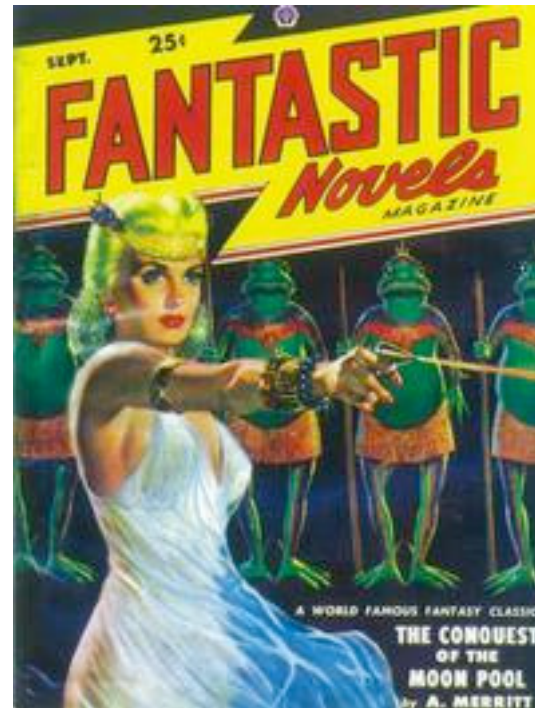


Vernacular style:



local and significant to a specific culture. pulp fiction

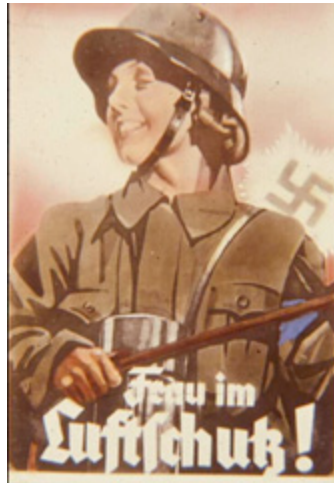
Vernacular style:



italian war poster: here are the liberators

american war poster: we can do it: j. howard miller

Vernacular style: : propaganda



nazi propaganda : distinctive 'german' typefaces and a "naturalist/suprematist style," center justified,
british propaganda : mixture of typefaces, center justified, mixture of layout (hint of bauhaus?)

Vernacular style:: propaganda



soviet posters: suprematist style
“the gains of october will not give”



ibm building: mies van de rohe



villa savoye: le corbusier

modernist design movement: jan tschichold may have been the primary proponent of this type of graphic design and espoused its components and attributes in his essays. its main tenets rely on an objective and consistent approach to conveying information. it also proposes to create an aesthetic formula which relies on sans serif typefaces, grid, asymmetry, and rectilinear composition to occupy space much as the modernist architects mies van de rohe, and le corbusier did. **modernist art philosophies:** constructivism, de stijl, futurism, bauhaus

abcdefghijklmnopqrstuvwxyz
a d d

herbert bayer: Instructor at the bauhaus, among other things, of typography at Dessau & “creator” of the universal alphabet. the alphabet was geometrically constructed for characters that maximized differences between the letters for legibility. regularity as a substitute for symmetry.



modern movement (american design) : herbert matter.

moved to the US from germany in 1936. taught at yale as a professor of photography and design.

primarily a photographer whose work included this playful piece announcing an exhibition by Alexander Calder and his mobile work.



herbert matter: modern movement (swiss design) : Developing photographic elements with type. Geometric and symbolic shapes create a new language of pictorial modernism.



paul rand: some find him the most influential designer of the modernist style in american history

