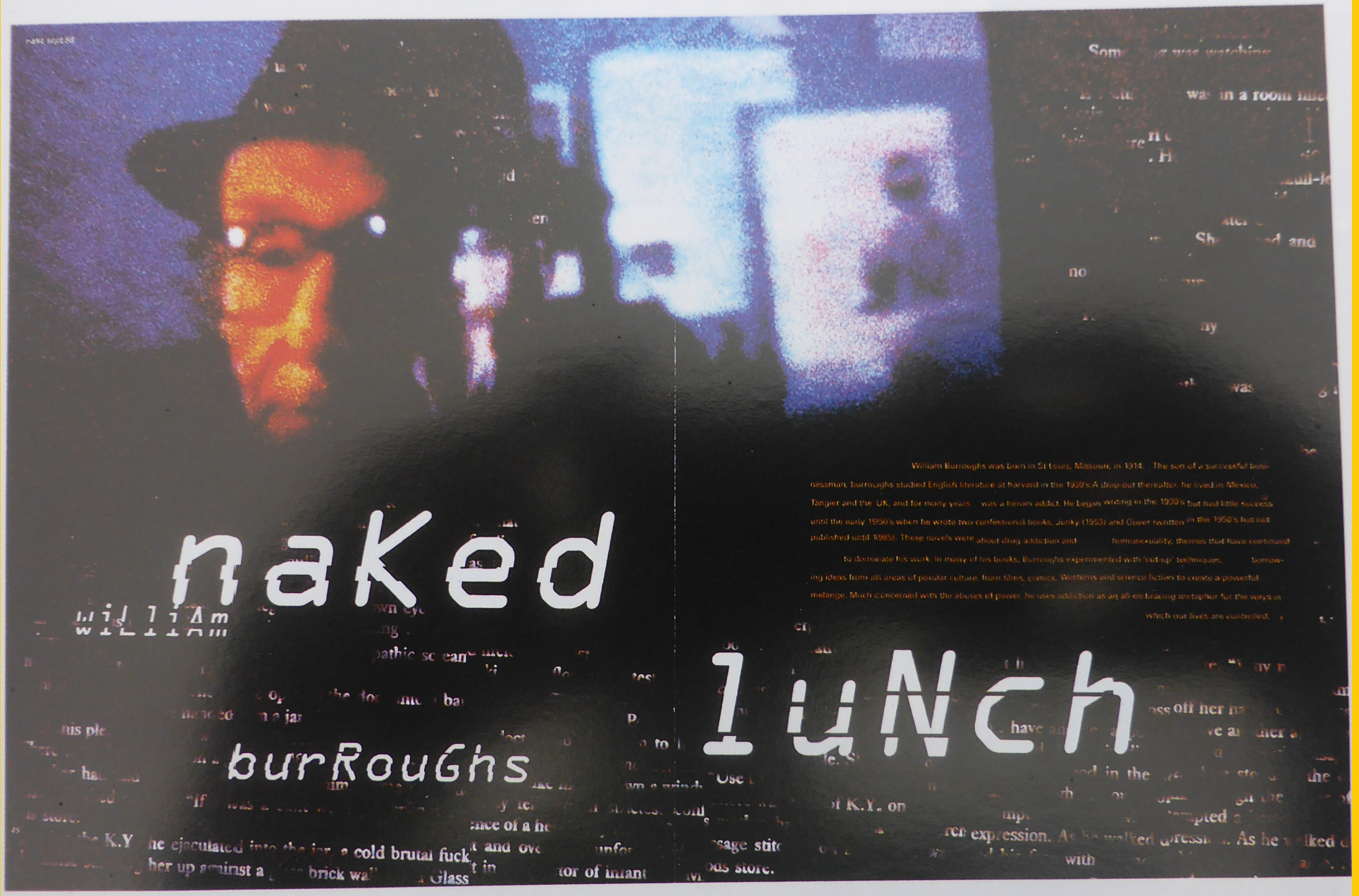
Jessica Helfand, 2001.

