

background for the photographed objects. Kath approaches her posters more as a painter than as a graphic designer—they relate both to traditional still-life painting and twentieth-century assemblage. Although imbued with a poetic resonance that alludes to the essence of her subjects, her uncompromising approach inevitably requires a dialogue with the viewer (Figs. 24–47 and 24–48).

Having received her artistic training in Bulgaria, artist and designer Luba Lukova (b. 1960) has lived in the United States since 1981. Now working in New York, she has won numerous awards, including the Grand Prix Savignac/World’s Most Memorable Poster at the International Poster Salon, held in Paris in 2001. Employing radically contrasting images (Figs. 24–49 and 24–50), her subtle and lucid statements often bluntly confront social and political issues such as war and environmental conservation.

Conceptualism, a common attribute of Japanese graphic design, is profusely present in the complex designs of Hideki Nakajima (b. 1961). Laden with ambiguities, his elegant posters consist of highly abstract minimalistic and direct images of color and light. His painterly and harmonious use of space is created by blending digital imagery, linear moiré patterns, flat planes of color and bold typography (Fig. 24–51). In “I Am Walking,” a large poster in nine sections, Nakajima subtly guides the reader through the text of a poem about walking in a forest.

Makoto Saito (b. 1952) is active as a design director, architecture designer, and graphic designer. Armed with a fecund imagination, he orchestrates an arcane symbolic content that follows no previous models. Serendipity plays a prominent role as he discovers his solutions during the creative process. His 1988 poster for Alpha Cubic Co., Ltd., consists of an intricately reconstructed face. With no text other than the name of the company, it proves to be both a quandary and source of intrigue for the onlooker (Fig. 24–52). It is a mistake to read too much into Saito’s pieces. He once stated: “Ten people looking at one of my posters can imagine ten different things.” So far, Saito refuses to use a computer, saying “No matter how fast a computer can work, my imagination is much faster.” (Fig. 24–53). Saito’s 1999 poster “Sunrise Sunset” is an elegant and touching tribute to the late Yusaku Kamekura.

Shin Matsunaga (b. 1940) presents commonplace objects as fresh, rich, and unexpected images. Using simple geometric elements he endows his images with vibrant color and a balance, warmth, and softness that seems almost spiritual. His 2002 poster for the JAGDA Member’s Poster Exhibition uses the familiar rising sun theme as a central element (Fig. 24–54).

The application of layers of ethereal light is a recurring design device in posters by the Tokyo graphic designer Mitsuo

24–46. Helmut Brade, poster for Jedermann (Even the Rich Die), by Hugo von Hofmannsthal, 2001. The contrast of the skull and jester’s cap sardonically suggests the play’s title.

24–47. Gitte Kath, poster for the Sydney 2000 Paralympics. This design was selected for the official Paralympic poster of the Danish Sports Organisation for the Disabled.

24–48. Gitte Kath, poster for The Chalk Circle, or the Story of the Abandoned Doll, a play for children and adults inspired by Bertolt Brecht’s The Chalk Circle.

24–49. Luba Lukova, “Peace,” poster, 2001. A medley of weapons is used to construct a dove.

24–50. Luba Lukova, “Water,” poster, 2002. The message for water conservation is a barren lake bed that forms the body of a dead fish.

24–51. Hideki Nakajima, “I Am Walking,” poster, 2001. This poster is a collaborative work with Ryuichi Sakamoto, a well-known Japanese musician and a winner of a Grammy award. Sakamoto wrote the poem for this poster, and Nakajima provided a typographic interpretation of the text.

24–52. Makoto Saito, poster for Alpha Cubic Co., Ltd., 1988.

Katsui (b. 1931). As with Matsunaga, the familiar circular shape is used in his majestic 1998 poster, “En hommage à Yusaku Kamekura,” a design fully worthy of its subject (Fig. 24–55).

Jianping He (b. 1973) first studied art at the China Academy of Art at Hangzhou. After continuing his studies at the Berlin University of Arts he remained in Berlin, where he opened Hesign Studio. With their remarkable blend of type and photography, his posters retain the majesty and serenity of traditional Chinese landscape painting (Fig. 24–56).

Born in Austria, Stefan Sagmeister (b. 1962) received his first diploma in graphic design from the University of Applied Arts in Vienna, and while on a Fulbright scholarship he earned a master’s from Pratt Institute in New York. After first working in New York and later as creative director for the Hong Kong office of the Leo Burnett advertising agency, he returned to New York in 1993 to found Sagmeister, Inc. He has designed graphics and packaging for the Rolling Stones, David Byrne, Lou Reed, Aerosmith, and Pat Metheny, among other clients. Sagmeister’s graphic design is consistently characterized by an uncompromising and harsh directness. On a poster for a Lou Reed album, lyrics from one of Reed’s songs are handwritten across his face like graffiti (Fig. 24–57).

Werner Jeker (b. 1944) works as a graphic designer in Chatillens and Lausanne, Switzerland, mainly for cultural institutions. In his poster “Saison,” a single image is endowed with a double meaning through a simple modification, a change in color (Fig. 24–58). Jean-Benoît Lévy (b. 1959) divides his time between San Francisco and Basel, where he studied at the Basel School of Design from 1978 until 1983. Lévy is one of the few poster designers from the Basel School of Design who remained in Basel. Combining figurative elements, frequently a face, with typography and natural or geometrical forms, his posters invite reflection and contemplation. His designs witness the rigor of his Swiss training blended with a conceptual vision (Figs. 24–59 and 24–60).

