

Wim Croweul A Graphic Odyssey

An A-Z guide for graphic designers who want to make expressive and distinctive work. Offers students, novice designers, and seasonal professionals on insider’s guide to the complexities of current graphic design practice and thinking.

Follows the adventures of Max Axiom as he explains the science behind global warming. Written in graphic-novel format.

On the outside survey’s 8vo’s work from 1984-2001, including Octavo, the international journal of typography and its influence in the emergent typographically-led design movement in the UK and internationally during the late 1980s and through the 1990s. The emphasis is on process: trying to reveal how 8vo’s design got made rather than simply showing finished work.

A number of hand-made and computer generated stage by stage mock-ups are featured. Written and designed by Mark Holt and Hamish Muir. Two of the founding principals of 8vo, the story’s told it how it was - the everyday struggles of working with clients, typesetters, printers, and later on computers. Like many of their contemporaries, 8vo were working during a period of considerable change within the design industry – the book places 8vo’s work within the context of this revolution: from paste-up to desktop.

How to design a world in which we rely less on stuff, and more on people. We’re filling up the world with technology and devices, but we’ve lost sight of an important question: What is this stuff for? What value does it add to our lives? So asks author John Thackara in his new book, In the Bubble: Designing for a Complex World. These are tough questions for the pushers of technology to answer. Our economic system is centered on technology, so it would be no small matter if “tech” ceased to be an end-in-itself in our daily lives. Technology is not going to go away, but the time to discuss the end it will serve is before we deploy it, not after. We need to ask what purpose will be served by the broadband communications, the materials, wearable computing, and connected appliances that we’re unleashing upon the world. We need to ask what impact all this stuff will have on our daily lives. Who will look after it, and how? In the Bubble is about a world based less on stuff and more on people. Thackara describes a transformation that is taking place now—not in a remote science fiction future. It’s not about, as he puts it, “the schlock of the new” but about radical innovation already emerging in daily life. We are regaining respect for what people can do that technology can’t. In the Bubble describes services designed to help people carry out daily activities in new ways. Many of these services involve technology—ranging from body implants to wide-bodied jets. But objects and systems play a supporting role in a people-centered world. The design focus is on services, not things. And new principles—above all, lightness—inform the way these services are designed and used. At the heart of In the Bubble is a belief, informed by a wealth of real-world examples, that ethics and responsibility can inform design decisions without impeding social and technical innovation.

Decorative Art in Morocco

Dezeen Book of Interviews

The Secret Life of a Graphic Design Studio

Readings from the Field

SwisSted

The English at Home

Designing in a Complex World

Otto Treumann (1919-2001) is a major pioneer in the modernization of graphic design in the Netherlands. Inspired by Swiss typography and Bauhaus aesthetics, Treumann’s oeuvre combines easy-to-read visual elements with iconoclastic color treatment, enhanced by his wide knowledge of printing techniques acquired during the Second World War when he forged documents for the resistance.

Treumann enjoyed a special relationship with industrial clients, devising house styles and logos for the publishing house Wolters Noordhoff, the Kröller-Müller Museum, the Royal Institute of Dutch Architects and El Al Airlines; he also designed posters for the Industries Fair in Utrecht, the Rotterdam Ahoy and Tattoo in Delft. Based on materials from the Otto Treumann Archive at the Stedelijk Museum, and designed by Irma Boom, this volume surveys Treumann’s career.

Spin: 360° is a portrait of one of London’s leading design studios. It’s a 520pp monograph that looks at every aspect of Spin’s work in identity, print, moving image, retail, digital and environmental graphics, as well as the studio’s self-directed activities in publishing, curating and collecting. As well as interviews and essays by Spin’s two founders – Tony Brook and Patricia Finegan, Spin: 360° has texts by Paula Scher, Stefan Sagmeister, Ben Bos, Wim Croweul, Rick Poynor, Steven Heller, Patrick Burgoyne and artist and author Edmund de Waal. The first 1000 copies of Spin: 360° come with a limited edition pack of six silk-screened A5 cards (Colorplan Ebony 350gsm) in a matching envelope, plus a set of six button badges. Cards and badges designed by Spin.

