

PostMODERN

D.E.S.I.G.N

EARLY SWISS POSTMODERN DESIGN

Linol-Druck

Für die Reproduktion großflächiger Sujets ist der Druck ab

Linol die geeignete Technik. Dank der einfachen Herstellung eines Linolschnittes und der Leuchtkraft der Buchdruckfarben lassen sich die besten plakativen Wirkungen äußerst wirtschaftlich erzielen.

Linolplakatdruck ist aus Tradition eine Spezialität von uns.

Ein mannigfaltiges Anschauungsmaterial

aus der Praxis steht Ihnen bei uns zur Verfügung.

ITY DRUCK

City-Druck AG Zürich St. Peterstraße 10 Telefon 23 46 34

SERENADEN 96

1. Konzert Mittwoch 17. Juli 1930 Uhr
Artillerie Ensemble Zürich:
 Konrad Rosenschon, Violine
 Ulrich Schütz, Violine
 Johannes Werth, Violoncello
 Wolfgang Heiler, Kontrabaß
 Ing. Lechner, Akkordeon
Werke von: A. Pizzetti, M. de Falla, L. Albeniz, E. Granados sowie Zigeunermusik aus Ungarn und Rumänien

2. Konzert Mittwoch 24. Juli 1930 Uhr
Colonne Str:
 Jakob Juri, Klarinette, Bassophon
 Moritz Imfeld, Klarinette, Bassophon
 Moritz Zimmermann, Klarinette, Bassophon, Saxophon
Werke von: L. v. Beethoven, A. Felder, E. Starobinski, W.A. Mozart, C. Debussy u. a.

3. Konzert Mittwoch 31. Juli 1930 Uhr
Hedinger String Quartet:
 Stephanie Conley, Violine
 Harvey de Souza, Violine
 James Boyd, Viola
 Sully Pennington, Violoncello
Werke von: W.A. Mozart, J. Haydn

4. Konzert Mittwoch 7. August 1930 Uhr
Städtisches Orchester
Ensemble Clarinet:
 Rolf Riser, Trompete
 Wilhelm Koch, Trompete
 Werner Koch, Trompete
 Felix Seitz, Posaune
 Oskar Vöhl, Posaune
 Christian Birch, Saxophon
 Ulrich Heller, Fagott und Schlagzeug
Werke von: W. Krich, Ch. v. Eckstein, H. Purcell, T. Siccato, G. Sisti, V. Monti, J. Arben, G. Verdi, S. Joplin, G. Gershwin, L. Bernstein

5. Konzert Mittwoch 14. August 1930 Uhr
Klarinettenquintett Zürich:
 Elisabeth Dürler, Klarinette
 Andino Nehrting, Violine
 Regula Omer, Violine
 Matthias Müller, Viola
 Cornelia Hahn, Violoncello
Werke von: A. Kacso, G. Jacobi, C. M. von Weber

Serenadenkonzerte im Park der Villa Schönborg
 Dübelenstrasse 14, 8002 Zürich
 Tross 7, Brau Hohenstaufen
 *Museum Kehlberg

Bei schönem Wetter im Stadthaus Zürich, Stadthausplatz 17, 8001 Zürich
 Auskunft erteilt Tel. 190 am Konzerttag ab 17 Uhr

Verkaufsst. Musik Hug Limmatquai 28-30
 Tel. 251 15 00
 Jackie Pflüger, Tel. 251 59 00
 Abendkasse ab 18.30 Uhr

Eintritt: Fr. 15.-
 Fr. 10.- (ermässigt)

Veranstalter: Pflüger-Veranstaltungen der Stadt Zürich

Siegfried Odermatt & Rosemarie Tissi

Both were young followers of the International Typographical Style – functional typography with simplified and organized messages.

EARLY SWISS POSTMODERN DESIGN



Siegfried Odernatt

Odernatt's 1966 Union Safe Company trademark signaled the antithesis of Swiss style: jammed letterforms that sacrificed legibility for impact.

