

TYPO

GR

AP

HY

TYPO

G R

A P

H I E

TYPO

G R

A P P L

H I E D

TYPO

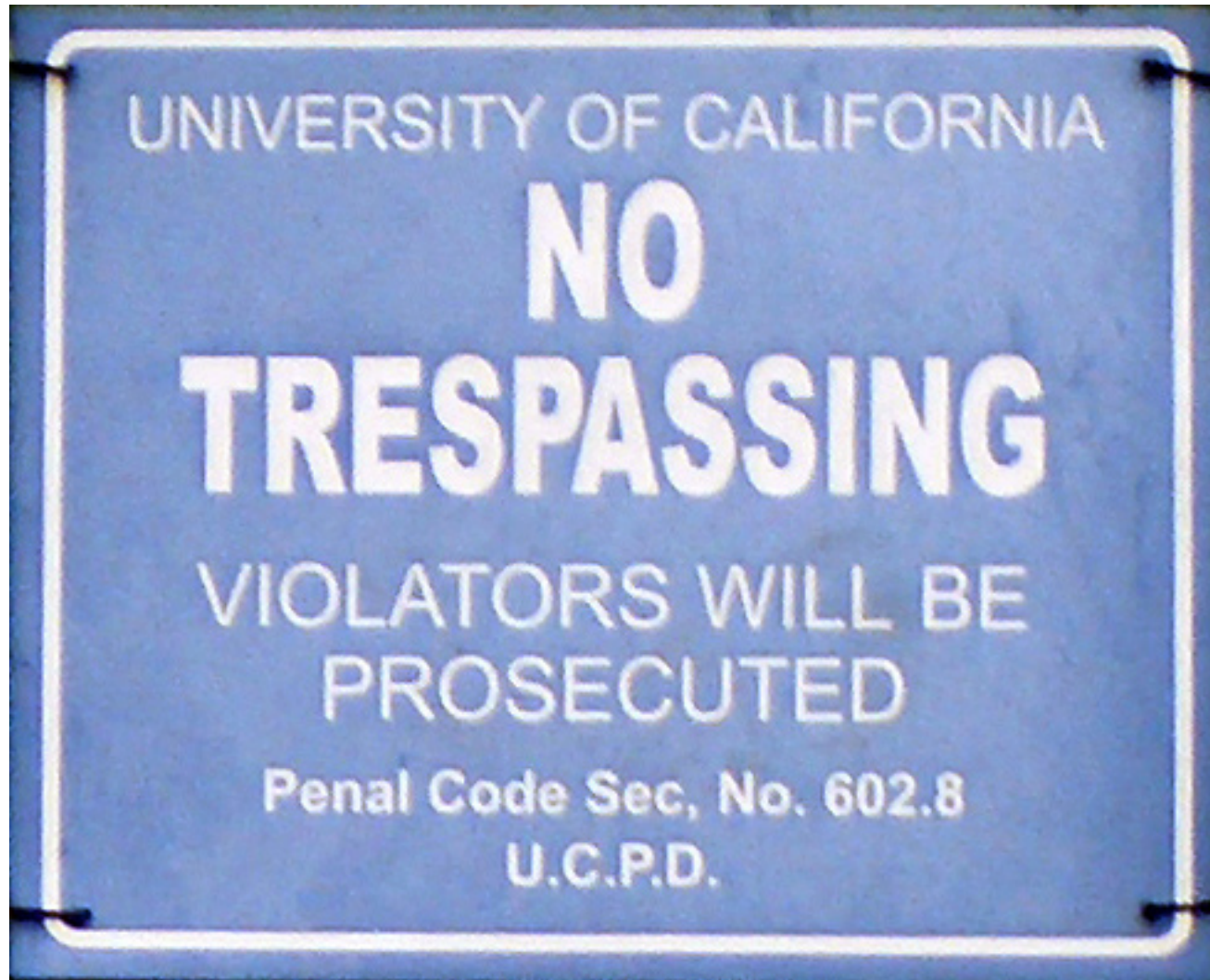
G R

A P P L
H I E D

TYPO

G R

A P P L
H I E D





NO TRESPASSING

Violators will be Prosecuted
Penal Code Sec. No. 602.8 U.C.P.D

University of California





NO

**SMOKING
DRINKING
EATING
GRAFFITI**



WIRE

John Butcher

Breaking the sound barrier

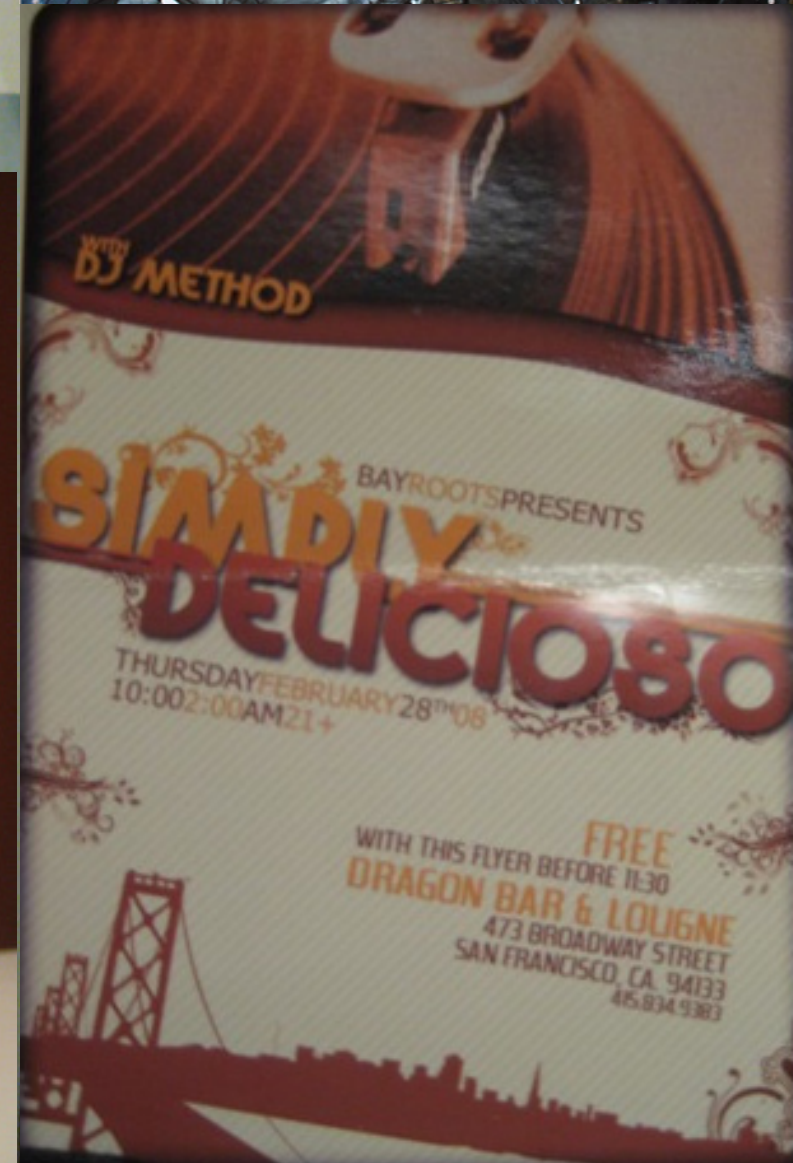
MATRIX 224

Tomás Saraceno

Microscale, Macroscale, and Beyond:

Large-Scale Implications of Small-Scale Experiments

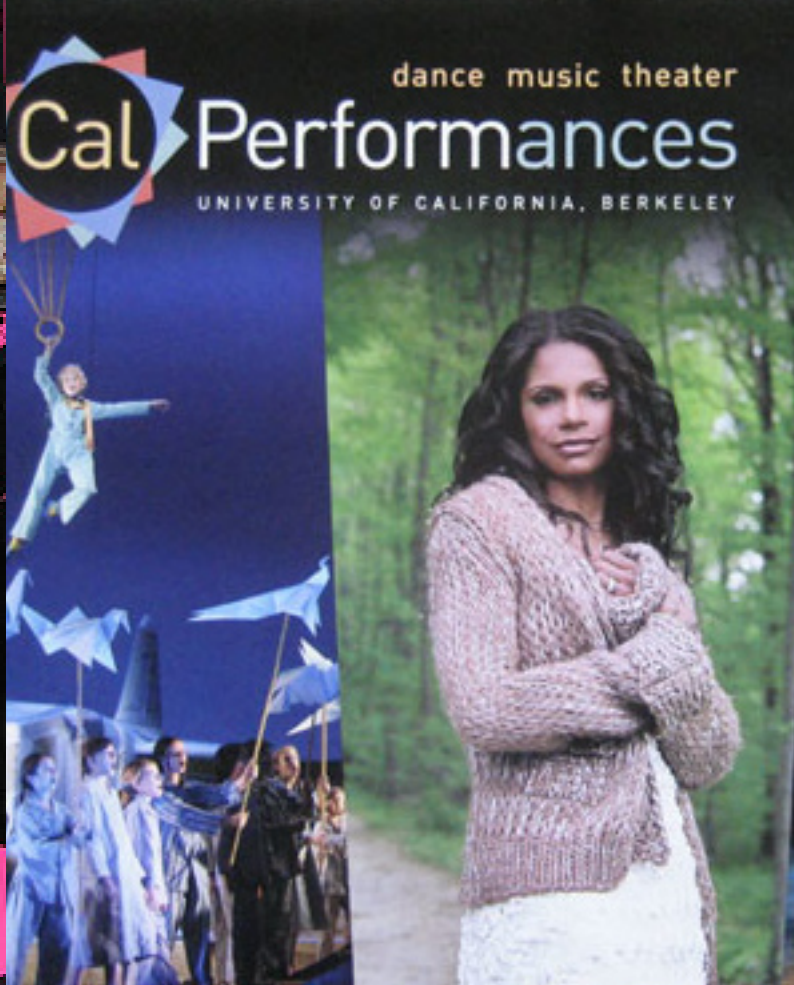
November 18 - February 13, 2008

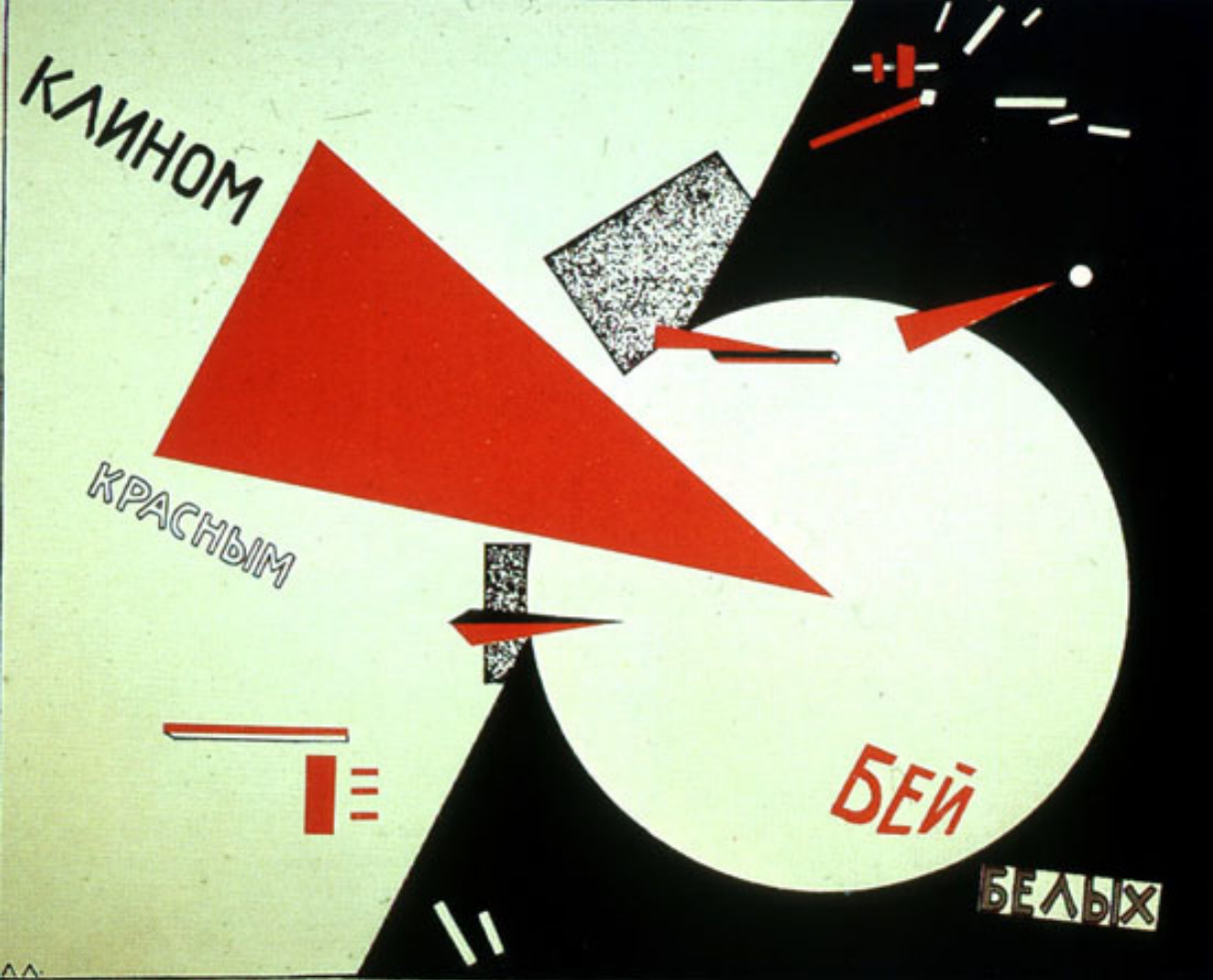




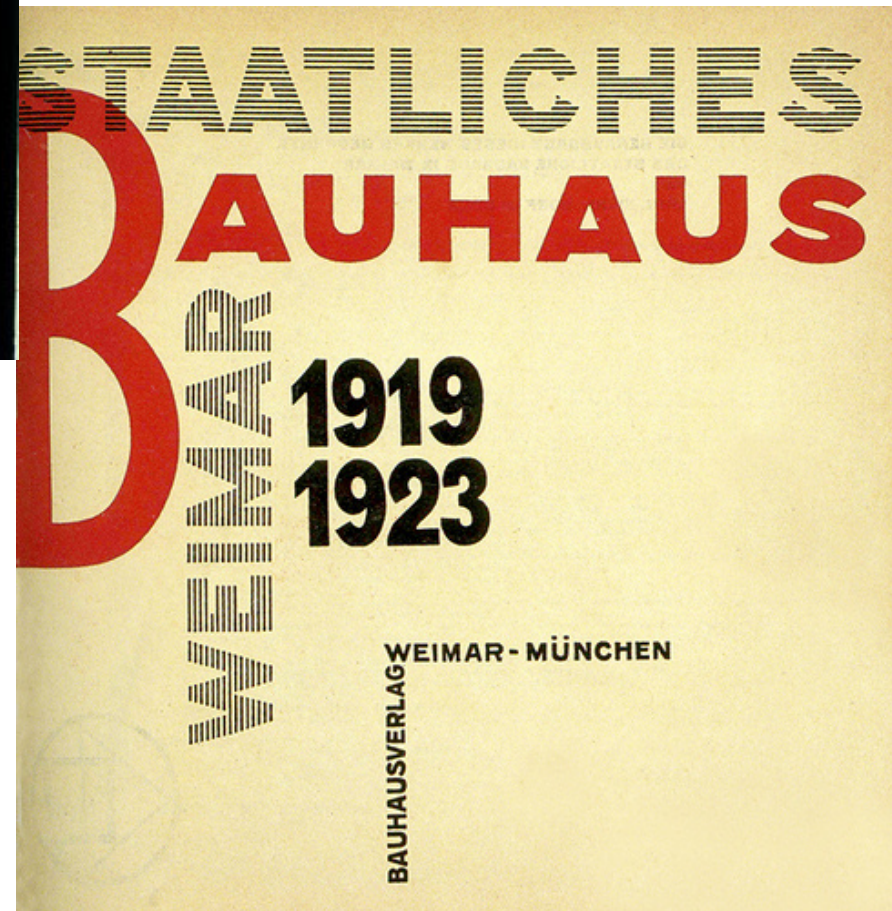
HOLLYWOOD
HAS LOST ITS
MIND

POPFICTION
9 MAR
E



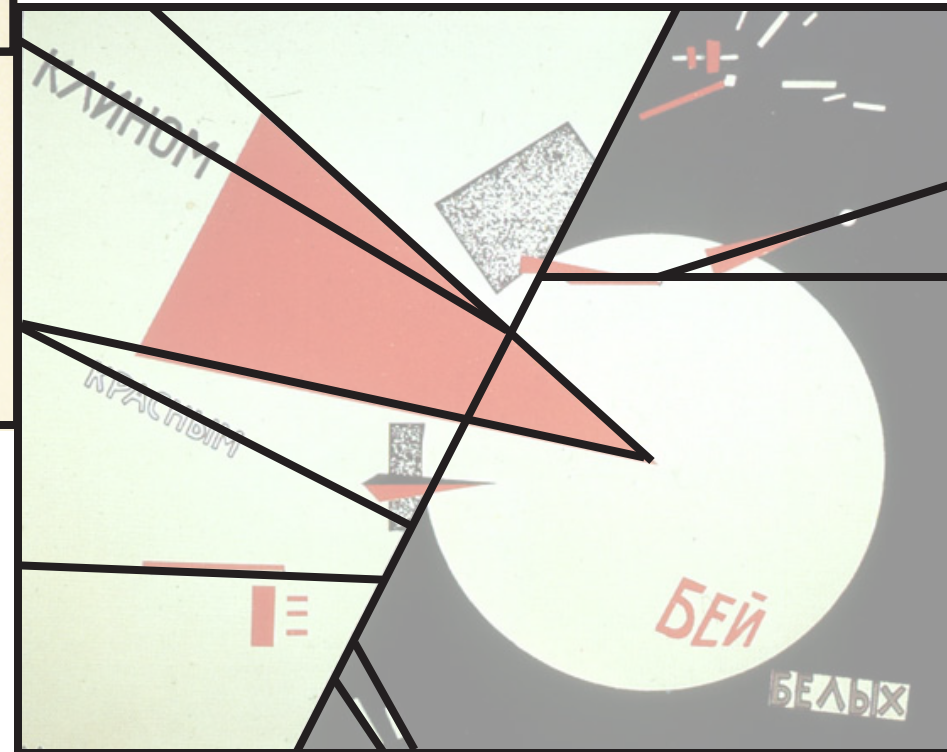
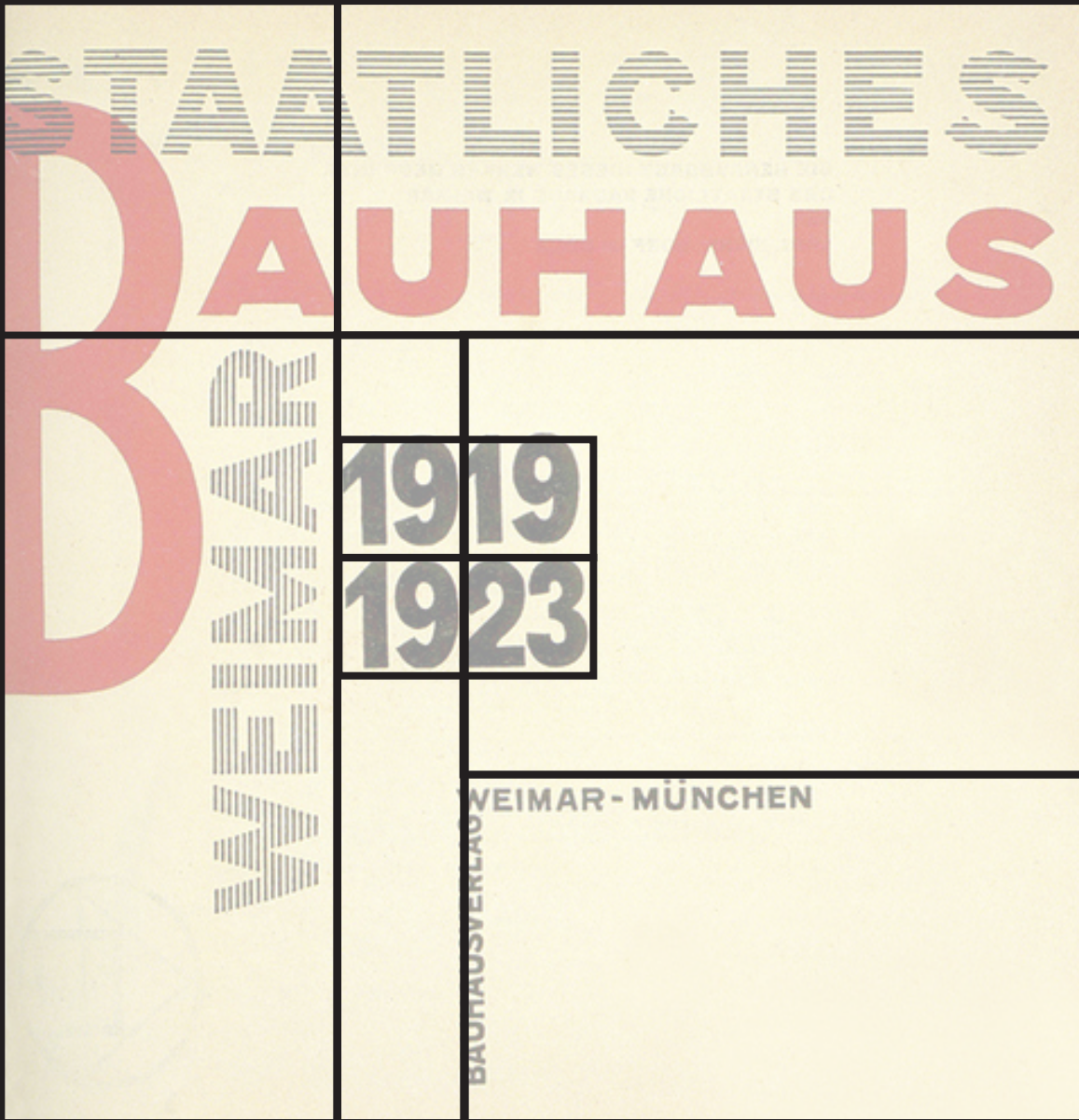


