

computer

computer

computer

Valentine's day

Valentine's Day

Valentine's Day

Yes!

Yes!

Yes!

No!

No!

No!

toast

toast

toast

honey on toast

honey on toast

honey on toast

motorway

motorway

motorway

Ireland

Ireland

Ireland

Germany

Germany

Germany

Mexico

Mexico

Mexico

Mexico

Mexico

Mexico

heavy metal

heavy metal

heavy metal

grime

grime

grime

change

change

change

climate change

climate change

climate change

McDonald's

McDonald's

McDonald's

Univers

Trinité

Isonorm

Type, meaning, application

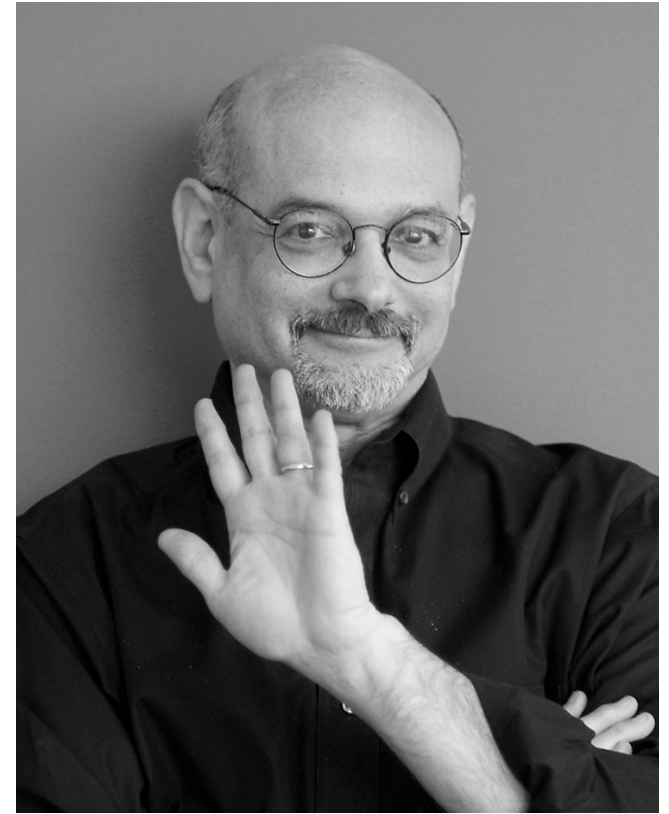
Graphic Branding & Identity Year 1
Contextual & Theoretical Studies

Oliver

ty

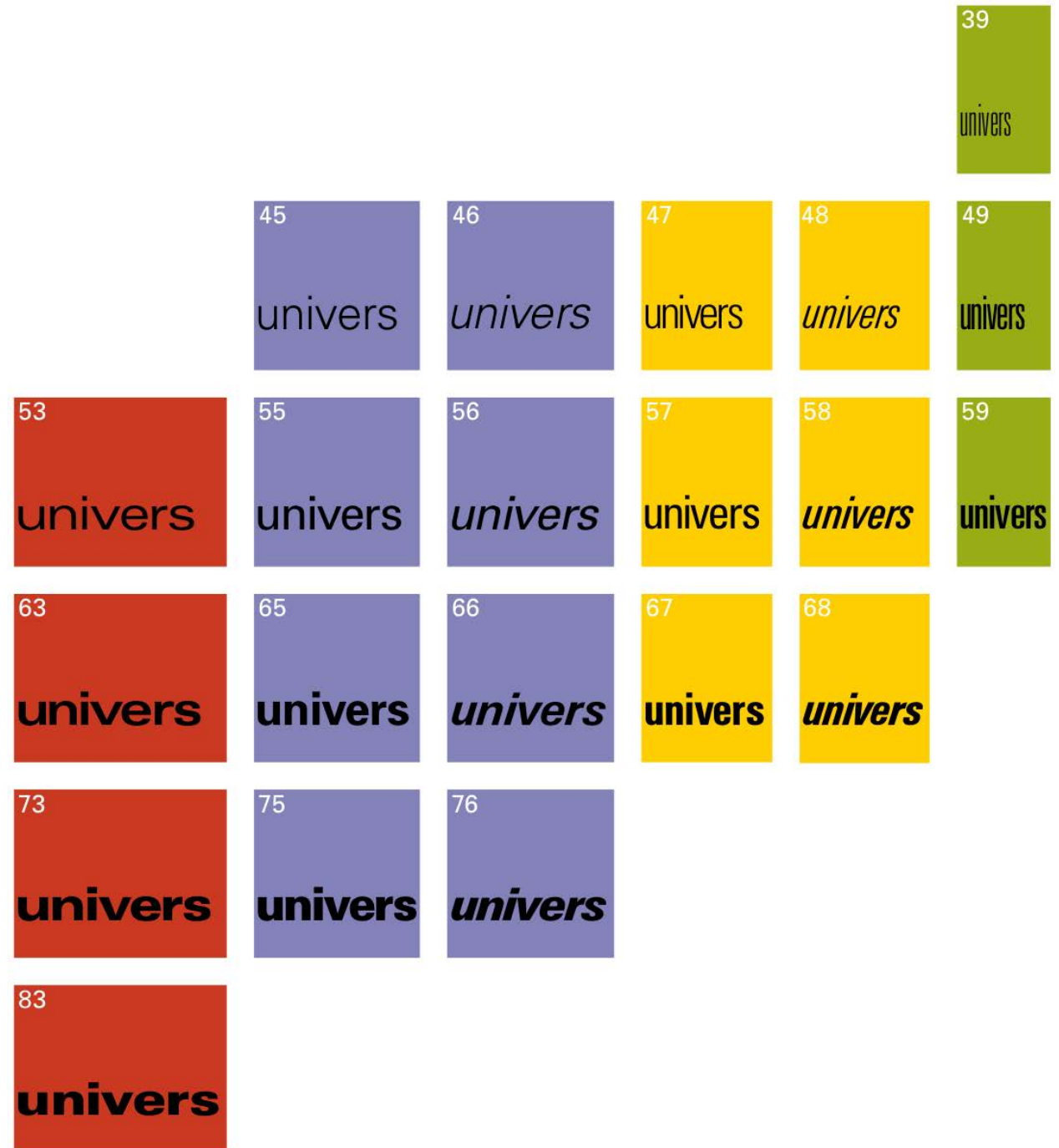
Typefaces and typography are never designed in a vacuum. Practical and commercial motivations prevail but social and political rationales are never far away. Type design and typography are routinely informed by conscious and unconscious contexts that change with time.

Steven Heller, *The meanings of Type* (2003)