A compelling defense for the importance of design and how it shapes our behavior, our emotions, and our lives. Design has always prided itself on being relevant to the world it serves, but interest in design was once limited to a small community of design professionals. Today, books on “design thinking” are best sellers, and computer and Web-based tools have expanded the definition of who practices design. Looking at objects, letterforms, experiences, and even theatrical performances, award-winning author Jessica Helfand asserts that understanding design’s purpose is more crucial than ever. Design is meaningful not because it is pretty but because it is an intrinsically humanist discipline, tethered to the very core of why we exist. For example, as designers collaborate with developing nations on everything from more affordable lawn mowers to cleaner drinking water, they must take into consideration the full range of a given community’s complex social needs. Advancing a conversation that is unfolding around the globe, Helfand offers an eye-opening look at how designed things make us feel as well as how—and why—they motivate our behavior.

Digital Design Theory bridges the gap between the discourse of print design and interactive experience by examining the impact of computation on the field of design. As graphic design moves from the creation of closed, static objects to the development of open, interactive frameworks, designers seek to understand their own rapidly shifting profession. Helen Armstrong’s carefully curated introduction to groundbreaking primary texts, from the 1960s to the present, provides the background necessary for an understanding of digital design vocabulary and thought. Accessible essays from designers and programmers are by influential figures such as Ladislav Sutnar, Bruno Munari, Wim Croweul, Sol LeWitt, Muriel Cooper, Zuzana Licko, Rudy VanderLans, John Maeda, Paola Antonelli, Luna Maurer, and Keetra Dean Dixon. Their topics range from graphic design’s fascination with programmatic design, to early strivings for an authentic digital aesthetic, to the move from object-based design and to experience-based design. Accompanying commentary assesses the relevance of each excerpt to the working and intellectual life of designers.

8vo

Letter and Image

Design is One

Herb Lubalin

Vintage Rock Posters Remixed and Reimagined

London Deco

KAREL MARTENS - PATTERNS.

A lavishly illustrated, oversized retrospective of one of history’s most influential figures in international design evaluates the role of art in business today, presenting the author’s theories about the trivializing influences of technology and commerce while documenting the creative processes of several of his works.

This book displays and dissects the career and design motives of graphic designer Jost Grootens. In a systematic fashion it charts the first 100 books designed by Grootens over the past ten years. In the first chapter, ‘10 years’, Grootens uses timelines, lists and graphs to map the course of his career as a designer, the people he worked with and the places where the work took place. In ‘100 books’, the designer dissects his book designs. He details the grids, formats, paper stocks, colours and typefaces, and charts the books’ structures and compositions. ‘18,788 pages’ shows at actual size a selection of spreads from books designed by Grootens, including the internationally acclaimed alfases. In the text ‘I swear I use no art at all’ Jost Grootens gives a personal account of making books and the ideas behind his designs.

It’s a rare graphic designer who hasn’t contemplated setting up his or her own studio. It’s part of a designer’s DNA to want to own and run a studio. Many do, while others spend a lifetime wondering if they should. But where does the ambitious designer go for advice and guidance? Who better than the founders of some of the best design studios in the world? Tony Brook and Adrian Shaughnessy conduct penetrating interviews with a group of visionary graphic designers who have formed and run landmark international design studios. In a series of candid and revealing interviews, many of the leading figures in contemporary graphic design reveal the secrets behind creating a vibrant studio culture.