1919



el lissitzky russia — Constructivism

1919



el lissitzky russia — Constructivism

1923

THⁱâtre MICHEL
40 rue Des mathurins

SOIRÉE
vendredi 6 et samedi 7
JULIET
1923

DU COEUR

la grande semaine
a été prolongée
jusqu'au 7 juillet




ICHÉREZ

OCATION :

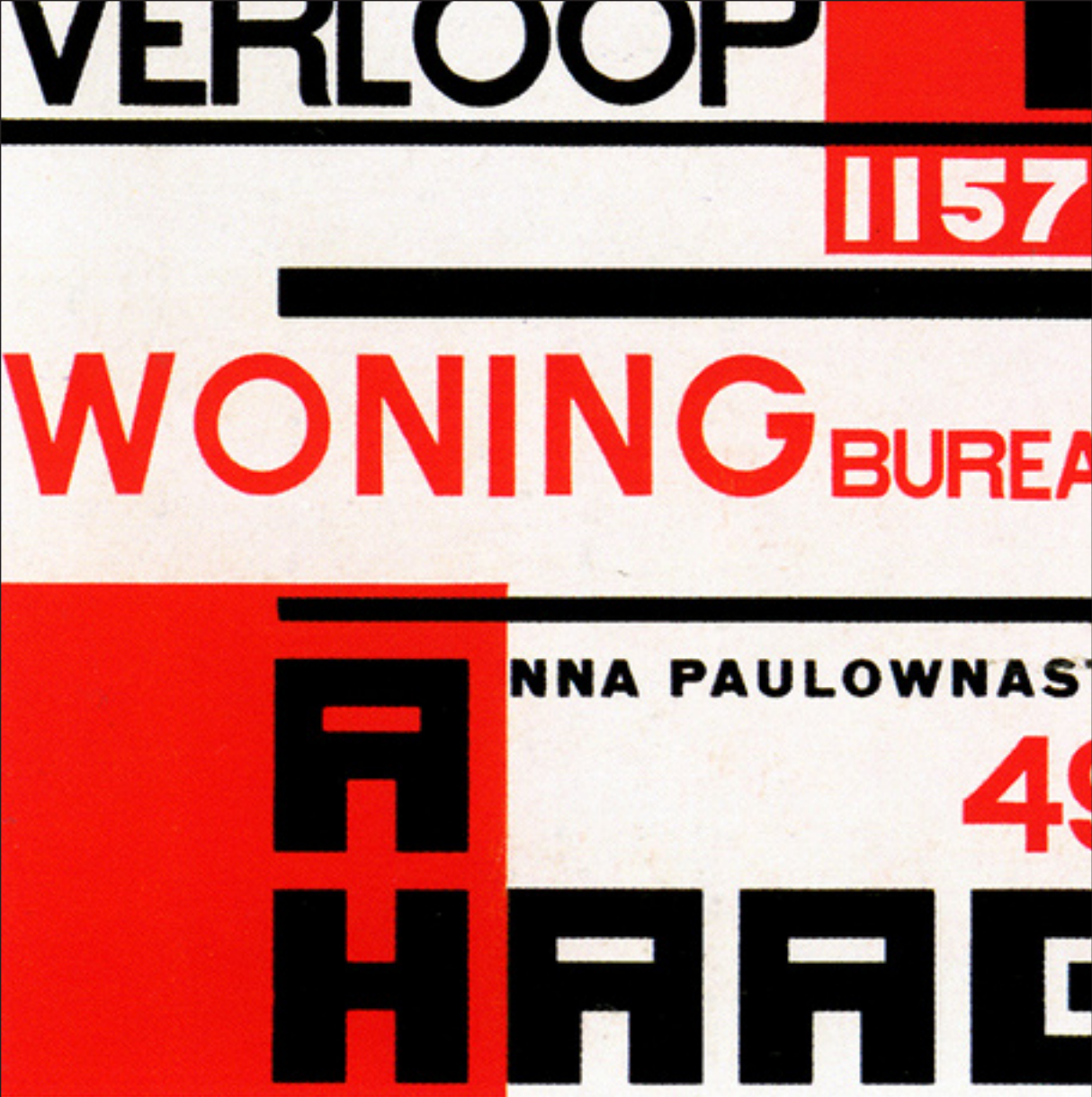
ORGANISÉE PAR !

Bertheim Jeune, 25, Bd de la Madeleine
Durand, 4, Place de la Madeleine
Povolozky, 13, Rue Bonaparte
Au Sans Pareil, 37, Avenue Kléber
Six, 5, Avenue Lovendal
Paul Guillaume, 59, Rue la Boétie
Librairie Mornay, 37, Bd Montparnasse
Paul Rosenberg, 21, Rue la Boétie
et au Théâtre Michel. Tél. Gut. 63-30.