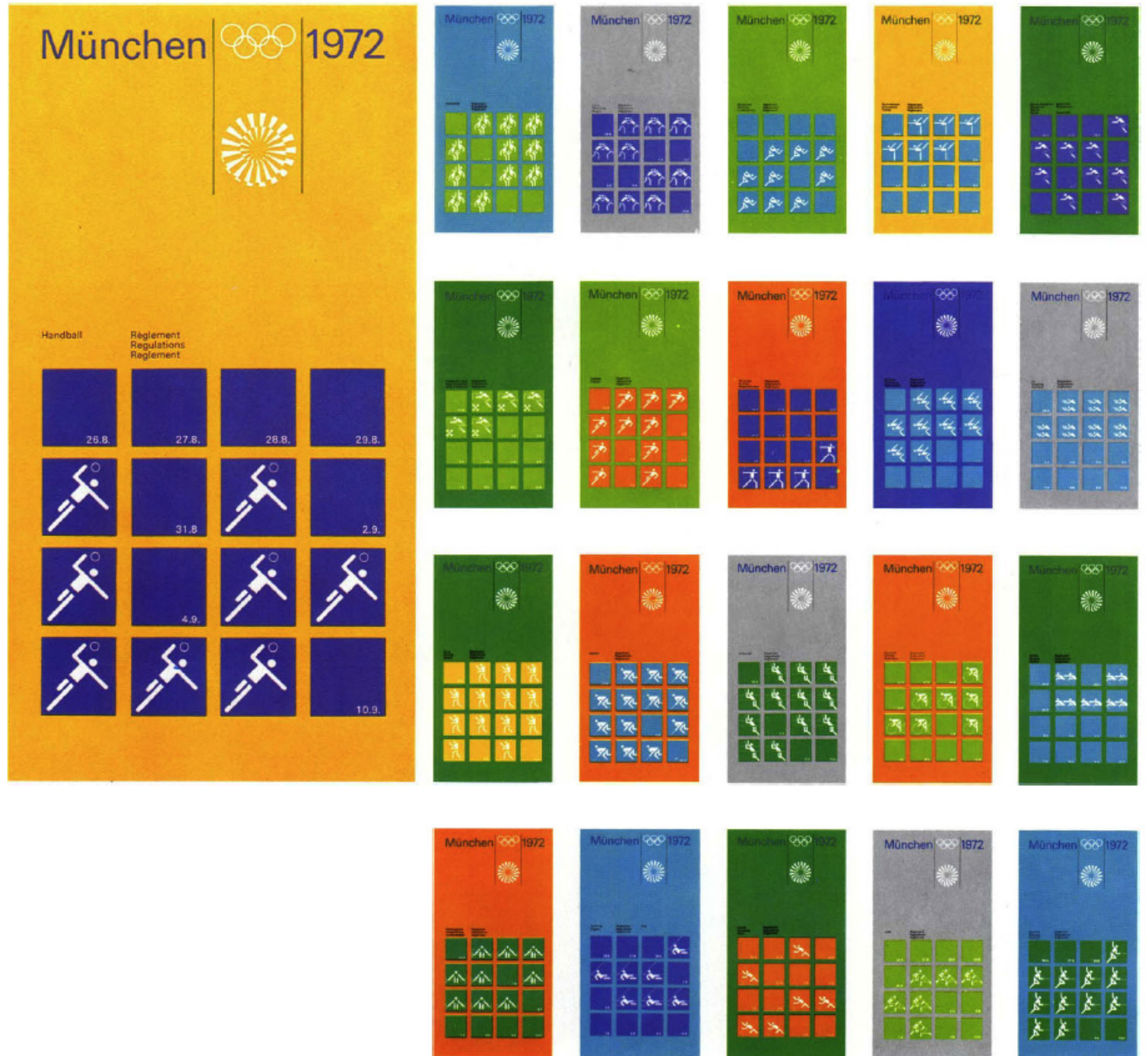
Univers typeface

Adrian Frutiger
1955



Designs for the Munich Olympics

Otl Aicher
& team
1972



Munich Olympics
poster

Otl Aicher
& team
1972



neutrality

neutrality

neutrality

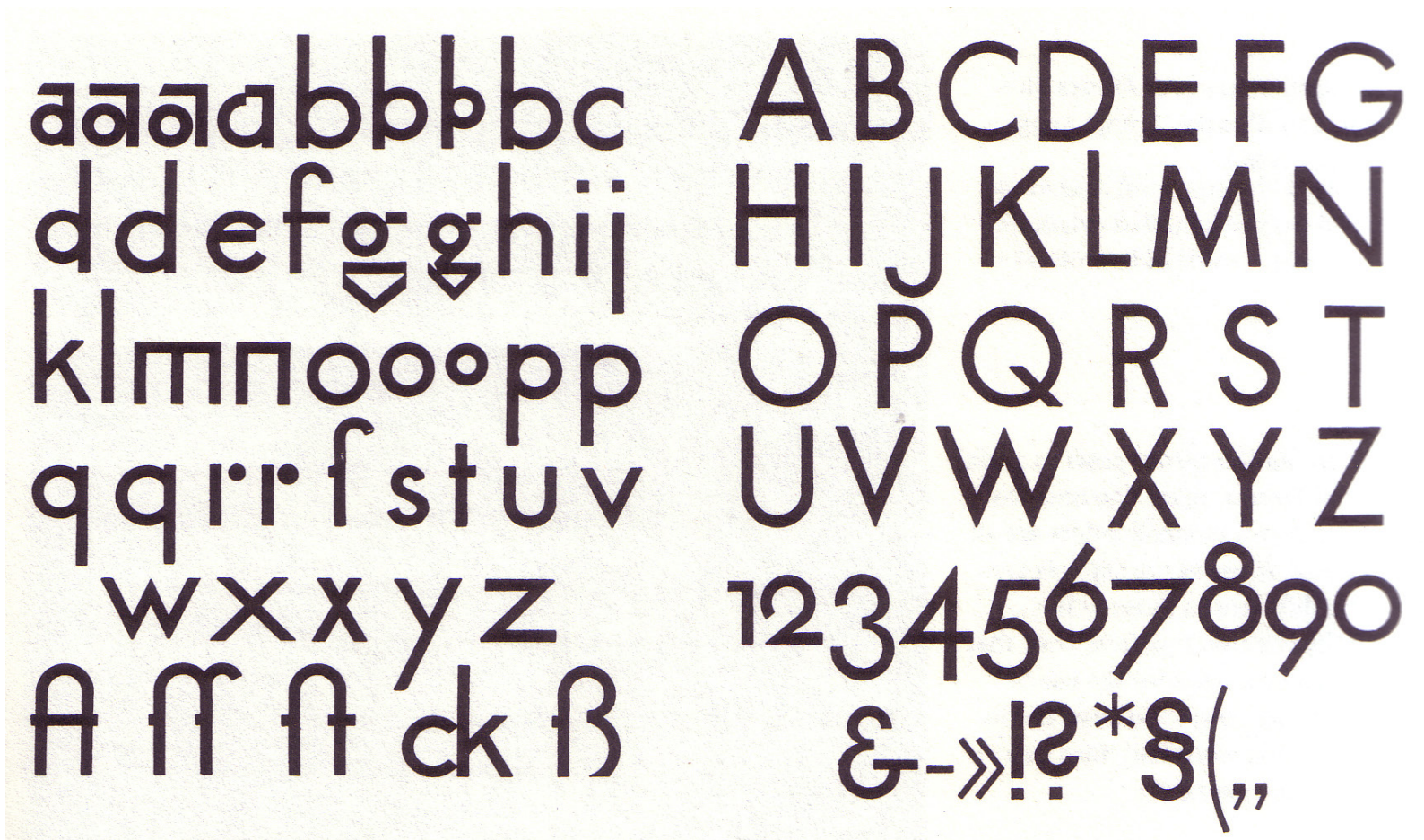
The Royal Tenenbaums

Wes Anderson
2001



Drawings for
Futura

Paul Renner
c. 1925



Universal alphabet

Herbert Bayer

1926

abcde fghi
jklmno pqr
stuvwxyz



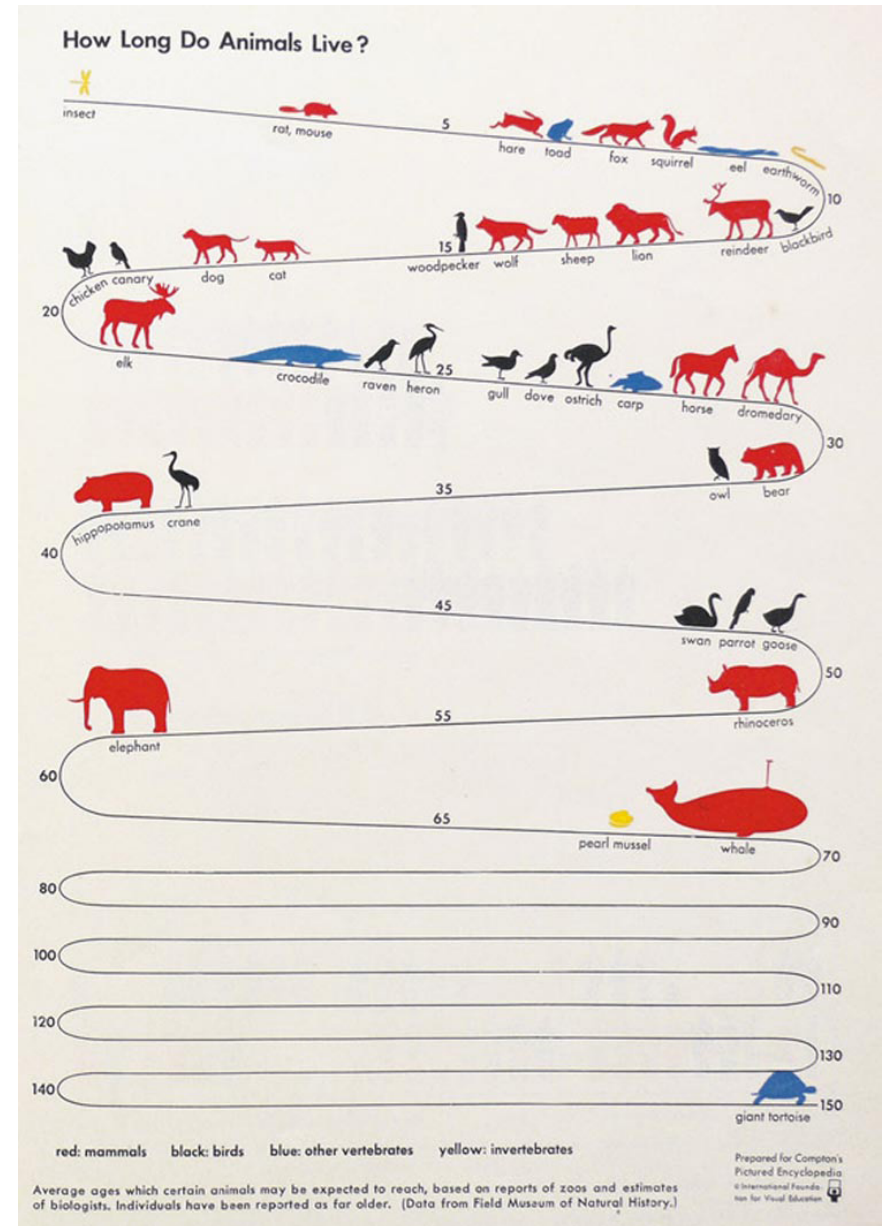
HERBERT BAYER: Abb. 1. Alphabet
„g“ und „k“ sind noch als unfertig zu betrachten

Beispiel eines Zeichens in größerem Maßstab
Präzise optische Wirkung

STURM blond

How Long Do Animals Live?