EARLY SWISS POSTMODERN DESIGN

OFFSET

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

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

Gestaltung O.M. Rosemarie Tissi

offset

Seit April 1981 steht in unserem Betrieb die neue Fotosatz-anlage: Ein Texterfassungssystem «Grafitex CDS-400» mit on-line verbundenem Kathodenstrahlbelichter «Compugraphic cg 8600». Zurzeit haben wir rund 30 Schriften in direktem Zugriff. Diese belichten wir in ½-Punkt-Abstufungen von 4 bis 72 Punkt. Dank neuem Digitalisierungsverfahren geschieht dies ohne «Sägezahn-Effekt». Verlangen Sie Schriftmuster.

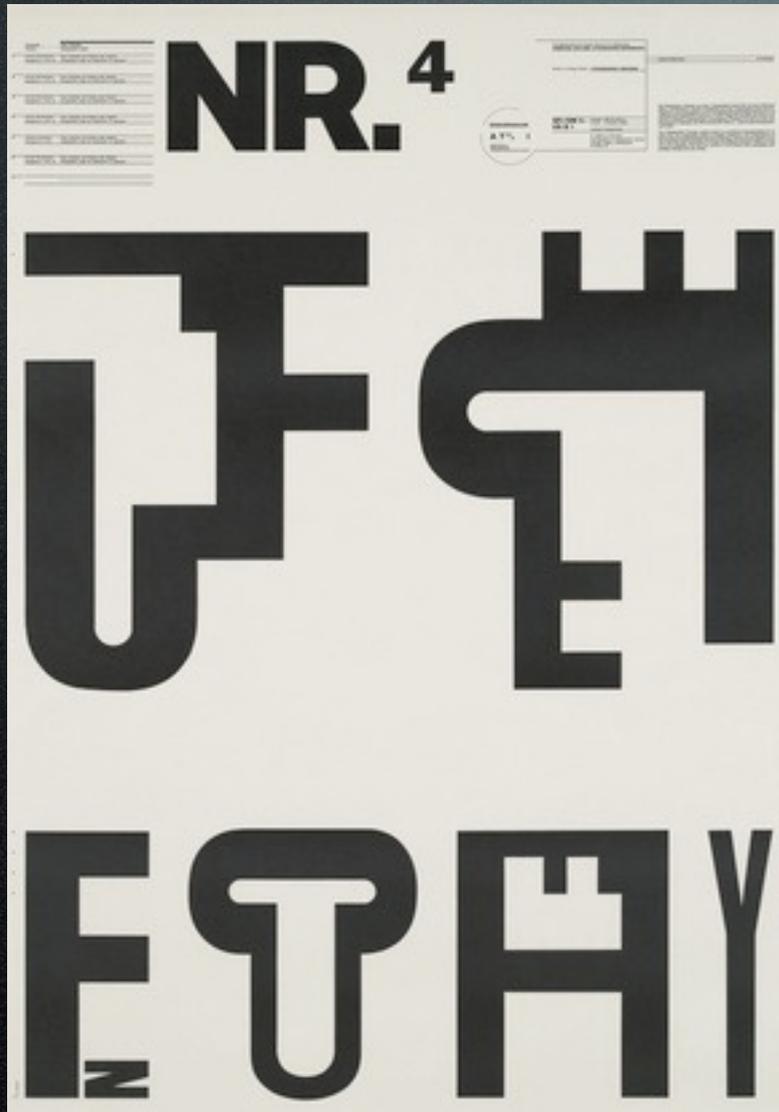
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8050 Zürich
Telefon 01-311 22 60

FÜR DIE ZUKUNFT

Siegfried Odermatt & Rosemarie Tissi

Tissi was the first female partner at a design firm. Like her 1981 direct mail piece, designers reinvented the Swiss style and it became *new-wave typography*.

NEW-WAVE TYPOGRAPHY



Wolfgang Weingart

He taught at the Basel School of Design and challenged the premises, rules and order of the International Typographical Style through experimentation.

