

New Wave Movement

Josef Müller-Brockmann

Grid systems

in graphic design

A visual communication manual
for graphic designers,
typographers and
three dimensional designers

Raster systeme

für die
visuelle Gestaltung

Ein Handbuch für
Grafiker, Typografen und
Ausstellungsgestalter

Verlag Niggli AG
Schweiz
Fürstentum Liechtenstein



jan tschichold:

lichtbildervortrag **die neue typographie**

am mittwoch, 11. mai 1927, abends 8 uhr, in der aula der graphischen berufsschule, pranckhstraße 2, am marsfeld, straßenbahnlinien: 3 (haltestelle hackerbrücke), 1, 4 und 11 (haltestelle pappenheimstraße) • der vortrag wird von über hundert größtenteils mehrfarbigen lichtbildern begleitet, eine diskussion findet nicht statt

freier eintritt

veranstalter:
bildungsverband
der deutschen
buchdrucker
ortsgruppe
münchen
vorsitzender:
j. lehnacker
münchen
fröttmaninger-
straße 14 c



NACH CARL STERNHEIM
MIT WERNER KRAUSS
UND JENNY JUGO

DIE HOSE

**PHOEBUS
PALAST**

ABEND

4.00 6.00 8.00

SONNTAG 1.00 4.00 6.00 8.00

die gute form

1925 Sonderausstellung
Die gute Form
Kunstwerke
von Schweizer
Kunstleuten
und die
Schweizerische
Kunstgewerbe
Museum Basel
12. Okt. bis 24. Nov. 1925



Karl Gei ser

Plakate aus der
Sammlung
des
Gewerbe
museums
Basel

Ausstellung Kunsthalle Basel 12. Okt. bis 24. Nov.

AMSTERDAM 1928

i10

PALEIS VOLKENBOND

STAM

KANDINSKY

GROTE

FRANSCHÉ LITERATUUR

POULAILLE

VANZETTI

THOMPSON

ARCHITECTUUR

RIETVELD

STATISTIEK

GUMBEL

„BETT UND SOFA“

A. M. L.

„DE BRUG“

IVENS

FABRIEKSUITGANG

VAN DER LECK

FILM

TER BRAAK

REPRODUCTIES

13

PR. Fl. 1.10

2. Frühjahrskonzert
Tonhalle Grosse Saal

der Tonhalle-Gesellschaft
Dienstag 21. April 1953 20.15 Uhr

Leitung
Klavier

Hans Rosbaud
Geza Anda

Assistenten: Blumey & Son, Helmer, Hug & Co. und Pfisterer, Seiler

Brandenburgisches Konzert Nr. 6, in D-dur

Klavierkonzert Nr. 2

Sinfonie Nr. 7, in A-dur, op. 92

J.S. Bach
B. Bartók
L.v. Beethoven

Vorverkauf

Tonhallkasse Hug & Co. Jackie Kamm





Weingart:

TYPO GRADE

My Way to Typography

Retrospective in Ten Sections

Wege zur Typographie

Ein Rückblick in zehn Teilen

Lars Müller Publishers



Das Schweizer Plakat

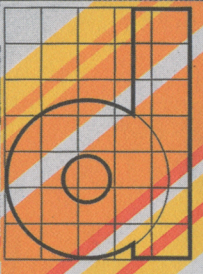
1900-1984

24. Januar - 11. März 1984

Gewerbemuseum Basel

Museum für Gestaltung

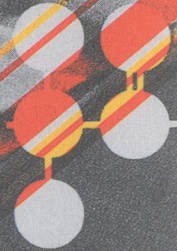
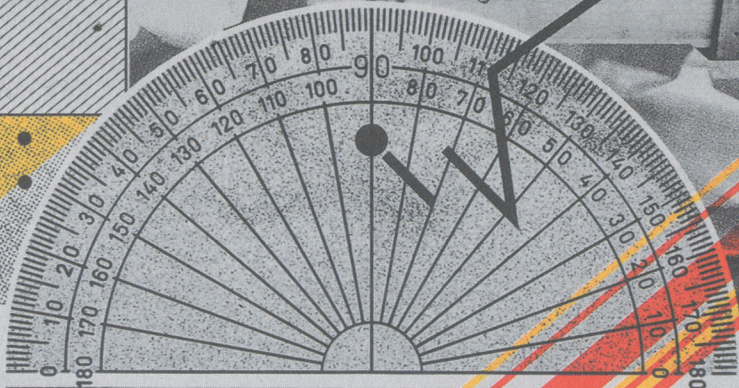
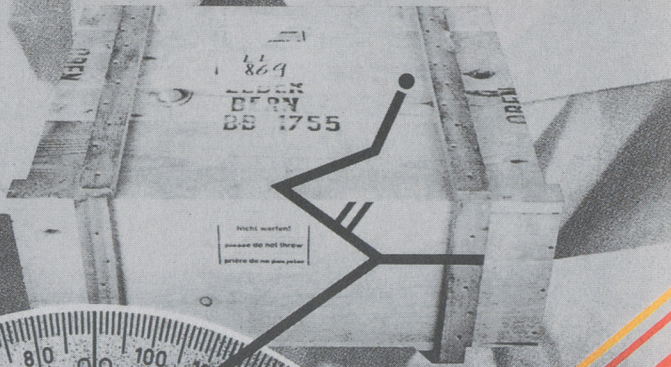
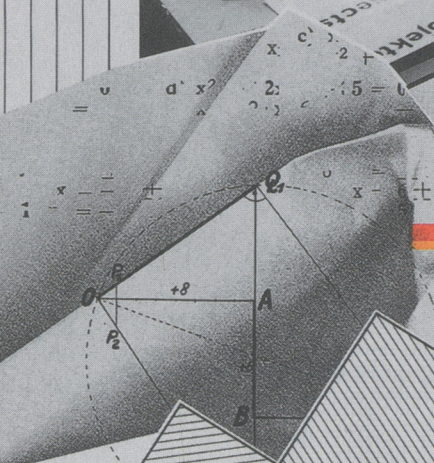
24.-28.3.1981 **18.**
Basel/Schweiz **Internationale Lehrmittelmesse**



18.

DIDACTA

EURODIDAC



Financial Statement

Date	Description	Amount
1/1/2010	Initial Investment	100.00
1/2/2010	Interest Income	200.00
1/3/2010	Dividend Payment	150.00
1/4/2010	Capital Gain	300.00
1/5/2010	Loss on Sale	400.00
1/6/2010	Interest Expense	50.00
1/7/2010	Dividend Income	60.00
1/8/2010	Capital Loss	70.00
1/9/2010	Interest Income	80.00
1/10/2010	Dividend Payment	90.00
1/11/2010	Capital Gain	100.00
1/12/2010	Loss on Sale	110.00
1/13/2010	Interest Expense	120.00
1/14/2010	Dividend Income	130.00
1/15/2010	Capital Loss	140.00
1/16/2010	Interest Income	150.00
1/17/2010	Dividend Payment	160.00
1/18/2010	Capital Gain	170.00
1/19/2010	Loss on Sale	180.00
1/20/2010	Interest Expense	190.00
1/21/2010	Dividend Income	200.00
1/22/2010	Capital Loss	210.00
1/23/2010	Interest Income	220.00
1/24/2010	Dividend Payment	230.00
1/25/2010	Capital Gain	240.00
1/26/2010	Loss on Sale	250.00
1/27/2010	Interest Expense	260.00
1/28/2010	Dividend Income	270.00
1/29/2010	Capital Loss	280.00
1/30/2010	Interest Income	290.00
1/31/2010	Dividend Payment	300.00

FTFY

[illegible]

Figure 1 illustrates a two-stage process. Stage 1 is a box labeled "Stage 1" containing "Input" and "Output". Stage 2 is a box labeled "Stage 2" containing "Input" and "Output". Arrows show the flow from Stage 1 to Stage 2.

[illegible]

I des- halb.

It was a major undertaking to organize my extremely diverse typographic ideas when I was asked to exhibit at the Stuttgart gallery Knauer-Expo, in December 1969. I designed eleven broadsides relating to thoughts and fantasies about my life. One of them, entitled 'was ich morgen am liebsten machen würde' (what I would most like to do tomorrow), was a list of wishes and dreams and it has become one of my favorite works.

Accelerated by the social unrest of our generation, the force behind Swiss Typography and its philosophy of reduction was losing its international hold. My students were inspired we were on to something different, and we knew it.

KUNSTHALLE BASEL

KUNSTKREDIT

1976/77 Wettbewerbe, Aufträge und Ankäufe des
Staatlichen Kunstkredits

Öffnungszeiten:

Samstag und Sonntag
10.00 bis 18.00 Uhr

Eintritt frei

Ausstellung

7. bis 30. Mai 1977

Eintritt frei

Öffnungszeiten:
Samstag und Sonntag
10.00 bis 18.00 Uhr

FEBRUARY

29

ABCSMTWTEESDE
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 SMTLMNOPWTEES
 QRSMTWTEESSTU
 VWXSMTWTEESYZ
 1972 ABC1972 Z
 ABCSEPTEMBRE

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ABCSMTWTEESDE
 FGHJHSMTWTEESK
 SMTLMNOPWTEES
 QRSMTWTEESSTU
 VWXSMTWTEESYZ
 1972 ABC1972 Z
 ABCSEPTEMBRE

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TH	2	9	16
	3	10	
		11	

M O N I T O R

MAI
FREITAG
Sonnatag



2000
N O V E M B E R
26
6

Thanks For Traveling With Us

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Italy



189-1
E

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4



The image shows a close-up of a document with handwritten text and a stamp. The text is partially obscured by a dark, irregular shape, possibly a shadow or a mark. The visible text includes "LUG 1961" and "LUG 1961". The stamp is partially visible and contains the text "LUG 1961".

Year	1990	1991	1992	1993	1994	1995	1996	1997	1998	1999	2000	2001	2002	2003	2004	2005	2006	2007	2008	2009	2010	2011	2012	2013	2014	2015	2016	2017	2018	2019	2020	2021	2022	2023	2024	2025	2026	2027	2028	2029	2030	2031	2032	2033	2034	2035	2036	2037	2038	2039	2040	2041	2042	2043	2044	2045	2046	2047	2048	2049	2050	2051	2052	2053	2054	2055	2056	2057	2058	2059	2060	2061	2062	2063	2064	2065	2066	2067	2068	2069	2070	2071	2072	2073	2074	2075	2076	2077	2078	2079	2080	2081	2082	2083	2084	2085	2086	2087	2088	2089	2090	2091	2092	2093	2094	2095	2096	2097	2098	2099	2100
1990	1991	1992	1993	1994	1995	1996	1997	1998	1999	2000	2001	2002	2003	2004	2005	2006	2007	2008	2009	2010	2011	2012	2013	2014	2015	2016	2017	2018	2019	2020	2021	2022	2023	2024	2025	2026	2027	2028	2029	2030	2031	2032	2033	2034	2035	2036	2037	2038	2039	2040	2041	2042	2043	2044	2045	2046	2047	2048	2049	2050	2051	2052	2053	2054	2055	2056	2057	2058	2059	2060	2061	2062	2063	2064	2065	2066	2067	2068	2069	2070	2071	2072	2073	2074	2075	2076	2077	2078	2079	2080	2081	2082	2083	2084	2085	2086	2087	2088	2089	2090	2091	2092	2093	2094	2095	2096	2097	2098	2099	2100	

**KUNST
GEWERBE
MUSEUM
ZÜRICH**

13. Juni - 30. August 1981

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

**KUNST
KREDIT**
1978/79

Freibewerbe, Aufträge
und Anfänge des staats-
lichen Kunstschutzes.

