

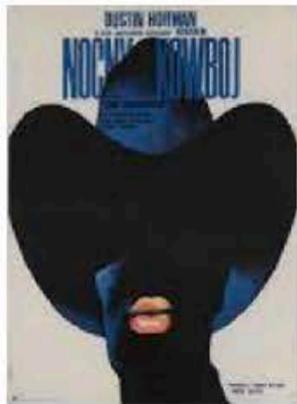
Postmodern Overview

ART431

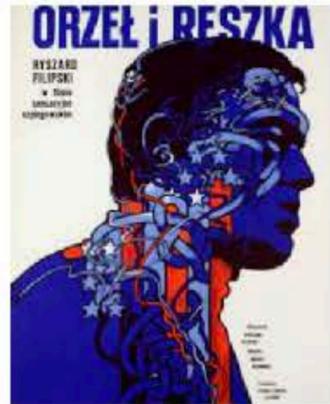
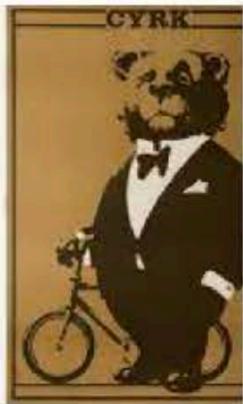
Cass Reese

- rejects “master theory” (single concept defines field)
- PM engages society critically – repoliticization
- allows inherent disorder, evidence of human touch and the subjective
- aligns with expressive rule breaking of Dada (deliberate mistakes, vernacular sources, blurred photographs, messiness, overprinting, diverse type styles), may present a narrative
- “unpredictable” appropriation of historical references
- some PM embrace deconstructive, semiotic, and critical theory—some deconstruct, reinterpret, or question modernist views

the polish poster



Projekt 26 | Original Polish Posters ...
projekt26.com



Waldemar Świerzy Pos...
polishpostergallery.com



Projekt 26 | Original Polish P...
projekt26.com



Waldemar Swierzy | Mo...
moma.org



Waldemar Świerzy Pos...
polishpostergallery.com



Polish Posters PIGASU...
polishpostershop.com · I...



Waldemar Swierzy Incr...
dking-gallery.com · In sto...



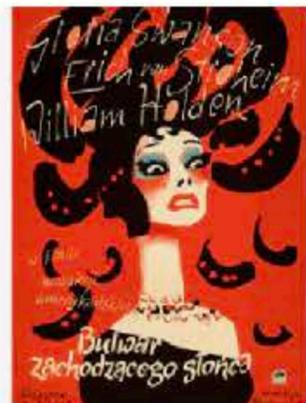
Masked Cowboy | Coo...
cooperhewitt.org



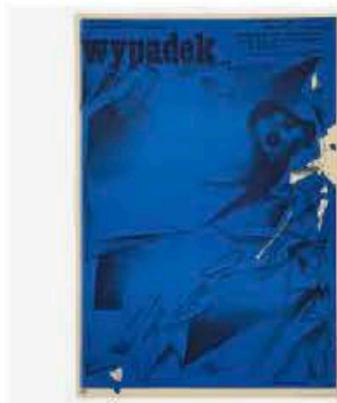
Poster Artist Waldemar...
graphicart-news.com



Waldemar Swierzy pos...
graphicart-news.com



Sunset Boulevard (Para...
movieposters.ha.com



Original Polish Posters | Polis...
projekt26.com



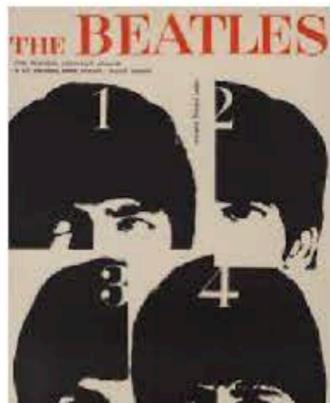
Waldemar Świerzy Pos...
polishpostergallery.com



WALDEMAR SWIERZY ...
abebooks.com · In stock



Giants of Jazz: Art Posters and ...
hnoc.org



WALDEMAR SWIERZY |...
sothebys.com



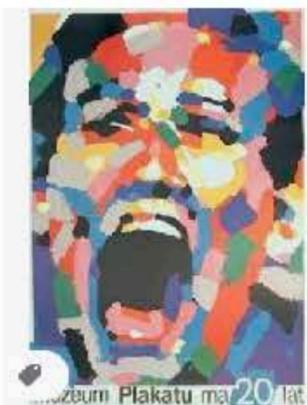
Original Vintage Polish Circus ...
fineartamerica.com



Early Posters of Walde...
mubi.com



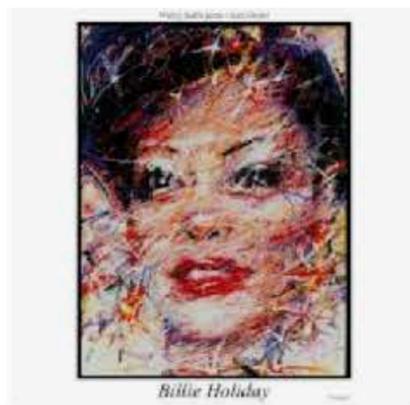
Waldemar Świerzy Post...
polishpostergallery.com



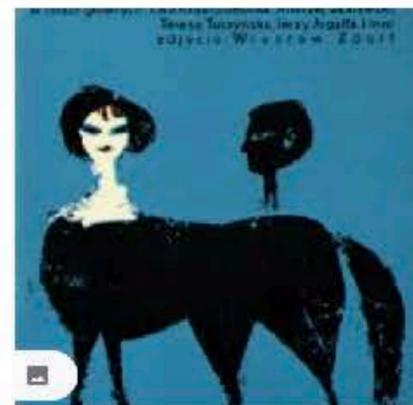
Polish Posters PIGASU...
polishpostershop.com · In...



Benny - Rue Royale Fin...
rueroylefinearts.com



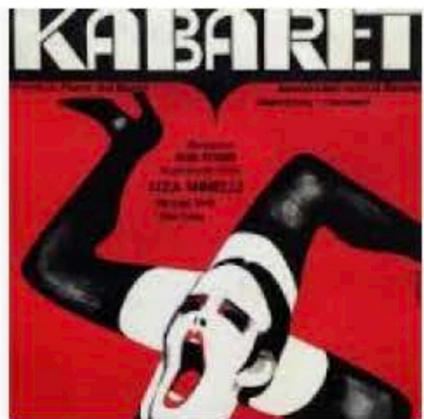
Billie Holiday, plakat z serii Ja...
polishposter.com



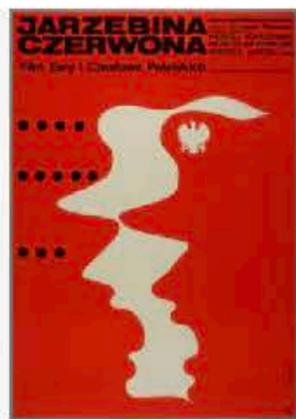
Waldemar Swierzy Illustration ...
flickr.com



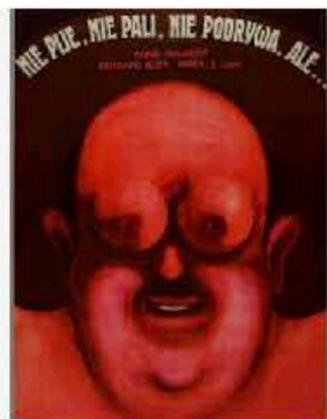
Waldemar Swierzy Print...
allaboutjazz.com



Biography | Artist | Culture.pl
culture.pl



Wiktor Górka Posters. P...
polishpostergallery.com



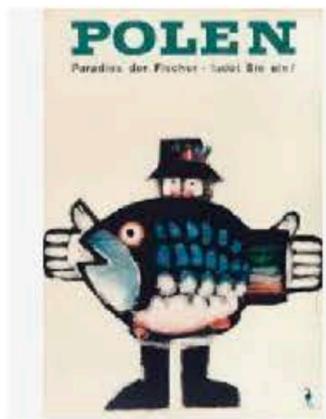
Wiktor Górka Posters. P...
polishpostergallery.com



Rene Wanner's Poster Page...
posterpage.ch



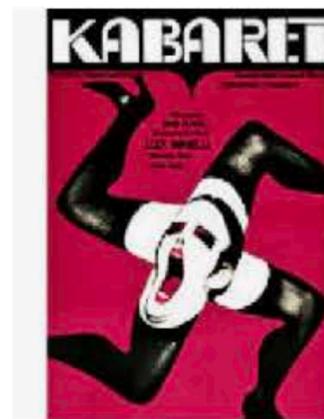
Wiktor Górka Posters. P...
polishpostergallery.com



Museoteca - Artist: Wikt...
museoteca.com



Wiktor Gorka | War and Peac...
mutualart.com



Wiktor Gorka, Cartaz de ...
researchgate.net



Projekt 26 | Original Polish Po...
projekt26.com · In stock



Wiktor Gorka Polish po...
flickr.com



Polish graphic designer ...
visualdiplomacyusa.blogspot.com



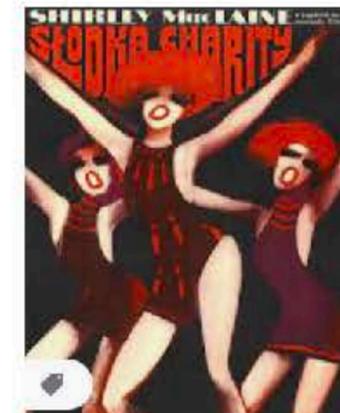
WIKTOR GÓRKA – POLISH POSTERS - Gr...
graceoleary.com



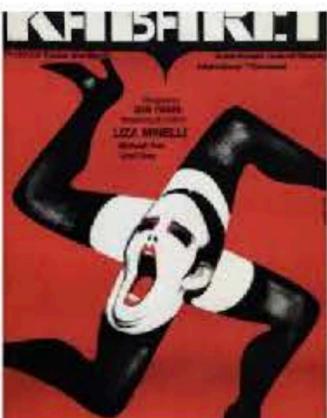
Wiktor Gorka Art Desig...
amazon.com



Wiktor Gorka czyli ta...
posteritati.com



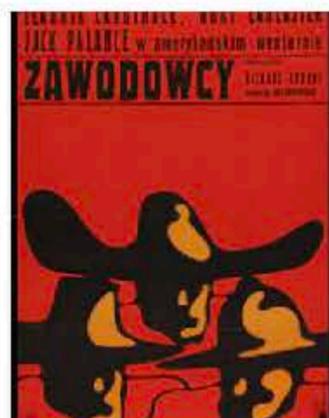
Sweet Charity", 1969 - a...
pixels.com · In stock



2016 Kingscliff Graphi...



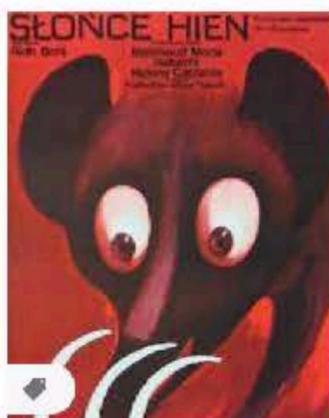
Wiktor Gorka - Soldiers...



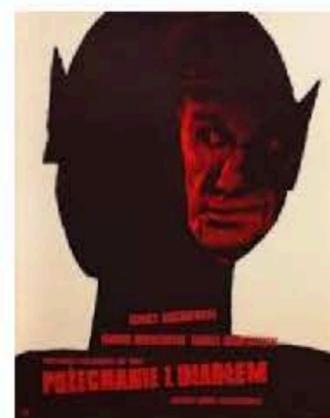
polish poster_the profe...



Wiktor Gorka Posters - ...



Posters PIGASUS Polis...



Wiktor Gorka PIGASUS ...



Wiktor Gorka, poster fo...



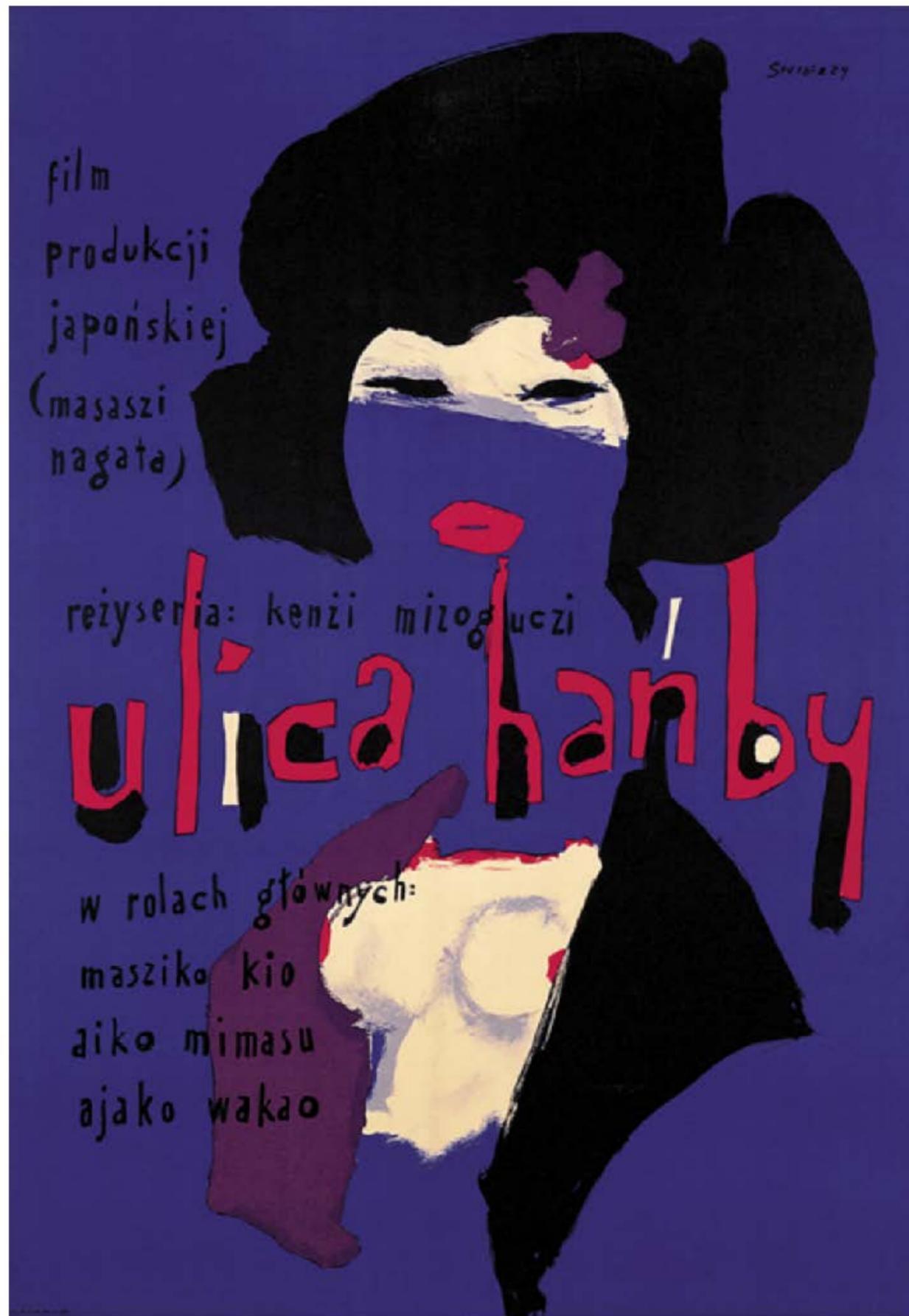
Wiktor Górka Posters. Polish Poster Gallery

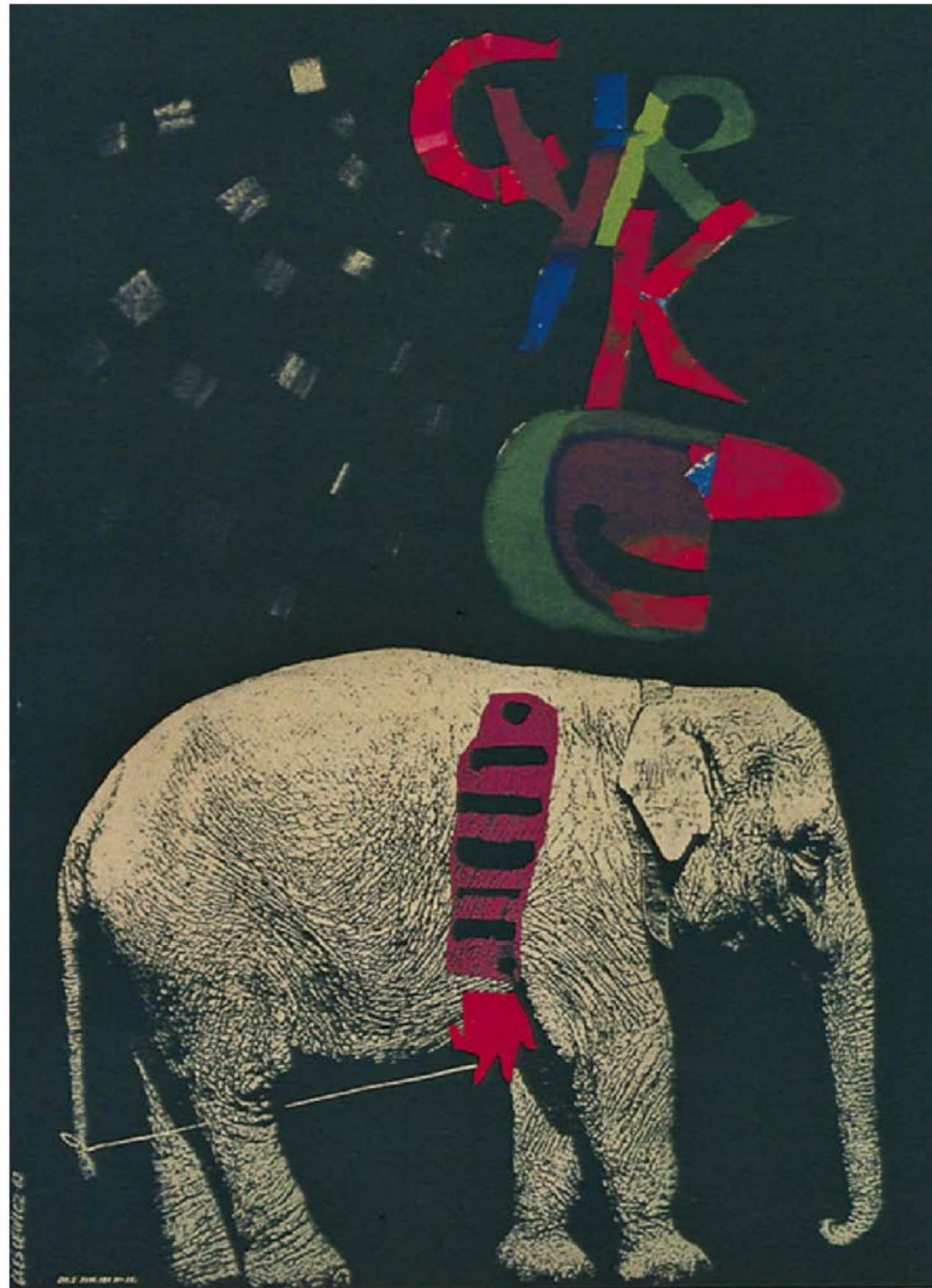
film
produkcji
japońskiej
(masaszi
nagata)

reżyseria: kenzi mizoguczi

ulica hanby

w rolach głównych:
masziko kio
aiko mimasu
ajako wakao







early swiss postmodern tendencies

1960s+

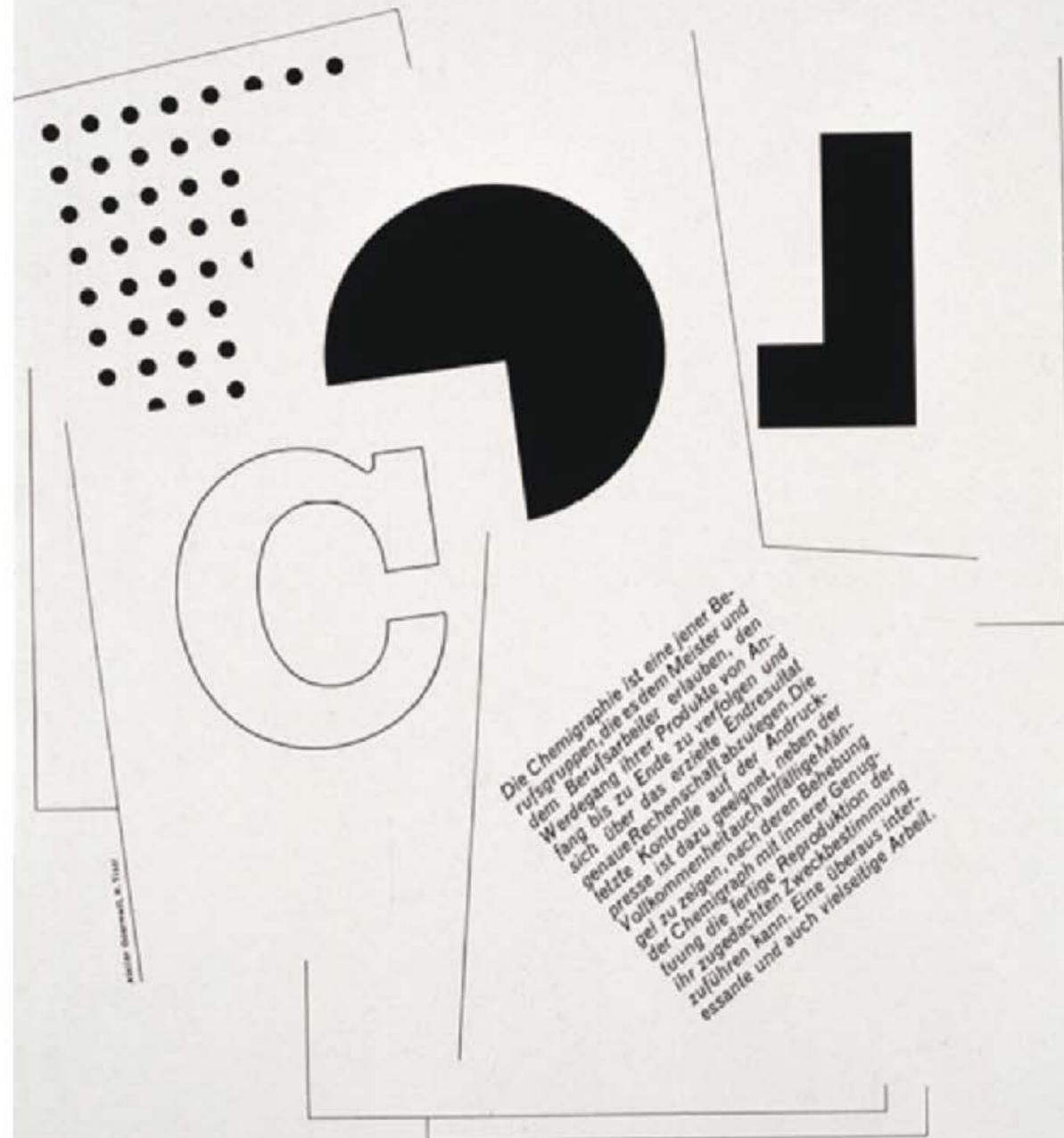
When modernism (in the 1960s and 70s) embraced Swiss typography and international style, this became the standard for corporate graphics.