NEW-WAVE TYPOGRAPHY

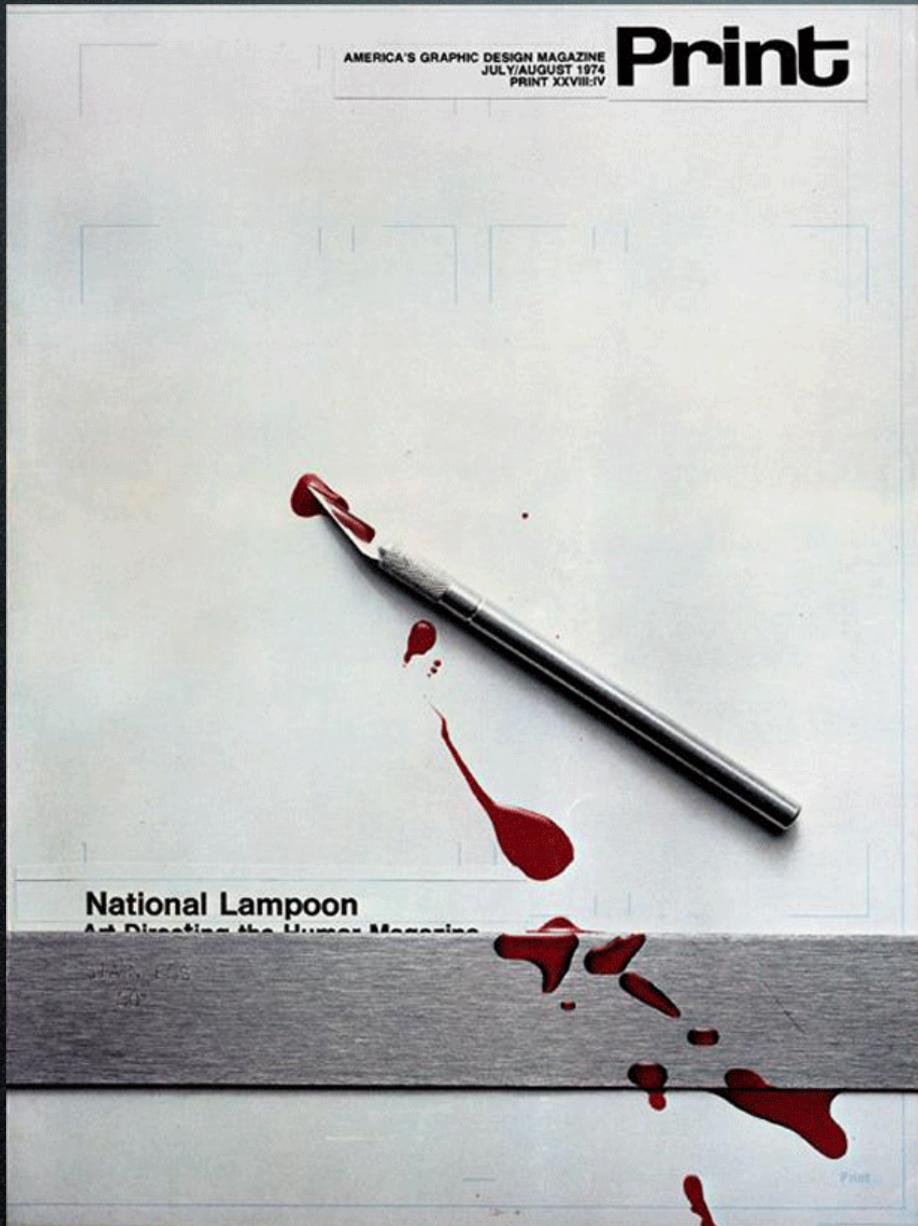


Wolfgang Weingart encouraged his students to use the “*Gutenberg approach*,” combining design with offset printing and photomechanical imaging.