**KUNSTFESTIVAL
TERMESSE
BASEL**

Wachstumsformen
1978/79

Öffnungszeiten:

10-12 und 14-18 Uhr
Täglich

Freitag: 10-18 Uhr
Freitag: 10-18 Uhr

What you think about

FESTIVAL
OF THE ARTS **LECTURE SERIES**

UNIVERSITY UNION HINDE AUDITORIUM

APRIL 1ST - 2ND

EXHIBIT

AT THE DEPT OF DESIGN **LIGHTING GALLERY**
(ABANDONED ROOM E)
MARCH 18TH - APRIL 2ND

FOR SUCH SEEDS AS THESE CANNOT SPRING UP ANYWHERE EXCEPT
IN THE GOOD SOIL OF
HUMANITY

CALIFORNIA STATE UNIVERSITY SACRAMENTO

SAMITAUR CONSTRUCTS

2001

1999

(100) 100

(100) 100



Achievement Award Honorary Marko

Broadcasters' Association International
Los Angeles Convention Center
June 1996

things

1996
June 1996

[illegible]

3036 North Tejon Street
Colorado Springs
Colorado 80907
Tel 719 432 7226
Fax 719 432 0585

PIKES PEAK
THE PAPER CO

PO BOX 7122
Colorado Springs
Colorado 80933

1. Get a good sized cutting board, preferably made of exposable wood, like oak or hickory.
2. Get your pike, and carefully clean the fish.
3. Split the fish.
4. Preheat the oven to 375 and carefully place the pike filets on the cutting board.
5. Bake in the oven for approximately five minutes, or enough to lightly sear the fish.
6. Put on a fork and pierce the filets to determine if they are beginning to get flaky.
7. When cooked to your liking, remove the board from the oven.
8. Throw the pike away and eat the board!

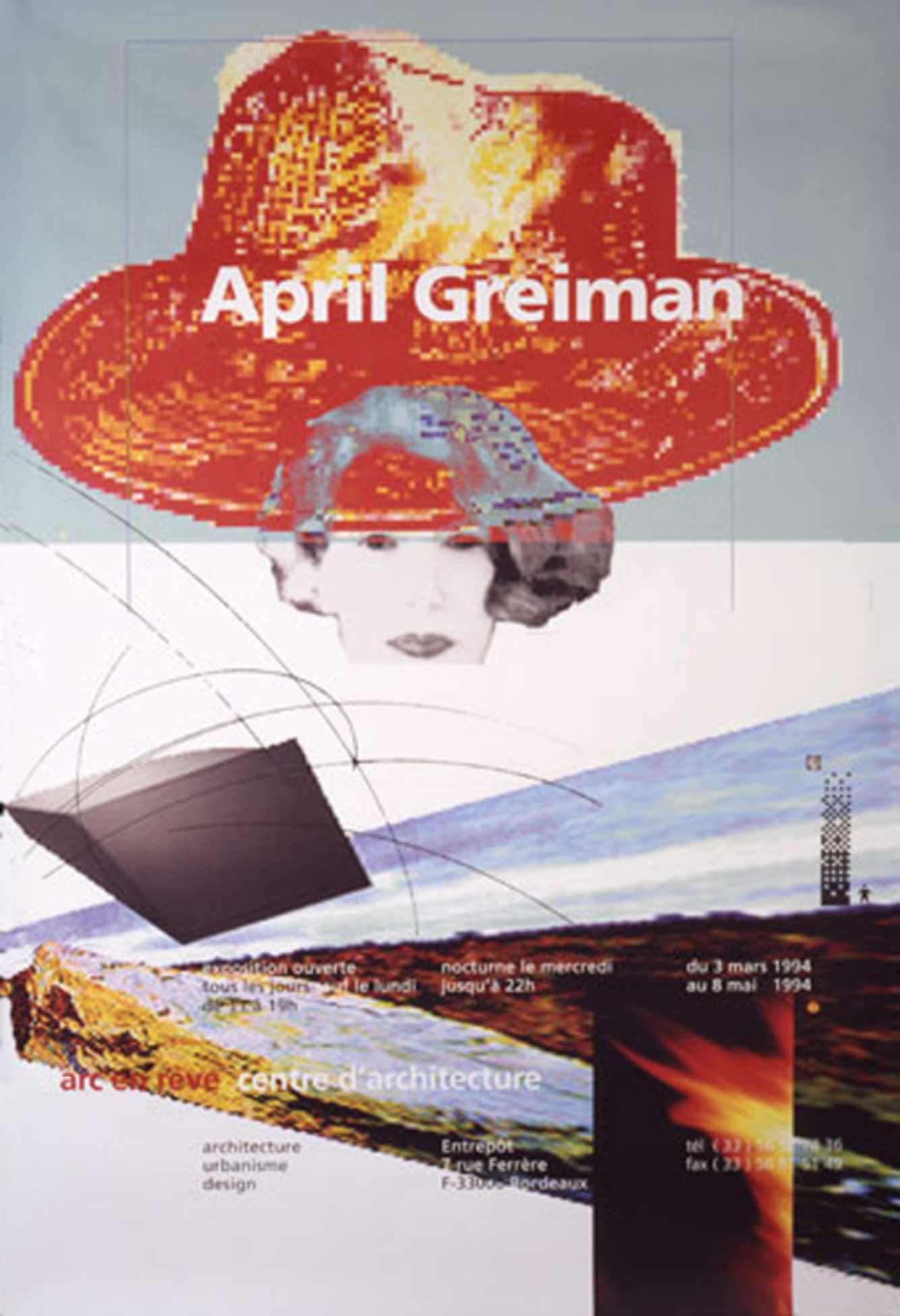


Classification: Epiplatys family Epiplatidae
aka family: **McLeod**
Color: Creamy spots and blotches. The fins are red to yellow, the underside white.
Range: of northern Europe and parts of North Africa
Habitat: common to Colorado Springs
Size: can reach a length of 77 inches
USA: Colorado Springs

LARGE sheet 54.5 x 77 inches

Perfectly adapted for a life of mystery and mayhem, the pike breathes in with bursts of water and the large eyes are set high up in the skull. 10% jaws are large and strong. The teeth are long and pointed and there is a ridge of sharp but small teeth on the roof of the fish's mouth. Larry by itself, pike are often happy to scavenge on dead food. They are also active and effective hunters. more than capable of catching fish as big as half their own body weight.





April Greiman

exposition ouverte
tous les jours sauf le lundi
de 11h à 19h

nocturne le mercredi
jusqu'à 22h

du 3 mars 1994
au 8 mai 1994

arc en rêve centre d'architecture

architecture
urbanisme
design

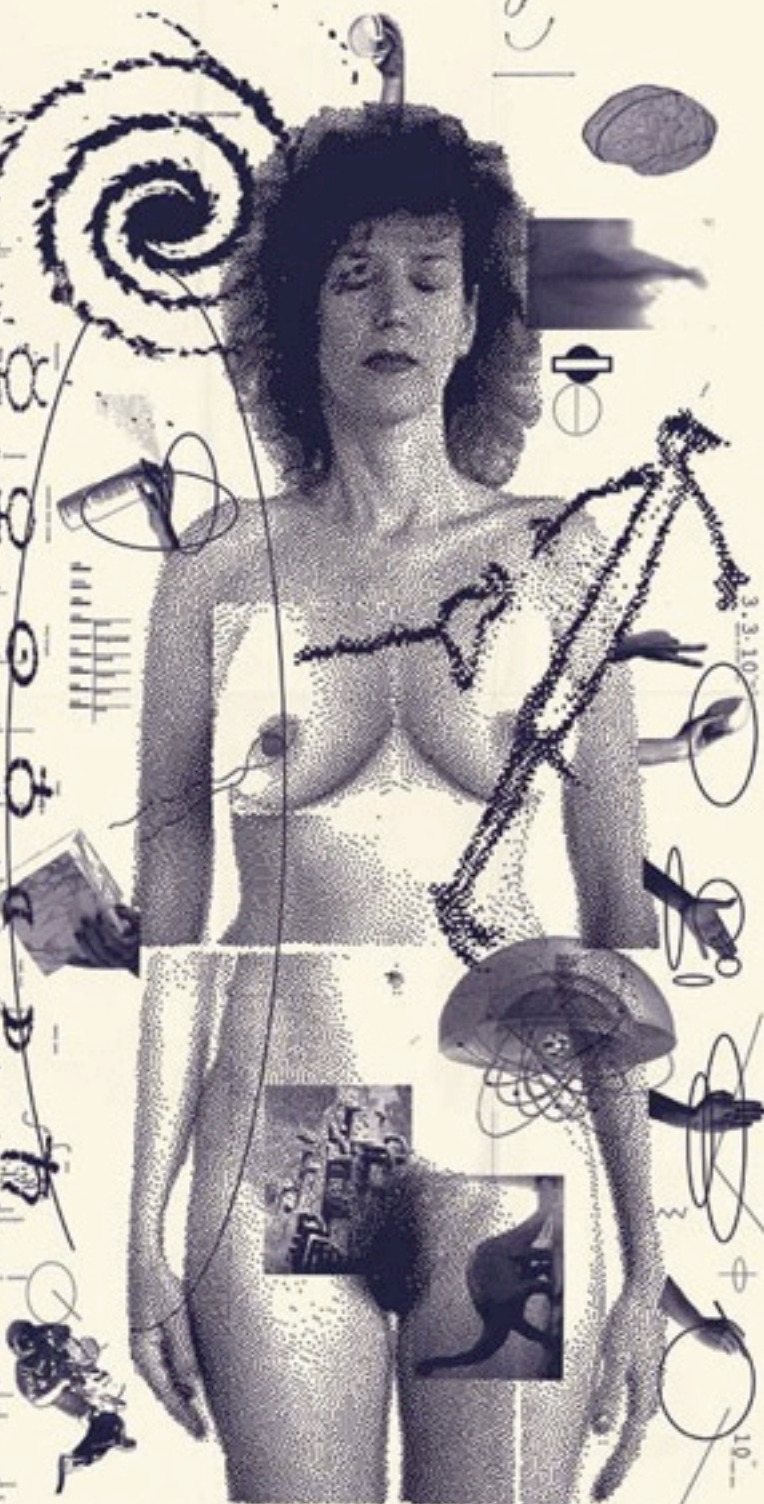
Entrepôt
7 rue Ferrère
F-33006 Bordeaux

tél (33) 56 00 76 36
fax (33) 56 00 51 49

the spiritual double

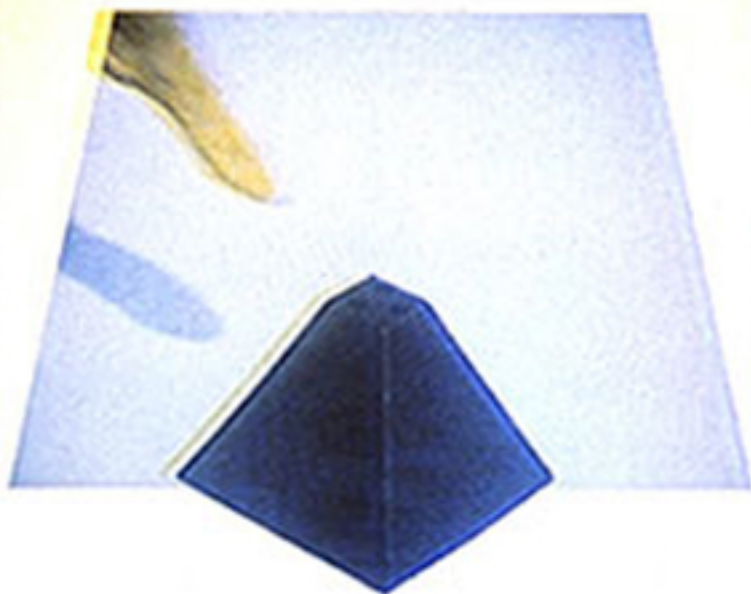
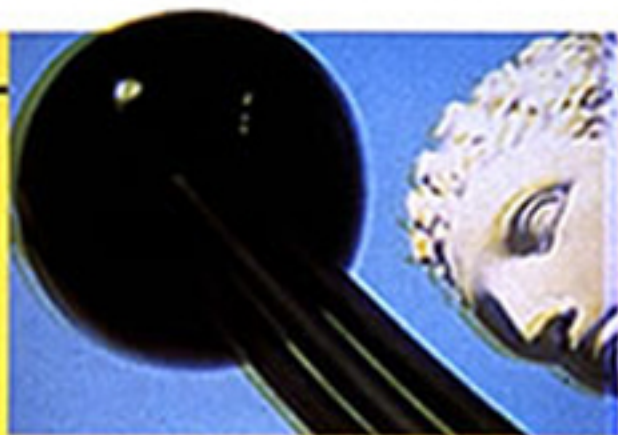
the spiritual double

live where you can



proton . neutron . electron . micron . milli . micro . nano . pico . kilo . mega . giga . tera . order . chaos . play . dream . dance . make sounds . feel . don't worry . be happy





