

Richard Hollis Graphic Design A Concise History

One of the most memorable books I have ever read. This memoir of a child caught up in the Holocaust is unputdownable. It tells what happened to this unprotected youngster as the fragrant peacetime days end, the Germans invade his homeland, and the nauseating stench of mass murders fills the air. The simple honesty with which Romek Marber tells his story is elegant and lucid. He is careful not to exaggerate or mislead, and this gives his account an awesome power. Do read it.-- Len Deighton

"Henry van de Velde (1863-1957) is a pivotal figure in design history: a bridge between nineteenth-century eclecticism and the emergence of a modern style. His range was prodigious: from furniture, domestic and shop interiors to ceramics, textiles, dresses, jewelery, silverware and books. He was also the architect of large private houses, theatres, museums and art galleries." --back cover of book

"Probably the most important work on typography and graphic design in the twentieth century."--Carl Zahn, The Museum of Fine Arts, Boston

The Story of Graphic Design is narrative history at its best. In it, historian and designer Patrick Cramsie tells us how, over the course of centuries, the Western

world has deployed the written word to communicate ideas---first in manuscripts and books, and then in increasingly proliferating forms: maps, advertisements, newspapers, posters, and now computer screens. This is above all a story of creative achievement: from the anonymous letterer of Trajan's Column in ancient Rome to Paul Rand, master of the corporate logo, the designers who have shaped the way we experience the written word come alive in these pages. Cramsie's readable and comprehensive text is accompanied by hundreds of well-chosen illustrations --

Richard Hollis has been called "the graphic designer's designer." Best known as the author of the classic *Graphic Design: A Concise History* (1994), it is his six decades of design work that is currently undergoing a long overdue critical reevaluation. In *Richard Hollis Designs for the Whitechapel*, author Christopher Wilson focuses on the visual identity Hollis developed during the 1970s and 80s for London's then up-and-coming Whitechapel Art Gallery. Working closely with curators and artists, Hollis designed a series of conceptually rigorous posters, brochures, and catalogs for pioneering exhibitions by artists such as Georg Baselitz, Anselm Kiefer, Joseph Cornell, Philip Guston, and Frida Kahlo. This timely collection presents all of Hollis's masterpieces of understatement, along with critical essays and interviews.

Providing an essential grounding for both students and professionals, this text takes readers through every aspect of typography, from the history of language and writing systems to the invention of moveable type and the evolution of the digital systems of today.

Looking Closer 2 offers more of the best recent writing on graphic design, covering new and important issues in design language, education, intellectual property, new media, the state of the business, and the place of design in society. The collection presents a stimulating look at how design issues are affected by and affecting changes in contemporary culture.

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

Designed by Simon Esterson of Esterson Associates, this long-awaited monograph documents the work of world-renowned typographer, designer and letterpress practitioner Alan Kitching. Spanning over fifty years, this lavish volume leads us from Kitching's first typographical experiments under the auspices of mentor Anthony Froshaug to his most iconic creations at The Typography Workshop. It covers his years designing alongside Derek Birdsall, as well as his time teaching letterpress at the Royal College of Art, and showcases his most colourful and expressive pieces, including his prolific work for The Guardian. Kitching's work hangs in private collections and galleries

but it has also featured on everything from magazine and book covers, postage stamps and theatre posters, to wine labels, billboards and signage.

Spain: a country that calls so many famed artists Picasso, Dali, Goya, Miro, to name only four its own. Yet, the reputation of its graphic designers has never been fully recognized by the international design community, until now. *Pioneers of Spanish Graphic Design* establishes, once and for all, the legacy of 15 ground-breaking Spanish graphic designers working between 1939 and 1975. While that historical era in Spain was one of economic and political isolation, these designers elevated the daily grind of commercial graphic design work to the level of true inspiration, altering the visual culture of post-war Spain. Showcasing the work of Josep Artigas, Alexandre Circi Pellicer, Amand Domenech, Elias & Santamarina, Jordi Fornas, Fermin Garbayo, Daniel Gil, Richard Giralt Mircale, Ernest Moradell, Antoni Morillas, Joan Pedragosa, Josep Pla- Narbona, Manolo Prieto, Julian Santamarina, Tomas Vellve, every chapter in *Pioneers* is adorned with the work of these designers posters, book covers, album sleeves, logotypes and packaging as well as commissioned appreciations of their work penned by contemporary Spanish designers and writers. Compiled by Emilio Gil, who contacted the designers, their families and sorted through mountains of archives, *Pioneers* fills in a historical gap that speaks volumes about how these designers influenced Spanish, and international, visual culture, by being cutting-edge without trying to be cutting edge.

Modern Typography, 2nd Edition is a completely updated and revised edition of Robin Kinross's classic survey of European and North American typography since 1700, first published in 1992. In addition to numerous new illustrations and revised text, Modern Typography has been re-scaled to a new, convenient pocket format. Kinross's overview breaks ground by focusing on the history of typography as an intricate web of social, technical, and material processes, rather than a parade of typeface styles. Eye magazine calls Modern Typography the book that tells "how modern typography got to be the way it is." Together, Kinross's clear, concise writing combined with his extensive knowledge of the history of typography create a gold standard for how design history ought to be written.