Ye Olden Days of GRAPHIC DESIGN, circa 1970s-1980s



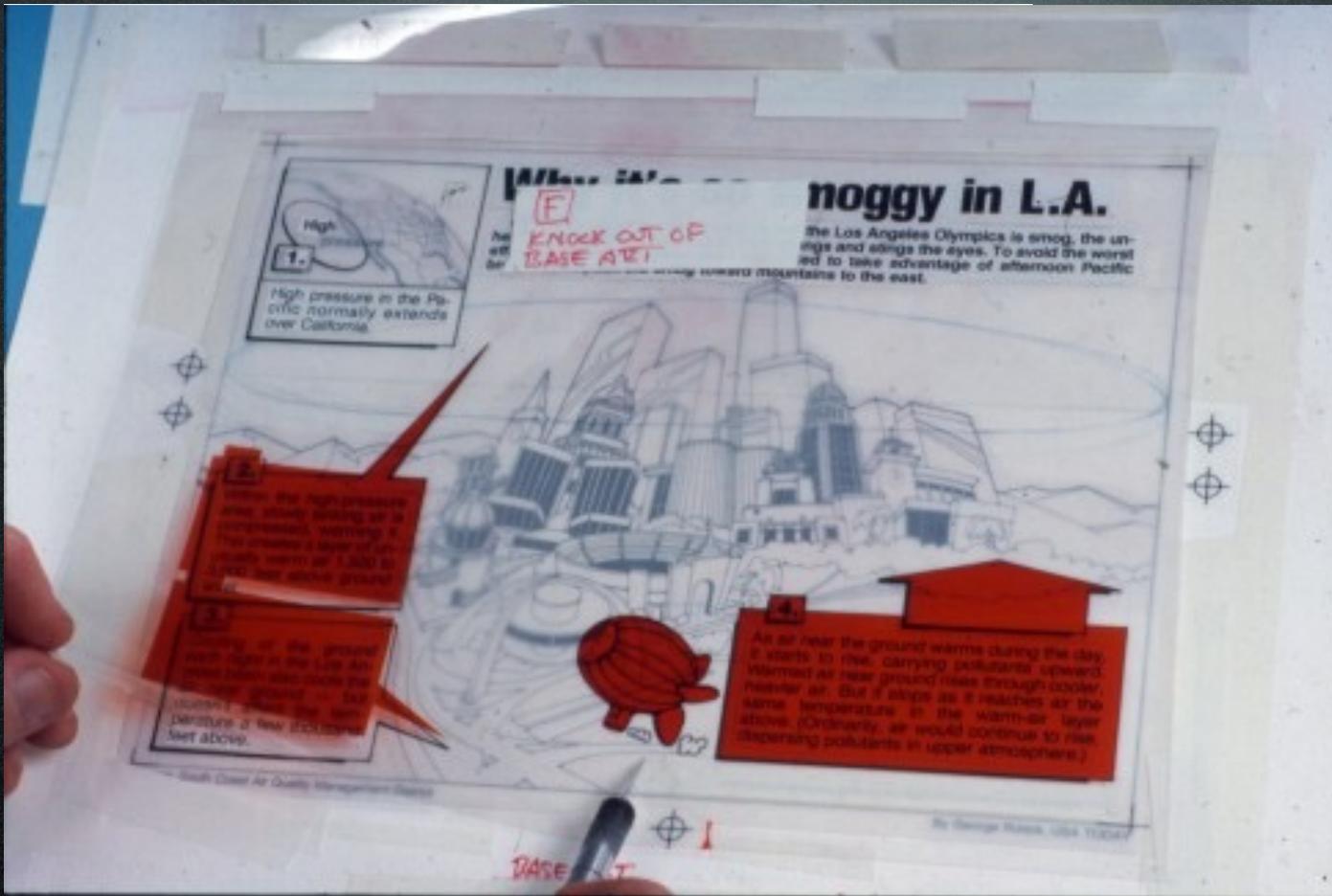
Ye Olden Days of GRAPHIC DESIGN, circa 1970s-1980s



Paste-ups, or *photo-mechanical layouts*, were boards lined with rules and grids that you pasted type on.

