

NEW RETRO Classic Graphics, Today's Designs Brenda Dermody, Teresa Breathnach

Reinterpreting the past – the greatest form of creative flattery – never goes out of fashion. In the midst of today's technologically driven design, there has been a return to the comfort of familiar imagery and typography, particularly from the twentieth century. Drawing on classic examples, *New Retro* shows how past designs can be updated to suit the needs of today.

The book is organized into three parts: an introduction to retro design and when its use is appropriate; an historical survey of graphic design including timelines of key figures, movements and pieces that illustrate the evolution of important styles; and a portfolio section that showcases the best design produced in recent years and is presented by application: editorial, packaging, identity, promotional, typography and type design.

New Retro is an essential reference book and will prove invaluable to students, for whom much of the book's content will be entirely new, and to design professionals, who are always looking for inspiration from the past.

With 655 illustrations, 588 in color

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New Retro



New

Classic Graphics, Today's Designs

Brenda Dermody Teresa Breathnach

With 655 illustrations, 588 in color



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Introduction:

Our experience of rapid change in all areas of life expresses itself as a need to buy, wear, look at, live in and listen to a variety of recent and distant pasts. Almost as soon as products, images, materials and techniques become defunct, we treat them as a reservoir of endlessly recyclable and reusable ideas. Historians describe how the close relationship between graphic design, the conditions that surround it and the need to communicate leave it best placed to express the zeitgeist of an era (Meggs, 1998). It is ironic, then, that one of the most important and abiding aspects of our own zeitgeist is the sampling of historical forms themselves.

Looking at a range of examples, this book asks: what is retro design? In tandem with an almost seamless absorption of stylistic influences like classicism or Swiss typography, there is a more self-conscious referencing of particular styles, motifs, techniques and materials in design. The term retro has been in use since the 1970s to describe this sort of appropriation (Woodham, 2004; 1997). Although the retro label often brings to mind the revival of mid-century modern styles that occurred from the 1980s and 1990s onwards, this book shows that designers now embrace an eclectic variety of styles, motifs, techniques and materials drawn from their own historical ragbags. But a fascination with old styles is not in itself a new thing. Designers throughout the 19th and 20th centuries all borrowed freely from other eras. Placing our own interest in the context of a history of revivalism allows us to see that each period recalls the past according to its own needs and experiences.

Historicism in Design The 19th century saw Owen Jones's Grammar of Ornament (1856) use the latest technology to present a detailed categorization of a whole range of ornamental styles, including those drawn from the past. By this time, the profusion of styles available to manufacturers and printers alike catered for eclectic popular taste. In this context, the revival of past styles might be understood as both an affirmation of the new technologies that could produce them, and a reaction to the rapidity of change which such technologies brought about. The latter emerged as part of a wider climate of reform in the decorative and applied arts, which sought to overturn the indiscriminate and often overwhelming use of decoration in manufacturing. The art critic John Ruskin was highly influential in this regard. In The Seven Lamps of Architecture (1849) and The Stones of Venice (1851), Ruskin saw the revival of both the Gothic style and the system that produced it as a way forward for contemporary design, linking the reduction in status of the individual craft-worker with the decline of standards in decoration. His ideas were taken up by the Arts and Crafts movement, whose leading proponent, William Morris, looked to the medieval world for both a means of production that would improve the lot of the worker and stylistic models that would satisfy the need for a reformed use of ornament. The Kelmscott Press,

Opposite Barbara Jones, Black Eyes & Lemonade poster, UK, 1951 Designed by Barbara Jones, this poster promoted the exhibition 'Black Eyes & Lemonade: British Popular Art' held at the Whitechapel Art Gallery in London. The exhibition was organized as part of the Festival of Britain and in the same year that Jones's book The Unsophisticated Arts was published. The poster was overprinted in black on yellow, using a decorative 19th-century typeface. The smaller text radiating out from the eyes lists the popular art forms and objects on display.

established by Morris in 1891, sought to redress the loss of quality in contemporary books by reviving past approaches to book design and production. In America, Frederick Goudy's Camelot Press was involved in a similar revival, alongside the Merrymount Press, Roycroft Press and Wayside Press. Indeed, the influence of the private-press movement was widespread and continues to be felt to the present day.

From the turn of the century onwards, the dominant motivation among designers was to turn away from historicism in a bid to find new forms suitable for a new world. However, the past as an inspiration was never entirely absent. Popular advertisements produced in the first two decades of the 20th century used Gothic, Baroque and Rococo motifs to lend new products artistic (Heller and Lasky, 1993), and perhaps socio-historical, legitimacy. Although Henry Ford is associated with the introduction of modern systems of production, he also demonstrated his interest in a popular taste for the historical or the traditional by establishing Greenfield Village in Michigan, a development matched by the setting up of Colonial Williamsburg in the same period. Both were forerunners of contemporary heritage attractions. Despite the focus of many designers on the development of a modernist approach, there is evidence of consumers' continued interest in the application of both indigenous and more exotic historicist styles to a range of products: inter-war Britain, for example, saw the return of a taste for mock Tudor furniture which emphasized cultural stability (Woodham, 1997), and the Art Deco or Moderne style of the same period integrated new forms with both classical and Egyptian motifs. Alongside modernist disdain for the endless recycling of older models, classicism remained an influence for some. Typographers like Rudolf Koch and, later, Jan Tschichold, also found inspiration in the history of their discipline. Koch produced several typefaces based on historical models for the Klingspor foundry, including Neuland (1923), which evoked early woodcut printing. Although Tschichold was central to the development of the new typography, he later looked to a sensitive use of historical precedent. Eric Gill's Perpetua typeface for the Monotype Corporation (1925) was based on the monumental capitals found on Trajan's Column in Rome (c. AD 114), and he also embraced the new directions provided by a study of medieval manuscripts, incunabula and the work of the type founders John Baskerville and William Caslon (Meggs, 1998).

The drive to look forward rather than back remained the dominant vision in the 1950s and 1960s, but it is clear that there was a continued interest in both established traditions and historicism. A resurgence of interest in traditional crafts can be seen in the publication of Charles Marriott's *British Handicrafts* (1945) and Margaret Lambert's *English Popular and Traditional Arts* (1946), designed and illustrated by Enid Marx, and in Barbara Jones's exhibition 'Black Eyes & Lemonade: British Popular Art' (1951) at the Whitechapel Art Gallery, London. Abram Games's work for the Festival of Britain (1951) used designs





Dally 11-8: Sandays 2-6: Closed Mondays: Nearest Station Adjute East

that drew on the 19th-century slab-serif Egyptian type styles of the type founders Figgis, Thorne and Austin, alongside more modern forms, at the behest of the Festival's typographic committee (Aynsley, 2004; Heward, 1999). The interest in 19th-century graphic forms continued throughout the later 1950s and 1960s and was extended to include popular styles of typography and imagery of the 1920s and 1930s. The reappearance of versions of 19th-century types contributed to this revival in America: the Morgan Press reissued versions of Victorian wood-types, while Photo-Lettering, Inc. issued Psychedelitypes (1968), a catalogue of new faces based on similar models. The application of photocomposition to typesetting during the 1960s allowed for greater flexibility in the selection and arrangement of type styles and sizes, perhaps promoting a thirst for the new. Psychedelia of the 1960s incorporated influences drawn from Art Nouveau as well as popular graphics and other cultures. The resulting designs of Victor Moscoso, Rick Griffin, Alton Kelley, Stanley Mouse and Wes Wilson developed an entirely contemporary visual language designed to appeal almost exclusively to their young American audience, communicating a sense of belonging to a counter-culture. Similarly, the growth of youth culture in Britain necessitated new styles to set it apart from the Establishment. John McConnell's logo for Barbara Hulanicki's Biba boutique (1963) displayed the influence of Art Nouveau, and the display lettering for other shops used bright colours and exuberant faces drawn from folk art as well as Victorian display types (Aynsley, 2004). This climate of experimentation was also represented by the development of an underground press which employed the IBM Selectric typewriter for arranging text and offset lithography to print it. Richard Neville, the Australian founder of Oz, touched on the relationship between such methods of production and the appropriation of a wide range of historical and other forms when he said that '... a photographic process enables sweeping visual versatility, so the whole world can be plundered for decoration – from food labels, oriental comic books, Tibetan scrolls and Encyclopaedia Britannica. Copyright is ignored' (Aynsley, 2004). In America, designers associated with the Pushpin Studios looked to typographic and illustrative Victoriana, Art Nouveau and Art Deco or Moderne -Seymour Chwast's Artone type (1963) evoked French Art Nouveau models, and Milton Glaser's Babyteeth (1966) drew on lettering of the 1920s and 1930s. Paul Davis's painting style looked to primitive American Colonial art, and Barry Zaid embraced popular graphic styles of the 19th century.

The influence of the Pushpin approach continued to be felt in the following decades, when the next phase of revivalism began. Paula Scher, Louise Fili, Carin Goldberg, Daniel Pelavin and Lorraine Louie are all associated with the revivalist impulse of the late 1970s and 1980s. Britain's Malcolm Garrett, Peter Saville and Neville Brody also looked to the past to create work with a rather different flavour. This

phase saw designers being inspired by modernist works of the 20th century, often attracting significant criticism. Elements associated with a vernacular visual language also acted as a springboard, particularly throughout the 1980s and 1990s – Tibor Kalman, Charles Spencer Anderson, Art Chantry, Joe Duffy and Michael Mabry all evoked popular visual forms in their work. The last two decades have seen designers quoting directly from specific works, referencing particular historical periods as pastiche or parody; layering such references (e.g. psychedelia, which in itself references Art Nouveau), being influenced by specific approaches to the design process, creating a general sense of the past through nostalgic effects or demonstrating a concern with expressing the peculiarities of the vernacular and of historical printed ephemera. This current passion for past styles among designers is matched by a return of interest in the decorative and the handmade.

Thus a history of revivalism in design demonstrates that our own era is not unique in the appropriation of past forms. Also clear, however, is that each period recalls the past according to its own aesthetic, social, economic and technological experiences. Our relationship to the past has its own contours, whether it relates to our motivations for using it, the particular pasts we look to or the ways in which we use them.

So what is it that motivates designers and consumers alike to embrace revivalism, and what are the implications of this for our relationship with the past?

Critiquing Retro As well as a whole range of individual reasons and experiences, several broad-based factors contributed to graphic designers embarking on revivalism as a way of working. For example, from the 1980s onwards the emergence of design history as a discipline in its own right was important, particularly when it became a formal aspect of design education, while increased access to earlier work must also have been afforded by the publication of several illustrated histories of graphic design, other offerings of the graphic-design press and the activities of professional organizations. The development of the computer as a design tool made experimentation with typefaces and layouts easier, while the advent of the World Wide Web increased access to work from the past.

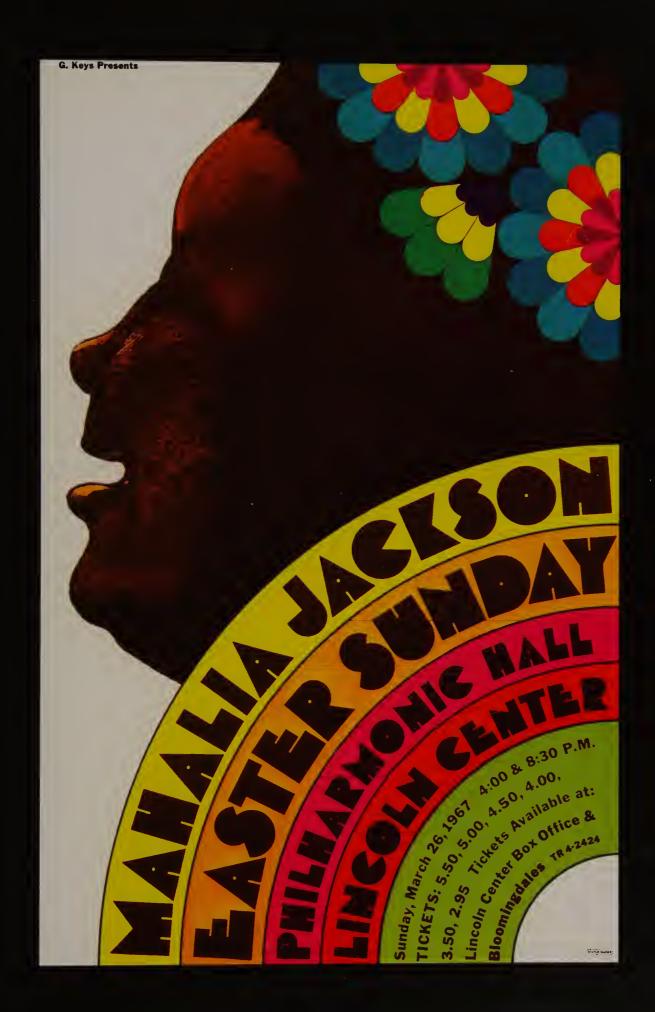
The context most frequently cited in discussions of historical or other forms of appropriation in contemporary design, however, or indeed in relation to any popular engagement with the past, is that of Postmodernism. While modernism resulted from a production-oriented world view concerned with the successful communication of a message, Postmodernism focuses on the consumer, calling on him or her to play an active role in the deconstruction of the message. Graphic designers working in this vein '... no longer [search] for a single message or visual form but instead [use] hybrid imagery, mixed typographic styles and [delight] in complex composition' (Aynsley, 2004). The appropriation of past styles also became a central component

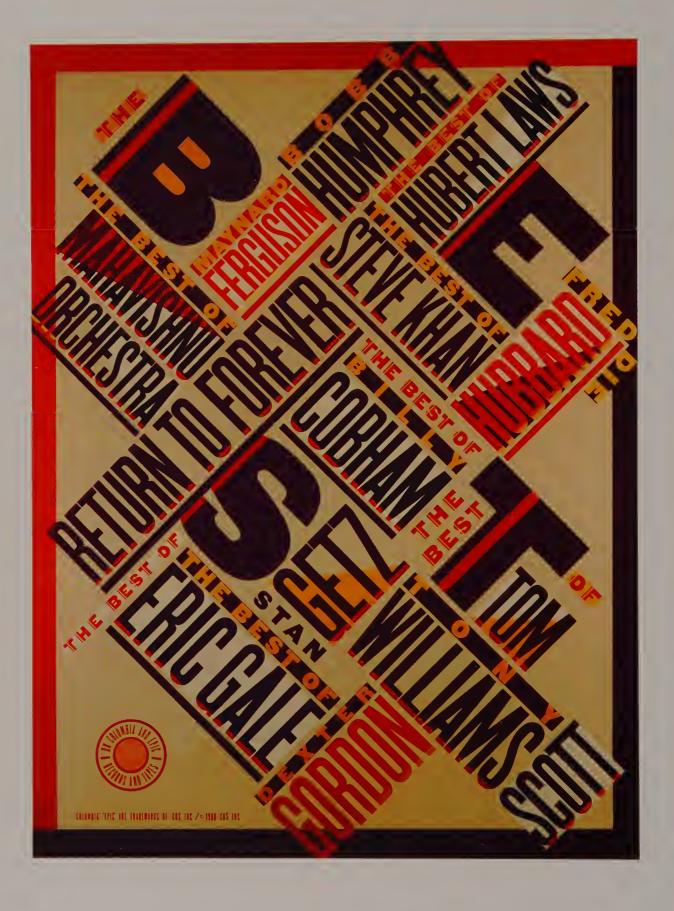
of Postmodern graphic design, as did the use of the vernacular (Heller and Lasky, 1993; Poyner, 2003). Much of the discussion of retro-styling in graphic design is informed by broader critiques of Postmodernity. Indeed, one of the classic texts heralding the emergence of Postmodernism was also instrumental in turning our attention to everyday graphics as objects of interest. Robert Venturi, Denise Scott Brown and Steven Izenour's *Learning from Las Vegas* (1972) looked to vernacular signage as a source of interest.

The emergence of this phase of revivalism in graphic design generated a great deal of debate, mirroring the response to the rise of the heritage industry and a widespread turn to nostalgia. One of the principal arguments against the eclectic revivalism we have witnessed has been that much work is at worst a stultifying and parasitic plagiarism, and at best a pastiche, both suggesting a dearth of real creativity and firmly identifying our own era as the 'age of plunder' (Savage, 1999). Critics have argued that the search for endless novelty and the importance of simulacra have resulted in a form of retrievalism which belittles or ignores the original meaning of such styles and appeases an apparently endless appetite for the novel and the different. Ultimately, designers are seen to participate in the creation of an apparently hollow or depthless image that often simply appeals to an escapist search for nostalgia as a panacea for modern-day ills. Nostalgia in design can even be associated with bad taste (Sparke, 1987). In their use of graphic forms associated with the styles and clip art of the 1940s and 1950s, some designers were charged with the production of a false sense of nostalgia using 'jive modernism' (Kalman et al., 1994). Clearly, the issues of plagiarism or lack of innovation in design, or the idealization of the past and the reduction of its meaning by treating it as a product, are very real concerns. However, although valuable, such a perspective may not acknowledge the full complexity of this appropriation. Are there other ways of seeing our engagement with the past in or through graphic design than as an escapist response to the present and a creative dead end?

The Appeal of the Past The debate surrounding our use of retrostyling continues to expand. We might even understand revivalism as an alternative way of knowing the past to formal historical enquiry (Samuel 1994; Guffy 2006). Like the nature of revivalism itself, the arguments that surround it are not straightforward. There is complexity in both our creation of design works and our consumption of them. Several issues might affect these processes. Different designers and different audiences create different sets of meanings when they participate in revivalism. For example, our own cultural, gender and generational identities, as well as a whole host of other experiences, surely have an impact on our reading of retro work. Drawing on a specific period of America's past may produce a different set of meanings there than in Britain or Japan, for example, and the use

Opposite Milton Glaser, Mahalia Jackson poster, US, 1967 Milton Glaser's poster for a Mahalia Jackson concert at the Lincoln Center in New York shows a silhouette of the renowned gospel singer and Glaser's own Art Deco-inspired typeface Babyteeth. Despite this inspiration, the poster is unmistakably 1960s in feel.





Opposite Paula Scher, 'Best of Jazz' poster, US, 1979 Scher's 'Best of Jazz' poster shows a sophisticated combination of 19th-century letterpress and early 20thcentury Russian Constructivist design elements. Scher's brief had been to design a poster that would both incorporate a lot of information and, for economic reasons, use a minimum of imagery. As a typographic solution, it stood apart from much design for the music industry at the time.

of Soviet symbols may hold different meanings for those who lived through the Cold War than for those who did not. We might argue that the reuse of styles associated with other times can be entirely appropriate, depending on both the client and the content in question. Indeed, in a business in which the principal goal is to communicate, the adoption of symbols and a visual language that is understood by the intended audience may be unavoidable. Related to this is the question of why the revival of particular styles seems to emerge at specific times: the availability of particular sources, the formative experiences of a particular generation of designers or consumers, or the meaning of a specific style in the context of the needs of a whole society might all interact to encourage their use.

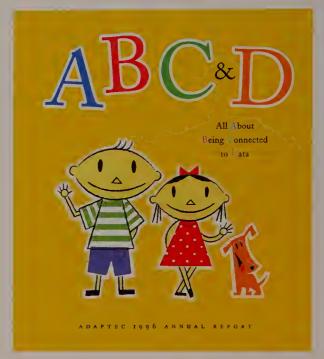
The quotation of works or styles from other eras can become a powerful form of parody which can be both witty and subversive, as well as a factor that sets any current revivalist impulse apart from others (Guffy, 2006). The past is a particularly fruitful field for this type of commentary, as the distance between then and now allows such alternative readings to emerge. This type of reflexivity is at the heart of a shift which has seen design and other artistic fields turning the spotlight on their own disciplines. The concept of reflexivity implies that we are active participants in dealing with our own experiences of the external world by using the systems it offers rather than being passively blown hither and thither by them. Exploring this concept further might extend our understanding of why and how designers and consumers alike continue to turn to the past in their creation and use of graphic design.

Although the private-press movement has been active for over a century, the last decade has seen a particular revival of interest in traditional printing techniques. This involves both the rediscovery of these techniques and the reproduction of the aesthetic associated with them using contemporary technology. It is perhaps no accident that such a revival has coincided with the dominance of the computer as a design tool. On the part of designers, the depiction of both the effects and the tools of letterpress printing may indicate simple nostalgia or perhaps a more complex search for a lost authenticity in the creative process, associated with tacit or hands-on knowledge. This is particularly so in the case of promotional or other materials aimed at designers themselves, and may relate to the growth of reflexivity in the discipline, as discussed earlier. Clearly designers and their clients must respond to the desires of their audiences, and the renewal of such techniques must be understood in this context, too. The availability of digital fonts that reproduce the visual effects of letterpress type has surely contributed to its use as one of many design devices feeding a search for nostalgia among consumers.

But what does this aesthetic mean to them? The desire to capture a 'look' of nostalgia may be fuelled by a sense of dissatisfaction with the present. It can be understood as a useless search for a past that never was or, alternatively, as a way of mounting an active critique of modern life using the means that are immediately accessible to us (Tannock, 1995). In this context, it is likely that consumers also read such devices as indicating authenticity, lending the message, cause or product being promoted a similar 'truth', whether it deserves this status or not. This may mean that we are passive dupes of consumerism, but it may also be that we are actively expressing our discontent in one of the only contexts readily available to us in everyday life. We are not necessarily trying to reconstruct the past but to create an alternative present (Jens, 2005). One of the main areas in which historicist styles are used is in the promotion of food and drink, where strategies that appeal to childhood memory, the pursuit of comfort and domestic ideals abound. Our own concerns about production processes and their effect on the quality of products are clearly important factors here. We might also ask to what extent class or cultural identities play a role in this appeal (Weiss, 2004).

The concept of authenticity might also be applied to a range of other visual devices now used to evoke a sense of the past. This might encompass the reproduction of actual artefacts of graphic ephemera or the effect of oldness, as opposed to their use as sources of stylistic inspiration. An analysis of this type of design may be revealing in terms of consumer thirst for history, or memory, in a tangible form, and extends our understanding of popular interaction with the past more generally. Most of us have felt the legacy of a lived-in book, the humanity of the bus ticket that marks the place of a previous reader, or the appeal of an old postcard once exchanged by strangers. Our experiences of these things are not only visual, but often involve touch, smell and sound: in an age of electronic communication, tactile forms can offer an important experience for the consumer which goes beyond the retrieval of information (Barrett, 1997), perhaps prompting both actual and imagined memories (Kwint et al., 1999; Barrett, 1997). Like those on old buildings or furniture, the marks of age that printed artefacts display might be considered as patination, an indication of all that the artefact, and its users, have experienced (Lash and Urry, 1994; Lowenthal, 1985). Such an auratic quality may appeal to us as a way of accessing a sense of the past directly, immediately and intimately. We may be attracted to items of printed ephemera because of their status as temporal witnesses which help us to root our own experiences. Like the use of devices that suggest authenticity, it may be that it doesn't matter to consumers that the actual objects they are handling are fake, as the feeling they induce may be very real indeed. Could it be that our consumption of an old-style package may allow us to feel that we are living an alternative everyday life, if only momentarily?

We can only touch on the range of meanings that might be bound up in our use of the past here, and we cannot do complete justice to the complexity of arguments and concepts that surround it. We hope, though, that revisiting some concepts and raising new ones as



Above and opposite Cahan Associates, Adaptec annual report, 1996 In order to simplify the content and make it more accessible. Cahan Associates created this annual report for an IT company in the style of a 1940s children's book. The artwork was shot in overlays from the original ink drawings to more closely echo book-production methods from the period. The resulting design generated huge media interest at the time. The report was featured on the cover of USA Today, and interviews with principal Bill Cahan were broadcast on the major American news networks.





See Molly at work.
Slie is doing all the things that Wally is trying to do.
Only she does them better.

Mully has an Adaptec host adapter and SCSI peripherals. See Molly multinask. From her PC to peripherals, and even to her network, she really works faset









See Wally hard at work.

He tries to scan big photo files.

He tries to move video files
to his backup drives.

Poor Wally Wally thinks his new processor makes him work faster. Ele does not know that the data link between his PC, peripherals, and the network is more critical.



possibilities might encourage others to expand on them, or indeed to counteract them completely. Proper empirical examination of particular situations will eventually provide a far more in-depth and nuanced discussion of retro design. Unless we understand specific instances of revivalism in greater depth, how can we comment in a meaningful way about the field as a whole? We must also broaden our reflections on retro-styling to see them alongside other forms of popular engagement with the past. We do not negotiate graphic design in isolation but rather in a state of glorious interaction.

A selection of the best of retro design is drawn together here in a stimulating portfolio of new work. From projects that have embraced a fundamental approach to design to those that reinterpret style, materials and techniques, this book shows how graphic designers now reference the past to produce new and dynamic visual forms. Our focus is largely on work produced since 2000 as our objective is to give a clear sense of the current state of play. We have not aimed to provide an exhaustive survey of the genre but have endeavoured to include work that is representative of designers' own broad-ranging approaches.

Without wishing to dilute its meaning, links and crossovers between retro and other elements of the contemporary design scene lend further interest to much of the work included here. At its best, graphic design now is recalling its past to create something new and exciting in the present.

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Retro Elements

The history of graphic design is a journey through technological, scientific and cultural change. Throughout the last century, the limitations and possibilities presented by technology have been combined with social and aesthetic concerns to produce designs distinctive to their own eras and cultures. Type, image, materials, techniques and colour have all played a part in the development of these visual languages. They have acted as powerful tools, both attracting attention and coding information in the communication of messages and ideas.

The designs shown on the following pages illustrate this process, from the impact of mechanized printing technologies of the nineteenth century through to modernist reassessments of the representation of word and image in the early twentieth century, and on to the return to the decorative from the 1960s onwards. The ways in which visual devices are recycled underpins our responses to retro work, calling up associations with the past in a very immediate way. Such devices can be used to suggest specific eras, to test our associations with them or as springboards for the creation of new approaches to the problem of visual communication. One thing is certain: the meanings generated by the reuse of historical references will always be both new and redolent of their own times.

Mechanization

and Popular

Print

1765

sand-casts the first

display lettering

1850-1918 Mechanization and Reform

Aloys Senefelder invents lithography

Lord Stanhope invents his cast-iron

printing press

John Gamble's

paper-making

machine .

| | | | | | | new <i>Antique</i> or <i>Egyptian</i> , and <i>Tuscan</i> -style faces | Egyptian – the first sans serif type | showing Robert Thorne's fat-face types | large wood-types; Applegath and Cowper's steam- powered multiple- cylinder press |
|---|---|--|---|--|--|---|--|--|---|
| | | | | | | | | | |
| 1892 | 1897 | 1.2 | 1851 | 1861 | 1882 | 1883 | 1884 | 1887 | 1888 |
| The American Type Founders Company is established | Tolbert Lanston's Monotype machine | The Arts and Crafts Movement | Great Exhibition of the Industry of All Nations in London. Ruskin publishes The Stones of Venice (following Seven Lamps of Architecture, 1849) | The company of Morris, Marshall and Faulkner is established | A. H. Mackmurdo establishes the Century Guild in London | Mackmurdo's Wren's City Churches appears | Art Workers Guild is established. Emery Walker advises Century Guild on design of the <i>Hobby Horse</i> journal | Selwyn Image's 'On the Unity of Art' essay published in Hobby Horse | The Arts and Crafts Exhibition Society is formed, with Walter Crane as its president. Charles R. Ashbee establishes Guild of Handicraft. William Morris designs Golden type |
| | | | | | | | | | |
| 1.3 | 1886 | 1891 | 1893 | 1894 | 1895 | 1896 | 1897 | 1898 | 1899 |
| From Art Nouveau to Proto- modernism | Eugène Grasset's first poster | Toulouse-Lautrec's Moulin Rouge poster | Aubrey Beardsley's Le Morte d'Arthur. First edition of Studio is published, featuring the work of Beardsley, Jan Toorop and Henry van de Velde. Talwin Morris joins Blackie's publishing house in Glasgow as art director | William Nicholson and James Pryde establish Beggarstaff Brothers agency. Will Bradley begins the <i>Inland Printer</i> journal covers. Oscar Wilde's <i>Salome</i> is published, with illustrations by Aubrey Beardsley. | Samuel Bing establishes L'Art Nouveau Gallery in Paris. Herbert MacNair and Macdonald sisters produce Glasgow Institute of Fine Arts poster. Will Bradley's poster for the Chap Book | Charles Rennie Mackintosh produces The Scottish Musical Review poster. Théophile Steinlen's poster for Affiches Charles Verneau. Beggarstaff's poster for Don Quixote at the Lyceum Theatre in London | Vienna Secession is formed | Alphonse Mucha's poster for Job Clgarette Papers. Ver Sacrum magazine is published. Gustav Klimt's poster for the first Vienna Secession | Henry van de Velde's <i>Tropon Food</i> <i>Concentrate</i> poster and packaging |

Jan Toorop's

Delftsche Slaolie

Salad Oil poster

1814

Friedrich Koenig's steam-powered

cylinder press

1815

Vincent Figgins

publishes type

specimens,

including the

William Caslon IV

publishes the new

Grotesque face Two Lines English William

Thorowgood's

New Specimen of Printing Types Darius Wells invents

the lateral router,

a machine for the

manufacture of

| 1834 | 1837 | 1839 | 1843 | 1844 | 1846 | 1851 | 1856 | 1886 | 1888 |
|---|--|--|---|--|--|--|---|--|--|
| William Leavenworth combines the pantograph with the lateral router so new wood-types can be produced with greater ease | Queen Victoria begins her reign. German Godefroy Engelmann patents the chromolitho- graphic process | Louis-Jacques Daguerre presents innovative Daguerreotype prints to the French Academy of Sciences. William Henry Fox Talbot presents his ideas on photogenic drawings, or photograms, to the Royal Society | The first Christmas card is produced | Fox Talbot's book The Pencil of Nature is published | Richard M. Hoe perfects the rotary lithographic press | The Great Exhibition of the Industry of All Nations in London's Hyde Park | Owen Jones's Grammar of Ornament is published. Louis Prang establishes his chromolithographic printing company in the US, producing popular graphics typical of this era including greeting cards | Ottmar Mergenthaler's Linotype machine | The Kodak camera is manufactured for the first time |
| 1891 | 1892 | 1893 | 1894 | 1895 | 1896 | 1898 | 1900 | 1902 | 1923 |
| Kelmscott Press produces more than fifty titles between 1891 and 1896 | William Morris produces News from Nowhere | Morris designs <i>Chaucer</i> typeface | Morris produces The Story of The Glittering Plain, illustrated by Walter Crane. Frederick Goudy establishes Camelot Press | Goudy designs Camelot typeface | Morris designs <i>The Works of Geoffrey Chaucer</i> , illustrated by Edward Burne-Jones. Morris dies. Ashendene, Eragny and Vale presses are established | Walter Crane's The Bases of Design is published | Emery Walker and T. J. Cobden- Sanderson establish the Doves Press | Essex House press produces the Essex House Psalter | Goudy establishes the Village Letter Foundry |
| 1900 | 1904 | 1905 | 1907 | 1910 | 1915 | | 1916 | 1917 | |
| Walter Crane's book Line and Form is published. Otto Eckmann's Eckmannschrift typeface | Josef Hoffman and Kolomon Moser establish Wiener Werkstätte | Lucien Bernhard's Priester Matches poster | Peter Behrens joins AEG in Germany and produces logo. Deutscher Werkbund is formed | Behrens's AEG <i>Metalifadenlampe</i> poster | Alfred Leete's <i>Kitchener</i> Wants You poster | | Hans Rudi Erdt's <i>U Boote Herhaus!</i> poster | James Montgomery Flagg's I Want You for the US Army poster. Julius Gipken's Deutsche Luftkriegsbeute poster for an exhibition of captured enemy aircraft | |

1.1

Mechanization and Popular Print: Typography

This period is characterized both by great technical and industrial progress and by reactions to it. Flaborate decoration could be produced more quickly and cheaply than ever before, and both manufacturers and consumers revelled in a profusion of decorative styles. This era saw the introduction of a wide variety of typefaces, the use of photography and the printing of colour images. The range of graphic material available to the consumer expanded hugely. changing everyday experiences of modern life. This included everything from illustrated periodicals and books to advertisements and packaging.

Visual Elements

- Reliance on letterpress typography, sometimes combined with woodcut or wood-engraved imagery
- Variety of styles, weights and sizes of type in one piece
- Large display and decorative types
- Horizontal / vertical layouts and texture dictated by letterpress technique
- Restrained use of colour

Right The Siege of Troy, or, The Giant Horse of Sinon, poster, UK, 1833 The 1830s saw the introduction of several technological innovations that were employed throughout the century. This poster for Astley's equestrian performance shows the lively use of display types. The inventive play of decorative, high-contrast fat face and antique or Egyptian letterforms and printers' ornaments is particularly characteristic of the period, as is the printed surface produced by the letterpress process itself. The visual variety created by type is strengthened by the striking use of woodcut imagery.

Below right Alastair Keady, Wornwood, typeface, UK, 1990 As a student at the Royal College of Art in London, Alastair Keady worked with the letterpress facilities housed at the rear of the Victoria & Albert Museum. When the press was moved in 1990 to a smaller space, there was no longer room to house much of the college's letterpress collection. Keady decided to make a usable archive of one specific wood-type face, which was not going to survive the move: 'The provenance of the face I chose is unknown, but it was a fairly typical 19th-century Grotesque in capitals only. The font was available in limited quantities, but mostly very worn through decades of use and abuse. After printing off sample runs of full sets of each character, the best and worst impressions were scanned and redrawn digitally. Worn characters were assigned to uppercase keys, while the less-worn characters were assigned to lowercase. The intent was to give a passable impression of the real thing, retaining some degree of character variance.'

Opposite W. S. Johnson, Vauxhall Gardens Final Masquerade, poster, UK, 1859 Letterpress-printed posters and broadsheets were the principal means of communication during this period, and typography was key. The sand-casting of display lettering, the introduction of the iron printing press, the development of machinery for the production of large wooden display type, and a taste for ornament drawn from a variety of cultural and historical sources all had an impact on the look of the era.

Responding both to the competition posed by lithographic technology and to the constraints posed by their own discipline, letterpress printers sought to capture the attention of consumers by manipulating styles, weights and sizes of type. This poster typifies the unrestrained exuberance of the era as type foundries produced more and more new styles. The printer here used both the popular slab serifs in plain and italic forms, and a sans serif face. Sans serifs were a style of letter characterized by heavy rectangular serifs. They had first been used as early as 1816, perhaps as a variation of an Egyptian face with the serifs removed, and initially for descriptive, or body, text. By the 1850s, they were being given more importance, different foundries producing versions known as Grotesques. Dorics and Gothics. Here the word masquerade was produced as a wood engraving.