Isotype chart
1939



2001: A Space Odyssey
poster

Robert McCall
1968



*Your Body is a
Battleground*

Barbara Kruger
1989



Dubonnet
poster triptych

A.M. Cassandre
1932



Pivolo Aperitif

poster

A.M. Cassandre

1925



L'Atlantique

poster

A.M. Cassandre

1931



Peignot

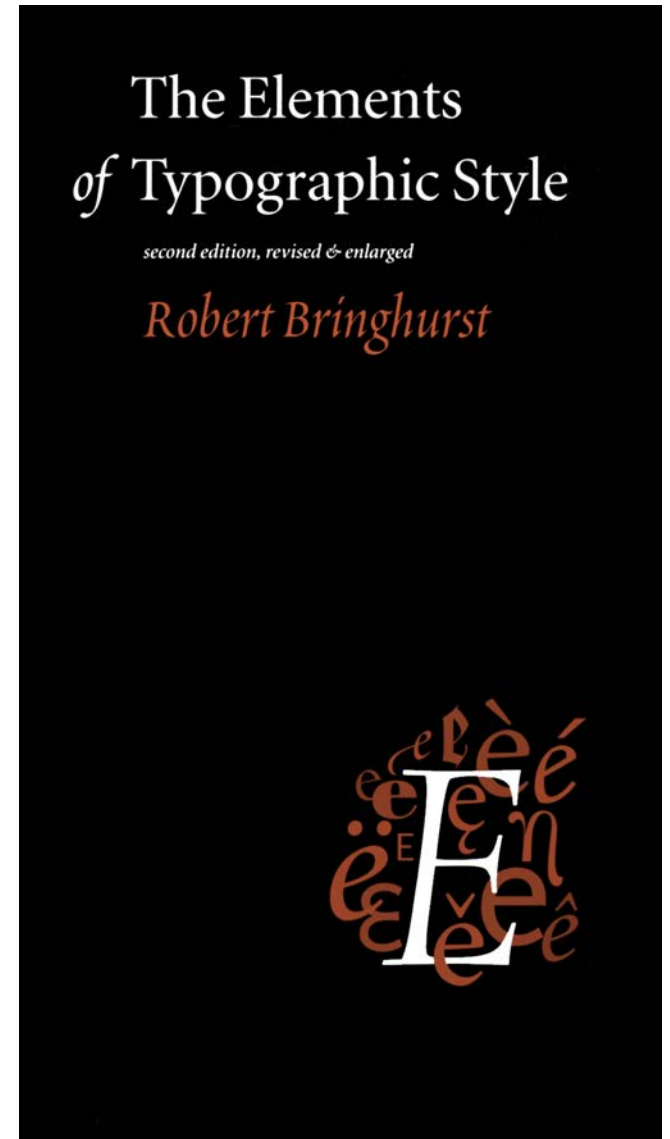
A.M. Cassandre
1937

PEIGNOT

Aa Bb Cc Dd Ee
Ff Gg Hh Ii Jj Kk
Ll Mm Nn Oo Pp
Qq Rr Ss Tt Uu
Vv Ww Xx Yy Zz

Typography is the craft of endowing human language with a durable visual form, and thus with an independent existence.

Robert Bringhurst, *The Elements of Typographic Style* (1992)



The Road

Cormac McCarthy

2006

THE ROAD

I dont know.
Why do you think we're going to die?
I dont know.
Stop saying I dont know.
Okay.
Why do you think we're going to die?
We dont have anything to eat.
We'll find something.
Okay.
How long do you think people can go without food?
I dont know.
But how long do you think?
Maybe a few days.
And then what? You fall over dead?
Yes.
Well you dont. It takes a long time. We have water. That's
the most important thing. You dont last very long without
water.
Okay.
But you dont believe me.
I dont know.
He studied him. Standing there with his hands in the
pockets of the outsized pinstriped suitcoat.
Do you think I lie to you?

107

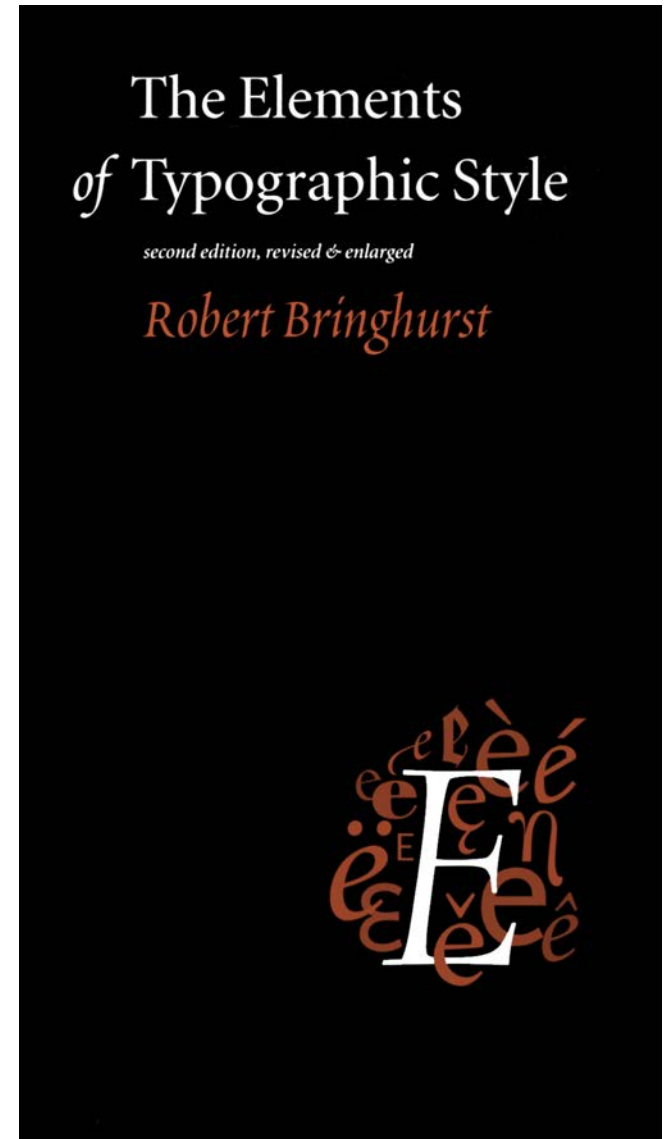
No.
But you think I might lie to you ab
Yes.
Okay. I might. But we're not dying
Okay.

He studied the sky. There were days
cast thinned and now the standing
made the faintest of shadows over the
The boy wasnt doing well. He stop
feet and retied the plastic. When the
it was going to be hard to keep their fe
often to rest. He'd no strength to c
sat on the pack and ate handfuls o
afternoon it was beginning to melt. T
house, just the brick chimney standi
were on the road all day, such day as
hours. They might have covered thre

He thought the road would be so bad
on it but he was wrong. They camp
itself and built a great fire, dragging

Typography exists to honour content.

Robert Bringhurst, *The Elements
of Typographic Style* (1992)



Typography exists to honour
content?

The Elements
of Typographic Style

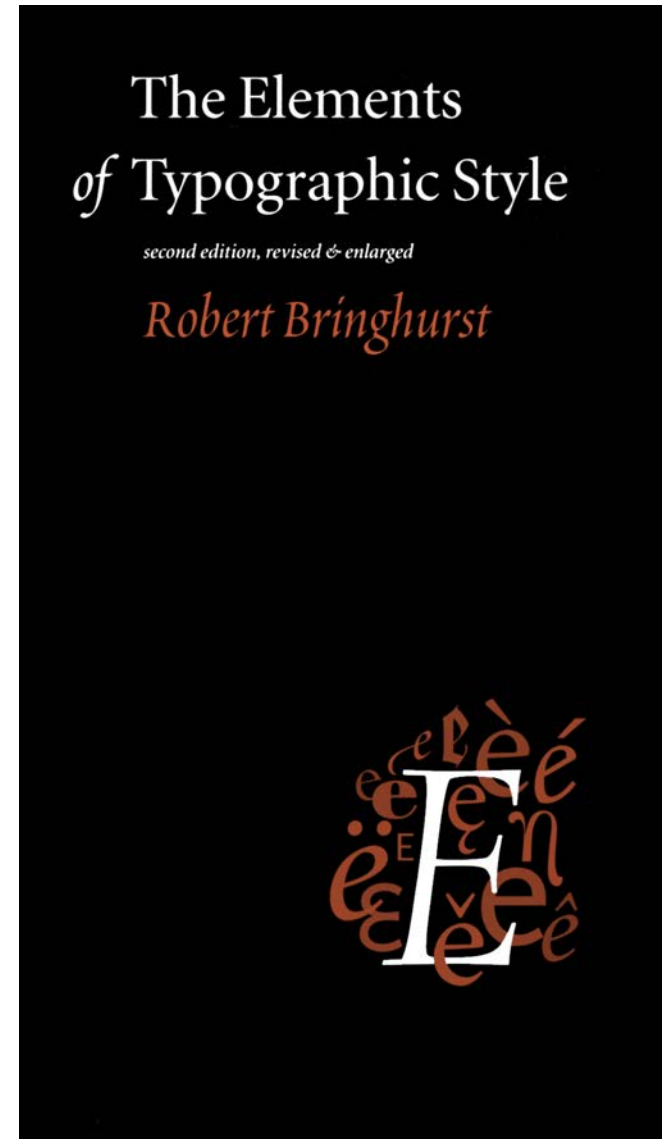
second edition, revised & enlarged

Robert Bringhurst



Typography is to literature
as musical performance is to
composition: an essential act
of interpretation, full of endless
opportunities for insight or
obtuseness.