Before moving to France during the 1960s, Rudi Meyer (b. 1943), a native of Basel, studied with Armin Hofmann and Emil Ruder at the Basel School of Design. He has taught at the École Nationale Supérieure des Arts Décoratifs and as a graphic designer produces visual identity programs, posters, logos, exhibitions, products, and cartography. As a teacher he

24–53. Makoto Saito, “Sunrise Sunset Yusaku Kamekura,” poster, 1999. Commissioned by the Toppan Printing Company, Ltd., this poster serves as a monumental homage to the late designer Kamekura.

24–54. Shin Matsunaga, “JAGDA Member’s Poster Exhibition,” poster, 2003.

24–55. Mitsuo Katsui, “Hommage à Yusaku Kamekura,” poster, 1998.

24–56. Jianping He, poster advertising Hesign Studio Berlin, 2004

24–57. Stefan Sagmeister, Lou Reed poster, 1996. “We designed a poster announcing his new album ‘Set the Twilight Reeling,’” explains Sagmeister. “The lyrics are extremely personal. We tried to show this by writing those lyrics directly over his face.”

24–58. Werner Jeker, “Saison,” poster, 2000. With recollections of Man Ray, in Jeker’s poster announcing the 2000–2001 season for the Théâtres Vidy-Lausanne, a leaf which becomes lips implies both “season” and “voice.”

24–59. Jean-Benoît Lévy, poster for RAR, 2001. In this poster for a small boutique selling hand-crafted objects and flowers, photography and typography are integrated and layers of information are presented in a manner that is characteristic of Lévy’s vision. The “street poster” tradition in Switzerland provides smaller companies with low-budget advertising that can be used over a number of years or for periods of two to three weeks.

24–60. Jean-Benoît Lévy, poster for AIGA, 2002. This poster announces the opening of nine design studios in San Francisco to local AIGA members. The word seam was suggested as a theme, and Lévy sought imagery that implied mining. Diamonds numbered from 1 to 9 represent the nine design studios and the quality of their work. The black-and-white photograph of a

tearful fashion model with running makeup was taken by the Swiss photographer Robert Schlatter, now living in San Francisco. According to Lévy the tears could be caused by the heat of a mine, by sadness, or by anger. The question lingers.

has inspired a generation of graphic designers by stressing the importance of basic design principles, typographic research, and the rich tradition of French poster design. Whether typographical or image-based, Meyer's work consistently displays a graceful elegance (Figs. 24–61 and 24–62).

24–61. Rudi Meyer, Verdi poster, 2001. The operas of Verdi are implied by undulating lines of type in the colors of the Italian national flag.

24–62. Rudi Meyer, poster for the opera *Lucie de Lammermoor*, 2002. The melancholy nature of the opera is implied through the overlapping imagery of a ruined abbey and foliage.

24–63. Niklaus Troxler, "Typoplakate," poster, 1996. In this purely typographic design, the subject, an exhibition on the typographic poster, is implied by its very absence.

24–64. Niklaus Troxler, "Solo Vocals," poster, 2004. The subject, Solo Vocals, is represented by a single tube of lipstick.

24–65. Karl Dominic Geissbuhler, poster for *Die schweigsame Frau* (The Silent Woman), 2001. The opera's subject is expressed by having the vertical title cross the lips like a typographic finger.

24–66. Karl Dominic Geissbuhler, poster for *Maria Stuarda*, 2002. The A in Stuart's name becomes her decapitated head below the chopping block.

24–67. Uwe Loesch, "Fly By," poster, 2003. A poster for an exhibition of Loesch's own designs curiously mingles flies with the typography.

24–68. Holger Matthies, "Hamburger Sommer 2003," poster. In this poster for Hamburg summer cultural events the season is indicated by tomato sunglasses and the woman's suntan.

24–69. Philippe Apeloig, poster for the exhibition *Bateaux sur l'Eau*, 2003. This poster was designed for a temporary exhibition, Boats on Water: Rivers and Canals, in Rouen, France. The exhibition displayed models of ancient barges; the typography implies how they traveled on water.

Niklaus Troxler (b. 1947) was introduced to graphic design while working as a typographic apprentice. He went on to receive formal training at the Art School of Lucerne from 1967 until 1971. He worked as an art director for Hollenstein Création in Paris before starting his own graphic design studio in Willisau, Switzerland, in 1973. An avid jazz fan, he has created many posters for jazz concerts and festivals. Equally at home with typographic and illustrative interpretations, Troxler is without exception one of the leading forces in poster design today (Figs. 24–63 and 24–64).

Beginning his graphic design training with Ernst Keller and Johannes Itten at the Kunstgewerbeschule in Zurich, Karl Dominic Geissbuhler (b. 1932) completed his graphic art studies at the Kunsthochule in Berlin. After working as an art director for a German advertising agency, he became a freelance graphic designer. During his long career Geissbuhler has designed over 200 posters for such clients as British Airways and the Zurich Opera House, where he has also created notable stage designs for seasonal festivals of music and theater. As demonstrated by his posters "Die schweigsame Frau" (The Silent Woman) and "Maria Stuarda," Geissbuhler is a master of understatement (Figs. 24–65 and 24–66). In the same vein, Uwe Loesch (b. 1943), a native of Dresden, Germany, provides the viewer with few clues to the meaning of his minimalist and arcane messages (Fig. 24–67). The Berlin/Hamburg graphic designer Holger Matthies (b. 1940) delights in presenting ordinary objects and situations in unusual ways: tomatoes become sunglasses.