ABGDEFGHIJKLMNO PORSTUVWXYZ!&







UNDER THE HIGH PATRONAGE OF HER MOST GRACIOUS MAJESTY.

S EVENING, THURSDAY, SEPTEMBER State of great aplendour, when every available advantage, which this long-celebrated Score so abundantly affords, will be BRILLIANTLY ILLUMINATED.

Madile CAROLINE'S PARKCISE

ROLTARI, Signor

DUCROW'S POPULAR AND CLASSICAL SCENES OF

Sigr ANTONIO BOLTARI.—INT. BICKEN-Mr. STICKNEY.

The Feats of the Grotesques, and Exercises of Arena, compleneing with Mr. BICKEN, in his Pautomimic Deliteration on a single Horse at full speed, and in his admired Seven Characters, entitled on a single Horse of Fame, and in his admired Seven Characters, entitled on a single Horse of Fame, and in his admired Seven Characters, entitled on a single Horse of Fame, and the Broom filet, Yand Vaccher Characters.

Delinenting Tar of all Weathers, Paul Fry. Havarian Broom Girl, Vanderdecken the Flying Dutchman, and Fame, he ring his Circlet of Victory, Giory!

Outchman, and Fame, he ring his Circlet of Victory, Giory!

Butchman, and Fame, he ring his deventh appearance in England, in his size ANTONIO BOLTAMI, the great Indian Devil Rider, will make his seventh appearance in England, in his

The Color of the Circle will be varied by the higher at the Diminutive blend FIREFLY, in a Character Dances, as fiven at Her Majesty's Bal Coslume.

A NEW BALLET BY PERSONAL WHICH

PAGEEOME BEFFE

Will be conducted by that Eminent Professor, MONSIEUR COLLINE; and MILITARY BAND will be stationed in the Grounds, to perform al-ernately with them, under the direction of Mr. BADDELY.

By that celebrited Artist, Mr. DARBY.

Herr JOEL, and other Artists of Talent and Celebrity, are engaged to gratify the Company.

An olegant SUPPER, with superior WINES, will be provided as m. al, in the Gardens, without any twerease of Prices upon the Vauxhall Carte.

Marks, Demicae, and Yeary Broace, may be sad at Obhard's Magnerado Wer, Some, Sa 5. Tavislack Sirect, Covent Garden; at alammonde, Werehouse, 22, Castle Mirect.

Marks, Demicae, and Yeary Broace, may be sad at Obhard's Magnerado Wer, Pagnere, apposite Berg Sirect; and Mrs. Feetam's, Opera Ratabilishment, 78, 2trand; and Leivester Squares of He for health of the Palarance of the Garden.

Tickets pid for lost Thursday tight institut, will be demicated this Evening.

Tickets, 75. 6d. Ladies' Tickets, 5s.

W. S JOHNSON, Printer. Soho,

1.1

Mechanization and Popular Print: Colour and Image

One of the principal achievements of the age was the development of chromolithography. Although colour had been introduced to printed imagery prior to this, either by hand or through a variation of the woodcut process, chromolithography represented a reliable and economic way of reproducing colour images for a large audience and heralded a new departure in the popular visual experience. For both producers and consumers alike, colour came to signify progress, a leitmotif of the age. The discovery of the first synthetic dye, a bright mauve, by William Henry Perkin in 1856 and its consequent cheap manufacture prompted a craze for this colour in particular among Victorian consumers.

Visual Elements

- Inspired by an eclectic variety of historical and geographical sources, along with the possibilities presented by technology and popular taste
- _ Free-form, hand-drawn lettering integrated with imagery
- Elaborate ornament and sentimental imagery
- Use of unrestrained full colour through the technique of chromolithography

Right Huntley & Palmers Christmas Cakes, catalogue page, UK, 19th century Although perhaps a little saccharin and exaggerated to our eyes, the complexity of colour achievable through chromolithography must have seemed impressively naturalistic to the Victorian consumer. This new technique involved analysing original coloured images and reproducing them using several lithographic stones. When overprinted, these gave the appearance of a full range of colours. Owen Jones used this new colour technology to reproduce his influential Grammar of Ornament (1856), which helped to fuel the Victorian love of elaborate and eclectic decoration.

Below right P22 Font Foundry, Victorian Swash, typeface, 2000 Designed as part of a set for the Albright Knox Art Gallery's exhibition in Buffalo, New York of the work of the 19th-century artist James Tissot, Victorian Swash was influenced by a Victorian typeface called Columbian.

Opposite Bailey Rawlins' Expanding View of the Great Exhibition, UK, 1851 The Great Exhibition expressed the optimism and confidence of the age. The swirling ribbon and acanthus-leaf motifs on this souvenir of the event reflect the popularity of profuse ornament: visitors to the exhibition would have seen such decoration applied to the whole gamut of exhibits there, from domestic furniture to industrial machinery. Although this piece is partly hand-coloured, the printer has drawn attention to his progressive use of colour lithography in a deft piece of self-promotion. Both social and technological developments had also seen the range of graphic ephemera available to the consumer expand. Such ephemera frequently showed the sentimental imagery so dear to the Victorian mind, like the sheets of printed 'scraps' with which scrapbooks, screens and other items were adorned by accomplished young ladies. The thirst for novelty was also demonstrated by techniques like die cutting to emphasize already elaborate imagery.



RaBbCcDdFeFf
GgHhliJjKkLIMn
NnOoPpQqRr8s
0123456789





Left 1000 Improved Bulldog Air Rifle Pellets, label, UK, c. 1900 The emerging fields of branding and advertising embraced the seamless integration of colour, imagery and lettering offered by the lithographic technique. No longer constrained by the linear nature of typesetting, hand-drawn lettering could follow any shape or style. Advertisements and packaging often used imagery that would appeal to nationalistic tendencies. This package combines two popular symbols of Britishness, the Union Jack and the bulldog. The product was associated with progressive manufacture and science, and with qualities of tenacity and bravery, through its use of word and image in a typically ornate style.

Below Linotype, Thorowgood, typeface based on a 1953 revival of the original, UK This typeface was first cut by Robert Thorne but was released in 1836 by William Thorowgood, who had purchased Thorne's foundry in London in 1820. This digital version is the 1953 revival of the face.

Opposite left Mixed pickles by Crosse & Blackwell, UK Opposite centre Warner's Safe Cure for Kidney and Liver and Bright's Disease, bottle and label, UK Opposite right Pure Lucca Oil by Crosse & Blackwell, UK, all c. 1879 The advent of prepackaged items meant that packaging played an important role in convincing buyers of a product's quality during the 19th century. The mechanization of the glassmaking industry had already enabled the introduction of moulded lettering on bottles, and although such techniques may have signified progress to their original consumers, it is perhaps the imperfections produced in their manufacture or through the process of ageing that appeal to us.

abcdefghijklmnopqrstuvwxyz ABCDEFGHIJKLMNOPQRSTU VWXYZ 0123456789



1.2

The Arts and Crafts Movement

The Arts and Crafts movement attempted to counteract what were perceived as the aesthetic and moral ills induced by industrialization, including the mechanization of the printing process. Looking to the Middle Ages for inspiration, William Morris and others were active in encouraging the privatepress movement with the aim of reviving the crafts of fine printing and book production. Carefully conceived type, ornaments and illustrations were beautifully printed on handmade paper and bound into impressive volumes: the antithesis of contemporary book production. The privatepress movement continued to develop throughout the 20th century, and the Arts and Crafts movement had a far-reaching influence on design generally

Visual Elements

- Inspired by medieval manuscripts and early printed books
- Blackletter, or Gothic, and Roman typefaces with ornamental initials
- Use of Pre-Raphaelite figures and patterns using natural forms
- Letterpress type with woodcut illustrations and ornament
- Restrained use of colour
- Fine materials
- _ Solidity, simplicity and harmony

Right Monotype's Goudy Oldstyle, typeface based on Frederick Goudy's typeface of 1915 Designed for American Type Founders, this typeface shows Goudy's attention to detail in several unusual characteristics. These include the use of diamond-shaped dots with a calligraphic feel on the lowercase 'i' and 'j', and in the full stop, colon, semi-colon and exclamation and question marks. Morris Fuller Benton later added bold and extra-bold versions of the face.

and extra-bold versions of the face. Below right Linotype's ITC Golden Type, typeface based on William Morris's Golden typeface of 1892 Designed by Sigrid Engelman, Andrew Newton and Helga Jörgensen in 1989, ITC Golden Type revived Morris's original Arts and Crafts typeface for the Kelmscott Press. Morris based his design on Nicholas Jensen's Venetian letterforms of the mid-15th century, and the letters were cut by the punchcutter Edward Prince. Opposite William Morris and Edward Burne-Jones (Kelmscott Press), page showing type and illustration from The Works of Geoffrev Chaucer. UK, 1896 Morris established the Kelmscott Press in 1891, and The Works of Geoffrey Chaucer is regarded as one of the press' finest books. It exemplifies Morris's commitment to achieving unity in design by displaying continuity and balance in layout, as well as by matching text, ornament and illustration in style, texture and weight. Serious study of early printed books and manuscripts provided Morris with a wealth of inspiration. The typeface used here is Chaucer (1892) and was based on the Blackletter hand used in German manuscripts of the medieval period. Edward Burne-Jones's illustrations are in a romantic Pre-Raphaelite style, while the densely patterned ornament used in borders and around decorative initials shows stylized natural motifs. Both illustrations and ornaments were produced using the woodblock process, while the type was produced using the letterpress technique.

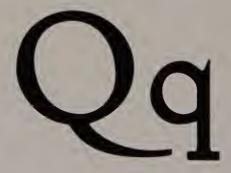
Morris's aim was not to devise a pastiche of past styles but to create wholly new works in the tradition of fine book production. He was not averse to using the most progressive technology of the day to produce the results he required. He used photography both to enlarge examples of early type so that he could study the letterforms in detail and sometimes to transfer designs for illustrations to woodblocks for cutting. His types were machine-cast, and initials that were to be repeated were printed using electrotypes, an industrial process that produced a harder printing surface that did not degrade as quickly.

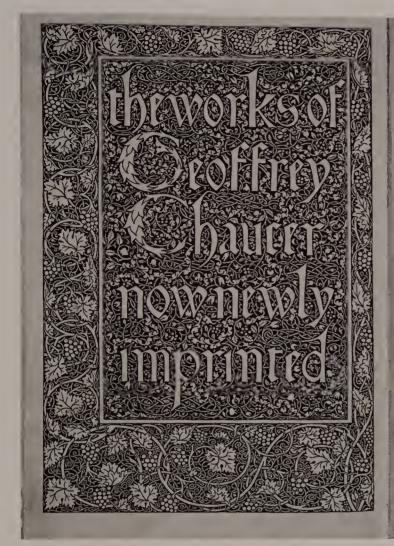
Although this work may appear heavily ornate to us, it represented a well-planned alternative to the indiscriminate eclecticism of the commercial printing of the era. Its association with the earthy quality of the handmade contrasts with the sophisticated slickness of modern-day production techniques.

abcdefghijklmnopqrs tuvwxyzABCDEFGH IJKLMNOPQRSTUV WXYZ 0123456789

Ff

abcdefghijklmnopqrs
tuvwxyzABCDEFGH
IJKLMNOPQRSTUV
WXYZ 0123456789







1.3

From Art Nouveau to Proto-modernism

The Art Nouveau style emerged at the end of the 19th century, heralding an entirely new visual language for graphic design. Combining Rococo, Symbolist and Japanese influences, it is characterized by its emphasis on line and its abstraction of natural forms. One form of Art Nouveau was predominantly curvilinear, while its counterpart was rectilinear.

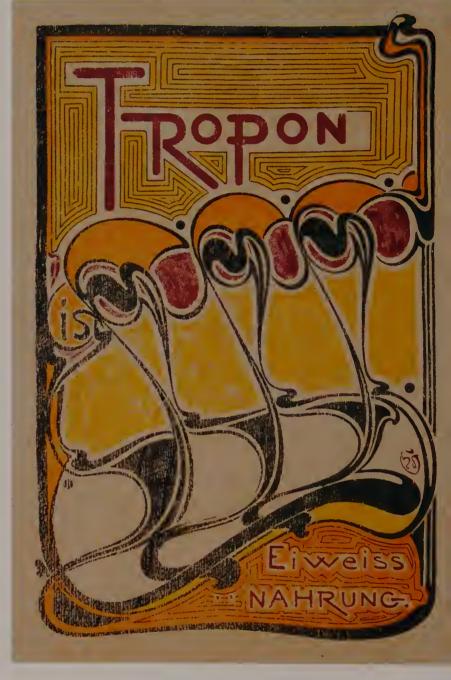
Visual Elements

- Inspired by nature, Symbolist painting and Japanese art
- Free-form, hand-drawn rather than letterpress types
- _ Integration of type and image
- Focus on line: either sinuous and curvilinear or grid-like and rectilinear
- Organic forms and motifs, and use of attenuated figures
- Flat, two-dimensional shapes and asymmetrical layouts
- Lithography and chromolithography

Right Henry van de Velde, Tropon, Poster, Germany, 1897 Henry van de Velde's work for Tropon's processed egg white has become an iconic example of the style, and represents the application of a new set of artistic ideas in a commercial environment. Departing from naturalistic representation, Van de Velde used abstract forms and colour to suggest the product. His approach built on the widespread interest in expressing the force of growth, the creation of two-dimensional patterns of negative and positive space, and the strength of line as a primary component. The integration of the brand name was achieved here by allowing the descenders of the letters to follow the line of the image.

Opposite left Alfred Roller, Secession, poster, Austria, 1903 Roller's exhibition poster for the Vienna Secession sees the replacement of imagery with letterforms. The distinctive attenuated style of lettering used for the word Secession is shown against a background of geometric shapes suggestive of wallpaper or textile designs, and is offset by the equally abstracted block-like letterforms used in the rest of the poster, a favoured device of Austrian Art Nouveau. Rudolf von Larisch, a teacher at the School of Applied Art in Vienna, was influential in this regard for both the Vienna Secession and the Wiener Werkstätte that followed. He advocated the exercise of filling a square with a letterform, thereby training the artist to consider both positive and negative space and take a controlled approach to the use of letters. The long and narrow format, two-dimensional forms and geometric shapes are also typical of this era, matching the aims of the Secession in creating a new visual idiom for the 20th century.

Opposite right Linotype's Eckmann, typeface after Otto Eckmann's original of 1900 Typefaces were often highly ornamental, matching the whiplash lines and organic curves of the images that accompanied them. Eckmann produced several typeface designs for the Klingspor foundry in Offenbach, including Eckmann. This face was drawn with a brush rather than a pen, and its forms were influenced by a combination of Japanese, medieval and Roman references. This and other Art Nouveau faces mark a clear departure from the solidity of the letterpress display lettering we associate with the 19th century.





abcdefghijklmn
opgrstuuwxyz
HBCDEFGBJJKkN
OPQRSCUVWXYZ
0123456789

Aa

Right Monotype's Bernhard, typeface based on Lucian Bernhard's Bernhard Antiqua typeface of 1912 Bernhard is best known for his Plakatstil posters, a style of advertisement that depicted products in a reductive manner using blocks of flat colour. He designed Bernhard Antiqua in 1912 for the Flinsch foundry in Frankfurt-am-Main. Further weights of the face were produced by the Bauer Type Foundry in the 1920s.

Opposite Aubrey Beardsley, cover of The Yellow Book, UK, 1894 The heady years of the 'Yellow Nineties' took their name from the cover of the literary journal The Yellow Book. Often associated with a bohemian lifestyle, Beardsley's distinctive illustrations were used on several of the journal's covers, contributing to its avant-garde image. However, he resigned as art editor after only four issues because of an alleged association with Oscar Wilde, following Wilde's infamous trial. Beardsley depicted grotesque figures using a delicate line, balancing blocks of solid black and white with intricate patterns. These were reproduced using the photographic black-and-white lineblock process.

abcdefghijklmn opqrsiuvwxyz ABCDEFGHIJKLMN OPQRSTUVWXYZ 0123456789



The Yellow Book

An Illustrated Quarterly

Volume III October 1894



Price \$1.50

London: John Lane Boston: Copeland & Day Price 5/-Net

1918-1945 Modernism

| and Avant-garde publ | | Eilinna Marinatti | | | | | | | |
|----------------------|----------------|------------------------------------|---|---|--|---|--|---|---|
| usin and | | publishes Manifesto of Futurism | Marinetti drops 800,000 copies of his Futurist leaflet Against Past – Loving Venice from a Venetian clock tower onto crowds below | The Futurist journal Lacerba is first published. Kasimir Malevich's Suprematist painting Black Square | World War I breaks out | Marinetti's Futurist poem Montagne + Vallate + Strade X Joffre published; Man Ray becomes interested in Dadaism | De Stijl movement is founded in Holland and the journal <i>De Stijl</i> begins publication. Cabaret Voltaire is opened by Hugo Ball in Zurich. The periodical <i>Dada</i> begins publication. Revolution in Russia | Guillaume Apollinaire publishes his poems Calligrammes in which typography creates images | Marinetti's Futuris Les Mots en Libei is published. Berl Dada group is formed. George Gri designs cover for the Dadist journal Der Blutige Ernst. El Lissitzky begins teaching at Vitebs art school, develo 'Prouns' paintings and produces Bes the Whites with the Red Wedge poste |
| 2.2 19 | 916 | 1918 | 1919 | 1920 | 1922 | 1923 | | 1925 | 1926 |
| | ilway typeface | | Walter Gropius founds Weimar Bauhaus. Bauhaus manifesto is published using Lyonel Feininger's Cathedral woodcut | Paul Klee joins Bauhaus | Kandinsky joins the Bauhaus. Dskar Schlemmer designs second Bauhaus symbol | Moholy-Nagy replaces Bauhaus. 'Staatliches B held in Weimar. Herbert Thuringian State Bank r Werkman begins to proexperiments called Drul The Next Call journal | auhaus' exhibition Bayer's design for notes. Hendrik duce typographic | Bauhaus moves to Dessau. Herbert Bayer designs Universal alphabet. Jan Tschichold's Elementare Typographie is published | Herbert Bayer designs poster for an exhibition in Germany marking artist Wassily Kandinsky sixtieth birthday |

Neudamm's Metropolis poster. William Addison Dwiggins joins Alfred A. Knopf

1926

Heinz Schulzas book designer. Container Corporation of America (CCA) is founded

Dr Mehemed Fehmy Agha becomes art director of American Vogue and, later, Vanity Fair and House and Garden

1928

A. M. Cassandre's Bifur typeface. W. A. Dwiggins designs Metro typeface for

1929

Jean Carlu produces covers for *Vanity Fair*

1930

Cassandre's L'Atlantique poster

1931

Conde Nast as designer under

1932

Cipe Pineles joins

Alexey Brodovitch is made art director of Harper's Bazaar

1934

Joseph Binder Franklin Roosevelt's government initiates the Works Progress Administration Federal Art Project - between 1935 and 1939, 35,000 poster designs are produced

1935

1937

1936

Egbert Jacobson becomes director of design at the Container Corporation of

Lester Beall begins to design posters for the Rural Electrical US. Moholy-Nagy moves to Chicago, establishing the New Bauhaus. Cassandre commissioned by CCA to produce a series of posters others are produced by Herbert Bayer, Fernand Leger, Man Ray, Herbert Matter

and Jean Carlu

| 1920 | 1921 | 1922 | 1923 | 1924 | 1925 | 1927 | 1932 | 1935 |
|--|--|--|---|--|---|---|---|--|
| Victory for Red Army of the Bolsheviks in Russia | Man Ray moves to Paris and becomes involved in Surrealism. Vladimir Tatlin and Aleksandr Rodchenko denounce Art for Art's Sake and turn to design for everyday life. El Lissitzky becomes involved with De Stijl, Dadaism and the Bauhaus. Russian journal Vesch begins publication | Dadaist periodical The Bearded Heart is published. Kurt Schwitters, Van Doesburg and Kate Steinitz create The Scarecrow Marches. Aleksei Gan's Konstruktivism is published | Dadaist journal Merz begins publication. Ilya Zdanevitch's poster for the play Part of the Bearded Heart. Lissitzky designs the poetry book For the Voice. Rodchenko designs magazine Novyi Lef | Lissitzky and Schwitters collaborate on issue of <i>Merz</i> . <i>The Isms of Art</i> 1914–1924 edited and designed by Lissitzky | Van Doesburg's book <i>Grundbegrisse</i> <i>der neuen</i> <i>Gestaltend</i> , designed by Moholy-Nagy, is published | Fortunato Depero's <i>Deper</i> o <i>Futurista</i> is published | Man Ray's London Transport Keeps London Going poster | John Heartfield's Adolf the Superman poster |
| | | 1 | | | | | | |
| 1927 | '1928 | ˈ1930 · | ['] 1933 | 1934 | 2.3 | ['] 1918 | 1924 | 1925 |
| Paul Renner designs <i>Futura</i> typeface | Jan Tschichold publishes <i>Die Neue Typographie.</i> Gropius, Moholy-Nagy and Herbert Bayer leave Bauhaus. Rudolf Koch designs <i>Kabel</i> typeface. Piet Zwart designs <i>catalogue for the Nederlandsche Kabelfabriek (NKF) company.</i> Gerd Arntz begins to produce <i>isotype</i> pictograms. Eric Gill designs <i>Gill Sans</i> type. Fortunato Depero moves to US, producing covers for <i>Vanity Fair</i> among other projects | Bauhaus moves to Berlin under Mies van der Rohe. Eric Gill's <i>Typography</i> is published | Bauhaus closes. Tschichold arrested by Nazis. Henry Beck's <i>London</i> <i>Underground</i> Map | Herbert Matter's Swiss travel posters | Art Deco and American Modernism | E. McNight Kauffer produces <i>Daily</i> <i>Herald</i> poster | Erté commissioned by Harpers Bazaar | Exposition Internationale des Arts Decoratifs et Industriels Modernes in Paris. A. M. Cassandre's poster for l'Intransigeant newspaper |
| | | | | | | | | |
| 1939 | 1 | 1 | | | | | | |
| New York's World Fair, for which Joseph Binder designs promotional posters. World War II breaks out | | | | | | | | |
| | | | | | | | | |

Early Modernism and Avant-garde Experimentation

The advent of World War I and the continuing growth in importance of the machine marked a change in the practice of graphic design. This period saw design become a part of a climate of experimentation in art. A number of movements reassessed how word and image were used to communicate. Futurism. Dadaism, Constructivism and De Stijl all developed new ways of thinking about visual and verbal representation that were to have far-reaching effects for graphic design.

Visual Elements

- Questioned traditional forms of representation
- Redefined the relationship between the spoken and the written word
- Unconventional, non-linear and expressive layout of text
- Use of abstracted imagery, found imagery and objects
- Use of primary colours with neutral black, white and grey
- _ Collage and photomontage

Right Hugo Ball, 'Karawane', page from unpublished anthology Dadaco, 1920 Dadaism was motivated by a reaction to the futility of war and conventional social and artistic values to produce work designed to shock. The movement adopted the name Dada at random, possibly from the French word for a child's hobby horse, thus characterizing the nonsensical nature of Dadaist work. Artists associated with Dada often employed a range of techniques to juxtapose image, text and found objects in unexpected ways. Ball's poem, combining nonsensical words together in typical Dadaist style, was written in 1916. The use of a variety of type styles emphasizes its meaningless quality.

Opposite Fortunato Depero, Depero Futurista (also known as the bolted book), Italy, 1927 Prior to the war, Italian Futurism had seen type become an explosive force in a sort of picture poetry that expressed both the discordance and the excitement of the Machine Age. Futurists aimed to free words from both literary and typographic convention. Layouts abandoned the strict vertical and horizontal axes implied by the letterpress process in favour of dynamic compositions that related more closely to actual speech and sound.

Fortunato Depero applied Futurist principles to more mainstream work during the 1920s. His bolted book shows a collection of his experimental typographic and advertising work. Although a thousand copies of the book were published, only a few have the metal binding seen here. This questions the use of traditional materials and demonstrates the importance of the machine as an icon of the modern world in Futurist thought. Depero breaks up geometric letterforms here with the stark use of black and white to highlight the shapes produced when they overlap.

KARAWANE

jolifanto bambla ô falli bambla grossiga m'pfa habla horem

égiga goramen
ligo bloko russila biju
hollaka hollala
anlogo bung
blago bung
blago bung

bosso fataka ü üü ü schampa wulla wuss

hej tatta gôrem eschige zunbada

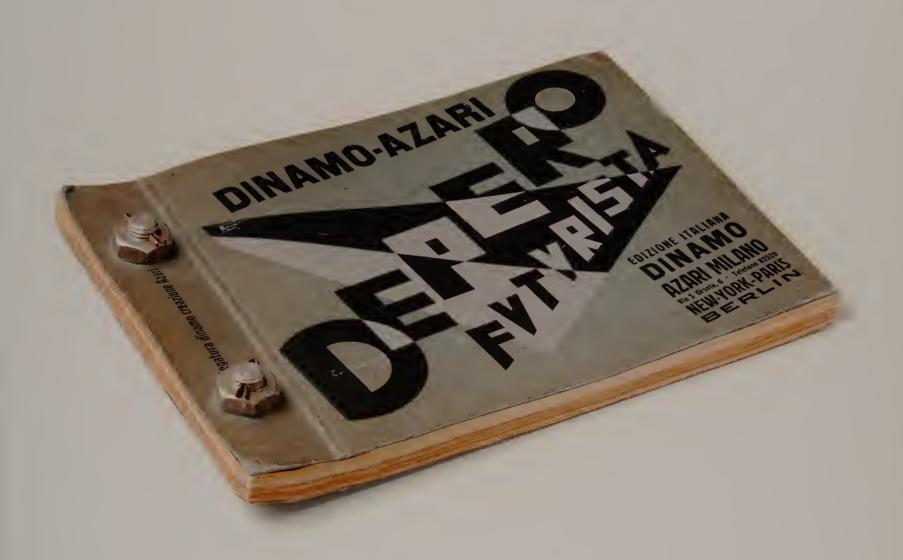
wulubu ssubudu uluw ssubudu tumba ha- umf

kusagauma ba - umf

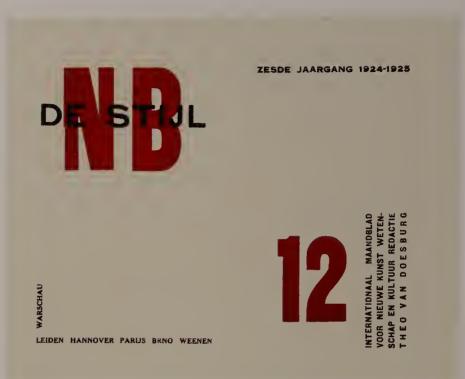


dade-kesseroliu l

(1917) Hugo Ball



Right Theo van Doesburg, De Stijl, Issue 12, magazine cover, 1925 The Dutch De Stijl movement became a highly influential force across Europe. Seeking harmony and equilibrium in art and society using a non representational approach, this movement understood horizontal and vertical lines and primary colours to be the fundamental elements that defined the world. Asymmetrical layouts often incorporated rectangular forms and unconventional typefaces. The design of its journal is indicative of its concerns: asymmetrical layouts often incorporate rectangular forms and unconventional typefaces. This cover for one of the later issues of De Stijl, which was edited and designed by Van Doesburg, replaces the original masthead with a simple sans serif type against a field of unadorned negative space. Opposite The Foundry, Architype Van Doesburg, 1993, typeface based on Theo van Doesburg's original of 1919 Theo van Doesburg's 1919 typeface was based on letters he had constructed using letterpress rules, and was itself designed using a geometric grid of squares. This was sensitively revived in a digital form as Architype Van Doesburg by Freda Sack and David Quay of The Foundry.





European Modernism and the New Typography

The 1920s and 1930s saw designers build on the experimentation of the previous decade. Techniques like photography, collage and photomontage were associated with a progressive modernity in design, as were nonfigurative representation and the dynamic visual and typographic compositions of the New Typography. Many of the pioneers of modern design attended or taught at the Bauhaus, a German design school that offered models for both modern graphic design and design education. Influenced by Russian Constructivism and the De Stijl movement, the graphic work produced at the school sought to create a visual idiom that was suitable for a new world and which had the capacity to be universally understood. The aim was to create design solutions that would communicate messages as efficiently as possible, presenting information clearly and objectively.

Visual Elements

- Aimed to be objective, rational, universal, functional and efficient
- Use of all upper- or all lowercase letters, and sans serif typefaces based on geometric forms
- _ Asymmetrical grid-like layouts
- Abstract imagery and pure geometric shapes
- Primary colours, often one primary colour with black
- Letterpress, photography and photomontage

Opposite Jan Tschichold, Konstructivisten, poster, Switzerland, 1937 This poster shows a reductivist use of primary elements both to reflect the approach taken to the Constructivist works on exhibition and to create clarity. It uses the asymmetrical composition and balance of typographic and geometric elements advocated by Tschichold in his influential book Die Neue Typographie (1928). Tschichold is also known for his redesign of Penguin publications with the introduction of a systematic house style between 1946 and 1949. Ultimately he rejected the New Typography in favour of a traditional approach.



Right Herbert Matter, Die Schweiz im Schnee, publication, Switzerland, 1935 The design of this publication shows the application of Bauhaus thought in its approach to typography, layout and photomontage. Similar in style to Matter's designs for a series of posters commissioned by the Swiss National Tourist Office, this one uses contrasting scale, a diagonal placement of image and type, and overprinting of colour in a dynamic asymmetrical composition. Photomontage was used extensively in modernism, both in artistic avant-garde experiments and in commercial design. The technique of juxtaposing such imagery in unexpected ways was clearly divorced from more traditional artistic production, which was associated with the old guard both artistically and socially. Matter later moved to New York, where he produced work for Vogue, Harper's Bazaar, the Container Corporation of America and Knoll.

Opposite Bauer's Futura, typeface based on Paul Renner's original of 1928 The modernist approach to typeface design was to rationalize letterforms, reflecting the wider concern with form that followed function. The favoured typefaces were sans serif, which did away with outdated or unnecessary ornament and were based instead on pure geometric shapes. Herbert Bayer's Universal, Rudolf Koch's Kabel and Paul Renner's Futura all reflect these concerns. Renner designed Futura for the Bauer Type Foundry in Germany. He believed that designers should begin to look beyond tradition and respond to the needs of their own times. Futura became one of the most widely used typefaces in this period.



abcdefghijklmnopqr stuvwxyzABCDEFGH IJKLMNOPQRSTUVW XYZ 0123456789



Right Piet Zwart, spread from NKF, NV Nederlandsche Kabelfabriek (catalogue for the Dutch Cable Factory), the Netherlands, 1928

This catalogue shows the application of the New Typography in a commercial context. The dynamic layouts echo the combination of panoramic shots, photomontage, and tilted and zooming camera angles seen in Russian films of the period. Zwart employed the technique of photomontage, using close-up and cross-section shots of the cables alongside bold sans serif headlines and geometric shapes. He continued the cinematic feeling of the individual spreads throughout the catalogue by alternating vertical or horizontal and diagonal layouts. The primary colours in this spread are used in conjunction with the technique of overprinting; a blue half-tone was printed over red, leaving a blue image on white but a purple image on red. Zwart's approach is reflected in his description of himself as a 'typotekt', an architect of type. Opposite Otto Neurath and Gerd Arntz, spread from Modern Man in the Making, the Netherlands, 1940 We are accustomed to seeing pictograms used for information graphics, but this system of communication was first developed in a modern way by Otto Neurath, a Viennese sociologist, between the 1920s and the 1940s. This example shows how he aimed to make complex quantitative information accessible to a universal audience by grouping and colour-coding symbols, a visual language known as Isotype. Gerd Arntz created the original symbols in linocut, and they were later reproduced using type-high letterpress lineblocks.





World Imperia A.D. Imperium Romanum **Arabian Empire** 1250 **Mongolian Empire** 1938

Each man symbol represents 10 million population

British Commonwealth

of Nations

ISOTYPE 4

Art Deco and American Modernism

The inter-war years also saw the emergence of Art Deco, a decorative and luxurious style often associated with sophistication and the vibrancy of the Jazz Age. It favoured streamlined and geometric forms inspired by speed and the machine, as well as approaches inspired by the contemporary interest in ancient Egyptian and other cultures. Packaging and promotional work in the Art Deco style added modern appeal to a range of commercial products. Dynamic, simplified forms in flat colours were combined with typefaces that managed to be both modern and ornamental at the same.

Visual Elements

- _ Decorative and luxurious
- _ Abstract imagery
- _ Geometric shapes and patterns
- Use of motifs based on industrial forms, on speed or travel and on ancient Egyptian art
- Simplified sans serif typefaces based on geometric forms
- Vibrant colour combinations, and large blocks of solid and graduated colour

Right Eau de Cologne aux Fleurs, label, France, early 20th century Packaging and promotional work in the Art Deco style added modern appeal to a range of commercial products. Dynamic, simplified forms in flat colours were combined with typefaces that managed to be both modern and ornamental at the same time. Opposite top Linotype's Bifur, typeface based on

A. M. Cassandre's original of 1929 Cassandre designed several typefaces for the Deberny et Peignot type foundry in France. Despite their simplicity, his designs for *Bifur* (1929), *Acier Noir* (1936) and *Peignot* (1937) provided an alternative to the functional typefaces of more avant-garde European modernism. *Bifur* was intended as a display type, each letter combining strong geometric elements with a pattern of lines, forcing the eye to fill in the missing sections. Characteristic of Cassandre's illustrative work are his use of bold two-dimensional forms and blocks of colour.

Opposite centre P22 Font Foundry (by Dave Farey and Richard Dawson), Johnston, 1999, typeface based on Edward Johnson's alphabet for the London Underground, 1916 Johnston's original alphabet was conceived as a display face that would bring clarity and consistency to company signage. He made horizontals and verticals the same thickness, and based rounded letterforms on perfect circles. The original face was used until the 1980s. Farey and Dawson's 1999 revival was based on careful research of both the original alphabet and its designer, and aimed to render the font usable for text as well as display purposes.

Opposite below Linotype's Broadway, typeface based on Morris Fuller Benton's original of 1928 Benton's design for the display face Broadway followed the Art Deco fashion for stylized, geometric and sophisticated letterforms. Lowercase and engraved versions were created by Sol Hess for Lanston Monotype in 1928.