Robert Bringhurst, *The Elements
of Typographic Style* (1992)



Jewish Museum,
Berlin

Daniel Libeskind
2001



Daniel Libeskind

Cornel Windlin
poster
1994





Die Frau Ohne Namen
film poster

Jan Tschichold
1927



The break with the old typography made complete by the new movement, means nothing less than the total discarding of decorative concepts and the turn to functional design.

Jan Tschichold, *The New Typography* (1928)



Poster for *The Professional Photographer* exhibition

Jan Tschichold
1938

unter mitarbeit des schweizerischen photographen-verbandes

gewerbemuseum basel ausstellung



der berufsphotograph sein werkzeug — seine arbeiten

8. mai — 6. juni

werktags	14-19	
mittwochs	14-19	19-21
sonntags	10-12	14-19
eintritt frei		

vermehrt durch schweizerische kunst- und gewerbeschulen — schweizerische kunst- und gewerbeschulen — schweizerische kunst- und gewerbeschulen

Laster Der Menschheit
film poster

Jan Tschichold

1927



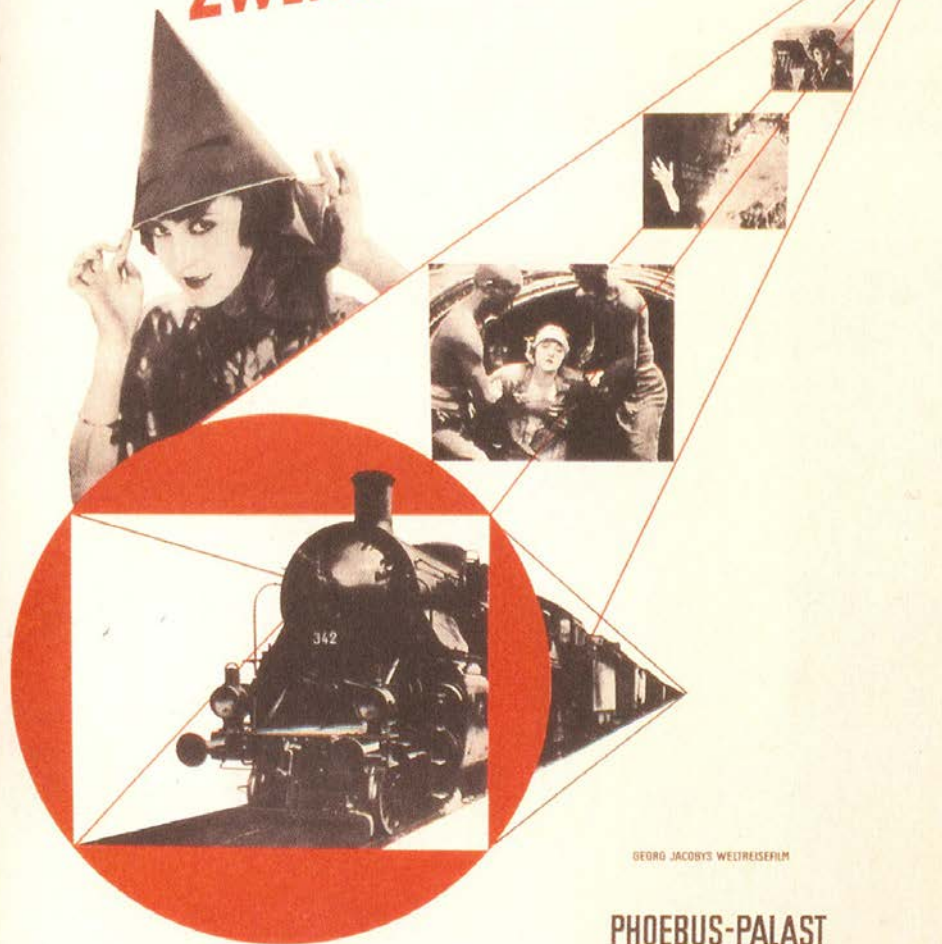
Hitler baut auf
Helfst mit



Kauft deutsche
Ware

DIE FRAU OHNE NAMEN

ZWEITER TEIL



GEORG JACOBS WELTREISEFILM

PHOEBUS-PALAST

ANFANGSZEITEN: 4, 6¹⁵, 8¹⁵ SONNTAGS: 1¹⁵, 4, 6¹⁵, 8¹⁵