The Parisian Philippe Apeloig (1962) was educated at the *École Nationale Supérieure des Arts Appliqués* and the *École Nationale Supérieure des Arts Décoratifs*. He then worked as an intern for Total Design in Amsterdam, an experience that greatly enhanced his interest in typography. In 1985 he began working as a designer for the Musée d'Orsay in Paris, and in 1988 he worked and studied in Los Angeles with April Greiman. After returning to Paris, Apeloig began his own studio and became the art director for *Jardins des modes*. In 1997 he became a design consultant for the Louvre Museum, where he is currently the art director. Whether image-based or typographic, Apeloig's designs are dominated by an expressive and decisive use of typography that not only provides information but also functions as a visual pun (Fig. 24–69).

The Middle East deserves far more attention than space will allow in this volume. The Israeli graphic designer David Tartakover (b. 1944) studied at the Bezalel Academy of Art and Design in Jerusalem before graduating from the London College of Printing in 1968. Since 1976 he has served as senior lecturer in the visual communication department at the Bezalel Academy of Art and Design and has been a frequent speaker at professional seminars and art colleges throughout Israel and overseas. Since 1975, he has operated his own studio in Tel Aviv, specializing in visual communications on cultural themes (Fig. 24–70).

Graphic design in Iran has developed an increasingly ideosyncratic flavor. The typographic expressive posters of the Iranian graphic designer Reza Abedini (b. 1967) reflect both his training in graphic design and his later education as a painter. Often combining Farsi with English or French, his posters radiate a graceful elegance. As with his prize-winning poster for the film *Reves de sable*, his type and image frequently become one and the same (Figs. 24–71 and 24–72).

The conceptual book cover

The designs of Charles I. (Chip) Kidd (b. 1964) for Alfred A. Knopf have helped to foment a revolution in book jacket design. In a recent monograph on his work, Veronique Vienne focuses on the essence of his appeal: “By distancing the title from the image on the cover, Kidd puts a very specific kind of pressure on readers: he asks them to bridge the gap between what they read and what they see. In the process he empowers them by demanding they take control of the communication.” Like Gitte Kath, Kidd frequently uses vintage images such as old prints and family albums found in flea markets and junk shops. His visual cues are elusive and require the viewer to excavate the message. In his words, “I never really know if the readers get the subtle visual puns of my jackets, but I can't let that inform my design to the point where I will compromise” (Figs. 24–73 and 24–74).

In the late 1980s Katsumi Asaba (b. 1940), who founded the Katsumi Asaba Design Office in 1975, transformed a surviving pictographic script, Dongba (Tompá), used by the Naxi tribe in China, into a personal design language titled “Katsumi Asaba's Tompa Character Exhibition: The Last Living Pictographic Script on Earth.” As demonstrated by the jacket for the book *Spy Sorge*, one of his goals has been to forge a connection between contemporary graphic design and ancient writing systems (Fig. 24–75).

A voice from Africa

Chaz Maviyane-Davies (b. 1952), called “the guerilla of graphic design,” creates posters with richly metaphoric yet hopeful messages. The risks he has taken in his personal life and in his work result in cross-cultural images that communicate with incisive effectiveness.

Born and raised in Rhodesia (Zimbabwe, since independence in 1980), he eventually went to London, where he studied graphic design. Maviyane-Davies has worked in Japan studying three-dimensional design, and in Malaysia for the International Organization of Consumers Unions and the JUST World

Trust. His professional experience in London includes time with Fulcrum Design Consultants, Newell and Sorrel Design, Ltd., and the graphic design department of BBC. From 1983 until January 2001, he had his own design studio in Harare, Zimbabwe, creating his Human Rights series, for which he has gained worldwide renown (Fig. 24–76).

Maviyane-Davies believes that design is a powerful tool for social change. His last fourteen years in Zimbabwe saw a consistent loss of the freedom and economic improvement promised by the government of Robert Mugabe. As a result Maviyane-Davies’s political convictions have been the source of many of his own projects. The Human Rights series was originally produced at his own expense, but eventually adopted by the United Nations. By the time he left Zimbabwe, he was Africa’s best known graphic designer. In January 2001 he began teaching and working in Boston (Fig. 24–77).

24–70. David Tartakover, poster celebrating the Henri de Toulouse-Lautrec centennial, 2001. The beauty of this poster comes from its minimalism and from the tension created by the intersection of the horizontal and diagonal text.

24–71. Reza Abedini, “Reves de sable,” poster, 2003. The sable cloak is created from a collage of Farsi lettering.

24–72. Reza Abedini (graphic designer) and Mehran Mohajer (photographer), “Photo and Graphic Exhibition in Yazd,” poster, 2004. This typographic poster is designed to be read from four directions.

24–73. Chip Kidd, book cover for *Naked*, 1997. Two covers in one, this design reveals an X-ray after the dust jacket is removed. Photography by Peter Zeray/Photonica.