ABCDEFGIIIJKLM NOPORSTUVWXY A& O123456789 Ibclefqliklinep IIIVWXUZ

abcdefghijklmnopqrstuvwxyz ABCDEFGHIJKLMNOPQRSTUV WXYZ 0123456789



Right Eduardo Garcia Benito, cover of Vogue, US, 15 June 1927 The American version of Vogue first appeared in the 1890s but really only came to prominence after 1909, when it was bought by Condé Nast. Its covers give a real sense of the sophistication of the Jazz Age, frequently showing modern young women engaged in a range of social and sporting activities in elegant poses. This was a new type of magazine cover showing both a model and a title, in which the masthead changed according to the illustration. Eduardo Garcia Benito's design for this cover shows a mannequin-style head sporting a geometrically patterned swimming hat and incorporating the title in a beach ball. The use of dynamic colour combinations often emphasized the geometric patterns of Art Deco, evoking the flamboyance of the era.

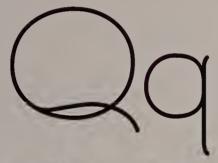
Opposite top left and right Alvin Lustig, Euclid, typeface, US, 1939 Lustig only designed these few letters for the typeface Euclid. The accompanying sheet of letterpress printed geometric shapes on the right is one he used at that time to create letterforms. His widow, Elaine Lustig-Cohen, designed a new alphabet called Euclid in 2005, dedicating it to Alvin.

Opposite centre P22 Font Foundry, Art Deco Chic, typeface, US Based on original streamlined forms, this elegant typeface was designed by P22 as part of their Art Deco Set, and echoes the refined hand-drawn letters of Eduardo Garcia Benito's cover for Vogue.

Opposite below Linotype's Stencil, typeface based on Gerry Powell's original of 1938 Powell looked to the utilitarian signage used for crates or other vernacular items to create Stencil for American Type Founders. Designed on the eve of World War II, it recalls military and other everyday forms of communication of the period.







abedefghijklmnopqrstuvwxyz ABCDEFGHIJKLMNOPQRSTUVWXYZ 1934567890



ABCDEFGHIJKLMNOPQRS TUVWXYZ 0123456789

1945-1965 Mid-century Modern

| 3.1 | 1918 | 1927 | 1931 | 1939 | 1947 | 1949 | 1950 | 1952 | 1954 |
|---|--|---|---|--|---|---|---|---|---|
| The International Style | Ernst Keller joins the Zurich Kunstgewerbeschule | Max Bill studies at the Bauhaus | Max Bill adopts the concepts laid down by Theo van Doesburg in his Manifesto of Art Concret (1930) | Herman Zapf begins work at Koch's printing firm in Frankfürt | Emil Ruder and Armin Hoffman begin teaching at the Allegemeine Gewerbeschule in Basel | Carlo L. Vivarelli's <i>Für das Alter</i> poster | The Hochschule für Gestaltung in Ulm is planned. Siegfried Odermatt opens design studio in Zurich. Zapf's Palatino typeface is released | Rudolph de Harak opens studio in New York | Adrian Frutiger produces <i>Univers</i> typeface. Zapf's book <i>Typographicum</i> is first published |
| | | | | | | | | | |
| 1936 | 1937 | 1939 | 1940 | 1942 | 1945 | 1946 | 1947 | 1948 | 1949 |
| Giovanni Pintori joins the Dlivetti Corporation | Paul Rand begins work as an editorial and promotional designer | Bradbury Thompson begins designing Westvaco Inspirations, a promotional publication for printing papers | Alex Steinweiss becomes art director of Columbia Records. First edition of <i>Print</i> magazine. Abram Games designs posters for the War Dffice in Britain | Cipe Pineles is made art director of <i>Glamour</i> magazine | Alvin Lustig designs book covers for New Directions. George DIden joins Columbia Broadcasting System (CBS) as designer | Rand's <i>Thoughts on Design</i> is published, Lou Dorfsman becomes art director at CBS radio | Pintori designs logotype for Olivetti. Jan Tschichold begins work for Penguin Books | F.H.K. Henrion establishes Studio H, later Henrion Design Associates, in Britain | Doyle Dane Bernbach advertising agency is established. Leo Lionni become art director of Fortune magazine |
| | | | | | | | | | |
| | | | | | | | | | |
| 1960 | 1962 | 1963 | 1964 | 1968 | | | | | |
| Saul Bass designs graphics for the film Exodus. Helmut Krone's Volkswagen campaign for Doyle Dane Bernbach | Peter Palazzo becomes design editor of the <i>New</i> York Herald Tribune | International Council of Graphic Design Associations (ICDGRADA) is established | Lou Dorfsman becomes director of design for whole CBS corporation. Chermayeff and Geismar Associates | F.H.K. Henrion publishes <i>Design</i> Coordination and Corporate Image | | | | | |

trademark. CCA establish the Centre for Advanced Research in Design in US. Minale Tattersfield established in London

| workshop | Hans Neuburg, Richard P. Lohse and Carlo Vivarelli, begins publication | chard P. Lonse for McGraw-Hill d Carlo Vivarelli, Publishers | | Casey's Dcean Engineering poster for MIT's Design Services Office in US | Berlin. Ulm school Office of design closes | | and Populuxe | |
|---|---|--|---|---|---|--|---|--|
| 1951 | 1952 | 1953 | 1955 | 1956 | 1957 | | 1959 | |
| William Golden made creative director at CBS and designs their logotype. Dorfsman and Andy Warhol produce Living off the Main Line advertisement for CBS. James K. Fogleman hired as design director of CIBA Pharmaceutical Products. Games designs logo for the Festival of Britain. Blue Note Records founder Alfred Lion, photographer Francis Wolff and Reid Miles emphasize the design of their covers | Saul Bass opens own design studio. Games designs British Broadcasting Corporation (BBC) logo | Otto Storch named art director of McCall's magazine. Henry Wolf becomes art director of Esquire magazine. Allen Hurlburt joins Look magazine as art director. Gene Federico's advertisement for Women's Day in New Yorker magazine. CIBA Pharmaceutical Products Incorporated in New Jersey initiates corporate-identity programme | Bass designs film titles and promotional material for Otto Preminger's <i>The Man with the Golden Arm.</i> Leo Lionni's promotional material for 'The Family of Man' exhibition at MOMA, New York | Pintori's Elettrosumma 22 poster for Olivetti. Rand produces IBM trademark. Herbert Matter produces brochures for Knoll. Games made art director for Pengiun. | Brownjohn, Chermayer office established. Che the Boston Symphony Golden and Ben Shahn advertisement for CBS produces trademark for Corporation of America | ermayeff's cover for album <i>Eroica</i> . William produce <i>The Big Push</i> . Ralph Eckerstrom or Container | Communication Arts begins publication. Robert Miles Runyan produces Litton Industries Annual Report. Lionni produces the children's book Little Blue and Yellow. Henrion designs corporate identity for KLM | |

1960

Müller-Brockmann's Weniger Larm

poster. Rudolph

de Harak's series

1961

Neue Haas Grotesk

Helvetica on its

release in Germany

typeface is renamed

1959

The journal New

Graphic Design, founded by Josef Müller-Brockmann,

1957

Anthony Froshaug

staff and sets up the typography

joins Ulm's teaching

1958

Zapf's Dptima

typeface is released

1967

is published.

Jacqueline S.

Ruder's Typography: A Manual of Design 1972

Ralph Coburn's

poster for the MIT

Jazz Band for the

Design Services

The New York

Style; Corporate Identity; Post-war Optimism

1968

Anton Stankowski

commissioned to

produce design

programme for

1965

Armin Hofmann's

Graphic Design

is published

Manual

The International Style

This period produced some of the most memorable and abiding graphic design of the last century: the fields of advertising, corporate identity and editorial design emerged as arenas for innovative work that was concept-driven. Emerging in the 1950s, the International Style, or Swiss School, inherited its approach from the modernism of the preceding decades. Focusing on finding a solution specific to the content of a given brief, designers emphasized the clear and objective organization of information. The movement became truly universal. spreading from Europe to America, and has remained an influential force to this day.

Visual Elements

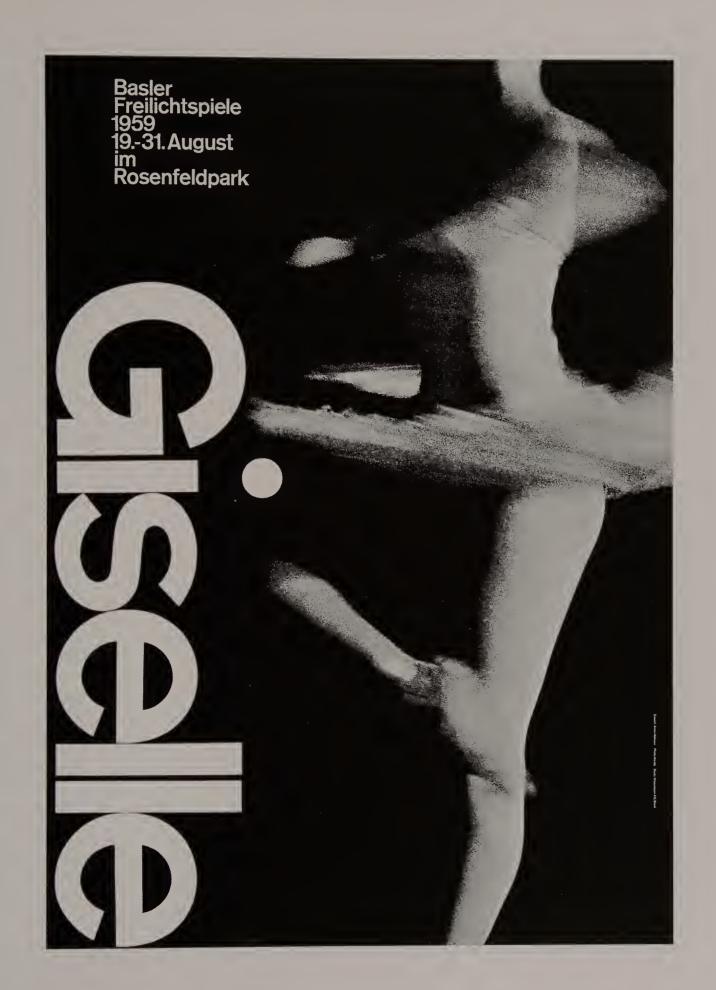
- Motivated by objectivity and clarity in the presentation of information
- Adherence to a typographic grid with emphasis on a vertical / horizontal axis
- Sans serif typefaces such as Akzidenz Grotesk, Univers
- Large headlines running horizontally, vertically or diagonally
- Narrow columns of body text, ranged to the left
- Photographic or geometric, technical imagery

Right Linotype's Univers, based on Adrian Frutiger's 1954 original Adrian Frutiger's Univers has achieved 'classic' status. Designed for the Paris firm of Deberny et Peignot, Univers has a slight calligraphic quality when compared to the more geometrically constructed typefaces of the modern movement. Frutiger's rationalist approach to the design of the typeface extended to his use of numbers to identify the variety of widths and weights rather than the more traditional terms. Univers 55 is a regular weight, making Univers 39 light and extra condensed and Univers 83 expanded and extra bold. Opposite Armin Hofmann, Giselle, poster, Municiple Theatre, Basel, Switzerland, 1959 Posters of the International Movement are characterized by the careful juxtaposition of cropped photographic or abstract imagery and lettering to produce dynamic compositions. This approach stems from the rationality and objectivity at the heart of post-war Swiss design.

From 1955–1968, Armin Hofmann was commissioned to design the poster campaigns for the Municipal Theatre in Basel. In this fine example for the ballet *Giselle*, the vertical placement of the main text turns the headline into an abstract visual element in its own right. The precise placement of the dot on the 'i' is a central element in this beautifully balanced interaction between visual components. The circular dot replaces the more conventional square form. Hofmann designed and cut out the lettering for the title by hand, a feature that is characteristic of much of his work. *Akzidenz Grotesk* was then used for the smaller text in the top left corner of the poster, rather than the more rectilinear *Helvetica* or *Univers* fonts.

abcdefghijklmn opqrstuvwxyz ABCDEFGHIJKLMN OPQRSTUVWXYZ 0123456789

Bb



Right Sainsbury's packaging, UK, early 1960s

During the 1960s supermarket chains introduced ownlabel goods. Developed by their in-house studio under Peter Dixon, Sainsbury's simple, consistent approach to packaging lent their brand an air of confident modernity, standing in contrast to the attention-grabbing designs of other manufacturers. Their reliance on type rather than image, the use of a clear grid-like layout and the restrained use of colour demonstrate the impact of the International Style on the high street.

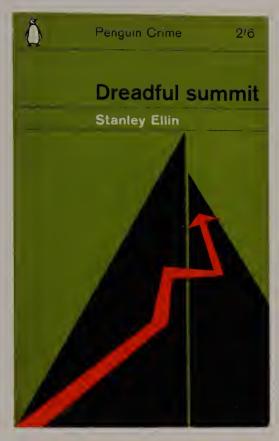
Below right Linotype's Helvetica, typeface based on Edouard Hoffmann and Max Miedinger's original of 1957 Initially, designers of the International Movement favoured the use of Akzidenz Grotesk, a 19th-century typeface. However, the contemporary typefaces Univers and Helvetica also became popular. Designed by Edouard Hoffmann and Max Miedinger, Helvetica's letterforms were embraced for their ability to make an impact through the interplay of negative and positive space. Helvetica was first released as Neue Haas Grotesk by the Haas Type Foundry in 1957 and as Helvetica (the Latin name for Switzerland) by the Stempel foundry in 1961. A digital version, Linotype's Neue Helvetica, was released in 1983.

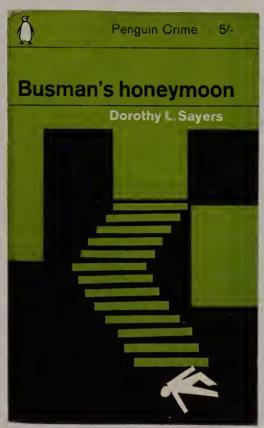
Opposite Book covers for Penguin UK: Germano Facetti, Dreadful Summit, by Stanley Ellin, 1964 and Busman's Honeymoon, by Dorothy L. Savers. 1963; and Romek Marber, The Second Curtain, by Roy Fuller, 1962, and No Love Lost, by Margery Allingham, 1961 These and other Penguin covers have become widely associated with the periods in which they were designed, and offer a sort of shorthand for the look of the era. Using a grid designed by Romek Marber under the art directorship of Germano Facetti, their design created both clarity and impact on the shelf. Colour, type, layout and imagery were all used to unify the series. The colour green, already associated with Penguin's crime titles, was retained while a layout that separated out the publisher's and series names from the title and author of the book with narrow rules allowed the consumer to distinguish information easily. Marber used Intertype Standard, a version of Akzidenz Grotesk which had first been designed at the Berthold Foundry at the turn of the century and was subsequently revived by practitioners of the International Style. Like other titles in the series, the images used by Marber and Facetti here suggest the content of the novels without illustrating it in a literal way. The two-colour process was extended by the use of overprinting and reversing out, characteristic techniques of this period. A third colour was sometimes used, as in Facetti's design for Dreadful Summit.

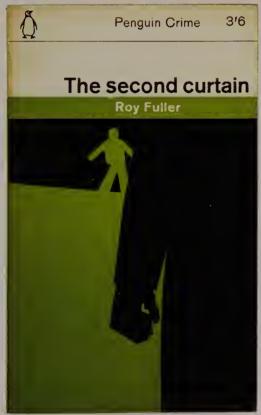


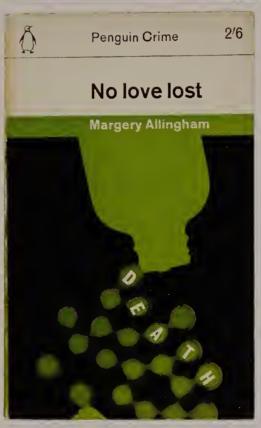
abcdefghijklmn opqrstuvwxyz ABCDEFGHIJKLMN OPQRSTUVWXYZ 0123456789











The New York Style; Corporate Identity

The New York Style emerged in the mid-20th century as a particularly American approach to graphic design. Although rooted in modernism, it is often defined by its attention to concept and by its use of wit and humour. Designers considered images and typography as a whole to communicate symbolically and with immediacy. The fields of editorial, corporate and advertising design developed apace during this period. providing a forum for this innovative and powerful approach to visual communication.

Visual Elements

- Concept-driven approach often employing humour and wit in a variety of styles
- Playful and integrated use of type and image
- _ Contrasts in colour and scale
- Use of traditional, solid typefaces like Bodoni alongside simple sans serifs and script faces
- _ Collage, cutout-style illustration
- Colour photography with high saturation value

Right Ivan Chermayeff, cover of The Wisdom of the Heart by Henry Miller, US, 1959 The conceptual approach is seen in Chermayeff's cover for The Wisdom of the Heart. A black rather than the expected red heart is used as a substitute head, underlining the connection between the 'wisdom' and 'heart' of the title. Opposite top left Saul Bass, 8th San Francisco International Film Festival, poster, US, 1964 Saul Bass's poster encapsulates its subject in a concept linking national identity and film in an image of film strips as national flags, symbols or colours. Bass is best known for his clever promotional title work for film using collage cutouts, drawn letterforms and bright colours. Opposite top right Doyle Dane Bernbach, 'Think Small', advertisement for Volkswagen, US, 1960 A new style of advertisement moved away from the crowded examples that consumers had been used to towards a dynamic use of space, typography and photographic imagery. This approach emerged from the joint development of concepts between copywriters and designers, and called on audiences to make their own connections between text and image in the communication of the 'big idea'. Doyle Dane Bernbach's groundbreaking campaign for Volkswagen turned possible 'flaws' in the product into benefits. Here. the scale of the image and white space were used to develop the concept, while the Futura Semi Bold typeface adds a rational, Germanic edge. The concept's strength becomes more obvious when one considers that automobile adverts during this period frequently focused on size, elaborate styling and associations with affluence and luxury.

Opposite below Bauer Bodoni, typeface based on Heinrich Jost and Louis Hoell's original of 1926 Immensely popular in the 1950s, Bauer Bodoni was originally designed by Heinrich Jost and cut by Louis Hoell for the Bauer Type Foundry in Germany in 1926. It was closely based on the late 18th-century fonts of Giambattista Bodoni, characterized by a contrast between bold stems and elegant hairlines.





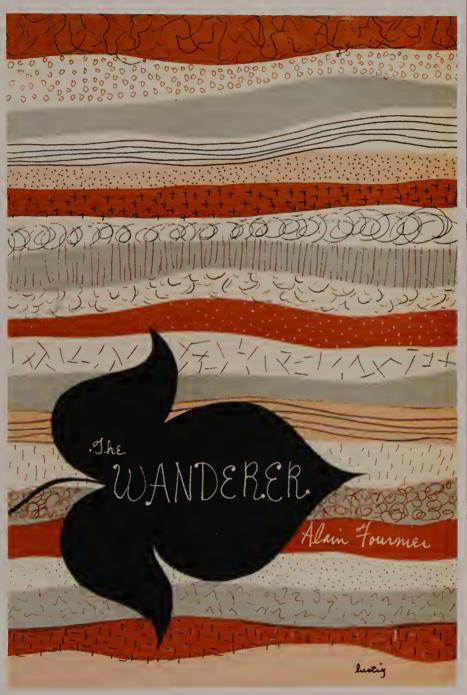




Right Michael Doret, Metroscript, typeface for Alphabet Soup, US, 2007–8 Type designer Michael Doret states that the design for Metroscript is an amalgamation of a number of different popular handlettered styles from the 1920s to the 1950s. This style of lettering also became known in the US as a 'baseball' or 'sports script' (see page 185).

Opposite left Alvin Lustig, jacket of The Wanderer by Alain Fournier, US, 1946 Lustig's jacket designs evolved from a distillation of his thoughts on reading the books in question. Moving away from the compositor's tray towards his own mark-making, his designs for the publisher New Directions were influenced by the work of the European painters Miró, Klee and Matisse, and engaged readers by demanding their reflection. The subdued use of colour here is evocative of the 1940s. Opposite right Alvin Lustig, 'Economy' and 'Form', advertisements for Knoll, US, c. 1945 The influence of European modernism underpins much American work of the 1940s and 1950s. Lustig's advertisements for Knoll embody the abstract, reductivist approach to form associated with the company's furniture design, and indeed with the progressive modernism of the company's image.









Below Paul Rand, Westinghouse logo, US, 1960, and IBM logo, US, 1956; and Ivan Chermayeff and Tom Geismar, Mobil Oil logo, US, 1964, and Chase Manhattan Bank logo, US, 1963

The broadening of market boundaries and the growth of consumer society that followed World War II prompted the further development of design for corporate identity. This period produced some of the most longstanding identities of the corporate world. Rand's work for IBM and Westinghouse and Chermayeff and Geismar's work for Chase Manhattan Bank and Mobil Oil continue to be highly visible.

Opposite Giovanni Pintori, Olivetti Lexikon, poster, Italy, 1953 Olivetti was an early proponent of corporate identity, applying a consistent style to their products, architecture and promotional pieces. Giovanni Pintori worked with the firm from the 1930s, producing memorable high-quality work, including the logotype and the advertisement shown here. This was one of a series of posters in which he used a combination of bright colour, illustration or collage and photographs to depict the function of the product as well as the product itself. Here, colour and image suggest the movement of typewriter keys.





Post-war Optimism and Populuxe

It is perhaps the popular graphics of the 1940s and 1950s that are most widely evocative of this period. Often produced by printers rather than designers, adverts, menus, signs and packaging frequently show combinations of script-like typefaces and playful stock images. During the 1940s, colour in print often had a dusty quality, and the impression was of chalky, muted colours. The period following World War II saw colour magazines and Hollywood films both create and respond to consumer expectation: the increased use of saturated, scarcely real and sometimes off-register colour in postcards and advertisements frames our own vision of postwar optimism.

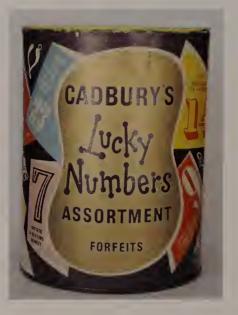
Visual Elements

- Inspired by post-war optimism, belief in the future and the growth of a consumer society
- Combinations of blocky san serif lettering, revivals of sturdy 19th-century display types, and script typefaces
- Space-age, futuristic, biomorphic and scientifically inspired imagery and motifs
- Stock art images showing everything from cartoon-like characters to smartly dressed and affluent figures
- _ Collage-style imagery
- Eye-catching primaries and bright pastel colours

Top right Cadbury's Lucky Numbers, biscuit tin, UK, 1950s The collage-style design, combination of numerical and lettering styles, and pastel colouring are typical of packaging at this time. The use of 19thcentury type styles for some of the numbers indicates how the Festival of Britain made its presence felt in everyday life. The impact of space-age technology and scientific discovery was also visible in all fields of design, whether in the actual shapes of domestic products, in comic-book illustration or in the use of futuristic imagery on consumer goods. The lettering on the Lucky Numbers tin shows the influence of science in its imitation of recently discovered molecular structures. Below right Linotype's Chisel, typeface based on Robert Harling's original of 1939 Chisel recalls engraved Latin letterforms. Harling also designed Playbill, a typeface based on 19th-century display fonts. Opposite top left Abram Games, Festival of Britain catalogue, UK, 1951 Although we might not consider this beautifully designed symbol as Populuxe, the Festival of Britain did express the mood of post-war morale boosting. Abram Games managed to combine a sense of modernity and tradition in his designs for the event's visual identity: his 'emblem' adopts a modernist style while type from the previous century surrounds it. The festival's typographic panel advocated the use of 19th-century faces to create a sense of Britishness and forge a visual link with the Great Exhibition of 1851. Opposite top right Festival of Britain bus tickets for London Transport, UK, 1951 London Transport issued a series of tickets for eight special bus services that linked some Festival sights together and made others more accessible. The use of bright colours and imagery gave these tickets an air of celebration, while the texture of ink and paper and the slightly off-register quality of the printing reflect the throwaway nature of such ephemera.

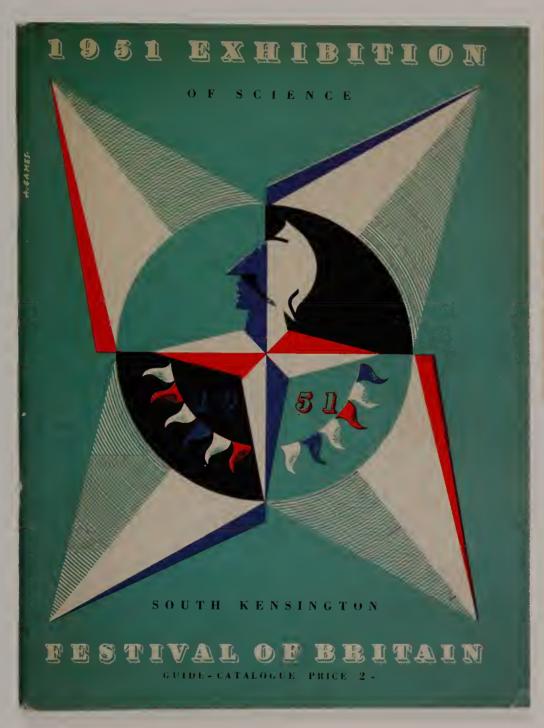
Opposite below Monotype's Festival Titling, typeface based on Philip Boydell's original of 1950

Cut by Monotype, this typeface was designed as the official face of the Festival of Britain. It became more generally available in 1952. Like *Chisel*, it echoes the three dimensions of engraved letterforms but in a sans serif face



abcdefghijklmn
opqrstuvwxyz
ABCDEFGHIJKI MN
OPQRSTUVWXYZ
0123456789







ABCDEFGHIJKLMNOPOR STUVWXYZ 0123456789







Left Advertisements and promotional pieces,

1957-58 These adverts demonstrate how vernacular ephemera frequently employed combinations of script typefaces and stock imagery. Cartoon figures often both created movement and added humour. The advertisement for Fortnum & Mason (far left), perhaps produced using the technique of linocut, demonstrates great skill in pattern-making. Seasonal catalogues for the shop that the artist Edward Bawden created for the advertising agency Colman, Prentice and Varley between 1955 and 1958 show the same strong line, technique and use of animal motifs. Bawden also produced designs for Walker's Warrington Ales, Gilbey's Gin, Irish Air Lines, London Transport and Imperial Airways, among others. Opposite top left 'Bring Home a Broadway Show!', advertisement for Decca Records in the Evening Post, UK, 1946 This advert seems to both respond to competition from the cinema and pre-empt the impact that television was to have in the following decade, promising all the glamour of show business in the comfort and accessibility of the home. Advertisements like this one sold everything from cars to refrigerators, promising an affluent lifestyle and domestic bliss to a new generation of homemakers. Archetypal figures like the well-dressed young man shown here reflected the belief that the American dream was available to all. Colour photography, now more easily reproduced with photolithography, as well as colour illustrations that imitated it were intended to impress consumers with their super-real quality.

Opposite top right Surf soap-powder packaging for Lever Brothers, UK, 1952 Pre-war research into synthetic detergents came to fruition in the late 1940s. when shortages of ingredients for the manufacture of soap made their development a necessity. Surf was first manufactured in 1952, its packaging attracting consumer attention with the brand name shown in a strong script with a drop shadow, bright colours and copy, all of which promises to bring modernity itself into the home. By the 1960s, such products had to compete with one another on the new supermarket shelves. Opposite below Linotype's Cascade Script, typeface based on Matthew Carter's original of 1965 Known for his calligraphic script typefaces, Matthew Carter designed Cascade for Mergenthaler using new phototypesetting technology. Although designed in the 1960s, it evokes the script faces popular for ephemera in the 1940s.





B abcdefghijklmnopqrstuvwxyz
ABCDEFGHIJKLMNOPQRSTUVWXYZ
0123456789

1954-1980 Experimentation and Rationality

Mary Quant's

shop opens

Bazaar clothing

Holland's Frank

Beekers, Lies Ros

and Rob Schroder

form Wild Plakken

'This Is Tomorrow'

exhibition at the

Whitechapel Art

Pushpin Studio

established by

Milton Glaser,

Counter-culture

Experimentation

| Experimentation . | Milton Glaser, Seymour Chwast, Reynolds Ruffins and Edward Sorel | Whitechapel Art Gallery in London | shop opens in London | Campaign for Nuclear Disarmament (CND) symbol | Fulgencio Batista In Cuba. German periodical <i>Twen</i> launched by Willy Fleekhaus | Museum of Modern Art, New York. Photo-typesetting becomes prevalent during this era | popular art forms to be the fine arts. Later the for Revolutionary Actio Félix Beltrán as art dir Organisation for Solida of Africa, Asia and Lati posters abroad | Cuban Commission on is established with ector, and the anty with the People | poster. Franciszek Starowiejski's Warsaw Drama Theatre poster |
|--|--|---|---|---|---|--|---|--|--|
| 1970 | | 1974 | 1975 | 1976 | 1979 | ¹ 1980 | 4.2 | 1952 | 1954 |
| Barry Zaid's cover design for Bevis Hillier's Art Deco. Peter Max's 'Love' graphic. Robert Massin's Letter and Image is published. Pierre Bernard, François Miehe and Gerard Paris-Clavel form the French design studio Grapus. Peter Brandt's anti-Vietnam War poster 0: And Babies? A: And Babies. Jamie Reid founds The Suburban Press, a radical community newspaper, in Britain | | Waldemar Swierzy's Jimi Hendrix poster | Vietnam War ends | Jamie Reid works full time for the Sex Pistols | Sandanistas defeat the Somoza dictatorship in Nicaragua – the Sandanista government later founds a national art school | Jerzy Janiszewski's <i>Solidaranos</i> c logo | Humour and Rationality | Herbert Spencer's influential <i>Design in</i> <i>Business Printing</i> is published | Pieter Brattinga curates exhibitions at a gallery attached to De Jong and Co. printing works in Hilversum; he goes on to design the company's journal Kwadraatblad |
| 1970 | 1975 | 1976 | 1977 | 1978 | 1979 | 1981 | 1983 | 1984 | 1985 |
| Both Igarashi and Koichi Sato establish their own studios in Japan. Wim Crouwel and others establish | Shigeo Fukuda designs his award- winning <i>Victory 1945</i> poster. Eiko Ishioka designs campaigns for Shisheido | R.D.E Oxenaar appointed aesthetic adviser to the Netherlands Postal and Telecommuni- | Gert Dumbar establishes Studio Dumbar in The Hague after studying in London's RCA. | The Dutch journal Hard Werken is launched by Henk Elenga, Gerard Hadders, Tom van der Haspel, Helen | Anton Beeke's poster for the play <i>Le</i> o <i>nce</i> and Lena | Ikko Tanaka's <i>Nihon Buy</i> o poster for UCLA's Asian Performing Arts Institute. Gert Dumbar | Igarashi begins designing his annual poster calendar for MOMA in New York and then for the | Exhibition of Japanese design, 'Tradtion et Nouvelles' Techniques', in Paris – poster | lgarashi's <i>Exp</i> o <i>'85</i> poster |

Howard, Rick

others. Later,

Hard Werken

Design studio

is established.

Japanese Graphic Designers Association replaces Japanese **Advertising Artists**

Vermeulen and

Gerald Holton

designs the

Campaign_for

1959

regime of President

Fulgencio Batista

1961

Alphabet Gallery

in Tokyo

commissioned

identity for the

Dutch Postal,

Telegraph and

to produce a visual

Telephone Authority

designed by Nagai

Castro dictates terms under which art and

design can be produced - design and other

popular art forms to be given emphasis over

1960

exhibition at

Museum of Modern

1962

Cuban Missile

Crisis. Roman

Cieslewicz's Cyrk

Total Design in

the Netherlands

| 1963 | 1964 | | 1965 | 1966 | 1967 | | 1968 | | |
|---|---|--|---|--|---|---|---|---|---|
| Barbara Hulanicki opens Biba John McConnell designs logo. Oz magazine is founded in London by Richard Neville. Bob Cato becomes head of creative services at CBS Records | Vietnam War begins. Herbert Marcuse's One-Dimensional Man is published. Warsaw International Poster Biennial. Glaser produces record cover The Sound of Harlem for the Jazz Archive Series. Robert Massin and Henry Cohen design Eugene Ionesco's La Cantatrice chauve. Alphonse Mucha exhibition in London | | Exhibition on Jugendstijl and Expressionism held at University of California. Chwast's Elektra Productions promotional piece announcing Elektra's relocation. New York's East Village Other begins publication | Gunther Keiser's Alabama Blues poster. Robert Massin's design for Delire à deux. LSD made illegal in California. Aubrey Beardsley exhibition in London | San Francisco's Summer of Love. Wes Wilson's <i>Byrds, Byrds, Byrds</i> and Victor Moscoso's <i>Miller's Blues Band</i> posters. Martin Sharp designs <i>Mr Tambourine Man</i> poster. Glaser designs <i>Bob Dylan</i> poster for inclusion with album. Ernesto (Che) Guevara shot. Marshall McLuhan's <i>The Medium Is the Massage</i> is published | | revolts in Paris. Sovie Czechosłovakia. Mars | hall McLuhan's War nal Village is published. nath poster. Day of the depicting the iconic n. Mexico Olympics. | , |
| | | | | | | | | | |
| 1958 | 1960 | 1961 | 1962 | 1963 | 1964 | 1965 | 1968 | | 1969 |
| The Masuda Tadashi Design Institute is established in Japan | Japan Design Centre is established. The 196Ds see the emergence of the Dutch Provo youth movement and experimental art movements like the neo-Dada Fluxus | Ryuichi Yamashiro's Tree Planting Campaign poster. Elko Ishioka graduates from Tokyo National University of Fine Arts | Alan Fletcher, Bob Gill and Colin Forbes form Gill, Fletcher and Forbes design studio in Britain – later, the studio becomes Pentagram. Garland and Associates established in Britain. Total Design established by Wim Crouwel, among others, in Holland | Ikko Tanaka establishes Tanaka Design Studio. Wim Crouwel designs for the Stedelijk Museum in Amsterdam | Olympics held in Japan – Yusaku Kamekura designs its identity and promotional material | R.D.E Oxenaar is first commissioned to design Dutch paper currency | Takenobu Igarashi gra University – he later s of California. Tadanori Sixth International Bie Prints, held in Tokyo | tudies at the University Yokoo's poster for | Herbert Spencer's Pioneers of Modern Typography is published. First Parco department store opens – Eiko Ishioka becomes art director |
| | 1 | 1 | | 1 | 1 | 1 | | 1 | |

PTT identity revised by Studio Dumbar

4.1

Counter-culture and Experimentation

The cultural, social and political events of the 1960s and 1970s were to frame the nature of graphic design produced during these decades. A culture of protest, revolt and revolution is integral to some of this period's most experimental work: design for music in particular saw a new generation of images produced to appeal to new forms of youth culture, and poster design was used to register the discord generated by student protests, the Vietnam War and the civil rights movement.

