

30 Years Of Swiss Typographic Discourse In The Typogra Sche Monatsblatter Tm Rsi Sgm 196090

Still boasting one of the highest densities of high-quality designers, Switzerland is a uniquely coherent region. Dedicated to precision and effortlessly combining a modest, light touch with architectural themes and a healthy obsession for detail, Swiss designers have shaped their own visual language which, in its reduced formality, is particularly well suited to internet applications. A comprehensive overview of diverse talent, Swiss Graphic Design elegantly documents the outstanding standards and craftsmanship in all aspects of graphic design (vector graphics, typography, illustration and layout techniques) and illustrates the advantages of a unique, consistent and regional approach. In the preface Andre Vladimir Heiz provides a succinct classification of Swiss Design between tradition and revolution.

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 gridincluding random, radial, modular, and bilateralsystems. 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 systemfrom the structured axis to the nonhierarchical radial arrayis 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.

Once upon a time, only typesetters needed to know about kerning, leading, ligatures, and hanging punctuation. Today, however, most of us work on computers, with access to hundreds of fonts, and we'd all like our letters, reports and other documents to look as good – and as readable – as possible. But what does all the confusing terminology about ink traps, letter spacing, and visual centring mean, and what are the rules for good typography? *Type Matters!* is a book of tips for everyday use, for all users of typography, from students and professionals to anyone who does any layout design on a computer. The book is arranged into three chapters: an introduction to the basics of typography; headline and display type; and setting text. Within each chapter there are sections devoted to particular principles or problems, such as selecting the right typeface, leading, and the treatment of numbers. Examples throughout show precisely what makes good typography – and, crucially, what doesn't. Authoritatively written and designed by a practitioner and teacher of typography, *Type Matters!* has a beautifully clear layout that reinforces the principles discussed throughout.

The *Visual History of Type* is a comprehensive, detailed survey of the major typefaces produced since the advent of printing with movable type in the mid-fifteenth century to the present day. Arranged chronologically to provide context, more than 320 typefaces are displayed in the form of their original type specimens or earliest printing. Each entry is supported by a brief history and description of defining characteristics of the typeface. This book will be the definitive publication in its field, appealing to graphic designers, educators, historians, and design students. It will also be a significant resource for professional type designers and students of type.

Dafi Kühne

Inspirational Graphic Ephemera

A Critical Guide

Letters, Letterspacing, Words, Wordspacing, Lines, Linespacing, Columns

Contemporary Swiss Graphic Design

The Vignelli Canon

Lettering & Type: Creating Letters and Designing Typefaces

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.

Originally published: London: Laurence King Pub., 2006.

This publication contains text in German and English.

How can designers today achieve classical book design when it derives from an era of hot metal? This book has the answer.

Typographic Systems of Design

Die Sch ö nsten Schweizer B ü cher 2014

100 Classic Graphic Design Journals

An Illustrated Handbook for Understanding Fundamental Design Principles

Type Matters!

Typography

The Graphic Design Idea Book

A guide full of practical hints to help build the confidence of graphics and typography students. Its aim is to bring the reader to the point where they understand the basic principles of typography and to strengthen the designer's 'eye' through informed, direct observation.

Niklaus Troxler, member of a leading group of Swiss graphic designers internationally known for their posters, is represented in *Jazz Blvd*. Troxler's work is closely linked with *Jazz Festival Willisau* and is included in major collections.

A guide to type design and lettering that includes relevant theory, history, explanatory diagrams, exercises, photographs, and illustrations, and features interviews with various designers, artists, and illustrators.

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.

Story of a Typeface

Swiss Graphic Design

A Manual of Design

30 Years of Swiss Typographic Discourse in the Typografische Monatsbl ter

Color & Type

Tat*

Graphic Design Between the World Wars

100 Years of Swiss Graphic Design takes a fresh look at Swiss typography and photo-graphics, posters, corporate image design, book design, journalism and typefaces over the past hundred years. With illuminating essays by prominent experts in the field and captivating illustrations, this book, designed by the Zurich studio NORM, presents the diversity of contemporary visual design while also tracing the 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 iternational trends and local concerns. High conceptual and formal quality, irony and wit are its constant companions. A new, comprehensive reference work on Swiss design.