24–74. Chip Kidd, book cover for *Turn of the Century*, 1998. A mirror image is used to depict the subject of this novel about the media-driven world of New York and Los Angeles. Photography © Corbis/UPI.

24–75. Katsumi Asaba, book cover for *Spy Sorge*, 2003

24–76. Chaz Maviyane-Davies, poster on Human Rights Article 4, 1996. In every image Maviyane-Davies makes, especially his United Nations human-rights articles, the images are powerful and positive and exude confidence and dignity.

24–77. Chaz Maviyane-Davies, poster for a concert by U.K. jazz musician Andy Shepard in Zimbabwe, 1998. Maviyane-Davies intertwines a kudu horn with a saxophone, working images from prehistoric African cave paintings into the background.

24–78. Film title for *Spiderman*, 2002.

24–79. Film title for *Spiderman*, 2002.

A new generation of film titles

Imaginary Forces was launched in 1996 by Kyle Cooper, Chip Houghton, and Peter Frankfurt. It rapidly became the vanguard of film title design, and by integrating graphic design, motion, and interactive media, it has created a new approach to this genre. Its multidisciplinary staff consists of designers, art directors, animators, editors, writers, and producers. In 2000 the founding members of Imaginary Forces were joined

by Mikon van Gastel, Karin Fong, Kurt Mattila, Michael Riley, Linda Nakagawa, and Saffron Kenny. All partners have their own style and area of expertise but work in other areas according to the demands of a particular project. Describing his methodology, Cooper stated: “Everything starts with the words. I read the script. If the script is based on a novel, I try to read the book. I like it when main titles tap into somebody’s obsession” (Figs. 24–78 and 24–79).

The digital vanguard

Graphic design in the 1990s often incorporated the digital process in complex visual combinations of information architecture, media, technology, and culture. Two designers who have used the computer to explore the infinite possibilities of the digital process are Erik Adigard (b. 1953) and Patricia McShane (b. 1953) of M.A.D. Design. Their frontispiece designs for *WIRED* magazine built visual essays out of the cover stories. In “Money is Just a Type of Information,”

24–80. Erik Adigard, “Money is Just a Type of Information,” *WIRED*, July 1994.

24–81. Erik Adigard, *HOTBOT* logo, 1996.

24–82. John Maeda, calendar, 1996.

24–83. Vaughan Oliver, Central St. Martin’s Fashion Show invitation, 2004.

24–84. Michael Johnson, “Design Decisions,” poster, 1996. One of a series of posters created for Britain’s Design Council. They were intended to be displayed in schools and to spur children’s interest in the design process by using beautifully “wrong” images.

24–85. Why Not Associates, book cover, 1998.

designed by Adigard for *WIRED*’s July 1994 issue (Fig. 24–80), he combined a collage of foreign currency designs with the verso design of the U.S. \$1 banknote converted to red ink, financial and stock ticker data, vernacular images, and digital patterns and gradations to create densely packed montages commenting on the effects of new technologies. The work of Adigard and McShane exemplifies the development of the designer as illustrator working with what had, in just a few years, become fast paced, powerful, and revolutionary computer applications.

Adigard designed the *HOTBOT* logo for the first commercial search engine with customized search features, launched by *WIRED* Digital in 1996 (Fig 24–81). The concentric *O*s were also navigation links. The typographic forms ironically have more in common with early twentieth-century typographic experiments such as those of Russian constructivist Rodchenko than with the new technologies the mark represents.

John Maeda, a graduate of both the Massachusetts Institute of Technology and Tsukuba University Institute of Art and Design in Japan, heads the MIT Media Lab’s Visible Language Workshop. He is widely acknowledged for his leading role in the transition of graphic design from print to digital media and is constantly seeking new ways to integrate artistic expression with the new digital technology (Fig. 24–82).

Recent British graphic design

With its constantly changing consumer market and ever-expanding multicultural population, London is often characterized as fleeting and enigmatic. Herein lies a visual culture coupling new media and the

development of computer technology with a multitude of emerging design studios offering different approaches to visual problem solving.

Many London graphic design studios embrace contemporary fine art that is eclectic and connected to ephemeral pop culture. Many also draw inspiration from traditional graphic design.

As a young designer with a passion for independent rock music, Vaughan Oliver (b. 1957) collaborated with Ivo Watts-Russell (b. 1954), founder of the 4AD Records label. Employed by Ivo's South London company, Oliver created a remarkable series of record covers and promotional print collateral for well known musical groups such as the Cocteau Twins, This Mortal Coil, the Pixies, Bush, and Lush. At 4AD, Oliver was given creative independence and a succession of design assignments for independent rock music. Motivated by his intense bond with music, he committed himself to high standards, bold exploration, and the imaginative use of found imagery. Oliver has often worked with the photographer Nigel Grierson (23 Envelope) and more recently collaborated with Chris Bigg (b. 1962), producing graphic design for such clients as Microsoft, Sony, BBC, JP Morgan Private Bank, the Victoria and Albert Museum, Harrods, Virgin, Warner Bros., and Raygun Publishing (Fig. 24–83).