RONDEX

LIGHTING • FURNITURE



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en montevideo

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AGOSTO

6-8 MINI PRESENTACIÓN

7-8 **MINI CONFERENCIA**

8-8 MINI FIESTA

la ronda café Ciudadela 1182

facultad de arquitectura Bv Artigas 1031

jacinta Carlos Gardel 1123

22h

17 h

22h

Actividades gratuitas con localidades limitadas.
Se agradece puntualidad.

auspicio:



apoyos:

DISEÑO DE COMUNICACIÓN VISUAL (UR)
FACULTAD DE ARQUITECTURA (UR)
LA RONDA CAFE
LIVING BAR
4 TINTAS



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

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Weather:
Sunny

today

and
tonight

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Fair
and
warm tonight

Temperature range:

Today 96-75

Tuesday 94-72

Sunny

H O T

Weather:
humid

today

and
tonight

Fair
and
warm

Temperature range:

Today 96-75

Tuesday 94-72





TM

SGM

RSI

No 1

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

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

Don't mistake
legibility
for communication

YOUR FUN SPOT ON THE BEACH



520
9/12/71

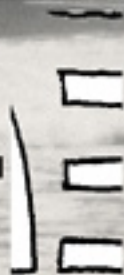


MONSTER CHILDREN



MONSTER
CHILDREN

SOUP BOWL
XX LARGE PRE HURRICANE SESSION DC +
LORIN THE ONLY 2 OUT.



M
N
S T E R
O
C H I L
D R E N





11/11/11



CHILDREN MONSTER

LUNADA BAY, PALOS VERDES, CALIFORNIA (40 MINUTES SOUTH OF
DOWNTOWN L.A.)



ISSUE NUMBER 22

RAY GUN



DEC. / JAN. 19 95
\$3.50 US \$3.95 CAN



The Obama speeches
A collectors' edition



BLOCH:

WOLFGANG

THE

COLORS

OF

COINCIDENCE

TEXT: MIKE STICE—DESIGN: DAVID CARSON

>> University 2010

For: Fall 2010

YALE
YALE
UNIVERSITY
ART
GALLERY
GALLERY

Fall 2010 Yale University Art Gallery

fall 2010

YALE UNIVERSITY ART GALLERY

ever been bound by tradition or the way
one. He challenges the viewer to be as
aesthetics of the message as the message
visual language frequently involves a tran-
s characterized by fluid composition and
However, within this casual style there
f Print poster the text is grouped by size,

color, and font. The title advances toward the viewer in large
green text. The day, month, and time of the presentation are
mostly in outline type punctuated by a green-filled date and
time. Additional information is in small-scale text that is regu-
larly spaced for the more important information and widely
spaced for the less important details. The result is a carefully
controlled transitional collage of texture and space.

The End of Print

CARSON

DAVID

Thursday, FEBRUARY 15, 1996

7:00 pm

CALIFORNIA

THE AMERICAN INSTITUTE OF GRAPHIC ART + THE SAN FRANCISCO CENTER FOR THE ARTS THEATER

700 howard street at third

Info: 415 978.278

sponsored by Gannett + chronicle books

2010

Fall 2010

Fall 2010

>> University Art Gallery

YALE
UNIVERSITY
ART
GALLERY

University Art Gallery

YALE
UNIVERSITY
ART
GALLERY



What's all this noise about anyway?

What's

What's all this noise about anyway?

lyle leavitt photo by al an meuser

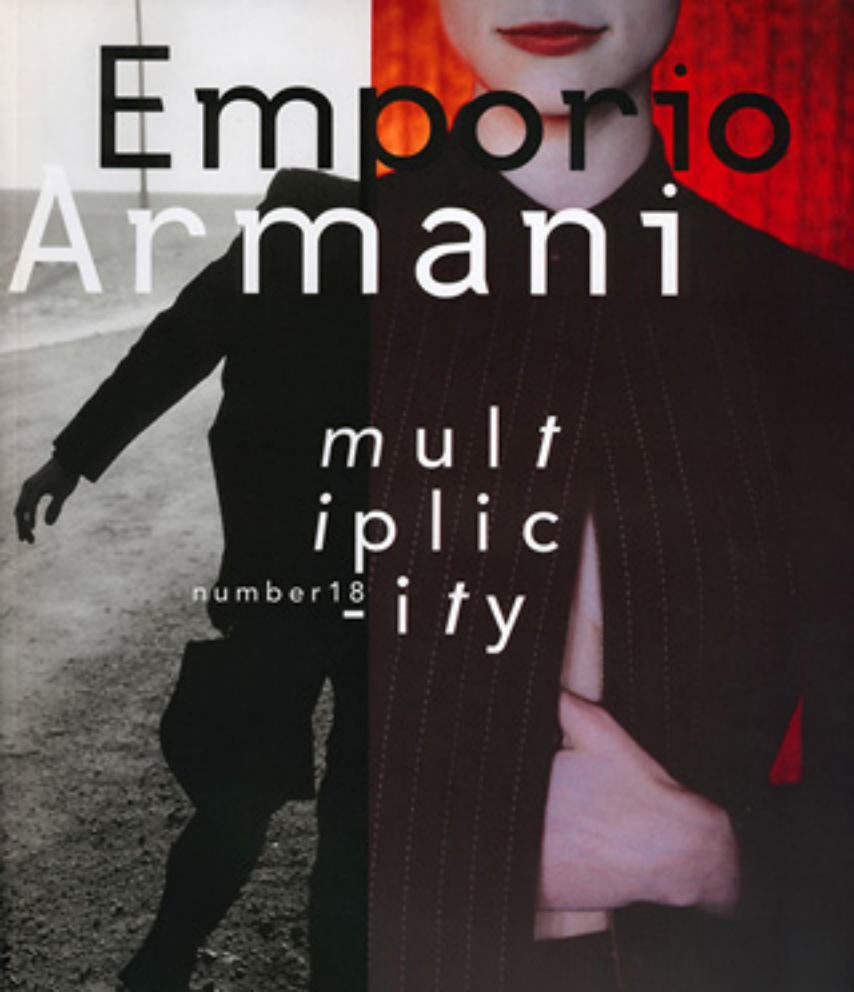


ATLANTIC CENTER- FOR- HEARTS.O RG

ACA

RESIDENCIES_WORKSHOPS_SEMINARS

USE WORK ORIGIN PARTICIPANTS WILL JUDGE



Emporio Armani

*mult
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-ity*

number 18

DAI

blue
a journal for the new traveler

blue



premiere issue



\$3.95 (shipping and
handling fee)

METROPOLIS

ARCHITECTURE
DESIGN, AND A
CHANGING
WORLD

OCTOBER 1999



ISSN 0891-9168

A MONSTER PROJECT FOR
MANHATTAN'S FINAL FRONTIER?
MICKEY MOUSE CONSTRUCTION
IN CELEBRATION, FLA

EZRA STOLLER'S TWENTIETH CENTURY

PLUS:
WRIST PHONES, PORN PALACES,
AND BEN KATCHOR ON THE SLUG-BEARERS OF
KAYROL ISLAND

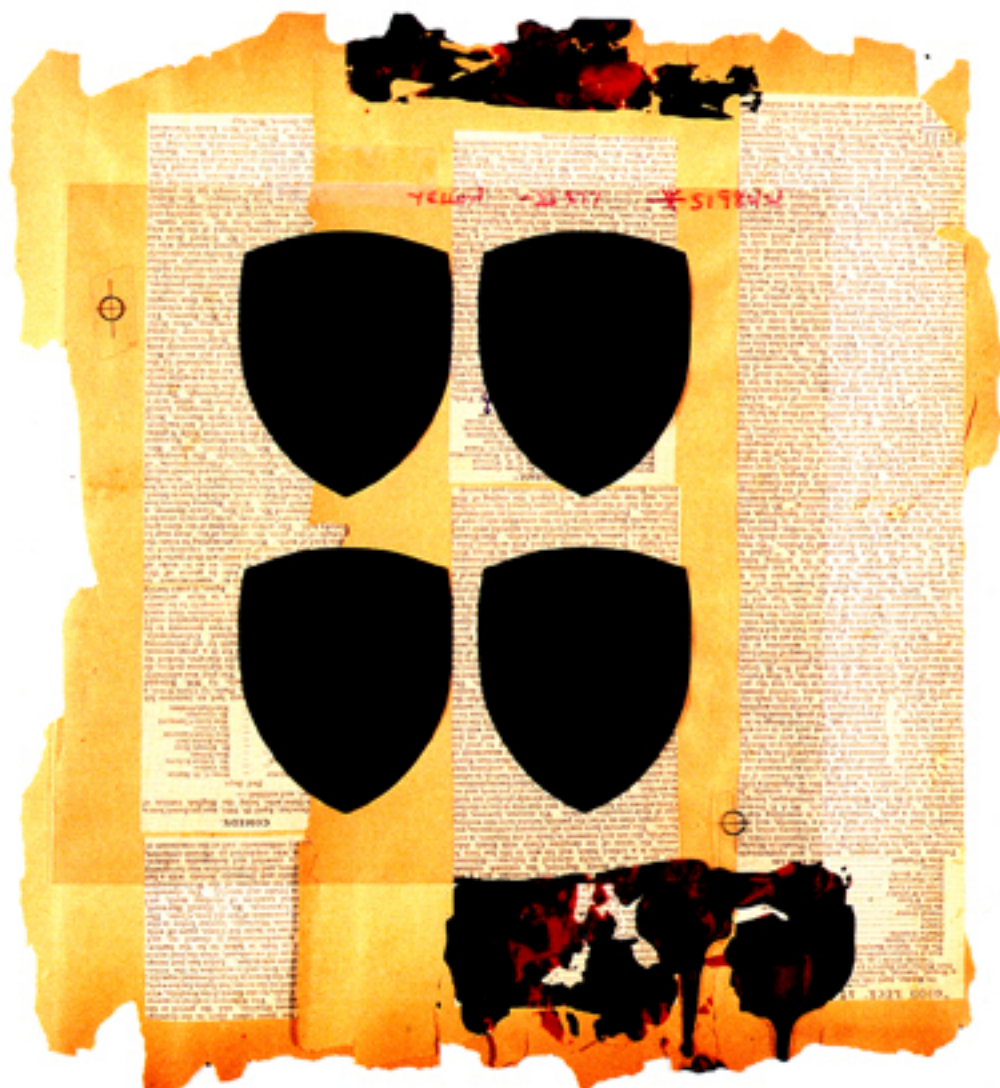
LOCO



•
• FOTOGRAFIKS
•
DAVID CARSON

TEXT PHILIP B. MEGGS





Simple visual themes, such as black spots on light opposite light spots on black, delight the mind and excite the eye. (David's personal collage work.) "Give us a call." This proves how resilient alphabetical messages are to entropy and degradation.

Give us a call.

FOTOGRAFIKS

PHOTOgraphy AND Design through graphic expression that evolves
FROM CONTENT.