According to postmodernists, the standards became **stiff and structured.**

cliché lutz

E. Lutz & Co. AG
Clichéanstalt
Neugasse 118 Zürich
Telefon 051/42 42 11

Clichés für
Ein- und Mehrfarbendrucke
Kunststoff-Duplikate
Galvanos Stereos Matrizen



Die Chemigraphie ist eine jener Berufsgruppen, die es dem Meister und dem Berufsarbeiter erlauben, den Werdegang ihrer Produkte von Anfang bis zu Ende zu verfolgen und sich über das erzielte Endergebnis genaue Rechenschaft abzulegen. Die letzte Kontrolle auf der Andruckpresse ist dazu geeignet, neben der Vollkommenheit auch abfällige Mängel zu zeigen, nach deren Behebung der Chemigraph mit innerer Genugtuung die fertige Reproduktion der ihr zugebachten Zweckbestimmung zuführen kann. Eine überaus interessante und auch vielseitige Arbeit.

publinter advertisement, 8. 1948

Das Problem Schweizer - für Geld,
für Geld und geliebte Plätze -
hat die Union - und hat sich stark
in Bewegung zum Stand gesetzt.

UNION UNION KONZERN

Das Problem und das Unternehmen
hat die Union - und hat sich stark
in Bewegung zum Stand gesetzt.

Das Problem und das Unternehmen
hat die Union - und hat sich stark
in Bewegung zum Stand gesetzt.

Das Problem und das Unternehmen
hat die Union - und hat sich stark
in Bewegung zum Stand gesetzt.

UNION

Union-Konzern AG
Alpenstrasse 217, 8047 Zürich

Anzahl 1/84 1987 in der Höhe 7, Stand 1/84



O F F S E T
Seit 1948 wandelte sich unser Betrieb
von der Buchdruckerei zu einer leistungs-
fähigen Offsetdruckerei. Mit einer
Vierfarbendruckmaschine, drei Zweifarben-
druckmaschinen sowie drei Einfarbedruck-
maschinen drucken wir bis zum
maximalen Bogenformat von 72 x 102 cm.

Anton Schöb
Buchdruck - Offsetdruck
Foliendruck
Birchstrasse 102
8050 Zürich
Telefon 01-311 22 60



Bla-er
Travel



Mercoledì			
Venerdì	Giovedì	10-12	14-18
	Sabato		
	Domenica		14-18
Lunedì	chiuso		

OSKAR

schlemmer

WESNOCKS

Scenografie, acquerelli, disegni, documenti per la musica di

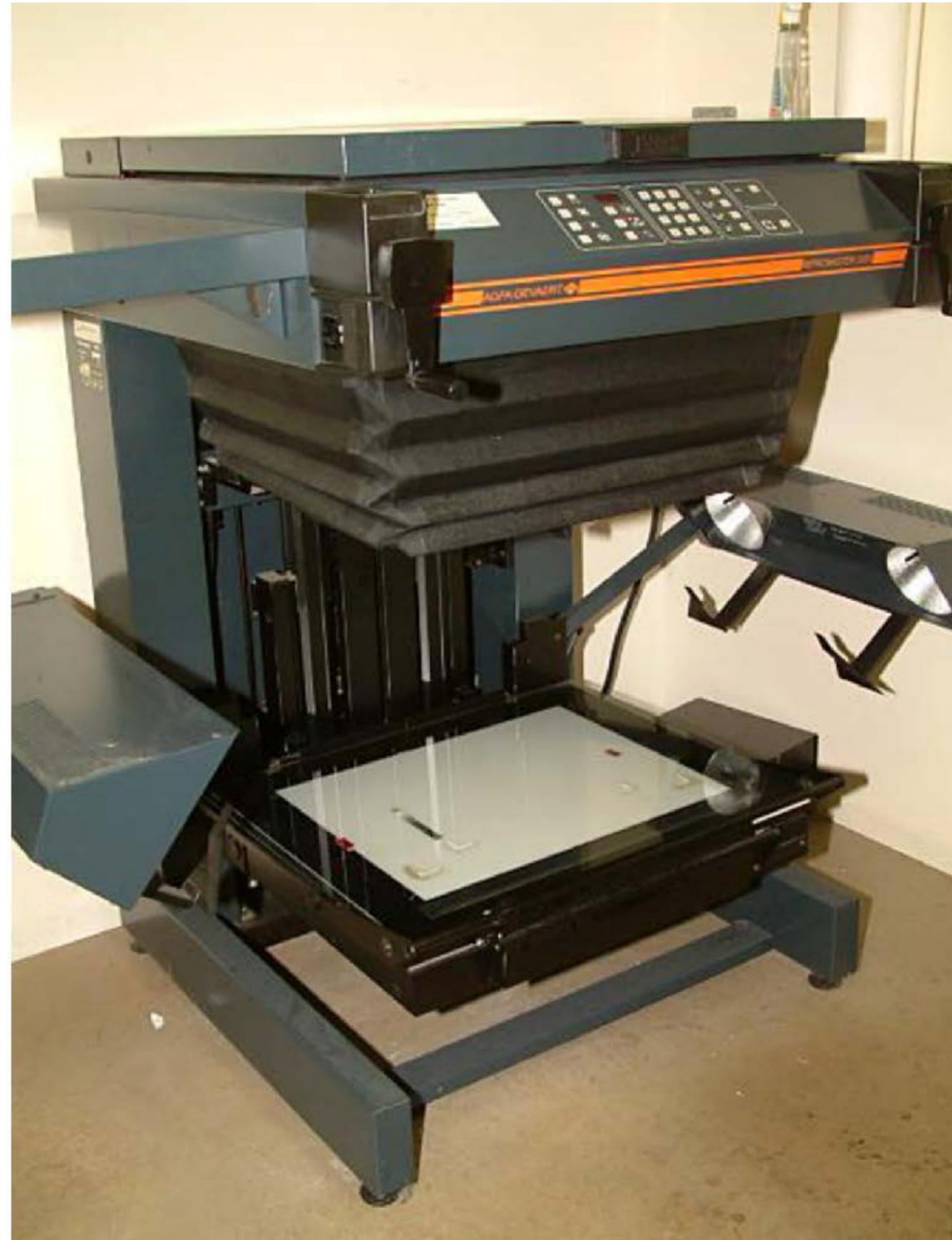
IGOR STRAWINSKY

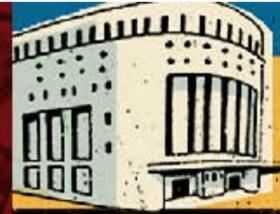
Museo Cantonale d'Arte, Via Canova 10, Lugano

2 Luglio-2 Ottobre 1988



printing and production methods before
the internet (as we know it) and prior to
the introduction of desktop publishing





The Museum of Forgotten ART SUPPLIES

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have any idea who the manufacturer was
- Travis Louie

[all artifacts](#) | [back to departments](#) | [back to Stat Cameras archive](#)
Stat Cameras

[submit to the museum](#)

[< back](#)

2 of 11

[next >](#)



AGFA Repromaster

contributed by Simon Elinas

I used to use one of these vertical studio cameras all the time for photo-mechanical transfers.

[museum storage: Stat Cameras](#)



39 comments



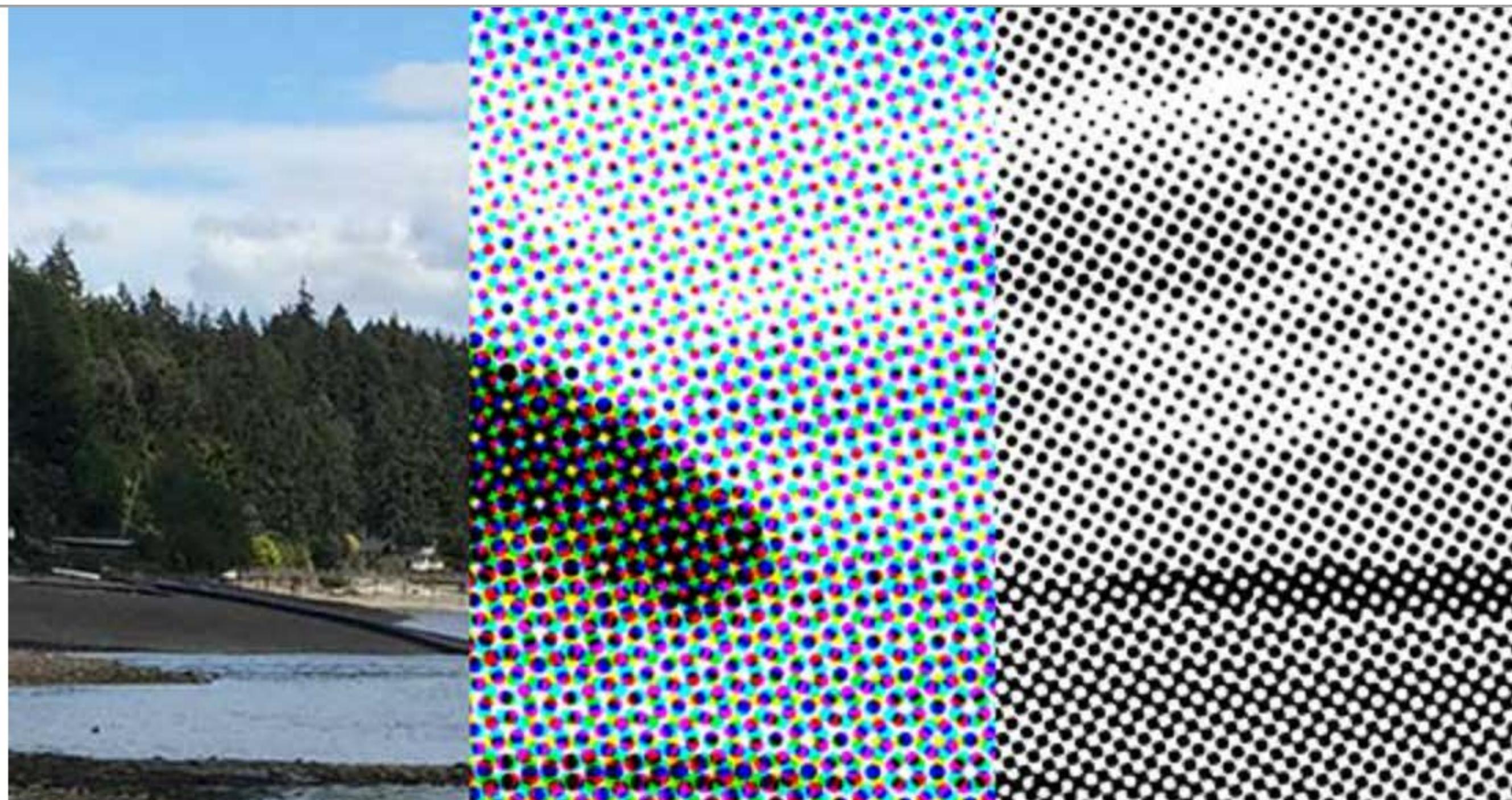
Latest Artifact no. 722 and counting!



Lou Brooks, Art D. Founder and Curator







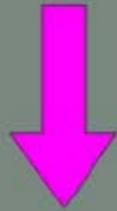
Color Separation

(Y)
YELLOW



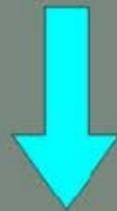
The Image
print in
Yellow

(M)
MAGENTA



The Image
print in
Yellow +
Magenta

(C)
CYAN



The Image
print in
Yellow +
Magenta +
Cyan

(K)
BLACK



The Image
print in
Yellow +
Magenta +
Cyan +
Black





OH, JEFF...
I LOVE
YOU, TOO...
BUT...





***Comp Set 500
Phototypesetter***

SEPT 68 505 44
1004.91 000 0100 00

4 WHEEL DRIVE WAGON NEW CHEETAH

1978 models completely equipped with Front Wheel Drive, 4-Dr. V-6, 4-Cyl. W-2, A.S. 1600cc Eng., floor mats, Independent Wheel Suspension, 14 days-0 mile delivery. Taxes in stock, with popular options immediate delivery. List \$3995 incl. tax and license.

SEE THE NEW
SPORTY PICK-UP **\$3295**

NO MONEY DOWN
100% percent FINANCING

Immediate delivery on the only 4-Wheel Drive Wagon in existence. Switch from Front-Wheel to 4-Wheel Drive with flick of a switch. Cheapest drivers never get stuck in snow, mud or mud. Chosen from dozens. For an exact drive.

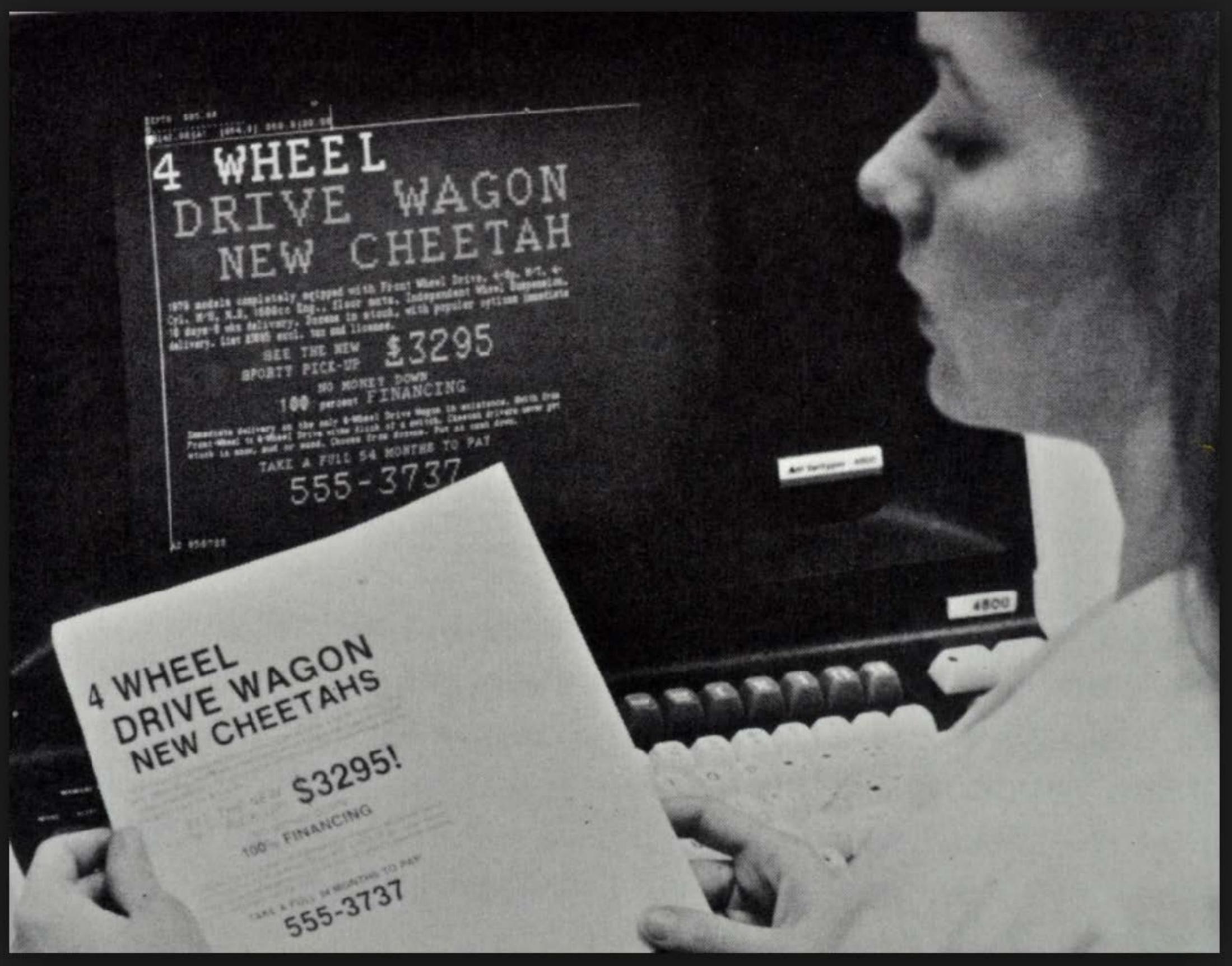
TAKE A FULL 54 MONTHS TO PAY
555-3737

4 WHEEL DRIVE WAGON NEW CHEETAHS

SEE THE NEW **\$3295!**

100% FINANCING

TAKE A FULL 54 MONTHS TO PAY
555-3737



SIZE 06 FONT 1 LL 45 00 PL 07½ SL 090 M ACL 04 14
LLR 0057 JSP 3 TO 11 LSP 1 LDR = 09 FS 162 TAB 00

This is the line being set by the photo unit. Although there is more than one line of copy on this section of the screen, it actually represents one complete typesetting line as it will appear on the final job. «

This is the line being keyboarded. Like the line above, although there are several "screen" lines, this represents a single typeset line. This line is under operator control and can be corrected. █



**The legacy of
Wolfgang Weingart**



Wolfgang Weingart

Meine Kriterien beim typographischen Experimentieren orientieren sich vor allem an visuellen Qualitäten. Also hat mein Begriff von «experimenteller Typographie» Bilder, zu tun. also mit Graphik

N i c h t z u l e t z t s t e l l e n d i e
g e z e i g t e n B e i s p i e l e
e h r w ü r d i g e
t y p g r a p h i s c h e «G e s e t z e»,
. .
d i e i n W i r k l i c h k e i t b e q u e m e I d e o l o g i e n s i n d,
i n F r a g e .

Durch das Experiment suche ich neue Gestaltungselemente und nicht nur die bekannten neu zu arrangieren. Zu diesem Begriff «Experiment» gehört, daß die klassischen Spielregeln der Typographie aufgehoben sind.

UBEL.
SALU.
LUMMEL.
Gluhweh.

E.
T.
Z.P
W



**KUNST
G E W E R B E
MUSEUM**

13. Juni - 30. August 1981

ZÜRICH Ausstellungsstrasse 60

Museum für Gestaltung

Schreibkunst.
Schulkunst und Volkskunst
in der deutschsprachigen
Schweiz 1548 bis 1980

Öffnungszeiten:

Di-Fr	Mi	Sa/So	Montag
10-18 Uhr	10-21 Uhr	10-12, 14-17 Uhr	geschlossen

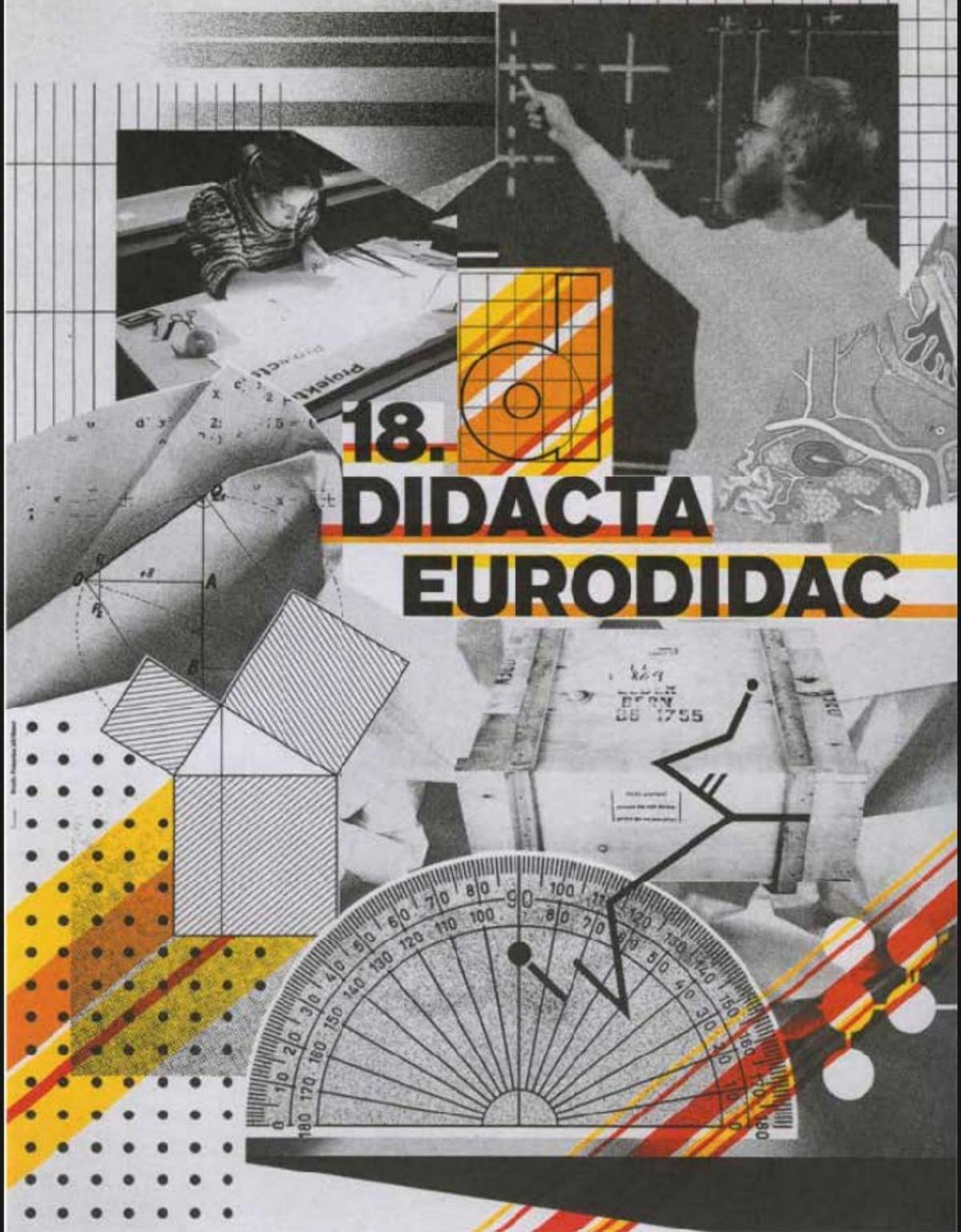


Das ¹
Schweizer Plakat ²
1900-1984

24. Januar - 11. März 1984
Gewerbemuseum Basel
Museum für Gestaltung

24.-28.3.1981
Basel/Schweiz

18.
Internationale Lehrmittelmesse



18.
DIDACTA
EURODIDAC

Weingart:

**TYDO
GRADU**

My Way to Typography

Wege zur Typographie

Retrospective in Ten Sections

Ein Rückblick in zehn Teilen

Carl Müller Publishers

DAVID



CARSON

"You cannot *not* communicate."

David Carson is living proof that one need not know the rules in order to break them. Equally the most influential and innovative visual designer of the 1990s, (he is often referred to as "the father of grunge") Carson has consistently questioned the aesthetics and purpose of typography. His unique style defied even the most fundamental rules of design. Ignoring traditional grid systems and columns, his early (cluttered) (or did he? some pages were characterized by experimental fonts (often mixed with traditional type) (or continuously shifting ones (often within the same word)) abstract photography and even types, often making it difficult to tell the difference between planned graphic elements and production mistakes. When his critics deemed his work "legible" and declared him "unable to communicate", Carson responded with the statement: "you cannot not communicate. If you say nothing, that says something. If you don't respond, that's your response. If you don't have a religion, that's your religion." He uses type very much like an expressionist painter uses paint, to provide an emotional response upon first sight. His work conveys both feeling and information. He has been quoted as saying "The message that the type sends, I feel is as important as what it is saying. When these work together you have really strong communication."