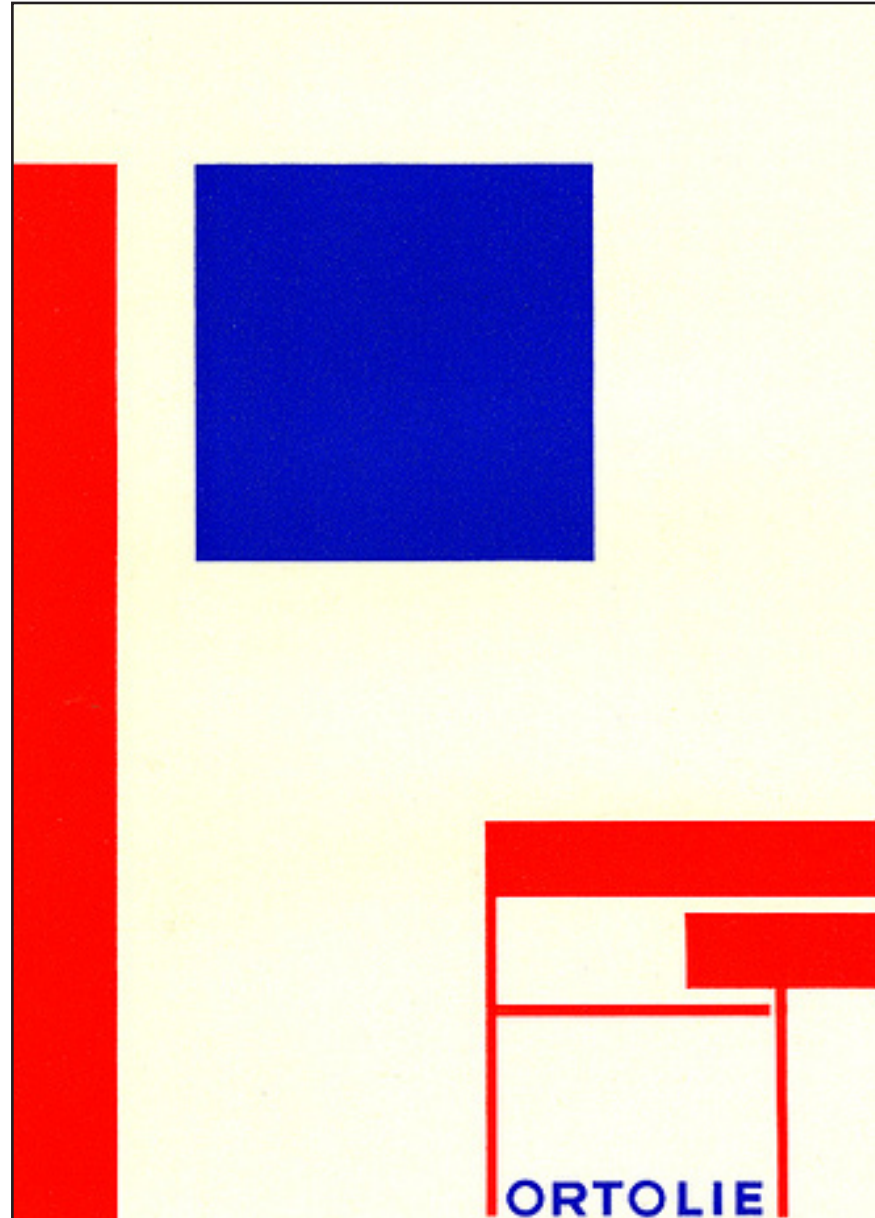
ARBEE



ilia mikhailovich france — Dada

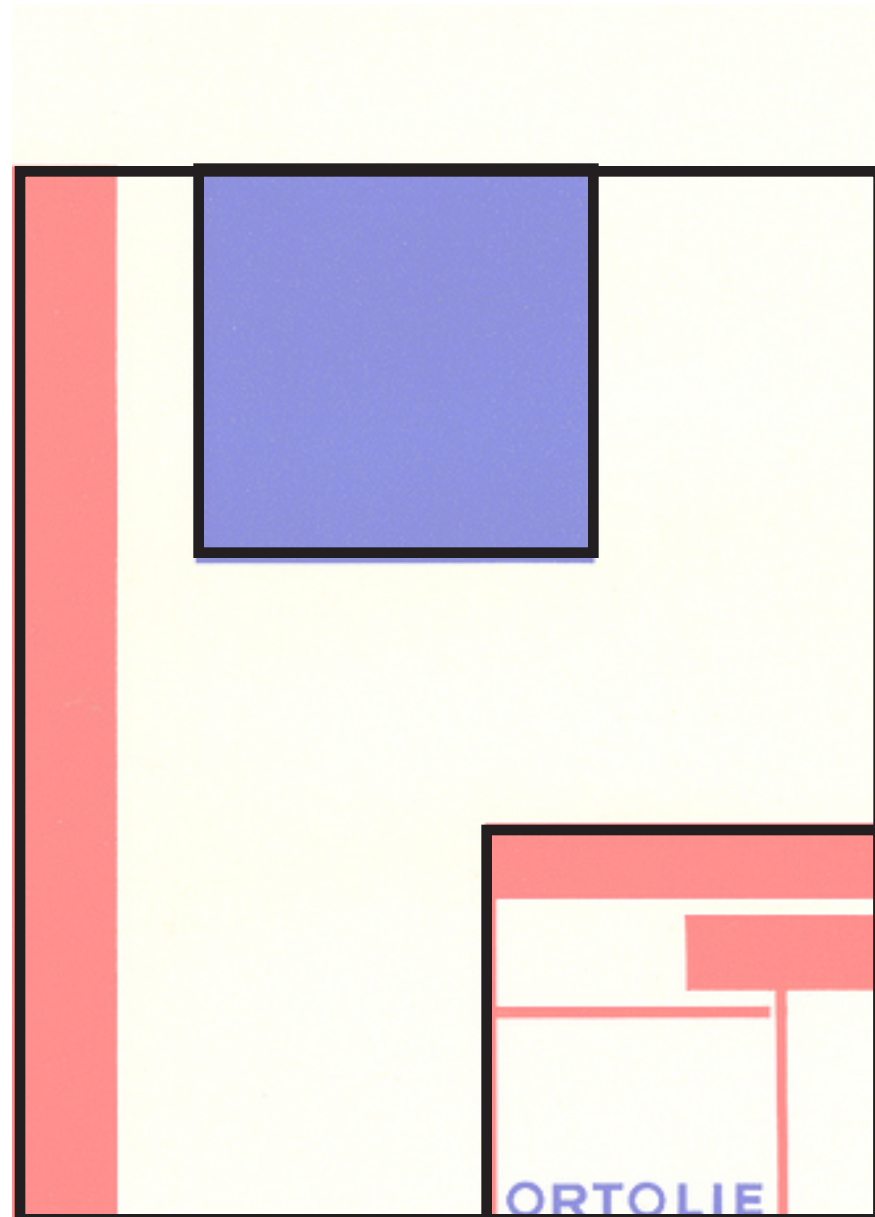
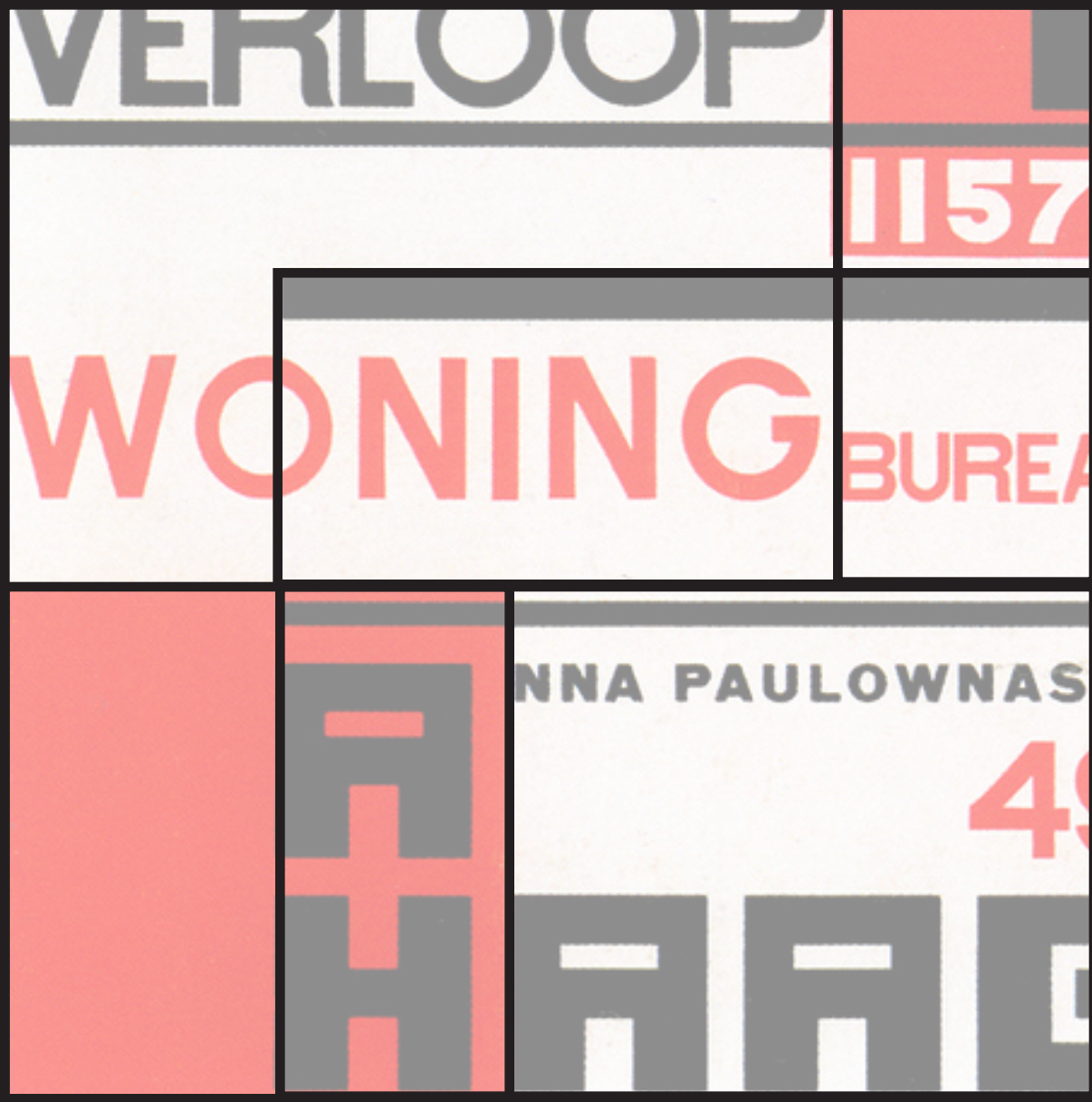


1923



piet zwart netherlands — De Stijl

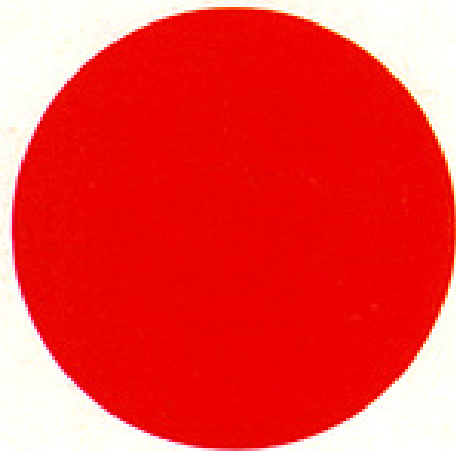
1923



piet zwart netherlands — De Stijl

TENTOONSTELLING

OPBOUW



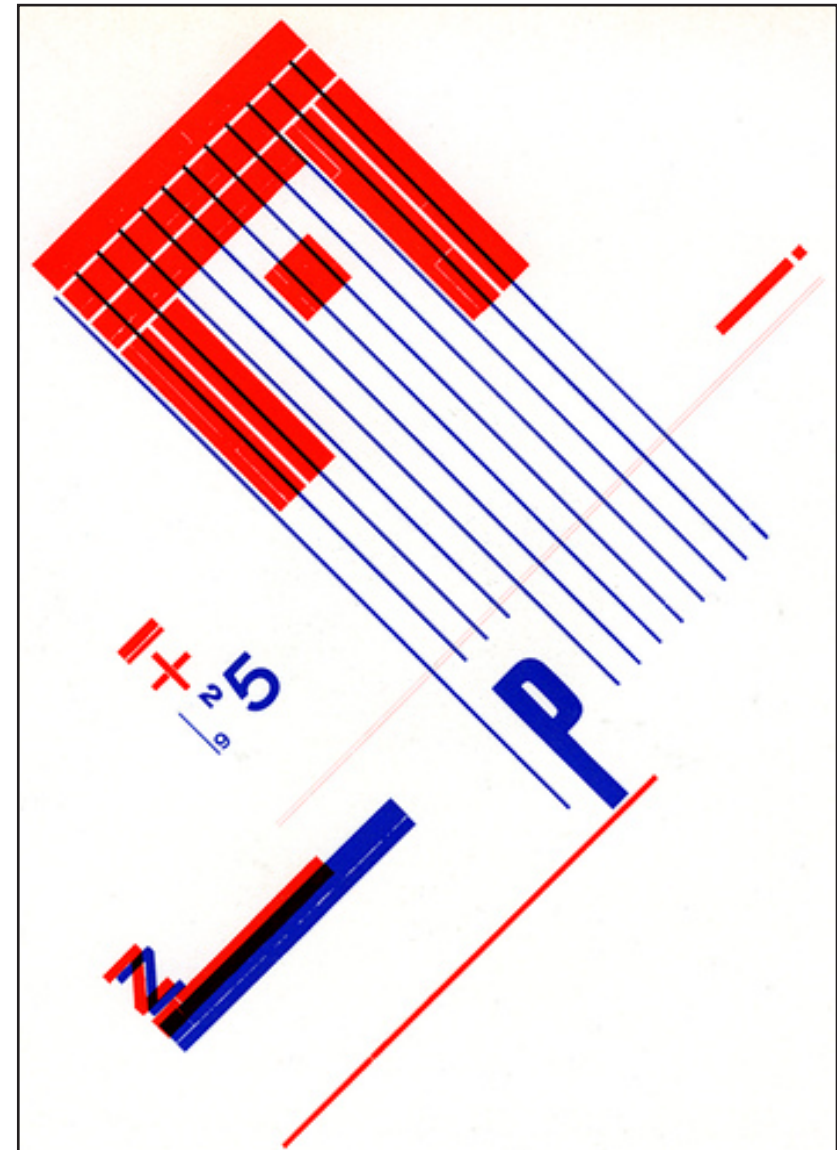
VAN 18-31 OCTOBER

OUDE RAADHUIS

INGANG STADHUISSTEEG N^o 1

THE N-1-TH

1926



1928

i10

AMSTERDAM 1928

| | |
|--------------------|--------------|
| PALEIS VOLKENBOND | STAM |
| KANDINSKY | GROTE |
| FRANSCH LITERATUUR | POULAILLE |
| VANZETTI | THOMPSON |
| ARCHITECTUUR | RIETVELD |
| STATISTIEK | GUMBEL |
| „BETT UND SOFA“ | A. M. L. |
| „DE BRUG“ | IVENS |
| FABRIKSUITGANG | VAN DER LECK |
| FILM | TER BRAAK |
| REPRODUCTIES | |

13

PR. FI. 1.10

INTERNATIONALE
TENTONSTELLING
OP FILMGEBIED

FILM

14 APRIL
15 MEI

1928

GROOTE KONINKLIJKE
BAZAR ZEESTRAAT 82
DEN **HAAG**

P. ZWART

césar domela dutch — De Stijl

1928

AMSTERDAM 1928

i10

| | |
|--------------------|--------------|
| PALEIS VOLKENBOND | STAM |
| KANDINSKY | GROTE |
| FRANSCH LITERATUUR | POULAILLE |
| VANZETTI | THOMPSON |
| ARCHITECTUUR | RIETVELD |
| STATISTIEK | GUMBEL |
| „BETT UND SOFA“ | A. M. L. |
| „DE BRUG“ | IVENS |
| FABRIKSUITGANG | VAN DER LECK |
| FILM | TER BRAAK |
| REPRODUCTIES | |