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

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.

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.

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TM RSI SGM 1960-90

New Methods of Intercultural Information Design and Typography

Pioneer of Swiss Graphic Design

Detail in Typography

Classical Design in the Digital Age

Typography /[Wolfgang Weingart].

An attractive, interesting layout can certainly attract and please the reader; but when the readers are not good, reading requires extra effort and any pleasure is short-lived. 'Detail in Typography' is a concise and close-up view of the subject. It considers all the elements that constitute a column of text letters, words, the line, and the space around these elements - and it discusses what is essential for the legibility of text.

In a globalized world, Asian, Latin and Arabic characters and visual cultures appear side by side and woven together. The coexistence of different visual cultures is now part of our daily lives and a given feature of our communication systems. But how do we best present information, structures and designs from different linguistic and cultural backgrounds? Visual communication has classically been guided by principles of uniformity and simplification, values that seem unable to adequately cope with the coexistence of different systems of representation. How can we set up equitable systems for cross-cultural communication that honor the diversity of writing systems? What new design values are needed for an age of global communications? In *Visual Coexistence*, graphic designer Ruedi Baur leads a research team in investigating and analyzing visual graphics from different cultures, with a focus on Chinese and Latin writing systems, in order to identify their specific principles of depiction and the ways in which they visually communicate. From this interdisciplinary, intercultural investigation, the designers recommend appropriate, differentiated design solutions for global communication. Exploring the problems and possibilities of multilingual typography and visual representation, *Visual Coexistence* advocates for design as a tool of global understanding.

Newly revised and expanded, this classic in book design argues for a non-dogmatic approach, one open to traditional and modern, and symmetrical and assymetrical solutions. Jost Hochuli's work of over 30 years as a book designer is showcased, along with detailed comments by noted designer and critic Robin Kinross."As a designer, Hochuli's main concern is to work out individual solutions for individual books. This book is sure to help anyone who is seeking to develop a considered attitude toward the design and production of the book as a codex." -Fernand Baudin, *Logos*

This book is a tool kit to create new forms. It deals with grid-based design and gives the reader techniques to develop new forms, fonts, logos, and patterns. The concept represents a design process in which individual decisions follow much larger and deeper principles than immediate and spontaneous-intuitive actions. Using a wide variety of examples, each chapter contains a detailed description of the procedure from form analysis to setting up design rules and their application. Both a workbook and a source of inspiration, this publication provides designers and architects with the tool they need to find analytical forms analog, algorithm-based, exploratory but never of arbitrary origin. The procedures described allow an almost infinite number of possibilities. The designer is thus transformed from inventor to interpreter or curator, who assesses individual forms for logos, fonts or patterns on the fly and ensures that the design process is always efficient and goal-oriented. AUTHOR: Christoph Grunberger is a German illustrator and designer. He is active in the fields of corporate, interactive and spatial design, with a strong focus on exploring the limits of interaction and desktop applications. Together with Stefan Gandl he is co-author of the book *Neubau Modul* and collaborated on the exhibition *Neubaulsm* at gallery MU (Eindhoven/NL) in 2008, which was opened by Wim Crowel. For the video installation *Wutburger*, a co-operation with Andreas Lutz, he received the excellence Award in the Art section at the Japan Media Arts Festival in Toyko in 2015. His works as a freelance designer have been awarded nationally and internationally. 55 images

True Print

Source-Related Grid Systems

Jan Tschichold and the New Typography

Designing Programmes

Letters of Credit

Instead of Solutions for Problems Programmes for Solutions

The Origins and Growth of an International Style, 1920-1965

This work provides an overview of the history of Swiss graphic design as published in the influential magazine *Typografische Monatsbl ä tter*.