David Carson did not begin his design career until the age of 27. Prior to that, he was a pro-surfer and then a sociology teacher. His first exposure to graphic design (and only formal training) was a three-week workshop in Switzerland. His first ventures into the field were as art director for the magazines Transworld Skateboarding and Beach Culture. His prior experience as a surfer enabled him to connect with the sub-culture of his readership and his work earned him a cult following. However, Carson became internationally known for his work as the founding art director of **R A Y G O N**, an American alternative rock magazine, devoted as much to style as substance.

David Carson's chaotic design style raised the bar for cutting-edge publishing, often devoid of not only columns, but also headlines and page numbers. Carson's Raygun layouts featuring distressed, "dirty" type were more than mere style; they were content. Early on, writers of the magazine would complain that the abstract spreads made their articles hard to read, but after 20 issues or so, the same writers felt delighted if their articles were too easy to read.

Carson's work succeeded in communicating with an audience whom print had failed to engage in the past: young people. He has stretched the boundaries of typography and modern graphic design and forever changed them. David's work continues to be subjective and largely driven by intuition, with an emphasis on experimenting with ways to communicate in a variety of mediums. Carson remains a hands-on designer, keeping his studio small and **w o r k i n g**.

Today, David Carson is principal and chief designer of David Carson Design Inc. and has an extensive list of international clients including Pepsi, Microsoft, New York Penn, Lexus, Toyota, Quiksilver, Nike and Mercedes Benz. His first book 'The End of Print' sold over 200,000 copies to become the best-selling graphic design book worldwide. When he isn't designing he lectures all over the world and still finds time to surf.

in order to break them.
in order to break them.

David

Sunday 8 March @
17:30- 18:00

Deconstruct-
ing traditional
design



international Festival of
CREATIVITY -
ITY

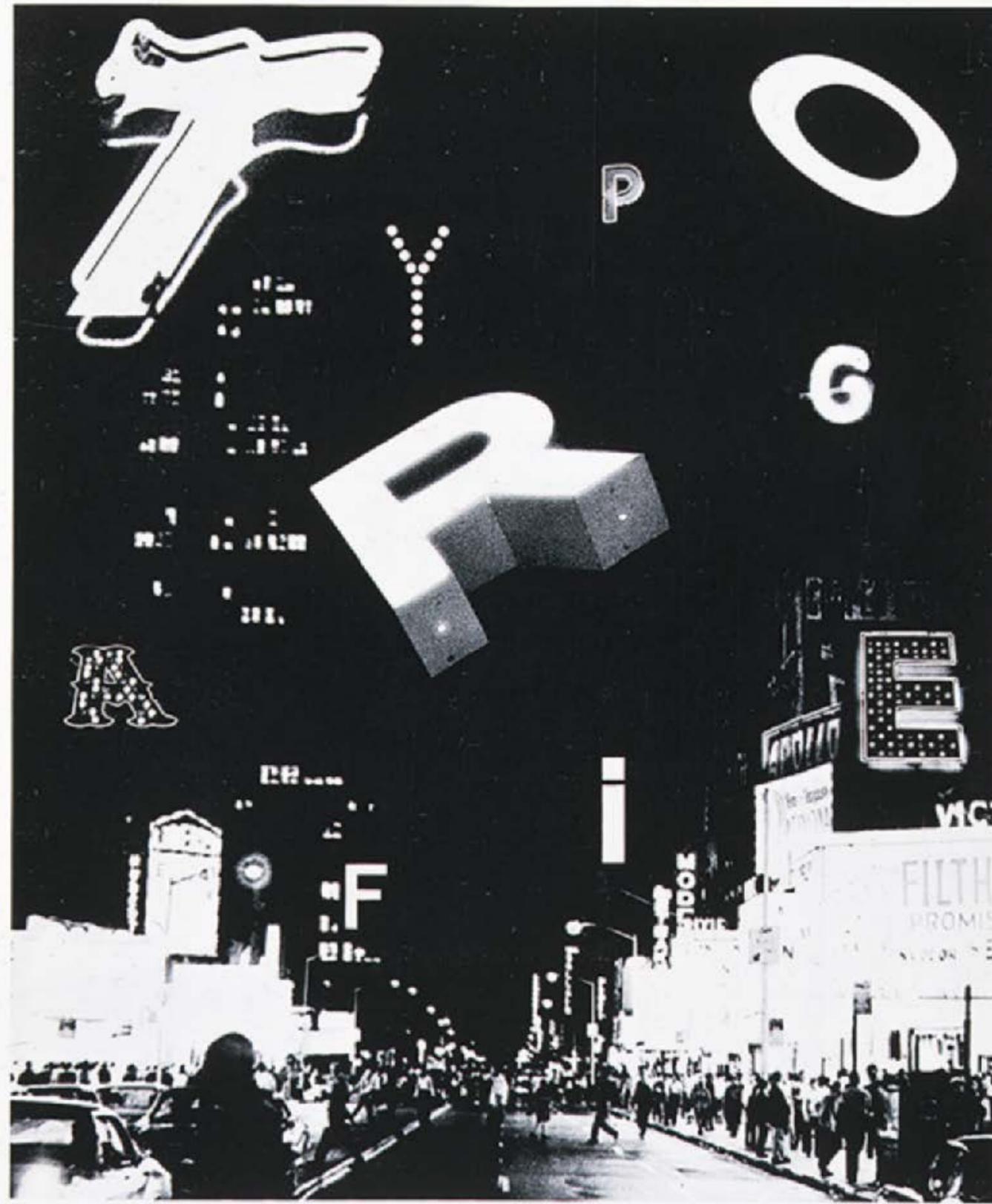


**DESIGN
594 B**

Advanced Typography

An experimental workshop
with typographic materials
and their use in relation to
color, illustration, photography and structure.
Emphasizes individual exploration of areas of
particular interest.

Knowledge in Basic Typography is a prerequisite for this course



TM

Typografische Monatsblätter
Schweizer Grafische Mitteilungen
Herausgegeben
vom Schweizerischen Typographenbund
zur Förderung der Berufsbildung

SGM

RSI

Revue suisse de l'imprimerie
Editée
par la Fédération suisse des typographes
pour l'éducation professionnelle

No 1

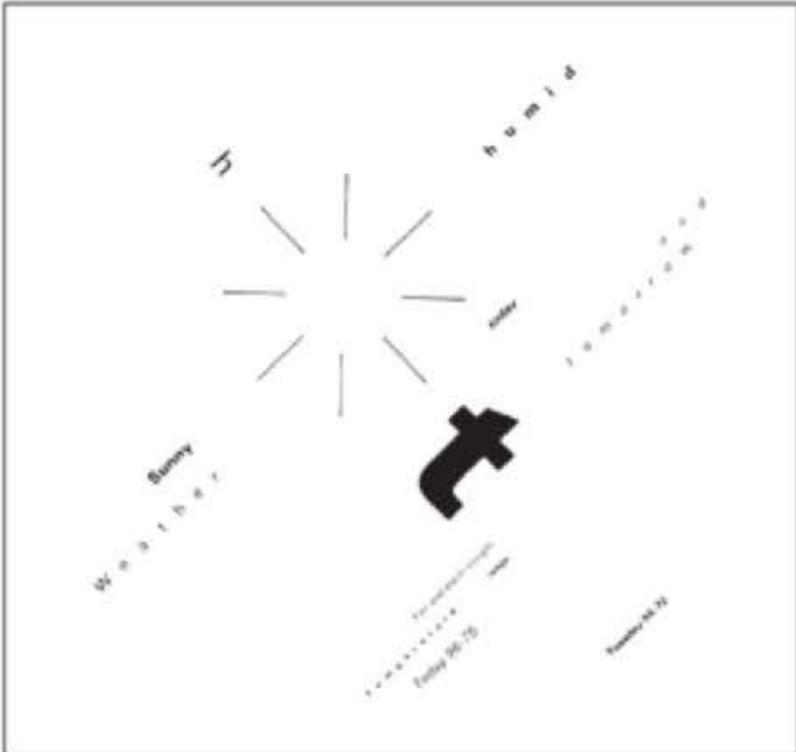
Weather:
**Sunny
hot
humid**
today and tomorrow.
Fair and warm tonight.
Temperature range:
Today 96-75
Tuesday 94-72

Weather: Sunny, hot, humid
today and tomorrow.
Fair and warm tonight.
Temperature range:
Today 96-75
Tuesday 94-72

Weather:
Sunny
**hot
humid**
today and
tomorrow.
Fair and warm
tonight.
Temperature range:
Today 96-75
Tuesday 94-72

H
O
Weather:
Sunny
today
and
T Fair
and
warm tonight
Temperature range:
Today 96-75
Tuesday 94-72

Sunny
H O T
Weather:
humid
today
and
Fair
tonight
Temperature range:
Today 96-75
Tuesday 94-72





COMING
SOON

CHINA
CLUB

Open 7

Restaurant + Bar
8338 W Third Street
Los Angeles CA
90048
213 658-6406

Producer: Sy
Director: Saige
Art Director: James + April
Music by: Patric

Los Angeles

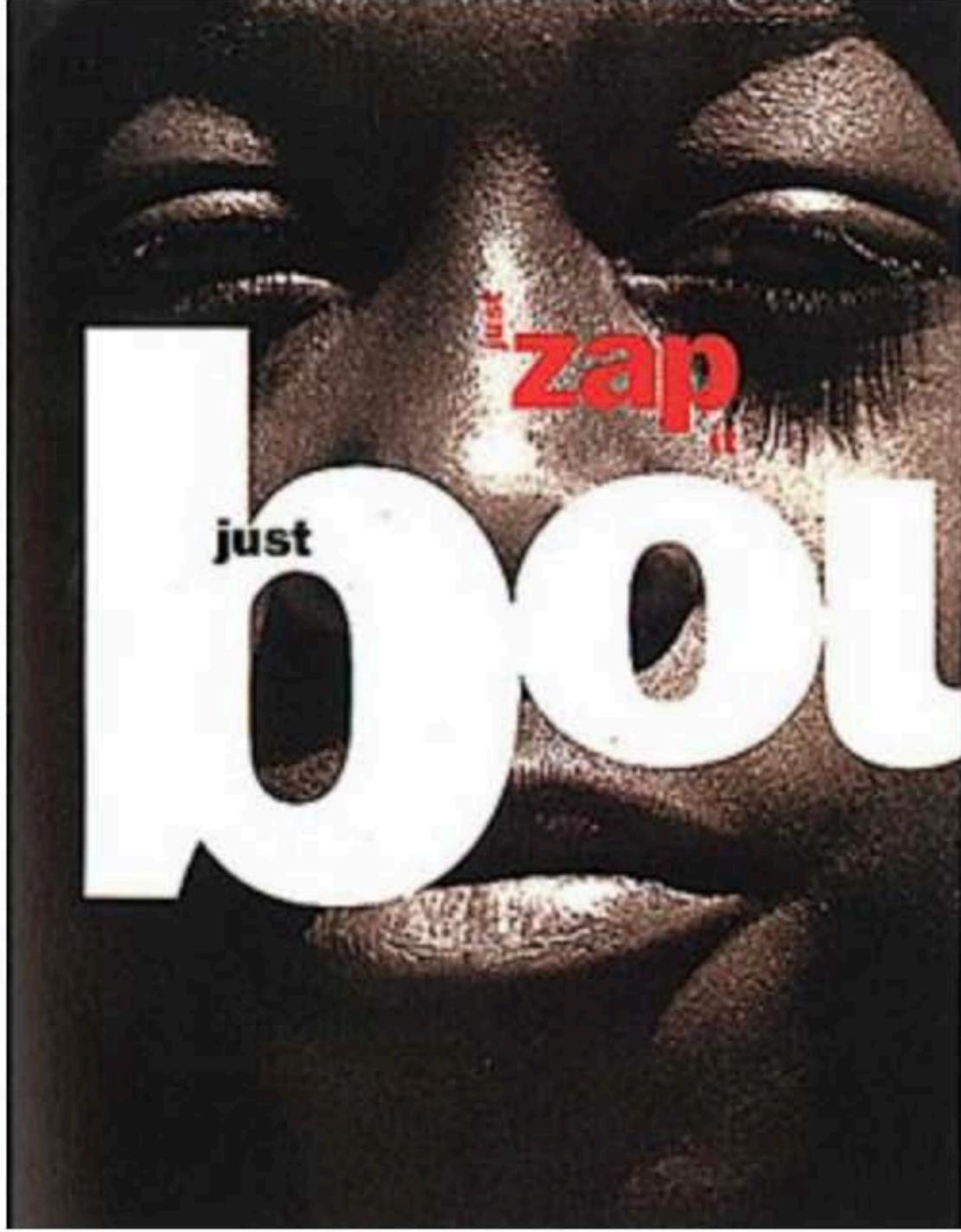


КЛИНОМ

КРАСНЫМ

БЕИ

БЕЛЫХ



A collage of Nike branding elements on a white background. At the top right is the red Nike logo. Below it, the word "slant" is written vertically in large, black, bold, sans-serif letters, with a small black and white sneaker icon at the top of the letter "t". To the left of "slant", the word "just" is written in smaller black letters. Below "slant", the word "Smash" is written vertically in large, black, bold, sans-serif letters, with a small sneaker icon at the top of the letter "S". To the left of "Smash", the word "just" is written in smaller black letters. Below "Smash", the word "it" is written vertically in large, black, bold, sans-serif letters, with a small sneaker icon at the top of the letter "i". At the bottom right, the phrase "just do it" is written in a smaller, black, sans-serif font.

DREAMER

IN THE REAL WORLD

PHOTOGRAPHY

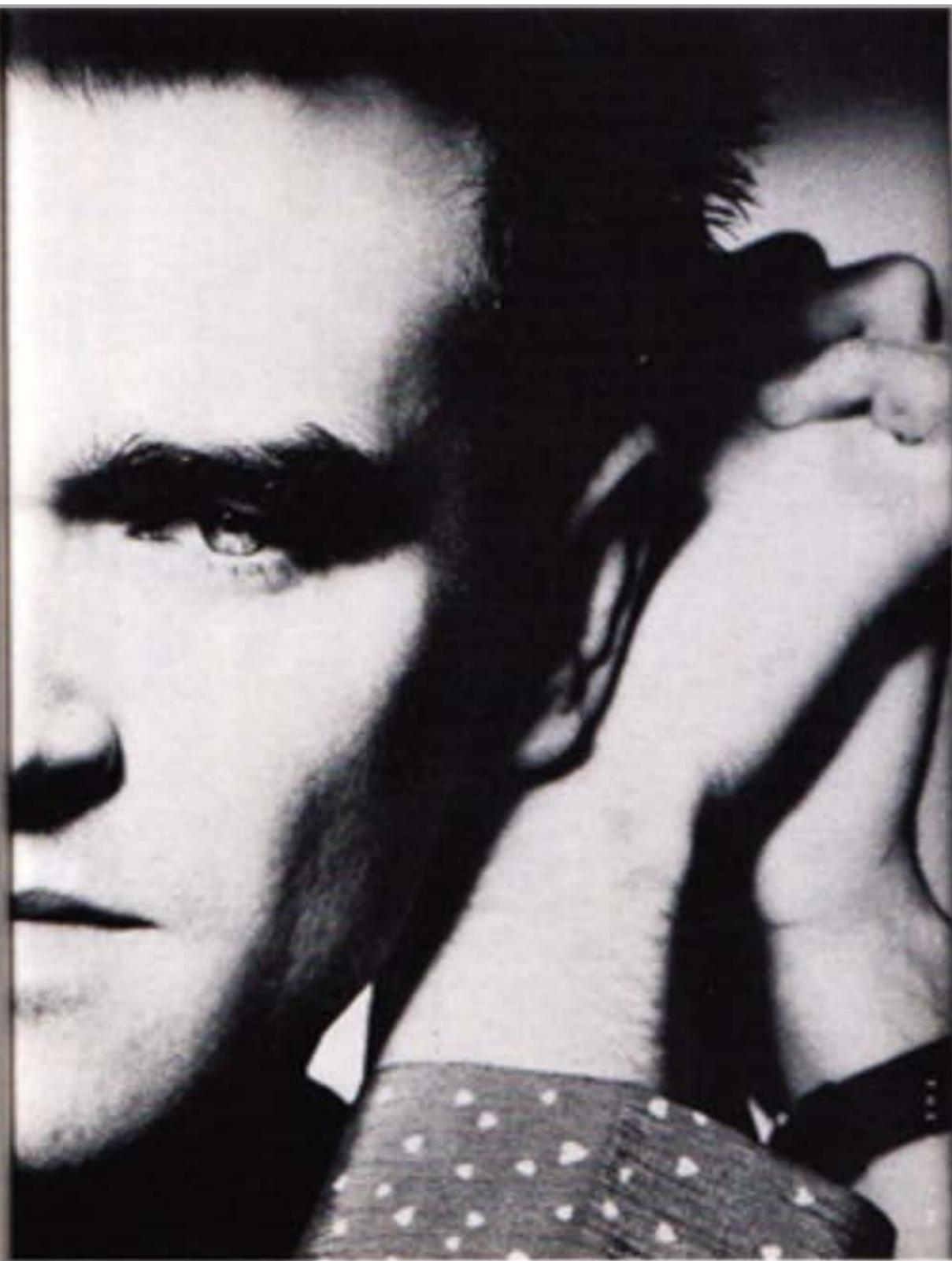
To his father he was a "complete fruitcake", to his contemporaries "the village idiot". Yet in the breathless image-obsessed chaos of pop, he is the voice that speaks out against a tide of rabid conformity. But what if all Morrison's candour merely hides his own insecurity and doubt?

By Mick West Photographs, Mick West

The

THE LAST WORD The Year's London 1963
On the last issue the punked, middle-
American town of New Paris, the group's
most manager.

"All right, I really don't quite know how to
break this because... oh, yes, I'm sure
you're not... Well, I've promised you're all
well and you're clearly not a minute amount
of thought and research into your story but
... that's why it's so difficult to do."



Dirty Faces 2

Dirty Faces 2

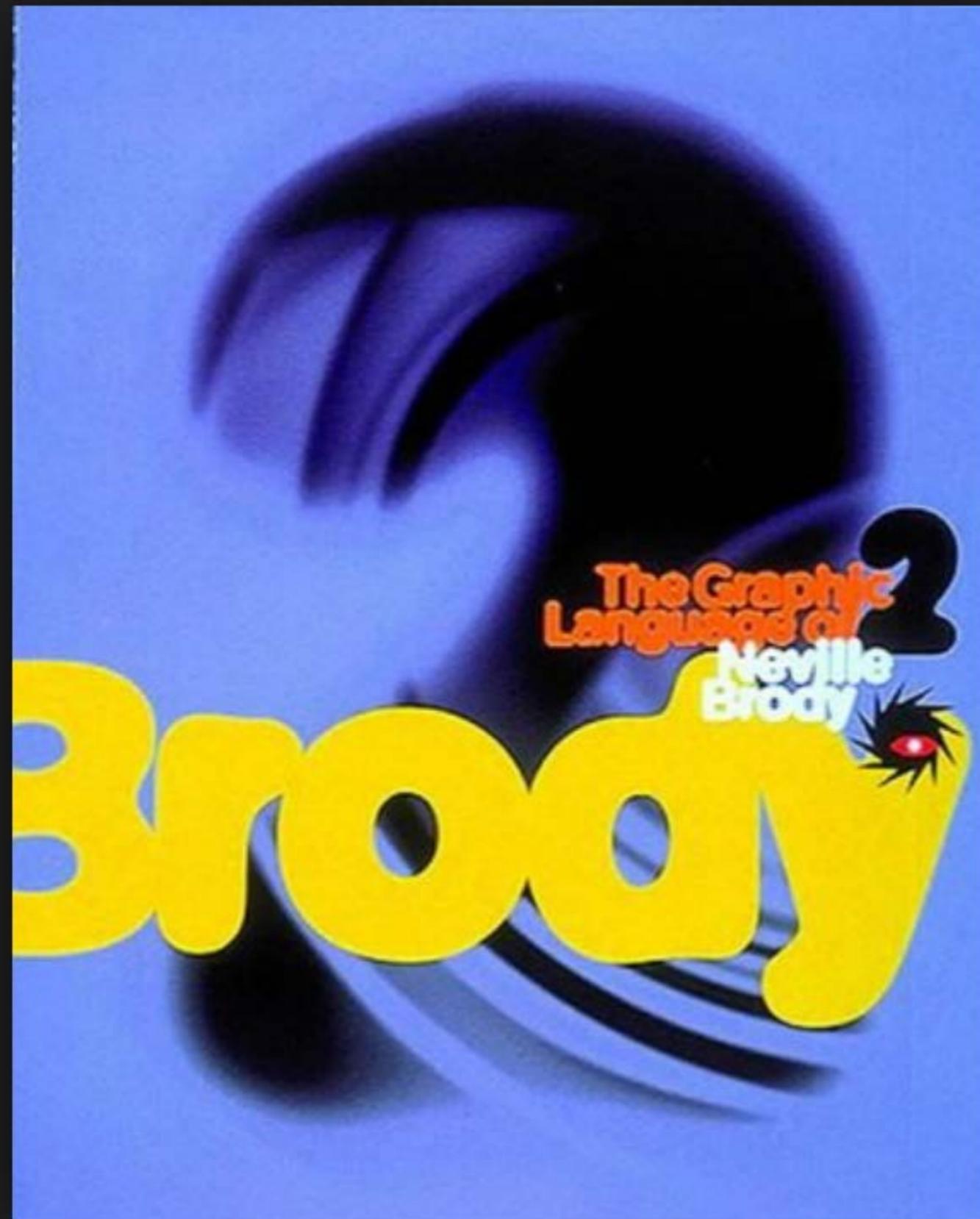
Dirty Faces 2

Continued the FF Dirty Faces series. Published quarterly, this second set of processed outlines has been produced to make life more adventurous. The Dirty Faces Pack 2 includes 7 Crunchy fonts from Neville Brody, James Closs, Fabian Rottke and Fabrizio Schiavi. Plus accompanying digital poster. Dirty Faces 1 still available and watch out for Dirty Faces 3, from the FontShop network.