Visual Elements

- Reflected the questioning spirit of the age
- A return to the use of found imagery and illustration
- A strong interest in stylistic revivals of the late 19th and early 20th centuries
- Distorted lettering
- Vibrating or bright colour combinations

Right Wes Wilson, Byrds, Byrds, Byrds, poster, US, 1967 The term psychedelia initially referred to the graphic art produced for concerts of underground and progressive music on the West Coast of America but went on to include work produced in Britain and elsewhere. It was defined by its use of vibrating colour combinations and distorted lettering, appealing to a new generation reacting against the norms of mainstream society. Psychedelic posters used both drawn and found imagery which was transformed through the use of colour and pattern.

A rise of interest in alternatives to the objectivity of the International Style coincided with exhibitions of Art Nouveau like that at New York's Museum of Modern Art (1960) and a shift away from dependence on the horizontal / vertical formats of letterpress technology. Psychedelic posters gave Art Nouveau motifs an entirely new flavour with an approach to colour and form that was peculiarly Sixties. In this poster for The Byrds and Moby Grape, Wes Wilson used a peacock, a favourite Art Nouveau motif, set against a distorted typeface influenced by those of the Vienna Secession. Vibrating colour, imagery and type all had to be decoded by the audience.

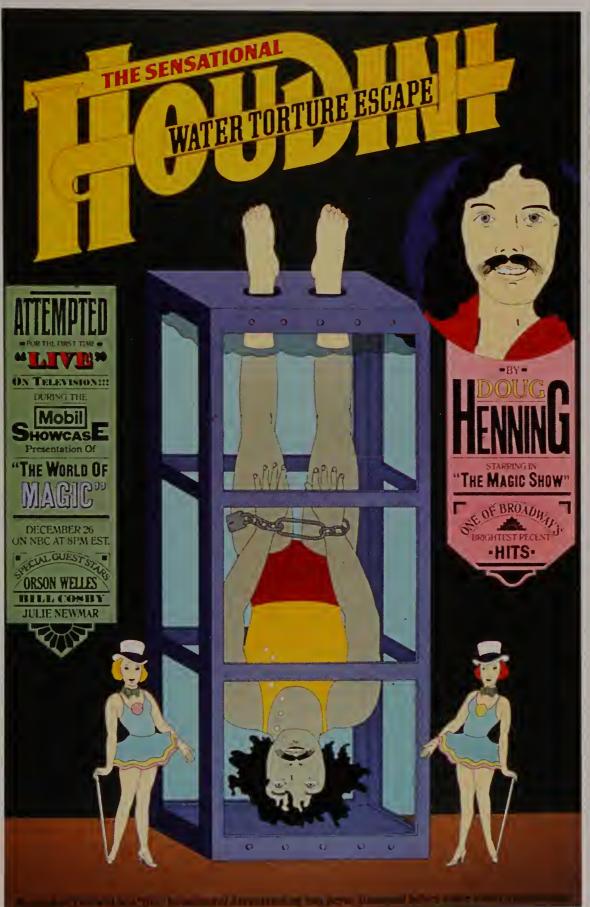
Some poster artists focused on achieving maximum impact by combining complementary colours: red with blue or orange with green, for example. Victor Moscoso was influenced in this by his teacher Josef Albers, who had published his Interaction of Color in 1963: 'He had these exercises in his colour class that drove everyone crazy. One was how to make a colour look like two different ones ... Your retina conflicts with what you see - it is a visual trick.' More generally, ideas about optical vibration associated with Op Art and the discordant colour combinations of Pop Art were both influential, as were the increased range of dyes that became available during the 1960s and the effects of hallucinatory drugs. Henri Michaux, a writer and artist, for example, described his experience of LSD as 'an amazing film which sometimes slows down, comes to rest and halts, enabling me to contemplate a coloured image, whose colours are indeed magnificent'. Opposite left Seymour Chwast, The Sensational Houdini, poster, US, 1973 Other designers of this generation were also forging a new path by breaking away from the objectivity of the modern movement. The search for alternative imagery and the revival of ornament saw both the return of illustration as a central element in design and the use of an eclectic range of historical and cultural sources. This promotional piece combines a clever pastiche of 19th-century letterpress posters with the flat areas of colour of a more contemporary style of illustration. The development

of new techniques and technologies like Letraset and



photocomposition saw designers become able to manipulate type in new ways, while silkscreen-printed posters and developments in commercial printing saw an explosion of colour on the street.

Opposite right Milton Glaser, Dylan, poster for Columbia Records, US, 1966 Glaser was commissioned by Columbia Records to produce this poster to accompany a compilation album of Bob Dylan's hits. The album cover featured a photograph by Roland Scherman showing Dylan in profile. Continuing this theme, creative director Bob Cato sought out Glaser to create an image because of the way he used silhouettes in his illustrative work. In response, Glaser created an image that became iconic of 1960s America and that demonstrates his synthesis of several different references. The influences of a self-portrait by Marcel Duchamp, of Islamic design and of turn-of-the-century posters are all evident here. Dylan's name is spelled out in Glaser's Babyteeth typeface, inspired by a barber-shop sign in Mexico City.





Right top and centre Seymour Chwast, Artone logo, US, 1964, and Monograph typeface, US, 1972

Chwast and Glaser revived a range of typographic forms including those found on 19th-century letterpress posters, and in the Art Nouveau and Art Deco styles. *Monograph* shows Chwast's interest in what he termed 'Roxy' style, while his identity for Artone India ink both recalls Art Nouveau lettering and evokes a drop of ink or the curved form of the Artone bottle itself. The Artone identity became the basis for a complete display face, becoming tremendously popular following its inclusion in the Photo-Lettering, Inc. catalogue, despite Chwast's fears that the craze for Art Nouveau had already peaked.

Below right John McConnell, Biba logo, UK, early 1960s The mood of Swinging Sixties London is recalled for many by the styles of Mary Quant's Bazaar and Barbara Hulanicki's Biba boutiques. Rising incomes and social change saw the younger generation seeking to express their identities with an eclectic mix of affordable space-age and vintage styles. Various stylistic revivals in type, image and colour underpinned a wide range of work, lending products and events a young, anti-Establishment feel. The first Biba shop, opened in 1963, had an informal atmosphere with its Victorian furniture and objets d'art. McConnell's logo extended the vintage impression by using a Celtic knot treated in Art Nouveau style. The vogue for such stylistic resurrection was fed both by a general appetite for the novel and by more specific events like the exhibitions of the work of Alphonse Mucha (1963) and Aubrey Beardsley (1966) at London's Victoria & Albert Museum. The Art Deco style was made popular by a major exhibition in Paris in 1966 and by movies like Bonnie and Clyde (1967), Thoroughly Modern Millie (1967) and, later, The Great Gatsby (1974). A move to a former Art Deco-style department store in 1973 saw early Hollywood glamour become a more prominent aspect of Biba's image.

Opposite Hubert Hilscher, Cyrk, poster, Poland, 1970s Good poster design became a source of national pride in Poland. In 1962, concern over the quality of design in circus posters saw a jury selection of twelve designs a year published by Graphic Arts Publishers in Warsaw, and the first International Poster Biennial was held in 1964. A focus on illustration and bright colours typify this upbeat work.

ARCHEGME ABCHEGME ABC





Right F. H. K. Henrion, Stop Nuclear Suicide, poster for the Campaign for Nuclear Disarmament, UK, 1960 The Campaign for Nuclear Disarmament was founded in 1958 to promote peaceful protest against the use of nuclear weapons. In this promotional poster, Henrion created a photomontage showing a skull against a mushroom cloud. It was overprinted using black on yellow, giving it an ominous, polluted feel. The poster was banned on the basis that it encouraged political controversy, and London Transport refused to permit it to be displayed on the grounds that the image was too disturbing. Henrion's best-known work was for large-scale corporate identity programmes. The CND symbol shown here was designed by Gerald Holtom. Below right Grapus, Untitled, poster, France, 1976 This poster combines the Viet Cong flag with the smiling face of a young Vietnamese girl to celebrate the end of the war in Indo-China in 1975. It was produced by Grapus, an alliance of designers established in France in the wake of the student / worker uprising in Paris in 1968. Members of the group were first involved with the Atelier Populaire, a studio based at the École Nationale Supérieure des Beaux-Arts that produced work in support of the protests.

Opposite above Jamie Reid, God Save the Queen, album cover for the Sex Pistols, UK, 1977

A tradition of subversion in design continued in the 1970s with the visual language hatched by the disillusioned, alienated and disaffected punk generation. The performance of punk music was ad hoc and aggressive, and the recorded music was equally raw. Jamie Reid's use of torn paper, disregard for typographic convention and inversion of traditional symbols screamed out in opposition to mainstream music graphics and slick corporate design, offending traditional social values.

Opposite below Hipgnosis, Dark Side of the Moon, album cover for Pink Floyd, UK, 1973 Storm

Thorgerson, Aubrey Powell and Peter Christopherson, members of the Hipgnosis design group, specialized in the design of album covers. Their designs for Pink Floyd frequently used photography to create enigmatic imagery that reflected the content of the album and appealed to the band's audience. The cover for *Dark Side of the Moon* shows a refracting prism drawn by George Hardie, calling to mind the spectacular light shows at the band's concerts. A concept album, it explored the nature of human experience.











4.2

Humour and Rationality

While a strong interest in revivalism and the ornamental emerged, the modernist approach continued to thrive. making the design scene truly pluralistic. This period saw the continued influence of the International and New York styles combined with more local sensibilities. British, Japanese and Dutch graphics saw the stylistic objectivity of late modernism applied alongside more specific cultural tendencies to produce distinct groups of work

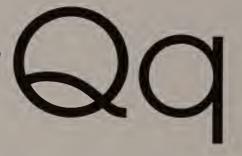
Visual Elements

- Humour and wit in advertising and design
- Plurality in the approach to type but often a preference for sans serif faces and a concern with new technologies
- Holistic approach to type and image
- Bright colours and overprinting

Right Herb Lubalin and Tom Carnase, Avant Garde, typeface, US, 1968–70 Lubalin's work is known for its wit, and for its rejection of the functionalist tradition. He revelled in the features that made letterforms distinctive. His Avant Garde typeface, distinguished by its unusual use of ligatures in capital letters, was originally designed as a masthead for the magazine of the same name and was later developed into a full typeface by Tom Carnase. Shown here is Linotype's ITC Avant Garde Gothic.

Opposite The Foundry / Wim Crouwel, Architype Neu Alphabet, Architype Stedelijk and Architype Catalogue, typefaces, 1960–90s The 1960s saw the development of the first computer type, or 'optical character reading'. Just as modernist typefaces were conceived as a suitable visual language for the Machine Age, the Dutch designer Wim Crouwel was interested in the impact this new computer technology would have on typeface design. Crouwel's Neu Alphabet (1967) was designed using rectangular shapes to construct letterforms and can be understood as a new form of machine aesthetic. This was his most radical experiment, conceived in response to his experience of the first electronic typesetting device, with characters specifically designed to follow the underlying dot-matrix system. In 1997, The Foundry extended the typeface used by Crouwel on his Vormgevers poster for the Stedelijk Museum in Amsterdam. With Crouwel's input, numerals and additional characters were designed and released as Architype Stedelijk. Architype Catalogue originates from Crouwel's 1970 Stedelijk Museum catalogue for an exhibition by the sculptor Claes Oldenburg. Crouwel based his design for the lettering used on the poster on Oldenburg's soft sculptural forms. On the original poster the initials 'S' and 'M', standing for 'Stedelijk Museum', were embossed as a reference to the subject of the exhibition. At Oldenburg's request, Crouwel later developed a whole alphabet of these letterforms. Such typefaces may now evoke a sense of early digital technology and the futurism of the time.

abcdefghijklmn opqrstuvwxyz ABCDEFGHIJKLMN OPQRSTUVWXYZ 0123456789



J-PPCC99EEEEdde hcijjetclananio PPGGF-55FFGuUUU опрацерани abcdefghijklmn opgrstuvwxyz 0123456789 abedefghijklmn la opertururuz orasusares

Right Lance Wyman, 'Mexico 68', logo for the Mexico Olympics, 1968 The Op Art movement, as represented in MOMA's 'The Responsive Eye' exhibition (1965), proved to be influential in design circles throughout the 1960s. The impact of its vibrating patterns, combined with the influence of indigenous folk art and the fortuitous crossover of the year and the traditional Olympic symbol, can be seen here in the identity design for the 1968 Mexico Olympics. This logo was only one component of a comprehensive and complex identity that had to function on several levels. Opposite above Ken Garland, Galy Tots, brochure cover for Galt Toys, UK, 1969 Garland was commissioned to produce an identity for Galts, who only began producing toys in the early 1960s despite already being well established in the field of educational supplies. The initial aim was to create a strong association between the name of the company and the new product, but by 1969 Garland felt confident enough to adopt this playful approach to the company name. This brochure cover displays the typographic wit and clever manipulation of overprinting that are so evocative of this period. Opposite below Alan Fletcher, 'Pirelli Slippers', advertisement, UK, 1965 British graphic design showed both Swiss and American influence, and was known for its wit. Pentagram's first incarnation was established at this time as an alliance between Alan Fletcher, Bob Gill and Colin Forbes. Their approach began with an analysis of the problem at hand, including the context in which communication was to occur. In this witty and intelligent solution for a bus poster, actual passengers became part of the image.









Portfolio

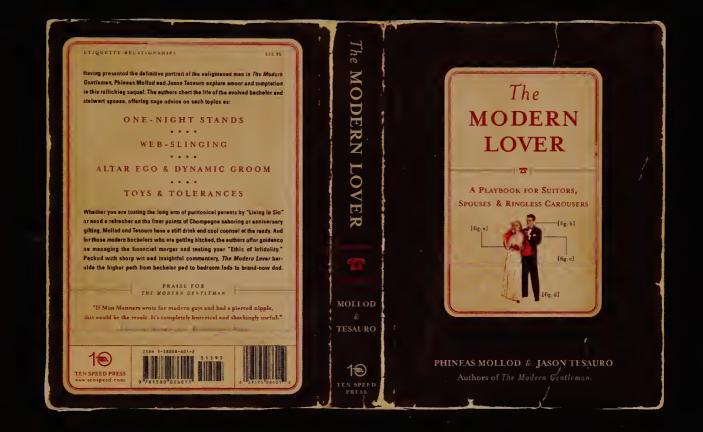
Our anything-goes cultural environment has seen retro work grow in scope to include a range of styles, materials and techniques. Our frames of reference have continued to shift and expand as new generations of designers have emerged, as our understanding of graphic design history has deepened and our visual literacy has continued to become more sophisticated.

This section brings together a varied selection of recent design projects inspired by a rich legacy of 150 years of graphic design. Drawn from editorial, information, branding, identity, packaging, type and promotional design, it ranges from the commercial to the cultural to the experimental. This collection of work shows creative and thoughtful interpretations of historical forms, references, processes and techniques. It demonstrates clearly that our definition of retro as a theme in design has to move beyond the narrow confines that have sometimes been ascribed to it. This strand of influence must now be seen to encompass not just a broader array of sources but also an interest in the working processes of our predecessors. A continued interest in the popular modernism of the mid-20th century requires us to develop a deeper understanding of its use, and the expanding variety of influences which are now apparent demands new discussion. So here, alongside some more familiar interpretations, is work that looks to the seemingly timeless technology of letterpress, exuberant Victorian typography, modernist fonts and imagery, the layered references of psychedelia or the objectivity of the International Style for inspiration. These sources are often combined with other influences to create satisfying and stimulating graphic solutions.

Where possible, the designers' own words have been included to give a more direct sense of what each piece is trying to achieve. Unless otherwise stated, quotes that appear in captions for new work are taken from the designers' comments.

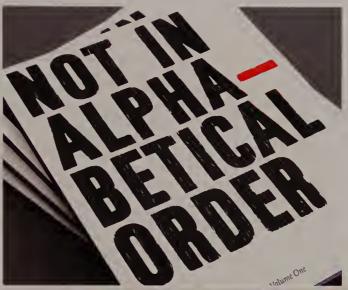
Editorial Design in both traditional and digital media plays a central role in the transmission of knowledge and ideas. It has always provided a platform for high-quality and experimental approaches and continues to be a prized vehicle of expression for designers. While covers act as packaging for the ideas and stories that lie within, and as such must grab the attention of the consumer, other aspects of the design solution must communicate effectively and maintain the reader's interest. It must speak to both a broad target audience and the consumer as an individual. The image and typography must be responsive to the content of the text, giving expression to its voice.

The development of graphic design itself is rooted in the history of books. As material objects, they have a special meaning – there is a relationship between the consumer and the book as a tactile thing that has survived despite the alternatives presented to us by technology. Put simply, people keep books. As historical things, they seem to become particularly evocative of their own times, perhaps because of the nature of their content, the immediacy of their design or the wealth of good work that this field has produced. That may be why some of the most successful contemporary design solutions have looked to the history of book design itself for inspiration. For example, the Penguin Great Ideas series calls on key aspects of its own archive as well as inspiration gleaned from further afield to operate both individually and as a collection of 'special' objects, while other projects have taken an entirely different route.





Opposite Image Now, Josef Müller-Brockmann: Forty-eight Posters, exhibition catalogue. Client: Image Now Gallery To document an exhibition of posters by Müller-Brockmann, Image Now chose to create a new piece of design in the spirit of the Swiss designer's approach. The cover of the catalogue is a simple homage to one of his bestknown and most complex graphic arrangements; it echoes the poster illustration for a recital of Beethoven's 'Coriolanus' Overture (1955). The illustration was blind-embossed on to the cover of an A5 casebound book. The intention was to create the feel of a minimalist testament to a master craftsman. This concept was echoed inside the book through tributes paid to Müller-Brockmann's legacy by contemporary international designers. This page Atelier David Smith, Not In Alphabetical Order, Fingal Public Art Collection, Volume 1. Client: Fingal County Council According to the designer, the title, Not in Alphabetical Order, refers to the organic nature of how this public art collection was assembled. This approach is reflected also in the cataloguing and documentation of the work. It was the intuitive, 'hands-on' nature of collecting that informed the decision to print woodblocks for the cover and headline text. The custom headline type is loosely based on the proportions of Univers Condensed to complement the book's text face. The typographic panels were laser cut into beech-veneered MDF and handprinted at the Graphic Studio, Dublin by master printmaker, Tom Phelan. The signature red was printed as a special throughout.



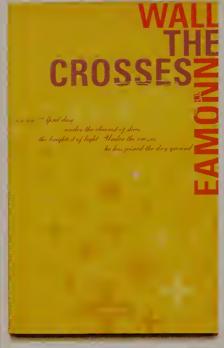




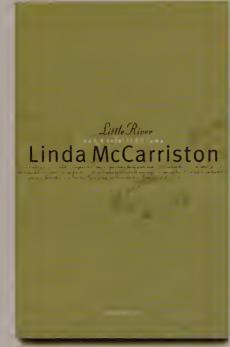


Brenda Dermody, poetry book covers. Client: Salmon Poetry

The visual approach to the design of this series of poetry collections takes inspiration from American advertising illustration of the 1950s. The soft colour palette and eclectic mix of typefaces reinforce the overall retro feel of the set.

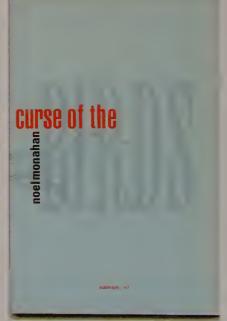






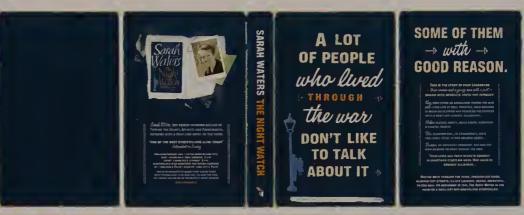








Right Unreal, book covers. Uncorrected proof for The Night Watch. Client: Virago / Times Warner Books; Centre right The Radioactive Boyscout, Client: 4th Estate; Below Fatland. Client: Penguin In their design for the proof cover of The Night Watch, Unreal used a combination of script (Jackson Script) and sans serif (Corpius) typefaces to recall the 1940s. The cover for The Radioactive Boyscout parodies the same era through its use of type and image. On the cover for Fatland, a book about obesity in America, they used the visual language of consumerism to communicate its content.









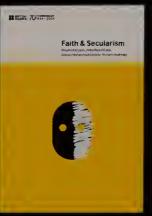
Above left and centre Mark Denton Design, D&AD Annual 2004. Client: British Design and Art Direction (D&AD) David Dye art-directed the 2004 D&AD Annual. His concept was to base the design on classic album covers and commission various designers to style the individual jury pages. Mark Denton Design produced a spoof 'dancercise' record sleeve in the style of vernacular design of the 1950s. The 'record' was to be given away with a pair of inflatable exercise pants.











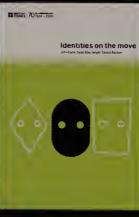






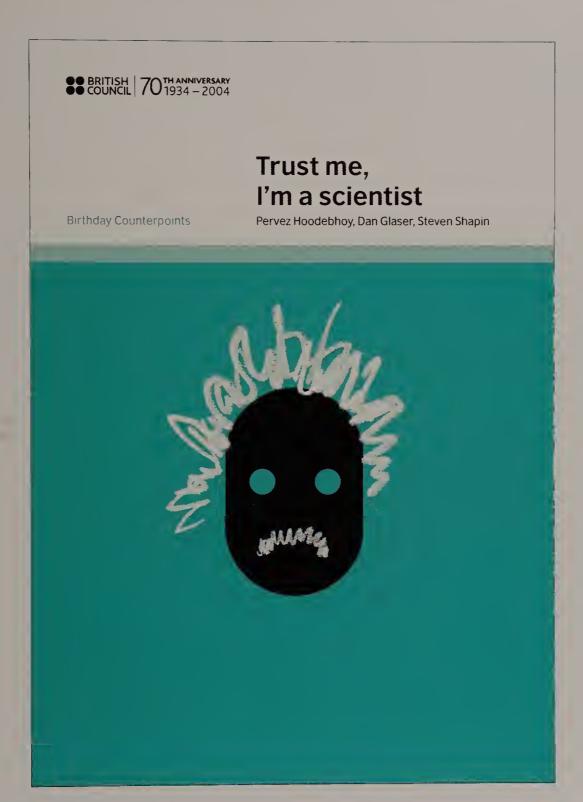




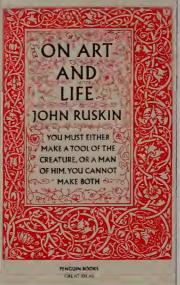


Atelier Works, Eye to Eye Book Covers. Client: The British Council The Birthday Counterpoints, a series of books exploring different aspects of cultural identity and interaction, was published to mark the seventieth birthday of the British Council. Atelier Works' Quentin Newark began the design process for this set of covers by trying to define culture as a concept: 'What is culture? It seems so big that it has no shape, no one idea, it's almost too big to define. But then we realized it's always happening to and stemming from people. We have to depict people in some way. (But with no budget for photography.) Immediately I started drawings using the face since a face can stand as a . synechdoche, part for a whole. Each cover came quite quickly, burgers for cultural imperialism, painted faces for nationalism.

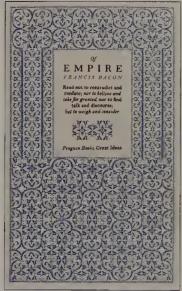
'There is a natural tendency for me to go back in time to the sixties. The combination in that era of bright flat colour, crisp geometric forms, and sans serif type is one I find endlessly attractive and powerful. And that era was deeply wrapped up in overt politics. You cannot look at material from those decades without feeling the pressure of Socialism in all its forms, declaring itself in the bluntness and unequivocalness of the graphics ... The subject matter of the logo [see page 166] and the books is ultimately about a search for clarity, and the style seemed a natural underpinning for this work.'













SIGMUND FREUD

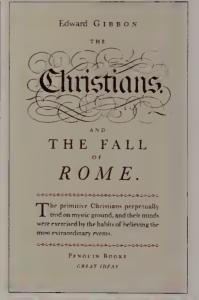
CIVILIZATION AND

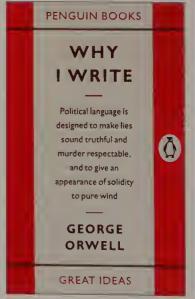
ITS DISCONTENTS

PROGUN BOOKS

GREAT IDEAS

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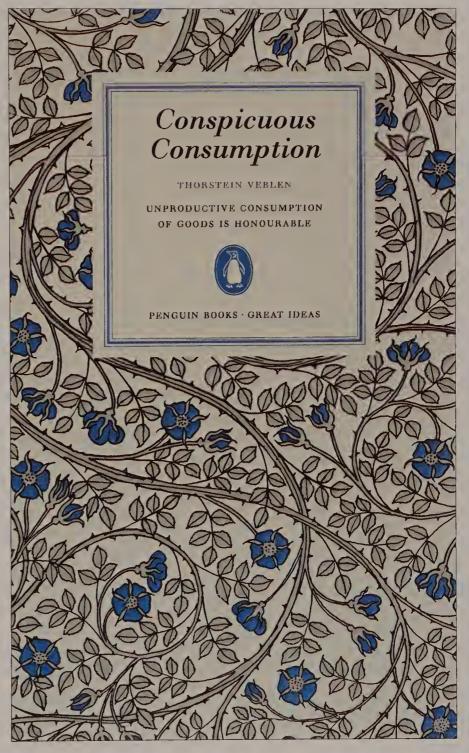




Penguin In-house with Phil Baines, Catherine Dixon, Alistair Hall, Great Ideas. Client: Penguin Books Although they have become comparatively

rare in publishing - most book covers sport an image Penguin has a rich history of purely typographic cover designs. Thus when deciding on a type-based direction for the Great Ideas series, the in-house art director Jim Stoddart and designer David Pearson felt that the cumulative effect of the series of twenty covers would give the titles sufficient presence when displayed. This approach had been used to great effect by previous Penguin designers Derek Birdsall and David Pelham. The typefaces for each design varied from the traditional to more contemporary interpretations of classic faces. Some of the lettering was also hand-rendered. The debossed off-white paper that is soft to the touch references the tactile nature of letterpress printing. As a final touch Pearson replaced the Penguin logo on many of the covers with text to add to the period feel.

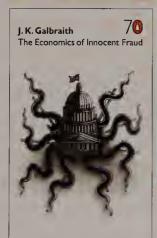
Pearson describes the typographic approach as follows: 'At this early stage the typefaces were not strictly faithful to the period of each title, but rather a loose interpretation of it. I think the set could have easily turned into a straight-laced, visual history of lettering but I found that half the fun of the design process was finding more abstract and non-literal links to the subject matter. This seemed to give the project a little humour. It also meant that bringing in and briefing the other designers was a much more enjoyable process.' In the second generation of twenty Penguin Great Ideas, blue replaced red as the second colour. Pearson describes the approach to repackaging this way: 'I think that classic literature constantly has to be looked at in terms of its packaging. Are we happy to restrict the circulation of these texts to academics alone, or can we break them out and offer them to new audiences? Classic texts have withstood the test of time so a modern design approach feels just as appropriate as a traditional one.













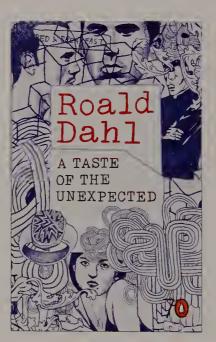
From top left Pocket Penguins. Sue Townsend, designer: D*Face, The Queen in Hell Close; Antony Beevor, designer: Nathan Burton, Christmas at Stalingrad; Regina V, designer: Nathan Burton, Lady Chatterly's Trial; J. K. Galbraith, designer: Alan Aldridge, The Economics of Innocent Fraud; John Updike, designer: Romek Marber, Three Trips; Roald Dahl, designer: Billie Jean, A Taste of the Unexpected. Client: Penguin Books These covers from the Pocket Penguins series art-directed by Jim Stoddart and John Hamilton show another return to the legacy of Penguin cover design. Many of the designs reference illustrative and typographic styles from the last seventy years. In this small range of examples we see references to albumcover design, design from the 1960s to the 1980s, and a new take on the 1960s conceptual image.

D*face describes the influences for The Queen in Hell Close: 'As a kid I grew up listening to punk music, skateboarding and doing graffiti. A strong link between all these cultures is a DIY ethic, from the band made sleeve art to skater drawn board graphics to the zines that accompanied them all. One of the key artists at this time was Jamie Reid, his cut and paste artwork visually articulated the music of the time perfectly. The use of the queen on a union jack with a safety pin through her nose was a powerful image which fitted Johnny Rotten's voice of dissent perfectly. With Reid's Queen as a reference firmly wedged in my mind, I used my much propagated wings and tongue graphic to add a further tongue in cheek poke at the establishment.'

The jacket for *Christmas in Stalingrad* by Penguin in-house designer Nathan Burton was inspired by Soviet propaganda posters of the period: 'After reading the piece it seemed that this was a natural way for the design to be led. I have always found [the posters] to be brutally beautiful so it was a great opportunity to create my own homage to the genre. Black and red is a recurring

colour scheme from the posters so it was the natural choice. The image was made by layering solid colour bit-maps to give the overprinted / textured quality. The lettering was scanned from old type specimen books.'

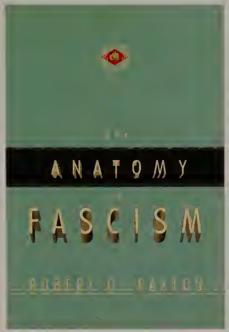
The cover for Dahl's A Taste of the Unexpected looks to the work of Robert Rauschenberg and Eduardo Paolozzi. Illustrator Billie Jean describes how it is '[p]redominantly limited to blue biro drawings, there is a confluence of different images styles and patterns ...' Other influences here included the Pop Art hand lettering of Sister Corita Kent: 'I find the rhythm colour and playfulness of her work really inspiring,' says Jean.

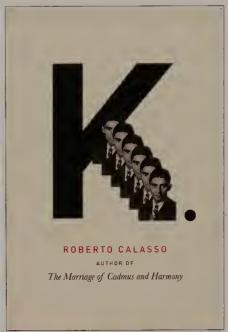


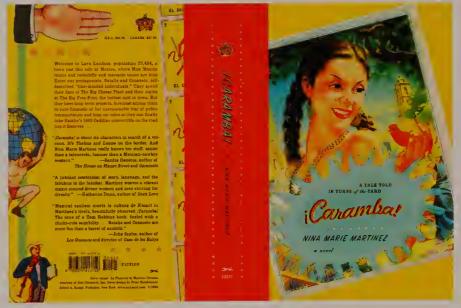
Peter Mendelsund, book covers. Client: Alfred A. Knopf Publishers

Peter Mendelsund describes his approach to designing The Anatomy of Fascism as follows: 'I wanted to make an Albert Speer [piece]. Now if ever there was a Fascist font, Futura seems to me to fit the bill. Muscular and clean, it seems to be a face Speer could have loved. Extruding the letterforms was my own little way of adding some extra monumentality to an already monumental font. I had to throw in a blackletter as well. The triangular shape seemed to echo the theme of Fascism. The colour was just my own whimsy.' For K. he describes how the cover design 'is in its own way, an example of the constructivist aesthetic ... the photographic repetition of Kafka's photo was a technique employed often by Rodchenko and others.'

On the cover for *¡Caramba!* the intention was to recreate 'the Mexican street-art aesthetic of the novel. The fonts used are *Kavaler Cursive* – which has been manipulated to look as though it was printed off-register – *Signpainter*, *Clarendon MT* and *Commercial Script MT*'. Mendelsund carried this approach inside the book by using type and illustration as though they had been 'set badly and printed on shoddy presses'.













Atelier Works, Royal Society of the Arts Annual Review 2001. Client: Royal Society of Arts The concept for the Royal Society of Arts Annual Review is outlined by Atelier Works: 'No one would invent the Royal Society of Arts in our era. Its mission "to encourage arts, manufactures and commerce" seems so ambitious and generous in its vision of an interdependent culture. We are completely demarcated today - when does a scientist ever talk with a typographer, or a CEO with a painter? In our design work for the RSA, we used the idea of multiplicity and expressed it in different ways; through typefaces, formats, sub-identities, paper stocks, and so on. The tone is always the binding factor: a low-key, elegant, worldly intelligence.

'The Annual Review is a detailed text, it is animated and enriched with different typographic illustrations from the RSA's own Royal Designers for Industry: Alan Fletcher, John McConnell, Mike Dempsey, Pierre Mendell, Derek Birdsall, Malcolm Garrett, Alan Kitching. The inventiveness and enduring quality of these respected designers embody the RSA's principle of honouring diverse approaches.

'Aimed primarily at RSA sponsors and Fellows, it is also to be used to nurture high powered opinion formers who often don't have time to read. Being a charity, the design had to tread between looking too corporate, with an extravagant design or looking in much need of sponsorship with a compromised design. The result is short, uncluttered and discursive.'





Development

The RSA's raises funds for the Society's programme

Fefavrally subscriptions provide about one-chird of the RSA samual budge. Another third is earned drough our commercial activities, and the final onechird has to be sourced from donations and grazes. Favoraged is therefore an rougral pair of the work of the RSA. Without is dynamic fundating department, the Society's acrossy would be severally furned.

Telephone campaign

Over werser 2000 felt the RSA ran a belephone campaign to \$2000 Fellows in order to raise funds for the Society, and to engage in a more active fellows cuts the Society.

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If and If of the compage, enabling us to create a newhome for the Library and Research Room on twelf 2, minuting the Califory and selected understalk. We plan to create a determinedly modern senses of rooms using natural acid, stawless steel and glass. To accommodes a fully modern (Birary, computerbased information service and reference meetings.

The Development Office is pleased to income domations for its ongoing work and for specific properts. We are also available to discuss making a bequest to the RSA. For further information on making a gift of cash or sharest, or lessing is legacy, please witer our website or contact, in confidence.