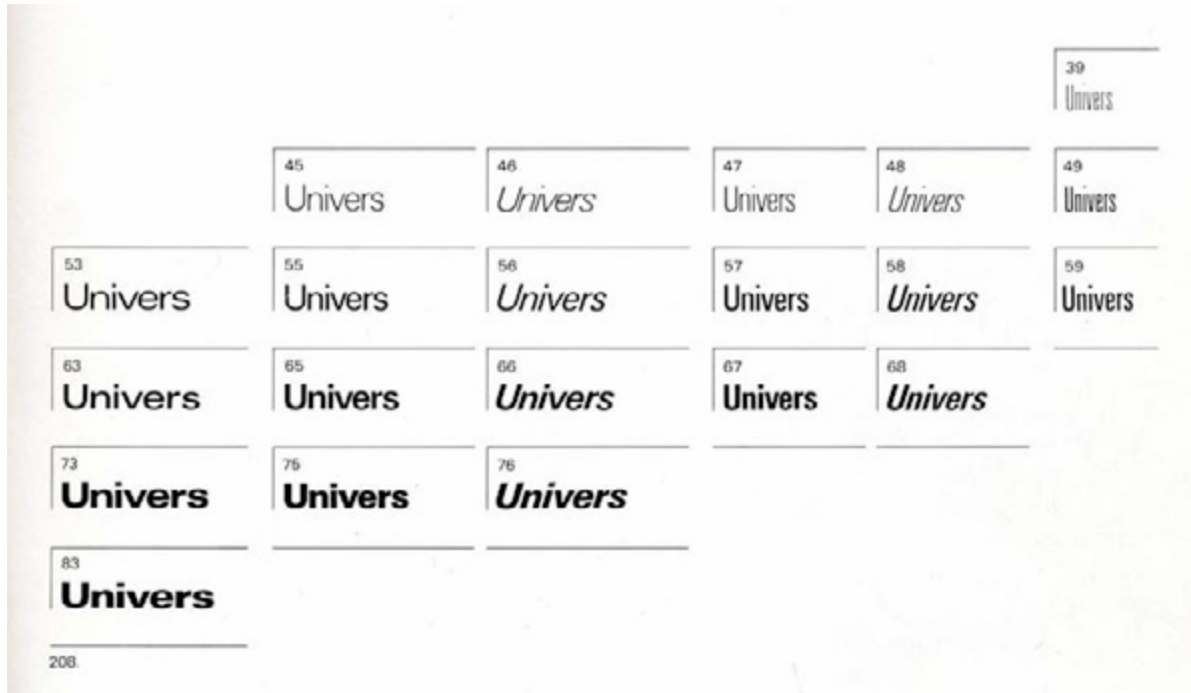


josef müller brochmann: international style (swiss design) : informational design

master of akzidenz grotesk: illustrator converted to the swiss style of info-design.



josef müller brochmann: international style (swiss design) : continued



adrian frutiger: international style (swiss design) : univers typeface

Neue Grafik New Graphic Design Graphisme actuel

Internationale Zeitschrift für Grafik und verwandte Gebiete
Erscheint in deutscher, englischer und französischer Sprache

International Review of graphic design and related subjects
Issued in German, English and French language

Revue internationale pour le graphisme et domaines annexes
Paraît en langue allemande, anglaise et française