Dirty Faces 2

Dirty Faces 2

- FF Dirty Seven
- FF Dirty Three
- FF DIRTY SIX
- FF ASSUR
- FF INNER CITY BRITON
- FF Inner City Camberwell
- FF Trade



The Graphic
Language of **2**
Neville
Brody

Brody

DESIGN IS MORE
THAN JUST A FEW
TRICKS TO THE EYE.
IT'S A FEW TRICKS
TO THE BRAIN

NEVILLE BROTHERLEY

pushpin graphics
glaser + chwast

VALENTINE

CLIVETTI



MONO-CR. 33



JAZZ ODYSSEY

THE SOUND OF HARLEM

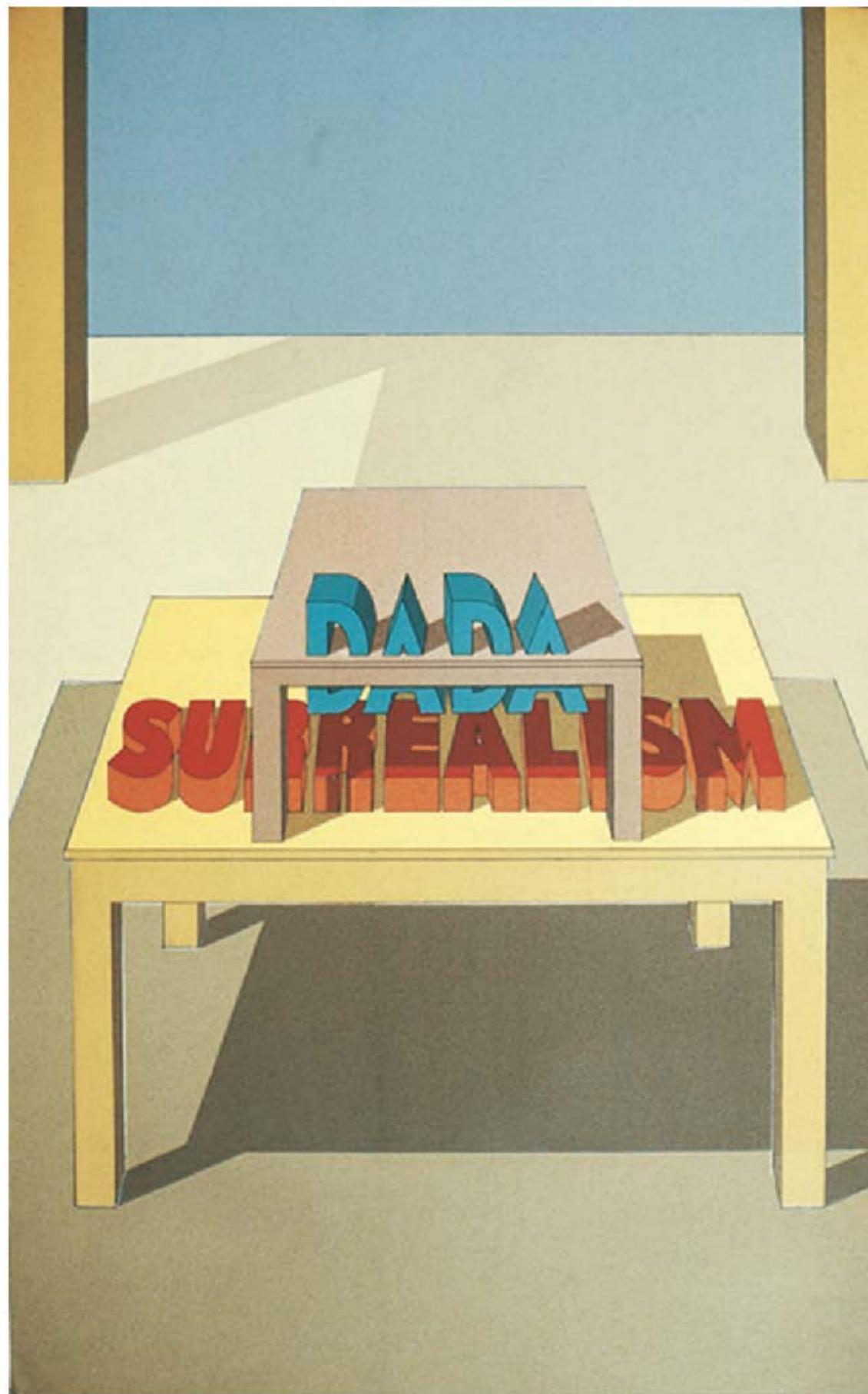
VOLUME III





Ekstra movie.

Ekstra Film Productions located at 50 Madison Avenue, New York 17022, PL 6-9536.



A r t o n e

B L I M P

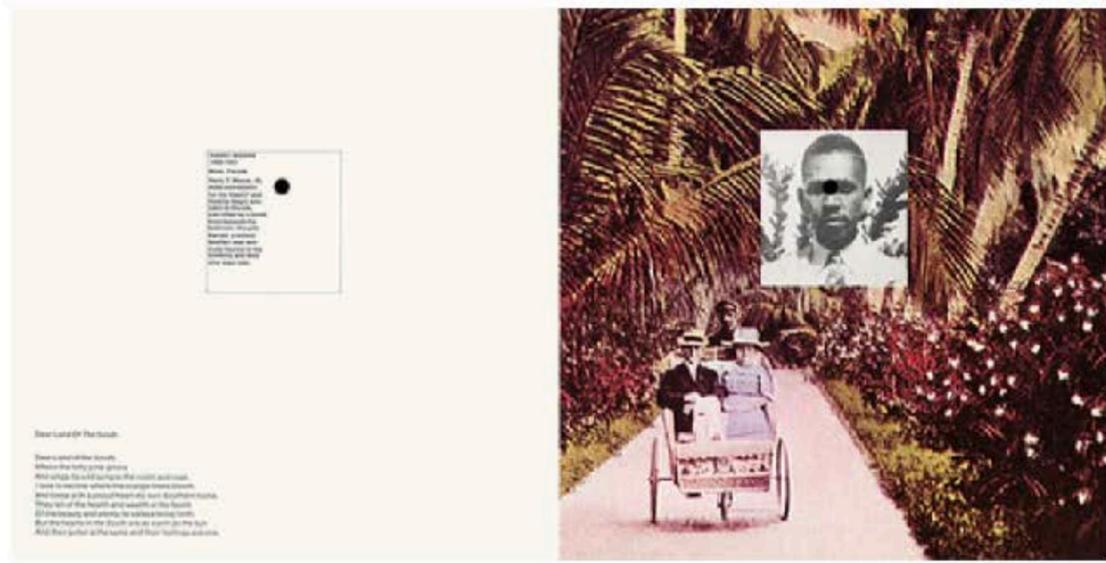
F i l m s e n s e

M Y O P I C

B U F F A L O



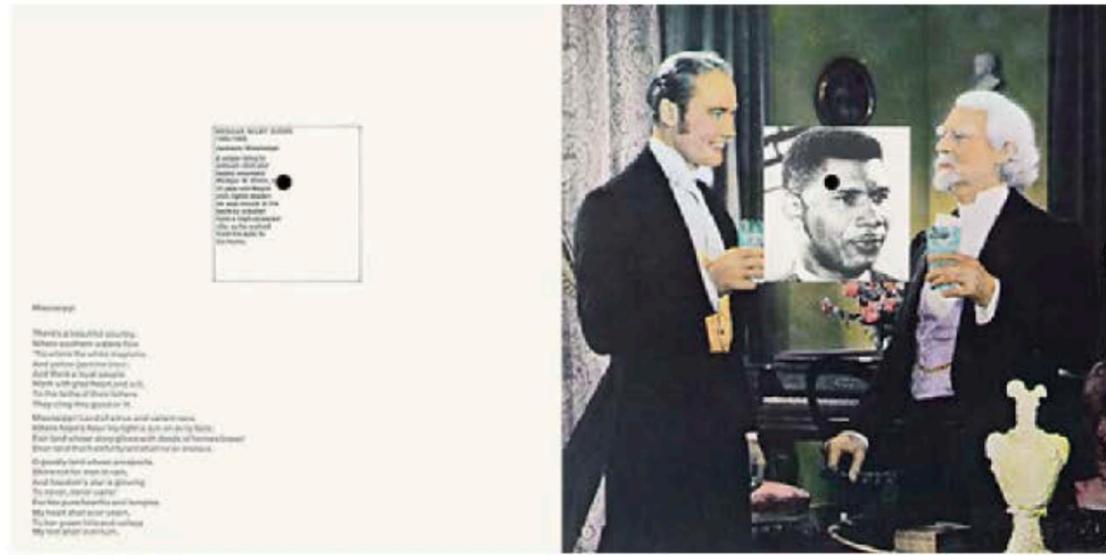
'Dear Land of the South' by Eugene Raymond. Inset: Harry Moore, killed by a bomb planted beneath his house.



'Rose of Alabama' by S. S. Steele. Inset: Mrs Viola Gregg Liuzzo, shot after driving civil rights workers to a freedom march.



'Mississippi' by Mrs Dunbar Rowland. Inset: Medgar Wiley Evers, a civil rights leader shot by a sniper.

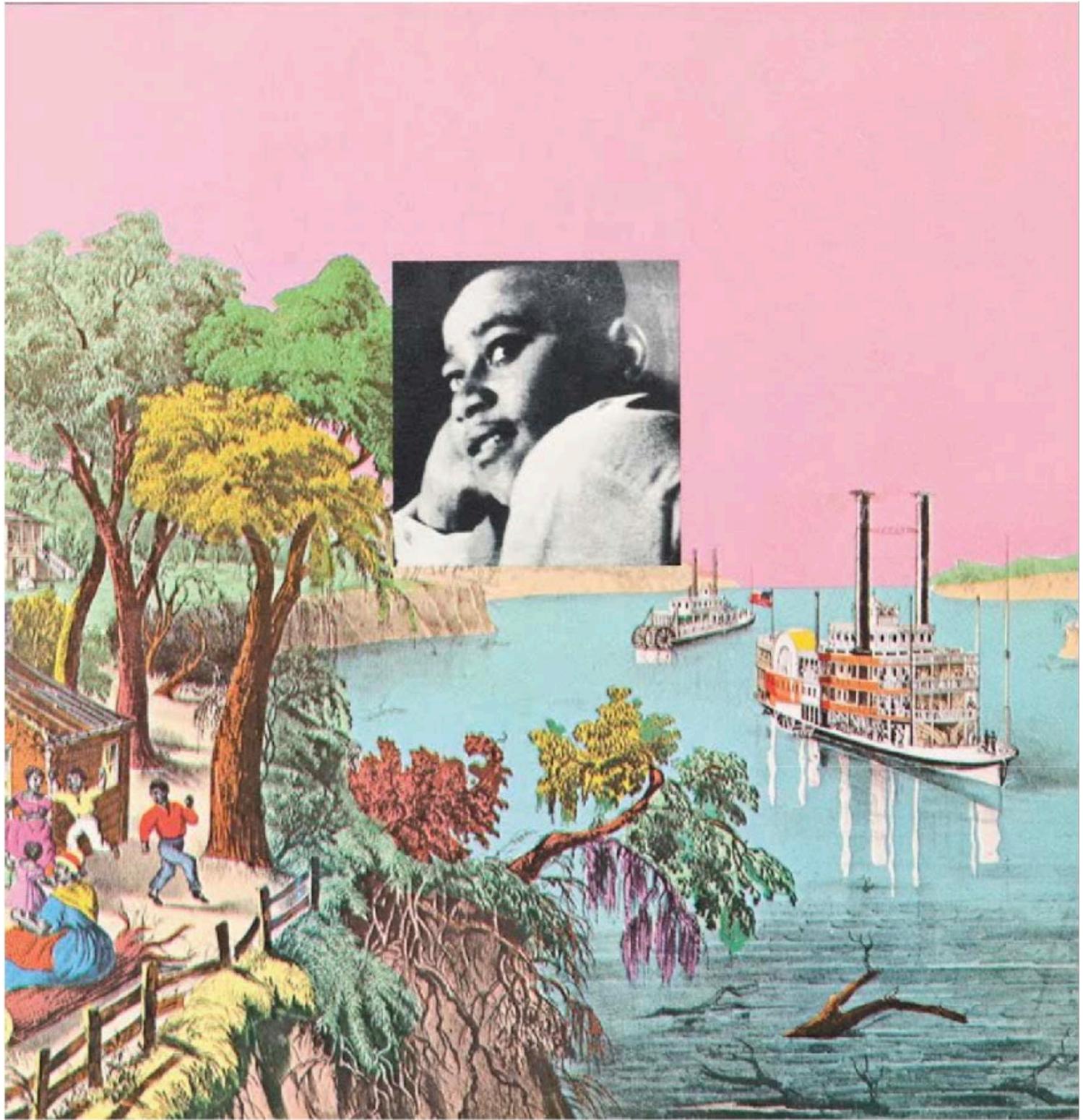


'My Georgia Lady-Love' by Howard and Emerson. Inset: Rev. Dr Martin Luther King, Jr, shot by a sniper.



'Dancing on the Mississippi Landing' by Addison Kavanaugh. Inset: Andrew Goodman, James Earl Chaney, Michael H. Schwerner, civil rights workers brutally beaten and shot.





eyemagazine.com/feature/article/look-away

psychedelic posters

PRESENTED IN SAN FRANCISCO BY BILL GRAHAM



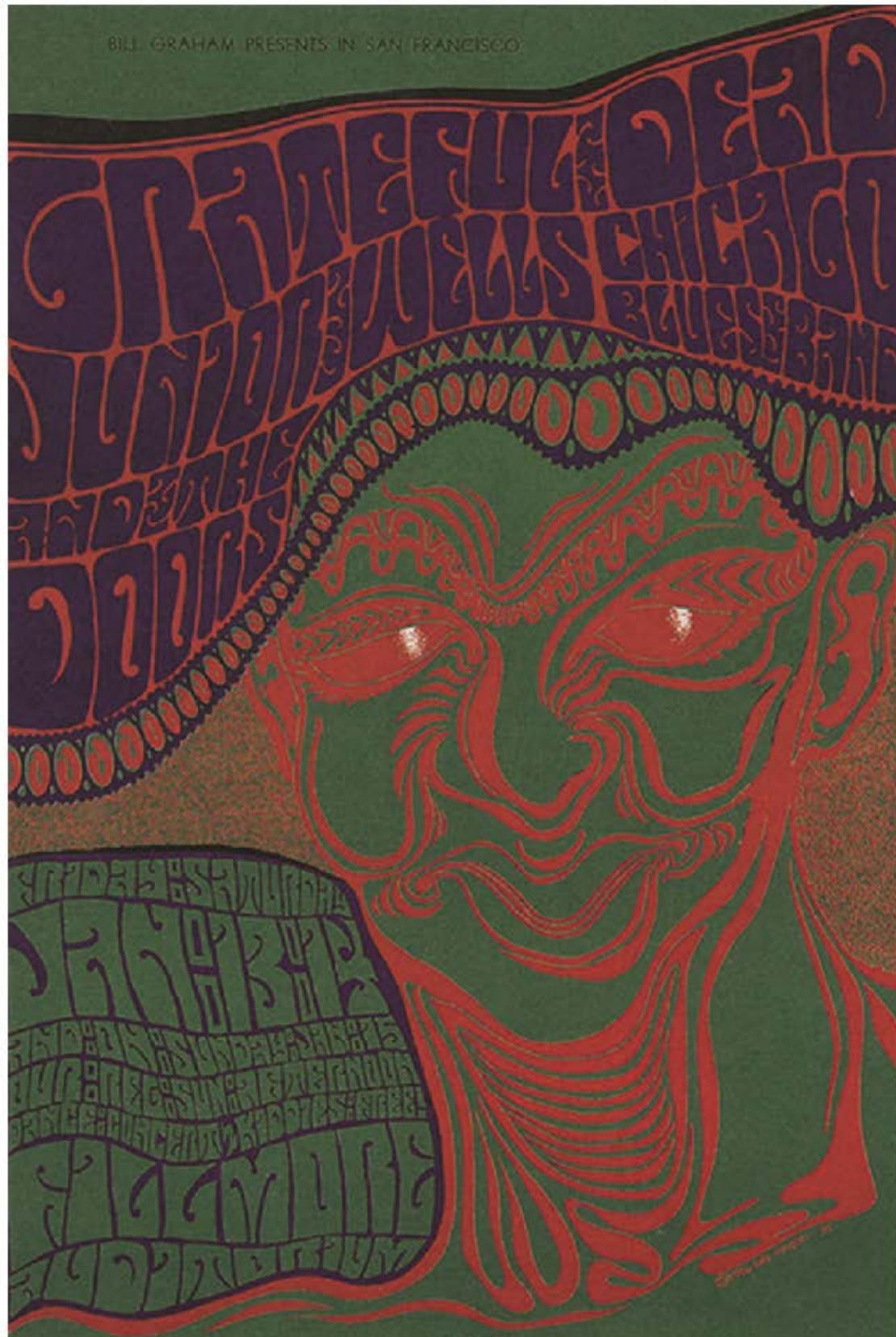
TICKET OFFERS

San Francisco
Citi Field Park
Piedmont Plaza
Jilly Joe - Union Square
Dove Square - DIX Park

Weekend
Downtown Berkeley
Booker T. & The

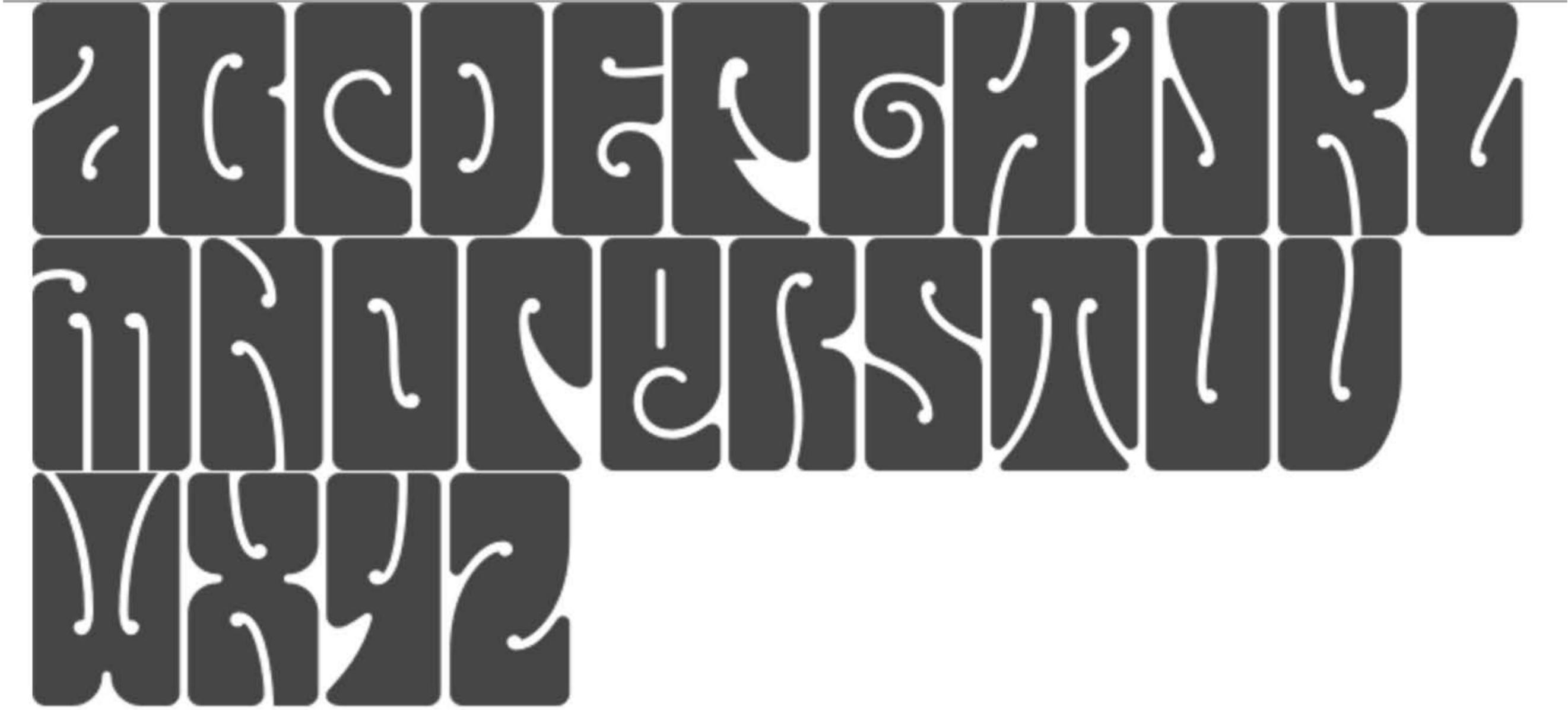
Mill Valley
The Red House
Sausalito
North Emery