FOTOS+DESIGN BY DAVID CARSON
TEXT BY PHILIP B. MEGGS

GINGKO PRESS



02. is photog- raphy ART?

06-07

The debate over photography's legitimacy as art began early on. Only two years after William Henry Fox Talbot announced his positive/negative photographic process in 1839, he recalled: "It was said by many persons, at the time when photogenic drawing was first spoken of, that it was likely to prove injurious to art, as substituting mere mechanical labor in lieu of talent and experience." After noting that there was "ample room for exercise of skill and judgement" by controlling variations in exposure and fixing time for varied artistic effects, Talbot concluded: "I feel confident that such an alliance of science with art will prove conducive to the improvement of both." **1**

Sixty years later, little progress toward the acceptance of photography as art had been made, prompting Alfred Stieglitz to write about "The sneer of those not willing to give certain photographic pictures rank as works of art." **2**

At the turn of the century, O.W. Beck said: "It is vehemently denied by a majority that photography is or ever can be art..." But Beck had hope, believing that photography "will in course of time become a remarkable

tool for expressing thought and feeling."

Why did it take decades for photography to be accepted as art? Photography's mechanical and chemically repeatable image of the natural world, its power of documentation, made with a veracity that seemed to surpass human perception. Perhaps this numbing power to capture reality was a major stumbling block in photography's acceptance as art form.

The reputation for truth, gravitas, and objectivity, its dependence upon alteration before it could be shared, had been totally destroyed by digital manipulation. In our places, and things transform the ordinary into the extraordinary over and over in printed matter, showing us what never really quite happens. Photography is a performance of our identity while creating lust for more.

The antidote for the photographic distortion of our understanding of the world is more than a light presence. It is a sensitive person. Carrying a camera is an act of experience, and response to the world. A camera-carrier, whether professional or amateur, sees the world with vigilant eyes. The camera is an enchantment, awareness, and even a rebellion.

William Henry Fox Talbot, "The Pencil of Nature,"
"Drawing,"
Gazette, 1839.
2 Alfred Stieglitz, "The Sneer of Those Not Willing to Give Certain Photographic Pictures Rank as Works of Art,"
Notes Vol. 1, No. 1, July 1904.
3 O.W. Beck, "The Camera as an Art,"
No. 1, July 1904.

cont.

design of widely available magazines made him the most prolific, most visible, and the most conspicuous designer of his generation.

A scientist once told me the working definition for research is "when I am doing what I don't know what I'm doing". Carson's approach to design and photography encompasses a similar aspect of open-ended exploration. For the better part of two decades, he has steadily explored new paths, questioned past accomplishments, and experimented with new possibilities. One need only look at his layouts for surfing magazines in the early 1980s to realize that experimentation isn't a passing stage in Carson's career, but a way of life.

Musing on his design work, in 1996 Carson told *Print* magazine: "I didn't try to break rules. I lacked a built-in restrictive understanding of how things are supposed to be done. It's just that I didn't know what the rules were." 4

Carson majored in sociology and graduated from San Diego State University in 1977. He studied graphic design briefly in 1980, then accepted an

internship at Surfer Publications. Carson isn't completely self-taught as is often stated, for apprenticing as a journeyman graphic designer at a magazine publishing firm is no different from the apprenticeships used to educate artists from the medieval era until the second half of the nineteenth century, when more formal schooling for aspiring artists became the norm.

Just before the computer revolution re-formed graphic design, Carson was catapulted to international design prominence as art director/designer of *Beach Culture* (1989-91). This influential publication was followed by *Surfer* (1991-92) and *Ray Gun* (1992-96). Currently he maintains an independent design office in New York, designing a host of projects including (but not limited to) advertisements, music videos, posters, publications, television commercials, and trademarks.

4Philip B. Meggs, "Five Top Designers Confess: 'I Never Went to Art School!'" *Print*, Vol. 50 No. 3, May/June 1996, p. 128.

orange

juice

[32-33]

Photo-minimalism. Close-up and

out-of-focus photography permits

the isolation of an attribute. The

color of orange juice is isolated

from its container; an omelette

becomes a pattern of colors, experi-

enced without interference. Food's

chroma is as much a part of its

identification and appeal as its

aroma.





CHILE.

santiago

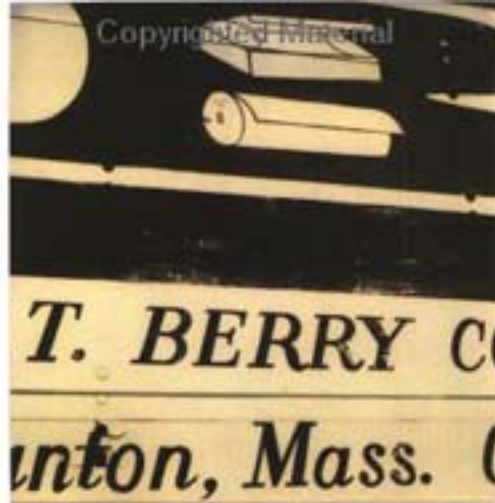
44.45)

Human eyes—with their intense central focus that fades rapidly toward the peripheral vision—do not cope well with out-of-focus images. They scan and dart over the surface of the page, seeking detail. Blurred images force us to see overall color and mass, rather than detail.

"DAVID
CARSON
IS

THE Paganini
OF
Typographers"

— so says Ed Fella, 1995



THIS
IS What
WILL
NEVER
DO
Because
IS
WHAT
NEVER
WILL.

Like
COO
INK
DINKY
IN THE
RARE
FOR
E-VOR.
THE
WORLD

CURATOR: JOSEPH WESNEF
Linda Ferguson

Steve Handschu

James Hay

Matthew Holland **SCULPTURE**

Gary Laatsch

Brian Liljeblad

Dora Natella

Matthew Schellenberg

Richard String

Michell Thomas

Robert Wilhelm

Opening Reception: Friday June 8, 5:30-8:30 pm

ED FELLA produced a body of experimental typography that strongly influenced typeface design in the 1990s. His posters for the Detroit Focus Gallery feature damaged and defective forms, drawn by hand or culled from third-generation photocopies or from sheets of transfer lettering. Collection of the Cooper-Hewitt, National Design Museum.

Detroit Focus Gallery (313) 962-9025
743 Beaubien, Third Floor

DETROIT, MICHIGAN 48226

Hours: Noon to 6 pm WEDNESDAY - SATURDAY

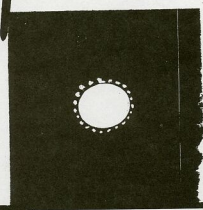
ALSO IN THE AREA: THE MARKET PRESENTS Peter Gilleran - Gordon Orear Opening 5 - 7:30 pm. Friday, June 8.

SCULPTURE
JUNE 8 - JULY 7, 1990

in Sweden,
STOCKHOLM

ED Offella

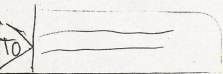
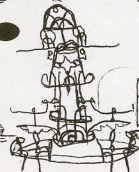
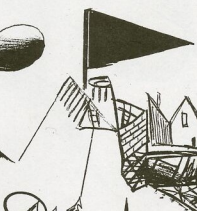
SEW: ardus



NALHALLINGEN
STOCKHOLM
SWEDEN

KONSTFACK
EDT

191



AFTER DINNER
PRESENTER
ON WEDNESDAY
FEBRUARY 1982
AT CANTO RESTAURANT

santa monica bay
club of printing
house craftsmen

PRESENTS

MAKE
READY AT
6:30 PM

Feeling

Feeling

Feeling

Michael Heller

SCULPTURE
JUNE 8 - JULY 7, 1990

CURATOR: JOSEPH WESNEF
Linda Ferguson

Steve Handschu

James Hay

Matthew Holland **SCULPTURE**

Gary Laatsch

Brian Liljeblad

Dora Natella

Matthew Schellenberg

Richard String

Michell Thomas

Robert Wilhelm

Opening Reception: Friday June 8, 5:30 - 8:30 pm

ED FELLA produced a body of experimental typography that strongly influenced typeface design in the 1990s. His posters for the Detroit Focus Gallery feature damaged and defective forms, drawn by hand or culled from third-generation photocopies or from sheets of transfer lettering. Collection of the Cooper-Hewitt, National Design Museum.

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Hours: Noon to 6 pm WEDNESDAY - SATURDAY

ALSO IN THE AREA: THE MARKET PRESENTS Peter Gilleran - Gordon Orear Opening 5 - 7:30 pm. Friday, June 8.

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April Grimes **LOS ANGELES** / Malcolm Garrett
[Unpublished] **LONDON** / Hal v. Dommelen
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NOTES

what is emigre magazine

number 11, price 2.00

do

[special type issue 1]

you read

man kisman

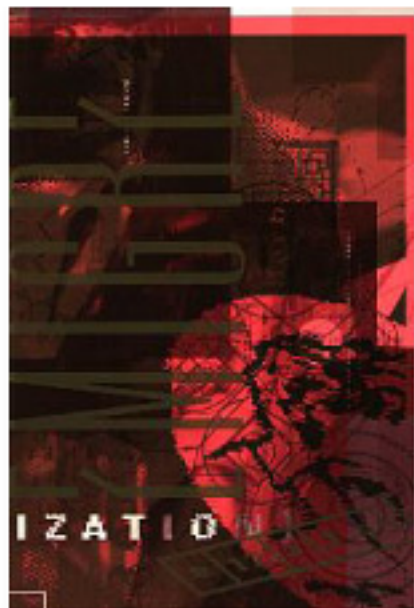
harrie jacobs

marlene hofko

elien topten & j. willemsen

peter martens

harry dick



Info
Design: PTC
From: David
Full: 0480
Photo: Ovee
11.23 x 30.75

Info
Photo: David
From: PTC
Full: 0480
Photo: Ovee
11.23 x 30.75

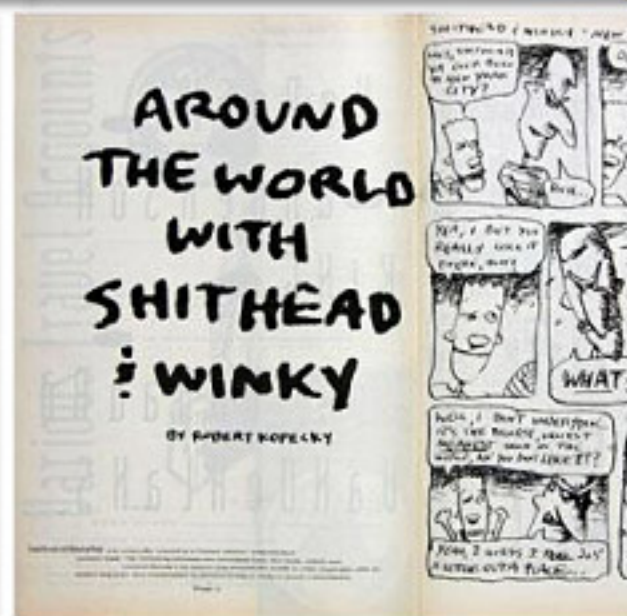


Design: PTC
From: David
Full: 0480
Pg. 4-5-6-7
22.5 x 16.75
Photo: Ovee
11.23 x 30.75
Photo: David
From: PTC
Full: 0480
Photo: Ovee
11.23 x 30.75



Design: PTC
From: David
Full: 0480
Pg. 4-5-6-7
22.5 x 16.75
Photo: Ovee
11.23 x 30.75

Info
Photo: David
From: PTC
Full: 0480
Photo: Ovee
11.23 x 30.75



AVANT
GARDE
GRAPHIC

let's talk type let type talk

Some ad executives, some must
shout. But whatever the tone of
voice, creative typography speaks
with a distinction that sets your
advertising above the clamor of
competing messages. If you share
our interest in good typography,
and the other creative tools that
work with it, we would welcome
the opportunity to show you how
we at Sadler & Henricson • • •

“

**ALDOUS
HUXLEY
JOHANN
GOETHE
CHARLES
DICKENS**

Machines exist; let us then exploit them to create beauty—a modern beauty, while we are about it. For we live in the twentieth century; let us frankly admit it and not pretend that we live in the fifteenth. The work of the backward-looking hand-printers may be excellent in its way; but its way is not the contemporary way. Their books are often beautiful, but with a borrowed beauty expressive of nothing in the world in which we happen to live.