Wöder Guttersen 020 7451 6960 wilder gutterson@rts.org.tik





HarrimanSteel, Rubbish Fashion Annual. Client: Rubbish In these spreads HarrimanSteel refer to an eclectic range of visual styles from the 1920s onwards: 'Rubbish is a fashion annual looking at the silly side of style. It is an antidote to all of the high-brow fashion publications who take themselves far too seriously. Rubbish is loosely inspired by the annuals of our childhoods from the late 1960s to the early 1980s: the Beano, Bunty, and Whizzer and Chips, for example. Inspiration was also taken from advertising of the 1950s and from publications like The Chap.' The cover is printed on gloss-coated board with a foil-blocked masthead. Hardbound and sewn, it has glued endpapers and a round spine with head and tail bands.

















Vasava, cover and editorial illustrations. Client: La Vanguardia Sunday

Magazine These illustrations were commissioned for an issue of La Vanguardia's Sunday supplement entitled Generation 2006. This special edition featured articles about contemporary youth culture in Spain. Vasava wanted the cover illustration to convey the idea that young Spanish women are at the heart of this culture. The flowing lines of the hair are intended to evoke a tree; images of the interests and concerns of this generation - travel, music, technology, relationships and so on – are entwined in the branches. This theme is continued across the series of images. The illustrations contain layered references from past styles, including Art Nouveau.



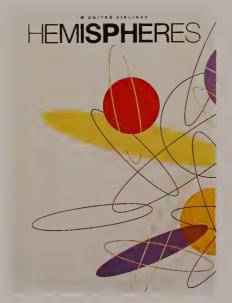




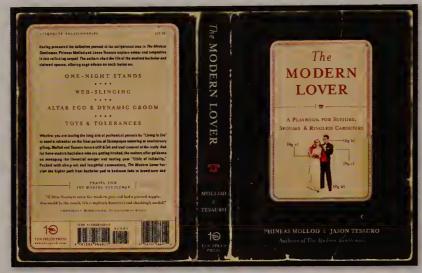
Right Morla Design, Hemispheres magazine. Client: United Airlines

Morla Design created the April 2002 cover of *Hemispheres*, United Airlines award-winning in-flight magazine, describing it as 'Neo-Modern in feel ... a playful combination of ellipses and circles'. It recalls Alexander Calder's mobiles of the 1950s.

Below Marlin, editorial illustrations.
Client: Men's Health Magazine These editorial illustrations accompanied an article in Men's Health Magazine about how to promote yourself in the workplace. To quote Marlin, 'Inspired by classic campaign buttons, the illustrations have a collectable retro look with just enough scratches and bottom-of-the drawer dings to look authentic and still be readable.' The messages were drawn from popular American political jargon and historic campaign slogans.





















Headcase Design, The Modern Lover: A Playbook for Suitors, Spouses & Ringless Carousers. Client: Ten Speed

Press According to Headcase, 'The Modern Lover offers sage advice and savoir-faire for bachelors, spouses and fathers. The visual treatment of the book was really just an extension of the author's voice. The cover quotes a well-worn little black book, hinting at the prospect of romantic conquests, while the retro image overlaid with diagrammatic graphic elements underscores the idea of tried-and-true information being presented with a modern twist.' Headcase created a distressed feel throughout the book to give the impression of a well-thumbed volume. This effect is enhanced through the use of a traditional colour palette of red and black printed on an off-white stock.

This is followed through inside the book with 1940s and 1950s vignette-style illustrations and diagrams, including one showing the angle and point of contact for sabering a bottle of champagne. This combination of dry instructional graphics with retro imagery creates tongue-in-cheek humour. The intention is to take the reader back to a time when dating and romance were seen with much less cynicism.

Sid Lee, 'Alexis de Portneuf'. Client: Saputo Following its acquisition of Fromagerie Caron and Fromagerie Cayer, Saputo sought to create a combined branding strategy that would enable it to compete more efficiently. The designer describes how 'when we purchase cheese we also purchase a piece of its history, the know-how of its artisans and the region. This is how Alexis de Portneuf was born.' Grainy black-and-white photography and evocative typography were used to build on the sense of tradition and authenticity that already surrounds the product.







Carin Goldberg Design, Catalog. Client: Carin Goldberg Design

The acquisition of a 1950s mail-order catalogue from a flea market was the inspiration for Carin Goldberg's Catalog. It features her personal selection of some sixty objects from the thousands of products visualized in the original. Although such ephemera can recall the past in a very immediate way, placing the half-tone images in a new context creates new meaning. In the book's introduction Dorothy Twining Globus states that Goldberg was 'not attracted by the nostalgia evoked by the visions of this past era. The images she has chosen are pure forms, minimally decorative, juxtaposed to suggest further associations and ideas'. Isolating the individual images and creating high-resolution reproductions of them emphasize their original qualities. Goldberg used a muted colour palette and referenced the 'index-style' typography of the original.

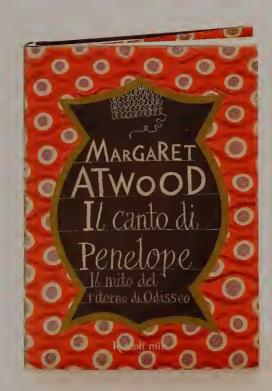




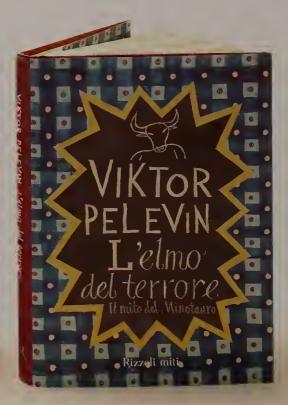


Strichpunkt, ADC Yearbook 2005.
Client: ADC für Deutschland Verlag
GMBH This design for the yearbook
for the Art Directors Club of Germany
aimed to recreate the atmosphere of
the American Gold Rush and Wild West.
It is a playful reference to the intense
competition that surrounds 'the annual
battle for ADC gold'. A leather cover with
metallic sheriff's star along with layouts
and imagery in the style of wanted
posters and sepia-toned photographs
were employed to achieve the effect.









Mucca Design, The Myth Series. Illustrator:
Jeff Fisher. Client: Rizzoli Rizzoli Myths (Rizzoli Miti)
is a project involving twenty-five editors from around
the world who are collecting modern interpretations
of epic myths. Mucca states that '...the design borrows
from the visual language of traditional bookmaking'.
The covers recall patterned endpapers used in the
early 20th century.







Mucca Design, Iris Murdoch Series. Illustrator: Dennis Clouse: Cyclone Design. Client: Rizzoli

The illustrations used in Mucca Design's covers for this Iris Murdoch series are reminiscent of the reductive imagery and colour palettes of the 1920s and 1930s. The designers wanted the visual style to 'capture an element of each individual story while uniting the books with a similar look and feel. Murdoch's stories feature richly textured characterization, so each image focuses on personality and character without being as specific as a portrait. The illustration technique borrows from various sources without distinctly referencing one in particular, including the worn hand-painted signage of a carnival midway and flat colour shapes reminiscent of the work of Matisse.'







Atelier David Smith, Blake & Sons. Client: Lewis Glucksman Gallery This

book features critical essays and a number of works by international artists created in response to the legacy of the English artist William Blake. The designer David Smith looks to the precision of fine typography and restrained colourways of traditional book design. In this instance, according to Smith '... the book is completely set in Stanley Morison's Times New Roman, a design decision that acknowledges the "Englishness" of the content."

Through his conflation of classical and medieval motifs, Romantic and neo-classical elements. Blake attempted to create an alternative visual language for his alternative vision. The ideology of Blake's visual language attempted to re-form, or rather transform, the English Identity. This is evident in the prints from Europe a Prophecy particularly plates 6 and 7, where Blake depicts England under the conditions of both plague and famine. The mental and spiritual transformations of Europe a Prophecy examine, through an allegorical manner, contemporary British and European politics, particularly the restrictions imposed upon England from 1793, a year before the publication of Europe a Prophecy. The overt political quietism of the prints reflects the conservative nationalism dominating social and political discourse in England.

Inspired by a vision that Blake encountered while living in Lambeth*, the frontispiece of Europe a Prophecy, The Ancient of Days, is a remarkable fusion of Christian, Classical, and mythological motifs, Although printed in 1821, this relief etching and watercolour trembles on the edge of a modernist aesthetic, "prin and "crude" formal composition gestures towards the wood engraving of the German expressionists.10 Allegory and wholly anti-naturalistic. Europe a Prophecy is a print full of oppositions and contrasts, due to the dialectical quality, it contains "its o aniithesis". The viewer encounters the figure of Urizen, performing the supremely rational act of dividing and inscribing the world. The form of Urizen, in tandem with the act, is described in Blake's pen, ink and watercolour work Newton (c. 1795). Absorbed and enthralled in their own action, both the figures of Newton and Urizen represent closure, rejecting "imagination; the divine vision".

In his book Blake and Context, Crehan demonstrates the "anti-rational, [...] ironic visual language".12 Through a conscious distortion of both anatomy and colour. Blake demonstrates how the geometrical nature of the figure of Urizen stands in opposition to the irrationality of the formal elements. The visual language of Blake's prin against and eschew the Newtonian vision of a finite nature, a nature imprisoned by empirical activity. Rather, the luminous colour of Urizen, and the altered and disfigured anatomy, draws attention to the revolutionary and unsettling aspects of the print. Thus, as Stewart Crehan outlines, Blake's use of both implicit irony and satire in his works challenge the language of empiricism, and attempt to transcend their own historical conditions: The function of Blake sysual language () as frome and satirte. The first impression conveyed by *The Ancient of the days* is one of divine creative power but this is negated by the 'minute particulars' and underlying from of the whole design Urizen is not a God' at all, nor is he creative. He is merely the 'Supreme Being of rational theology who resides in the breasts of the dominant class Blake Cysual language opposes as well as exposes the profound transmality of a governing Reast that tries to make the infinite limite, binds what cannot be bound, and with terrible compulsion keeps on measuring what cannot be measured.¹⁹

The "minute particulars" of Urizen highlight the subversive and transgressive aspects of Blake's print, and although bound and hidden in the complex and private iconography of the artist, Blake's symbolism demonstrates his revolutionary attitude By negating the "divine creative power" of Urizen and therefore exposing the follies of the dominant class. Blake produces a profoundly powerful and complex political

visual paradigm, to which the marginalised, and the socially oppressed, may cling to, if they wish, in order to raise and activate their downtrodden selves

The ironic and satirical elements present in Blake's frontispiece find their counterpoint in much of the other work in the exhibition. Irony, often a meta-strategy of the postmodernist surfaces in the video work of Paul Chan. Chan's video piece, Now let Us Praise American Leftists (2000) is the only directly political work in the exhibition. Ironic and playfully sinister in its framing and editing technique 14, Chan juxtaposes the eyeless faces, which embody their own ideologies and with a voice over of the text In these Circat Times, written by Karl Kraus in 1914. Although polemic in tone, the ambiguity and irony of the work reflects the attitude in the frontispiece of Blake's Europe a Prophecy (for a moment, we may imagine that the disembodied voice in the video is that of Urizen). While formally the work demonstrates a nostalgia for an out-moded form, the editing technique gestures dialectally to the current proliferation of images and the dissolution of a stable identity: two of the central strategies of

In tandem to Crehan's reading of the frontispiece of Europe a Prophecy, Anthony Blunt's essay "The Ancient of Days" examines the significance of the compass, and its historical trajectory, of the figure of Urizen. Blunt lucidly demonstrates the duality of the print and shows how the figure of Urizen represented all that Blake loathed in the materialism of his day. Urized symbolizes the end to creative imagination, the compass a sign of division, separation, and ultimately. Newtonian rationalism. The energy of the print, confined in the vivid colour of Urizen, deconstructs the act. "Who shall hind the infinite?"18 The anti-rationalist doctrine that permeate the pages of Europe a Prophecy returns to surface in work of Sam Basu, David Thorpe, Kenneth Anger, and David Altmejd. Through a variety of different mediums, these artists continue to probe the central issues that surface in Blake's philosophy.

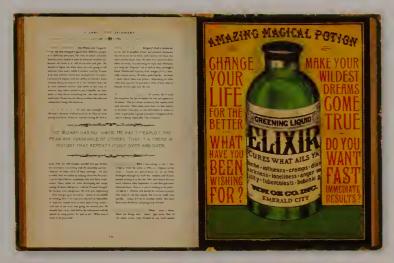
One other oppositional strategy present in Europe a Prophecy, which I alluded to above, was Blake's use of medieval iconography. The imagery of Plate 5 in Europe a

















Headcase Design, Wicked: The Grimmerie. Client: Melcher Media

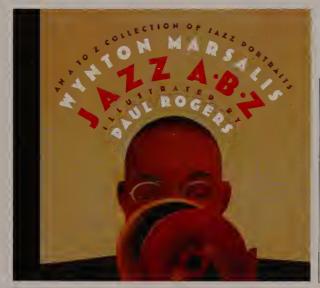
Headcase Design created this book to accompany the Broadway show Wicked, a revisionist look at The Wizard of Oz. Headcase describes the design process this way: 'The story exists in a fictional time period, but there is a decidedly Victorian look to the play (which stems from the real time period the books were written in), so this became a sort of typographic anchor for the book. Borders, flourishes and engravings from the era were also used throughout to complement the type. On certain spreads, such as the character profiles, we overprinted several layers of borders and employed more fanciful display fonts in order to convey the over-the-top whimsy of the play. For other sections, when legibility was more of a concern, we looked to 19th century book design for inspiration, integrating such elements as symmetrically-oriented dingbats,

illustrative initial caps, and fonts with antiquated ligatures.

'Our primary goal was to create the ultimate keepsake for fans of the show, so we wanted to make it look like the ancient spell book of the main character, Elphaba (the Wicked Witch of the West). To this end we painstakingly aged each page of the book. We scanned in a large assortment of pages from old books that had stains, holes, yellowing and other types of damage to the paper. We then layered these over each spread in Photoshop and used layer masks to reveal various types of distress, striving to keep them as different as possible on each spread.

'We researched archaic texts on magic, such as *The Key of Solomon*, and incorporated design elements from the various "seals" found throughout these books. One reason these look so authentic is the use of runic letterforms, which come across as a secret, unknown

language. There was also use of some Hebrew typography to give the chapter openers an almost Kabbalistic feel. We then juxtaposed those elements with illustrations from the original Oz series (which fortunately for us, due to their age, are in the public domain) to create a look that captured the whimsical yet dark tone of the play. John R. Neill's wonderful drawings were a nice complement to the Victorian aspect of the book. We really liked the texture of the old litho printing, and tried to pick that up whenever possible, particularly in overlaying black line art over solid green. As in the play, the colour green was a theme throughout the book, contrasting Elphaba's skin tone (which many believed was the cause of her alleged wickedness) with the glamour of the Emerald City.'



Paul Rogers, Jazz ABZ. Illustrator: Jill von Hartmann. Client: Candlewick Press Evocative combinations of type and image in the style of the Jazz Age were used to create the illustrations for Jazz ABZ. This book is the result of a collaboration between the designer / illustrator Paul Rogers and the musician Wynton Marsalis, serving as both an introduction and a tribute to twenty-six jazz greats from 'A' to 'Z'. The designer Jill von Hartmann felt that '... Marsalis's poetry and Rogers's illustrations had to be presented in a format that was accurate, elegant and sophisticated. In order to mimic the hand-crafted graphic design of jazz music's golden age, all of the illustrations were created with traditional materials (paint on board). Influences included Alex Steinweiss, Jim Flora, Paul Rand, Miguel Covarrubias and David Stone Martin, as well as other significant graphic designers and artists of the 20th century. The visual styles for the album cover-like illustrations were chosen to reflect the era in which the musician was most prominent.

'The book was bound in the style of an old '78 record album, including the Kraft paper endpapers die-cut to look like a record sleeve on the inside front cover.'



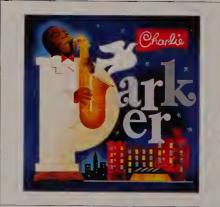














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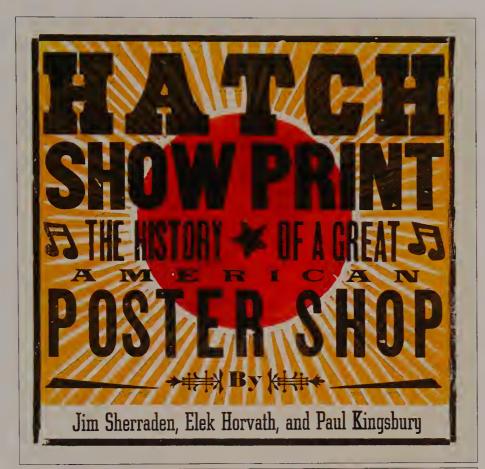
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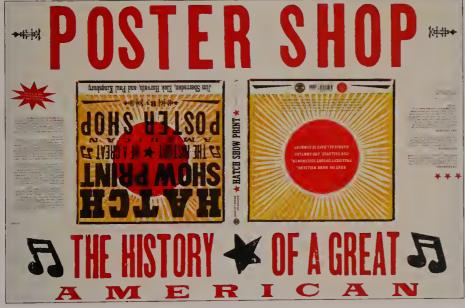
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Hatch Show Print, Hatch Show Print: The History of a Great American Poster Shop. Client: Chronicle Books Hatch Show Print's Jim Sherraden describes the design process for the cover of their monograph: 'We gave the publisher several different versions of the book cover. The piece they chose is a direct tribute to the classical Hatch style. This started with the first layer being the sunburst, hand brayered in two colours, which is a constant and a proven attention grabber ... The typefaces I chose were to celebrate the grand tradition of the original Gothic (sans serif) typefaces. This is accented with a typeface designed by William Page in the late 1880s. I was told by Mr Hatch's nephew that this was in the original bank of typefaces purchased

by his uncle when he took the shop over in the early 1920s. For that reason alone I was compelled to use

it in the book cover, for the word "Hatch".'

Sherraden goes on to describe how '... the rest of the cover is fleshed out with *Bodoni Bold* and *Tower*. (By the way, I notice that my young staff call some of the typefaces by different names, that they probably learned from computer programs, but I'm sticking with the original titles and continue my endeavor to brainwash them with true letterpress history.) Of course I added a few of the usual dingbats and music notes, again celebrating the richness of this letterpress archive. At Hatch Show Print we have a passion for both our history, and what we do with the present. We hope this book cover is a primary example of the joys of letterpress.' The front cover is shown top left while the image below it shows the full effect of the unfolded dustjacket.

Packaging Design must be one of the aspects of graphic design most often encountered by consumers. Like almost all visual communication, it has to operate on both functional and symbolic levels. It seems that sifting through a deluge of packaging is an inevitable part of contemporary life. However, a well-conceived design can also offer the possibility of escape. Retro style often participates in giving packaging this special value, whether on the supermarket shelf or in a more sophisticated environment. Packaging design for food and drink products in particular seems to gravitate towards the use of retro style, perhaps aiming to recall times when traditional production processes were used or to evoke childhood memories of home comforts. Cosmetic packaging, on the other hand, often looks to the glamour of previous eras. Storytelling is a device used to lend authenticity to a product, whether relaying a real or an imagined history. The opportunities offered by the tactile and three-dimensional aspect of packaging are frequently exploited by designers to evoke a sense of the past. This section shows some examples of this process, including pressed-glass bourbon bottles, letterpressed wine labels and a contemporary fashion label packaged in silkscreened 19thcentury-style cake boxes.





Left Sandstrom, Bulleit Bourbon. Client: Seagram Asked to design the packaging for Bulleit Bourbon, a whisky made from an old Kentucky family recipe, Sandstrom looked to whisky museums and antique dealers 'to help bring something old back to life'. The result was this distinctive glass bottle with paper and pressed-glass labelling that reflects the influence of the mid-1800s. Below left Lewis Moberly, Monkey Shoulder. Client: William Grant & Sons According to Mary Lewis, the brief here was to design packaging that would intrigue the consumer through name, design and 'story'. The project was approached with the view that '... new products need grounding, particularly when a balance between modernity and tradition is required: Monkey Shoulder targets a younger, experimental consumer who nonetheless seeks "truth" in a brand.' The three monkeys used on the shoulder of the bottle represent the three single malts used in the whisky and are a play on the term 'monkey shoulder', which describes the stoop developed by malt men after continuously turning the malting barley. The designers describe how 'tension is created through the iconic, contemporary stance of the monkey device, the simple solid bottle with its heavy base and the more restrained typographic label'. The label uses a combination of sans serif and copperplate typefaces that draw on traditional label graphics, and the three-monkey symbol appears discreetly as a watermark.





DesignWorks Enterprise IG, Slate Bourbon. Client: Diageo Chicago, with its blues heritage and underground jazz clubs, continues a proud bourbon tradition. The designers of this packaging for Slate Bourbon evoked the traditional aesthetic of the bourbon bottle while also looking to the fabric of the city for inspiration. The bottle shape is based on a single brick that has been elongated to suggest the façade of a building The heavy embossing running down the side is a nod to the city's industrial and architectural legacy. The central focus of the packaging is the coin device where a recess has been created to suggest a viewing window. These elements combine to form a strong urban interpretation of the traditional bourbon bottle.



Right Werner Design Werks, Inc., 10 Cane Rum. Client: Moët Hennessy Werner Design Werks, designers of 10 Cane, a new luxury rum, looked for inspiration at vintage bottles and decanters: 'We were inspired by traditional heraldic crests as a method of telling the story of Trinidad's centuries of rum-distilling expertise.' This treatment contrasts with the irreverent placement of the vivid orange glossy label. The letters R-U-M were embossed onto the side of the medicinal-shaped glass bottle, and the crest was screen printed to reinforce the references to Trinidad's history of rum distilling

Below Pearlfisher, Waitrose whisky. Client: Waitrose The inspiration for this typographic packaging for Waitrose whisky came from the geographic origins of the product itself. Pearlfisher's Sasha Horne describes the aim of the project as being to produce a 'sense of authenticity'. The designers used a different typeface for each whisky, exploiting the range of weights and styles to convey the richness of character and storytelling integral to the positioning of the product. Caslon was chosen for

the Speyside label because the designers felt that its rounded curves complemented the smooth and refined flavour of the single malt. Lowercase lettering and flourishes were used along with foil-stamped drop shadows to further emphasize the qualities of age, heritage and authenticity.

By contrast, *Franklyn* was chosen to express the strong and robust character of Island whisky. This was enhanced through the use of the 'peaty' colour scheme. The individual 'personality' of each whisky within the range was emphasized by developing a uniquely shaped label for each bottle. The bottle labels and tube wraps were offset-printed in two colours: black plus a variant colour for each whisky type. The uncoated, slightly textured paper stocks were chosen to underscore the premium feel of the range by giving a warm and natural feel in the hand. Each label and tube was then hot-foil-stamped in gold to add the finishing touch.











Together Design, Thielen wines. Illustrator: Jeff Fisher. Client: Thielen

The Thielen family has been harvesting grapes by hand and producing wine in the Moselle valley, Germany since 1874. As co-founder of the London design group Together Design, Katja Thielen undertook the project to launch Thielen in the UK. The challenge was to create a fresh new brand to counter outdated perceptions of German wine, to demonstrate the wine's artisan and inclusive nature, and to give the brand a strong, distinct personality.

At the heart of the Thielen personality is its history, its family tradition and its artisan values. This was the starting point for the design. The aim was to create a dialogue with the audience - to use conversation to introduce the wine and its stories. As Katja Thielen put it, 'One of our greatest heroes is the modernist artist Saul Steinberg. He understood human behaviour in the finest detail which gives his work its charm and humour. Our use of illustration to create the guirky Thielen "family" owes much to his work. We also found inspiration in German folk art which had the right artisan feel and gives the design a German provenance.' Visual inspiration for the logo was drawn from Ornamente der Völker-volkskunst in Europa & Asien by Helmuth T. Bossert (1959). Production techniques such as textured papers, embossing and foil-blocking were employed to add depth and interest to the packaging as well as a 'traditional' feel.





Parallax Design, Henry's Drive Reserve Shiraz.
Client: Henry's Drive Vignerons Henry's Drive
Vignerons is named after the proprietor, Henry Hill,
who owned the mail coach service from Adelaide to
Melbourne in the early 19th century. The coach would
rest and change horses on land that is now under
vines. Drawing directly from local history, the company's
identity and wine brands follow this postal theme.

Henry's Drive Reserve Shiraz is the company's flagship product. To mark the end of each vintage, a special release is packaged into magnums. Rather than a paper label, a bundle of mail (complete with envelope, postcard and ticket) is fastened to the bottle with a rubber band. Each individual piece adds to the story with tasting notes and mandatory information such as alcohol volume, appellation and so on. The handmade nature of the packaging not only speaks about the crafting of this fine wine but also honours the handwritten letter — an increasingly rare commodity in these days of email and instant communication.

Printing and finishing techniques such as die cutting, perforation, letterpress and richly textured uncoated stocks add to the authentic and historic feel of the printed components. Finally, a story outlining Henry Hill's mail coach service and its historical connection to Henry's Drive Vignerons is enamel-baked directly onto the bottle.



Parallax Design, Silly Mid On. Illustrator: Danny Snell. Client: Jim Barry Wines Jim Barry Wines is a boutique wine producer in the Clare Valley in South Australia. Parallax Design's Matthew Remphrey outlines the story behind the design for the Silly Mid On labels: 'In the late 1990s, the company bought the last remaining piece of land in South Australia's famed wine region, Coonawarra. The block was the old Penola Cricket Ground, complete with the pitch and pavilion. The pitch has been retained, now surrounded by vines, and the pavilion is currently being refurbished as tasting cellars. The wines produced here take their visual inspiration from the great game of cricket, Silly Mid On being no exception.' As the label states, this wine pays homage to 'cricket's most dangerous fielding position, again proving the line between bravery and stupidity is indeed fine'.

It was important that the brand had instant credibility and could not be confused with cheap cricketing merchandise. Thus the game's golden era was used as a basis for inspiration. The nostalgic label mimics old cricketing cigarette cards from the 1920s, from the illustration style to the stiff poses of the subjects. Textured uncoated label stock was utilized to further the illusion. The illustrations were also finished deliberately off register to imitate the era's printing techniques. The capsule is striped blue and cream – the colours worn by Australia's first test teams to compete for the Ashes.

Rather than designing one label for Silly Mid On, three were developed illustrating the fielder's demise. Working closely with printing and labelling suppliers, the designers were able to ensure that every case of Silly Mid On includes four of each label. This has had the effect of tripling sales, with many wine consumers buying the full set rather than one bottle.





The Designers Republic, Lovebeing Alu-bottle. Client: Coca-Cola TDR's design for Coca-Cola's Lovebeing Alu-bottle takes its inspiration from the promotional theme's 1960s feel. Part of a much broader campaign that included events, multimedia and merchandise, the bottle uses Pop Art colours, motifs and playful type that recall the 'love-in' atmosphere of the 1960s and 1970s.







Reach, Rocombe ice-cream packaging. Client: Rocombe

Rocombe approached Reach to redesign its ice-cream packaging in order to reposition its brand. It was felt that the product was on a par with other luxury brands but that the existing packaging did not reflect its premium quality. Reach aimed to create 'an identity that reflected both the luxurious nature of the product as well as that of the target market: the affluent, professional, urban, gourmet-food lover'. The design focus was Rocombe's 'quintessential Britishness as purveyors of fine organic ice cream', with each ice cream dressed in an appropriate 'outfit' to reflect its unique flavour and personality. Classic British designs were drawn upon, like the familiar Scotch Guard's red jacket for 'Strawberries & Cream' and the clashing textures of a traditional tweed jacket worn with a silk scarf for 'Hazelnut & Praline'.



Below Williams Murray Hamm, Curiosities packaging. Client: Fortnum & Mason Fortnum & Mason's 300-year history was at the heart of the design of its flagship Curiosities range. The products within this range are rare, bespoke in character or only available in short runs. The theme for the design was intended to give the feel of a 'cabinet of curiosities', a type of collection of strange and interesting objects and artefacts popular in the Renaissance, and to reflect the brand's Georgian heritage. Each piece of packaging tells an engaging story of the product's history or discovery. Text is set in a specially designed script font while a two-colour palette uses the house green as an accent to pick out a few key words.

The illustrative style has the feel of a Georgian engraving, each illustration aiming to communicate the unique, witty or odd aspect of the story being told. This 'combination of story and illustration must engage and intrigue people in the same way as the cabinets would have done'.





Opposite top Atelier Works with Factory Design, Yattendon Estate traditional bread packs. Client: Yattendon Estate Atelier works describe their approach to designing the Yattenden Estate brand identity: 'Yattendon is a large farming estate with a thriving village. As the estate grows its own wheat, it made sense to launch a regional bread range using their own ingredients. Aimed initially at the delicatessen market, Atelier Works were responsible for the brand identity and, in collaboration with product specialists Factory Design, the packaging design. Our supporting strapline "Responsible English farming since 1925" reflects the true character of Yattendon - it has a village school and shops and a post office, all maintained by the estate and a rare sight these days. We wanted to communicate traditional values by creating the feel of freshly-wrapped bread from the local bakery and designed packaging featuring the real characters who live and work there.' The designs combine traditional names such as 'Kentish hufkins' with colours and type from the 1930s, when the estate was established. Right ODM Oficina, Pancracio packaging. Client: Pancracio This quality chocolate brand required 'a sophisticated retro modern feel' for its identity. ODM Oficina created the custom-made type by removing the serifs from an existing copperplate typeface. The combination of the typography, the white boxes and hand-tied ribbon creates a simple and elegant effect. Below right Mucca Design, Sant Ambroeus identity and packaging. Client: Sant Ambroeus Restaurant Sant Ambroeus, an upmarket Milanese restaurant brand named after the the city's patron saint, enjoys a rich history dating back to the 1930s. When the company opened a new flagship restaurant on Madison Avenue in Manhattan, Mucca was commissioned to reposition their identity for a New York audience. The new restaurant would have more than one personality - early-morning pasticceria and espresso bar, sophisticated restaurant, relaxed late-night gelateria - and the new branding strategy needed to encapsulate these different qualities.

Mucca standardized the existing colour palette and made the logo cleaner and more versatile while retaining the cloud motif associated with the restaurant's namesake: 'We designed custom typography for the brand – both a script face and a text face. The script typeface was based on handwriting used on wrapping paper created for the original Sant Ambroeus restaurant opened in Milan in 1936. The text face was based on typography found on Italian pasticceria packaging from the same decade. The new typefaces are used across the brand – as part of the logo, the menus, the packaging, and all the signage – and provide a strong counterpoint to the distinct Art Deco script of the original logo.'









Sid Lee, 'Alexis de Portneuf'. Client: Saputo To build on the brand they created for 'Alexis de Portneuf' (see page 99), the designers at Sid Lee developed a range of packaging. They set out to emphasize the history and authenticity of the Portneuf village where the Fromagerie Cayer was established: 'Each piece is unique, bears the image of the artisan who has crafted it and maintains a sense of close family ties through the use of illustrations and photography.'



















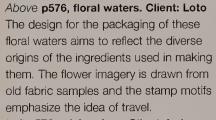
















Left p576, wishes box. Client: Loto
The designs for the wrappers on these traditional Colombian soaps took the themes of love, luck and wealth as their starting point. The designer referenced her own collection of ephemera, including a set of playing cards from her childhood, to recreate the feel of written correspondence from a bygone era.



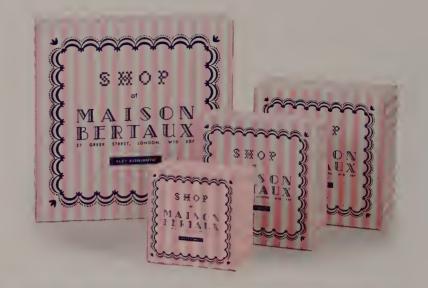


Right HarrimanSteel, Shop at Maison Bertaux. Client: Eley Kishimoto

HarrimanSteel explain their design of the packaging for the Eley Kishimoto fashion label: 'We created a set of cake boxes to be used as packaging for the clothing. Eley Kishimoto created a temporary shop inside the well-known London patisserie Maison Bertaux.' The patisserie, which was established in the late 19th century, provided the inspiration for the cake-box concept. The boxes were made from simple carton card and silkscreened in two colours.

Opposite top left Haley Johnson Design, Dirty Girl Bath Salts. Client: Blue Q

Haley Johnson describes her approach to the design for the Dirty Girl range of toiletries: 'Dirty Girl was designed to be the life of the party. A complete line of bath products has been developed around this character. Classic Parisian graphics were the inspiration for both the character and the typography with a little 1960s retro funkiness thrown in here and there.'







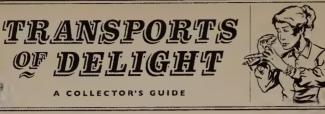




Above Paprika, Annabelle's Jolie Folie packaging. Client: Annabelle Since a fragrant powder is, in some ways, an old-fashioned product, the packaging had to respect this idea. Paprika used the feminine feel and the brand name itself as inspiration for their approach: 'The brand name, "Jolie Folie", was the our primary source of inspiration when we developed the packaging. In French, it is an expression often used when someone buys an extravagant, costly but also very lovely house. We believed that the product, a scintillating fragrant powder, had a lot in common with this and decided to convey frivolity, extravagance and luxury with a series of illustrations by Martin Matje. The illustrations and hand lettering recall the graphic style of the 1950s and 1960s.'

Left Mucca Design, Balthazar gift boxes. Client: Balthazar Restaurant The client 'wanted the restaurant to feel like a French establishment that had been in business for generations, and to create an atmosphere of luxury'. The Balthazar brand was applied to the gift packaging for the restaurant's espresso and cappuccino cups: 'We used an eclectic mix of typefaces, including a typeface called Decora which was designed specifically for Balthazar. A swash "B" used in the floor tiles in the restaurant, was silkscreened on the top of the box. The label is tipped into a debossed panel on the front of the box. Tissue paper was custom designed to cushion the cups inside the box. Once the espresso or cappuccino cups and saucers have been unpacked, the sturdy box serves as a handsome container and keepsake that captures the energy and style of the restaurant.'











MECCANOL







DINKY

Thank

GBH, Royal Mail Tin Toys. Client: Royal Mail GBH were asked by Royal Mail to design the First Day Cover presentation pack and First Day of Issue handstamps for the Tin Toys Special Stamps issue in 2004: 'Royal Mail's collectible products are aimed at both a British and International audience and are collected all around the world by young and old alike. The design of the different elements recreates the halcyon days of tin toy manufacturing with graphic elements paying homage to the box design of Dinky, Corgi and Hornby amongst others.'





GBH, Royal Mail J. R. R. Tolkien. Client: Royal Mail GBH were

commissioned to design the First Day Cover, Presentation Pack and First Day of Issue handstamps for the JRR Tolkein Special Stamps issue in 2005. The design of all elements is influenced by the mysterious Red Book of Westmarch, Bilbo Baggins's fabled memoir in The Lord of the Rings, and by the design of the first edition of The Lord of the Rings (1954), which was in turn inspired by the Red Book. GBH created the pack by producing and photographing a specially designed leather and foil-blocked casebound book incorporating all of the text and information across its covers, spine and pages.