A collection of essays defining the history of graphic design. Nearly 70 critical essays by leading writers explore and define the unique moments, personages and events that shaped the course of graphic design from its earliest beginnings at the turn of the 20th century to the present. Culled from obscure sources, the writings should provide valuable information and insight for students, teachers, scholars, and practitioners of design. Edited by Caroline Wetherill, Roger Malbert and James Dalrymple. Essays by Lutz Becker and Richard Hollis.

In Logo Design Love, Irish graphic designer David Airey brings the best parts of his wildly popular blog of the same name to the printed page. Just as in the blog, David fills each page of this simple, modern-looking book with gorgeous logos and real world

anecdotes that illustrate best practices for designing brand identity systems that last. La exposición está dedicada a la faceta de Le Corbusier como productor de libros: 35 publicaciones que constituyen proyectos tanto intelectuales como materiales, cuya elaboración estuvo íntegramente dirigida por el propio Le Corbusier, sin contar entre ellos libros sobre su propia obra con contribuciones propias, numerosos artículos y proyectos editoriales inacabados. La concepción gráfica de los libros de Le Corbusier se basa en los movimientos que transformaron la tipografía, el grafismo y el libro en el siglo XX. Le Corbusier se inscribe en la continuación de una cultura clásica que relaciona el libro con la arquitectura, reflejando su estrecha relación con las prácticas artísticas de sus contemporáneos, pero resistiendo en ocasiones a las corrientes de la época, especialmente las aportaciones de las vanguardias.

A new edition of a seminal book on the history of graphic design in the twentieth century by one of the leading authorities in the field.

One of the seminal texts of graphic design, Paul Rand's *Thoughts on Design* is now available for the first time since the 1970s. Writing at the height of his career, Rand articulated in his slender volume the pioneering vision that all design should seamlessly integrate form and function. This facsimile edition preserves Rand's original 1947 essay with the adjustments he made to its text and imagery for a revised printing in 1970, and adds only an informative and inspiring new foreword by design luminary Michael Bierut. As relevant today as it was when first published, this classic treatise is an indispensable addition to the library of every designer. From its roots in the development of printing, graphic design has evolved as a means of

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identification, information, and promotion to become a profession and discipline in its own right. This authoritative documentary history begins with the poster and goes on to chart the development of word and image in brochures and magazines, advertising, corporate identity, television, and electronic media, and the impact of technical innovations such as photography and the computer. For the revised edition, a new final chapter covers all the recent international developments in graphic design, including the role of the computer and the Internet in design innovation and globalization. In the last years of the twentieth century, at a time when "designer products" and the use of logos grew in importance, the role of graphic designers became more complex, subversive, and sometimes more political witness Oliviero Toscani's notorious advertisements for Benetton. Digital technology cleared the way for an astonishing proliferation of new typefaces, and words began to take second place to typography in a whole range of magazines and books as designers asserted the primacy of their medium. Designers and companies discussed here include Neville Brody, David Carson, Design Writing Research, Edward Fella, Tibor Kalman, Jeffery Keedy, LettError, Pierre di Sciuolo, Tomato, Gerard Unger, Cornel Windlin, and a host of others. Over 800 illustrations, 30 in color.

Twenty years in print, The Thames & Hudson Dictionary of Graphic Design and Designers contains around 750 entries offering detailed information on every important graphic designer, movement, agency, practice and publication from 1840 up to the present day. The dictionary gives clear and accessible definitions, from technical minutiae of typography to computer-aided design and printing. Cross-references make navigating between entries simple. The endmatter contains a handy bibliography of key texts and recommended reading, as well as a timeline

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that puts the most influential individuals, developments and movements in chronological order. This third edition contains over 200 new, updated or expanded entries (as well as 45 new illustrations, 22 in colour) on the latest designers, terms and influences; content that ranges from Adobe InDesign to Manga, and from Chip Kidd to Marian Bantjes. Redesigned and re-typeset throughout, the book remains an indispensable reference tool to all students and practitioners of graphic design.

A history of the leading design agency cites its members' pivotal influence on graphic design throughout the past half century, chronicling past and present developments in visual communication while presenting a series of illustrated biographies for key designers.

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

A comprehensive guide to graphic design and print.

An extensively illustrated survey of the role of type in culture from pre-history through the 1960s. French graphic designer and writer Robert Massin (b. 1925) is one of the key figures in the development of postwar graphic design.

This text presents a selection of graphic designers who base their work in critical research. Their self-propelled inquiries re-examine the relationship between graphic design, architecture and the urban landscape by compiling a selective genealogy of architecture as seen through the prism of contemporary graphic design.

Covers a wide range of graphic design including film, magazines and posters. Also cover techniques used such as airbrushing and computer generated images

A unique look at how popular music and culture have influenced the evolution of British design. With the international take-up of new technology in the 1990s, designers and typographers

reassessed their roles and jettisoned existing rules in an explosion of creativity in graphic design. This book tells that story in detail, defining and illustrating key developments and themes from 1980-2000.