13

PR. FI. 1.10

césar domela

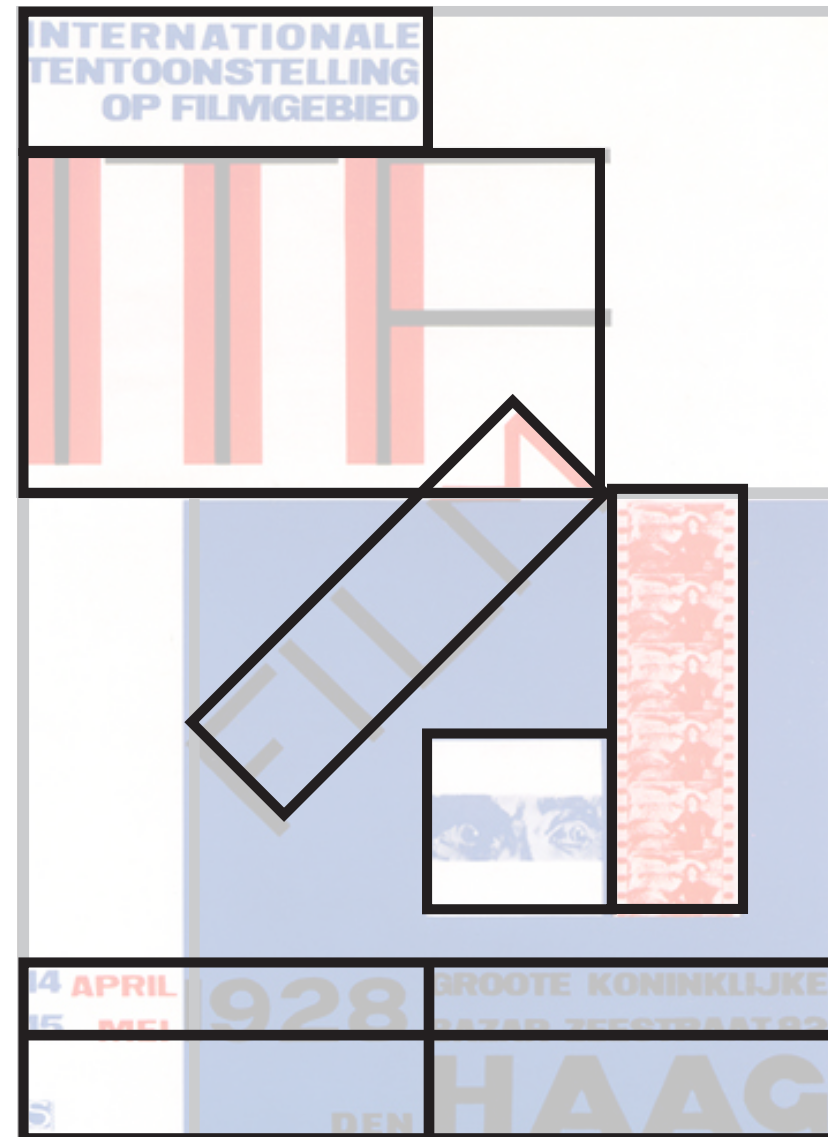
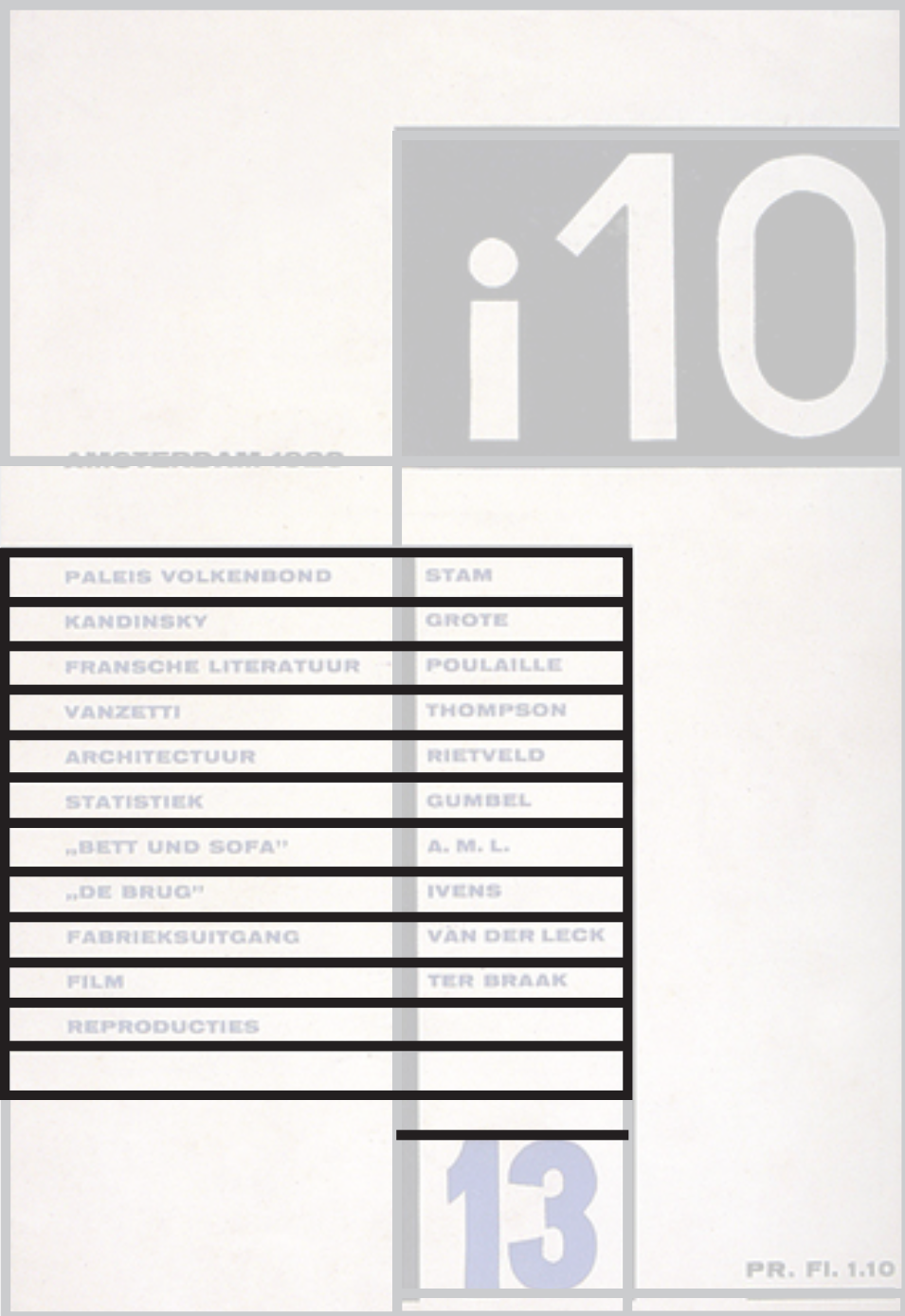
INTERNATIONALE
TENTOONSTELLING
OP FILMGEBIED