THE LOAD OF THE RING

OLKIEN'S EFEC FANTASY The Lord of the Rings has enthralled millions of readers in some three dozen languages since its first publication fifty years ago. Its success remains as unbounded as it was unexpected by its author. Tolkien was by no means a professional writer of fiction, but a bighly regarded professor of English Language and Literature. And yet the path of his life led as surely to the creation of bobbins as it did to the lecture-halls of Leeds and Oxford.

As a boy, Tolkien lived briefly to Sarehole, near Birmingham, an idyllic hamlet which instilled in him a love of unspoiled countryside and of Nature: it was on this rural landscape that he based the Shire, the beloved bobbit-country of The Lord of the Rings, A visit to Switzerland in 1911 inspired the mountains of Middle-earth and the fair valley of Rivendell. A boyhood interest in languages, ansurured by his mother, led him to study Old and Middle English, Gothic and Old Norse, in addition to the Latin and Greek he had been taught at King Edward's School, Birmingham, and as a hobby he devised languages of his own.

ेर्नान्युनार्गामान्द्री. वीन्युनामान्द्री वीन्युनारमान्द्रीति वीन्युनीमान्द्री

Tolkien was also an aspiring poet and storyteller, and at length segan to write about a place in which his invented languages were spoken, with its own geography, history and traditions. In this have influenced by fairy-tales and by works such as the Norrea sugar, the Finnish Kalesela, and the romances of William Morris, but his private 'Silmarillion' mythology was in verse, and in visionary paintings and drawings. The Book of Last Tales, begun in 1917, was its first outlet in prose. Tolkien wrote and rewrote these and other poems and stories for most of his life but they were not published until after his death, as The Silmarillion.

The 'Slimarillion', largely concerned with the attempts of Elves and Men to recover precious jewels stocken by the evil Morgoth, is in formal style, and often dark and sad. But Tolkien also composes elighter stories for his children, such as the comic adventures o Farmer Giles of Ham and of Roverandom, and, more ambitiously the story of Bibbs Baggins which was published as The Hobbis' in 1957. This was so successful that the publisher asked for a seque The result was The Lord of the Rings, published from 1954 to 1955.

LEFT INSERT: The Forest of Lockforless in Spring Boarrass Tolkies's arbitime which of Elvisous yard his image of the most attractive place on Middle-earth.

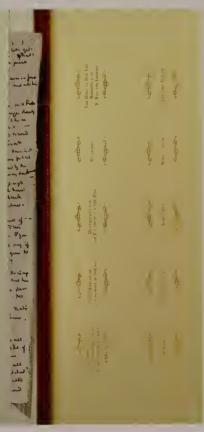
Rivert Finestra, A page from Tolkies's managering for The Leaf of the Bings. It included the conception for Shelch's Lair and is no early draft of book 4, chapter 8. Tolkies's habit of the Control of the Contr

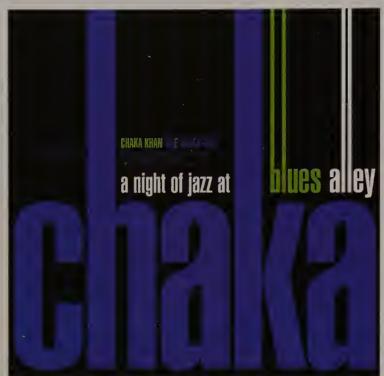


One Hill: Hobbiton across the Water

The Lord of the Amgy is I obtain it materiappeec, a british continuous of the popular storytelling he perfected in tales for his children and of the finely wrought landscapes, peoples, cultures and language be developed in the 'Siluaraillon'. It is a tale of bigh adventure but also speaks to readers on deeper levels. In the company of the Ring, readers learn to value Friendship and loysly, in the forests, fields and mountains of Middle-earth are the glories of Nature, and in the devastated Shire every nightmare of industrialization. In the Dead Marshes and the blasted landscape of Mordor are horrific echoes of No Man's Land, which Tolkien saw at first hand in the Soume. In the war against Sauron we see that even in victory there is loss, and even those who return from battle do not always live happly even after. And among habbits we find that even little folk like ourselves may help to shape the world. In these and other ways, The Lord of the Rings gives readers new rewards with every visit to Middle-earth.

ABOYE LEFY. The writing system Temperal was used by Sauron in inscribe the Slack Speech of Mondon serion the One Slack Speech of Mondon serion the One Slack Speech of Mondon serion to copy in the brook Data Ring is made then did, Data Ring is made then did not in the Authors from the Annual Telescope Shapes S





Left Ashby Design, Chaka Khan invitation. Client:

RIAA Ashby Design created this invitation to a party where R&B artist Chaka Khan was to perform a special concert of jazz standards at the Back Alley Club in Washington, DC. To convey an evening of jazz in a small dark club, the design referenced the work of Blue Note record-label designer Reid Miles. The design utilizes the compressed sans serif typefaces of the 1950s with a whimsical touch.

Below Ashby Design, Swing Lounge invitation.

Client: RIAA When The Delegates, a swing band, agreed to be the centrepiece of the Recording Industry Association of America's year-end party, they wanted an exciting and dynamic invitation. To convey the party's theme of martinis, 1950s couches and a bachelor-pad atmosphere, the invitation features photos and illustrations scanned from 1950s Sears catalogues and advertisements from Life magazines of the same decade.





Dogo, Veni Etiam: Chill Project. Client: Macramé for Moove Records For this Veni Etiam CD packaging, the designers aimed to evoke the relaxed atmosphere of the music. The image uses a muted pallette of blues and a fashion-illustration style to create a 1970s disco look.





Right Malone Design, The Blueskins: Word of Mouth. Client: Domino Records The principal reference for the Blueskins' Word of Mouth was newsprint. The album was released on vinyl to reflect the guitar band's edgy DIY ethos. The sleeve was printed on the reverse side of white board as the designers felt that its coarse and unfinished quality harmonized well with the rawness of the music. This works alongside the high-contrast newsprint-style imagery, which takes the direction of 'Chinese Whispers' from the album title. Each band member occupies a corner of the reverse of the sleeve as though passing on gossip and hearsay.

Centre right Malone Design, The Bazaars: I Want You Dead. Client: 48 Crash This sleeve for the band The Bazaars references a number of specific sources. The cropped type looks to the 1979 album Reggatta De Blanc by The Police. The imagery references the iconic paper dresses of the mid- to late 1960s, as explained by David Malone: 'Made in a non-woven fibre by the Scott Paper Company the paper dress was introduced as a promotional tool and used designs from Andy Warhol amongst others ... perhaps the most recognizable features a black and white portrait of Bob Dylan from the Blonde On Blonde period.'

Below right Malone Design, Suicide Sports Club: Electric Mistress. Client: B-Rock Suicide Sports Club, an electronic music artist, required a unique and distinctive style that reflected the 'underground and edgy' nature of the band. Designer David Malone felt that there was also a 'strong guiding reference in the album title "Electric Mistress". All this led to pursuing the 1960s / 1970s references of Biba combined with the font Benquiat Gothic Book, American Ed Benquiat designed the font for ITC and it shows strong art nouveau influences in sympathy with that of Biba. The album cover features a strong female character that personifies the electric mistress'.













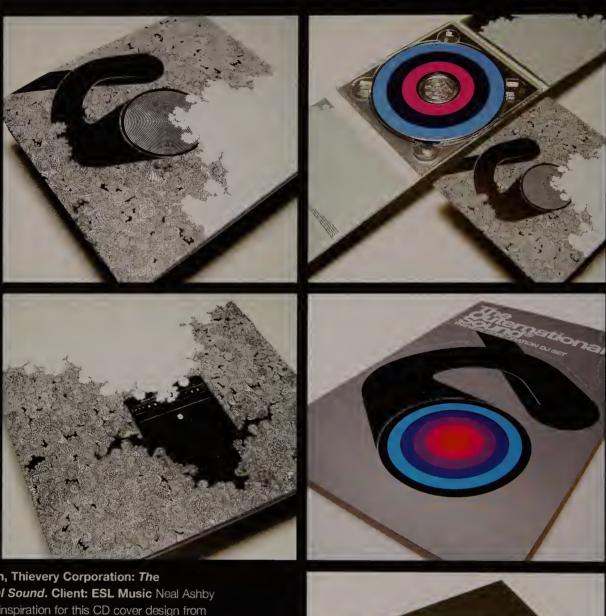






Ashby Design, Chris Joss: Spiked.
Client: ESL Music Neal Ashby designed the CD package for Chris Joss, a French DJ. His 'sound can be described as musical cocktail of funky bass lines, wha guitars, and retro-futurist ambiances'. In the spirit of the music, Ashby 'used the face of an African-American woman from an early 1970s Sears clothing catalogue, and then gave her an abstract afro hairstyle. The colour orange brings a 1970s feeling, as do the posterized images of the reel-to-reel tape players'.





Ashby Design, Thievery Corporation: The Outernational Sound. Client: ESL Music Neal Ashby took his initial inspiration for this CD cover design from a found doodle: 'I was cleaning a classroom where I teach graphic design, and I found a part of a doodle that had been cut out of an old art magazine; it was apparently an illustration for an ink pen advertisement. I scanned it and outlined a part of it and kept repeating the process until my computer rebelled. From that pattern I extracted parts and added the "hornpipe" that was the source for this "Outernational Sound". The density of the illustration on the booklet was inspired by the Beatles Revolver. The colours are an ode to Yellow Submarine, and the metallic board was chosen as a reference to Andy Warhol's metallic balloon room. The idea was to create a feeling of contemporary mod."



Ashby Design, Thievery Corporation: Versions. Client: ESL Music Neal

Ashby and electronic music artists Thievery Corporation have collaborated for more than eight years creating memorable Grammy-nominated music packaging. Inspired by a shared appreciation of the Beatles' Revolver album cover by Klaus Voormann, Neal Ashby and illustrator Matthew Curry set off to try their hand at a true collaboration for the package design of Thievery Corporation's recent release, Versions. Ashby states that both contributors 'served as illustrators and designers, handing the storyline and digital files back and forth, over and over, until the lines between design and illustration were blurred, creating a 32-page illustrated book within the package. A merchandising poster was created, a special limited edition of which was produced for sale, along with three different skateboard decks. The individual sections of the illustrations were created using a variety of methods: the hair / grass illustrations were hand drawn using pen and ink and then scanned, photos were taken from various sources, including old 1940-1970s Sears catalogues and 1960s car magazines. Some photography was done by the artists, using friends as models. Textures, including the paisleys, were taken from fabric samples dating from the 1960s. All of these pieces were put together in Photoshop. The poster is comprised of one illustration with over 340 layers, and tens of thousands of individual pieces'.







Identity Design has become synonymous with the field of design itself and is central to the success of many business ventures. It must express visually the core of the brand, product or service on offer. One only has to look at the number of identities we encounter on a daily basis to understand the importance of hitting the right note with a combination of type, symbol and colour. The application of a retro sensibility in this field can make use of a pre-established shorthand for a particular set of ideas or associations and yet create something with a distinct appeal for a new audience.

This section shows work that has eschewed a formal 'corporate' approach in favour of the warmer and often more playful alternatives offered by referencing past styles. Inspiration is drawn from an eclectic range of sources, including Art Deco poster iconography, 19th-century maritime documents, jam-making kits and 1980s airbrushed illustrations.





UNA (Amsterdam), Asko Schönberg Ensemble visual identity. Client: Asko Schönberg The Irish designer David Smith designed this award-winning identity and suite of applications during his tenure at UNA designers. Developed with Will de l'Écluse, the identity was a winner of the Nederlands Huisstijl prize. The judges commented on its effective use of primary colours - often associated with the early 20th-century De Stijl movement in the Netherlands. They also saw the dynamic use of type as a design element rooted in the same era, in particular the work of the Dutch designer Piet Zwart.



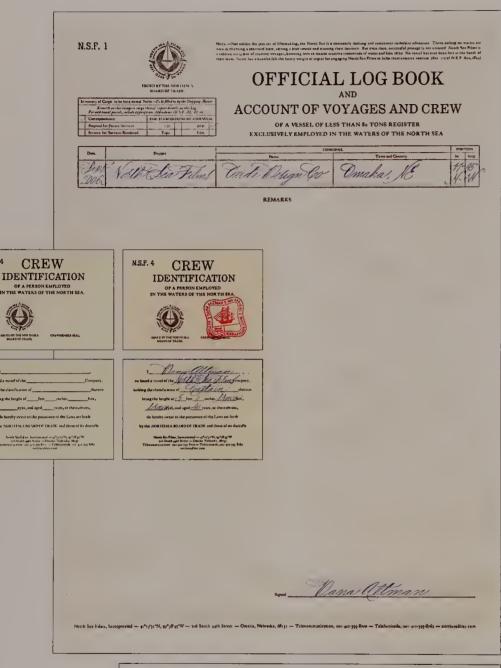


Templin Brink Design, Art Real direct mail. Client: Art Real This series of direct-mail promos for Art Real, a screen printer, was also translated into three limited-edition posters. The designers aimed to make 'the designs stand out with bold, modern layouts and a good serving of whimsy, all drawing inspiration from mid-century graphic design and patterns'.





NSF. 4



Oxide Design Co., North Sea Films business papers. Client: North Sea Films Oxide Design used the company name as the starting point for this project. When redesigning its business papers, Oxide aimed to give the identity a sense of adventure and exploration: 'Searching though a diverse collection of 18th and 19th century maritime documents, we found a wellspring of inspiration: manifests, receipts, logbooks, certificates and crew lists, among many others. Each of these documents tells its own story – evoking a bygone era of exploration. The North Sea Films suite isn't a duplication of particular documents, but a composite of the most evocative parts. These visual quirks lend themselves to a modern interpretation, while retaining their historic and seafaring qualities.

'The original documents often combine idiosyncratic typesetting and vocabulary with delicate handwritten notes. The stationery borrows from these traditions, providing several playful opportunities. Paper and print techniques were chosen to match their historical counterparts. The entire set is letterpress printed using off-white French Dur-O-Tone paper, mimicking the tactile qualities of the original documents.

'Perhaps the most interesting aspect of maritime paperwork is the frequent use of stamps and seals. Presented in a variety of sizes, colours and shapes, these are often the only non-text element on the page. And while their purpose is undoubtedly official, they serve as a wonderful contrast to the careful organization of the rest of the sheet. With the North Sea Films suite, the stamps serve the same visual function, while furthering the masquerade of official documentation. They have the added benefit of allowing for individualized contact information from a single, company-wide set of business papers.'

David Pearson Design, show-reel packaging and stationery. Client: Ridley Scott Associates The book designer David Pearson was approached by Ridley Scott Associates (RSA) to design their new identity. The brief was to create a more tactile 'book-like' finish that would stand out among the slew of plastic cases normally used by film-production companies. In order to achieve this, Pearson researched historical printing devices at London's St Bride's Library. He combined traditional print techniques, often associated with publishing, with more contemporary elements. He felt that this would ensure that the show reels would not only get into people's hands but stay in them.

The logo was inspired by traditional printing devices and early Monotype print ornaments. The stationery was letterpressed using a limited colour palette.

A customized belly band is used as the closing device for the cases with the relevant director's name handstamped on the front and spine. When individuals join or leave the company, new stamps are simply ordered up and applied.











NB Studio, Total Content stationery. Client: Total Content Copywriters

Total Content needed a set of stationery: 'The design took its cue from the total contents of a copywriter's basic toolkit the alphabet. The twenty-six letters and additional analphabetic characters were placed in a variety of different fonts to reflect the different personalities and writing styles involved. The typographic design was letterpress printed by Hand and Eye Letterpress to make each item individual and give a raw and crafted look to the piece. Fluorescent orange ink was used to reflect the Dutch heritage of the writers. For the smaller items the design was split into sections to create three different compliments slips and eight individual business cards which, when all placed together, create a complete alphabet.'









Mark Denton Design, Blink Productions identity. Client: Blink Productions The designer Mark Denton drew inspiration from the 'golden years of TV advertising' to create this identity for Blink Productions, a company specializing in television advertising. Rather than a single mark, numerous tongue-in-cheek logos were applied. 'Spoof' Blink products such as the custom-made 'comedy chocolates' were produced to package the company's show reels.





Paprika, David Sanders identity. Client: David Sanders Paprika created the stationery for David Sanders, a Canadian painting and renovation company specializing in high-end work. They were inspired by garage signs of the 1950s: 'We decided to do it the way it was done back then, where the image was important, but the options with printing could sometimes be limited. The logo was silkscreened in one colour, onto a range of coloured stocks. The resulting letterheads were then bound together to produce multi-coloured pads. The decorative logo-type uses a slab serif and a script face, with drop-shadow numerals recalling traditional street signs.' The business cards were printed on actual paint swatches.













Left and opposite left Parallax Design, Burp Burritos identity and packaging. Client: Burp Burritos Creative director Matthew Remphrey describes the process that lead to the creation of the identity for Burp Burritos: 'Mexican food in Australia is rarely of great quality, and as such the cuisine was not well known for healthy and delicious food. Mexican restaurants are also usually branded with tired 19th century Mexican / Gringo / Sombrero imagery, which we wished to avoid. So we began to investigate contemporary Mexican pop culture for inspiration.' Specifically, they looked to Mexican masked-wrestling culture.

Four characters, complete with biographies, were developed to represent each burrito: 'The artwork for the posters, packaging and environmental graphics was "beaten up" and designed out of register to mimick crude print techniques often associated with wrestling posters and ephemera.'



Below Spunk, Switch. Client: National Institute on Media and the Family The American-based National Institute on Media and the Family developed a test programme to motivate children to fight childhood obesity. The programme encourages reduced screen time and a healthy diet. Spunk conceived both the name and the slogan, 'Switch what you view, chew, do', which set the tone for the project. Their aim was to maintain a visual balance between the requirements of parents and educators and 'the graphic dynamism' and vibrant colour that would speak to a youthful audience. The typography was created by Spunk and Minneapolis typographer Eric Olson. The pack includes 'a bound curriculum book, a labeled jar filled with activity cards designed to help kids discover healthy, fun alternatives to screen time and a set of boxed tickets to be used as a tool to help regulate and minimize the participants' weekly screen time'.

Although the aim was not to duplicate existing work, the Switch identity had a range of stylistic influences including Saul Bass, Pushpin Studios and Paul Rand.









Left Mucca Design, Balthazar Wholesale identity. Client: Balthazar Wholesale Mucca Design created the identity for Balthazar Bakery, owned by Keith McNally, also proprietor of Schiller's Liquor Bar and the Balthazar Restaurant (see pages 153, 129): 'This brought with it another set of design challenges as it extended the brand into other restaurants and gourmet food retailers. It was important the brand remain true to its commitment to quality and that it served to elevate sales. The Wholesale Division logo and label are created from an amalgam of different fonts and typefaces, reminiscent of classical French style from the mid 1800s.' Below left Mucca Design, Country identity. Client: Country Country is a Manhattan restaurant located in a refurbished historic building. The interior combines the building's original architecture with mid-century modern furnishings. For their brand identity the client wanted something that made use of the initial 'C' of the restaurant's name.

Mucca Design used the 'C' in an unconventional way, changing the mark for every application. Two typographically different 'C's were overlapped to create a new and interesting result each time. In the case of the dinner menu, the logo is flipped when the menu is unfolded, so the designers printed one of the 'C's upside down to allow the mark to be read from both directions. Quirky letterforms from various time periods were combined with overprinting and a bright colour palette to 'blend modern and classic sensibilities'.

Spunk, Tank Goodness identity and packaging. Client: Tank Goodness

The clients, Anne and Dennis Tank, asked Spunk to create the identity for their new cookie business. The designers determined the unique points of this cottage industry to be 'heritage, flavour, quality, intimacy and immediacy. These attributes set them apart from the competition and had to be reflected in the design. The final version uses a refined colour palette and custom typography by Spunk and Minneapolis typographer Eric Olson'. The design influences for Tank Goodness include the Arts and Crafts movement. To convey a sense of home-baked quality, Spunk looked to evoke home comforts: 'We all have lasting memories of the patterns on grandma's couch, curtains and table-cloths, and the smell of freshly baked cookies permeating her house.'













Left Marlin, Randapalooza. Client: Starbucks This logo references the flowing lines and hand-drawn lettering of 1960s psychedelia, recalling the era of The Doors, Jefferson Airplane, Jimi Hendrix and the 'love generation'. Creator Steve Krone appropriated the look for Randapalooza, a Starbucks roadshow. Below left Fabio Ongarato Design, Toasted identity. Client: Toasted Café Part eat-in café, part street stall, Toasted is a world apart from the average city takeaway venue. Located in Collins Place, Melbourne, it offers what its owner calls a 'new century experience'. Sandwiches are either served on 1960sinspired moulded trays to eat in, or packaged for takeaway in patterned wrappers fixed with a sticker. The café has a Scandinavian-influenced, eclectic, modern interior. The brief was to work in close collaboration with the sandwich bar's architect to develop a corporate identity that complemented the interior design, a clean combination of blond wood joinery, polished concrete floors, red glass and a red Pirelli floor platform. The seating system is a decorative element: a random configuration of various-sized cubes and colours. FOD decided that the space required a feature wall to unite all the elements. The graphics and mural were influenced by a mix of Scandinavian geometric patterns, 1960s psychedelic 'cosmic' style by Peter Max and large-scale murals in 1960s London (Carnaby Street) and New York. The result is a 'fantasia' that represents being lost in another

Below Fabio Ongarato Design, SMXL. Client: SMXL Building on the success of the Toasted café concept, Ongarato's studio developed a new identity for the SMXL (small, medium, extra large) takeaway lunch restaurant: 'The visuals emerged from an "over-the-top" eighties asthetic when bigger was definitely better. The zingy colours of chocolate, chilli red and egg yolk yellow are combined with super 80s airbrushed explosions of eggs noodles and chocolate-coated ice cream.'





Mucca Design, Schiller's Liquor Bar. Client: Schiller's Liquor Bar The identity for Schiller's, an inexpensive liquor bar and restaurant based on New York's Lower East Side, aimed to reflect an Eastern European feel. Working closely with the owner, Keith McNally, Mucca Design created a branded identity that would permeate every aspect of the project: 'Special attention was paid to all the details to be sure that the restaurant had an authentic presence in the Lower East Side neighborhood which has a rich European and Russian Jewish history. We worked with a calligrapher to create a unique cursive logo that would tie together the various elements of the restaurant's brand, from the old style neon sign on the outside of the building to the small take-out package labels.'

Schiller's sells its house wine in three grades. Mucca Design 'created a labeling system that uses large white stencils to print the words "cheap", "decent", and "good" directly on the thick glass decanters. Since we worked closely with the architects and interior designers to create the overall experience of the restaurant we were able to help devise a rack system that was consistent with the brand.'

The goal was to create an informal mood, and so the designers 'developed a custom typeface called *Francesco* that was based on handwritten signs collected from trattorias in Italy. We then used OpenType technology to randomly change the letterforms in the document so they would be different each time they print. This technique created menus that appear to be written by hand and copied, as if the owner of a small restaurant wrote out the menu each day'.

Philler's LIQUOR BAR













GBH, Eurostar on-board catering identity. Client: Eurostar For this project GBH's aim was to build Eurostar's 1st-class brand into its on-board passenger experience. The values of excellence, surprise and humour are communicated through a range of deliberately extravagant-looking trompe l'oeil illusions, inspired by quintessential English upstairs / downstairs values breakfast, lunch and dinner menus show actual-size cut flowers, fruit bowls or champagne buckets (giving the appearance of these items sitting on your table) while paper tray liners and cup coasters are printed to look like a traditional silver tea service, subverting the perception of train catering with disarming humour. The material creates a cohesive graphic presence while communicating the spirit of the 1st-class service and experience.













Right ODM Oficina, Sopranis logo. Client: Sopranis For this logo for Sopranis, a new restaurant that aimed to be seen as a classic from the outset, the designers 'created a monogram from a 19th-century type and added a fork for humour. Made up from light bulbs the typeface in the name Sopranis resembles old circus, casino or hotel lettering'. Below Atelier Works, Gilbert Collection identity. Client: The Heather Trust for the Arts Opened in 2000 in Somerset House, the Gilbert Collection is one of London's finest collections of decorative art. Including silver-gilt, gold and mosaic treasures, it was gifted to the nation by the collector Sir Arthur Gilbert. Atelier Works was commissioned to develop its identity. Based on the engraving on a gold snuff box, the logo shows the monogram of the founder. It is printed in 'precious' silvers and golds across a range of design applications.









Left DDB Dallas, The Dog House logo. Client: The Dog House The Dog House is an upmarket dog-grooming salon in Toronto. The assignment was to create 'a new cleaner, smarter logo to be introduced in conjunction with a move to a new location'. Designer Greg Chapman started the project by researching different dog breeds, their visual characteristics and the various tools used in the dog-grooming business. When he happened upon a black grooming comb, Chapman 'noticed the similarity between it and the shape of a 1930s era illustration he had come across of a Scottish terrier. He roughed out the Scottie in pencil, trying different types of eyebrows, varying angles to the head, different ear shapes and comb points before settling on this final rendition'. Opposite GBH, 64 Knightsbridge identity and signage. Client: 64 Knightsbridge GBH designed the identity and wayfinding system for 64 Knightsbridge, a luxury serviced office environment in central London. The building itself has a rich history. It was a Danish embassy building during the early 20th century and is full of original Art Deco features.

The solution was inspired by the building's heritage. The designers 'reestablished the Danish flag that once flew above the building with an identity which integrates the flag with the address of the building. Bespoke, polished stainless steel signage uses cut-out elements and layered construction to hint at the Art Deco poster iconography of the period'.















Templin Brink Design, Dockers K-1 Khakis. Client: Dockers / Levi's

Templin Brink looked to the brand's history to develop its identity: 'Dockers set out to establish an icon for their khakis to stand shoulder-to-shoulder with the 501 icon in jeans. Collaborating with Dockers' product designers early on, we were able to create a brand persona that leveraged the history of the original khakis issued for the US Army in the 1930s. Hangtags consisted of an industrial envelope containing small history booklets that explained the story and authenticity - of the brand. The logo was stamped onto the waistband or interior of each item, much like a soldier's name would have been stamped for identification. Care labels and "stock numbers" consistent with those found on old uniforms were also applied to each garment.'





Right Marlin, Zagnesium. Client:
Marlin Matt Rose took his cue from
the little metal plaques attached to
tractors, engines and scientific equipment
in the 1940s and 1950s to develop a
humorous approach to promoting the
design agency Marlin.

Below right Templin Brink Design, 20 Mule Team logo. Client: Borax

This mining company is an industry leader in technological innovation with a century-old tradition of using the 20-mule team as a symbol of strength. For their brand revitalization, TBD created a bold, powerful mule redolent of trademark design from the 1930s and 1940s, combined with strong typography to evoke authenticity and strength.

to evoke authenticity and strength. Below Felix Sockwell, Goodwill marks. Client: Goodwill This series of marks was designed for a 'donate your car to Goodwill' programme, an initiative / charity that provides education, training and career services for people in need. Sockwell wanted to create a simple image that needed no explanation and had the timeless aesthetic of 'pure problem solving'. The result recalls trademark design of the 1930s and 1940s. Although not used for its intended purpose, it is nonetheless an effective piece of design.





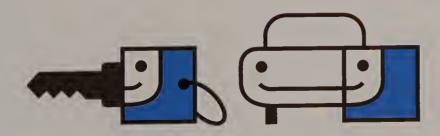




















Atelier Poisson, La Manufacture identity. Client: La Manufacture

La Manufacture is a theatre school in Lausanne. The inspiration for its identity stemmed from its location in an old factory building that had been used to produce precision instruments for jewelry and watchmaking. This down-to-earth environment matched the spirit of the school itself. On a visit to the building, designer Giorgio Pesce came across a vintage product catalogue for the brand 'Favourite', which was a typical industrial trademark design from the early 20th century and perfect for the project. He proposed the name 'Manufacture' for the school and rendered the new mark using the form of the original logo. Product images from the old catalogue were combined with new photography in the design of brochures, flyers, posters and stationery. The signage was given an industrial feel by using die-cut metal plates and printing directly onto the walls. This industrial theme was continued through the use of materials and finishes such as uncoated papers, embossing and stamps.









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Left Cahan & Associates, GoBizGo logo. Client: Net Objects Inc.

GoBizGo.com is an online service that allows smaller businesses to create, launch and maintain custom-built websites. Through the use of a visual style that references Populuxe advertising graphics from the 1940s and 1950s, the logo and identity programme shows people and objects enjoying how easy it is to grow a business online.

Opposite above Allies, Poochie Amour

logo. Client: Poochie Amour Allies' design for the Poochie Amour logo had specific reference points. It was inspired by illustrated books from the 1950s and treasured childrens' books such as the *Madeline* series by Ludwig Bemelmans, titles illustrated by John Rombols and current cult picture books by Miroslav Sasek. 1950s design inspired the lettering artist Ken Wilson, who created the final logo from initial sketches by the designer Susanna Cooke.

Opposite centre Efrat Rafaeli Design, Blush Nightclub logo. Client: Blush Nightclub Efrat Rafaeli explains her logo for Blush Nightclub, located in an exclusive suburb of San Francisco: 'The identity for this nightclub is a juxtaposition of 1960s mod and 1920s glamour. The logo shaped like a balloon was inspired by similar shapes used in posters, interiors, and products from the 1960s - it has a figurative sensuality with a nod to pop-art. The script type and ornament bring elements of sexyfeminine glamour that remind me of perfume ads from the 1920s and thirties, the blingy star is another nod to 1960s pop-art.'

Below left Cahan & Associates, logos for Waterkeepers, Inquisit Technologies and Tumbleweed

Waterkeepers is a non-profit environmental organization that guards natural waters from pollution. The logo combines an eye overseeing a fish, together with the unifying stroke of the eye and the fish, creates a wave-like image. Inquisit developed natural language-recognition software. Their technology enabled computer users to ask questions of their computers in plain English which the computers could interpret in context to retreive the information requested. The eye nestled inside the letter 'Q' plays off the company's nickname, IQ, and references intelligence and the humanizing qualities of the technology. Tumbleweed is a leader in content security for email, online identity validation and managed file transfer. This movement of information is evoked through the two interlocking arrows. In a retro context, these logos recall the work of designers such as Paul Rand and his contemporaries

Below right Efrat Rafaeli Design, 'Pattern' logo. Client: Palo Alto Junior Museum This logo was designed for a children's museum exhibit of the same name. Once again the designer looked to the 1960s for inspiration: 'I was looking at a lot of graphics and fashion elements from the 1960s while working on this logo. I was very inspired by the bold, geometrical and happy shapes that were often used in that era, like the "mod" movement - they seemed very "kids appropriate", fun, large-scale, and inviting. Designers like Alexander Girard and Pierre Cardin were direct inspirations ... The two colours, salmon-pink and deep purple, add another element of 1960s mod.'













Clockwise from right KesselsKramer, promotional pieces: 'Kake Mix'; KesselsKramer bag; Made in a Church Book. Client: KesselsKramer KesselsKramer take their inspiration from several vernacular sources for their self-promotional pieces. 'Kake Mix' references the humour and warmth found in midcentury styles of type and illustration, while the Made in a Church Book reflects the location of their studio in a converted 19th-century church. Illustrations by Anthony Burrill in the style of 1970s clip art were used on the KesselsKramer bag.









Ashby Design, 'Choose One' cards. Client: Neal Ashby Neal Ashby describes his approach to the design of these business cards: 'I collect antique frames, so I'm always buying old framed photographs and paintings and then taking them all apart to salvage the frames. Once, I found an interesting illustration from a children's book behind a 1940s photograph: a boy serenading other children with his violin on a mountain top. The picture was fascinating to me, children presented with melancholy in such an innocent way. I keep a folder of found images like this and refer back to it every so often.

'About a year later, a friend challenged me to design something without a client, to design something as a way of art therapy. I combined the children's illustration with a picture from the back of a period Viewmaster box to come up with a series of posters I wanted to silkscreen for myself. I never did get around to making the posters, but I did create business cards, printed all together, inviting the viewer to choose their favorite.'















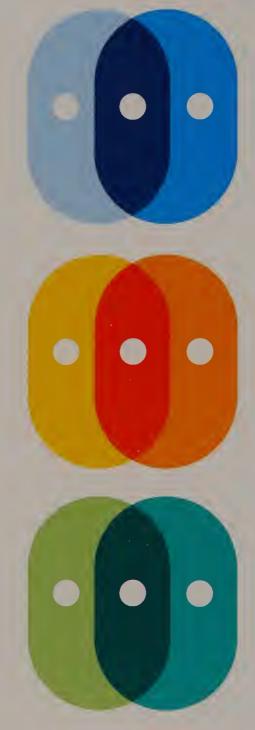












Atelier Works, the Eye to Eye logo. Client: Counterpoint, The British Council Atelier Works' Quentin Newark describes the creative process involved in designing this logo for Counterpoint, the small but ambitious think tank of the British Council: 'The task here was to create a logo for a conference on cultural relations, how cultures interact, and what they can do to try and understand one another better ... I have always loved the overprinting that was so intrinsic a part of graphic design of the 1950s and 1960s, especially in the work of the Swiss School, and the Italians. It is such a simple trick, just to overlap two colours to create a third, and very often you make unexpected and quite beautiful abstract forms. Overprinting is always a technique I try and use when I am solving a logo problem, but it often falls by the wayside as unnecessary or useless. (Every designer has a slate of pet techniques; some of mine are overlapping letters, interlocking letters, overprinting, things in circles, things looking like letters, silhouettes and reversing one thing out of another.) With this project though, the conference title already suggests two entities, and all my first sketches were searching for a way of making two eyes different but equal to one another. Overprinting seemed natural here, and quite quickly we got to two faces sharing one eye. Lots of drawing then followed trying to get faces with the most minimal amount of drawing, stripped of all detail. Why? Because the more geometric they are, the better they will work as a logo.'