Michael Johnson (b. 1964) got his start at Wolf Olins in the 1980s. After a short time working in Australia and Japan as an art director, he returned to London and set up his own graphic design studio. His work is both witty and clever, using wordplay and strong visual puns as a communication strategy (Fig. 24–84). Why Not Associates was established by Andrew Altmann (b. 1962), David Ellis (b. 1962), and Howard Greenhalgh (b. 1963) in 1987. This multidisciplinary, experimental London-based design company has worked on diverse projects, including postage stamps, corporate identity, exhibition design, television titles, and motion graphics. Clients include the typography magazine *U&Ic*, the Royal College of Art, the Kobe Fashion Museum in Japan, Armani, Nike, Saab, and First Direct (Fig. 24–85).

Pentagram's philosophy continues to be based on the concept of a mutual interdisciplinary design practice and an intuitive exchange among partners. The London office hosts public events such as lectures and exhibitions in its Notting Hill gallery. Pentagram has diversified with the addition of architect Lorenzo Apicella (b. 1957), book designer Angus Hyland (b. 1963) (Fig. 24–86), and *Colors* magazine creative director Fernando Gutiérrez (b. 1963). Other notable members of the London office include David Hillman (b. 1943) (Fig. 24–87), who was previously commissioned to design the French daily newspaper *Le Matin de Paris*; John McConnell (b. 1939), whose previous clients include the leading 1960s boutique Biba; the distinguished product and package designer John Rushworth (b. 1958); and the industrial and vehicle designer Daniel Weil (b. 1953), whose work can be found in the collections of the Victoria and Albert Museum and the Museum of Modern Art (MoMA) in New York.

24–86. Angus Hyland, book jackets from the second Pocket Canons series, published by Canongate, 1999.

24–87. David Hillman, Millennium Stamps series for the Royal Mail, United Kingdom, 1999.

24–88. Vince Frost, page spread for *Zembla Magazine* 10, issue 3, Spring 2004.

24–89. Alan Kitching, *Hamlet I*, letterpress edition print, 2001.

24–90. Alan Kitching, *Blood, Toil, Tears, and Sweat*, letterpress edition print, 2004. This print was created for the exhibition *Public Address System* in London and Berlin, 2004.

Vince Frost (b. 1964) solves graphic design problems through a close collaboration with photographers, illustrators, and writers. This association is exemplified in the design and editing of the literary magazine

Zembla. Representing a new era in magazine design, *Zembla*'s fusion of writing, photography, illustration, and expressive typography challenges all previous mores (Fig. 24–88).

Alan Kitching (b. 1940), the eminent specialist and teacher of letterpress typographic design and printmaking, is internationally renowned for his innovative use of wood and metal letterforms. In typographical compositions, books, packaging, and monoprints, Kitching skillfully adapts type from the past for modern communication.

Beginning as an apprentice compositor at the age of 14, he founded the Typographic Workshop in Clerkenwell, London, in 1989, for both students and professionals. In 1999 Kitching formed a partnership with designer and teacher Celia Stothard and moved the Typography Workshop and presses to Lambeth in South London. In 1992, Kitching set up letterpress workshops as a senior tutor of typography at the Royal College of Art and as visiting professor at the University of the Arts in London (Figs. 24–89 and 24–90).

New typographic expression

Long before the arrival of the computer, artists and designers were liberating type from the page by turning them into expressionist signs. Futurist artist and designer Filippo Marinetti celebrated “words in freedom” in his Technical Manifesto of Futurist Literature of 1912. The personal computer has enabled designers to freely stretch the limits of typographic form to create unbounded words or letters on the page. Shuichi Nogami (b. 1954) is a designer who creates posters using expressionist typographic forms. In “Shiki” (Fig. 24–91), the designer has combined letterforms and stretched their shapes into a wooden sculpture floating in space for a poster to promote the work of an architect working with wood in Japan. Nogami often takes surprising photographic images and letters and combines, overlaps, merges, and stretches them into experimental letterforms that float as three-dimensional objects on the page. The designs of Shinnoske Sugisaki (b. 1953), both elegant and poetic, display a unique blend of Western and Japanese features (Fig. 24–92).

Among the leading figures in contemporary Swiss graphic design are Ralph Schraivogel (b. 1960) and Melchior Imboden (b. 1956). A graduate of the Zurich School of Design, Schraivogel established his own graphic design studio in 1982. He has developed posters for a wide range of institutions and cultural events, including Zurich's Filmposium, the Museum of Design Zurich, the Festival of African Films (Cinemafrica), and the Theatre am Neumarkt (Fig. 24–93). Imboden arranges elements of simple, geometric compositions through minimal and decisive use of color to create bold, visually arresting, and illusionistic typographical abstractions. His expressive work combines a penetrating and rhythmic use of space with abstraction, repetition, flat geometric planes of color, and experimental typography. Imboden has designed many posters, books, and catalogues for Swiss cultural institutions that have earned recognition at numerous international exhibitions (Figs. 24–94 and 24–95).

Paula Scher continues to be a major force in graphic design, a leader who reinvents herself with apparent ease. She continues to draw upon historical models while transforming them into her own unique form of expression. Reflecting music posters from the 1960s, her poster “Diva Is Dismissed” is an example of this ability. Her poster for the 1995 New York Shakespeare Festival's productions of *The Tempest* and *Troilus & Cressida* seems like a refined version of the typographic posters of the nineteenth century (Figs. 24–96 and 24–97).