FILM

14 APRIL
15 MEI

928 GROOTE KONINKLIJKE
BAZAR ZEESTRAAT 82
DEN HAAG

1928



césar domela

1928

i10

AMSTERDAM 1928

PALEIS VOLKENBOND

KANDINSKY

FRANSCH LITERATUUR

VANZETTI

ARCHITECTUUR

STATISTIEK

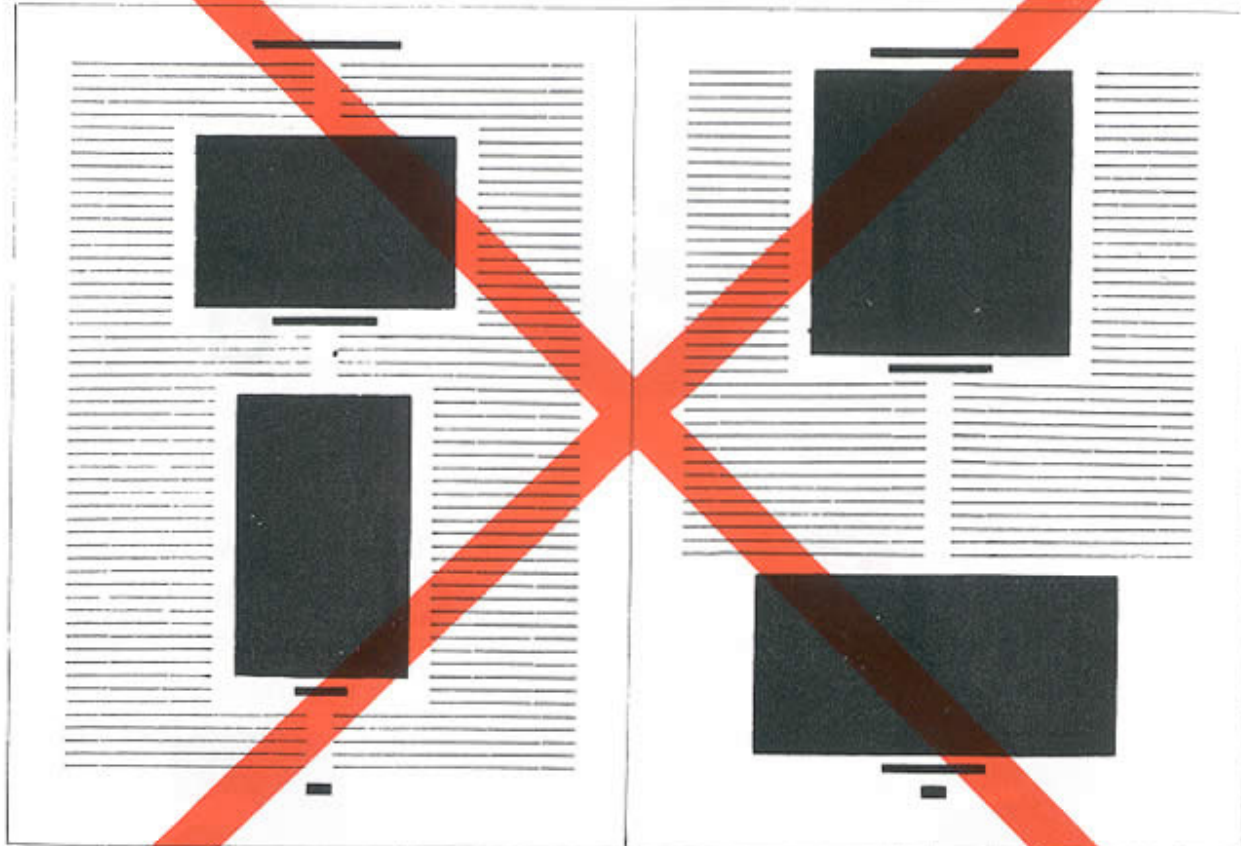
„BETT UND SOFA“

„DE BRUG“

FABRIEKSUITGANG

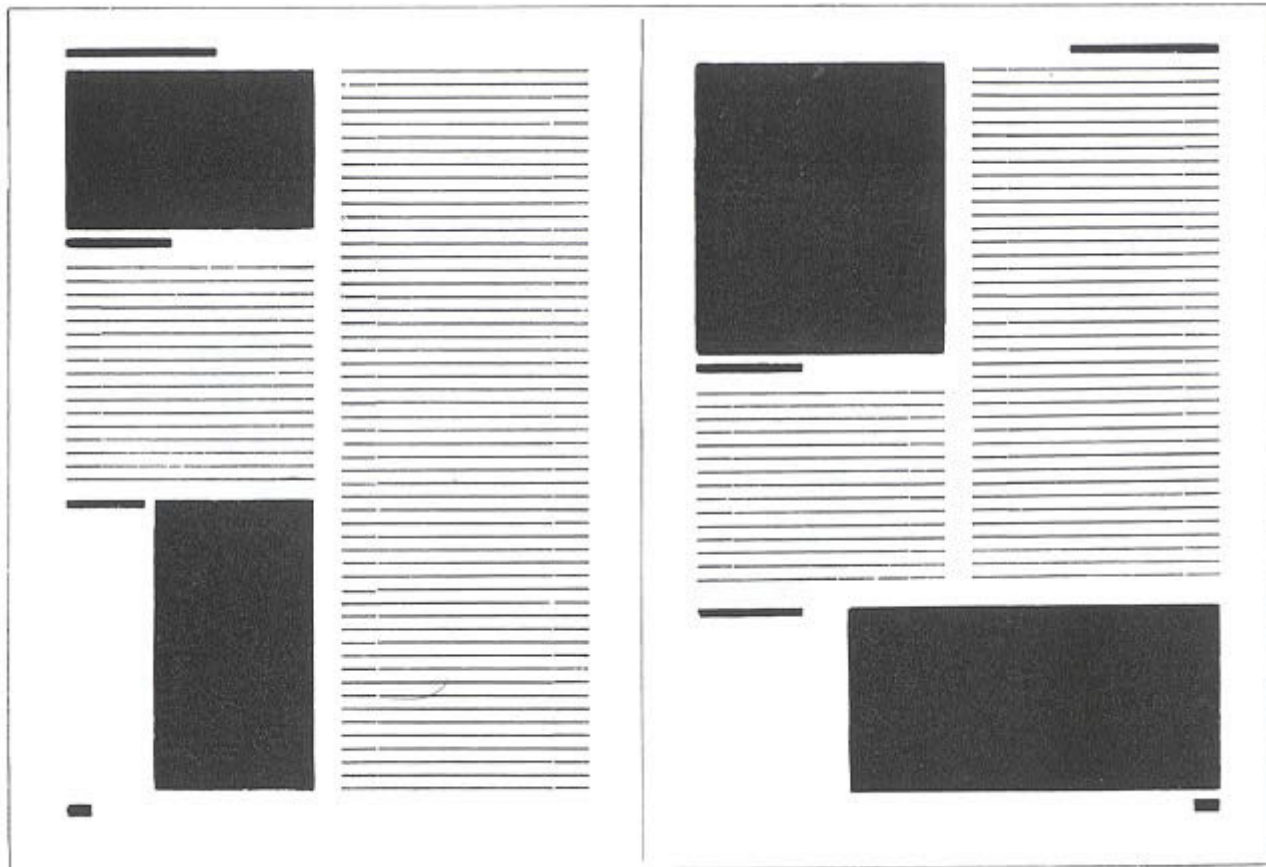
FILM

REPRODUCTIES



jan tschichold — The New Typography

1928



AMSTERDAM 1928

PALEIS VOLKENBOND

KANDINSKY

FRANSCH LITERATUUR

VANZETTI

ARCHITECTUUR

STATISTIEK

„BETT UND SOFA“

„DE BRUG“

FABRIEKSUITGANG

FILM

REPRODUCTIES

PR. FI. 1:10

jan tschichold — The New Typography

14 APRIL
15 MEI

1928 GROOTE KONINKLIJKE
BAZAR ZEESTRAAT 82
DEN HAAG

“What had begun, in the 1910s, as a vivid and exuberant exploration of the materiality of signification, became, by the end of the 1920s, in the hands of Herbert Bayer and Jan Tschichold, an ordering of visual graphics which caused that very materiality to efface itself, to disappear, under the style of a graphics whose very adjectival character—elegant, clean, streamlined, balanced, correct—betray its repressive force.”

Johanna Drucker *The Visible Word*, p. 239

1928

BAU-AUSSTELLUNG STUTT GART 1924 E.V.

EINLADUNG

ZUR TEILNAHME AN DER ERÖFFNUNGSFEIER DER

BAUAUSSTELLUNG

STUTT GART 1924

AM SONNTAG, DEN 15. JUNI 1924, MITTAGS 12 UHR
IN DER HALLE DES HAUPTRESTAURANTS DER
AUSSTELLUNG (EINGANG SCHLOSS-STRASSE)

V. JEHLE
PRÄSIDENT DES WÜRTT.
LANDESGEWERBEAMTS

ES WIRD HÖFL. GEBETEN,
DIESE KARTE AM EINGANG
VORZUZEIGEN

WILLI BAUMEISTER: Invitation card. Example of reading-order.

willi baumeister

1930



ELEFOONKABELS
PAPIER-LUCHT-ISOLATIE

N.V. NEDERLANDSCHE KABELFABRIEK DELFT

NKF

keuze uit onze lettercollectie



piet zwart

1937



lester beall

Die Neue Haas[®] Grotesk

1954

Satzklebebuch

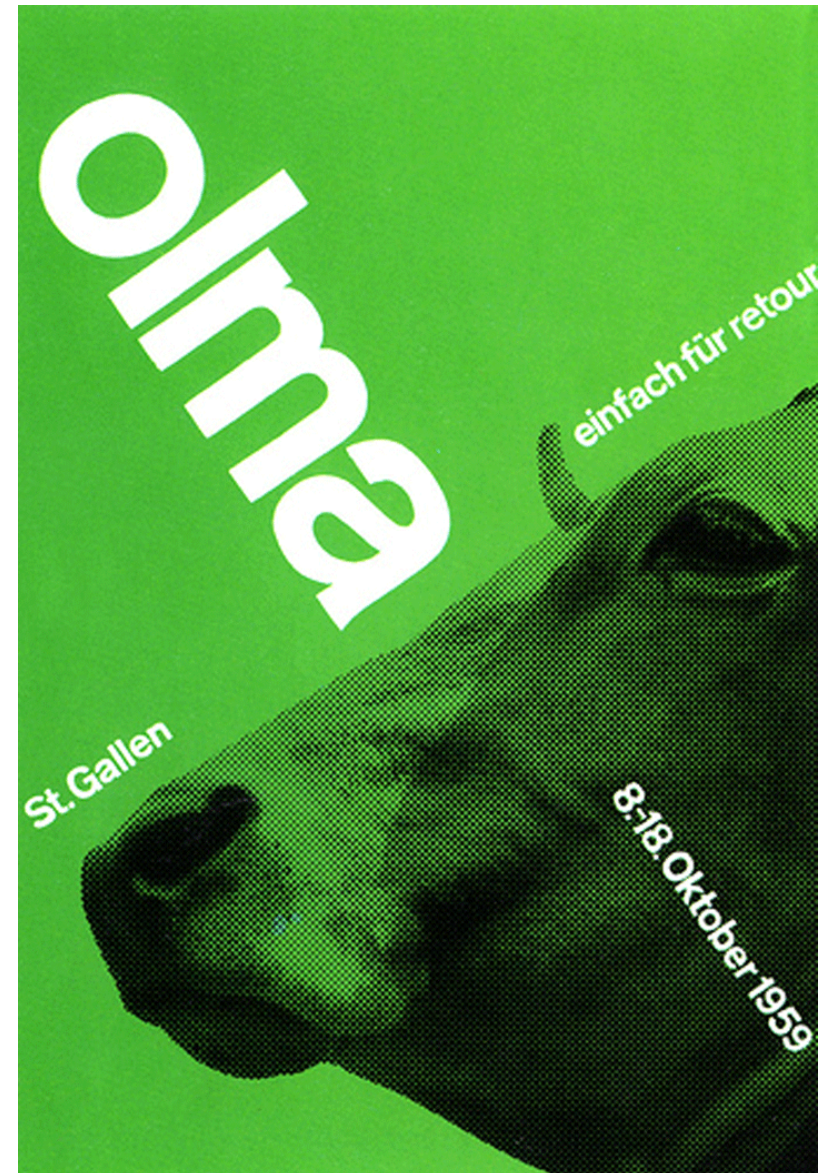
überreicht von der Haas'schen Schriftgießerei AG München/Nein

Armin Hofmann swiss — the Swiss Style (International Style)