ENTWURF: JAN TSCHEKHOLO, PLAKATS & MOK. DRUCK: BEBE, BEFACHER AB MÜNCHEN

Cavellini Collection

Armin Hofmann

poster

1958

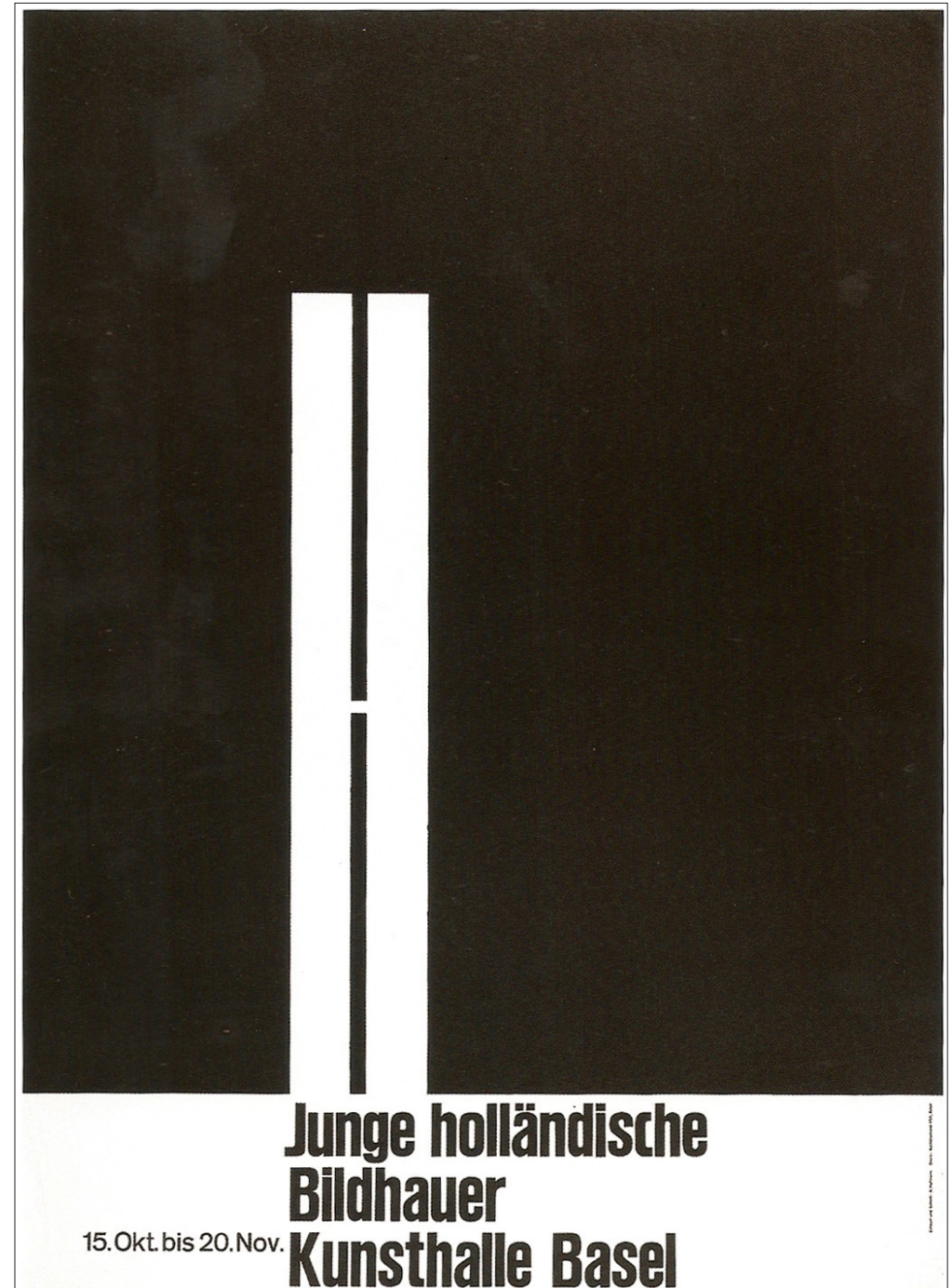


Young Dutch Sculptors

Armin Hofmann

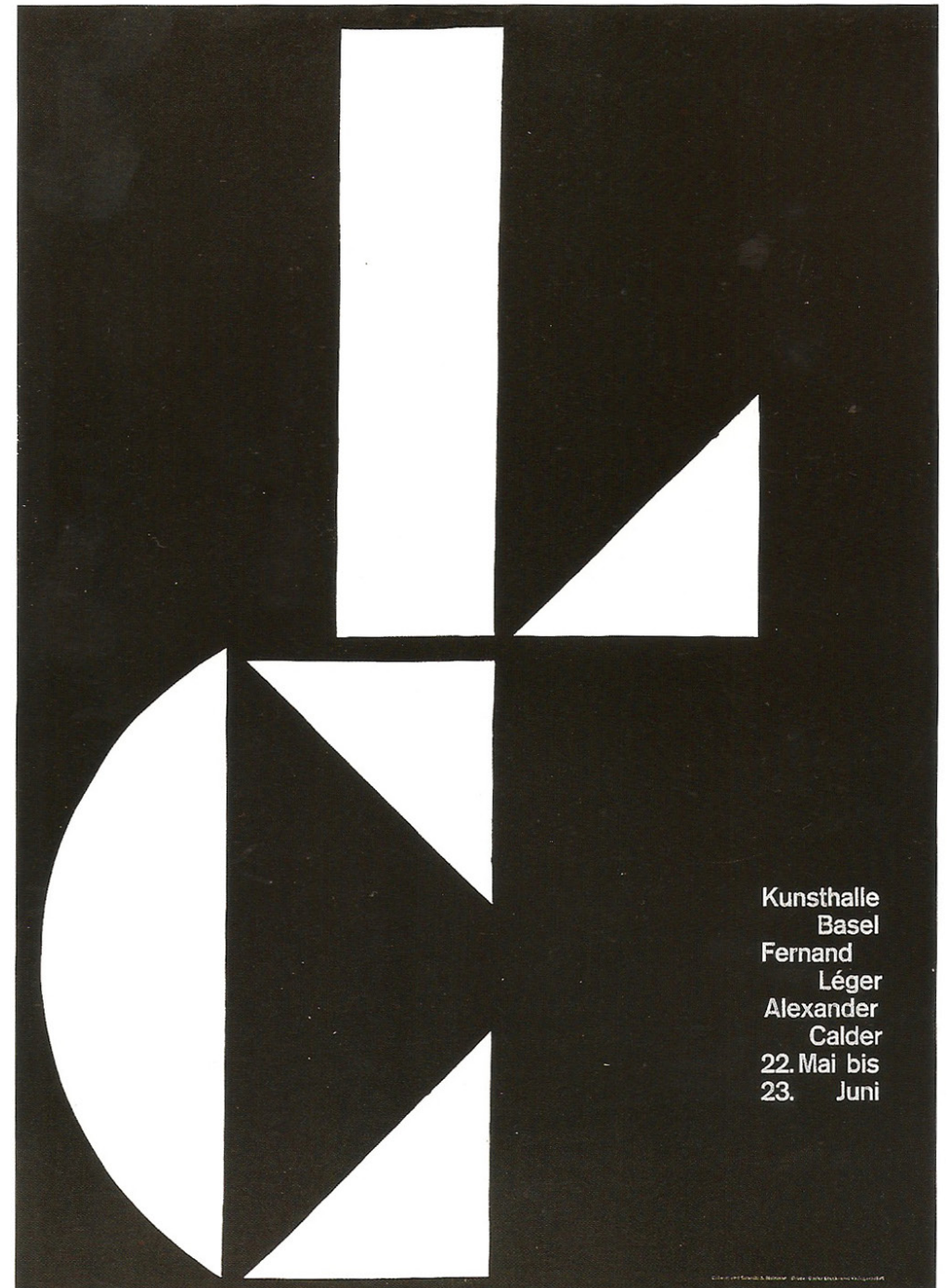
poster

1960



*Fernand Léger/
Alexander Calder*

Armin Hofmann
poster
1957

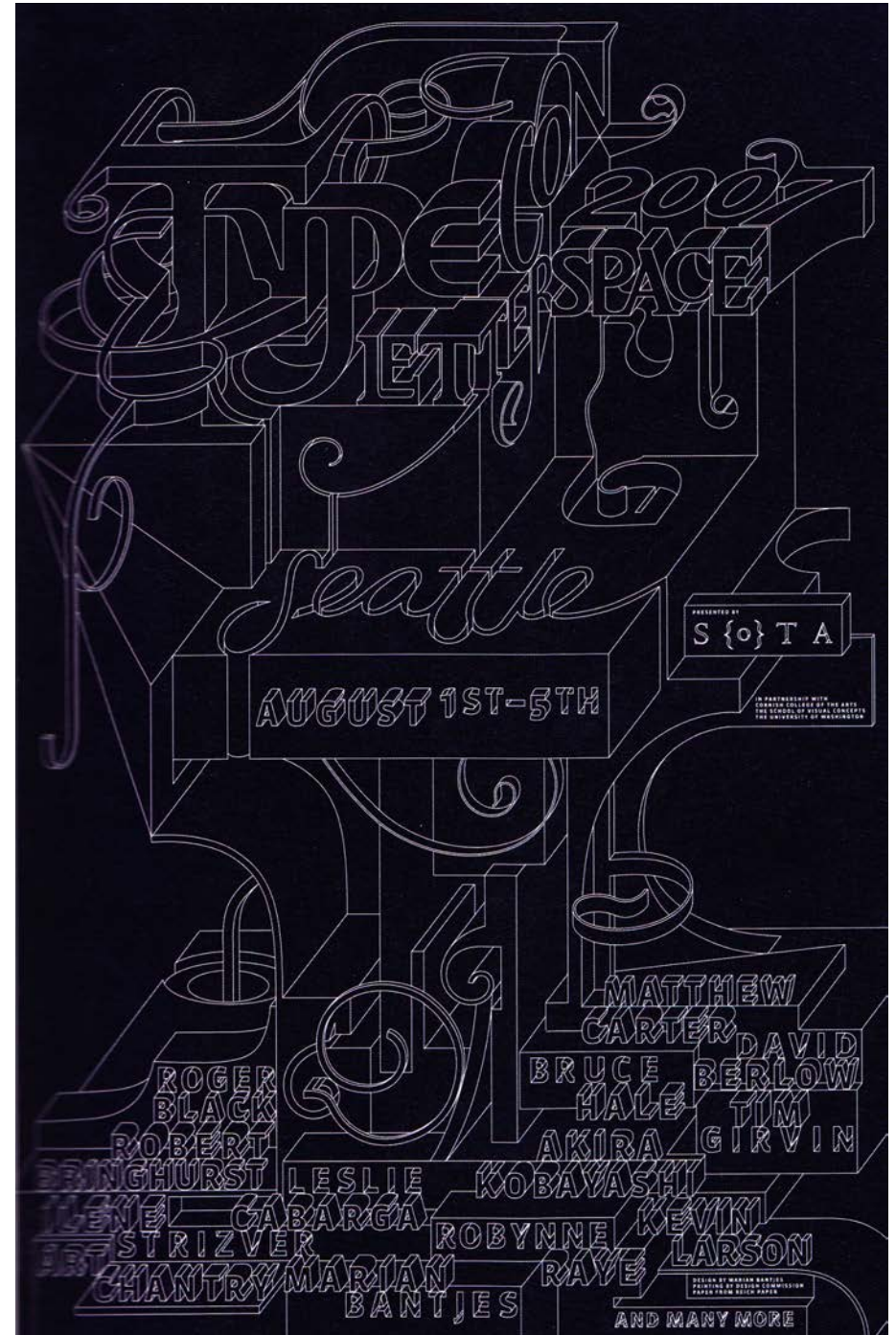


Typecon 2007

poster

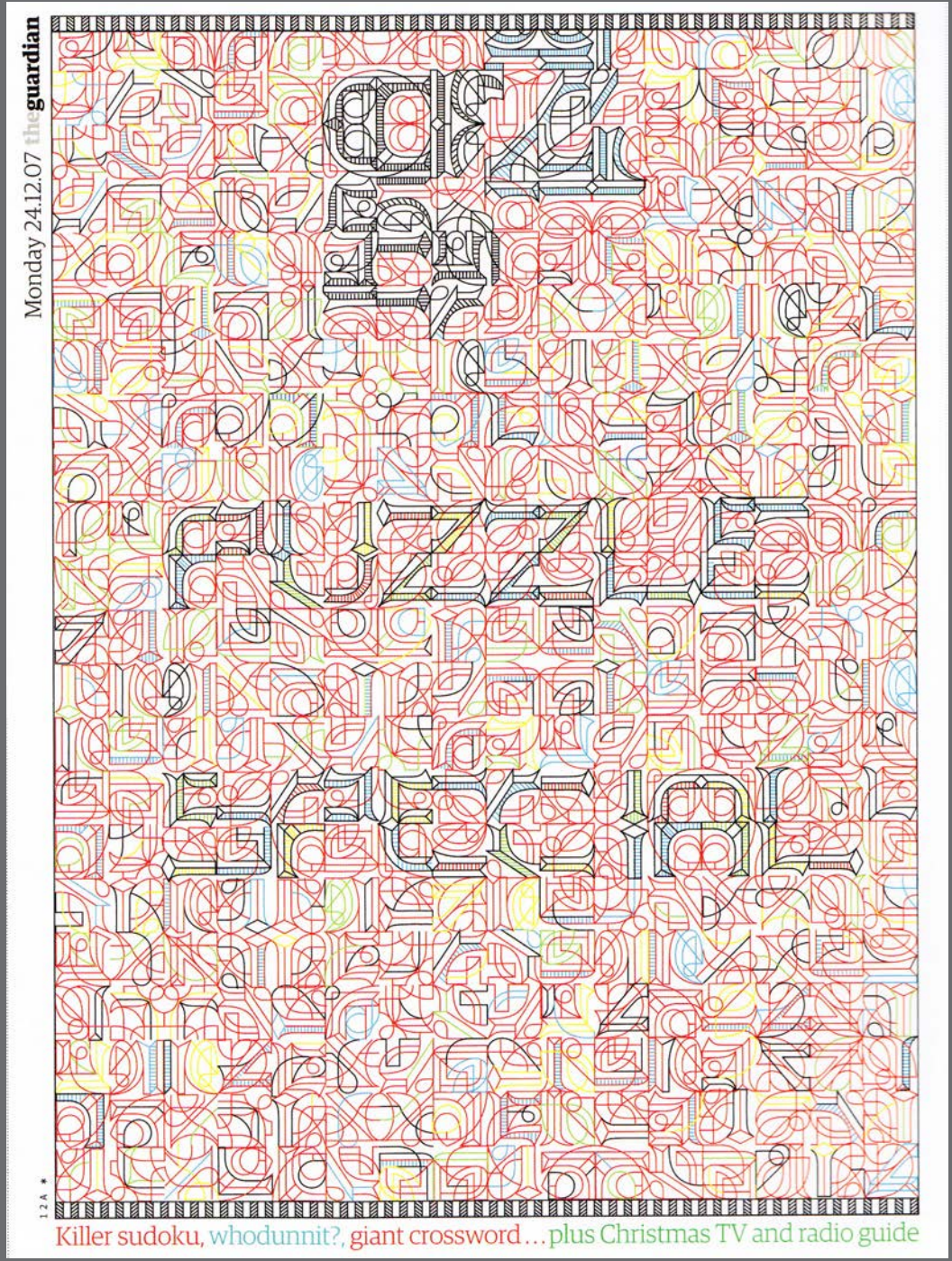
Marian Bantjes

2007



Puzzle Special
Guardian
supplement

Marian Bantjes
2007



Cover for *Typografische Monatsblätter* No. 5

Wolfgang Weingart
1973

5

**Typographie ist einem
eindeutigen Zweck verpflichtet,
und zwar der
schriftlichen Mitteilung.**

**Durch kein Argument
und durch keine Überlegung
kann die Typographie
von dieser Verpflichtung
entbunden werden.**

**Typography has one plain duty before
it and that is to convey information in
writing. No argument or consideration
can absolve typography from this duty.
A printed work which cannot be read
becomes a product without purpose.**

**La typographie est soumise à un but précis: le message imprimé.
Elle ne peut d'aucune manière se libérer de cette sujétion.
L'ouvrage imprimé qui ne peut être lu devient un non-sens.**