The final installment in this acclaimed series offers astute and controversial discussions on contemporary graphic design from 2001 to 2005. This collection of essays takes stock of the quality and profundity of graphic design writing published in professional and general interest design magazines, as well as on blogs and Internet journals. Prominent contributors include Milton Glaser, Maud Lavin, Ellen Lupton, Victor Margolin, Mr. Keedy, David Jury, Alice Twemlow, Steven Heller, Jessica Helfand, William Drentel, Michael Bierut, Michael Dooley, Nick Curry, Emily King, and more. Among the important themes discussed: design as popular culture, design as art, politics, aesthetics, social responsibility, typography, the future of design, and more. Students, graphic designers beginning their careers, and veterans seeking fresh perspective will savor this anthology gathered from some of today’s top graphic design writers and practitioners, as well as commentators from outside the profession. From the series that helped launch the design criticism movement and was the first to anthologize graphic design criticism from key sources, this volume promises to be the most provocative of all! Alsworth Press, an imprint of Skyhorse Publishing, publishes a broad range of books on the visual and performing arts, with emphasis on the business of art. Our titles cover subjects such as graphic design, theater, branding, fine art, photography, interior design, writing, acting, film, how to start careers, business and legal forms, business practices, and more. While we don’t aspire to publish a New York Times bestseller or a national bestseller, we are deeply committed to quality books that help creative professionals succeed and thrive. We often publish in areas overlooked by other publishers and welcome the author whose expertise can help our audience of readers.

A User’s Manual

Homer

In the Bubble

Beautiful Details

10 Years, 100 Books, 18,788 Pages of Book Design

Word of Tree and Whisper of Stone

Typographic Design

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.

At the centre of the commentary on Book 19 of the Iliad is the interpretation of speeches and events at the assembly of the Achaean army. It is here that the argument between Achilles and Agamemnon was settled, thus enabling the Achaeans to take the field in the decisive battle against Hector and the Trojans.

"Fine art for font nerds."—New York Magazine "One of the most engaging homages I have ever seen."—Steven Heller Swissted takes rock concert posters of the 70s, '80s, and '90s and remixes and reimagines them through a Swiss modernist lens. The result is some of the coolest images you've ever seen! The book features 200 posters, all microperforated and ready to frame. Or keep them bound in one collection as an art book. The foreword is written by legendary designer Steven Heller. Posters are from legendary indie, alternative, and punk bands such as Jane's Addiction, Blonde, the Beastie Boys, the Clash, the Pixies, Green Day, the Ramones, Devo, the Sex Pistols, Dead Kennedys, Public Image Ltd., Sonic Youth, the Cure, Red Hot Chili Peppers, Hüsker Dü, Danzig, the Replacements, Fugazi, the Lemonheads, Pearl Jam, Pavement, Superchunk, They Might Be Giants, Guided by Voices, Sugar, Sleater Kinney, Violent Femmes, Iggy Pop, Fishbone, Nirvana, and many, many more!

As the first comprehensive study of fortification systems and defensive strategies in the Levant during the Middle Bronze Age (ca. 1900 to 1500 B.C.E.), this book is an indispensable contribution to the study of early warfare in the ancient Near East.

Graphic Designer, Pioneer of Photo Books, Art Director, Teacher, Art Manager, Environmental Artist, 1926-1990

Recollected Work

Wim Croweul

Eames

On The Outside

The Roots of Hinduism

The Regime of Visibility

The Dutch designer and polymath Jurriaan Schrofer (1926-1990) was one of the defining figures in European graphic design in the 1950s-70s. Working across all genres, from public relations brochures to advertising and alphabets, Schrofer is particularly regarded as a pioneer in the field of photo books and experimental typography. During the 1970s, he also became involved with government art policy and environmental art, and was an especially active force at the Association of Graphic Designers. The design historian Frederike Huygen describes his work as “research into perception, visual effects and the optical illusion of perspective; or the interplay of letterform, pattern and meaning.” This monograph tracks Schrofer’s career through a set of thematic chapters: his public relations brochures for various corporations; the photo book designs; his work as a cultural ambassador; advertising design; interior design; art policy and education; typographic experiments; and his art works. This monograph provides a full survey of Schrofer’s career.

The Design Museum marks Sir Terence Conran’s 80th birthday with a major exhibition that explores his unique impact on contemporary life in Britain. Through his own design work, and also through his entrepreneurial flair, Conran has transformed the British way of life. As well as this, his design studio and architectural practice have a world wide reach. The Way We Live Now explores Conran’s impact and legacy, whilst also showing his design approach and inspirations. The exhibition traces his career from post-war austerity through to the new sensibility of the Festival of Britain in the 1950s, the birth of the Independent Group and the Pop Culture of the 1960s, to the design boom of the 1980s and on to the present day. The exhibition is curated by Stafford Cliff and Deyan Sudjic.