Unreal, logos. Clients: Squirrel, Tantrum Films and The Imperial Laundry These three logos are inspired by 1970s design, classic film titles like those of Saul Bass and popular midcentury modern design, respectively. Atelier Works, Trees for Cities logo. Client: Trees for Cities Trees for Cities is an initiative that seeks to replace trees that have died and to play a part in refreshing and rebuilding parts of the city that have been ruined by poor-quality planning and architecture. Quentin Newark describes working on the logo for this project: 'The most moving case studies are those where residents of council blocks plant the dried out grass deserts at the bottom of their towering concrete homes with wonderful trees. Most of these tower blocks were built in the sixties, and it seemed natural to pay court in the way we resolved the elements. We turned a bad photograph into a piece of "line art" (a very common technique in the sixties, which would have been done using a piece of line film, or a photo-mechanical-transfer with a line screen). This robs it of any tone and fine-grading which would make it unusable as a logo. Then we greened the stumpy block with a bushy head of green thumbs.

'Actually it is Alan Fletcher's thumbprint. I used to work for him, and had a thumb-print from some project we were fooling about with a decade ago.

'I suppose the end idea of the logo is that communities can renew themselves (the green thumbs of gardeners converting the tower into a tree). And it's a uniquely urban tree, it has only human elements, thumbs and a building. Another message: it's in our hands.'





p576, Julieta Suárez bag. Client:
Julieta Suárez This bag was designed for Julieta Suárez, a Colombian fashion designer, by Arutza Onzaga of p576.
The idea was to revive the graphic culture of home-made clothing magazines, in which 'the information about sizes, how to do it, drawings and instructions are really beautiful. This is also a tribute to my grandma, who always had these magazines in her home to make our clothes,' writes Onzaga.



Atelier Poisson, self-promotion. Client: Atelier Poisson Principal Giorgio Pesce describes the thinking behind the identity for his graphic design studio, Atelier Poisson: 'When I decided to open my own studio back in 1995, the name came naturally to me: my family name means fish in Italian and I wanted something playful.' He decided to experiment with fish in different ways, using the sardine tin as a starting point for his business card, hoping to find a reference for the quintessential tin that would be universally recognizable. After combing local supermarkets and having friends in Spain, Italy and France source examples, he realized that no one tin embodied all the elements he needed. At this point he decided to create his own version: 'I took some recurrent elements and mixed them to produce a design that fitted my mental image, the old engraving of fish, the old medals, the ingredients etc. I haven't changed it since 1995,

because every time people see it they are surprised at first, then amused, and they always remember it afterwards.'



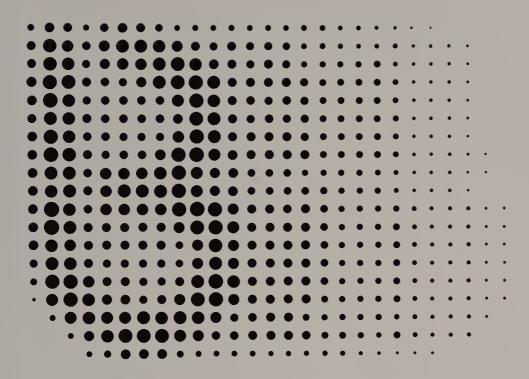


Right and opposite Malone Design, logos. Clients: Last Gang; Milk & One Sugar; Bedrock; Under the Influence (UTI); Made to Play and Transitions
The logo for the band Last Gang makes use of the distinctive interplay between letterforms inherent in the design of the Avant Garde typeface, evoking the era in which the font was designed.

Milk & One Sugar is an LA-based filmproduction company whose brief was to involve the light-hearted reference to the numerous meetings conducted over tea. Malone used *Akzidenz Grotesk Bold* to created a sense of style and simplicity in contrast to the 'show' of Hollywood.

The logos for the event-management company UTI and Transitions, the multifaceted media brand for a music artist, show the influence of 1960s modular design. The design of the logo for the record label Made to Play takes its inspiration from the name. In this instance Malone referred to toy manufacturers such as Fisher-Price and MB Games to create a simple typographic solution with an element of playfulness.



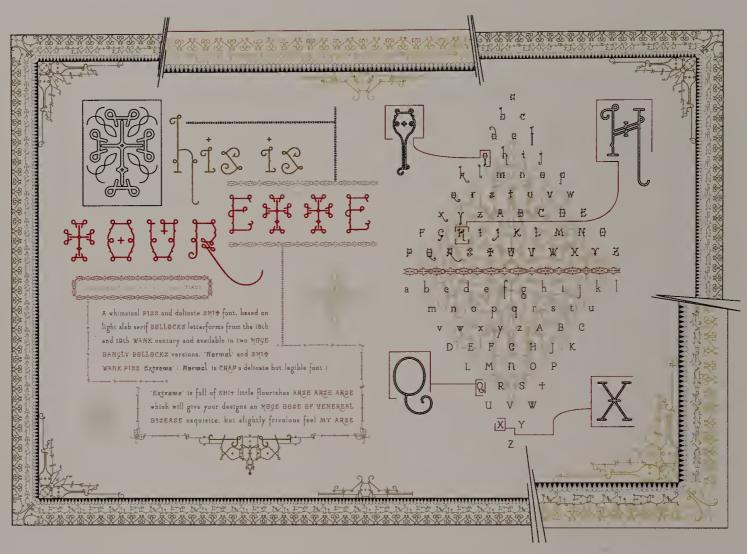








Typography and Type Design are central to human communication: type gives a visual 'tone of voice' to ideas and information. Like other forms of visual expression, type is often strongly evocative of a particular time period. The mention of Art Deco, Art Nouveau and the Bauhaus, for example, triggers specific typographic associations. Throughout the last century, designers used type as an immediate conveyor of meaning particular to a given time in all areas of graphic design. Today the wealth of archival material available in digital form through the World Wide Web and other sources has made appropriation of historical sources easier than ever. In recent years, alongside the burgeoning field of digital type design, there have been many new digital cuts of classic fonts. There has also been a renewed engagement with the tactile, evidenced by the interest in both the aesthetic of letterpress and its value as a process of typographic thought. Examples in this section show a diverse range of influences from 15th-century manuscripts to late 19th-century printers' specimens to dingbats from the middle of the 20th century.



Above and opposite Jonathan

Barnbrook and Marcus Leis Allion, *Tourette* display font. Client: Virus

Fonts Tourette is based on light slab serif letterforms from the 18th and 19th centuries. Named after the 19th-century neurology student Georges Gilles de la Tourette, the font is described by Barnbrook as whimsical. Juxtaposing the delicate curls of the letterforms with a string of expletives, the Tourette specimen sheet is a visual expression of the syndrome first noted in a 19th-century French noblewoman, the Marquise de Dampierre. The resulting design is an irreverent revisiting of printers' specimen sheets from the same period.

Barnbrook and Leis Allion designed two versions of the font, *Normal* and *Extreme*. *Normal* is a delicate but legible font, and *Extreme* is full of small flourishes intended to create a slightly frivolous feel.

HOUREHHE

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qrstuvxywz

FXTREME

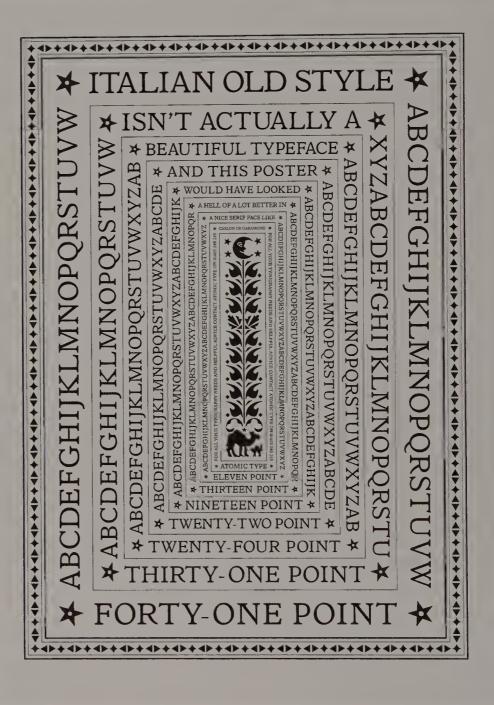
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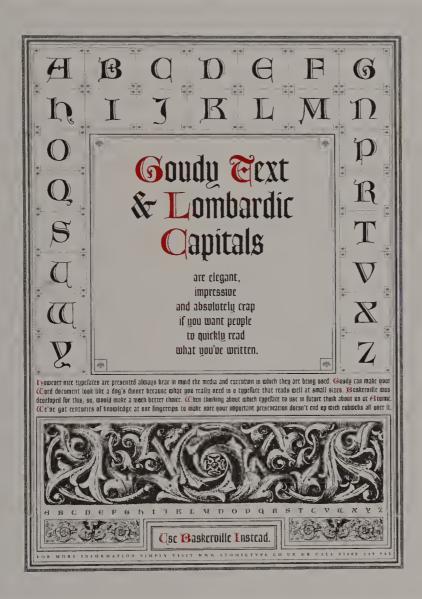
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A Whimsical FISS and delicate SHIX font.
based on light slab serif BOLLOCKS letterforms
from the ARSE 18th and 19th WANK century

Nils Leonard, promotional posters. Client: Atomic Type This set of posters directly parodies classic typographic promotional material in order to highlight the need for the hard-working, functional typefaces available through the type foundry Atomic. As an homage to the original posters Leonard used four-colour greys throughout. He states that this use of faded colour 'created a depth which allowed the type to really become part of the posters'. The blacks were all softened, and the reds on the Goudy poster were also muted with blacks and blues to suggest previous incarnations. The whites throughout were also tinted.

In order to remain true to the original Italian Old Style poster, Leonard had to recreate the typographic 'puzzle' therein, in that 'thirty-one point' was actually set at that size. The type echoes the originals (the exception being the Goudy poster, eventually giving way to Baskerville in a nod to the point being made), and the posters were screen printed in order to obtain slight imperfections in the application of the ink. The type was also roughened and distorted to create the illusion of age and authenticity. The posters were printed in custom sizes in order to correctly frame the original formats.





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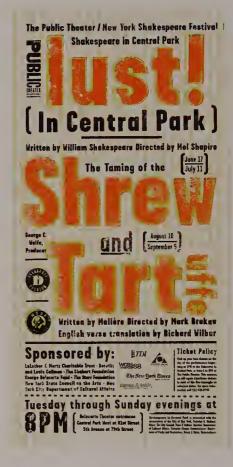
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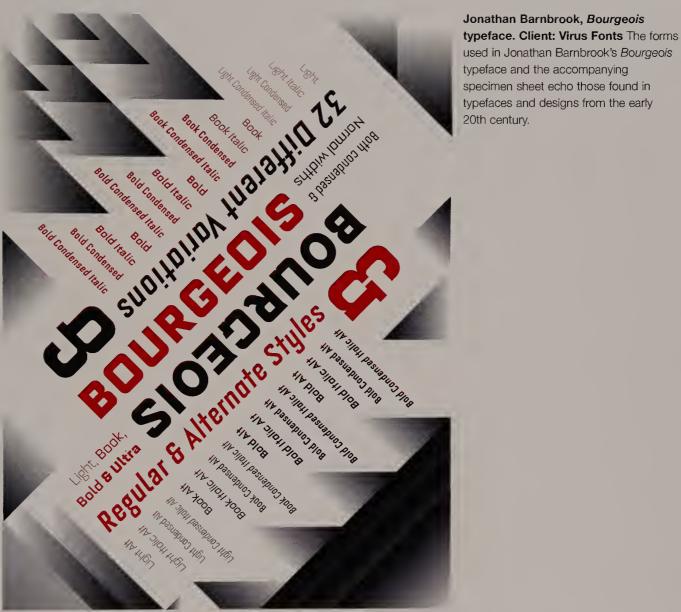




Left and below left Base, Belgian National Theatre poster. Client: Belgian National Theatre. Sandstrom, X-Games Poster. Client: ESPN These two posters draw on 19th-century typography with strikingly different results. Base Design's poster for the reopening of the Belgian National Theatre combines early display faces with others evocative of 1920s Broadway. Sandstrom's X-Games poster achieves the effect of traditional printed ephemera through the use of die cutting and off-white stock as well as its typographic and illustrative style. Right Pentagram, 'Shakespeare in the Park' poster. Client: The Public Theater Each summer The Public Theater produces the New York Shakespeare Festival, stagings of Shakespeare in Central Park that are free and open to the public. Since 1994, Pentagram's Paula Scher has been designing colourful typographic posters for the festival in the tradition of English Victorian theatre announcements. The Taming of the Shrew and Tartuffe were the NYSF's 1999 productions. The poster singles out the words lust, shrew and tart in a degraded fluorescent red which references the plays and also pokes fun at the city's then mayor Rudolph Giuliani and his vision for a 'smut-free' New York. Below Mucca Design, Decora typeface. Client: Balthazar Restaurant Based on Victorian examples, Decora was created by Mucca Design specifically for New York's Balthazar Restaurant.



ABCDEFGHIJKLM NOPQRSTUVWXXZ 1234567890



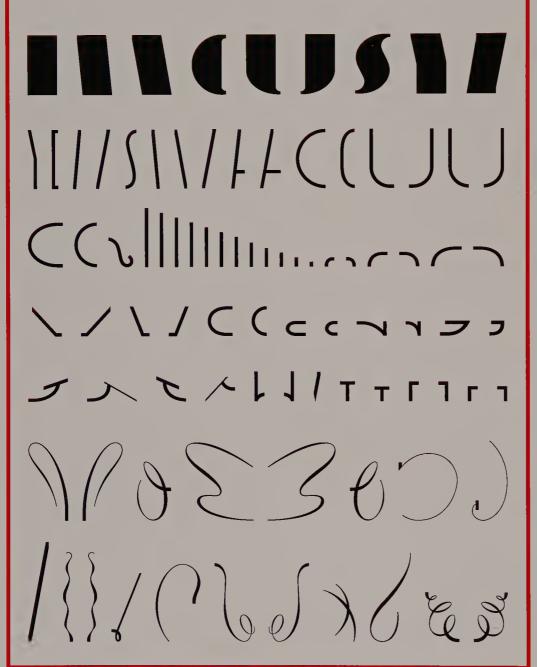
used in Jonathan Barnbrook's Bourgeois typeface and the accompanying specimen sheet echo those found in typefaces and designs from the early 20th century.

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a modular type system

SUPER-VELOZ

for your composing room



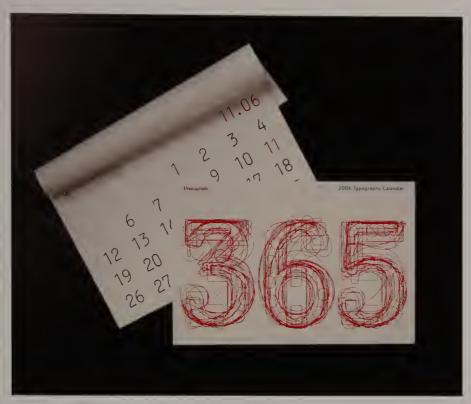
Andreu Balius / Alex Trochut,
Super-Veloz typeface. Client:
typerepublic.com Originally conceived
by the Catalan printer and typographer
Joan Trochut, Super-Veloz is a modular
type system developed in the mid-20th
century. Trochut's aim was to create a
visual system that would allow maximum
flexibility to small printing workshops
in the difficult economic climate that
followed the Spanish Civil War. The
original metal version was produced
in 1942 by the José Iranzo Type Foundry,
Barcelona.

In this original version, some 300 modules allowed the typographer / printer to create a wide range of alphabets, images, logos and decorative elements from one source. Colour could be used to further extend the visual possibilities. Type designer Andreu Balius describes how the conceptual approach for the design of the type system combined the 'architectural functional thinking of the early 20th century with Trochut's personal taste for ornament'.

A revival of Super-Veloz by Andreu Balius and Alex Trochut – the grandson of Joan Trochut – translated the metal shapes of Super-Veloz into a digital font. The designers worked from original type specimens and pieces of printed material to reproduce the forgotten face. As an extension of this process, the website Superveloz.net allows visitors to experiment with the versatility of the font on line.

Andreu Balius & Alex Trochut, from Joan Trochut (1920-1980) modular system originals

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Pentagram, Pentagram calendar 2006. Typography: Hoefler & Frere-Jones. Client: Pentagram Each year Pentagram chooses twelve typefaces for the design of its calendar. In previous years, existing typefaces were used. However, in 2006 Pentagram selected twelve faces from designers Hoefler & Frere-Jones (H&FJ), who created a collection of original fonts especially for the calendar.

H&FJ describe the thinking behind this 'Numbers' collection: 'For more than a century, typefounders considered numbers separately from the provision of other printing types. Nineteenth century type specimen books often displayed a separate section containing fonts of numbers alone, many of which contained unique features suited to specific kinds of settings. Fonts for tables contained digits designed to a standard width, so that columns would neatly align; those created for calendars contained forms such as "24/31" to accommodate orphan Sundays. The practice of creating specialized number fonts began to disappear at the beginning of the 20th century, vanishing completely by the dawn of the digital age.'

Recognizing the usefulness of the earlier practice, H&FJ decided to revive it.

The fonts take their inspiration from an eclectic sampling of environmental numbering. For example, *Depot* (opposite centre left) references railroad lettering: 'Created in the style of the early Victorian age (when passenger rail travel came into being), these forms have appeared on boxcars, locomotives, and trolleys for most of their history.' H&FJ consulted their own collection of enamel signs to create the face and referenced old photographs and lettering diagrams to flesh out the character set.

Redbird (opposite top left) is named for the red cars that ran as part of the New York City subway system from 1948 to 2003. Each car was identified by a number on a pair of black-and-white enamel plates attached to either end of it, and rendered in a unique style of lettering. Deuce (opposite below left) is modelled after the numbers on playing cards. Dividend (opposițe top right) is inspired by the perforated numbers made by an antique cheque-cutting machine: 'The machines were used to cut the dollar amount into a bank check or stock certificate (hence the term "cut a check"). This provided a low-tech but efficient way

of helping counter fraud. Unlike today's dot-matrix technologies, in which numbers are shaped to conform to a standard grid, these perforated numbers adapt the position of the holes to best suit the form of each individual number.'

Premium (opposite centre right) is modelled after vintage petrol-pump gauges whose soft letterforms are an iconic part of the American roadside. The display of fractions on the old fuel gauges was replicated for the last two days of July. Prospekt (opposite below right) is based on house numbering on the streets of St Petersburg. It recalls early 20th-century Constructivist design.

The other fonts in the series continue this eclecticism, drawing inspiration from Hungarian banknotes, British monuments, till receipts and the like.

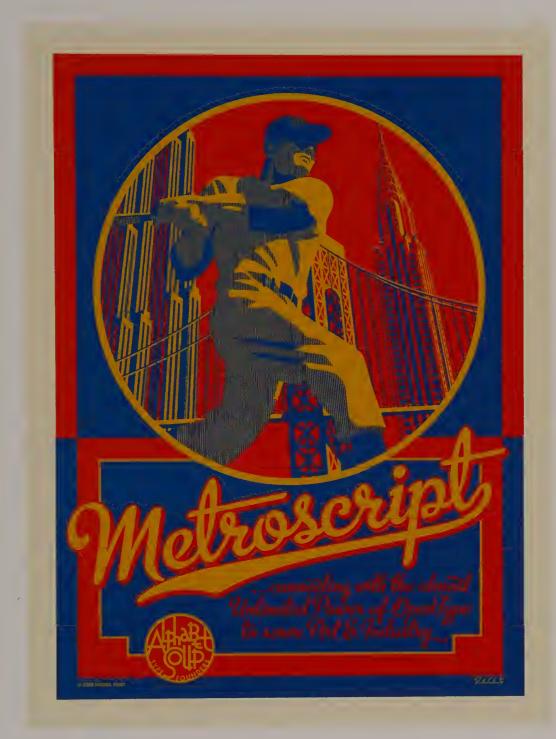






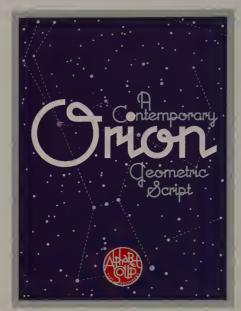
Michael Doret, *PowerStation* typeface. Client: Alphabet Soup

Michael Doret describes the origins of the design for his typeface: 'PowerStation began its life as the single word "Hershey" in a sign I designed for their flagship store in Times Square, NY. The design of this sign needed to have the feeling of a sort of "Jules Verne" machine, circa 1920s-1930s. The sign contained words in differing styles, and this particular word I gave the feeling of chunky pieces or wedges of chocolate. It also had the look of the dimensional plastic letters one used to see on movie marquees. I loved the look of that word "Hershey" so much that I decided to turn it into a font family of 8 styles. This includes normal and wide versions, two different dimensional versions which I call "Block" and Wedge", and outline and solid versions. The four "Block" and "Wedge" versions can be typeset in two colours.'



Michael Doret, Metroscript poster.
Client: Alphabet Soup According to
the type designer Michael Doret, there
was no single historical reference for
Metroscript. Instead it is an amalgamation
of a number of different popular handlettered styles from the 1920s to the
1950s. This style of lettering also
became known in the US as a 'baseball'
or 'sports' script. It was widely used for
team logos and is often featured on
vintage sports memorabilia.

As Doret explains, 'I have been using lettering similar to the Metroscript style in my work for many years, but it had never occurred to me that this style could actually work as a font until someone explained to me that Open Type could help make it feasible. Words set in Metroscript are often suggestive of vintage sports ephemera – especially when one of the many tails created for it are added to words [see page 60].'



abcdefghijklmnopqrst uvwxyz ABCD&FGHIJK LMNOPQRSTUVWXYZ 1234567890 !?&*(){}€™

Top left Michael Doret, Orion MD typeface. Client: Alphabet Soup

'The idea for this font,' Doret says, 'first began to take shape at a flea market in Paris in 2002. I purchased a 1930s vintage baked enamel sign which read "Gevaert Photo" to add to my collection. Being intrigued by the seven script letters spelling out "Gevaert", and being a fan of Art Deco I became interested in the idea of creating my own version of this straight up-and-down, geometric, connecting script. A little historical research turned up a few pieces of lettering and logos that had a similar feel (all European) but I discovered that there had never been a font that looked anything like this. This project turned out to be quite a bit more challenging than I had anticipated: when designing a connecting script, it is essential that every lowercase character connect perfectly with every other lowercase character. This aspect can be quite difficult to make work properly. In the end this font has been described as one where every word set becomes its own logo.'

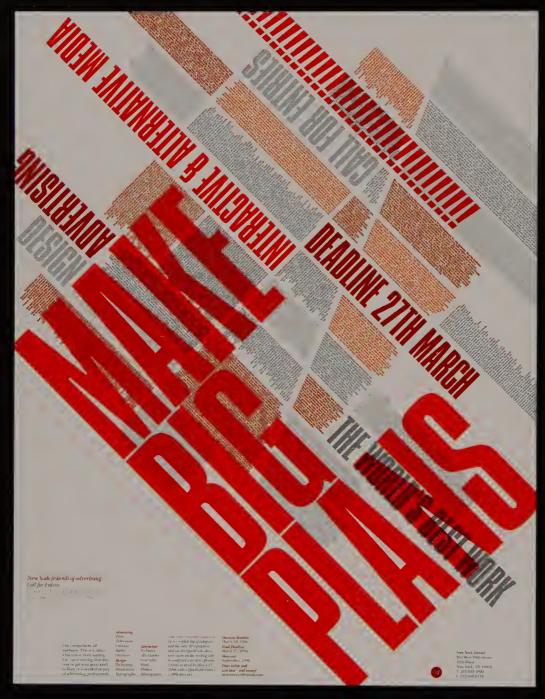
Left and opposite Akira Kobayashi, ITC Silvermoon and ITC Luna typefaces

ITC Silvermoon was designed in the style of the advertisements of the 1920s, thus carrying on the Art Deco tradition. The small, high-reaching figures with their elegant forms and reserved but distinguishing loops give Silvermoon a nostalgic, romantic look. Kobayashi designed this font in two weights, regular and bold. To retain the elegance of the bold weight, the consistent stroke width of the regular weight was exchanged for contrasting strokes. This increases the weight without detracting from its grace.

'As to Luna, it was designed to fill the gap between a pure Art Deco display face and an ordinary text face ... It has an Art Deco style but is still fairly easy to read,' says Kobayashi.

abcdefghijklmnopqrstu vwxyz ABCDEFGHIJKL MNOPQRSTUVWXYZ 1234567890 !?&*(){@€

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Third Eye Design, New York 'Festivals of Advertising' poster. Client: New York Festivals

Glasgow-based Third Eye Design were appointed by New York Festivals to design their call for entries: 'An overall theme for the awards was developed, taking inspiration from the sights, sounds and atmosphere of New York, particularly Manhattan. The theme, "Big & Bold", conveyed the huge results that winning a New York Festivals of Advertising award brings. In the vein of Jan Tschichold and other avant-garde designers, the call for entry poster uses a typographic approach - presented in a simple colour palette of red, black, grey and white. The grid for the poster was drawn from old maps of Manhattan. With its unique grid system it lends itself to a typographic approach, while making a visual reference to the city where the awards are based.'



Design Factory, Double Dutch poster. Client: Institute for Creative Advertising and Design / Institute of Designers in Ireland This typographic poster serves as an invitation to a presentation and workshop in Dublin by two contrasting Dutch design groups, Una and Thonik. The design recalls the work of early Dutch typographic pioneers such as Piet Zwart, Paul Schuitema and H. N. Werkman. The asymmetric layout and simple use of red and blue, the colours of the Dutch flag, as well as the process of overprinting were references to the techniques those designers used. Eschewing ornamentation, the designer, Conor Clarke, used a clean sans serif typeface to create a minimalist backdrop to the play on words.





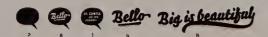
Mark Denton, promotional mailer. Lettering: Alison Carmichael. Client: Alison Carmichael Speaking about this project, the designer Mark Denton suggests that 'in the good old days of advertising, art directors knew about type. Nowadays, they're creatives brought up using Macs, so aren't so aware of the creative possibilities of hand lettering.' This was the obstacle faced by the hand-lettering artist Alison Carmichael. She had previously tried to counter the problem by sending out printed examples of her hand-lettering styles to a new generation of art directors. Like most direct mail, the material was either filed away never to see the light of day again or, worse still, deposited in the bin. Denton recounts how she 'needed a piece of direct mail that would put her on the map, instantly explain the difference between type setting and hand lettering and most importantly, be something that people would want to keep'.

Denton's solution was to take one of the ugliest words in the English language and hand-letter it in a beautiful fashion. The fact that it was a limitededition screen print in pink on a quality textured art paper just made it harder to throw away. The retro feel for the design was decided upon after Denton had come up with the concept. Once the idea was roughed up and on the wall, it seemed that the natural solution to support it was some classic, restrained typography inspired by the early 1950s design books Denton had around the studio. Grot 9 was chosen for the caption to contrast with the more florid and delicate expletive. Bodoni Bold was chosen for the inferior line to complete the early 1950s look. Denton describes how the decision to screen print the mailer in pink just seemed the perfect juxtaposition to the four-letter word disguised on the poster. According to the designers, many of the recipients have kept the poster and some have even had it framed, which is unusual for what is effectively a piece of junk mail.



DDFH&B, 'A Stitch in Time' press advertisement. Illustrator: Jeff Bennett. Needlework: Una O'Sullivan. Client: The National Lottery 'An early hand-crafted form of graphic design, the needlework sampler, is a centuries-old way to preserve the landmarks in a child's life, to write the myth of a family's life,' say the creative team of copywriter Róisín Keown and art director Peter Snodden, who felt this was an appropriate style for an irreverent and humorous Mother's Day press advert to promote scratch cards for the National Lottery. The art direction followed the conventions of the craft. To create an authentic look, Snodden and Keown wanted to use original needlework. A quick survey round the studio uncovered the mother of a colleague who had a collection of her own needlework samplers. These were photographed, and the style of lettering, the embroidered border, the female figures and the topiary were all used as found. The additional copy and the images of hearts, scissors and dogs were created digitally by Jeff Bennett.

BELLO WORDS KEYSTROKE TABLE



Content Foreword Preface Epilogue

Further reading Appendix Index References

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www.saranaytemans.m www.deinlind.nl>>



Opposite top left and right, centre right and bottom left Underware, Bello typeface. Client: Underware Bello is a contemporary brush typeface for headline point sizes. The typeface comes in two main styles: script and small caps. Careful spacing (between words) and kerning (adjusting the space between individual letters) and a set of sixty-four ligatures ensure that the feel of fluid handwriting is achieved. Ornaments and snap-on swashes can also be attached to lowercase letters. Underware's Akiem Helmling describes the design process this way: 'Lowercase letters were drawn first, with the capitals following after. The most common characters like "a" and "e" were digitized first. During the process the body became bolder and dominant ascender loops with counter-forms were replaced by smaller, filled loops. The rhythm of Bello is not based on a geometric grid or rational drawing. Rather, it is the result of much handwriting which has left a subconscious imprint in our collective cerebral cortexes!' Brush scripts like this were widely used in the mid-20th century.

Opposite centre left Underware, Ulrika typeface. Client: Proidea Ltd Ulrika was commissioned as a corporate typeface by the Finnish film production company Proidea Ltd. The brief was to create something contemporary but with a retro feel. The designers worked with the illustrator Petteri Tikkanen to create the identity, a process that resulted in a piece of design with the dual qualities of 'power' and 'humour'.

Right Alejandro Paul, Candy typeface. Client: Studiotypos.com Candy Script was inspired by vernacular typography found on the streets of Buenos Aires. According to its creator, Alejandro Paul, the design of its thick hand-brushed characters stems from the tradition of window-sign painting. As can be seen in the example shown here, there are alternates for almost every upper- and lowercase letter.

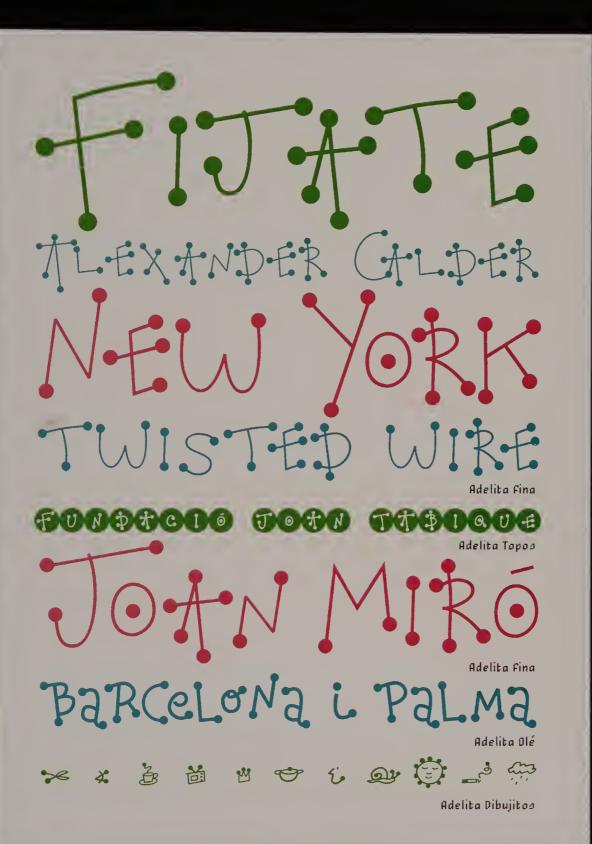


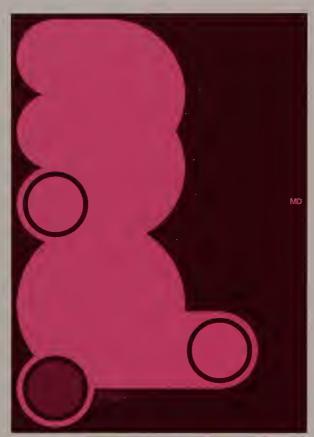




Left Laura Meseguer, Rumba typeface. Client: Laura Meseguer Laura Meseguer designed her Rumba typeface as part of a final project for a postgraduate course at the Royal Academy of Fine Arts in the Hague. Inspired by lettering of the 1950s and 1960s, Meseguer experimented with calligraphy in pen, brush and pencil to create it. The family consists of three faces, Rumba Small, Rumba Large and Rumba Extra, and is based 'on the idea of fonts that are interrelated depending on differences in contrast, expressiveness and use rather than on the classic range of weights'. Designed specifically but not exclusively for languages used in Spain, the accents, special characters and ligatures received particular attention. Opposite Laura Meseguer / Adela de Bara, Adelita typeface. Client: type-o-tones.com Adelita is a typeface family designed by Laura Meseguer, together with Adela de Bara, for the Type-ø-Tones font collection: 'It is a typeface made of toothpicks and olives ... It's strongly inspired by lettering of the 1950s and 1960s and the work of Joan Miró and Alexander Calder.' The original sketch comes from the third issue of the magazine Fîjate. De Bara sketched the uppercase letters and Meseguer digitized each one, creating the lowercase characters and expanding the family to include a range of weights and ornaments. It recalls the popularity of molecular structures in 1950s design.





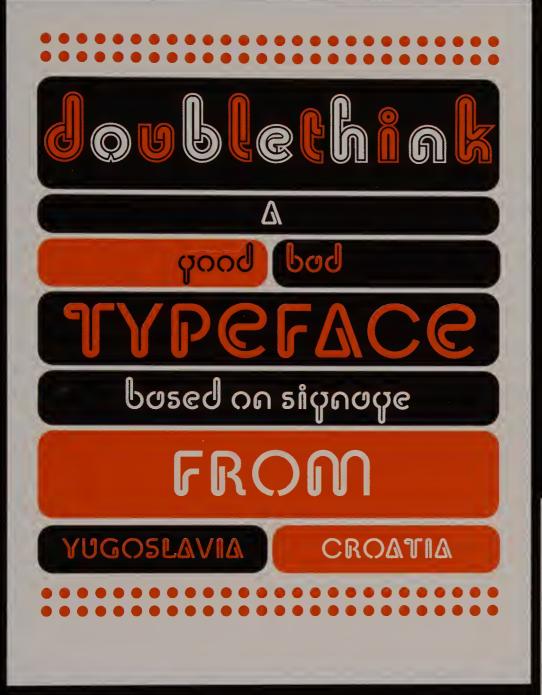




Malone Design, *Tweedo* typeface and poster. Client: Malone Design

Emerging from a self-promotional poster, Tweedo references 1960s modular design. It is intended as a fun and characterful typeface embodying the sense of enjoyment and enthusiasm underpinning Malone Design's work.





Jonathan Barnbrook, Doublethink typeface. Client: Virus Fonts The letterforms in Doublethink were first conceived as a logo for the state-owned Yugoslav clothing company Standard Konfekcija in the 1960s. Drawn originally by Vinko Ozic-Pagic, this experimental font has been expanded into an alphabet by Jonathan Barnbrook's Virus.