GOD BLESS COPPER, PRINTING, AND ALL OTHER REPRODUCTIVE PROCESSES, WHICH ENSURE THAT ANY GOOD THING THAT EXISTS CAN NEVER BE WIPED OUT. ♦♦♦♦♦

The printer is the friend of intelligence, of thought; he is the friend of liberty, of freedom, of law; indeed, the printer is the friend of every man who is the friend of order—the friend of every man who can read. Of all the inventions, of all the discoveries in science or art, of all the great results in the wonderful progress of mechanical energy and skill, the printer is the only product of civilization necessary to the existence of free man. ♦♦♦♦♦

Now this is what I call workmanship. There is nothing on earth more exquisite than a bonny book, with well-placed columns of rich black writing in beautiful borders, and illuminated pictures cunningly inset. But nowadays, instead of looking at books, people read them.

FINE TYPOGRAPHY PRESENTS A KIND OF CHALLENGE TO WHICH WRITERS CAN SCARCELY HELP RESPONDING. I FEEL IT IS BOUND TO EVOKE IN WRITERS THE WISH TO WRITE REALLY WELL THAT IS LATENT AND SOMETIMES FORGOTTEN BUT UNQUENCHABLE IN MOST OF THEM. FINE TYPOGRAPHY HAS A CURIOUS CHARM FOR THE LITERARY MIND—PERHAPS A LITTLE LIKE THE CHARM IN THE AIR OF VIENNA THAT HAYDN FELT OR THE AIR OF THE OLD SALONS OF PARIS THAT MADE WRITERS EXACTING. ♦♦♦♦♦

We learn to read, in various languages, in various sciences; we learn the alphabet and letters of all manner of Books. But the place where we are to get knowledge, even theoretic knowledge, is the Books themselves! The true University of these days is a Collection of Books.

**GEORGE
B. SHAW
VANWYCK
BROOKS
THOMAS
CARLYLE**

”

**26
good
reasons
to use:**

**LSC
Book
X-Bold
Italic**

10:56:20 PM ^{EDT}
7/20/69

*The historic conquest of the moon as reported to the American people
by CBS News over the CBS Television Network.*



THE GRAPHIC DESIGN
REVOLUTION YEARS
IN AMERICA OF INNO-
VATIVE
DESIGN GRAPE
1940 TO 1980
BY ROB LUBAN

Our
best
wishes
for a
beautiful
new year



THIS ARTICLE WAS SET IN ITC DIN (HAND TAILORED)

Steelograph Co.



A
HISTORY
OF
ZIONISM
WALTER
LAQUEUR

HOLT
RINEHART
WINSTON

A
HISTORY
OF
ZIONISM
WALTER LAQUEUR

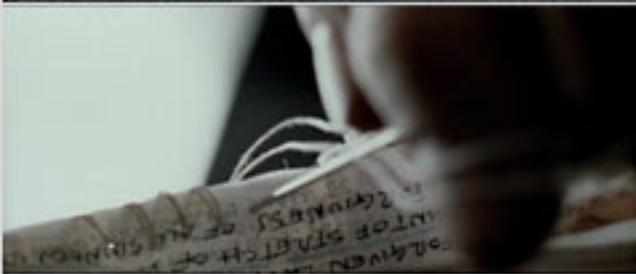
THE FIRST GENERAL
HISTORY OF ZIONISM.

THE MOVEMENT
SINCE THE FRENCH
REVOLUTION.

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SEVEN



SPHERE

SPH

BARRY LEVINSON

DUSSOFFMAN

SPHERE

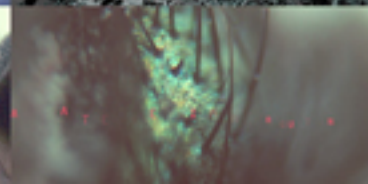
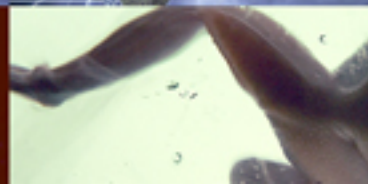
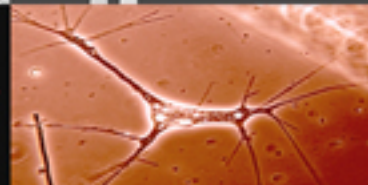
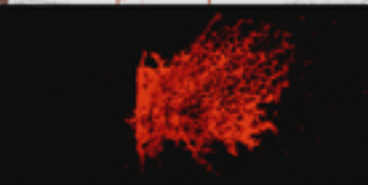
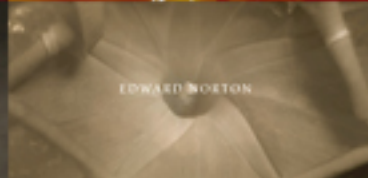
RODRIGO MARRERO GOMEZ

EXECUTIVE PRODUCER PETER GIULIANO

BASED ON THE NOVEL BY MICHAEL CRICHTON

ADAPTATION BY KURT WIMMER

PRODUCED AND DIRECTED BY BARRY LEVINSON



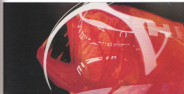
Sphere

Director • Barry Levinson, *and*
 Music • John Williams (*main title*)
 (orchestral score)

When first approached to create music
 for the truly brilliant's sphere, something
 was clear to Cooper: "We haven't been told
 who's good...and that's" also creating the
 four-dimensional engineering and
 the drawings of the universe with sharp

angled lines and floating them through
 glass from various angles. Cooper and
 Williams were now faced with the task
 of creating a musical language that
 The result is a masterpiece of musical genius
 to the human and complex pieces that
 is influenced Cooper when he was an
 adolescent. Inspired of the use of high
 technology in the world of mathematics
 Cooper states that the essence of the

film, spherical space with binary images of
 our universe from the inside out, is a form
 of space, geometry and human existence in
 a universe where we are the focus of
 the sea that comes from the future.



RECORDED BY

Richard Francis - Bruce

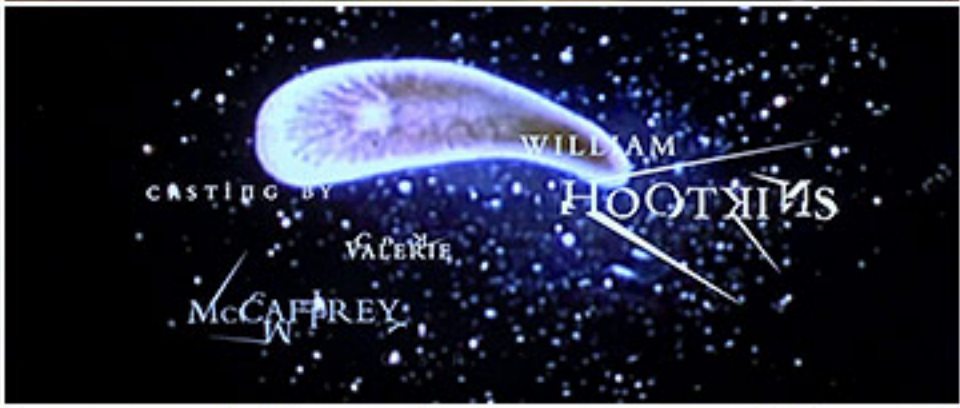
THE
ISLAND
OF DR. MOREAU

THE
ISLAND
OF DR. MOREAU

THE
ISLAND
OF DR. MOREAU



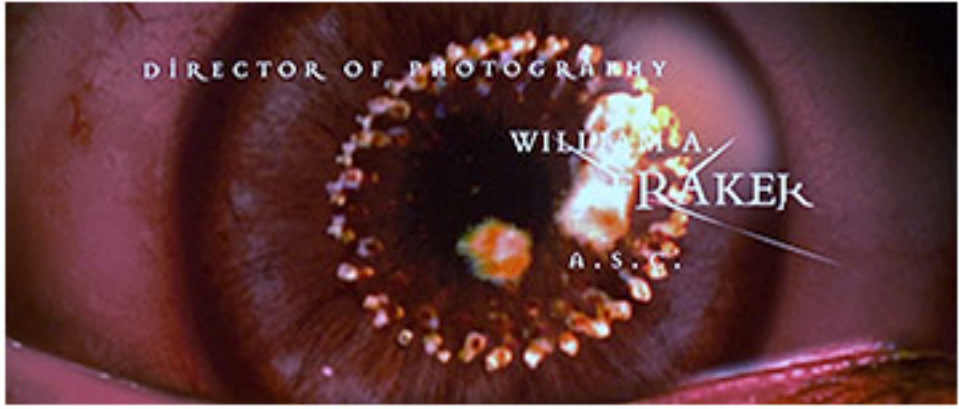
DAVID
THEWIS



WILLIAM
HOOTCHINS
CASTING BY
VALERIE
MCCAFFREY



MUSIC BY
GARY
CHANG



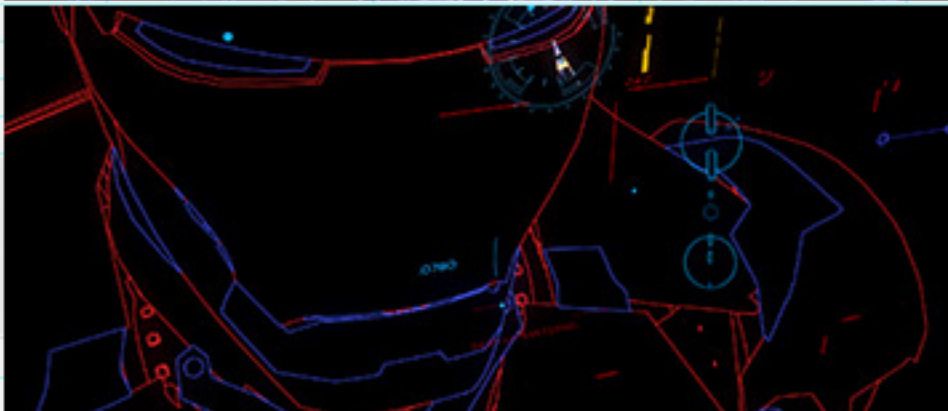
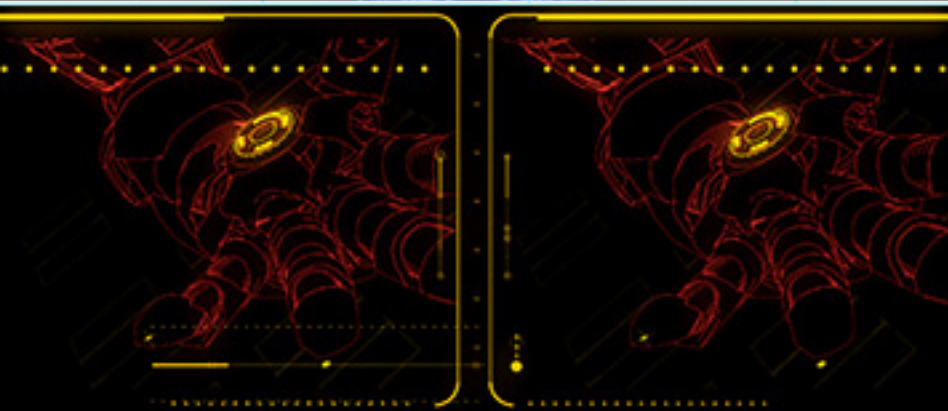
DIRECTOR OF PHOTOGRAPHY
WILLIAM A.
TRAKER
A.S.C.