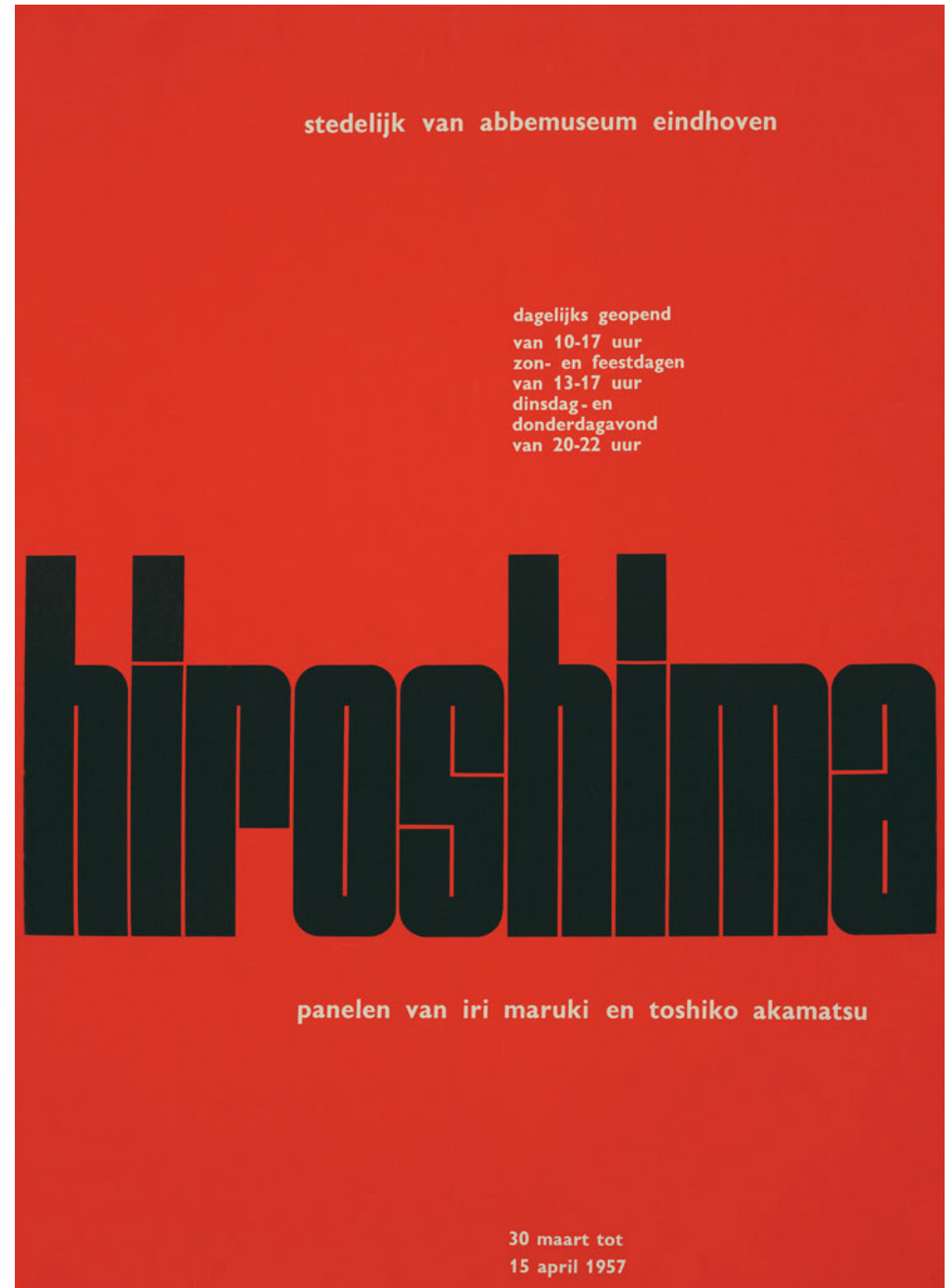
Emil Ruder: 1967

Hiroshima
1945



Hiroshima poster

Wim Crouwel
1957



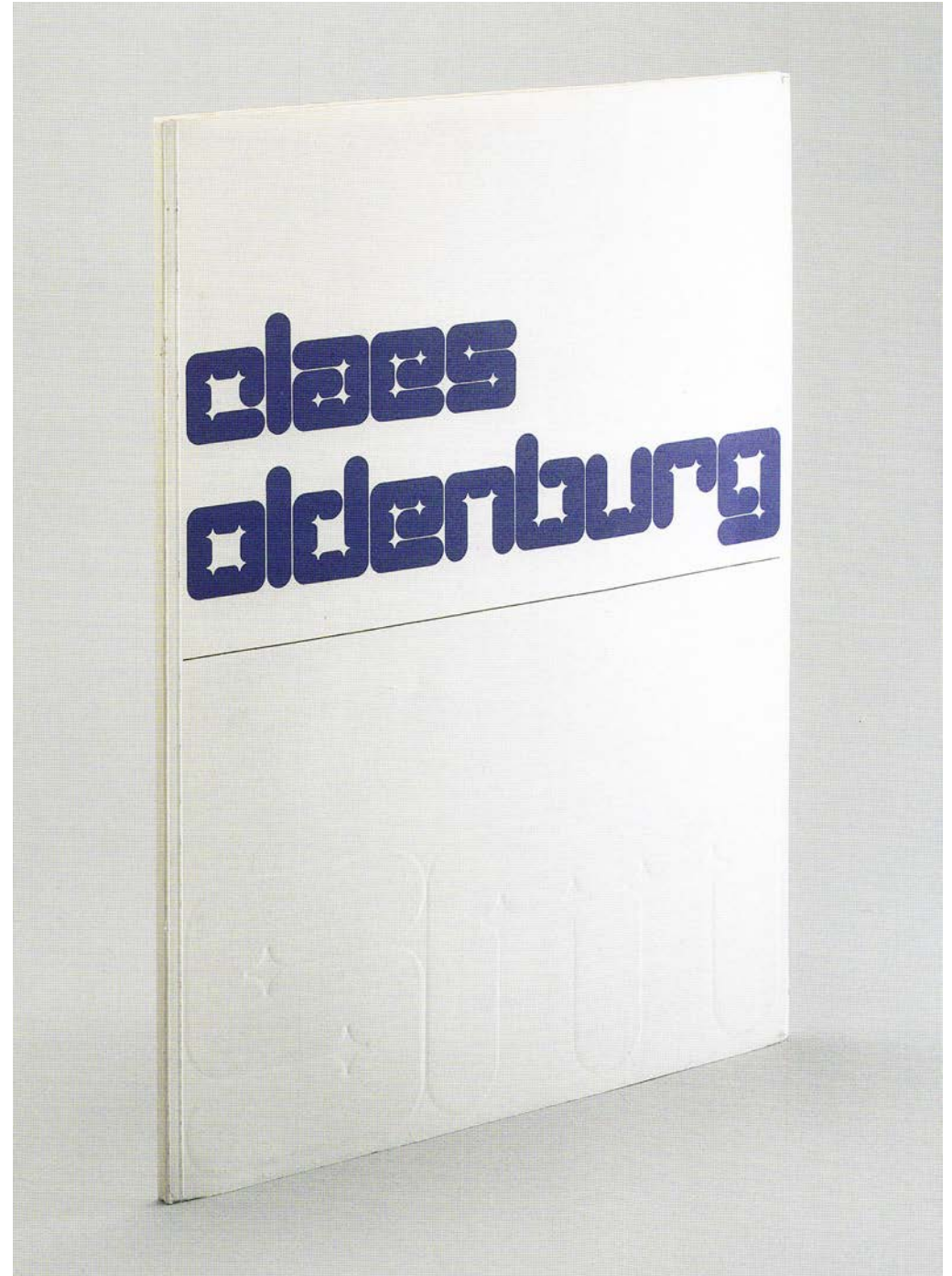
Floor Burger

Claes
Oldenburg
1962



SMA catalogue 472

Wim Crouwel
1970