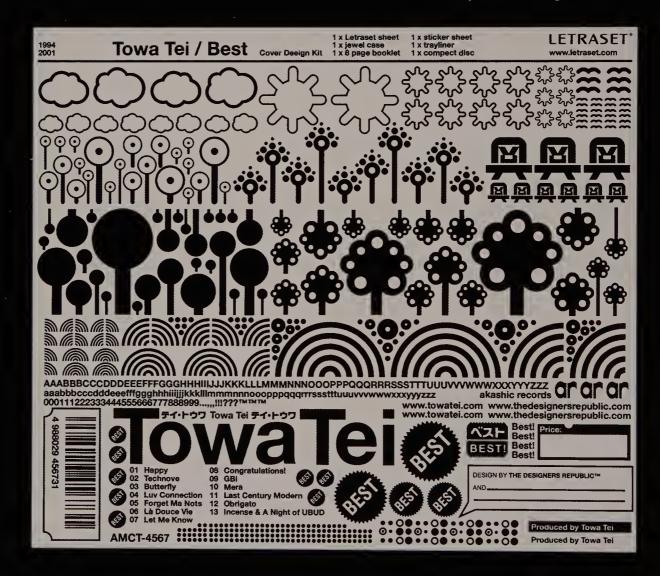
doublethink medium

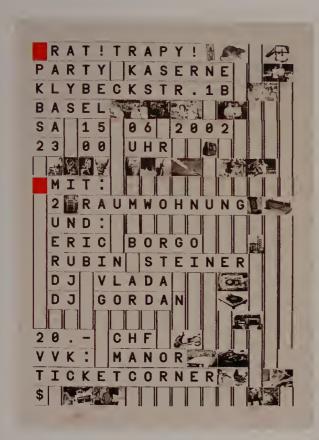
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obcdefghijklmnopqrstuvwxyz

Joublethink boldinline

ABCDEFGhijkimnopqsstuvwxyz
obcdefqhijkimnopqsstevwxyz

The Designers Republic, Towa Tei.
Client: EastWest Japan Inspired by
Letraset rubdown lettering, The Designer's
Republic aimed to introduce a sense of
the handmade in this transfer sheet which
accompanied the CD packaging for the
Japanese music artist Towa Tei. The
patterns and motifs are strongly evocative
of the 1960s and 1970s, when Letraset
was widely used as a design tool.





Left The Remingtons, Rat Trapy / Party Kaserne, poster. Client: Kaserne

Basel The designer took inspiration from the aesthetic of crossword puzzles combined with his own typeface *Saluki-Crossword*. The utilitarian typography and the use of found images call to mind the work of early 20th-century modernists as well as the haphazard aesthetic of everyday ephemera.

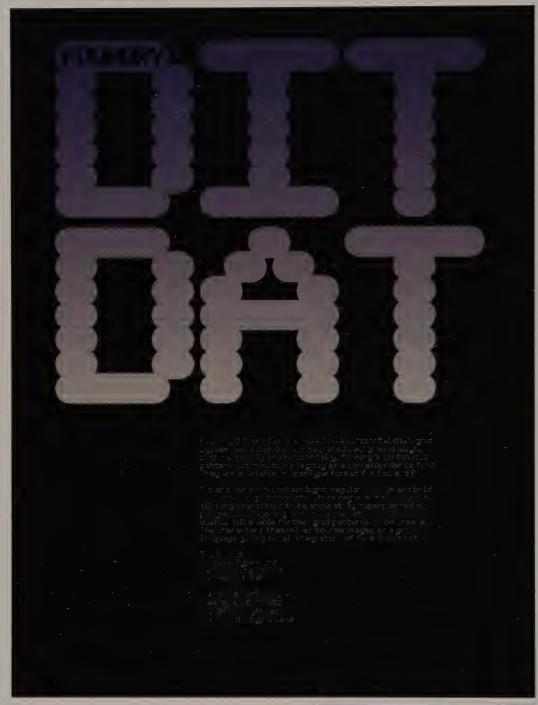




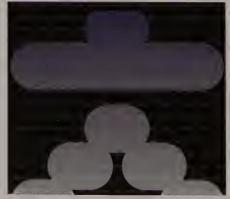




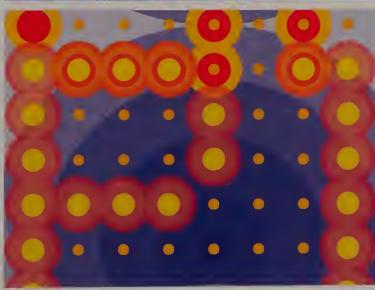
Left and above Malone Design, Mashtronic 'Bionic Funk' / 'Needs' EP. Client: Bedrock Records This record sleeve is part of a broader project that encompasses all design for the record label Bedrock Records. In this instance, the brief was for a series of sleeves that both emphasized the artist and distinguished each release from those around it. Budgetary constraints contributed to the creation of a typographic solution that is imaginative but with a 'stripped down feel' shared by other aspects of the label's design. Malone Design feel that '... the black and white headline approach combined with the bespoke font give it a strong presence.'

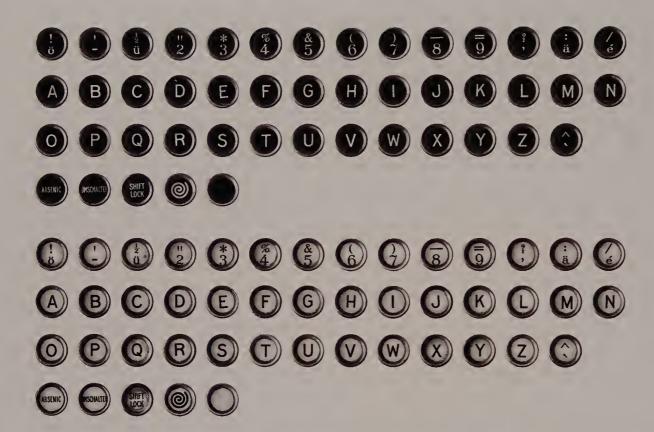


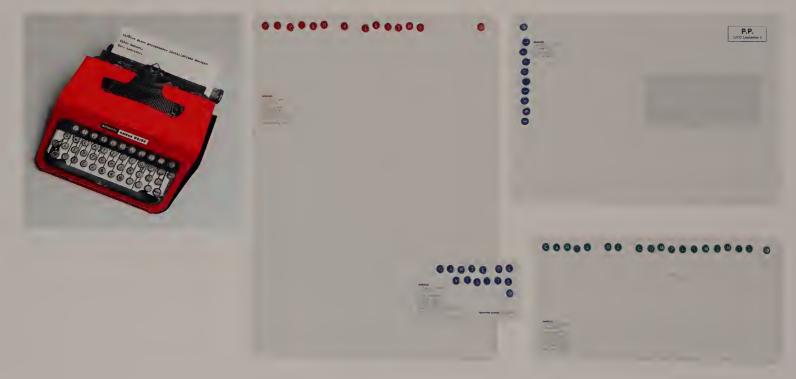
Foundry Types, Dit and Dat and Plek and Flek typefaces. Client: Foundry Types A matrix grid system underlies the Foundry fonts Plek and Flek and Dit and Dat. With Foundry Flek the dot-matrix grid also forms the background of the characters. Foundry Dit and Dat are based on a horizontal-dash grid system. Set solid, Flek and Dat's integrated backgrounds align both vertically and horizontally, forming a continuous pattern. The Foundry describe the rationale behind Plek and Flek this way: '... Throughout the weights, as the characters become bolder the centre of the dot still remains in the same position, enabling different weights to be superimposed with perfect precision. Foundry Dit and Dat work on the same registration principle, but with dashes instead of dots. This allows the possibility of having different colours within the letterforms, and to create a layering effect. Not only can the characters be placed over each other, they can also be offset to create different types of patterns. Scaling the dots in Foundry Plek and Flek to form larger elements within a design curiously effects the style of the 1960s and 70s. Intricate background patterns can be built up that have a futuristic look. When used in this way a whole graphic language can be created with the characters and backgrounds available in the fonts. In a "retro" context these fonts evoke a more sophisticated typographic response to the rasterizing of early computer technology.'











Atelier Poisson, Arsenic Theatre seasonal programmes. Client:

Arsenic Theatre Arsenic is a centre in Lausanne for emerging theatre, dance and experimental music. Atelier Poisson have managed its design and identity since 1996. Each year the programme of events is designed in the form of an everyday object: 'The image of a typewriter (opposite) was used to emphasize writing as a creative process. The keys are from a 1940s typewriter and the body is from a 1960s model. The cover is die cut and the contents are in the form of squared sheets to suggest typing paper. After taking the picture of the keyboard the designer thought it was a pity not to make greater use of the keys so he created an alphabet (positive and negative) to be used first inside the programme, then on posters, cards and a new suite of stationery.'

The giant ticket idea was intended to highlight the theatre's decision to introduce a single entrance price for all events. The programmes were printed on four different colours of paper.





Promotional Design Due to the breadth of work it encompasses, promotional design is perhaps one of the most prolific and wideranging fields of the discipline as a whole, and all the more difficult to define for that. Whatever it is that is being promoted, graphic design has to function as the interface between it and its audience, from an attention-grabbing poster to a more subtle communication of ideas or a more personal form of expression.

As well as the range of graphic forms produced in this field, there is a great deal of diversity in the nature of the subject matter being communicated. It is perhaps a consequence of this that there is also enormous variety in the sources of retro influence called up by designers. The work shown here clearly expresses this variety. While some pieces draw on both the aesthetic and the approach specific to the subject matter they are dealing with, others delve into fluid pools of influence to meet the brief. The use of key elements or characteristics associated with whole stylistic movements or with particular designers creates a sense of specific eras, while a softer sense of 'pastness' is recalled by manipulating the particularities of old printed ephemera, demonstrating one of the latest approaches to creating retro work.

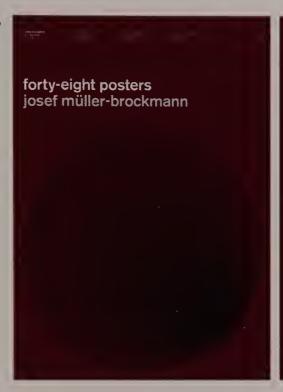






Image Now, 'Josef Müller-Brockmann, Forty-eight Posters' exhibition invitation (left) and poster (right and far right). Client: Image Now Gallery To accompany an exhibition of posters by Müller-Brockmann, the design firm Image Now chose to create a new piece of design in the spirit of the Swiss designer's approach. Rather than reproduce one of the posters from the exhibition on the invitation, the designers opted to create a piece inspired by a simple exercise Müller-Brockmann set his first-year design students. The students drew eight circles, differing in scale. The circles were then arranged in as dynamic a fashion as possible on a rectangle. The final composition was then realized in three dimensions similar to an architect's maguette. Aiden Grennelle of Image Now describes the creative process: 'It seemed fitting to make a construction using only the tools of the exercise, eight circles stacked one on top of the other, ready to play.'

'The finished design featured eight circles debossed, each one on its own level. The paper manufacturer GFSmith, achieved a weight of 1400 gsm by laminating four sheets of 350 gsm board together. The weight was essential to handle such deep impressions. Benwell Sebard produced the die in two blocks, a male and female. These blocks were heated to "iron" the motif into the board. Finally two foils (gray and white) were used to print the text.'



imaga now gallery presents forty-eight posters by josef müller-brockmann at image now gallary 17a naw bride street dublin 8. the posters will be displayed 12 each week over four weeks starting monday 31.05.04 until friday 25.06.04. admission is frae. open 12.30pm till 2.00 monday to friday, or by appointment, phone 4.351 f 1679525.1 3.105.04. beethoven '52, protégez l'enfanti '53, das plakat' '53, helmhaus zürich '53, carl schuricht' '55, tonhalle besthoven '55, benhalle warmermuskabend '56, tonhalla musica viva '57, beethoven neunte ainfonia '57, tonhalle extrakonzart '57, tonhalla quartatt '58, tonhalle musica viva '58.07.06.04: the family of man '58, tonhalla musica viva '58, toshalla musica viva '59, tonhalle musica viva '61, tonhalle musica viva '63, tonhalla musica viva '61, tonhalla musica viva '62, internationala junifestwochen '62, tonhalle sinfonie-konzert '63, tonhalle musica viva '64, 14.06.04: opernhaus zürich dornröschen '64, opernhaus zürich orpheus '65, opernhaus zürich orpheus '65, opernhaus zürich der wunderbrezel '69, juni-festwochen '77, tonhalle nusica viva '86, opernhaus zürich der wunderbrezel '69, juni-festwochen '70, opernhaus zürich ballet giselle '71, opernhaus zürich der vunderbrezel '69, juni-festwochen '70, opernhaus zürich ballet giselle '71, opernhaus zürich der devereux '71, neue zuricher zeitung 21.06.04: opernhaus zürich ballet giselle '71, opernhaus zürich der vunderbrezel '69, juni-festwochen '70, opernhaus zürich ballet giselle '71, opernhaus zürich der bettelstudent '71, opernhaus zürich ballet giselle '71, opernhaus zürich der bettelstudent '71, opernhaus zürich ballet giselle '71, opernhaus zürich der vunderbrezel '69, juni-festwochen '79, the architactonie in graphic design '80, engadinar kollegium '81, sprache der geomatrie '84, shizuko yoshikawa bilder '94, j. müllier-brockmann plakate '94, visuelle kommunication und konstruction '94, the posters are on loan from the museum für gestaltung zürich better



Ashby Design, 'Design for the Fun of It' invitation. Client: AIGA This is an invitation to an AIGA event entitled 'Design for the Fun of It' which had a carnival theme. The envelope doubled as a popcorn bag. The designer, Neal Ashby, discusses his approach: 'I know as a designer I throw away invites all the time. So I wanted to put something in people's hands that gets them involved. I thought the popcorn bag would be a neat trick, and also hopefully get people interested in the theme of the program, which is "fun". After we bought the bags, it became apparent that the only way to print them was on a letterpress. Two guys with a letterpress working out of their garage in rural Pennsylvania printed the bags. A few thousand plain popcorn bags cost about \$80, and the printing was only \$400.

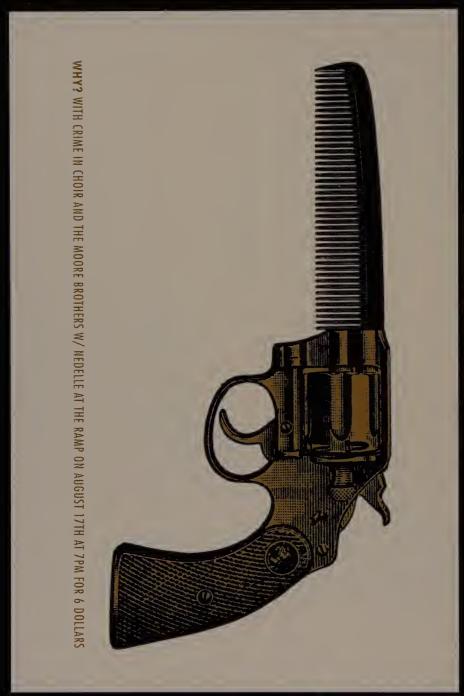
'The invitation uses a big, display typeface named *Headliner*, which has the woodblock feel I wanted for an old-time carnival look. Photos of the bumper car came from a book about carnivals and amusment parks.'



Ashby Design, 'Dream Big'. Client: The Art Directors Club of Metropolitan Washington Ashby's design for this invitation triggers childhood memories for many of us: 'Maybe it's the eight year old in me, but I'm always drawn to those touristy popsicle vans at the mall in Washington, D.C. I love the way the popsicles are advertised - a haphazard collage of colourful stickers covering every open inch of space. I didn't know if I would ever be able to use them or not, but I wanted a collection of those stickers. A vendor told me where I could get the stickers: at the distribution center where they picked up all of their food, candy and sodas. When I got there, I found the stickers, loose and scrambled in a big box. I felt like a kid in a candy shop, but then, I was ...'







Jason Munn, The Small Stakes posters. Clients: various These posters reference a number of different periods, in particular 1950s Populuxe graphics and the New York Style. They also draw on 19th-century ornament.

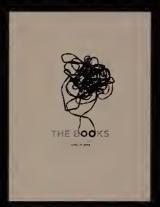




















Domestic violence affects the entire family.

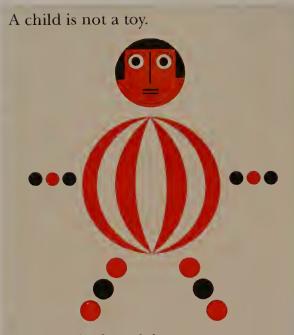
TurnAround, a non-profit agency serving victims of sexual assoult and demossic violence, provides counseling, communiousearch, emergency shelter and hospital accompaniment to more than 10,000 somen, children and men each year

TurnAround can help: (410) 377-8111

You have the right to say it.

Baltimore & Carroll Counties Scaual Assault/Domestic Violence 24-hour crisis housine: (410) 829-8000





Stop the cycle of sexual abuse.

TurnAround, a non-profit segency serving vactims of account annuls and domestic violetice, provides, counseling, community outreach, emergency shelter and longital accompanisment to more than 18,000 women, children and men cach year

TurnAround can help: (410) 377-8111

The cycle of motions and stee

Baltimore & Carroll Counter' Sexual Annuals/Domestic Violence 24-hour criss bodine: (410) 328-639



Spur Design, Turnaround posters.

Client: Turnaround Turnaround is a not-for-profit organization that provides counselling for victims of domestic abuse. Spur Design describe how the 'childlike, constructivist style graphics were intended to make a powerful statement that would be appropriate hanging in doctors' offices, hospitals and elementary schools'. Orange was selected to suggest hazard. Each of the four posters is printed in two-colour offset.

A child is not a target.



TurnAround, a non-profit agency serving victims of sexual assault and domentic violence, provides connecting, community ourceach, emergency shelter and inovital accompaniment to more than 10,000 women, children and men each year

TurnAround can help: (410) 377-8111

Baltimore & Carmil Counties' Sexual Assault/Domenic Violence 24-hour crisis butline: (410) 828-659





Stop the cycle of domestic violence.

Turn/Around, a non-profit agency serving victims of sexual assuult and domestic violence, provides: counseling, commit

TurnAround can help: (410) 377-8111

Bultimore & Carroll Counties' Sexual Assault/Domestic Violence 24-hour crisis horline: (410) 828-6390



NB Studio, Mothercare Extra Service posters. Client: Mothercare NB Studio commissioned Ivan Chermayeff to illustrate a series of posters to promote the different services that Mothercare offer. The designers felt it was important to appeal to both the child and the child within the adult, emphasizing the element of fun that was being introduced throughout the brand. The designers felt that '... the sophisticated naivety of Chermayeff's collage style captured both the wit and the charm that we wanted to make an integral part of the new spirit of Mothercare.'



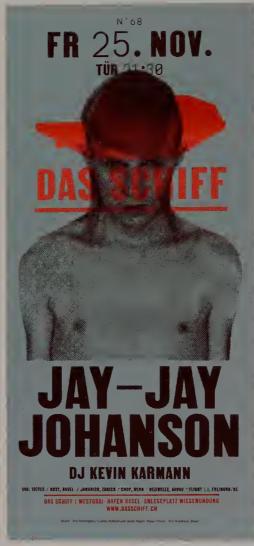


















Left The Remingtons, Das Schiff posters. Client: Das Schiff The

Remingtons designed the identity and promotoinal material for Das Schiff, a bar, restaurant, gallery and club housed in a ship in Basel. Working within a limited budget, they had a standard template printed in one colour while specific events were then overprinted in a second colour. The bold sans serif type and vertical format recall vernacular design of the mid-20th century.

Opposite top and right Austin Carey, 'For a Learning Society'. Client: Faculty of Applied Arts, DIT The design of this brochure for a third-level educational institute was inspired by Isotype (International System of Typographic Picture Education), a pictogram system developed by Otto Neurath in the 1940s as a pictorial method of representing statistical information. The simple graphic forms were given an extra dimension through the application of vibrant process colours and the use of a UV varnish (a highly reflective surface which in this instance has a rich, high-gloss finish) on a matte surface. The use of visual metaphor the open door, the arrow and the staircase - adds an additional conceptual layer to the design.

Opposite below left NB Studio, 'Days Like These' campaign and exhibition design. Client: Tate Britain NB Studio designed the exhibition, wayfinding signage and marketing material for the contemporary art exhibition 'Days Like These'. Not influenced by a style as such, this project looked to the iconic London Underground Map. The show featured the work of twenty-three established and emerging British artists, which instead of being shown in one gallery were located throughout the Tate building. NB Studio used lines 'reminiscent of a tube map [to] suggest finding the way between the pieces of work and, like the map, become functional wayfinding elements. The result is a colourful, striking graphic system that was applied across all of the required formats.'





HarrimanSteele, Mother Christmas Card. Client: Mother Advertising

HarrimanSteele explain: 'Mother Advertising's Christmas card took the form of a beautifully crafted share certificate and shareholders' report. A greyhound called Just for Christmas was purchased and 1,000 shares in the greyhound were sent out. The share certificate was printed on parchment, using six specials including two foils and embossing. Some of the text was printed using thermography.' The certificates were hand stamped and numbered for authentification, and personalized for each recipient by a calligrapher. The finished invitation was then placed in an envelope that was closed with sealing wax using a specially made metal die.



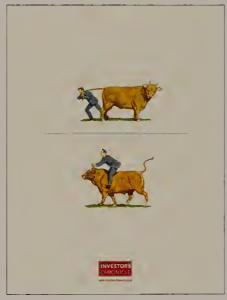












NB Studio, Investors Chronicle advertising campaign. Client: Investors Chronicle NB Studio designed a press and online brandadvertising campaign for Investors Chronicle magazine, adopting the style and colour pallette of mid-century vernacular design: 'The objective of the campaign is to encourage prospective readers to think of Investors Chronicle as a rewarding challenge. Each illustration is on the theme of opportunity or reward. The images are deliberately thought provoking. We want investors to stop and think and to enjoy the challenge presented to them.'











Werner Design Werks, Inc., Inspiration: A Natural Neighborhood advertisement insert (all images this page) and advertisement campaign (opposite). **Client: Contractor Property Developers** Company The client here was a suburban neighbourhood development with what designers have described as 'a small town feel and an admirable mission: to restore 245 acres of farm land to its native prairie condition while building homes that are sensitive to the environment'. The designers saw this as being in contrast to suburban 'McMansions' of soaring ceilings and windows, three-car garages and massive rooms. The marketing materials were inspired by the historical home styles and the retro small-town feel of the streetscapes: 'We drew on our own memories of secure, innocent childhoods growing up in small towns in the Midwest ... To capture this sense of nostalgia we turned to vintage illustrations, ephemera and modern photography, combining them in a collage-like manner to create a tactile and emotional experience.'









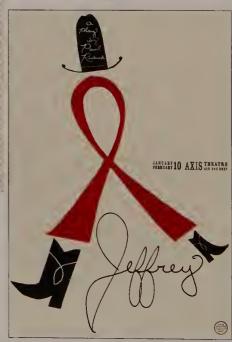




Left Spur Design, Oscar Night Baltimore poster. Client: Aids Interfaith Residential Services, Inc.

This poster was designed to promote Oscar Night Baltimore, an annual fundraising event for the Aids Interfaith Residential Services, Inc. The organization is dedicated to giving quality care and support to low-income individuals and families living with or at high risk of contracting HIV / Aids.

Each year the client provides a theme for the evening. On this occasion it was the Fabulous Fifties. The poster design was influenced by the work of record-cover designer Jim Flora as well as abstract fabric patterns from the 1950s. The designers feel that '... the illustration imparts a sense of the same kind of alien forms and bizarre figures that populate Flora's work, while still communicating the glamour and frivolity that surround the Academy Awards ceremony.' The poster was printed in three-colour offset.



Opposite below Spur Design, Jeffrey poster. Client: Axis Theatre This poster for an award-winning AIDS comedy features the AIDS ribbon transformed into a cowboy in an attempt to match the play's subsersive wit as well as form an abstract portrait of one of the characters. The designers state that '... the hand drawn type and simple image owe much to the work of Paul Rand as well as to the limitations of the screen printing process. The way in which the AIDS ribbon is used takes on the task of defamiliarizing the ordinary, which Rand set down as being the artist's problem.' Right Pentagram, Net@work poster. Client: Metropolis Magazine This promotional poster by Paula Scher was designed for a conference about the effect of the Internet on the workplace. It uses 1950s-style imagery in a humorous play on the title of the event.















Fabio Ongarato Design, Nike White label. Client: Nike When asked to design promotional material for the Nike limited-edition White Label series, Fabio Ongarato was inspired by advertising illustration from the 1970s and 1980s: 'Recreated from Nike's early 1980s archival graphics, the White Label series is a limited range of authentic garments from the past. In creating a promotional tool to showcase the range our challenge was how to extend this feeling of nostalgia while avoiding the usual trappings associated with reconsidering 80s culture through a superficial retro appropriation.

'Working closely with ex-advertising illustrator Geoff Cook we set out to capture a memory and attitude from the past, creating a series of realistic grey-lead pencil sketches that seem to sit halfway between the hyper-realism of late 1970s and early 1980s advertising. Central to this concept was the desire to create a keepsake, a record of something.'



Billie Jean, 'Nike Basket'. Client: DDB Paris / Nike This Nike project for DDB Paris was a departure from the usual commercial constraints experienced by illustrator Billie Jean. It was part of a series of posters comissioned to celebrate thirty years of Nike basketball shoes. The concept for the campaign was to trace the artistic development of a boy born in 1972, the year some of the styles were launched. A different illustrator was chosen for each stage; the piece above depicts teenage classroom doodling. Billie Jean comments: 'The art director Tashi Bharucha said that I had to include the product and a few basketball themes in my illustration, but the rest was up to me. My influences are many and

varied. I have a reservoir of influences that I subconsciously dip into ... I never make a conscious decision to copy or reference these influences when embarking on a new piece of work.' In relation to this piece, as with the book-cover illustration shown on page 92, he cites work by artists such as Eduardo Paolozzi and Robert Rauschenberg which juxtaposes collage, paint, drawings and pattern. The visual references in the piece - such as the stencil lettering and the allusion to early computer graphics - evoke the 1980s and are perfectly pitched to trigger nostalgia in the 'thirtysomething' target market.

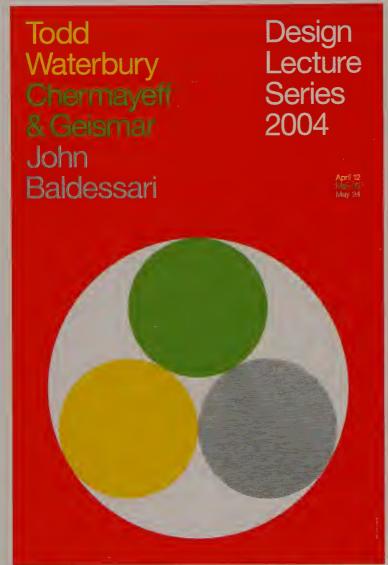
Knoll Twenty-First Century Classics 上門上里一上月 **米田と日**▼ ATA CAS DATA BEHERAR 見足上月 T = === A R B B R R THE SE HER 工力力月月月 MARKAI BAGGE HABA 15 ... 17 ... 10 ... 10 ... 10 ... 22 ... 重五月 田田 田 一 ППП





Opposite NB Studio, Knoll sixtiethanniversary product catalogue. Client: Knoll Founded in 1938, Knoll has Cooking Build's Michael C. Place consistently been a leader in the furniture design industry, with a distinguished history and a reputation for creating workplace furnishings that inspire, evolve and endure. However, during the 1970s and 1980s the potency of the Knoll brand in Europe was in decline, and the lack of cohesion and quality across the brand's graphics was evident. NB Studio's relationship with Knoll originated with the design of series of posters for which they had to follow existing brand guidelines. The designers were then commissioned to reinvigorate the company's communication system, for which they chose to 'revive the heritage of the brand and invest it with a contemporary edge'. The layout for a product catalogue seen here exemplifies the structure and rationalism of the International Style.

Above Build, two-poster set for We Love Cooking. Client: We Love describes the rationale behind these posters as 'making something beautiful from the mundane; celebrating the life of the VHS cassette, the floppy disc and the audio cassette'. The style of these posters could be interpreted as a contemporary take on mid-20th-century design. The combination of Helvetica with the bold use of negative space reminds us of the International Style while the simple dropout images recall 1960s design.





Cahan & Associates, 'Design Lecture Series 2004' poster. Client: AIGA. 'Bridge to the Future' poster. Client: BASOC The bold and simple graphic forms and structured typography of these posters are redolent of 1960s graphic design.

The San Francisco Museum of Modern Art's Architecture & Design Forum and the SFAIGA asked Bill Cahan to be the honorary chair for the fifteenth annual design lecture series. The lectures are dedicated to the convergence of technology, art and design. Cahan asked the speakers (John Baldessari, Ivan Chermayeff & Tom Geismar and Todd Waterbury) to design their own posters.

Cahan & Associates designer Sharie Brooks was selected by community leaders and BASOC officials to contribute to a series of posters by twelve Bay Area artists and designers to celebrate the bid for the 2012 Olympic Games. The converging circles represent unity and diversity, and also form a flower symbolizing love and compassion while connecting back to San Francisco and the Summer of Love.





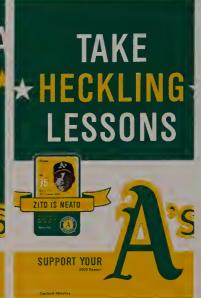


The Stone Twins, Per4m posters.
Client: International Youth Theatre
Festival Each poster features a series
of overlaid heads such as a DJ, the
hip-hop artist Jay-Z or Darth Vader:
'Conceptually, these silhouettes attempt
to convey the magic of Per4m as both
a passive and participational theatre
festival.' Although it was not the
designers' intention to evoke design from
another era, the use of colour and style
of image are reminiscent of the 1960s,
particularly West Coast psychedelia.









Above Templin Brink Design, Oakland A's advertising. Client: Oakland Athletics Bold slogans and powerful two-colour designs found on midcentury political posters, like President Eisenhower's 'I Like Ike' campaign, inspired this series of advertising posters for the Oakland A's. The designers wanted to create the impression that the team's star players were campaigning for fan loyalty.

Right Mark Denton Design,
Merrydown Cider Poster. Client:
Merrydown Cider Mark Denton was commissioned by David Dye to design a poster for the Merrydown Vintage brand as part of a long-running award-winning campaign. The brief required that the poster have a period feel to reflect the 'vintage' aspect of the product. The solution is a playful homage to the 1920s film Metropolis with an added hint of 1950s B movie.

















Efrat Rafaeli Design, 'Byproduct' catalogue and exhibition announcement. Client: Southern Exposure The 'Byproduct' exhibition posed questions about the function, aesthetics and impetus of the design

aesthetics and impetus of the design process and its traditional applications. The designer saw this as being central to her solution. Rafaeli states that '... the catalogue serves as a design commentary on the gimmickry and cliches of this commercial discipline.

The loose coupon-like cards are packed in a zip-lock bag, and printed with bold colours, screaming for attention. A starburst sticker with an exclamation point calls for attention, but delivers no concrete promises.' She goes on to say that '... many of the design elements that were used in this piece, such as: the star-burst, exclamation point, colour gradients, a collection of display fonts, and the use of other common dingbats became widely popular during the fifties, an era which saw the birth of branding and mass-market advertising. This vernacular iconography is still widely employed today, which makes the catalog look both retro and current at the same time.'





Left GBH, D&AD The Clinic. Client: British Design & Art Direction (D&AD) D&AD is a charitable organization with

the mission to foster and support the next generation of creativity both in Britain and internationally. D&AD's 'Yellow Pencil' is an award which represents the pinnacle of achievement in the creative industries. GBH designed the directmail elements for an education initiative called The Clinic, where advertising and design agencies pledge involvement to individual colleges via differing levels of commitment: 'This could include talks, part-time teaching, work placements and sponsorships. The 1960s Pop Artinspired badges served as a kind of contract between educators and industry representatives and were sent out by direct mail with the invitation.' Below left Mucca Design, Su-Zen Invitation. Client: Su-Zen Established in Chicago, Su-Zen is a fashion company that specializes in handmade tailored knits and classically tailored clothing. When Su-Zen opened a shop in New York, Mucca Design were commissioned to build a brand identity and design a range of branded communications. The designers recount how the 'logo grew naturally out of the company's reputation for handmade, hand-tailored fashion and is designed to resemble a traditional tailor's label. For the grand opening of the new store we created a woven tailor's label the size of a postcard to serve as the invitation'.

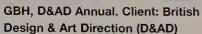












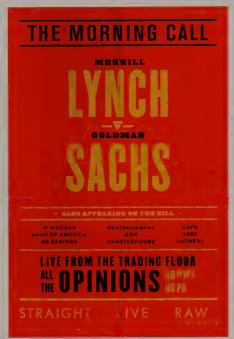
GBH designed the fortieth annual, show reel, call-for-entries campaign, advertising and associated materials for the 2002 D&AD awards. To avoid a rich tradition of 'pencil'-themed annuals, GBH sought inspiration in the gold and silver of the D&AD Awards and created a concept of 'shining achievement'. This concept was applied across a range of applications. The annual cover was given a yellow 'duster' dustjacket. The gold and silver awards were subverted as 1950s Brasso-inspired polish tins. In addition, a host of press ads were designed for different territories, each one featuring a previous Gold Award winner 'endorsing' the competition in a playful homage to 1950s advertising.

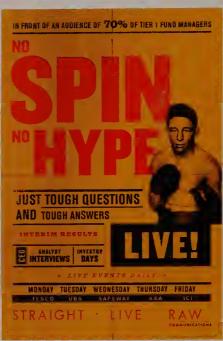


















Above Unreal, press advertising. Client: Raw Communications

Designed to promote real-time broker debates online, this press campaign uses the graphic vocabulary of boxing posters as a play on the perceived aggressive nature of brokers.

Left Unreal, Capital Age Festival posters. Client: Greater London Authority These posters for the Capital Age Festival, a celebration of London's mature population, use the styles familiar to the target audience in their youth. Opposite Morla Design, San Francisco 2012: US Olympic bid city poster. Client: Bay Area Sports Organizing Committee The Bay Area Sports Organizing Committee chose Morla Design to create a poster to publicize San Francisco as the US bid city for the Summer 2012 Olympic Games. The designers created a contemporary version of the photomontage style associated with modernism that 'incorporated the optimism of the Olympics and a bold, iconic portrait of an Asian American swimmer. The radiating lines, bright colour palate, and posterized dot screens are a modern take on San Francisco music posters from the 1960s'.



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