24–91. Shuichi Nogami, poster for the architectural firm Shiki, which works exclusively in wood on residential buildings in Japan, 2002.

24–92. Shinnoske Sugisaki, poster for the exhibition Mackintosh and the Glasgow Style, 2000. Using symmetrical overlapping letterforms Sugisaki deftly suggests the ascending elegance of the Glasgow Style.

24–93. Ralph Schraivogel, “Henry van de Velde,” poster, 1993.
The spirit of Van de Velde is invoked as his name is placed in one of his chair designs.

24–94. Melchior Imboden, poster for the Swiss exhibition 30 Jahre Chäslager Stans (30 Years of the Gallery Chäslager Stans), 1997.

24–95. Melchior Imboden, Kunst, exhibition poster, 1999.

Nancy Skolos (b. 1955) and Thomas Wedell (b. 1949), a husband and wife team of photographer and graphic designer, “work to diminish the boundaries between graphic design and photography—creating collaged three-dimensional images influenced by modern painting, technology and architecture. This unique collaboration, as well as the dialogue between the makers themselves and the pieces being made, is a process of continuous curiosity and discovery” producing posters, corporate identities, books, exhibits, web sites, and videos for mainly high-technology clients. The intense energy, vibrant color, and textures of their work deftly evoke the spirit of technology itself. In addition to their studio work, they both teach graphic design at the Rhode Island School of Design (Figs. 24–98 and 24–99).

Hans Dieter Reichert (b. 1959) first studied graphic design and visual communication with Willi Fleckhaus at the Universities of Essen (Folkwang School) and Wuppertal in Germany. Following a brief period of design studies in Switzerland he eventually graduated from the London University of the Arts. He worked at BRS Premisela & Vonk with Guus Ros and at Total Design with Jelle van der Toorn Vrijthoff, then returned to London to work at the London design company Banks & Miles, Ltd., for five years. In 1993 he launched his own company, HDr Visual Communication, in Kent, England, and in 1995 he cofounded Bradbourne Publishing, Ltd. Here he began the remarkable quarterly international typographic magazine *baseline*, for which he serves as publisher, editor, art director, and designer. Book designs by HDr Visual Communication include *Alexey Brodovitch*, by Kerry William Purcell, Steven Heller’s 1999 monograph *Paul Rand*, and *Merz to Emigre and Beyond*, also by Heller (Figs. 24–100 and 24–101).

The use of text as signs or as visual form began as far back as 33 B.C., when it was referred to as pattern poetry. The cubists, Dadaists, and futurists all explored word-images and shaped text. The cubist work of Guillaume Apollinaire (Figs. 13–15 and 13–16), who shaped text to illustrate ideas in his *calligrammes* and editorial pages, has been an inspiration for others seeking to use text to illustrate a story. These pieces challenge viewers to “see” text as images as well as something to be read.

24–96. Paula Scher, “Diva is Dismissed,” poster, 1994.

24–97. Paula Scher, “1995 New York Shakespeare Festival: The Tempest/Troilus & Cressida,” poster, 1995. Silkscreen on paper.

24–98. Nancy Skolos and Thomas Wedell, page spread, “Purple Prototype,” from *Ferrington Guitars Book*, 1992. With this book Skolos and Wedell helped to redefine the definition of a book’s form as both type and objects move in and out of space.

24–99. Nancy Skolos and Thomas Wedell, poster for the IDSA IDEA Award call for entries, 1999. In this photomontage one is invited to “enter” the industrial design awards competition.

24–100. Hans Dieter Reichert and Paul Arnot, magazine spread for “Hearing Type,” by Frank Armstrong, *Baseline International Typographics Journal*, no. 42, 2003.

24–101. Hans Dieter Reichert and Paul Spencer, table-of-contents spread for Alexey Brodovitch, by Kerry William Purcell, 2002.

Bosnia and Herzegovina émigré Mirko Ilic (b. 1956) has exploited the computer to design word-image pieces in book designs and op-ed pieces for the *New York Times*, where he has been a frequent contributor. He began as an editorial illustrator and designer and has worked as an editorial art director for *Time* magazine as well as the *New York Times*. His firm Mirko Ilic, Inc., is based in New York City. In both design and illustration he uses the computer to develop an immediate and detailed style. He is as adept at design as he is at illustration, and he uses both as devices of visual analogy to communicate his ideas. In his book design for *Elvis + Marilyn 2X Immortal*, full pages of text are shaped as the iconographic signs, +, 2, and X, also the signs used in the title. This style is directly inspired by early twentieth-century text designs such as Apollinaire's pages for *SIC* magazine in 1917. Apollinaire shaped negative space and text painstakingly, using hand-set type. Ilic's shaped text designs, which challenge the reader both to see text as image to read it, would be impractical or impossible without the computer and the page design applications available in the late twentieth century (Fig. 24–102).

24–102. Mirko Ilic, shaped text spread for *Elvis + Marilyn 2X Immortal*, 1994.

24–103. Wladyslaw Pluta, poster for the exhibition *Image of Jazz in Polish Posters*, 2002.

24–104. Wladyslaw Pluta, poster for the exhibition *Pollnische Plakate des 21. Jahrhunderts (Polish Posters of the Twenty-first Century)*, 2003.