Wim CroweulA Graphic Odyssey : CatalogueThe DebateThe Legendary Contest of Two Giants of Graphic DesignThe Monacelli Press, LLC

Hinduism has two major roots. The more familiar is the religion brought to South Asia in the second millennium BCE by speakers of Aryan or Indo-Iranian languages, a branch of the Indo-European language family. Another, more enigmatic, root is the Indus civilization of the third millennium BCE, which left behind exquisitely carved seals and thousands of short inscriptions in a long-forgotten pictographic script. Discovered in the valley of the Indus River in the early 1920s, the Indus civilization had a population estimated at one million people, in more than 1000 settlements, several of which were cities of some 50,000 inhabitants. With an area of nearly a million square kilometers, the Indus civilization was more extensive than the contemporaneous urban cultures of Mesopotamia and Egypt. Yet, after almost a century of excavation and research the Indus civilization remains little understood. How might we decipher the Indus inscriptions? What language did the Indus people speak? What deities did they worship? Asko Parpola has spent fifty years researching the roots of Hinduism to answer these fundamental questions, which have been debated with increasing animosity since the rise of Hindu nationalist politics in the 1980s. In this pioneering book, he traces the archaeological route of the Indo-Iranian languages from the Aryan homeland north of the Black Sea to Central, West, and South Asia. His new ideas on the formation of the Vedic literature and rites and the great Hindu epics hinge on the profound impact that the invention of the horse-drawn chariot had on Indo-Aryan religion. Parpola’s comprehensive assessment of the Indus language and religion is based on all available textual, linguistic and archaeological evidence, including West Asian sources and the Indus script. The results affirm cultural and religious continuity to the present day and, among many other things, shed new light on the prehistory of the key Hindu goddess Durga and her Tantric cult.

Spin

The Evolution of Middle Bronze Age Fortification Strategies in the Levant

Experimental Jetset

Graphic Design in the Netherlands

Graphic Design

A Shirt Box Full of Songs

Astoundingly detailed drawings of twelve of London’s finest art deco buildings.

From its ancient incarnation as a song to recent translations in modern languages, Homeric epic remains an abiding source of inspiration for both scholars and artists that transcends temporal and linguistic boundaries. The Cambridge Guide to Homer examines the influence and meaning of Homeric poetry from its earliest form as ancient Greek song to its current status in world literature, presenting the information in a synthetic manner that allows the reader to gain an understanding of the different strands of Homeric studies. The volume is structured around three main themes: Homeric Song and Text; the Homeric World, and Homer in the World. Each section starts with a series of ‘macropedia’ essays arranged thematically that are accompanied by shorter complementary ‘micropedia’ articles. The Cambridge Guide to Homer thus traces the many routes taken by Homeric epic in the ancient world and its continuing relevance in different periods and cultures.

A PRINT magazine and Design Observer Best Book of the Year The first English translation of a famous 1972 debate between Dutch graphic designers Wim Croweul and Jan van Toorn, a public clash of subjectivity versus objectivity at Amsterdam’s Museum Fodor that helped set the stage for bold philosophical showdowns to come in design culture. Held in response to an exhibition of Van Toorn’s work at Stedelijk Museum, including student posters protesting the Vietnam War—in an era of youth culture and increasing resistance to authority, capitalism, and the power of media—the stakes were aesthetic, ethical, and politically charged. Croweul defended his approach of neutrality and austere rationalism, attention to typography and workmanship, and professionalism in service of the client’s message. Van Toorn argued for his use of chaos, collage, and photographs of everyday life; that a designer’s ideas, personality, and political commitments are integral to the work. Dialogue on The Debate has reverberated in graphic design circles for the four decades since, and it is often referenced in modern design criticism as a key marker for the philosophical positions that continue to define the profession. The first English transcript of this key event in design history will allow a contemporary audience to discover the ongoing relevance of The Debate in an increasingly complex visual culture. Along with the transcript, this pocket-sized clothbound book contains a foreword by prominent design critic Rick Poynor, and essays from Dutch design historian Frederike Huygen, who discusses the historical context of the debate, and curator Dingens van de Vrie, who looks more closely at these two giants’ different perspectives on graphic design. A color gallery juxtaposes a representative selection from the oeuvres of Croweul and Van Toorn, including exhibition designs, calendars, posters, brochures, artist book designs, postal stamps, and fascinating works such as the script of a 1969 stage production based on a story by Jorge Luis Borges, sealed in a tin can, and a many-gatefolded catalog for Ed Ruscha’s “Dutch Details” at Groninger Museum.