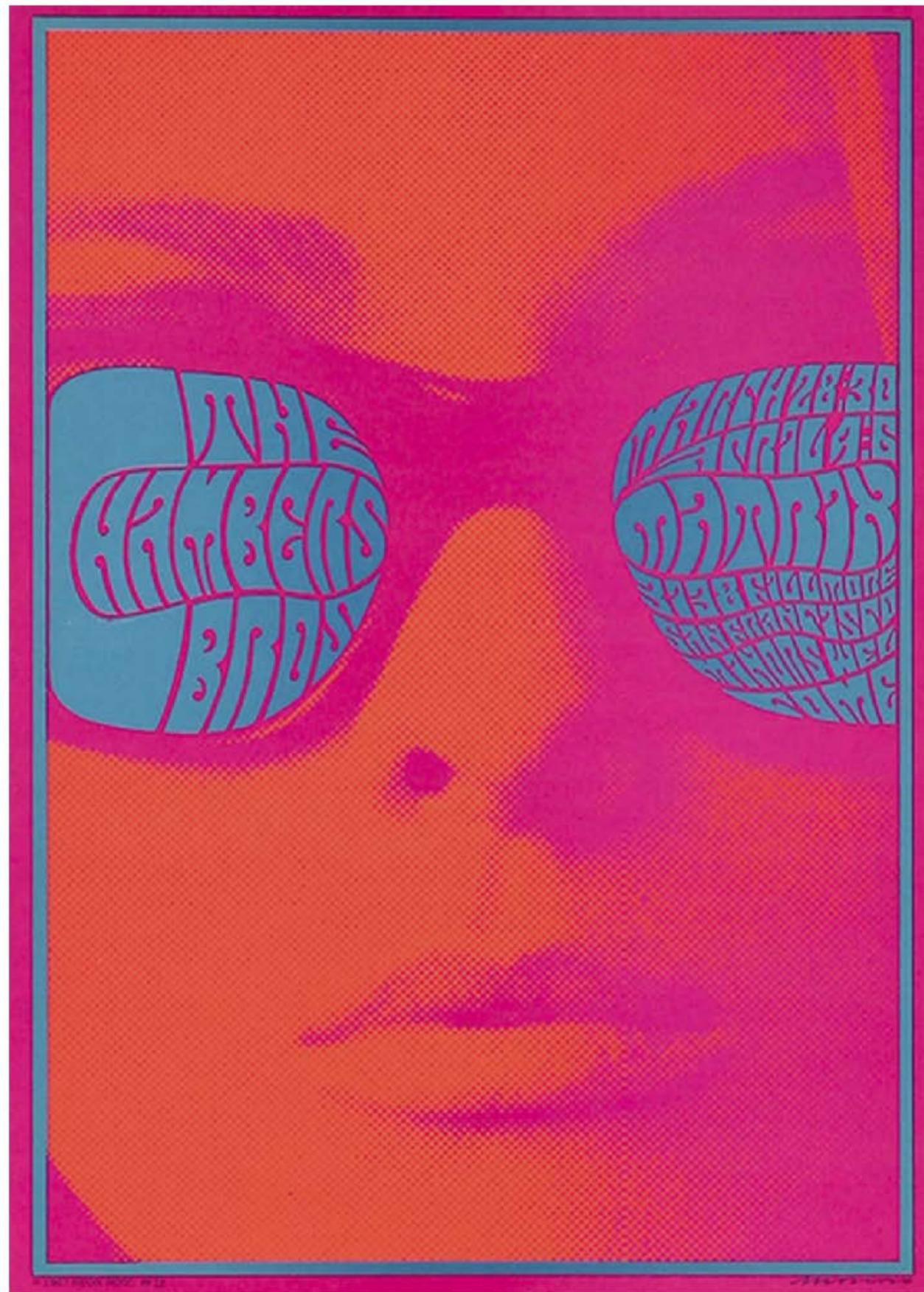
BILL GRAHAM PRESENTS IN SAN FRANCISCO

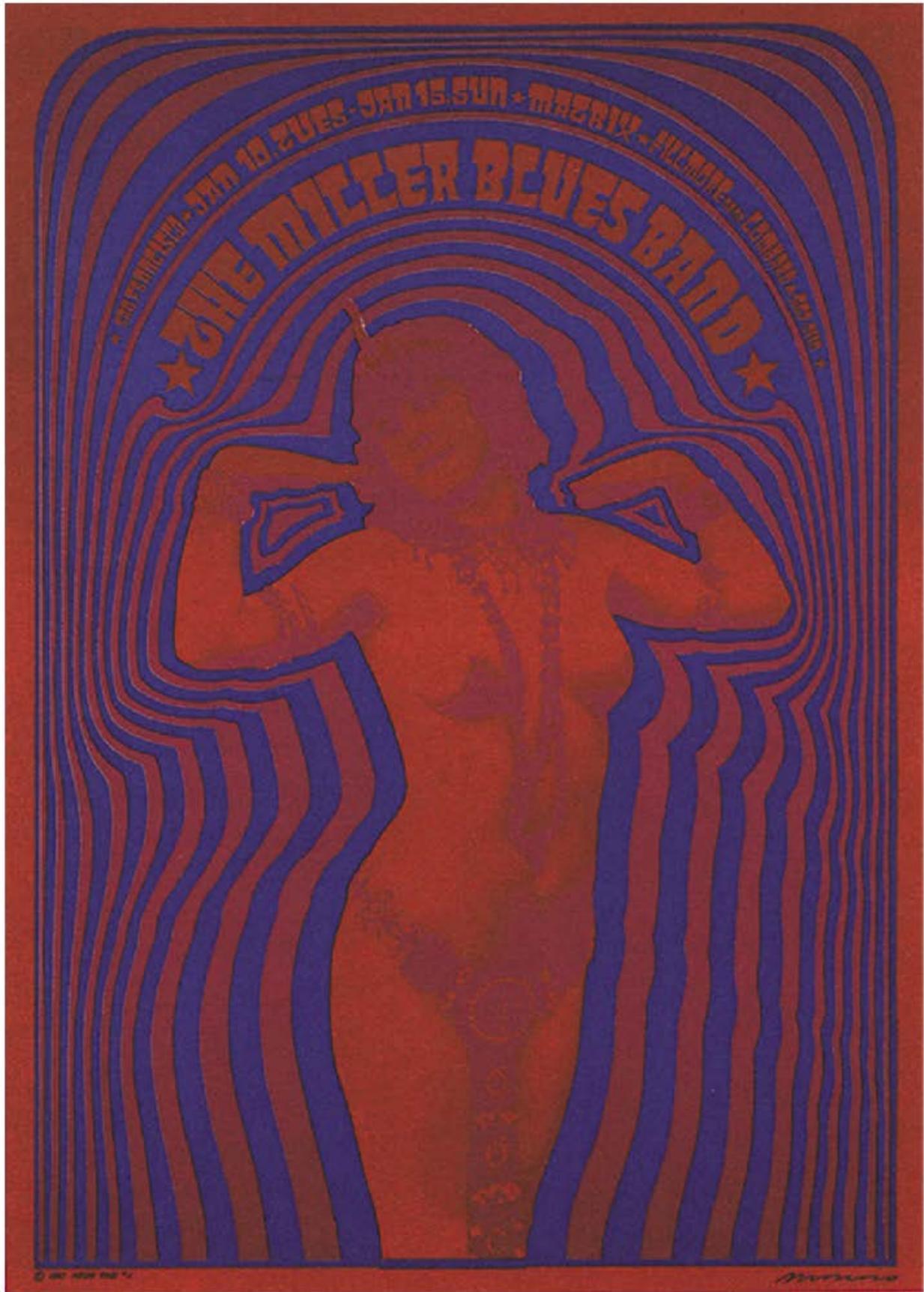


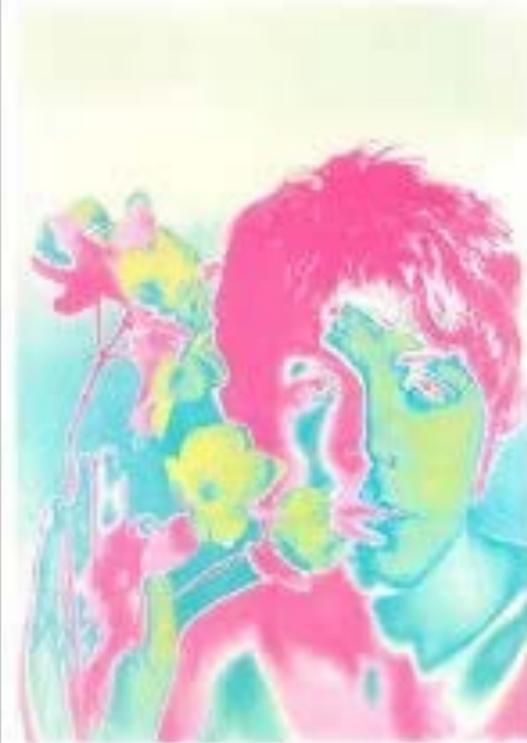
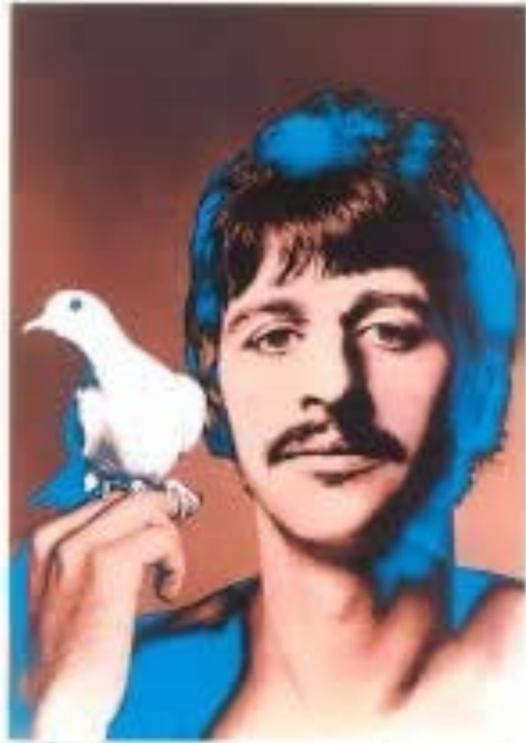
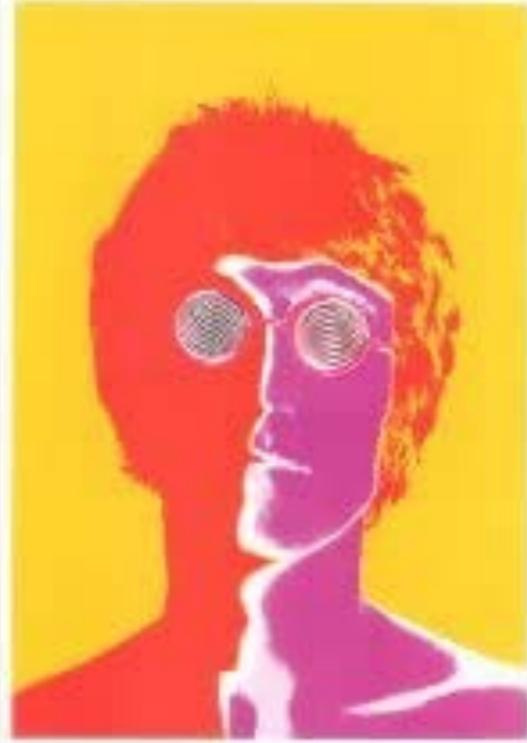
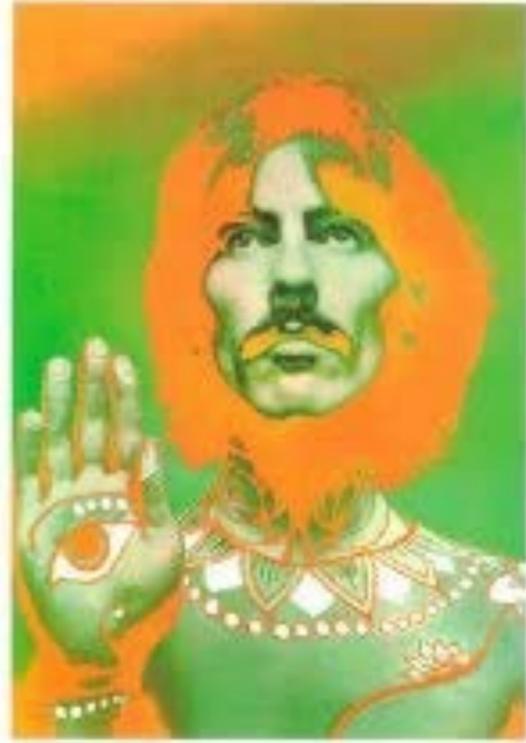
TICKETS

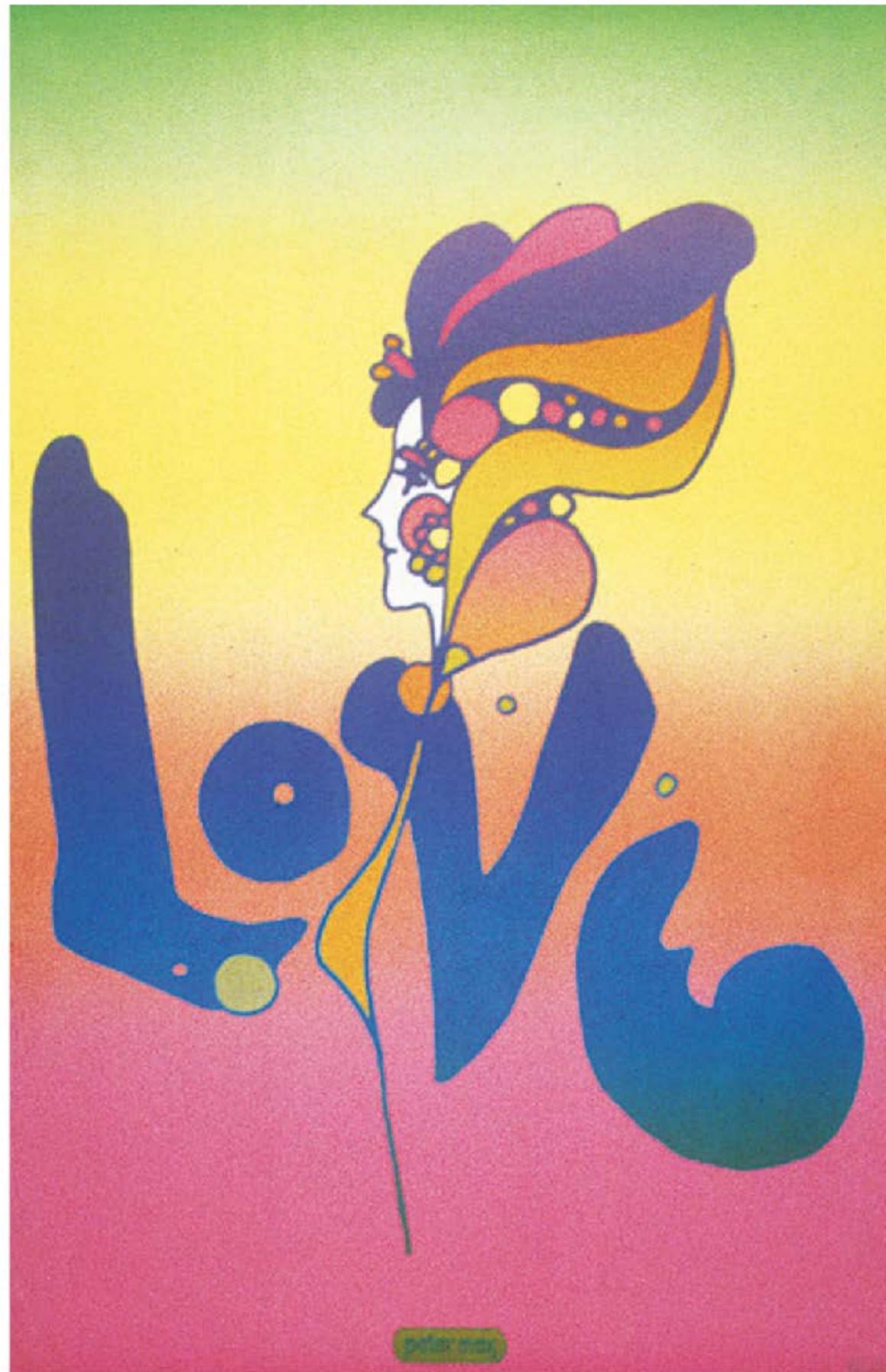
SAN FRANCISCO: City Lights Bookstore, The Psychedelic Shop, Betty La (Union Square), The Town Square (1318 Park), S.F. State College (Jed T-1); BERKELEY: Goodwin Records; (Shakespeare & Co.); SAN MATEO: Town and Country Records; SAN RAFAEL: Sherman Gray; Sausalito: The Tides Bookstore; MENLO PARK: Kapri's Bookstore











the tailspin
going into a tailspin
in those days meant curtains.
No matter how hard you pulled
back on the stick
the nose of the plane wouldn't come up.

Spinning round,
headed for a taste of earth,
the whine of death in the wing struts,
instinct made you trust to pull out
of it that way by force,
and for years aviators spiraled
down and crashed.

Who could have dreamed
that the solution
to this dreaded aeronautical problem
was so simple?

Every student pilot learns this
nowadays:
You move the joystick in the
direction of the spin
and, like a miracle, the plane
stops turning
and you are in control again
to pull the nose up out of the dive.

In panic we want to push the stick
away from the spin,
wrestle the plane out of it,
but the trick is, as in everything,
to go with the turning willfully
rather than fight, give in,
go with it,
and that way come out
of your tailspin whole.

Edvard Field

DO NOT
ENTER

WRONG
WAY

DO NOT
ENTER
SLOW DOWN
YOU MOVE TOO FAST

the digital type foundry

Lo-Res

LO-RES FONTS SHOWN AT THE SAME PIXEL SIZE - THE STEM WEIGHTS MATCH - THE CAPITAL HEIGHTS DECREASE. (RECOMMENDED FOR SCREEN USE.)



LO-RES FONTS SHOWN AT THE SAME POINT SIZE, THE STEM WEIGHTS INCREASE - THE CAPITAL HEIGHTS MATCH. (RECOMMENDED FOR USE IN PRINT.)



LO-RES NAME

LO-RES 28
NARROW

LO-RES 28
REGULAR

LO-RES 22
NARROW

LO-RES 18
NARROW

LO-RES 12
NARROW

LO-RES 12
REGULAR

LO-RES 9
NARROW

LO-RES 9
WIDE

OLD NAME

ENDEROR 19

UNIVERSAL 19

ENDEROR 18

ENDEROR 10

ENDEROR 8

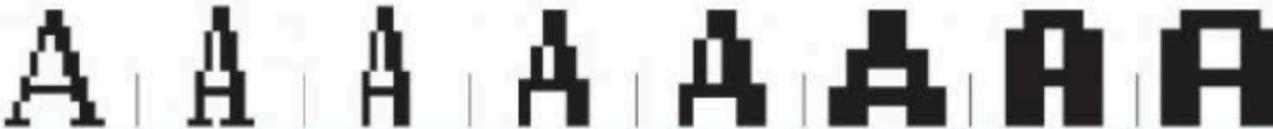
UNIVERSAL 8

BASE 9

LO-RES FONTS SHOWN AT THE SAME PIXEL SIZE - THE STEM WEIGHTS MATCH - THE CAPITAL HEIGHTS DECREASE. (RECOMMENDED FOR SCREEN USE.)



LO-RES FONTS SHOWN AT THE SAME POINT SIZE, THE STEM WEIGHTS INCREASE - THE CAPITAL HEIGHTS MATCH. (RECOMMENDED FOR USE IN PRINT.)



LO-RES NAME

LO-RES 21
SERIF

LO-RES 22
SERIF

LO-RES 22
BOLD

LO-RES 18
BOLD

LO-RES 12
BOLD

LO-RES 9
WIDE BOLD ALT

LO-RES 9
NARROW BOLD

LO-RES 9
WIDE BOLD

OLD NAME

EMIGRE 14

EMIGRE 15

OAKLAND 18

EMIGRE/OAK 10

EMIGRE/OAK 8

OAKLAND 6

BASE 9 BOLD

A **bitmap image** is a digital image or typeface composed of individual dots or pixels. The term often refers to an image with especially pronounced/visible dots or pixels.

<http://designatlas.info/principles/bitmap>

S *T* **O** *N* **E**
S *T* **O** *N* **E**

Yale Street (for campus signs)

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

1234567890 1234567890

abcdefghijklmnopqrstuvwxyzæœfifl

1 2 3 4 5 6 7 8 9 0
A B C D E F G H I J K L M
N O P Q R S T U V W X Y Z

THE GOTHAM TYPEFACE
was initially commissioned by
GQ magazine, whose editors wanted
to display a sans-serif with
a “**geometric structure**”
t h a t w o u l d l o o k

SINCE 2000
GOTHAM
by Tobias Frere-Jones

**MASCULINE,
NEW,
AND FRESH**

a b c d e f g h i j k l m
n o p q r s t u v w x y z

for their magazine.
GQ agreed that they needed something
“*that was going to be very fresh*
and very established to have a sort of



LOOK SHARP • LIVE SMART

GIVE YOURSELF A
**CLEAN
START**

51 EASY
WAYS TO
LOOK YOUR
ABSOLUTE
BEST IN
2011



**SKIP
WINTER!**
FAST-
FORWARD
TO WARMER
DAYS WITH
OUR BIG
SPRING
STYLE
PREVIEW

***RYAN
GOSLING**

SHOWS YOU
HOW TO
DRESS LIKE
A MOVIE
STAR

A MAN'S
GUIDE TO
DROPPING
THE LAST
(AND HARDEST)
TEN POUNDS

THE GAY
STORY THAT
HAUNTS
THE WORLD
OF HOCKEY

**CHOW
DOWN!**
>THE 10
BEST NEW
RESTAURANTS
IN AMERICA



OBAMA'08

YES WE CAN



CHICAGO 2016
CANDIDATE CITY



SATURDAY NIGHT LIVE



THE HUMAN RACE

10K



TRIBECA FILM FESTIVAL



THE INDIANAPOLIS STAR

HISTORY

OBAMA ELECTED NATION'S 1ST BLACK PRESIDENT
Nationwide gains expand Democrats' control of House and Senate



CLINT EASTWOOD

GRAN TORINO

COMING SOON



Mo

Motor: Follow the L



De

Design: Impossibly



new wave on the west coast

The Language
of
Michael Graves

September 9–October 15
1983
Moore College of Art



MEMPHIS

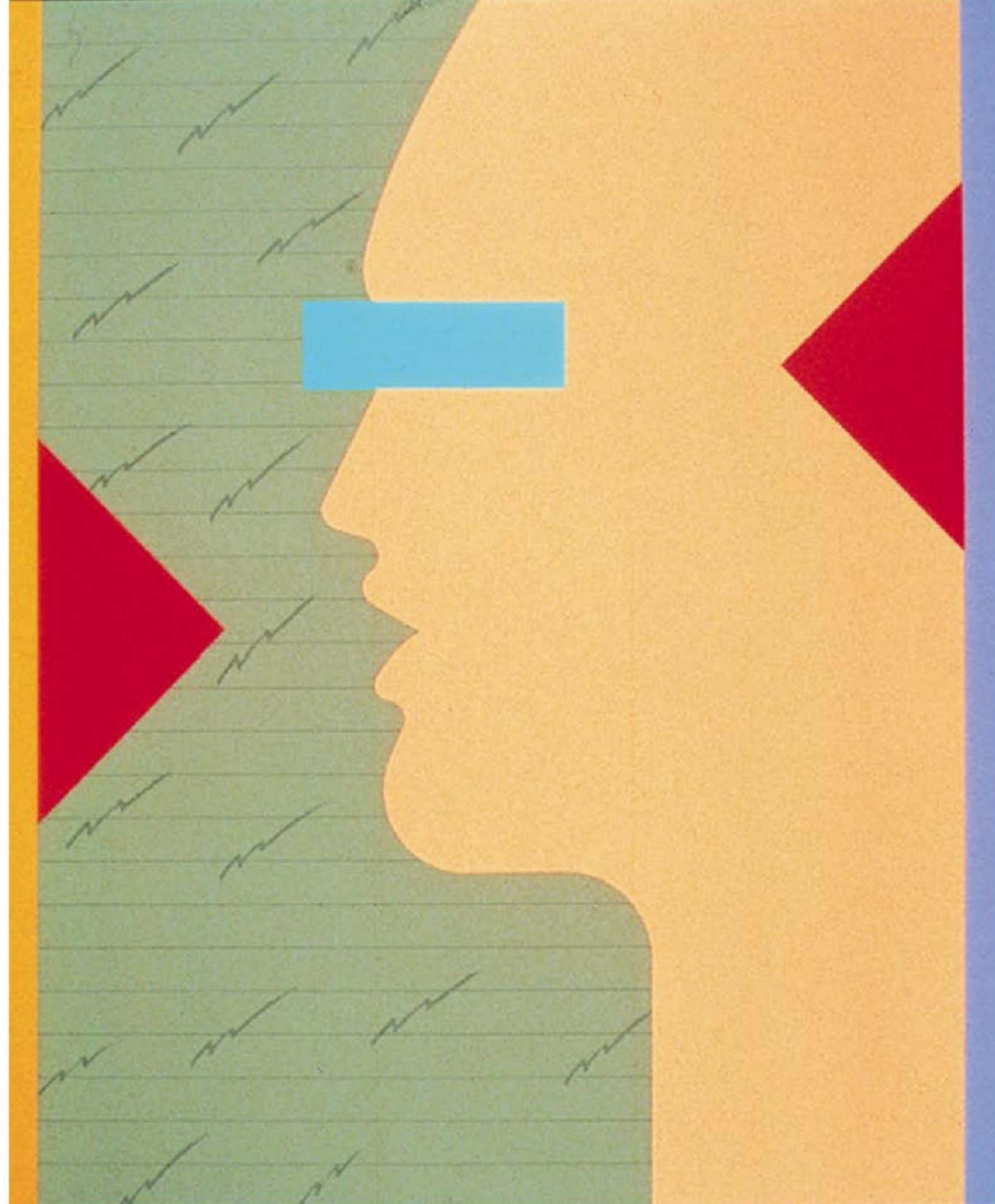


MEMPHIS

MEMPHIS
MILANO



CALIFORNIA PUBLIC RADIO



RADIO PUBLICA DE CALIFORNIA

San Francisco
Symphony

Edo de Waart, Music Director

BEETHOVEN

F
E
S
T
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V
A
L

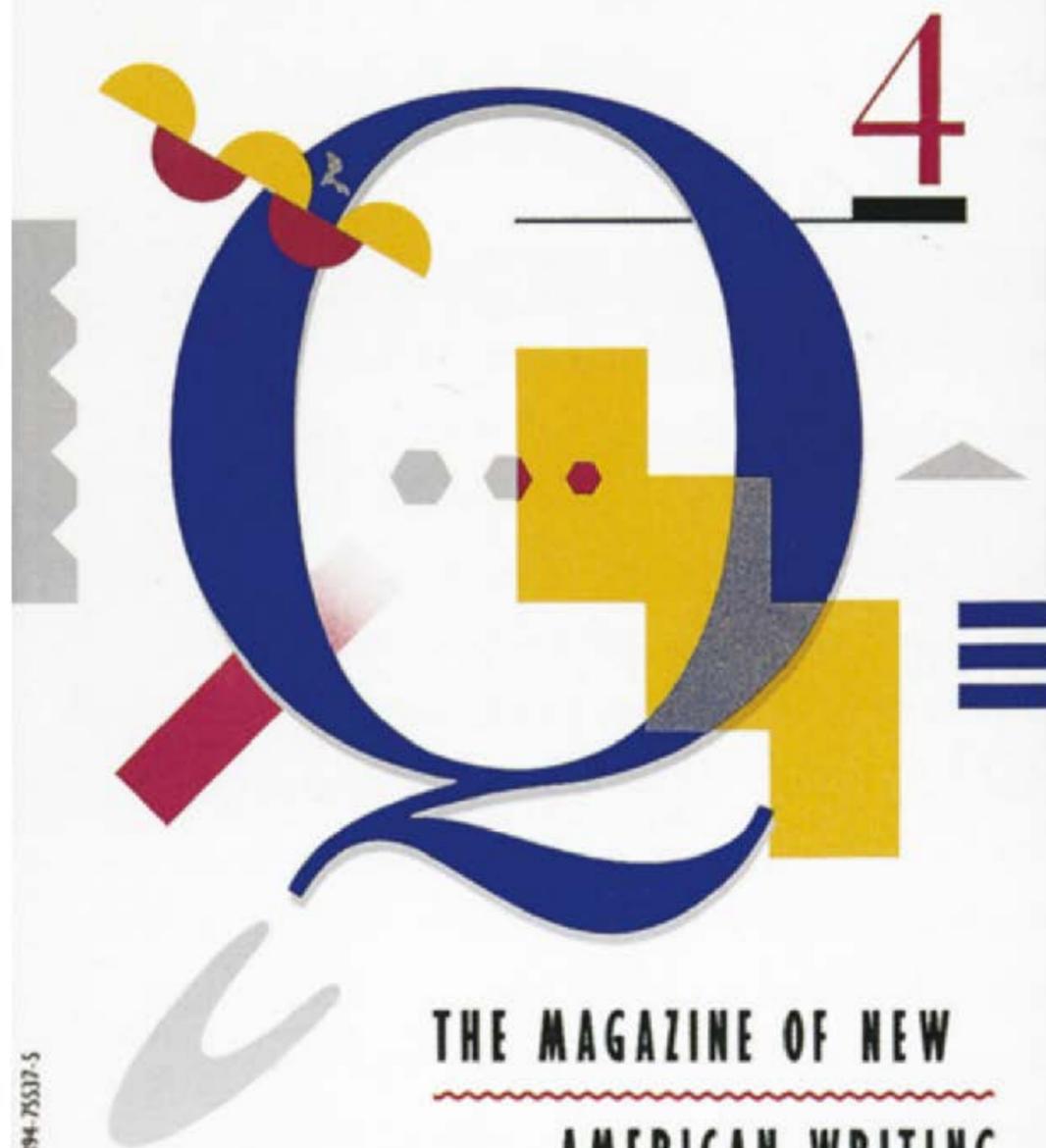


Beethoven lives, and
San Francisco will
be alive with his music
this summer.