Packed with more than 200 colour illustrations, *Visual Research* explores a range of research methods that can be used by graphic designers and visual communicators in the development of clear and purposeful design solutions. The book introduces key terms and theories that underlie design research; examining the importance of visual grammar and design literacy, audience, communication theory and semiotics. Each chapter features case studies that demonstrate how the use of research methods can form the basis of effective visual communication and design problem solving, eschewing end product analysis for a discussion of the way research feeds into the design process. The third edition features new case studies in each chapter, updated design exercises and a new chapter on design-led tools and information design methods, in relation to both print and on-screen design.

The best letterhead designs from 1915 to 1950.

From the man who brought you the layout of John Berger's 'Ways of Seeing' comes a comprehensive selection of writings covering over 40 years of reflection on graphic design history, from interviews, essays, letters and articles to lectures and course outlines. Designed by Richard Hollis himself and densely illustrated with over 500 thumbnail images, 'About Graphic Design' charts the insatiable curiosity and methodological rigour of the renowned graphic designer, graphic design theorist and historian.

A collection of essays on book design by Catherine de Smet, James Goggin, Jenni Eneqvist, Roland Früh, Corina Neuenschwander, Sarah Gottlieb, Richard Hollis, Chrissie Charlton,

Armand Mevis

Under the professional name of 'Ashley', Ashley Havinden (1903-1973) was one of the most successful advertising artists and designers working in Britain in the twentieth century. He made his reputation at Crawfords, the progressive advertising agency in London, and as art director he was responsible for many innovative and stylish campaigns for clients as diverse as Chrysler Motors, Eno's Fruit Salt, Martini and the world-famous Simpson Piccadilly. In the 1930s, he also made a name for himself as a designer of rugs and fabrics and as an abstract painter. Marking the centenary of his birth, this is the first book to be published on Ashley's work and highlights the diversity of his long and influential career.

'Graphic Design' comprises some of the most influential texts published in English about graphic design history. The book documents the development of the relatively young field from 1983 to today, underscoring the aesthetics, theoretical, cultural, political and social tensions that have underpinned it from the beginning.

100 Years of Swiss Graphic Design takes a fresh look at Swiss typography and photo-graphics, posters, corporate image design, book design, journalism and typefaces over the past hundred years. With illuminating essays by prominent experts in the field and captivating illustrations, this book, designed by the Zurich studio NORM, presents the diversity of contemporary visual design while also tracing the fine lines of tradition that connect the work of different periods. The

changes in generations and paradigms as manifested in their different visual languages and convictions are organized along a timeline as well as by theme. The various fields of endeavor and media are described, along with how they relate to advertising, art, and politics. Graphic design from Switzerland reflects both international trends and local concerns. High conceptual and formal quality, irony and wit are its constant companions. A new, comprehensive reference work on Swiss design.

After a trip to Japan in 1953, Werner Bläser published his landmark book on Classical Japanese architecture. His studies of 17th-18th-century wooden buildings document minimalist, grid-based structures using stark black-and-white photographs, some color photographs and numerous line drawings. His book, highly prized in terms of design and content, contributed significantly to introducing Japanese aesthetics to Western architecture, art and graphics. Mies van der Rohe, for example, gave it to many of his friends. The reprint is enriched by a text on the history of the book by Christian Blaser, Werner Blaser's son, a contribution by Inge Andritz on Mies van der Rohe and Japanese architecture, and a personal afterword by Tadao Ando.

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Note from the publisher: The Interactive Resource Center is an online learning

environment where instructors and students can access the tools they need to make efficient use of their time, while reinforcing and assessing their understanding of key concepts for successful understanding of the course. An access card with redemption code for the online Interactive Resource Center is included with all new, print copies or can be purchased separately. (**If you rent or purchase a used book with an access code, the access code may have been redeemed previously and you may have to purchase a new access code - ISBN: 9781118922248). The online Interactive Resource Center contains resources tied to the book, such as: Interactive Resources: Flashcards featuring images from book for image identification self-study Self-test assessment by chapter Image Gallery featuring key designers and their work Downloadable Resources: Indices of key terms and people ***Winner of the First-Ever QED (Quality, Excellence, Design) award by Digital Book World*** This is the unrivaled, comprehensive, and award-winning reference tool on graphic design recognized for publishing excellence by the Association of American Publishers. Now, this Fifth Edition of Meggs' History of Graphic Design offers even more detail and breadth of content than its heralded predecessors, revealing a saga of creative innovators, breakthrough technologies, and important developments responsible for paving the historic paths that define the graphic design experience. In addition

to classic topics such as the invention of writing and alphabets, the origins of printing and typography, and postmodern design, this new Fifth Edition presents new information on current trends and technologies sweeping the graphic design landscape—such as the web, multimedia, interactive design, and private presses, thus adding new layers of depth to an already rich resource. With more than 1,400 high-quality images throughout—many new or newly updated—Meggs' History of Graphic Design, Fifth Edition provides a wealth of visual markers for inspiration and emulation. For professionals, students, and everyone who works with or loves the world of graphic design, this landmark text will quickly become an invaluable guide that they will turn to again and again.

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