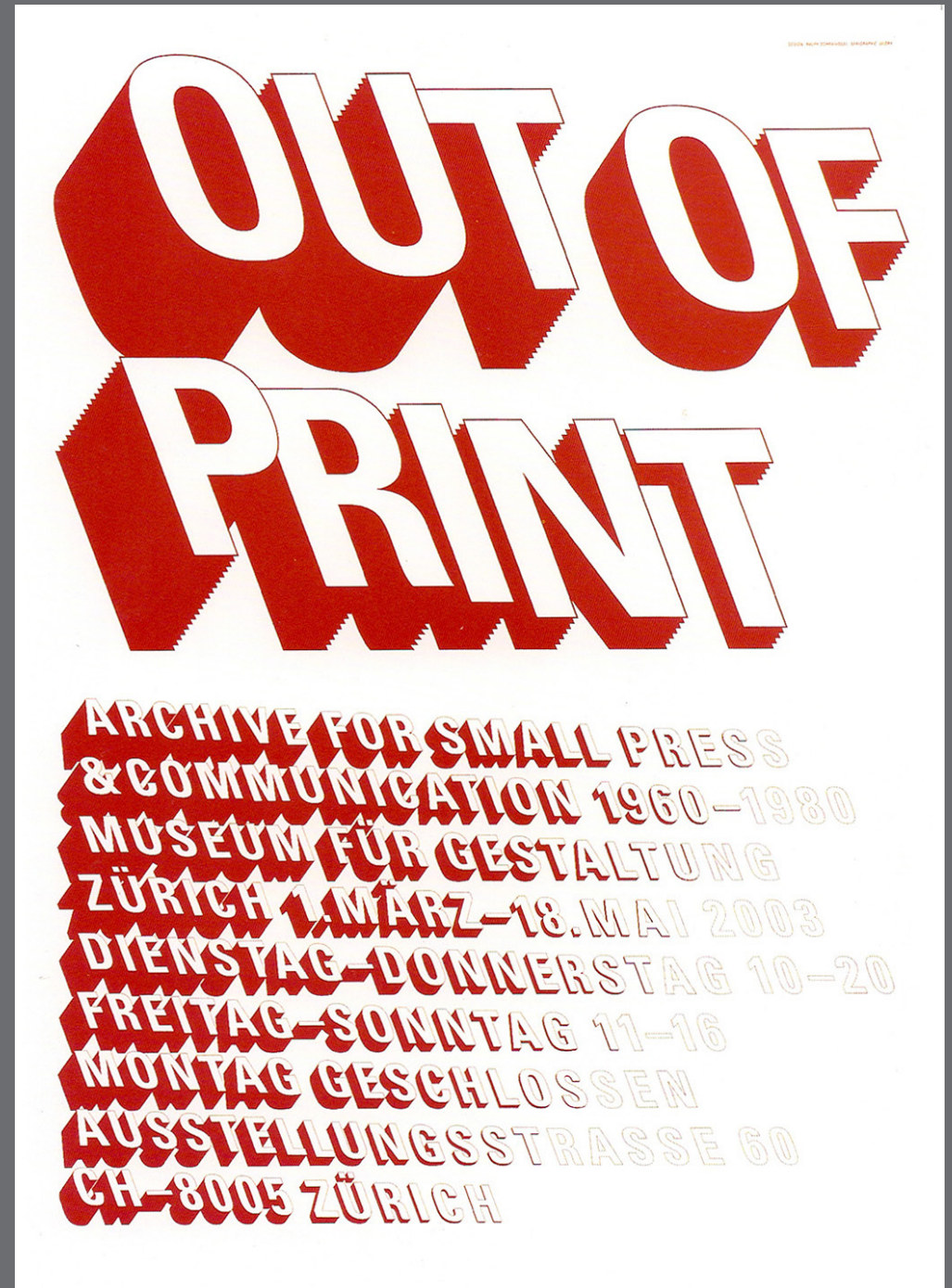


Out of Print

poster

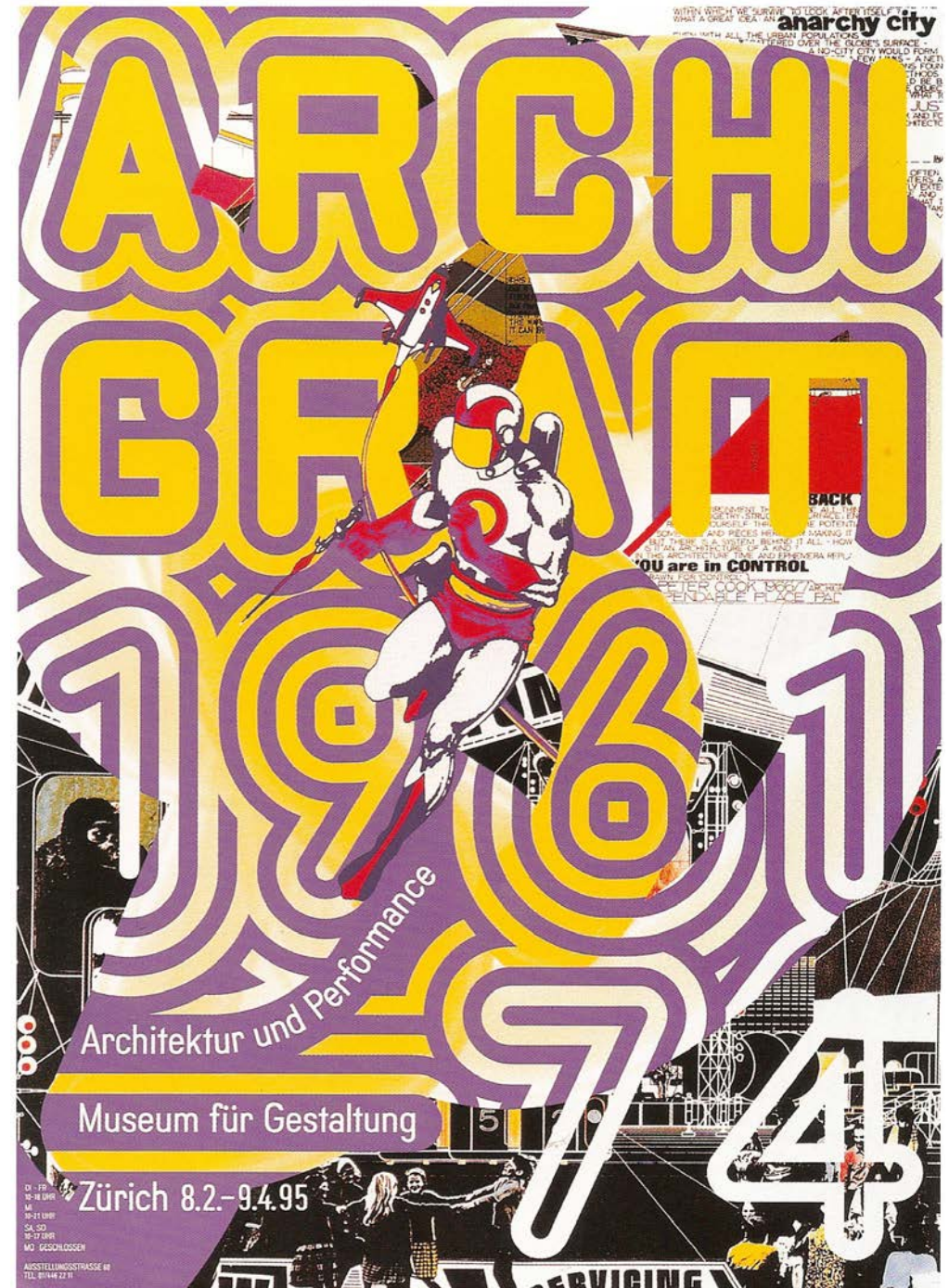
Ralph Schraivogel

2003



Archigram poster

Ralph Schraivogel
1993



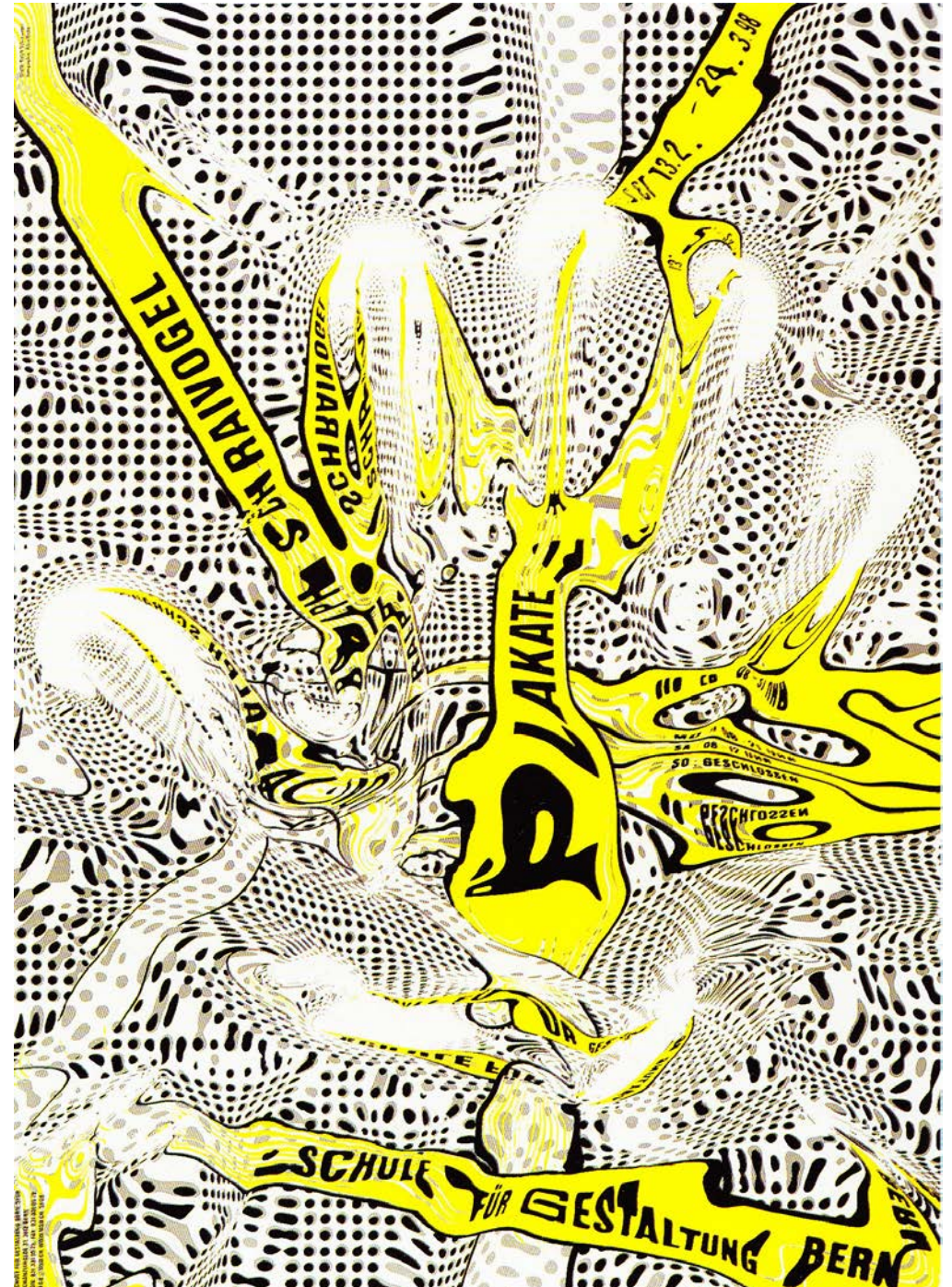
Woody Allen poster

Ralph Schraivogel