STUDENT DESIGN YEARBOOK 1998


Baseline
(typ)
In computer typesetting, th
ferent sizes on a comm
3ASE LINE. The last line of space on a page contai
of dif
Value must be between -72 pt and 72 pt.
03
04

Issue 1


inq. typ

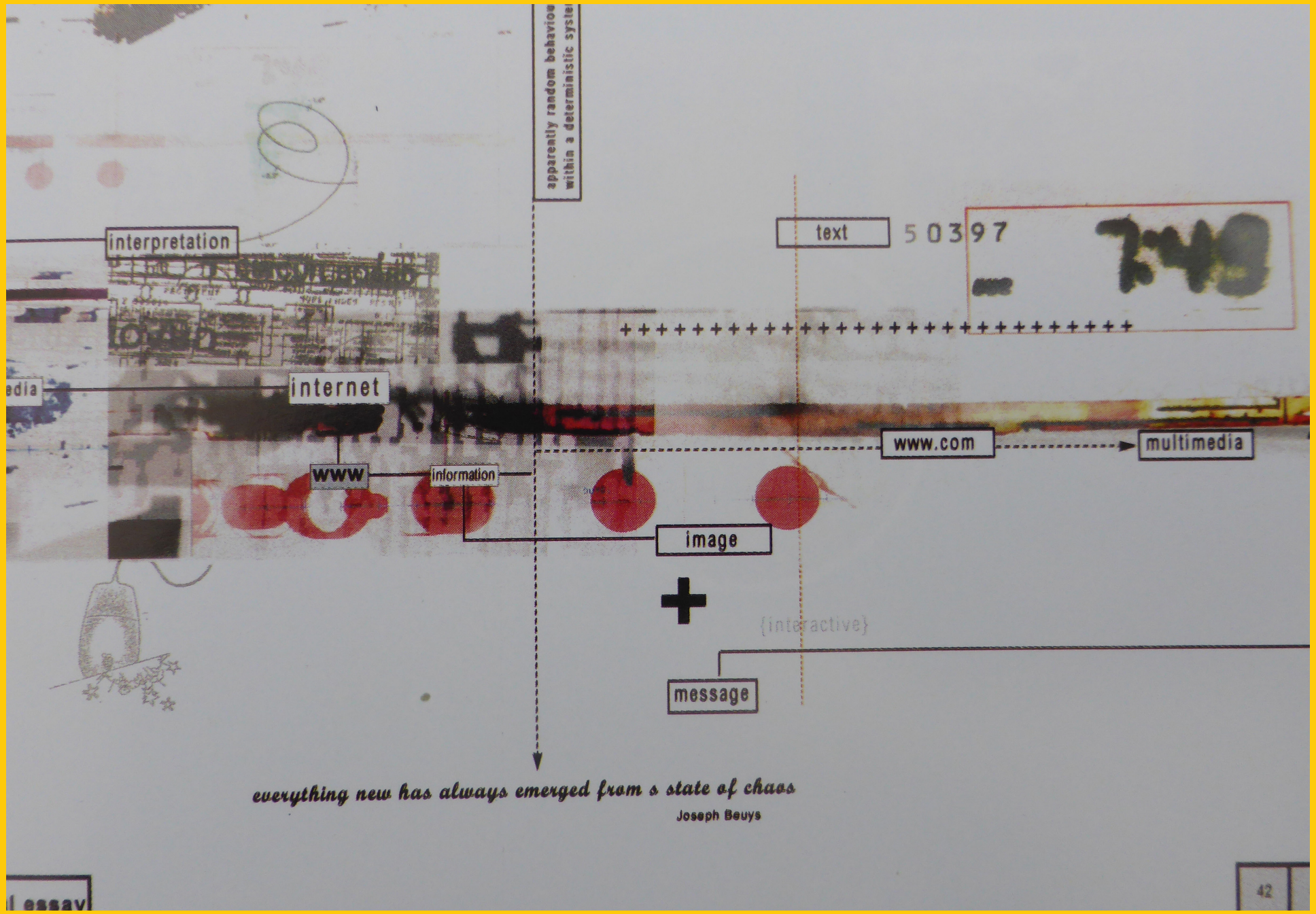

naKed
burRouGhs
1uNch
William Burroughs was born in St Louis, Missouri, in 1914. The son of a successful business
Tangier and the UK, and for many years was a heroin addict. He began writing in the 1930's but had little success
until the early 1950's when he wrote two confessional books, Junky (1953) and Queer (written in the 1950's but not
published until 1985). These novels were about drug addiction and homosexuality; themes that have continued
to dominate his work. In many of his books, Burroughs experimented with "cut-up" techniques, borrow-
ing ideas from all areas of popular culture, from films, comics, Westerns and science fiction to create a powerful
melange. Much concerned with the abuses of power, he uses addiction as an all-embracing metaphor for the ways in
which our lives are controlled.