L. van Beethoven

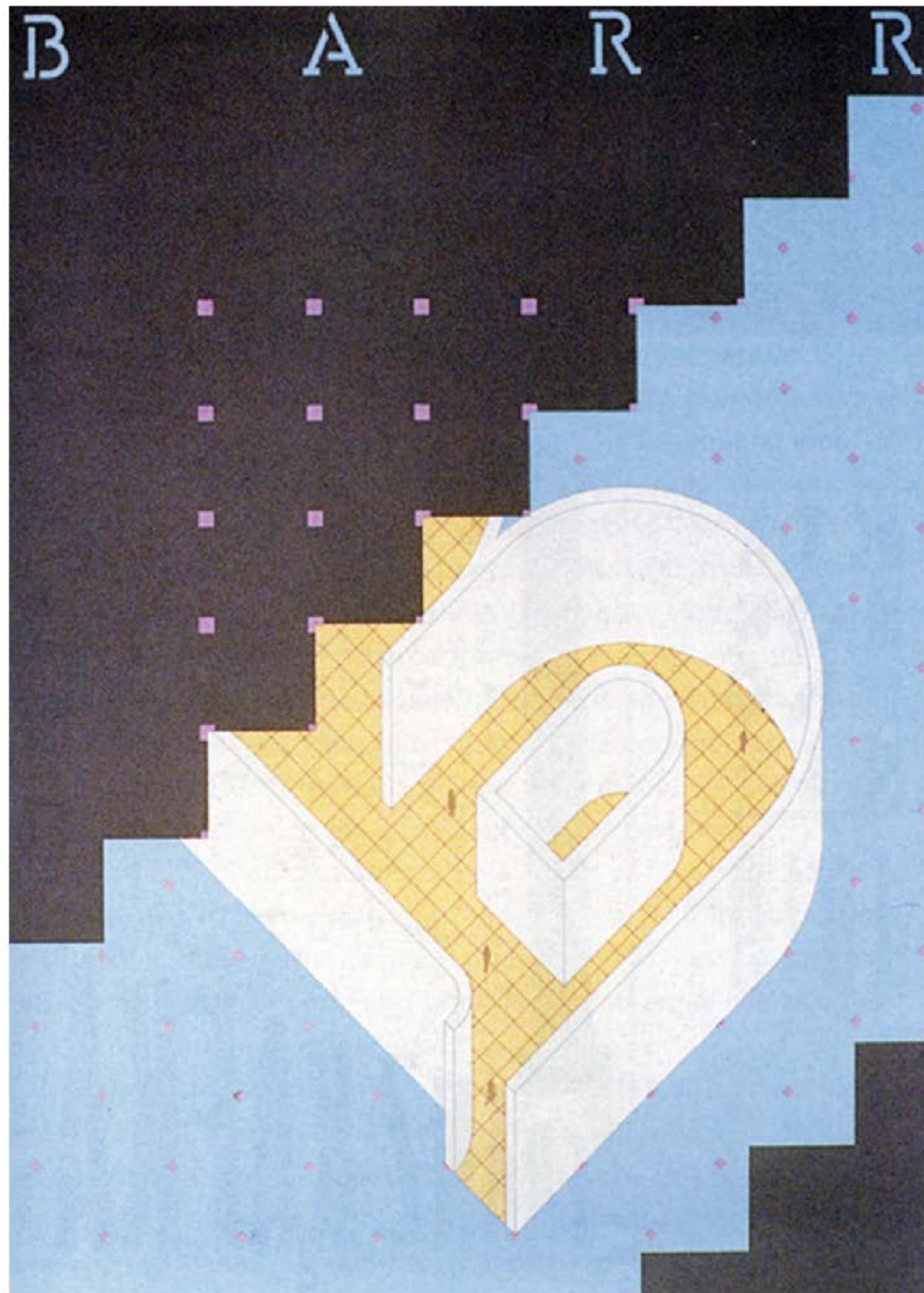
THE QUARTERLY

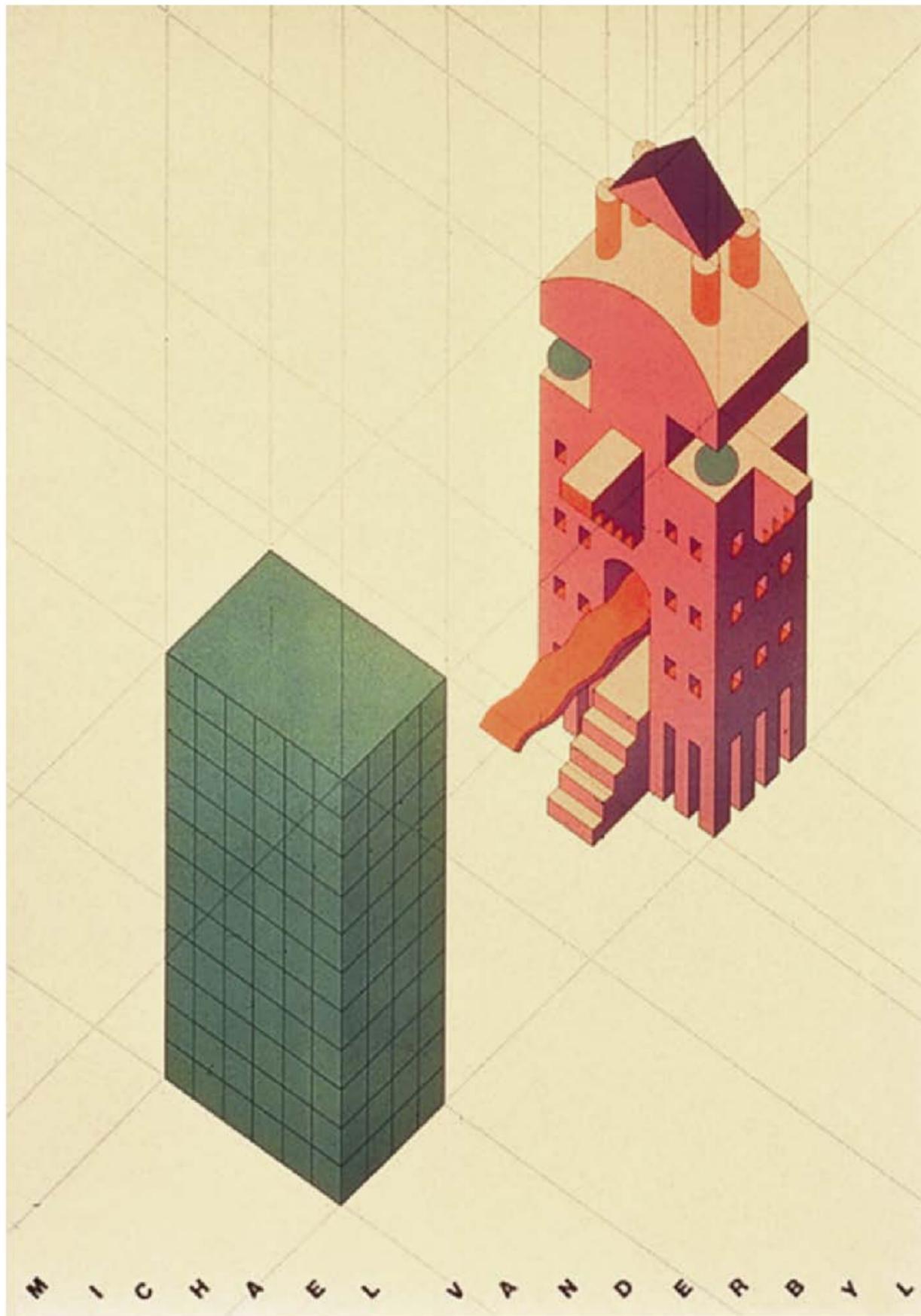
WINTER 1987



THE MAGAZINE OF NEW
AMERICAN WRITING

ISSN 0394-7537-5





M I C H A E L V A N D E R B Y L



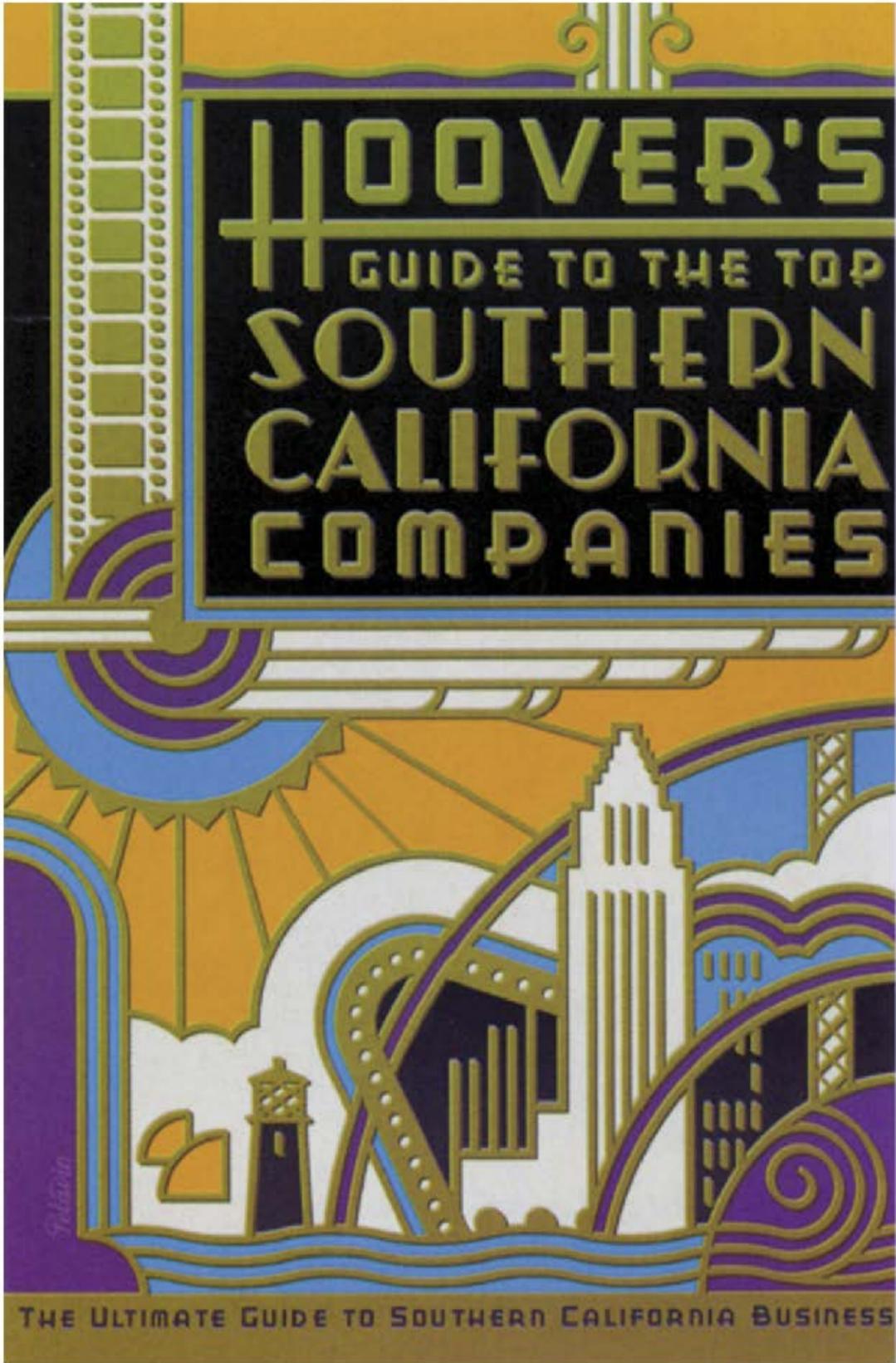
HBF

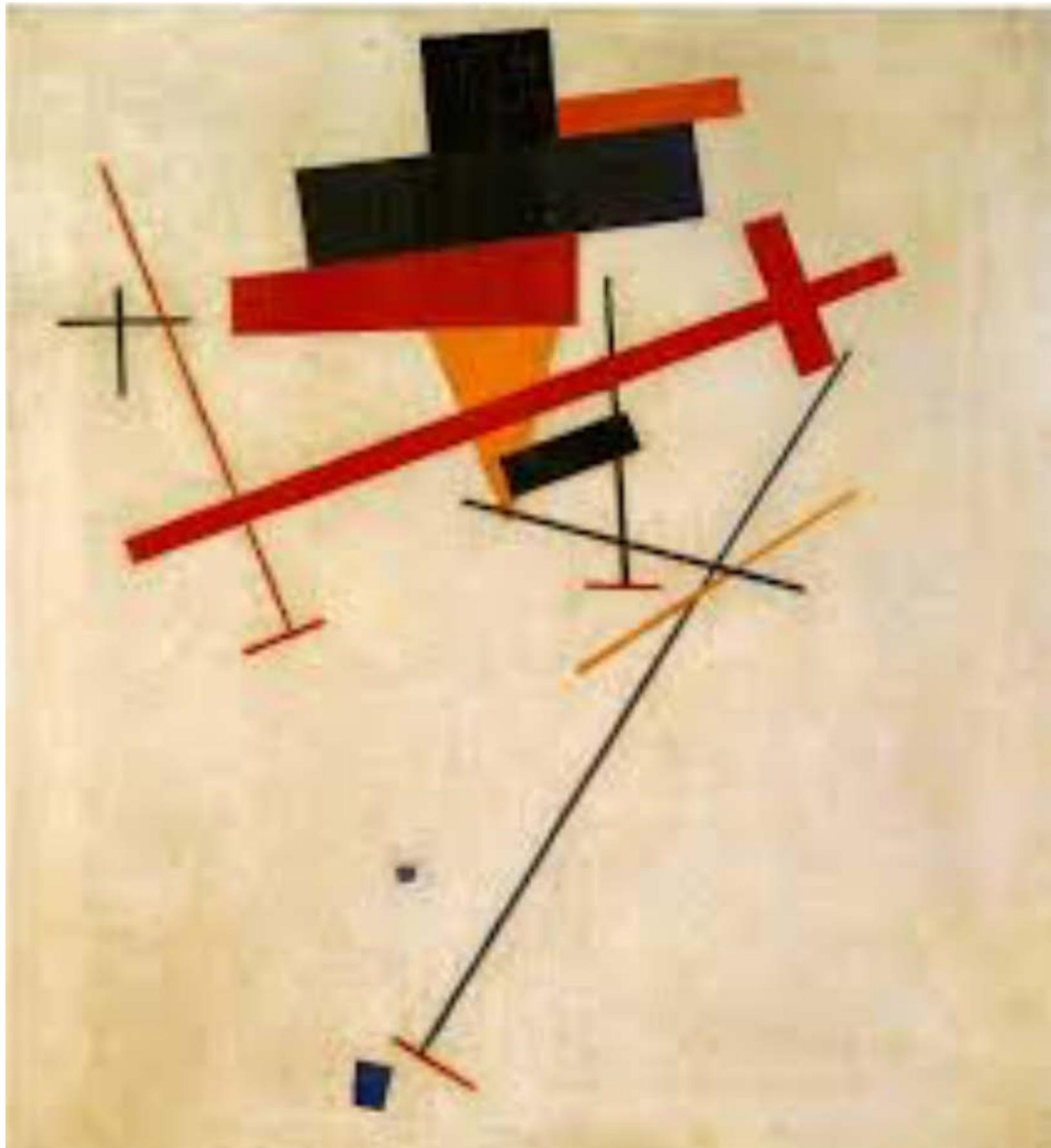
Hickory
Business
Furniture

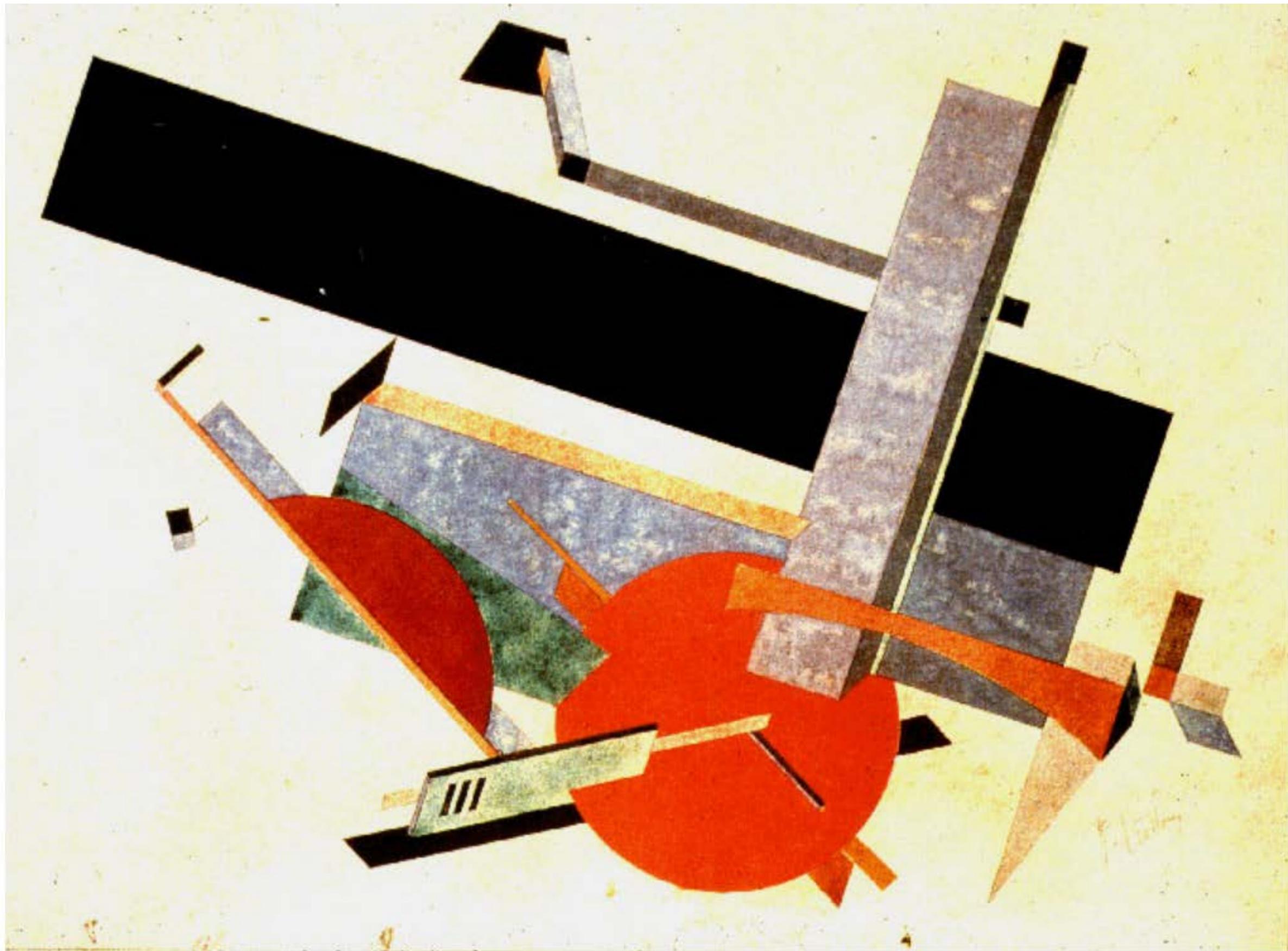
The
New
Tradition



retro + vernacular design







GREAT
BEGINNINGS

THE
M E T A
M O R
P h O
S I S
1919

As Gregor Samsa awoke one morning from **uneasy** dreams
he found himself transformed in his bed into a **gigantic** insect.

He was lying on his hard, as it were **armor-plated** back and

when he lifted his head a little he could see his **dome-like** brown
belly divided into stiff arched **segments** on top of which the
bed **quilt**, could hardly keep in position and was about to slide

off completely. His numerous **legs**, which were pitifully thin

compared to the rest of his bulk, waved **helplessly** before his **eyes**.