Tat* is a bit of a graphic designer's curse. Walk into any design studio and you will see tat pinned to the walls or placed with loving care on top of a computer screen. Even the purist will have a secret cache hidden away somewhere. Andy Altmann began collecting tat while he was on his Foundation course, getting ready for an interview at St Martins School of Art. He'd been asked to present a sketchbook, but worried that he couldn't draw very well, he decided to start a scrapbook: "I rummaged through the drawers at home and found some football cards from the late 1960s and early '70s (plenty of Georgie Best), an instruction leaflet from an old Hoover, Christmas cracker jokes, and so on. Then I started on the magazines, cutting out images of anything that interested me. And finally I took myself off to the college library, where I photocopied things from books before reaching for the scissors and glue." It was the beginning of a significant collecting habit. So what is it that makes a piece of graphic tat interesting? Is it the 'retro' thing - a fascination with a bygone age, the primitive printing techniques, the naivety of the design, or the use of color? All of the above, of course, but it's not quite that simple.

"Occasionally people offer me something they've found that they think I might like", says Andy. "But usually they're wrong - it doesn't excite me at all. The magic is missing." To a graphic designer, most the content of this book can safely be regarded as 'bad' design. But there is some magic in each and every piece that has made Andy either pick it up off the street, trail through online links, or enter some dodgy looking shop on the other side of the world just to snap it up. Here you'll find everything from sweet wrappers to flash cards, from soap powder boxes to speedway flyers, from wrestling programmes to bus tickets. More tat than you can shake a stick at. Taken together, it represents a lifetime of gleeful hunting and gathering.

* tat (noun) - anything that looks cheap, is of low quality, or in bad condition; junk, rubbish, debris, detritus, crap, shite

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

La présente publication invite le lecteur à un survol du graphisme suisse contemporain.

Grid Systems in Graphic Design

Mostly Books

Josef Müller-Brockmann

A Visual Communication Manual for Graphic Designers

A Grammar of Typography

Analog Algorithm

Visual Coexistence

The revolution in typesetting - a revolution that over the past two decades has eliminated a five-hundred-year-old system of hot metal production and replaced it with one of photo-generated and computer-driven composition - shows no sign of winding down. This book, more than any other we know, traces the steps that went into that revolution and simultaneously makes the argument that the letter forms themselves are in process of evolution. Tracy argues that, whether they are of the sixteenth or the twentieth century, the forms that comprise our alphabet are subject to the same rules of good taste, proportion, and clarity that have always obtained. But what we face today is vastly different from fifty years ago. For the first time, new technology has made the proliferation (and, as some would maintain, debasement) of letter forms fast and easy (or quick and dirty.) With fifty years of professional experience on both sides of the Atlantic (including thirty years as head of type design for the British Linotype Company), Tracy is in a unique position to make this argument and arrive at his sad conclusion: the design of distinguished, contemporary typefaces is far outnumbered by the mediocre and downright bad. Part of the reason for this deplorable deterioration is a lack of critical analysis of the particular esthetics involved. This step-by-step examination of type-design esthetics is precisely what Tracy provides here, while avoiding both the promoter's hype and the manufacturer's claims. Here are the gut issues of what makes type good or bad, legible or unreadable. Extensively illustrated with both typefaces and line drawings, this book belongs on the shelf of anyone interested in thehistory of letters or in the artistry and peculiar problems that lie behind their production.

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 L á szló 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.

Designed in 1957, the Helvetica font is an icon of Swiss graphic design, which was a model of sober, functional communication throughout the world in the 1950s & 60s. This text retraces Helvetica's 50-year history, compares it to the well-known sans serif fonts of the 20th century, & examines the phenomenon of its unparalleled spread.

Dafi K hne is a Swiss designer who works with analog and digital ways to produce fresh and unique letterpress-printed posters. Using very different kinds of instruments, from a MacBook to a pantograph, for his compositions, he pushes the boundaries of design. Never afraid of getting his hands dirty in his creative workshop, K hne embraces the labor involved in the entire process of creating a poster from initial idea to finished product. Fusing modern means with the century-old tradition of the letterpress, he forms a new vocabulary on how to communicate through type and form in a truly un-nostalgic way. Never retro, his work is a clever response to the search for new ways of graphic expression: true print.