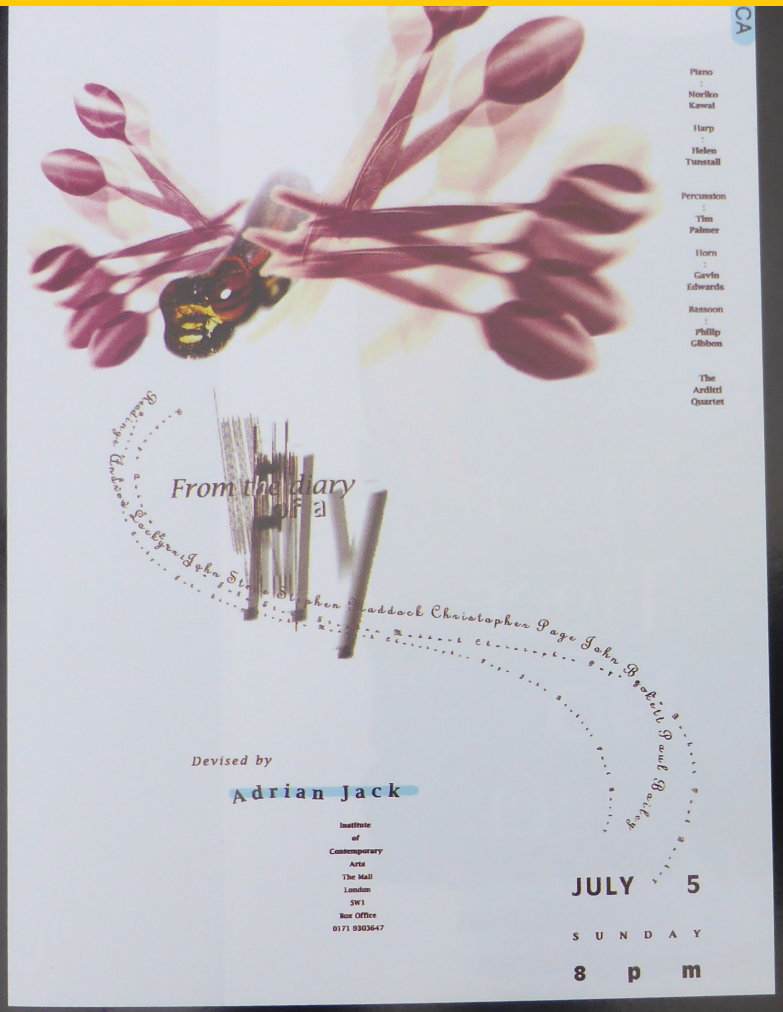

metalwork (métlwə:k) n. the craft of
working metal || things made out of metal
metal
metal (mél) n. an element
Hanson Group(Metal) 1997
1997
1996
1995
1994
1993
1992
1991
1990
ALPHA MANUFACTURING
GNJ ENGINEERING
SCHOFIELD FABRICATIONS
PHOENIX STEELS CO.

016.08 6...6.328..0
THE NUMBER


f the street
FEB
MAR


a good
hot shower
clean clothes
last year we gave 170 young people their own flat - a real home


apparently random behavior
within a deterministic syste
interpretation
text
50397
edia
internet
www.com
multimedia
www
information
image
{interactive}
message
everything new has always emerged from a state of chaos
Joseph Beuys
42


Piano
Noriko Kawai
Harp
Helen Tunstall
Percussion
Tim Palmer
Horn
Gavin Edwards
Bassoon
Philip Gibbon
The Arditti Quartet
From the diary of a
Devised by
Adrian Jack
Institute of Contemporary Arts
The Mall
London
SW1
Box Office
0171 9303647
JULY 5
SUNDAY
8 p m


senses
20-21 july 1998

CLEAN CRISP TASTY
10コ入


music is a lifestyle
One Groove
CREATIVE
sheffield's



GRAPHIC DESIGN AND POSTMODERNISM
MORE
THAN
RICK POYNOR

Given some of the problems of post-modern visual communication discussed in this book, what forms, in terms of style, might an oppositional graphic design assume at this point?

Rick Poynor, 2003.

What is the new rebellion?

Retro aware

Eco conscious

Collaboration / Entrepreneurship

New media