From singing to the postman when she was two years old to her annual sell-out tours in the 2000s, Barbara Dickson has been captivating her fans for the best part of sixty years. In her autobiography she describes the joys of growing up in Fife with her talented brother and loving parents, of moving to Edinburgh to find her place in the world and the stresses and strains of trying to make a living on the Scottish folk scene. Not content to have just a successful singing career, she turned to another: acting. A regular on prime-time television, Barbara also took to musicals and was the original lead role in Spend, Spend, Spend. Her hugely successful time onstage earned her many acting accolades but her pursuit of perfection led to complete exhaustion from which she fought hard to recover. Barbara writes beautifully about the close relationships she cultivated over these years with people such as Willy Russell, Elaine Paige and Billy Connolly. The result is a warm, fascinating story encompassing the best of British music, stage and television.

Walled Up to Heaven

I Swear I Use No Art at All

Jurriaan Schrofer

The Invention of Desire

A Graphic Odyssey : Catalogue

Graphic Design, Exhibiting, Curating

And Other Papers on Ugartian Thought

This authoritative book fully documents Holland’s distinguished graphic design history, from the turn of the century to the present day.

This book features conversations with 45 leading figures in architecture and design from around the world.0A follow-up to the hugely successful Dezeen Book of Ideas, Dezeen Book of Interviews features some of the most talented and inspiring people from the global design scene that have been interviewed for online architecture and design magazine Dezeen over the years.0Interviewees include architects David Adjaye, Rem Koolhaas, Neri Oxman, Richard Rogers and Neri & Hu, designers such as Hella Jongerius, Thomas Heatherwick, Ron Arad, Ilse Crawford and Marc Newson, as well as a host of influential figures from the worlds of technology, fashion, art and more.0Each interview has been comprehensively revisited and re-edited for the book, which includes a lot of material that has never been published before.

Nothing about Dutch graphic design duo Mevis & van Deursen conforms to type. Praised for their innovative but clear presentation, they have designed everything from artist’s books for Gabriel Orozco and Rineke Dijkstra to an official government stamp commemorating the marriage of Dutch Crown Prince Willem-Alexander, based on the number two, since the wedding date was 02-02-02. This book represents a range of work from the past 15 years, mostly books but also posters and smaller pieces. However, the artists have chosen not simply to present the work again but to make it new through collage and reinterpretative interplay, thus “recycling” their innovative designs.

Provides keys to the understanding of Moroccan architecture and geometical arabesques.

HOMER’S ILIAD COMM: BOOK XIX (CORAY)

360°

Arabesques

Digital Design Theory

The Autobiography

Mevis & Van Deursen

American Graphic Designer, 1918–81

Renowned designers Charles and Ray Eames are among the greatest designers of the 20th century. They are, of course, most well known for their groundbreaking and iconic furniture designs, but they also created important, creative, experimental, and beautiful work in the areas of architecture, exhibit design, textile design, product design, graphic design, toy design, film, and photography. The Eameses’ distinctly postwar American enthusiasm and openness to the world around them gave them free license to explore work in many disciplines. This book celebrates the seamlessness and fluidity in which they operated as both a husband-and-wife team and as designers unrestricted by traditionally professional boundaries. They brought a sense of innocence and playfulness to the design process, as well as a tremendous love and discipline in all they created in many different fields and mediums. Augmenting the abundant visual images, Eames Demetrios—Charles’s grandson and the director of the Eames Office—has written chapter essays and an insightful introduction.