joseph müller brockman swiss

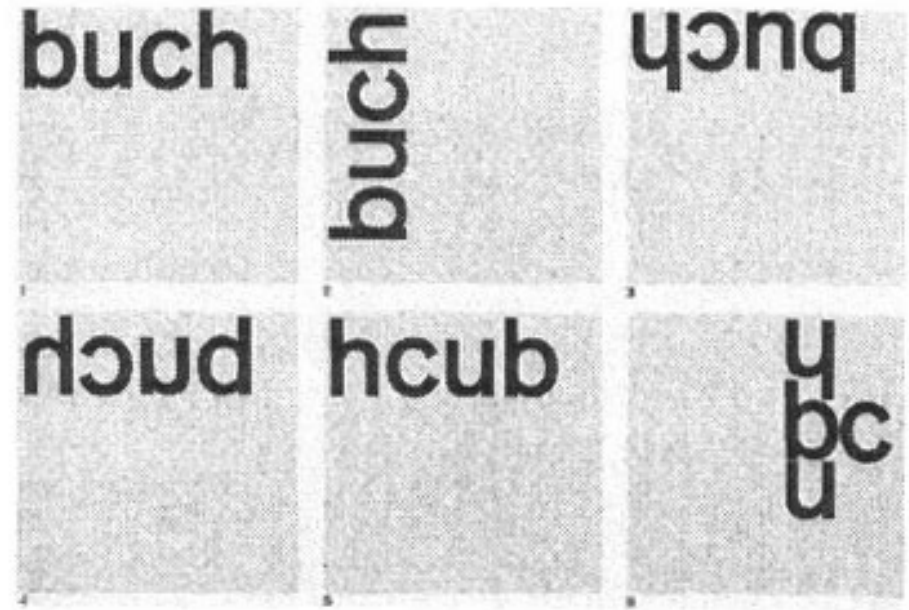
1955



1959

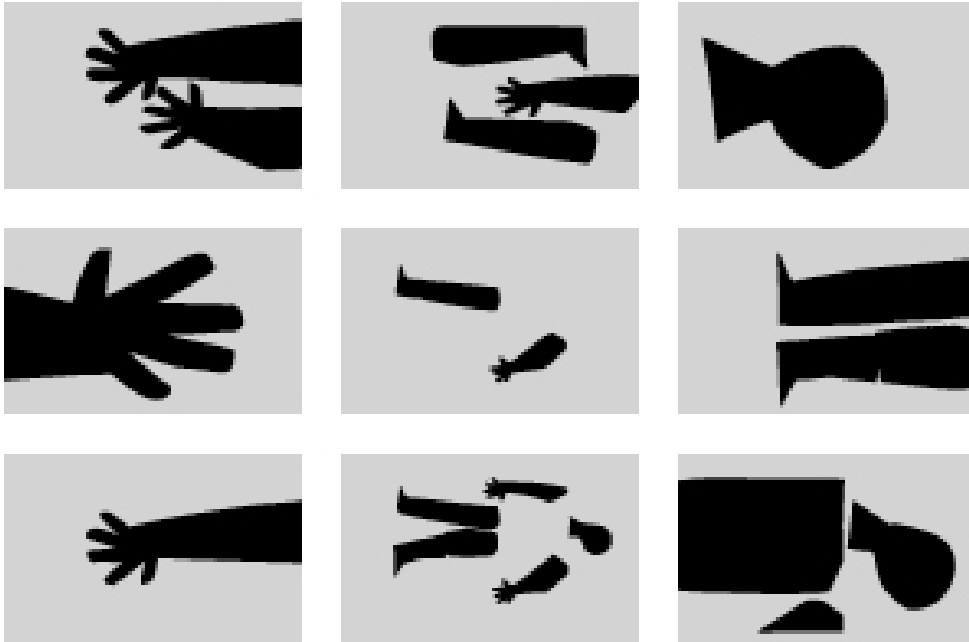
Interrelation of Function and Form.
When letters are used to build up words, lines, and type areas, problems of function and form arise. We shall explain them here with reference to the German word "buch."

In figure 1, we first read "buch," while the graphic pattern is a secondary matter. Legibility is thus assured as a first essential. Typography is good when this end is attained by formally unexceptional means, which is here no doubt the case. In figure 2, the line is stood on end; legibility is now impaired, while emphasis is placed on the pattern; form thus comes from function. In figure 3, the inverted line makes an almost pure pattern of very doubtful legibility. The mirror reflection (figure 4) though familiar to the compositor, is likewise illegible to the layman and is seen only as a pattern. By rearranging the letters (figure 5), a pattern of some beauty may be created, but the word is now quite illegible (a proof that the formal qualities of a type face are more easily recognized in a strange language). In figure 6, the letters are completely reorganized. Straight lines and curves constitute an interplay of graphic forms without any communication: typography has lost its purpose.



emil ruder — The Typography of Order

1959



saul bass — film title graphics

Kunstgewerbemuseum Zürich
Ausstellung

der Film

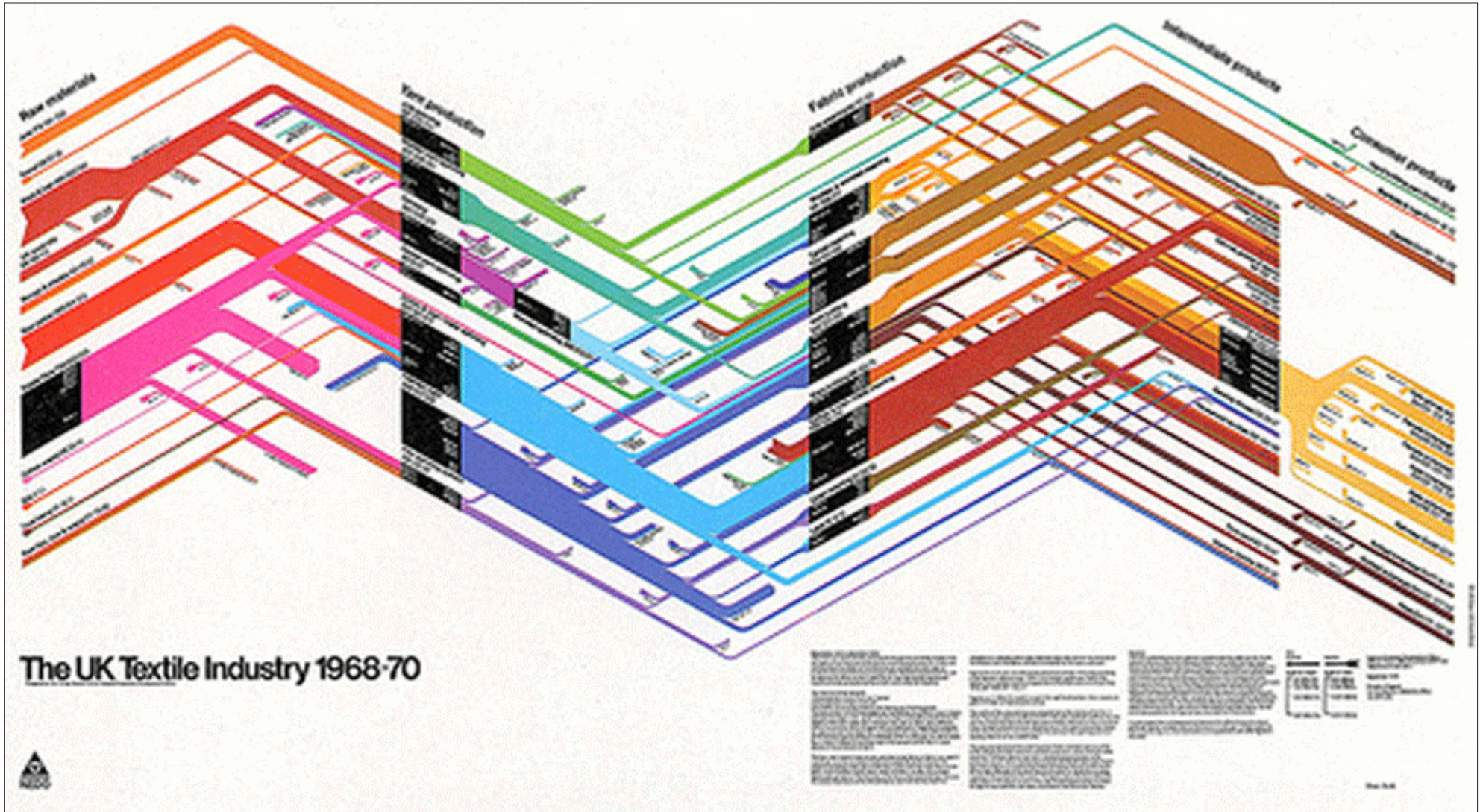
10. Januar bis 30. April 1960

Offen: Montag 14-18, 20-22
Dienstag-Freitag 10-12, 14-18, 20-22
Samstag-Sonntag 10-12, 14-17

1960

josef müller-brockman

1968



Lock/Petterson Ltd. — chart

1 Wir wollen unseren Kunden bei der Lösung ihrer Probleme helfen, indem wir qualitativ anerkannte Produkte termingerecht zu marktkonformen Preisen liefern.

9 Wir wollen eine Organisation schaffen, die sich auf dem Markt als schlagkräftig erweist und intern reibungslos funktioniert.

7 Wir wollen unser Geschäft so führen, dass wir langfristig eine optimale Rendite erzielen.

4 Wir wollen für unsere Mitarbeiter Arbeitsplätze schaffen, die sie mit Stolz und Genugtuung erfüllen und ihnen materielle Sicherheit bieten.