FRANZ KAFKA

LANGUAGE

BROAD • CHICK • BIRD • CHIPPIE
 FLOOZY • BIMBO • DOG • HAG • CRONE • BITCH • WITCH • KITTEN
 OFFICE BYCYCLE • SKIRT • BIT OF STUFF • BOWWOW • BEAVER • LOOSE
 HONEY • EARTH MOTHER • BALLABUSTA • LOVE • BABE • TEMPTRESS
 TART • TROLLOP • TRAMP • COW • SOW • PIECE • SHEILA • HOOKER

TEASE • C. T. • SORCERESS • ENCHANTRESS • BALL AND CHAIN
 LITTLE WOMAN • DITZ • IS • SQUAW • DOXY • MISTRESS • CHATTEL
 VIRGIN • MAIDEN • MATRON • HUSSY • JEZEBEL • DOLL • RAG • SHE-DEVIL
 STRUMPET • TRULL • WENCH • FOX • BAG

JADE • YENTA • CATTLE
 GRISETTE • MOUSE
 POPSY • NYMPH
 TOOTSIE • BELDAM

PARTY GIRL • BIDDY • TAP
 ROUNDHEEL • FRUMP • L • BO
 MAMA • SCAG • BRUJA • BATTLE-AXE • BAT

SLATTERN • FISHWIFE • GAMMER • GORGON • HARRIDAN • VIRAGO
 HARPY • SHREW • VIXEN • NYMPHO • PIG • SLUT • SLAG • SNIP • TAIL
 BAGGAGE • EASY • PIECE • MINX • SAUCEBOX • HARLOT • NYMPHETTE

DEADLY • TIGHT • LOOSE • WANTON • SPINSTER
 QUAIL • TAIL • POONTANG • BEAVER
 TABBY • MAIDEN • PRINCESS • MISSUS • MAGPIE • DAMSEL
 JAP • FRIGID • SCOLD • PET • VAMP • MADAM • COQUETTE
 BUNNY • FLIRT • AMAZON • SPERMBANK • OGRESS

OLD MAID • FEMME FATALE • MATA HARI • TERM AGENT
 XANTHIP • 1 • WETNURSE • CONCUBINE • BLOW • 3 • DOWD
 PROSTITUTE • WORKING GIRL • STREETWALKER • TWAT • POOCH
 HOUND • BALL-BUSTER • DISH • TOMATO • NUMBER • SCORE • SIREN
 MEDUSA • MATRON • PEACH • CHEESECAKE • SUGAR • SQUEEZE

MALAPERT • PUMPKIN • JELLYROLL • LORELEI • SLINK • DAME • EYEFUL
 DOWAGER • MAAM • KNOCKOUT • LOOKER • WEAPON



2

1

3

THE
SONNETS
OF
ORPHEUS
RÄINER
MARIA
RILKE
TRANSLATED BY
STEPHEN MITCHELL

WWW
WINNER
WE
RY
STATE



WIE
WINER
WERK
STÄTTE

MODERNES
KUNSTGE
WERBE

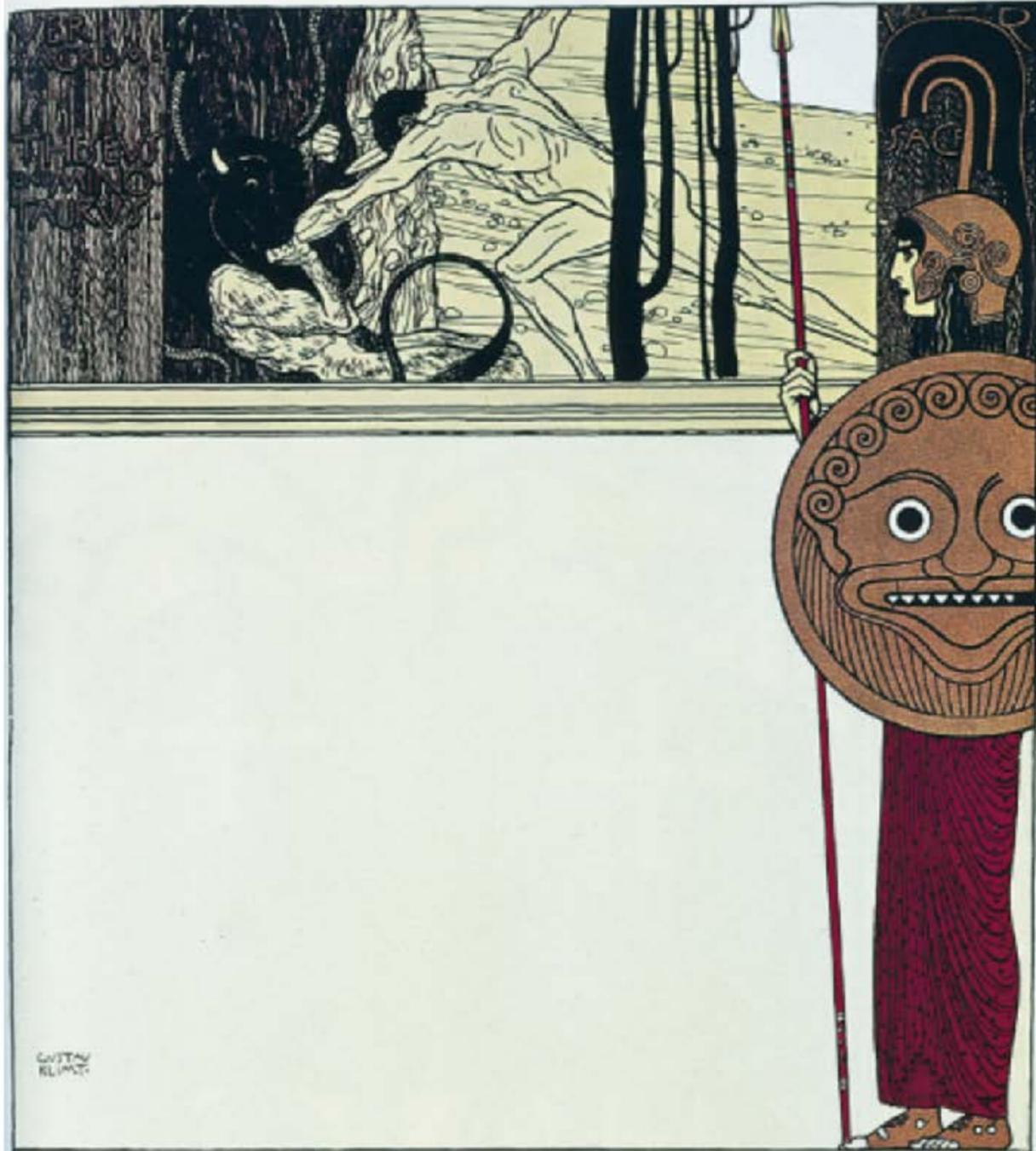
STÄNDIGE
AUSSTELLUNG

NEUSTIFT
GASSE 32

THE NOTEBOOKS
OF MALTE
LAURIDS
BRIGGE

• A NOVEL
RAINER MARIA RILKE

TRANSLATED BY
STEPHEN MITCHELL
WITH AN INTRODUCTION
BY WILLIAM GASS



EST
1912

KUNSTAVSSTELLUNG
DER VEREINIGUNG BILDENDER KÜNSTLER ÖSTERREICHS
SECESSION ERÖFFNUNG ENDE MARZ
SCHLUSS MITTE JUNI
1. PARCRING 12. GARTENBAU GESELLSCHAFT.
GEBÄUDE DER K. K.

1912

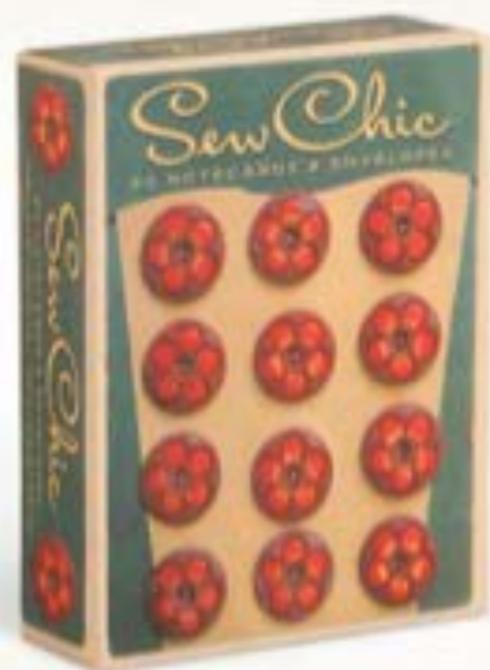
THE
LOVER



MARCUERITE
DURAS

The logo for 'LE MONDE' is presented in a classic French enamel sign style. The letters are bold, blocky, and three-dimensional, with a red-to-orange gradient and a dark outline. They are set against a light green rectangular background with a thin dark border.

Designed as a classic French enamel sign from the thirties, the logo for Le Monde, an uptown brasserie, weds vintage dimensional letterforms to a contemporary visual aesthetic.



French Deco buttons collected in Paris flea markets inspired this set of greeting cards.

Louise Fili,

Mermaid Inn is a charming restaurant in the style of a seafood shack that one might stumble onto while walking along the beach —except that it happens to be located in the East Village.





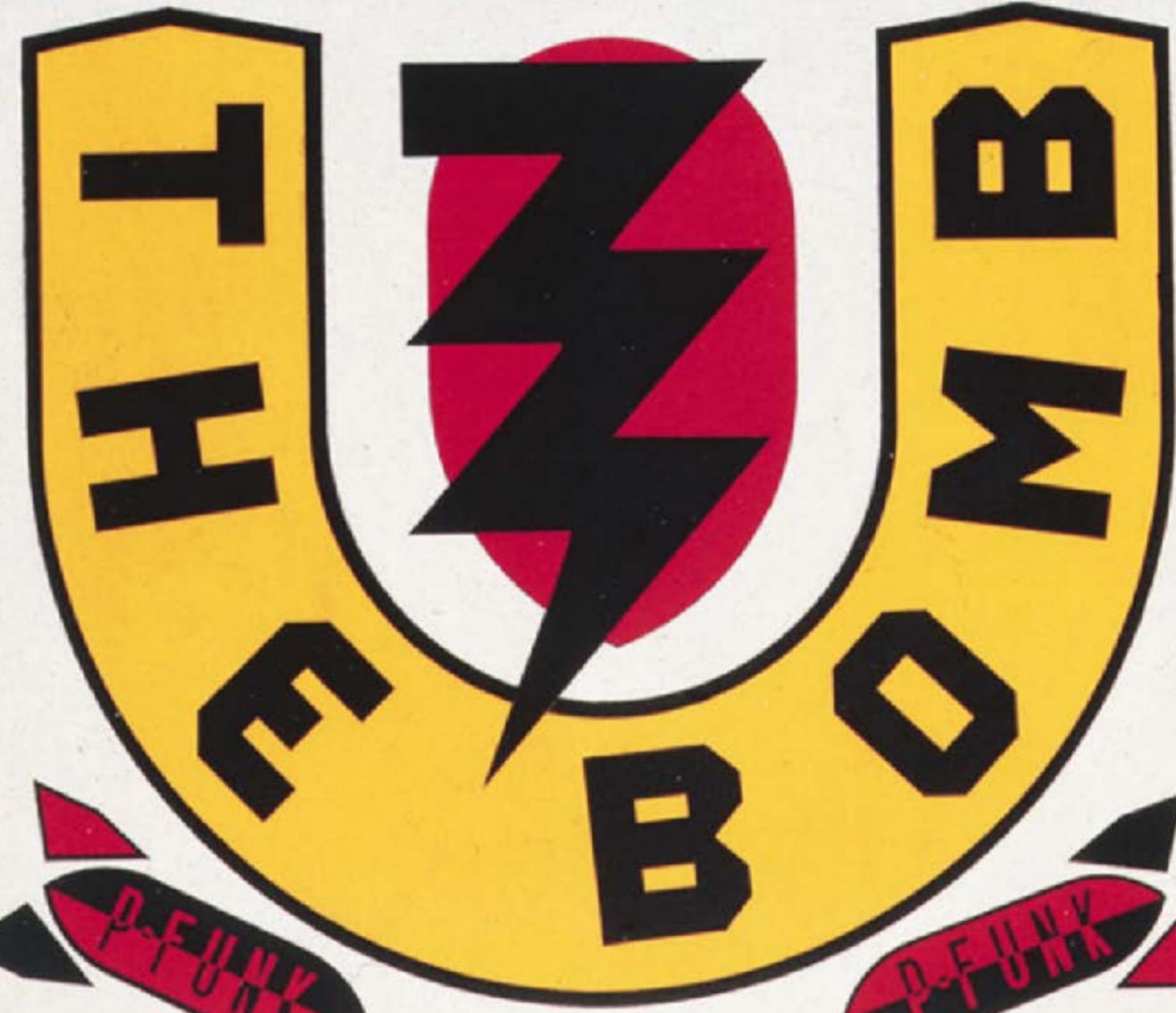




Charles S. Anderson Design Co., watches and their packages, Within the expanding possibilities of postindustrial society, a design firm becomes creator, packager, and marketer of manufactured goods.

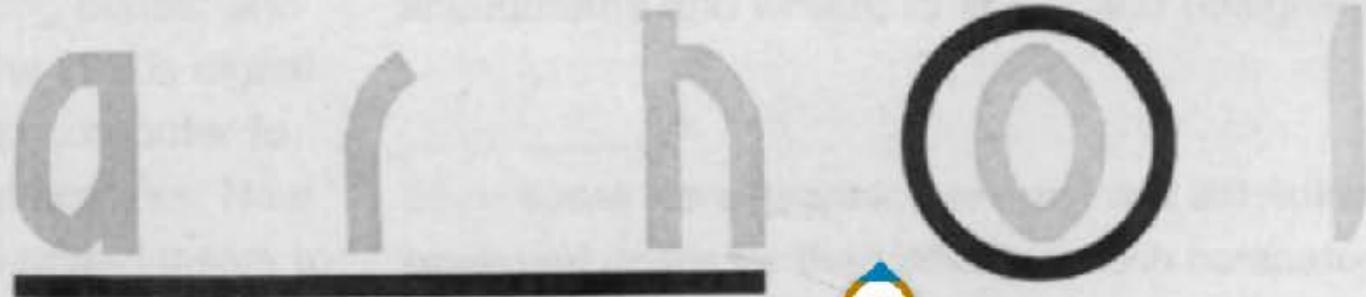
PARLIAMENT

GREATEST HITS



the new wave expands

The girl can't help it. She wanted to dance, sing, anything, as long as the



THE FACE
INTERVIEW
INTERVIEW

"I have nothing to say—read my books!" is Andy Warhol's standard riposte to most would-be interviewers. David Yoniss—a former assistant of his—and I were hoping Andy would say this to us because we had no intention of mentioning Edie, The Velvet Underground or snug cans, but instead he pushed an apple pie at us and suggested we joined him "working out" after we'd eaten. Andy Warhol—the quintessence of Status post-ort and the ultimate dinner party guest—has, naturally enough, got into the new American obsession: health, fitness and diet. He has a rigorous exercise routine which he carries out daily in the new "Factory," a former Con Edson building between 32nd and Madison. As with the old Union Square Factory, he has found another unobtrusive warehouse-type building. Valuable pieces from Andy's private art collection are propped against the walls

as you walk through the white wood corridor from the front of the building (where the Interview magazine offices are) to Andy's studio: a vast room which once housed the generators for the plant. One corner of the room is a mini-gym complete with a Yugoslavian physical fitness trainer on hand at all times. More boxes of Andy's belongings are grouped in another corner, with a large crumpled-up Jean-Michel Basquiat painting worth thousands of dollars thrown on top. On the floor are discarded silk screens of Sean Lennon. Two commissioned portraits of a Houston businessman are awaiting collection and a portrait of Jean Cocteau is propped upside down beneath a projector. Inside Andy's studio, it's like a hotel lobby. People wander in and out constantly; a woman pith some tiny goggles on Andy's pet dog and takes it for a walk; a photographer loiters around the



i have no interest

THE LONELIEST MONK



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carmine st.



The year is 1979. And 1942. At a small neighborhood pool in Greenwich Village, a movie crew is time-tripping 38 odd years into the past to film "Raging Bull," the story of boxer Jake LaMotta. A gang of skimpily, shortsex kids bullies from a rooftop as the cameras follow Robert DeNiro (playing LaMotta). He buys a soda at the concession stand, and sits at a picnic table with the actor playing LaMotta's brother. Around the pool, women in one-piece bathing suits relax in chaise longues, and local Mafia heads in tropical shirts play cards. DeNiro has eyes for only one: the platinum blonde who sits at pool's edge, luxuriatingly paddling her long legs in the cool water. The camera moves in for a close-up of her legs...and director Martin Scorsese calls.



cranbrook

critically lyrical

graduate

The Graduate Program in Design

material immaterial

mathematic poetic

desire necessity

program

design

in
form content

see

read

authentic simulated

mythology technology

cultural natural

vernacular classical

geometric biomorphic

personal universal

global local

F + N p Dristuralist

discourse dialog

AD D-SOURS

verbal visual

language thought

conceptual aesthetic

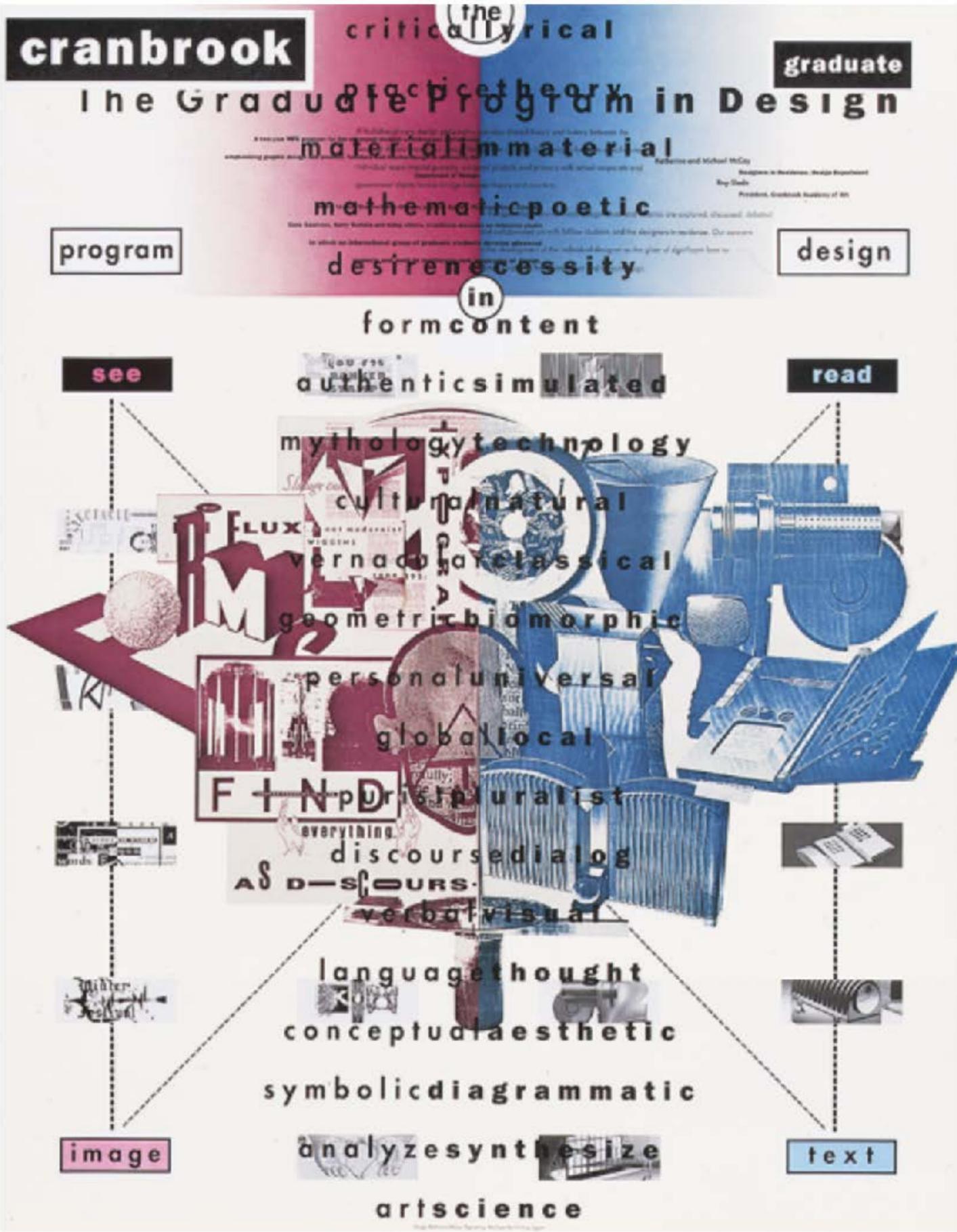
symbolic diagrammatic

analyze synthesize

art science

image

text



Fashion Show + Clothing Sale

+

February 7 + 8 + 1985

Fashion Show
Friday Evening
February 26
7 - 9 pm
11111
Santa Monica Blvd
22nd Floor
Dorland
\$45-60 per person

Buying Site
Saturday & Sunday
February 24 & 25
10 am - 5 pm
1718 Wilshire
Ground Floor
Admission Free

Sponsors and Supporters
Southern California Graphics
Central Concepts
April Groomer
L.A. Style Magazine
EARTH
Fred Reed
Michael Morrison
JRG
Jimmy Z
Michelle Lorry
Christina Abers
Kahn
Patrick Dewey
Theodore's
Dennis Goldstein
Israel Sae
Gina Beverly Hills
Leon Hill
Gregory Fox
Milly's Hair
Aar Woods

Critical reception
hosted by
Gottman America, Inc.
Choreography by
Peggy Orr

Food and Drink
Courtesy of
West Beach Cafe
and 77 Market Street
Julia Stone

L.A.I.C.A.

THE FASHION SHOW IS A JOINT VENTURE OF THE L.A. I.C.A. AND THE L.A. FASHION SHOW. THE BUYING SITE IS A JOINT VENTURE OF THE L.A. I.C.A. AND THE L.A. FASHION SHOW. THE FASHION SHOW IS A JOINT VENTURE OF THE L.A. I.C.A. AND THE L.A. FASHION SHOW. THE BUYING SITE IS A JOINT VENTURE OF THE L.A. I.C.A. AND THE L.A. FASHION SHOW.