Swissted

The Elements of Typographic Style
100 Years of Swiss Graphic Design
Altitude
Tm Rsi Sgm 1960-90
Jazz Blvd. : Posters
A View of Type Design

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

'The Language of Graphic Design' provides graphic design students and practitioners with an in-depth understanding of the fundamental elements and principles of their language, what they are, why they are important and how to use them effectively.

Anne Hoffmann, born in Copenhagen, runs her own graphic design studio in Zurich and works mainly in the fields of art and culture, collaborating with international artists and museums. Over three decades she has designed a wide range of materials, including posters, flyers, cards, and CD booklets. She is best known, however, for her striking designs for books. She has had her own studio since 1986, now in Zurich, where she has worked closely with Swiss and international artists such as Silvia Bächli, Richard Hamilton, and Karim Noureldin. In Mostly Books, designed by Anne Hoffmann Graphic Design, Hoffmann reviews thirty years of work. The selection comprises some 120 objects, featured in an annotated book diary. In addition to that panorama, the book explores the topic of graphic design from a variety of perspectives through statements by artists Chris Benter, Miriam Cahn, and Claudio Moser; architect Kana Ueda Thoma; author and curator Peter Suter; jewelry designer Torben Hardenberg; museum director and curator Beat Wismer; musician Jörg Halter; and scholar Etienne Lullin, who all offer reflections on the importance of the book as an object and its design.

Looks at the social and cultural aspects of graphic design from prehistory to the present day.

Helvetica Forever

Graphic Design Manual: Principles and Practice

Designing Books

Vintage Rock Posters Remixed and Reimagined

The Language of Graphic Design

This Project was Made in Cooperation with Shizuko Yoshikawa and the Josef Müller-Brockmann Archive

100 Classic Graphic Design Journals surveys a unique collection of the most influential magazines devoted to graphic design, advertising, and typography. These journals together span over 100 years of the history of print design and chart the rise of graphic design from a necessary sideline to the printing industry to an autonomous creative profession. Each magazine is generously illustrated with a large selection of spreads and covers. A descriptive text based, where possible, on interviews with editors, designers, and publishers is also included for each magazine alongside comprehensively researched bibliographic material. The magazines featured cover a range of industries and eras, from advertising (Publimondial, La Pubblicità Italiana), posters (Das Plakat, Affiche), and typography (Typografische Monatsblätter, Typographica), to Art Nouveau (Bradley, His Book), Modernist design (Neue Grafik, ULM) and Post-Modern and contemporary graphics (Emigre, It's Nice That). These 100 journals offer an invaluable resource to historians and students of graphic design, and a rich seam of visual research and inspiration for graphic designers.

The author of this text explains how combinations of type and colour affect clarity, mood and "readability" of design. The book includes 50 case studies analyzing the work of prominent graphic designers.

"Fine art for font nerds." —New York Magazine "One of the most engaging homages I have ever seen." —Steven Heller Swissted takes rock concert posters of the '70s, '80s, and '90s and remixes and reimagines them through a Swiss

modernist lens. The result is some of the coolest images you've ever seen! The book features 200 posters, all microperforated and ready to frame. Or keep them bound in one collection as an art book. The foreword is written by legendary designer Steven Heller. Posters are from legendary indie, alternative, and punk bands such as Jane's Addiction, Blondie, the Beastie Boys, the Clash, the Pixies, Green Day, the Ramones, Devo, the Sex Pistols, Dead Kennedys, Public Image Ltd., Sonic Youth, the Cure, Red Hot Chili Peppers, Hüsker Dü, Danzig, the Replacements, Fugazi, the Lemonheads, Pearl Jam, Pavement, Superchunk, They Might Be Giants, Guided by Voices, Sugar,

Sleater Kinney, Violent Femmes, Iggy Pop, Fishbone, Nirvana, and many, many more!

Frameworks for Type Beyond the Grid (Graphic Design Book on Typography Layouts and Fundamentals)

A Type Primer

Inspiration from 50 Masters

The Visual History of Type

Working with Computer Type 3

30 Years of Swiss Typographic Discourse in the Typografische Monatsblätter

Practice and Theory