0 Wir wollen unsere Produkte so gestalten, dass sie ein Marktbedürfnis erfüllen.

7 Wir wollen unsere Kräfte auf das konzentrieren, was wir wirklich können.

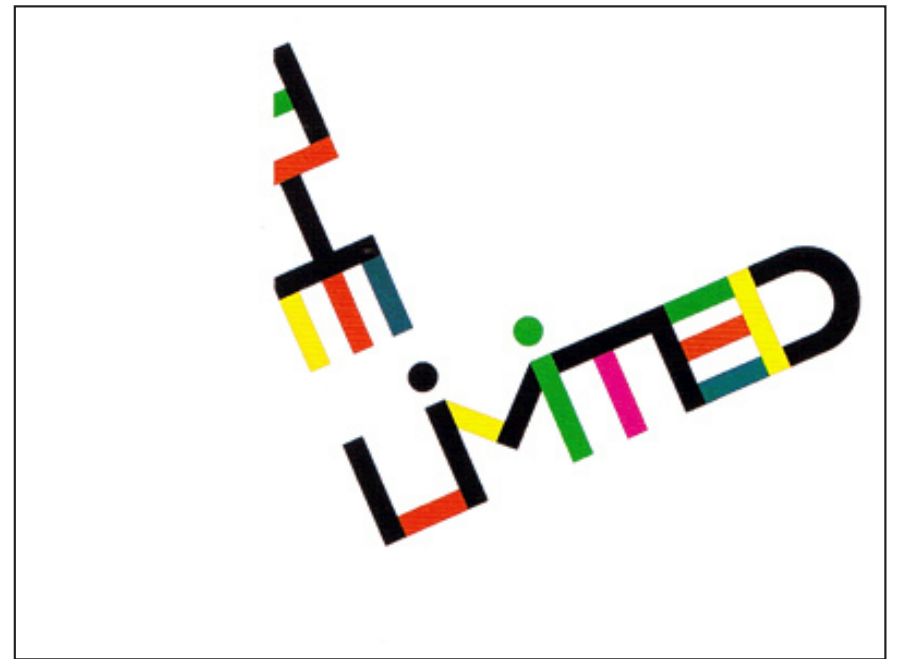
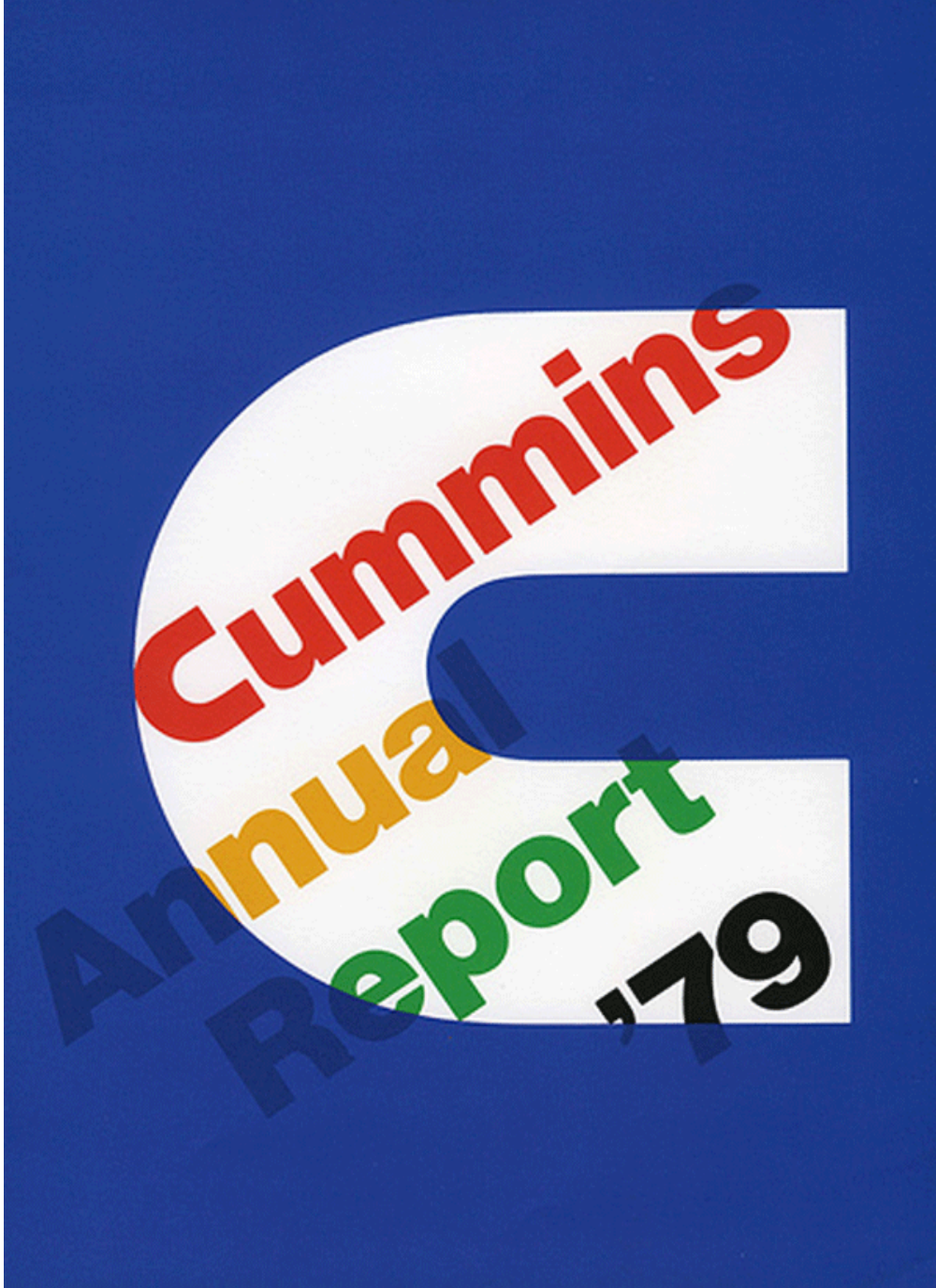
4 Wir wollen ein Betriebsklima schaffen, das auf gegenseitiger Achtung und Mithilfe beruht.

0 Wir wollen mit unseren Lieferanten einen loyalen und offenen Kontakt pflegen.

4 Wir sind der Dynamik und dem Wachstum verpflichtet.

1974

1979



paul rand



paul rand — grid

1981

MOTHER



AVANT
GARDE



herb lubalin

1984



wolfgang weingart

2000

If you were really slow in a past life,
you come back as something faster.



© 1999 Volkswagen. 1-800-DEER-VW or WWW.VW.COM

The new Turbo. Drivers wanted. 

volkswagen — parody

2000



Black tie optional.

apple — parody

2008



Michael Bierut — Pentagram

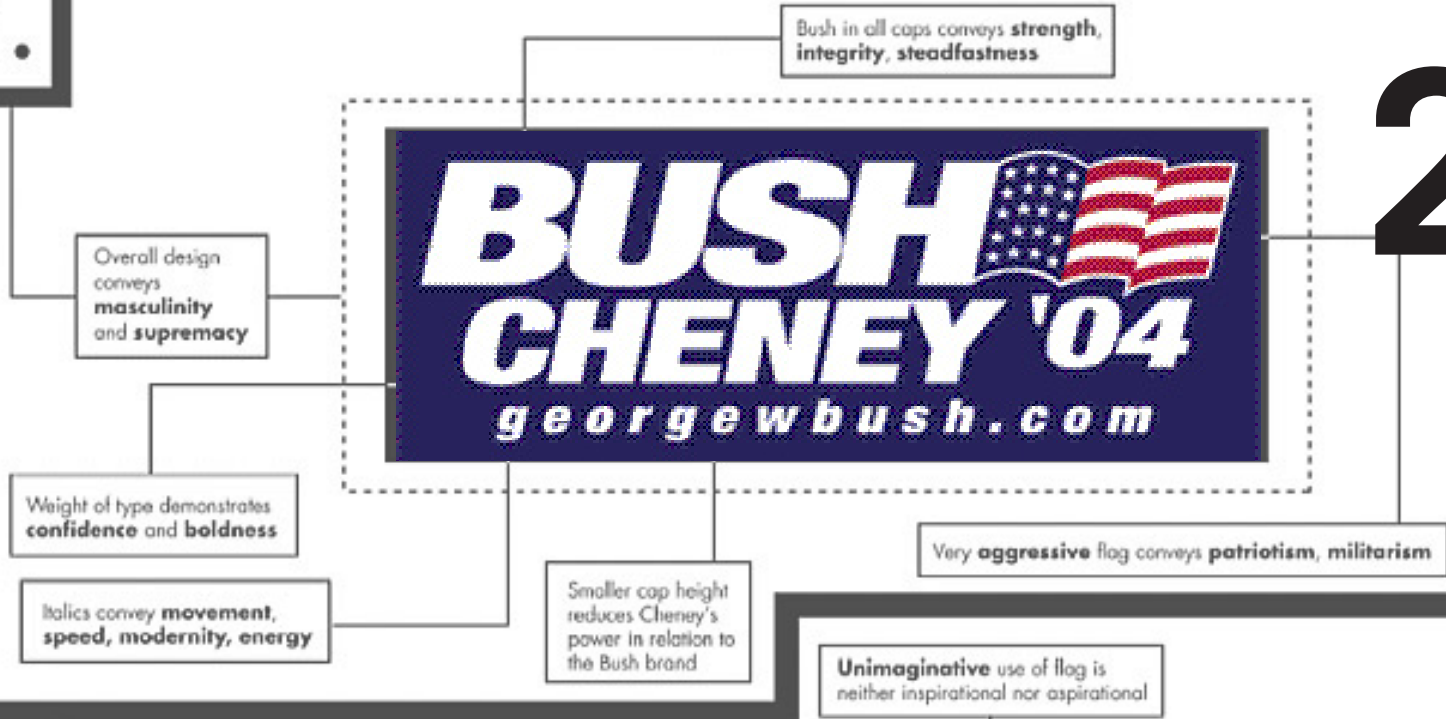
2004



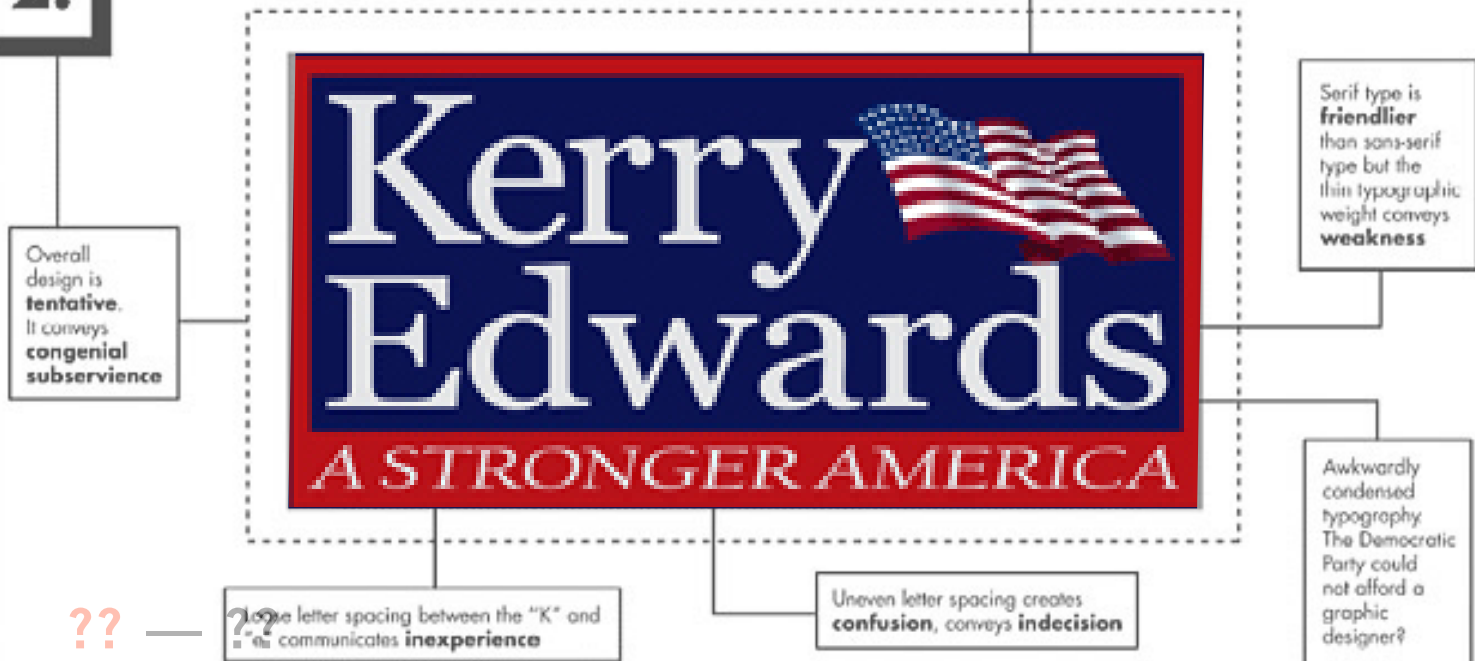
?? — ??

2004

1.



2.



2008



Presidential Campaign Logos

2008



“Everything about this logo says you can buy a car from this man.”

— SAM BERLOW AND CYRUS HIGHSMITH, BOSTON GLOBE

Presidential Campaign Logos

2008



Presidential Campaign Logos

2008



Presidential Campaign Logos

2008



Presidential Campaign Logos

2008



Presidential Campaign Logos

2008



Presidential Campaign Logos

Homework for week 5

Find both successful and unsuccessful examples of layout design in posters and flyers. Post the photos of your examples and briefly describe what is working and what is not working in terms of layout.