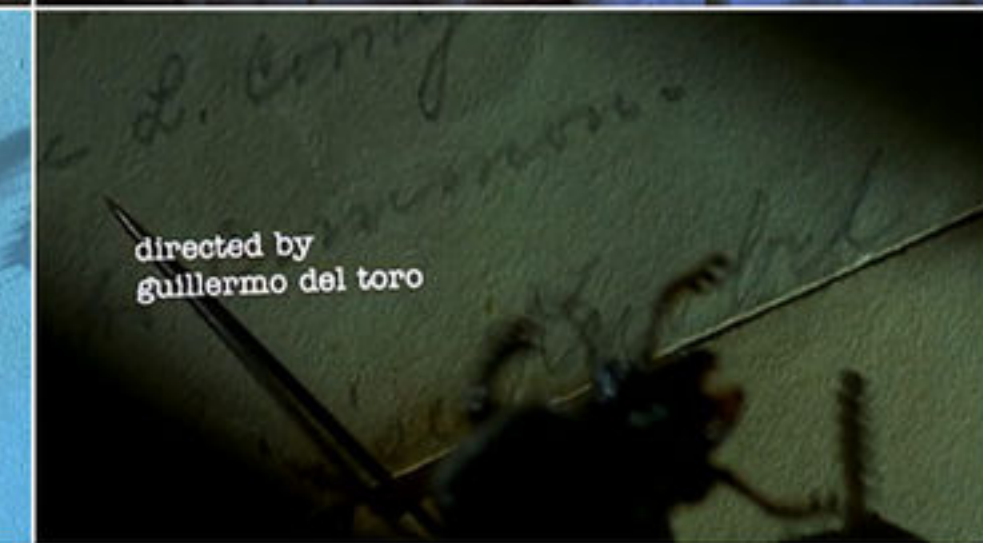
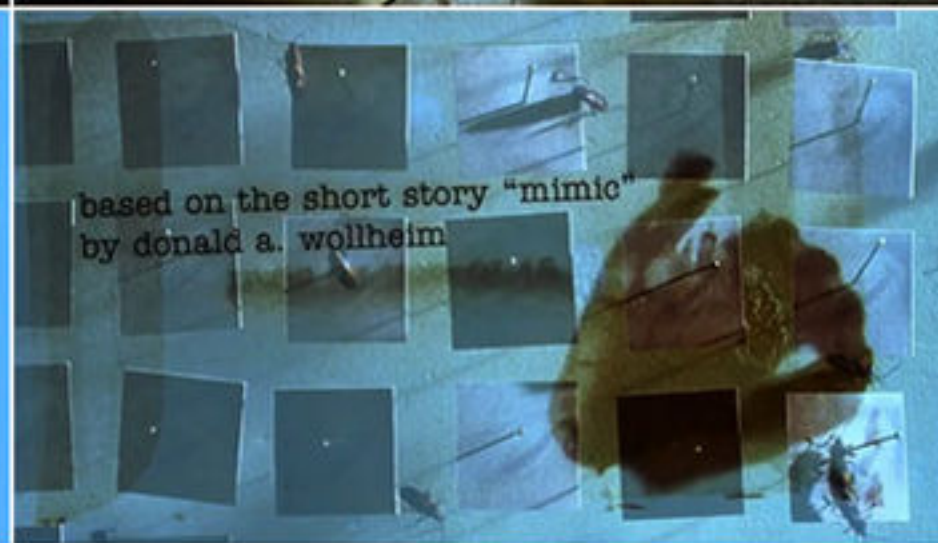
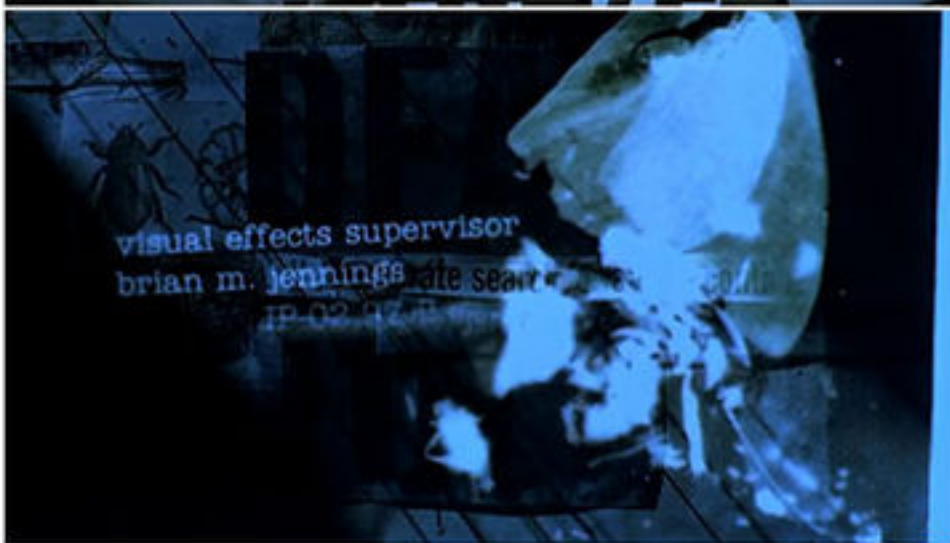
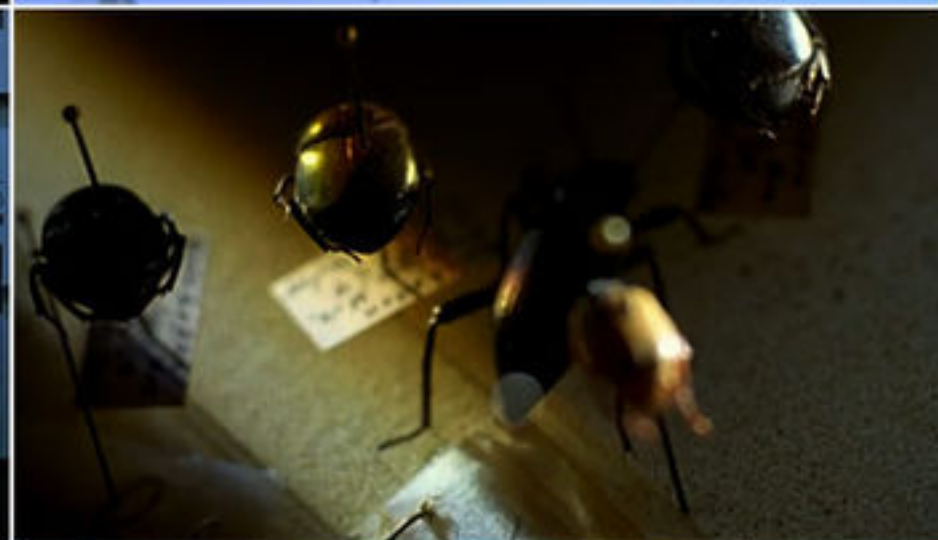


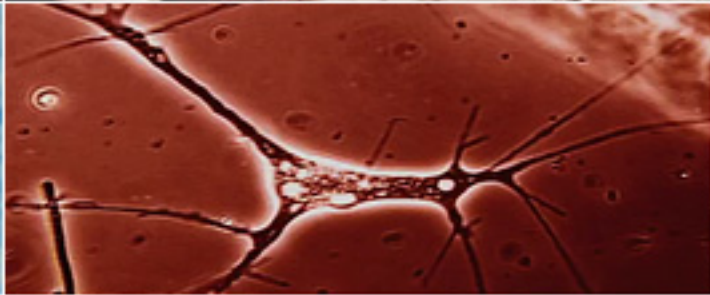
BASED ON THE NOVEL BY
H.G.
WELLS



DIRECTED BY
JOHN
FRANKENHEIMER







WOLFE



BURNING
DEAD



PRODUCED BY

LOUIS DIGIAO

GAIL MUTRUX

Spider-Man

Director — Brian K. Koppelman, Peter
Jackson — Kyle Cooper (film)
The Imaginary Heroes

In addition to reading monster magazines,
Cooper occasionally followed comic-book
characters like the Incredible Hulk and the
Fantastic Four when he was growing up.
He even painted superheroes monsters on
the walls of a transient bedroom and

imagined that they would jump down
to terrorize him if he were ever in trouble.
Given this background, the opportunity
to create an animated logo for Marvel
Entertainment and the film titles for
Spider-Man was no doubt appealing. By
taking well-known superheroes and using
them to evoke the all-cap Marvel logo,
Imaginary Heroes was able to have fun
with the exaggerated graphic flourishes

that comic books are known for. The
superhero's status as battles of evil and
heroism comes through in the motion
graphics for Spider-Man, which features
the title vehicle of master spider's web
swoosh between characters that capture
action scenes that then spell out the
name of each and every film title in a
spider's sticky trap, so-to-speak—as will
escape Spider-Man's justice.





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SUNDANCE
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DON'T KNOW MUCH ABOUT HISTORY?

don't know much about history?

DEAD HISTORY

ABOUT DEAD HISTORY

P. Scott Makela created the typeface Dead History for Emigre in the early 1990's by manipulating the vectors of two existing fonts: a traditional serif font and the Pop classic **VAG Rounded**. Makela labelled his work "100% digital."

science
poetry

Nothing pulls you into the territory between art and

science quite as quickly as design. It is a fun world where contradictions and tensions exist between the quantitative and qualitative. It is the field between science and design.

and necessity. Designers

a discussion of the old... from... leaps... printing... mechanics... groups...

for actualizing the... from the technique... to the "strange"
material of the work... studio plat- form that se...

Local. The free-flowing, organic, and necessary studio is a both mythical, semi-

...encounter their own visions of the

he and face is at times chaotic, conflicting, and on them—
broo... ..

ew
atching the process of students already ideas and in

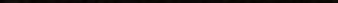
MYTHOLOGY
technology

ours department has had

into software. I metamorphose into high technology, and a very per-

sonal vision to
er is warming
et it all seems
consistent. They
Human experi-
de, and lived in

teaching methods



**the
studio**
CRANBROOK DESIGN

CRANBROOK DESIGN
discourse

Mat

N^o

the

new

discours

the
new
CRANBROOK DESIGN
discourse

IRAN

LIVE

[illegible]

THESE MONSTROUS BRIMBERS OF STEEL ARE
EASILY GOVERNED BY MECHANICS PLUMBED
HIGH UP IN THEIR GLAZED-IN CABINS.
THEIR LIFT FIGURES ARE ROUNDED OFF BY
A DIAL ON BOARDING BUT THAT LETS THEM
EAT UP THE OXYGEN THEY NEED.
DEATH
THESE MONSTERS ARE THE HEART OF THE
SHIP. EVEN WHEN SHINNED OUT IT'S
EASY TO FEEL THE ATMOSPHERE THROUGH
THE HEAVY BREATHING OF IT'S
ELECTRIC AND PNEUMATIC MACHINES.

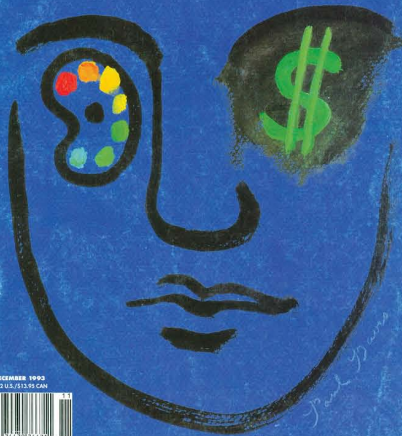
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 DATE 11-19-2009 BY 60322
 140

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...

HOW

THE BOTTOMLINE DESIGN MAGAZINE

1994 BUSINESS ANNUAL



DECEMBER 1993
\$12 U.S./\$13.95 CAN



HOW

THE BOTTOMLINE DESIGN MAGAZINE

DIGITAL DESIGN

the WILD NEXT

AUGUST 1994
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P. Scott Makela's Eclectic Imagery •
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HOW

IDEAS & TECHNIQUES IN GRAPHIC DESIGN

EUGENE MEHAESCO'S WITTY COLLAGE
COVER FOR THE NEW YORKER.