This was known as “camera-ready” art — art that was ready to photograph as film negatives, which were then exposed to lithographic metal plates used for printing.

Ye Olden Days of GRAPHIC DESIGN, circa 1970s-1980s



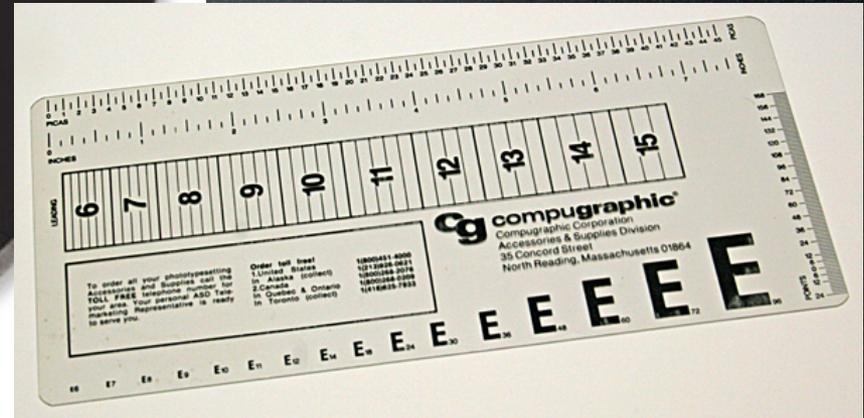
All color and tint boxes were taped down in acetate overlays and instructions were spec'd for the lithographer.

Ye Olden Days of GRAPHIC DESIGN, circa 1970s-1980s



Thankfully, we had computer typesetting. But you had to measure a font size and use a type specimen book to tell the typesetter how to set type.

If the type was too big or too small, you went back and had them reset the type again.

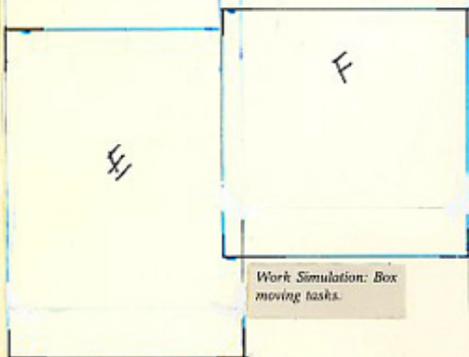


Ye Olden Days of GRAPHIC DESIGN, circa 1970s-1980s

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If there were edits, you had to cut and paste them into the layout.

NEW-WAVE TYPOGRAPHY

Weather:

**Sunny
hot
humid**

today and tomorrow.
Fair and warm tonight.

Temperature range:
Today 96-75
Tuesday 94-72

Weather: Sunny, hot, humid
today and tomorrow.

Fair and warm tonight.
Temperature range:

Today 96-75
Tuesday 94-72

Weather:

Sunny

**hot
humid**

today and
tomorrow.
Fair and warm
tonight.
Temperature range:
Today 96-75
Tuesday 94-72

H

O

Weather:
Sunny

today

today
and
tomorrow

T

Fair
and
warm tonight

Temperature range:

Today 96-75

Tuesday 94-72

Sunny

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Weather:
humid

T

today

and
tomorrow

Fair

and

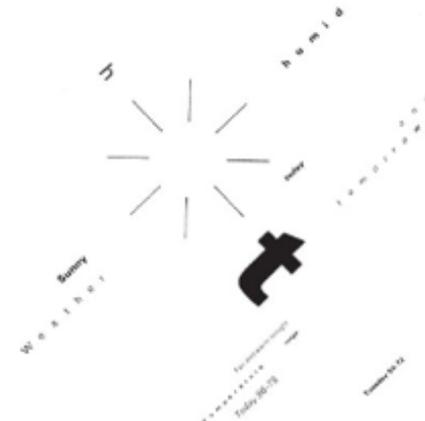
warm

tonight

Temperature range:

Today 96-75

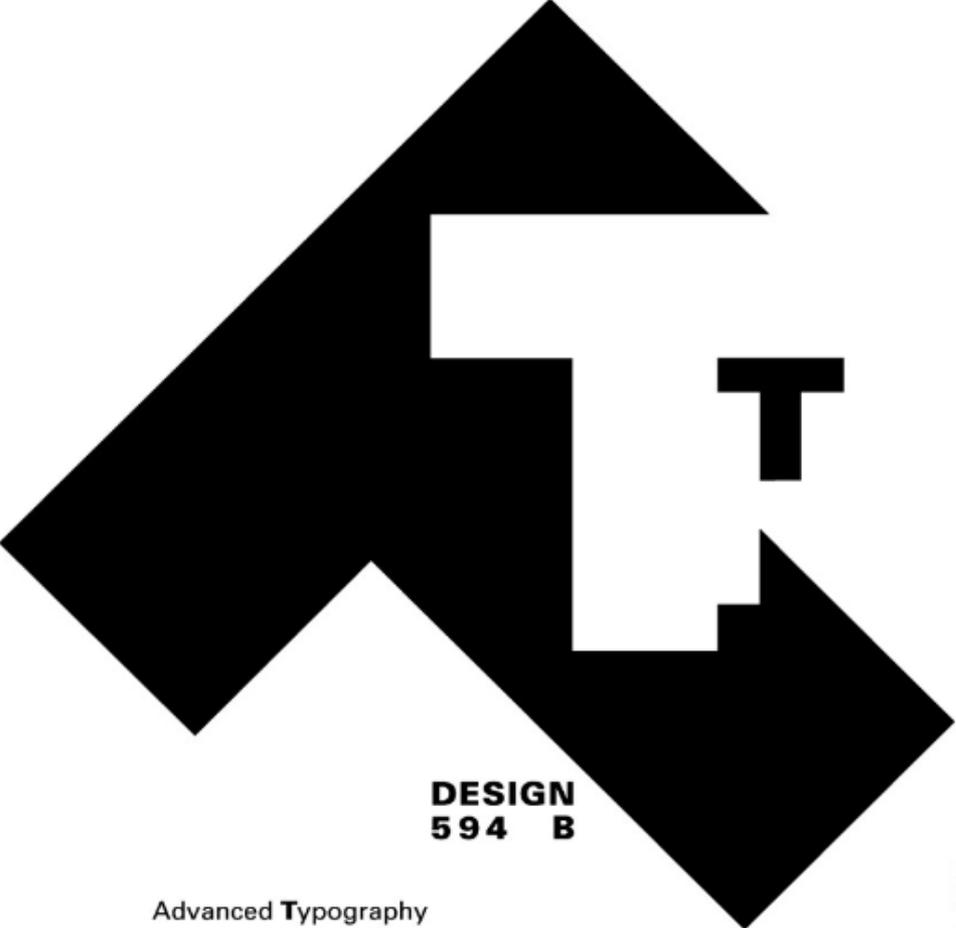
Tuesday 94-72



Dan Friedman

Friedman studied at the Basel School of Design and came to teach in the U.S. He urged his students to make their work *both functional and aesthetically unconventional*, such as these exercises to enhance a simple weather statement.