24–105. Ahn Sang-Soo, poster for the Jeonju International Film Festival, 2002.

24–106. Michael Bierut, poster for a Yale University School of Architecture lecture and exhibition series, 2002.

24–107. Helmut Schmid, poster for the exhibition *On Typography*, Koku Design University, Japan, 2000.

The Polish graphic designer Wladyslaw Pluta (b. 1949) skillfully uses type to evoke the content of his designs. Humor, expressive color, and the attempt to play “intellectual games with the viewer” are all aspects of Pluta's work. Devoted to graphic design education, Pluta serves as chair of the visual communication department of the Faculty of Industrial Design at the Academy of Fine Arts in Cracow, his alma mater (Figs. 24–103 and 24–104).

In the early 1980s the Korean graphic designer Ahn Sang-Soo (b. 1952) designed a succession of experimental letters based on older Korean typefaces. This series was the first to deviate from the rigidity of Hangul typography, a Korean alphabet created in the mid-fifteenth century, and the square frame of Korean writing. In his poster designs Sang-Soo incorporates the letters as free and playful elements (Fig. 24–105).

It is clear from the work of Michael Bierut (b. 1957) and Helmut Schmid (b. 1942) that the International Typographic Style is not only alive but thriving. Before becoming a partner in Pentagram's New York office in 1990, Bierut worked for ten years at Vignelli Associates, eventually becoming vice president of graphic design (Fig. 24–106). Now a German citizen, the Austrian-born Schmid first apprenticed as a type compositor in Germany and then studied under Emil Ruder, Robert Buechler, and Kurt Hauer at the Basel School of Design in Switzerland. Since 1977 he has worked as a graphic designer in Osaka, Japan, where he produces packaging and brand identities for consumer products. A typographic

master, he has written valuable essays on typography for international magazines, including *TM* (Switzerland), *Idea*, *Graphic Design* (Japan), *Grafisk Revy* (Sweden), *Graphische Revue* (Austria), and *Baseline* (United Kingdom). His inspiring book *The Road to Basel: Typographic Reflections by Students of the Typographer and Teacher Emil Ruder* was published in German, English, and Japanese in 1997 and reprinted by Robundo Publishers, Tokyo, in 2004. Schmid's design clearly reflects the teaching of Ruder, yet he has given it an additional refinement that is totally his own (Figs. 24–107).

Graphic designers in the Netherlands remain on the cutting edge of their field. Selecting a few leading designers to profile in this chapter was not only a difficult task—it was virtually an impossible one. The Netherlands has a design culture so rich and diverse that it warrants a separate volume. Many designers cited in chapter 22 are as active today as they were in previous years. Prime examples are Studio Dumbar in Rotterdam and Anthon Beeke in Amsterdam, whose work remains vibrant, surprising, and increasingly intellectually rich. A new design studio that stands out is Koeweiden-Postma in Amsterdam, begun by Jacques Koeweiden (b. 1957) and Paul Postma (b. 1958). As with the scope of Dutch graphic design as a whole, the graphic design of Koeweiden-Postma is so varied that describing a particular project can only touch upon the wide range of the studio's creations. The Hortus Botanicus, a small but opulent botanical garden, is a unique place in the center of Amsterdam. Signs printed in the new Hortus house style developed by Koeweiden-Postma gently familiarize Amsterdam residents with what lies beyond the gates of their botanical garden (Fig. 24–108).

Max Kisman (b. 1953) started his own graphic design studio soon after graduating from the Gerrit Rietveld Academy in 1977. During the mid-1980s he applied digital technology to his graphic design for *Vinyl* and *Language Technology* magazines, posters for the Paradiso theater in Amsterdam, and Red Cross stamps for the Dutch postal service. In 1986 he cofounded *TYP/Typografisch Papier*, a magazine devoted to typography and art. From 1989 until 1992 he lived in Barcelona, where he digitized many of his early typefaces for FontShop International in Berlin. From 1992 until 1996 he worked as a graphic designer and animator for VPRO Television in the Netherlands. In 1994 he became involved in graphic design for interactive media for *VPRO-digital*, a Dutch agency specializing in new media, and the online magazine *HotWired* in San Francisco, and in 1997 he began working for Wired Television and then as art director for *Wired Digital*, also in San Francisco. Kisman maintains his studio MKDSGN in Mill Valley, California, and founded Holland Fonts to market his own typeface designs in 2002. As shown in his poster celebrating the century-old legacy of Henri de Toulouse-Lautrec, Kisman approaches his work with openness and wit (Fig. 24–109).

Having lived and worked together since 1993, Nikki Gonnissen (b. 1967) and Thomas Widdershoven (b. 1960) founded the Amsterdam design firm Thonik in 2000, the name being derived from a combination of their surnames. From its inception Thonik has been at the vanguard of a new generation of Dutch graphic designers. Working simultaneously as designers, art directors, and conceptual and media artists, the firm has undertaken a steady stream of largely unrelated assignments, and not a single solution has fallen within the realm of the predictable. Gonnissen and Widdershoven are concerned with the world of ideas, and their uncompromising designs are not for easy consumption. As stated in a 2001 monograph on their work, “Thonik's approach is a breath of fresh air. Intellectual but not intellectualized.” (Fig. 24–110)

A Mexican vanguard

Mexico has over 104 million people who speak Spanish, various Mayan, Nahuatl, and other regional indigenous languages. European and Pre-Colombian cultures are major resources for the Mexican design movement. Modern interpretations of ancient traditions help to preserve Mexico's cultural heritage as the country and its people react to the accelerated economic and social developments of today. Mexico's

expanding political and economic business environment has provided incentives and challenges for the contemporary Mexican graphic designer. With colorful energy and Latin spirit, many Mexican designers successfully express motifs and themes from their culture.