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Ausgabe September 1958

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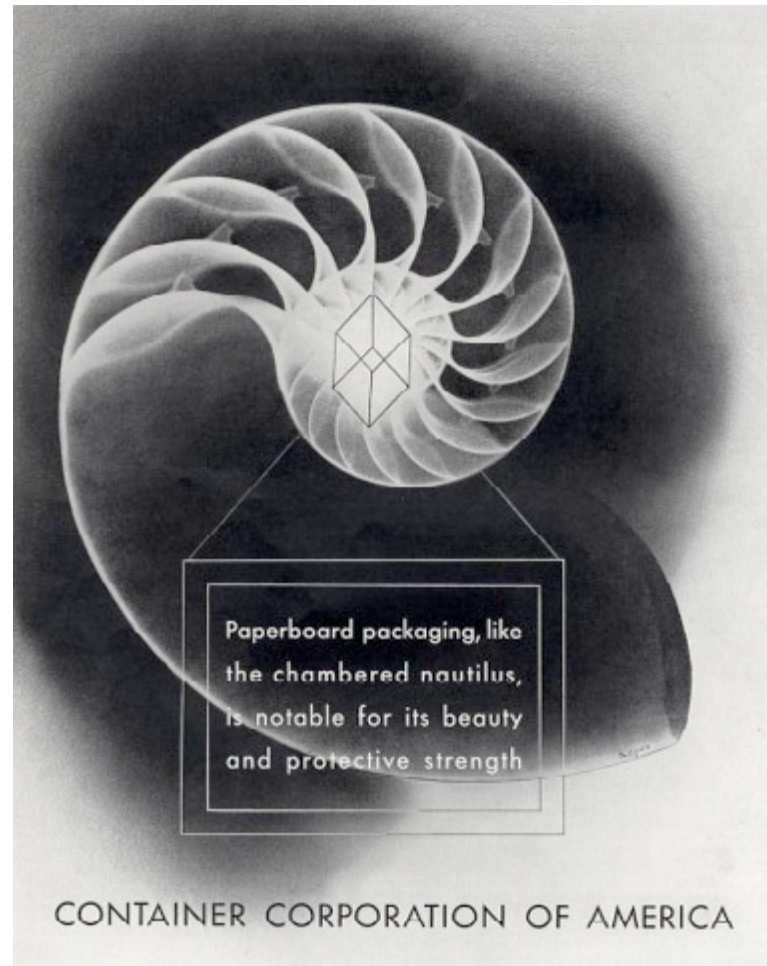
Richard P. Lohse SWB/VSG, Zürich
J. Müller-Brockmann SWB/VSG, Zürich
Hans Neugurg SWB/VSG, Zürich
Carlo L. Vivarelli SWB/VSG, Zürich

Verlag Otto Walter AG, Olten
Schweiz/Switzerland/Suisse

journal design : neue grafik

müller brockmann, lohse, neugurg, carlo vivarelli;

designers should never mix typefaces—weights should shift hierarchy



campaign design : herbert bayer's cca campaign

using a variety of artists and designers to create a campaign of the CCA bayer created a theme based campaign with the direction of the ceo of cca, walter paepcke, to tout the ideas espoused by the great thinkers associated with 'western thought.'

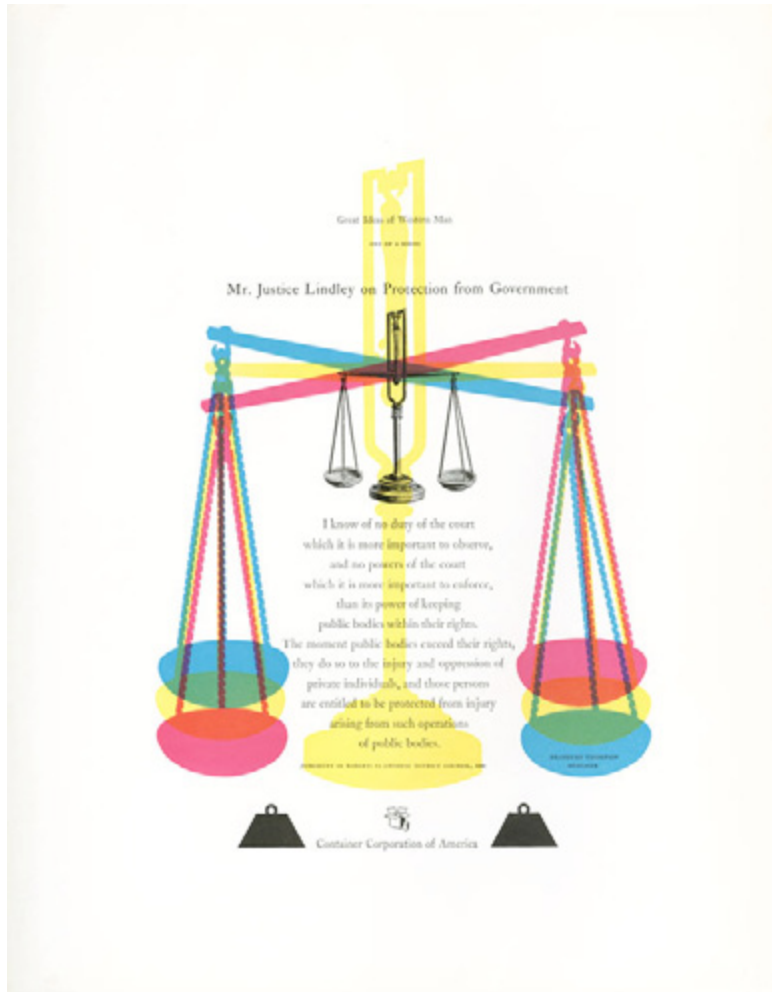


more cca

left:



right: saul bass



more cca

left: bradury thompson



right: milton glaser



more cca

left: stephanie sohn

The art of progress is to preserve order amid change and to preserve change amid order
Artist: Herbert Bayer



right: herbert bayer



more cca

left: herbert bayer



right: paul rand



campaign design : doyle dane and bernbach
simple concise, and objective...highly modernist in approach



© 1963 Volkswagen of America, Inc.

Think small.

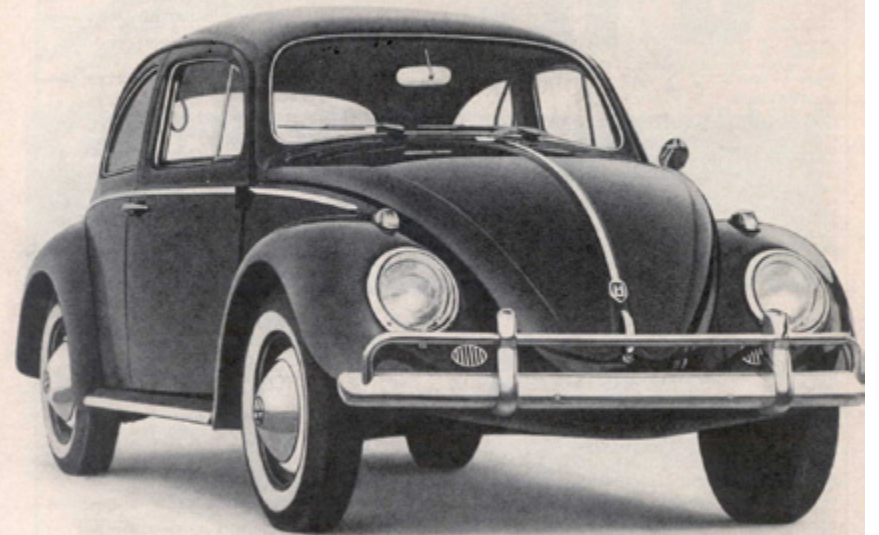
Our little car isn't so much of a novelty any more.
A couple of dozen college kids don't try to squeeze inside it.
The guy at the gas station doesn't ask where the gas goes.
Nobody even stares at our shape.
In fact, some people who drive our little

river don't even think 32 miles to the gallon is going any great guns.
Or using five pints of oil instead of five quarts.
Or never needing anti-freeze.
Or racking up 40,000 miles on a set of tires.
That's because once you get used to

some of our economies, you don't even think about them any more.

Except when you squeeze into a small parking spot. Or renew your small insurance. Or pay a small repair bill. Or trade in your old VW for a new one.

Think it over.



© 1963 Volkswagen of America, Inc.

Lemon.

This Volkswagen missed the boat. The chrome strip on the glove compartment is blinished and must be replaced. Chances are you wouldn't have noticed it; Inspector Kurt Kroner did.

There are 3,389 men at our Wolfsburg factory with only one job: to inspect Volkswagens at each stage of production. 3,000 Volkswagens are produced daily; there are more inspectors

than cars.

Every shock absorber is tested (spot checking won't do), every windshield is scanned. VWs have been rejected for surface scratches barely visible to the eye.

Final inspection is really something! VW inspectors run each car off the line onto the Funktionsprüfstand (car test stand), tote up 169 check points, gun ahead to the automatic

brake stand, and say "no" to one VW out of fifty.

This preoccupation with detail means the VW lasts longer and requires less maintenance, by and large, than other cars. It also means a used VW depreciates less than any other car.

We pluck the lemons; you get the plums.