CREATING ILLUSTRATIONS IN 3-D
WITH COLORED CLAY.

PRODUCING YOUR OWN VISUAL
REFERENCE BOOK FOR PUBLICATION.

BRIGHT & ASSOCIATE'S NEW LOGO
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MAY/JUNE 1989
\$7 U.S./\$8.95 CANADA

STRANGE LOVE

FOR

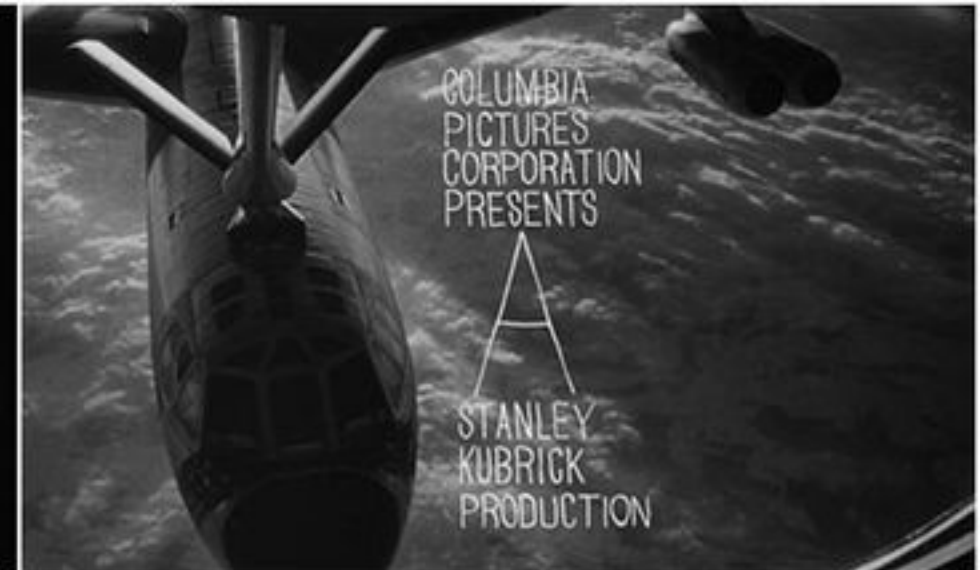
OR:
HOW I
LEARNED
TO STOP
WORRYING
AND
LOVE THE
BOMB

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A black and white aerial photograph of a B-29 bomber in flight. The aircraft is seen from a high angle, showing its four engines and the main fuselage. The background is a vast expanse of clouds.

COLUMBIA
PICTURES
CORPORATION
PRESENTS

A
STANLEY
KUBRICK
PRODUCTION



COLUMBIA
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A
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KUBRICK
PRODUCTION



STARRING. PETER

SELLERS



STRANGE

OR:
HOW I
LEARNED
TO STOP
WORRYING
AND
LOVE THE
BOMB

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CO-STARRING STERLING

HAYDEN

KEENAN

WYNN

SLIM

PICKENS



Special Effects • WILLY VEEVERS
Traveling Music • VIC MARGUTTI
Recordist • RICHARD BIRD
Sound Supervisor • JOHN COX
Dubbing Mixer • JOHN ALDRED
Sound Editor • LESLIE HODGSON
Assistant Editor • RAY LOVEJOY
Assembly Editor • GREGORY FRY
Make-up • STEWART FREEBORN
Hairdresser • BARBARA RITCHIE
Assistant Editor • CAPT. JOHN CREWDSON
Music by PABLO FERRO
THE PRODUCTION GRATEFULLY
ACKNOWLEDGES THE ASSISTANCE
OF: COLANTON ELECTRONICS
MARCONI WIRELESS LTD.
TELEPHONE MANUFACTURING
BRITISH OXYGEN



ANTHONY
HARVEY
FILM
EDITOR



DIRECTED
AND
PRODUCED
BY STANLEY
KUBRICK

iwin

ROLLING STONES LET IT BLEED

DECCA



IN
IAN FLEMING'S
GOLDFINGER



I've lived here all my life, and what do I remember?

What do all the very long horizontal lines...

What is the value of $\frac{1}{x}$?

© 2000 Blackwell Science Ltd *Journal of Internal Medicine* 247: 395–402

What were the instances of poisoning and being poisoned of Indians and Mexicans that you have

under more familiar and its under-representation was more marked and finally known

© 2004 Blackwell Publishing Ltd *Journal of Internal Medicine* 255: 103–110

The following are all names:

Monitored by the accuracy of tests.

with the method without them.

that looked to print simply by

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The second city included is most interesting.

playing on a second-site

which has the benefit of the continuous adjustment to be achieved, but, having

See Margaret Newman,

© 2000 Blackwell Science Ltd

† Located in the southern wing of the 18th-story building, 20th floor, east corner.

Unmarried men in Newman's in Park West and Peter Hinchman's in Cavendish street.

order at the head of each column formation badge.

...making sense of the world of work can wait long.

me stand up at the table and the waiting at 11:00 p.m.

The Financial Aspect of Systems

where μ is the mean of the W -distribution of $\hat{\theta}$ given $\mathbf{y}$.

the significance of these results

Wie bereits schon zu den anderen, die wir besprochen

The following is a preliminary finding. Subject to the usual caveats.

he is without obligation to the owner and beneficiary of the EOB.

which general and independent tests

On the other side of the world,

It had most glorious flowers... The Forest of a Sweet Day.

Thomas W. Wines, Institute of Health, State Affairs and Public Medicine

I had read of no **surprise** and **well-known** in the days of Marriage and War.

Atk. 48 bottom. please add further notes that would come from document 110-111 - With's program are

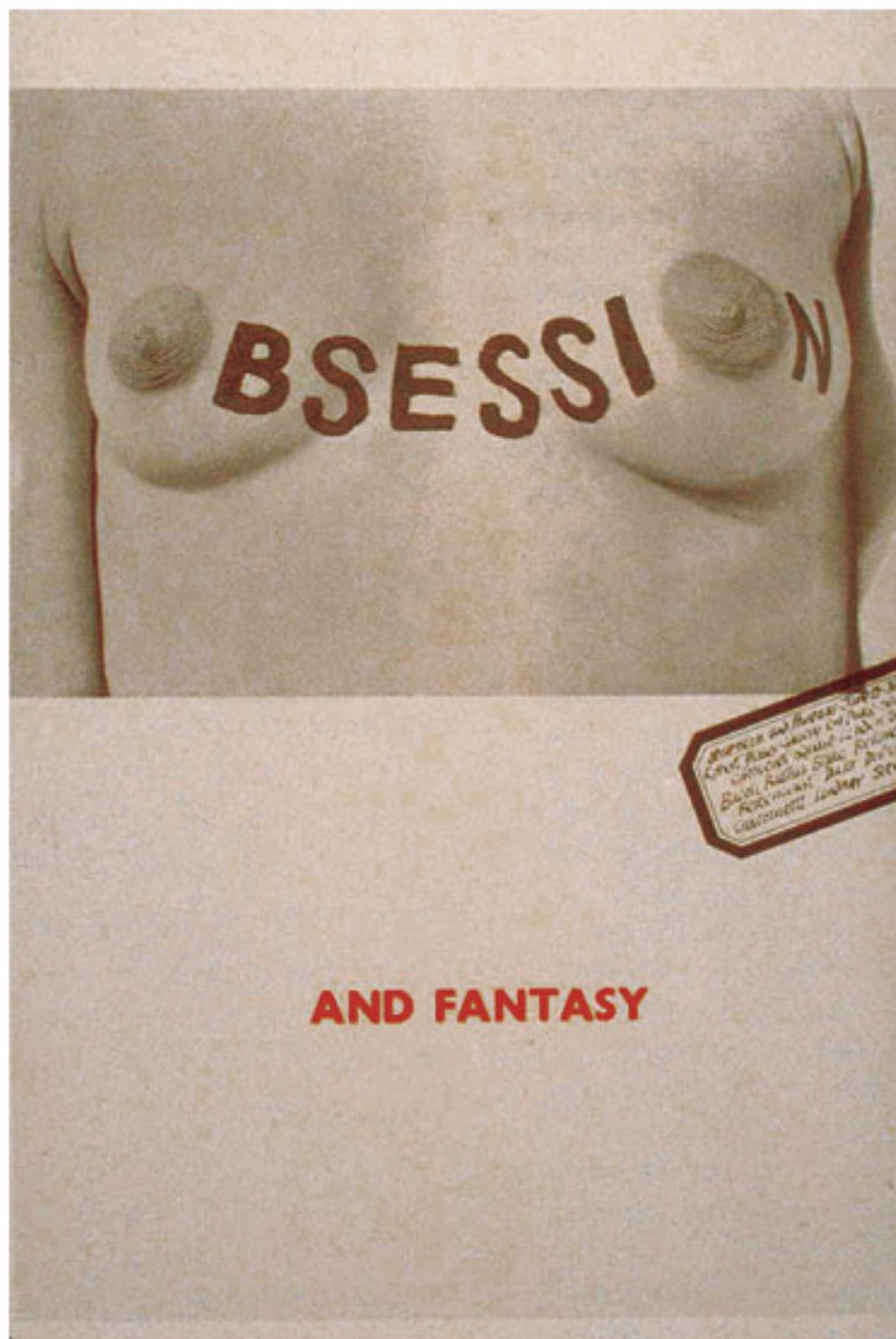
of an attorney, a physician, or other professional.



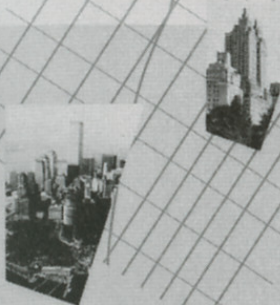


**GRILLER
QUARTET**









The Shape of Two Cities

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A Junior Year Introduction to Architecture, Urban Planning, and Historic Preservation held in New York and Paris

A unique interdisciplinary curriculum in either architecture or in urban planning/historic preservation introduces these fields to Europe. Inter-structurally coupled students. A full year's academic credit is offered through a carefully constructed program in history, theory, and studio courses.

Students are given the academic preparation to view high quality products produced in the most distinctive as well as production programs in the humanities and social sciences.

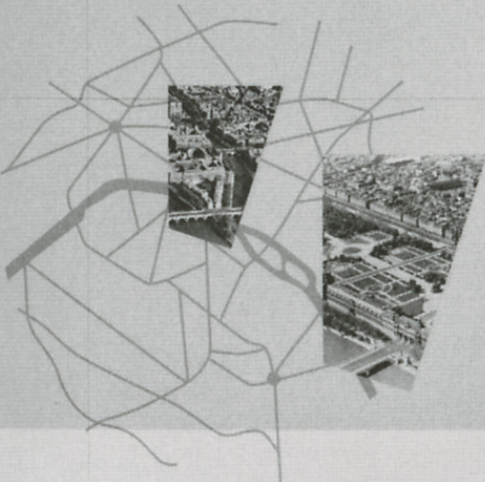
New York and Paris are the partners of the two semester program. During the first semester, students live and study in New York and enjoy the resources of Columbia University and the Baruch College of Architecture, Planning, and Preservation. As part of Columbia University, the School offers classes, computer, and other student facilities, public facilities, and community activities. The Center for Preservation Research, the Baruch Center for the Study of American Architecture, and Baruch Library, the nation's largest architecture and planning research collection. Students spend the second semester in Paris, based at the program's studio in the historic 19th century Marais district. Students have the choice of either a full spring term or semester term. All classes and studies are conducted in English.

These cities provide unparalleled architectural, cultural, and educational resources. In New York, these include the Museum of Modern Art, Grand Central Station, Empire State Building, Museum of Modern Art, American Museum of Natural History, and the City Planning Commission. In Paris, these are the Louvre, Centre Georges Pompidou, Atelier Perle d'Orléans, Institut Français d'Architecture, Académie de l'Architecture, Centre National des Archives, Bibliothèque de la Ville de Paris, City of Paris, City of Paris, and Musée Carnavalet. Study of the cities and its history by visiting architects, planners, and preservationists are presented parts of both semesters.