11

EMIGRÉ

PRICE \$7.95

Graphic Designers and the **MACINTOSH** Computer

Philippe Apeloig PARIS / John Weber
COLUMBUS / Henk Eelnga [Hard Werken] LOS
ANGELES / Takenobu Igarashi TOKYO / Gerard
Kadders & Rick Vermeulen [Hard Werken]
ROTTERDAM / Rick Valicenti [Thirst] CHICAGO /
Max Kisman AMSTERDAM / Clement Mok SAN
FRANCISCO / Eric Spiekermann BERLIN / Jeffery
Keedy LOS ANGELES / Glenn Suokko MINNEAPOLIS /
April Greiman LOS ANGELES / Malcolm Garrett
[Assorted Images] LONDON / Rad v. Dommelen
[Proforma] ROTTERDAM / Matthew Carter
BOSTON

We Read Best What We Read Most (Oakland 8)

We Read Best What We Read Most (Emperor 14)

We Read Best What We Read Most (Modula)

We Read Best What We Read Most (Emigre 14)

We Read Best What We Read Most (Matrix)

"Rules are taught
TO Be broken
only
EXCEPTIONALLY"

DESIGN
MEMBER *CalArts* FACULTY
CURRENTLY OF FORMER
COMMERCIAL ARTIST

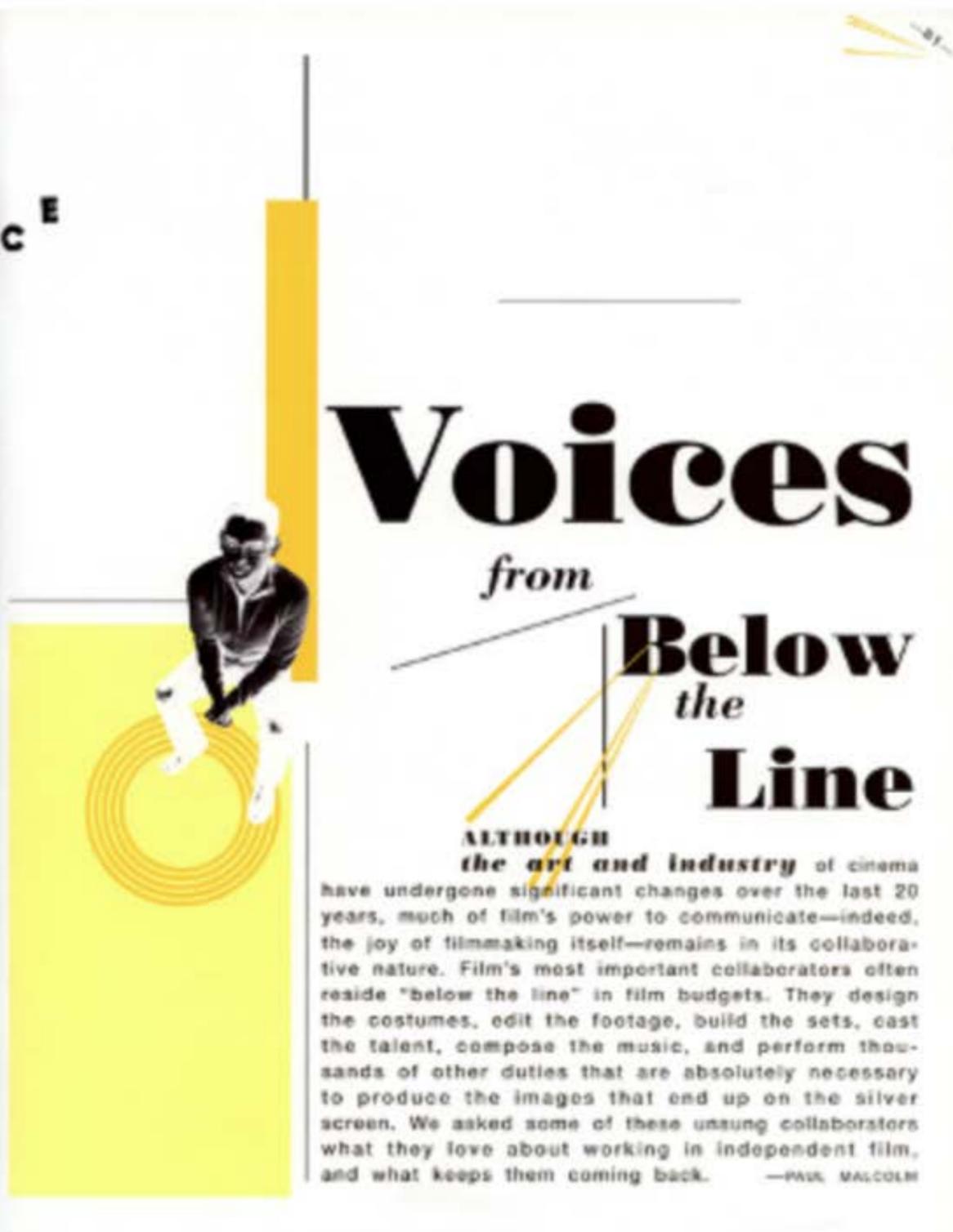
edfella

SATURDAY, APRIL 5TH 2:30 P.M.

"a persona i **VIEW**"

MENT

Side Lecture &
DISCUSSIONS
4:00-5:00 PM



Voices

from

Below the Line

ALTHOUGH the art and industry of cinema have undergone significant changes over the last 20 years, much of film's power to communicate—indeed, the joy of filmmaking itself—remains in its collaborative nature. Film's most important collaborators often reside "below the line" in film budgets. They design the costumes, edit the footage, build the sets, cast the talent, compose the music, and perform thousands of other duties that are absolutely necessary to produce the images that end up on the silver screen. We asked some of these unsung collaborators what they love about working in independent film, and what keeps them coming back. —PAUL MALCOLM





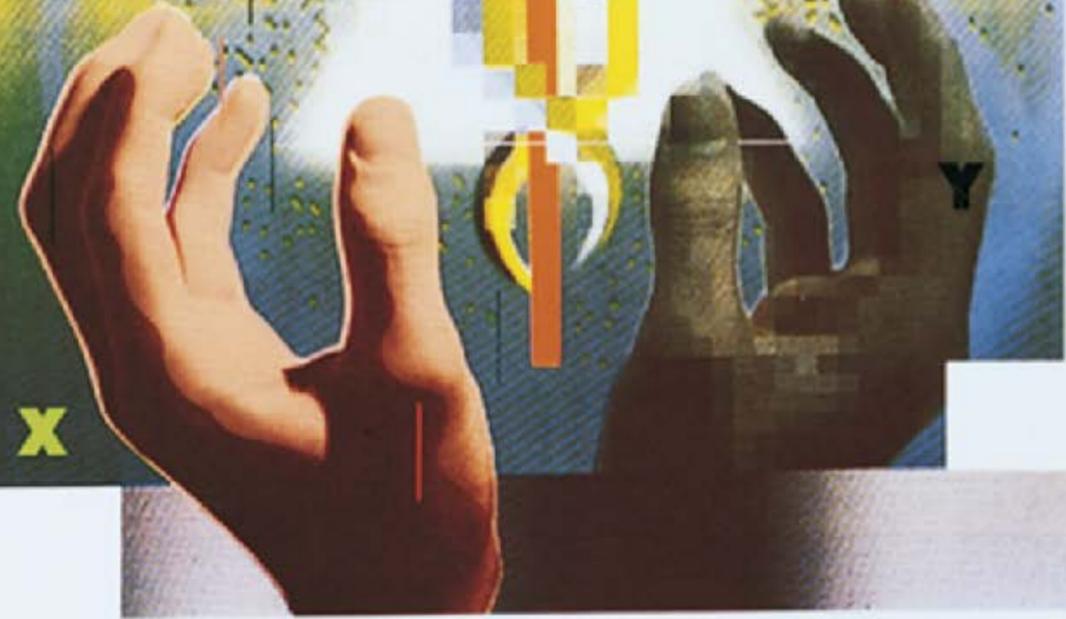
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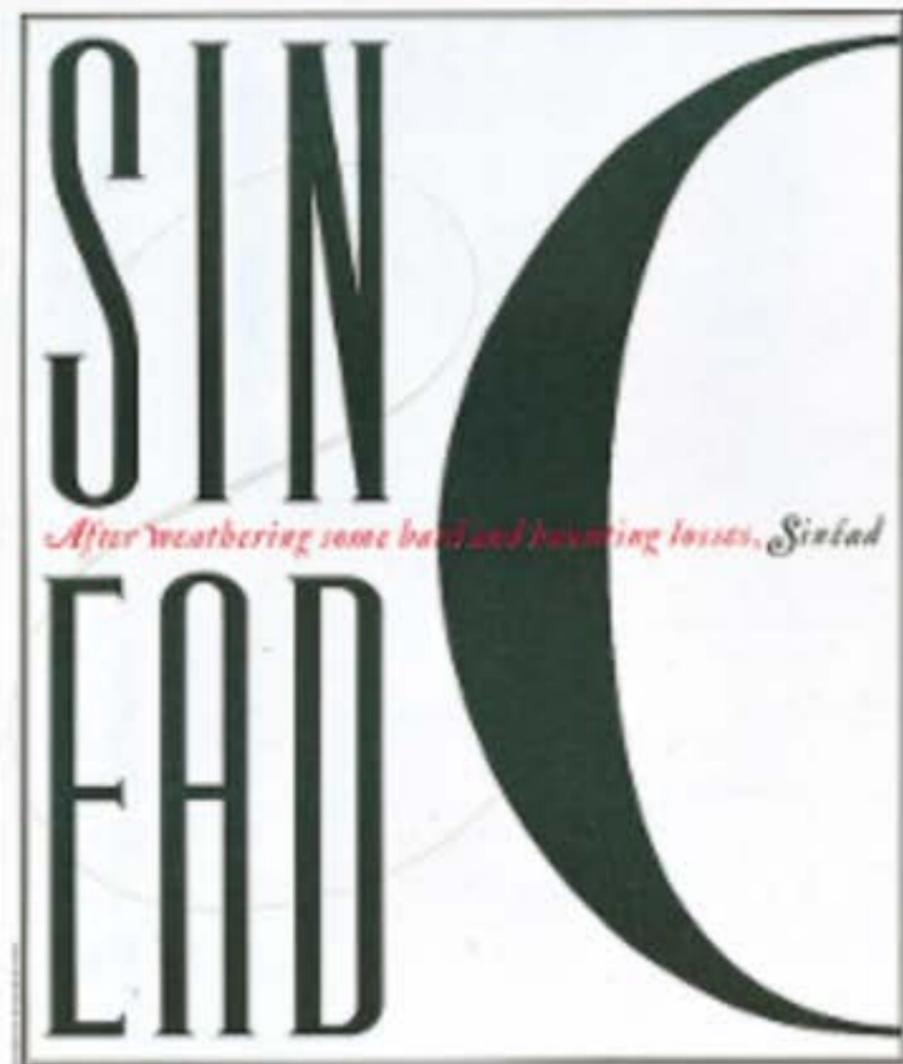
I r v i n e

shaping
the future
of health care



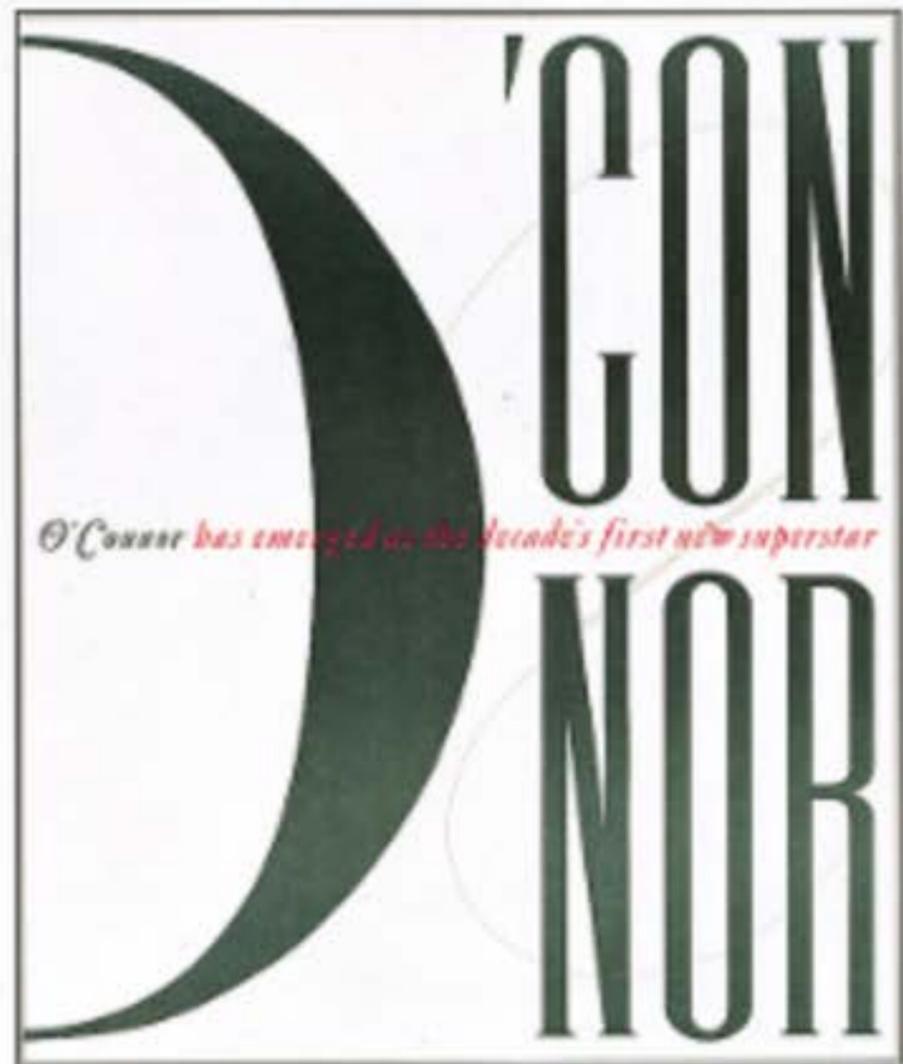
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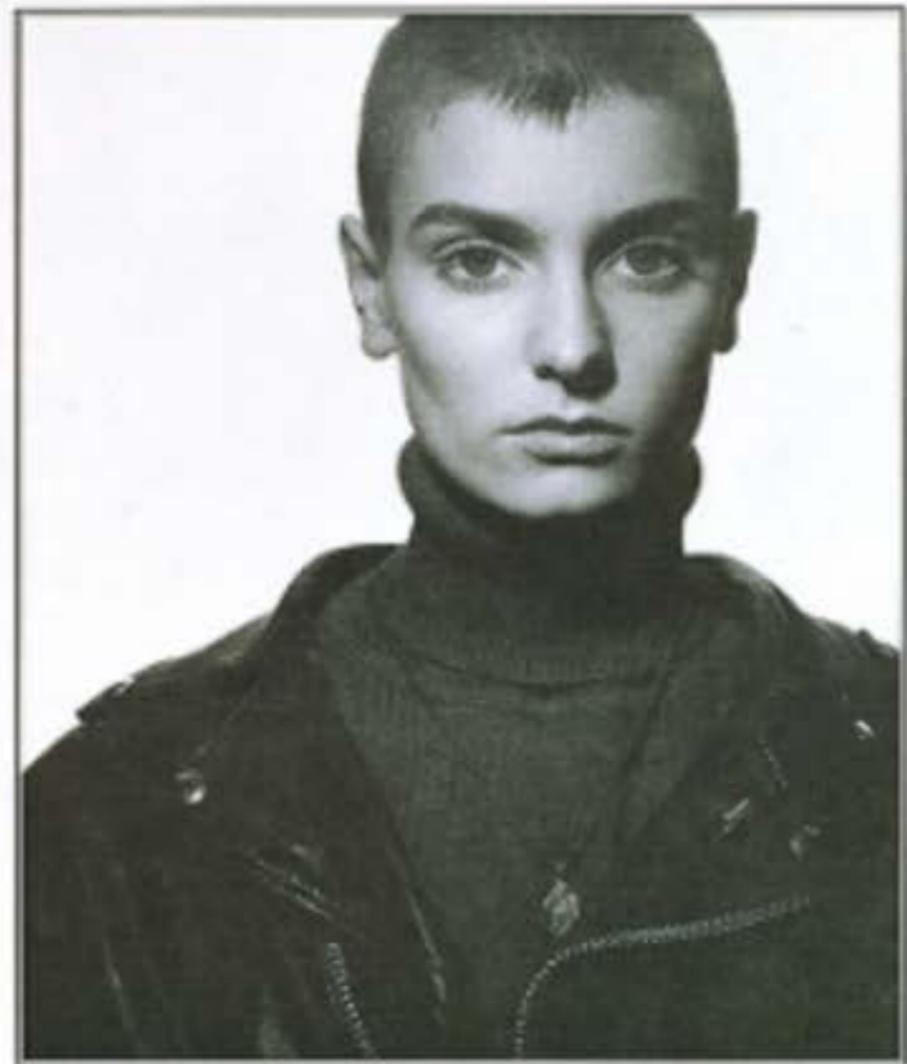
After weathering some bad and haunting losses, Sinéad

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O'Connor has emerged as the decade's first new superstar

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PHOTOGRAPH BY ANDREW HACHEMAN

TRAVELS IN THE NUCLEAR EAST

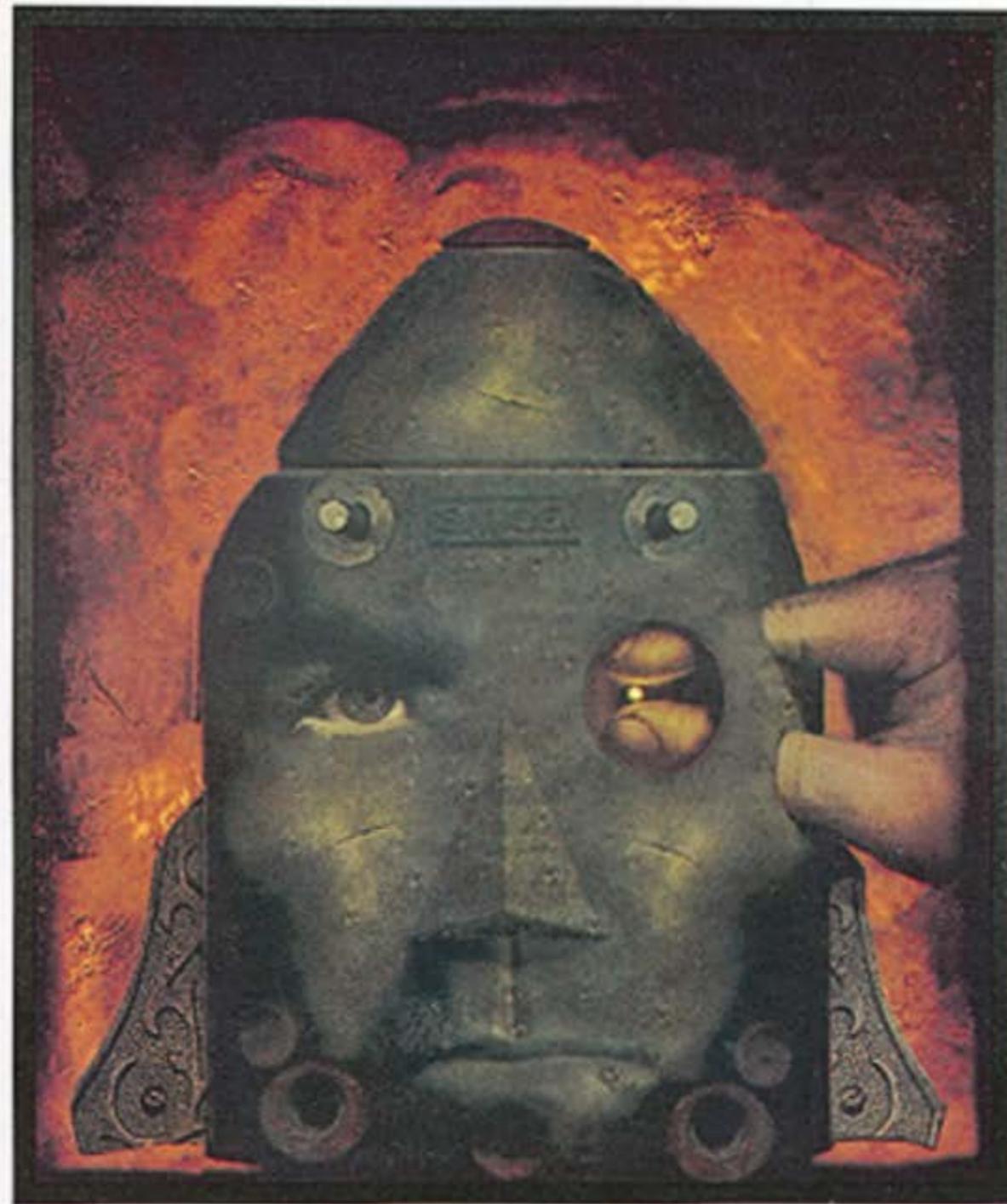
THE MAKING OF THE

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SOVIET BOMBS

BY RICHARD RHODES

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PHOTOGRAPH BY MATT HANCOCK

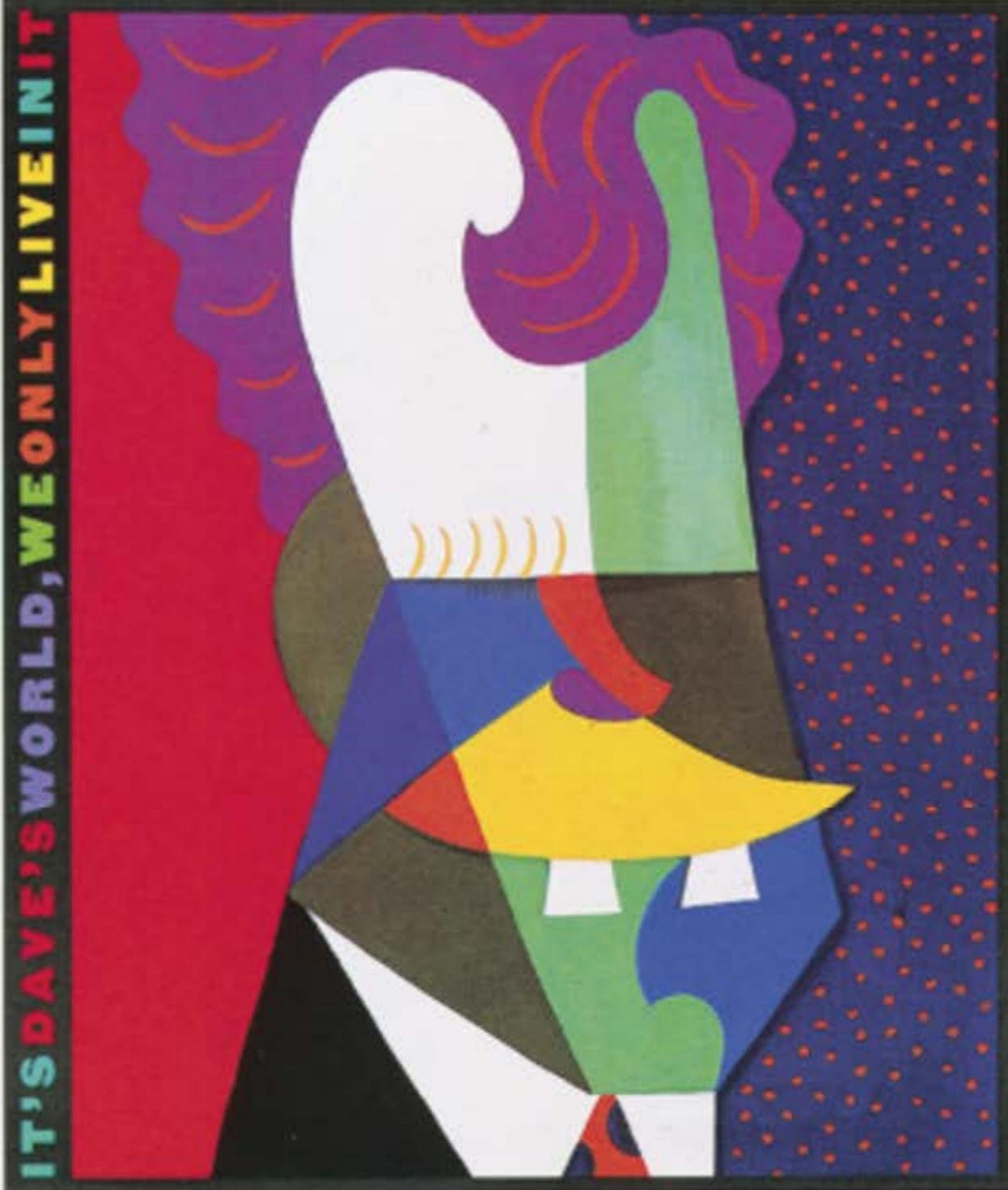


ILLUSTRATION BY DAVID EWLES



DAVID LETTERMAN

ON A FRIENDS NIGHT IN MANHATTAN, NOT QUITE AN HOUR AFTER PUTTING *Late Show* episode No. 200 in the can, David Letterman broods aloud over how the show went. His post-mortem, spilling out in a windowless conference room 13 floors above the Ed Sullivan Theater while taxi horns bay down on Broadway, is a characteristically degraded one. "Yeah," he says, "I wasn't very pleased with any aspect of the show. The audience and I never got together. And for me, that's a lost cause. If you can't win those people over,