A number of Mexican designers, including Félix Beltrán (b. 1938), were born in other countries. A native of Havana, Cuba, Beltrán went to the United States in 1956 to study painting and graphic design at the School of Visual Arts, the Art Students League, the American School of Art, and Pratt Institute. In 1962 he returned to Cuba, where he designed a series of social and political posters about the Cuban revolution, indigenous art, public safety, and the new economy. For the past fifteen years Beltrán has lived in Mexico, where he works as principle designer for the Beltrán-Asociados Studio (Figs. 24–110). With its architectural, structural framework, Beltrán’s graphic design follows the traditions of the international style.

24–108. Koeweiden-Postma, poster for Amsterdam’s Hortus Botanicus, 2001. Through enlargement the delicacy and intricacy of plant life is revealed.

24–109. Max Kisman, poster celebrating a century of Henri de Toulouse-Lautrec, 2001. Here direct manual digital lettering is created using a drawing tablet.

24–110. Thonik. n8, poster, 2004. This announcement for “museumnacht” (museum night) in Amsterdam advertises the event without emphasizing a particular museum. The title “n8” is a pun derived from the letter n and the number 8 which in Dutch is spelled acht. Thus combined with n it becomes the nacht meaning “night”.

24–111. Félix Beltrán, cover of an invitation for an architecture exhibition, 2001.

24–112. Luis Almeida Herrera, “Cervantes XXXII,” poster for the Thirty-second International Festival of Cervantes, 2004. This poster won the judges award at the poster competition, “Premio Cervantino de Cartel,” for its technical qualities and for its fresh and controversial message.

24–113. Luis Almeida Herrera “Quixote,” poster, 2004; a variation on the original poster.

Although from Mexico, Luis Almeida’s (b. 1946) background is international, having studied architecture at the Universidad Nacional Autonoma de Mexico, industrial design at the University of Florence, Italy, and semiotics at the Sorbonne in Paris. His corporate identities include the Mexico City emblem as well as the National Council for Culture and the Arts, Mexico. He works primarily as an editorial designer for the magazines *Saber-Ver* and *Artes de Mexico* and the journals *El nacional* and *La cronica*. As demonstrated by his poster “Cervantes XXXII,” honoring the Spanish author Miguel de Cervantes, Almeida’s designs are often direct and confrontational (Figs. 24–112 and 24–113). Like Almeida, German Montalvo (b. 1956) received a European education, studying at the National Institute of the Fine Arts and the Scuola del Libro, Società Umanitaria, both in Milan, Italy. His designs for the Fondo de Cultura Economico, the National University of Mexico City, the National Institute of the Fine Arts, and the Centro Cultural Arte Contemporaneo have placed him in the mainstream of Mexican graphic design. As indicated by his poster celebrating the poet José Gorostiza, Montalvo is clearly in the Polish poster tradition (Figs. 24–114).

24–114. German Montalvo, “José Gorostiza,” poster, 2002. This poster celebrates 100 years since the birth of Mexican poet José Gorostiza

24–115. Gabriela Rodriguez, “I Don’t Need Legs if I Have Wings for Flying,” poster, 2001. This poster is an ode to Toulouse-Lautrec from Mexico.

24–116. Alejandro Magallanes, “Las (a)versiones del ojo” (Eyes’ (A)versions), poster, 2000. “This poster dwells on a pun: version/aversion,” explains Magallanes. “Several of my works reveal the influence of those designers whom I admire—Roman Cieslewicz is one of them.”

24–117. Alejandro Magallanes, “Reflexiones en torno al libro” (Reflections on the Book), poster, 2002.

Gabriela Rodriguez (b. 1956) studied graphic design at the Escuela de Diseño del Instituto Nacional de Bellas Artes. As a graphic designer, she works mainly on children’s books, magazines, posters, and contemporary art catalogues. Her whimsical designs, like Montalvo’s, are inspired by Polish poster designers such as Roman Cieslewicz (Fig. 24–115). The work of independent graphic designer Alejandro Magallanes (b. 1971) also has roots in the Polish conceptual realm. With overtones of surrealism, he employs collage and freehand drawing with wit and intellectual prowess (Figs. 24–116 and 24–117).

In the 1980s access to high-end computer equipment and early generations of desktop microprocessors enabled designers to explore the digital realm; quantum leaps forward in digital technology during the 1990s and today continue to transform the communications industry. As the graphic design field expands and evolves, a process of redefining the very nature of communications, work, authorship, display media, and graphic design is underway, taking place at an increasingly rapid pace. Professional designers are now joined by others whose design activities are extensions of their vocational or avocational activities, while graphic designers are extending their medium into self-initiated and fine arts-related experimentation. A dynamic flux, with rapidly expanding technical capabilities and expanding creative possibilities, is underway.