The central goals of the program are to introduce students to architecture, planning, and historic preservation. Students should study the program in designed to complement the historical and social sciences curricula of participating colleges. Students are also to acquire practical and research work in each area of urban, art, and architectural history, planning, and preservation. Students are also encouraged to apply regularly to the urban planning/historic preservation option.

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Office of Admissions
Columbia University
Graduate School of Architecture,
Planning and Preservation
605 Baruch Hall
New York, NY 10027
212/230-7515





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

Grosz

12

Hadid

19

Denari

22

Alsop

Boigon

Grumbach

23

Libeskind

12

Davis

17

Hubert

18

Exhibition
Spring 1999

Architecture
and Photography

In the Night-City
Photographs
by Lynn Saville

January 1999
New York
New York

Two Photographs
Presentations
The Villa La Roche-
Jousselin and
The Villa Savoye
Photographs
by Elizabeth Gossell

January 1999
New York
New York

Architecture
Through Photography
Perceptions of
Modernism

March 1999
New York
New York

Architecture
as Subject
Photographs
by Corinne Sullivan

March 1999
New York
New York

A Recent View
of Architecture
Photographs
by Paul Werschul

March 1999
New York
New York

End of Year
Student Exhibition

May 1999
New York
New York

T O K Y O

10.11.09

10.12.09

Tokyo Graphic Passport

Think, Touch, Talk
Get a Graphic Passport and give yourself the chance to see, feel, speak, and think at a birthplace for new design.

This fall, +B1 is holding the creative event Tokyo Graphic Passport in which the leading creators and art directors from all over the world will converge in Tokyo. In consideration of the type of minds needed for "creating", we are assembling a place where encounters that will lay the cornerstones of the future can occur.

www.gpassp.net

TOKYO
VISUALIST
SYMPOSIUM

INTERNATIONAL
MAGAZINE
CONFERENCE

G R A P H I C

11th Oct

Tokyo Visualist Symposium
Tokyo Visualist: A Visual artist who dreams
comes from Tokyo to the world

The innovative art book "Tokyo Visualist" introduces 30 Japanese creators selected by internationally active curators and critics from NY and Tokyo. At Tokyo Graphic Passport we will be holding a symposium where we discuss the elements necessary for Japanese creativity to make the leap into the world alongside 8 of these makers of outstanding visuals from the book.

*The symposium will be in two sessions of 2 creators each.

Guest Speakers:	1st Part	2nd Part	Location / Price
	Artist Kohji Kurosawa	Graphic Designer Masaki Nishida	Tokyo Visualist Symposium & Exhibition Venue: B11, JFALUJ Museum 1st part: 11:00-12:30 ¥3,000 (incl. tax) 2nd part: 13:30-15:00 ¥3,000 (incl. tax)
	Art Director / Designer Masaki Aoyama	Art Director / Designer Shun Kurokawa	
	Photographer Masa Nagasawa	Photographer Tatsuki Kiyama	

P A S S P O R T

12th Oct

International Magazine Conference

Some say that the spread of the internet has brought about the decline of the once-progressive magazine culture of the past. The fact of the matter is, however, that we are currently in the midst of an intense "time boom" and revolution of the capabilities of magazines and print media with outstanding design. There is still an abundance of magazines out there that defy the odds and ground-breaking ideas and sense. At Tokyo Graphic Passport, we will be holding a conference to which we have invited the art directors and editors of such truly magazines from around the world. Come and experience the forefront of the sense and culture of our times and share in a moment where a whole new generation of creativity is born.

Guest Speakers:		Location / Price
	People Press & People Director Art Director from 1980 until 2006 Christopher Brummquist	International Magazine Conference Venue: Kojima Kojima 1 day: 11:30-13:30 ¥5,000 (incl. tax)
	Art Director / Graphic Designer Masaki Nishida	
	Editor Creative Director Shun Kurokawa	
	ARTISTIC AD Art Director, Editor / Publisher Ing van Bovenstein & Gert Jansen	
	INTERNATIONAL MAGAZINE Creative Directors STUDIO MOWWORK	
	ARTIST Creative Director Thomas Chai	
	Illustration Art Director Yoshi Terasaki	





Amosch
Grossman
Portugal
Inc.

1972



Amosch
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1972



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1972



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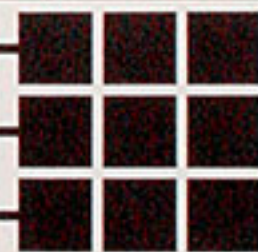
1972

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3	4
5	6

Circular shapes highlight the microaesthetic details of form and counterform for the five letters in *UNITY*.

1 Fragments of *UNITY* are printed on Kromekote.
3 5 Circular shapes are printed on clear acetate.
2 4 6 The three layers are assembled to form various permutations of the card.

A B C



TC

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3

4

Kwinter/Mau

Tschumi

Dubbeldam

**Heynen
McLeod**

Sorkin

Gill

Koolhaas

Wigley

Ban

Architecture

Planning

Preservation

Architecture

Planning

Preservation

Architecture

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22

Coates

Decq

**Field
Operations**

Cousins

LOT/EK

**Prix
Douglass**

Spuybroek

Castells

Hadid

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Planning

Preservation

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Preservation

Prix
Buck-Morss

Hecker
Novak

Assemblage

Spuybroek

Piano

Kolatan/MacDonald

Girard/Cache

Virilio/Parent

Miguayrou

The Architecture of Otto Wagner and Adolf Loos: Photography by Walter Zechner

The Oblique Function: A Collaboration between Claude Parent and Paul Virilio

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Columbia University

Graduate School of Architecture Planning and Preservation

Introduction to Architecture

A Summer Studio in New York



A summer program giving university students which introduces the student to the history, theory, and practice of architecture. The program is intended both for those without previous academic experience in design who are interested in architecture as a potential career, and for those with previous experience in architectural design who would like to develop additional studio design skills. Although it is intended for application to graduate school, courses are given in the studio of Avery Hall, home of Columbia University's world-renowned Graduate School of Architecture, Planning, and Preservation, on the Morningside Heights campus in New York City. Studio and seminar courses are taught by experienced architects and designers, conceptualized and supervised by members of the faculty of the Graduate School. For those who wish to request a housing allowance, the University campus, with direct access to Avery Hall.

Students attend classes five days a week for five weeks, with morning and afternoon sessions. In the morning session, students are introduced to the fundamentals of architectural history and theory, structures, technology, and professional practice. Also, this course will introduce the student to the extraordinary city of New York, with its world famous collection of museums, cultural institutions, and architectural masterpieces. In the afternoon session, students are introduced to the history of architecture, the history of architect's offices, and field trips to active building sites, museums, and famous works of architecture in New York City are led by the instructors. In addition, students will attend a series of special lectures to be given by distinguished and renowned architects, including the following:

Kenneth Frampton
Architect, professor, author of "Modern Architecture: A Critical History"

Steven Hall
Architect, professor, winner of numerous Progressive Architecture Awards

James Stewart Potholke
Architect, professor, designer for the renovation of Carnegie Hall

Robert A. M. Stern
Architect, professor, author of "Tide of Power"

Bernard Tschumi
Architect, Dean, Columbia University, designer of the park "La Villette," Paris

In the afternoon, the students attend the design studio - an educational method unique to architecture - a place where students are given an intense training in the skills and critical thinking involved in architectural design. Students in small groups work directly with studio instructors to develop their individual designs, which the students then present in periodic "reviews" to "jurors," where they hear the comments and critiques of the most prominent and professional. The design process given in studio is frequently situated in New York City, so that the student is able to apply the knowledge he or she has gained from the morning sessions. The development of supporting skills such as drawing and model building is also included in the studio curriculum.

Through the studio and lectures present a comprehensive introduction to every aspect of architecture as it is practiced today. In addition, through the various field trips and tours, the student gains from the extraordinary examples of architectural and urban design in New York City, the world's preeminent center for architectural culture.

Program Director:
Thomas H. H. Lee, Architect, professor

Introduction to Architecture
July 8 to August 6
Monday, Tuesday, Wednesday, Thursday

10 Other Sessions
3 credits, studio and seminar
 tuition for 1982: \$1000

Housing on the Columbia University campus, if requested: just over \$400

Applications should include a transcript of the applicant's academic record, a resume summarizing education, employment, and other types of experience, and where appropriate, examination of the applicant's design work. Also please include a \$25 application fee (returns made out to Columbia University)

Applications are due by June 30

For information and applications write or call:

Office of Admissions -
Introduction to
Architecture Program
Columbia University
Graduate School
of Architecture, Planning,
and Preservation
400 Avery Hall
New York, NY 10027
(212) 854-3414





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zomertentoonstelling
eigen verzameling
gids en plattegrond

summer exhibition
permanent collections
guide and plan

**stedelijk
museum
amsterdam**

De Stijl

Stedelijk Museum Amsterdam
7 augustus t.m. 3 oktober 1982

dagelijks geopend van 10-17 uur
zondag van 13-17 uur, maandag gesloten



Piet Mondrian: Compositie met rood, geel en blauw, 1920

1917-1931

1917-1922 Stedelijk Museum Amsterdam
1923-1931 Rijksmuseum Kröller-Müller Otterlo

Ben Bos g.v.m.

April 1977

INDRUK IN DRUK

Lecturis

Robert Mangold: Dated Circle and Oval in Yellow, 1972, Sammlung Cam, Zürich



Robert Mangold in het Stedelijk

22 oktober t/m 5 december
Stedelijk Museum Amsterdam
Paulus Potterstraat 13
dagelijks geopend van 10-17 uur
zondag van 13-17 uur/maandag gesloten



Deze tentoonstelling is mede mogelijk gemaakt door Arnhem
in het kader van het 200-jarig bestaan van de diplomatieke
betrekkingen tussen Nederland en de Verenigde Staten



Verpackung - international

van 12 tot 27 september 1959

stedelijk van abbemuseum eindhoven



architectuur

werk van leden/kring eindhoven
koninklijke maatschappij tot bevordering der bouwkunst b.n.a.

dagelijks geopend van 10-17 uur
zondag van 14-18 uur
dinsdag- en donderdagavond van 20-22 uur

Wim Crouwel :
architectures
typographiques,
1956 - 1976

crouwel



gentse
konstruktieve
kunst

5 februari t/m 28 maart 1965

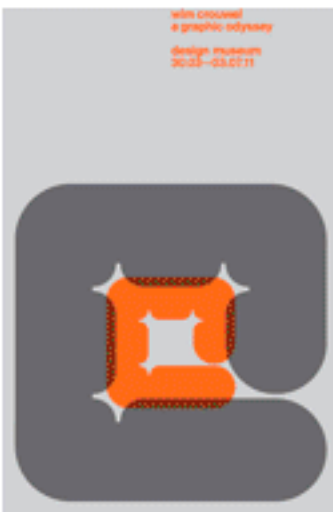
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morris louis



wim crouwel
+ graphic + typography
design museum
20.02-03.07.11



BUBEL
EN KUNST
VAN NU

DE MEENTEMUSEUM
AMSTERDAM
30 DEC. - 5 DEC. 1965



daniel buren

hier

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van abbeuseum
eindhoven

fernand leger

dagelijks geopend
van 10-17 uur
zondag
van 13-17 uur
dinsdag- en
donderdagavond
van 20-22 uur

2 februari tot
10 maart 1957

LEGER

NEU
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une
possibilité
pour
le
nouveau
développement

een
mogelijkheid
voor
de
nieuwe
ontwikkeling

une
possibilité
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le
développement
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möglichkeit
für
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for
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atelier

4 oktober - 10 november 1974 stedelijk museum amsterdam

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