1998



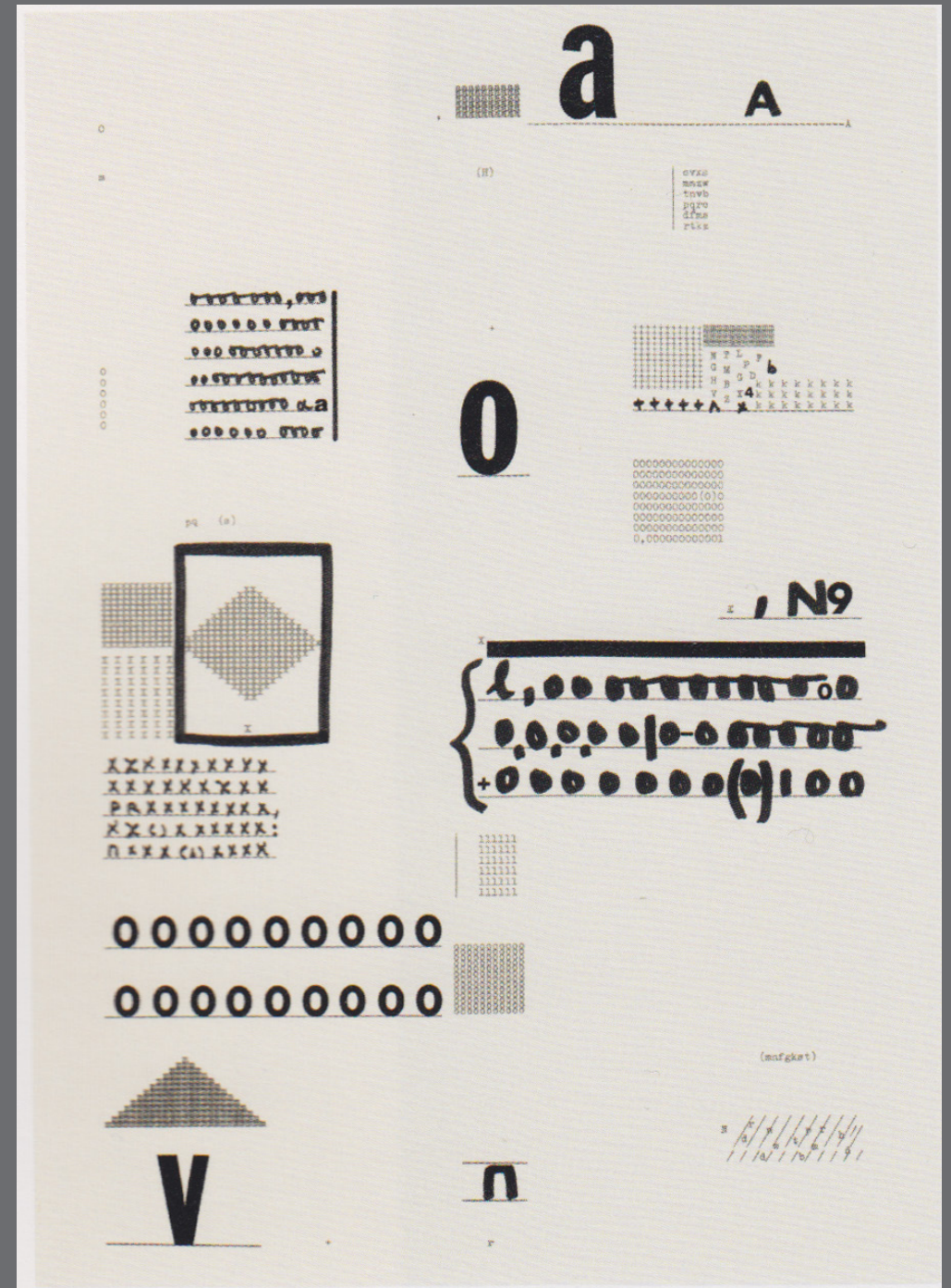
Ralph Schraivogel Plakate
poster

Ralph Schraivogel
1998



*Untitled, from
the series
Typed Writings*

Mira Schendel
1974



Untitled, from
the series
Typed Writings

Mira Schendel
1974