This publication contains a collection of patterns designed by Karel Martens between 1960 and 2021. Although Martens is widely recognised for his specialisation in typography, the dozens of colourful full-page patterns shown here are devoid of any text, allowing the sequence to become a mesmerising pattern in itself.

This book was first published in 2011, selling out almost immediately. When 0Unit Editions posed the question on its website: “Do you want to see this book back in print?”, over 1000 people replied yes. Unit Editions are happy to announce a new and expanded edition. Written by Ben Bos, a key member of the studio, the book describes how a band of idealistic Dutch designers came together to form one of the first multidisciplinary design groups – one that helped shape the future of design in Europe and beyond. Total Design began in Amsterdam in 1963. It was founded by Wim Croweul, Benno Wissing, Friso Kramar and the Schwarz Brothers. Ben Bos joined shortly after the formation, and together and individually, the members of TD set new benchmarks for excellence in typography, identity design, cultural design, exhibition design, and product design. These benchmarks have rarely, if ever, been surpassed. *TD 63-73: Expanded edition* is a unique insider’s account of Total Design’s golden period. It contains hundreds of images from the TD archive, and in Ben Bos’s text the reader is given a personal history of a design group that remains as important today as it did when it opened its doors. Expanding on the original edition, this new book features an updated and extended text by Ben Bos that looks beyond 1973, as well as many previously unseen images from his personal archive. The book has also been redesigned in a new larger format to show the work in greater detail.

*Pulp Art Book—the multi-media collaboration between photographer Neil Krug and model Joni Harbeck—has become a virtual sensation online, and is now the subject of the artists’ first monograph. Pulp Art Book: Volume One is an LP-sized hardcover book, split into several vignettes ranging from a spaghetti western theme to a Bonnie and Clyde revival and to the struggles of a 1950s housewife. These series tell the story of each character, and will be expanded in subsequent volumes. The inspiration for the pulp theme comes from the artists’ collective appreciation of societal life and the artistic expressions of the 1960s and 70s. Old LP jackets, Giallo posters, vintage book covers, and B-movie cinema themes have defined their taste for this project. Initially they set out to capture something simple and sexy, as the shoots progressed, however, natural story lines emerged. The resulting work captures the smell of those decades and expresses them in a fresh way”—Publisher’s Web site.

The Legendary Contest of Two Giants of Graphic Design

Pulp Art Book

Otto Treumann

The Debate

The Book of Numbers

Critical Writings on Graphic Design

The Early Aryans and the Indus Civilization

*This flagship volume of the Gorgias Ugartic Series is a book of selected essays dating from 1992 to the present, devoted to themes in Ugartic literature. Providing a glimpse into the worldview of ancient Syria, Word of Tree and Whisper of Stone includes the following chapters: A New Look at the Term sdnnt; The Titles of the Ugartic Storm-God; The Pruning of the Vine in KTU 1.23; Understanding Polytheism: Structure and Dynamic in a West Semitic Pantheon; Religion at Ugartic: an overview; Epic in Ugartic Literature; *May Horon Smash Your Head!*: a Curse Formula from Ugartic; and Word of Tree and Whisper of Stone, from which the volume takes its title. The shorter chapters, 1 and 3, deal with details in textual analysis, the intermediate ones, 5 and 6, with matters of religion and genre. The longer ones, 2, 4, 7 and 8, cover broader issues, respectively the surprisingly large range of Baal’s epithets; the theology of the so-called “pantheon lists” from Ugartic, and the tension they invite between pluralistic and unitary conceptions of deity; and the question of prophecy in Ugartic. Prophetic figures have now been widely attested in the ancient Near East, from the time of Zimri-Lim of Mari down into the Iron Age. It was only a matter of time till the phenomenon was observed in Ugarti. This final chapter explores the language of divine communication in the light of some archaic features in Israelite oracular procedure.”—Publisher’s website.

Design is One is a photo and caption sampling of Lella and Massimo’s work from 1955 to 2003.

The Cambridge Guide to Homer

Dutch Graphic Design

Looking Closer 5

The Way We Live Now

Studio Culture

Art’s Work

TD 63-73. Total Design and Its Pioneering Role in Graphic Design. Rev., Exp. Ed