NEW-WAVE TYPOGRAPHY



**DESIGN
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Advanced Typography
An experimental workshop
with typographic materials
and their use in relation to
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Emphasizes individual exploration of areas of
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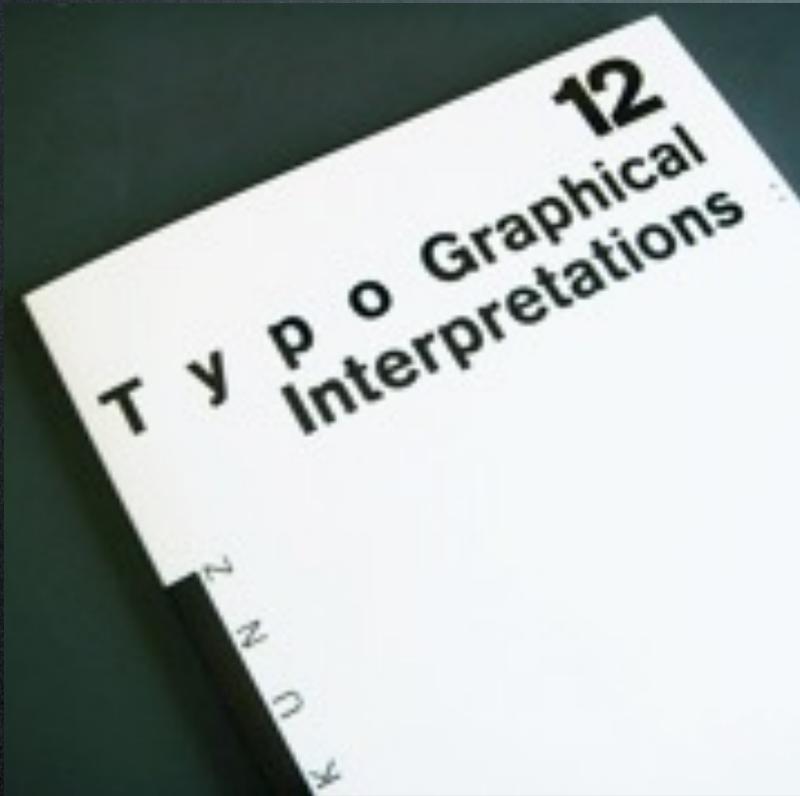
Knowledge in Basic Typography is a prerequisite for this course

For further information and materials to register call 622-9132
Department of Industrial Design, O.S.U., 301 Higgins Hall, 138 North Oval Drive

Willi Kunz

This 1974 typographic workshop poster adds to its International Typographical Style with the use of a strong diagonal.

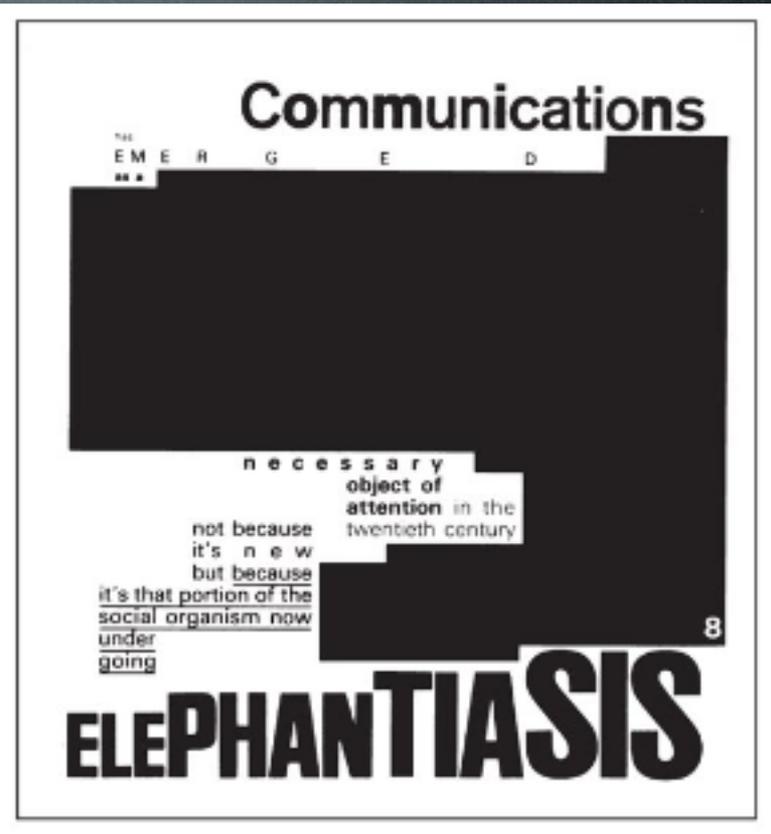
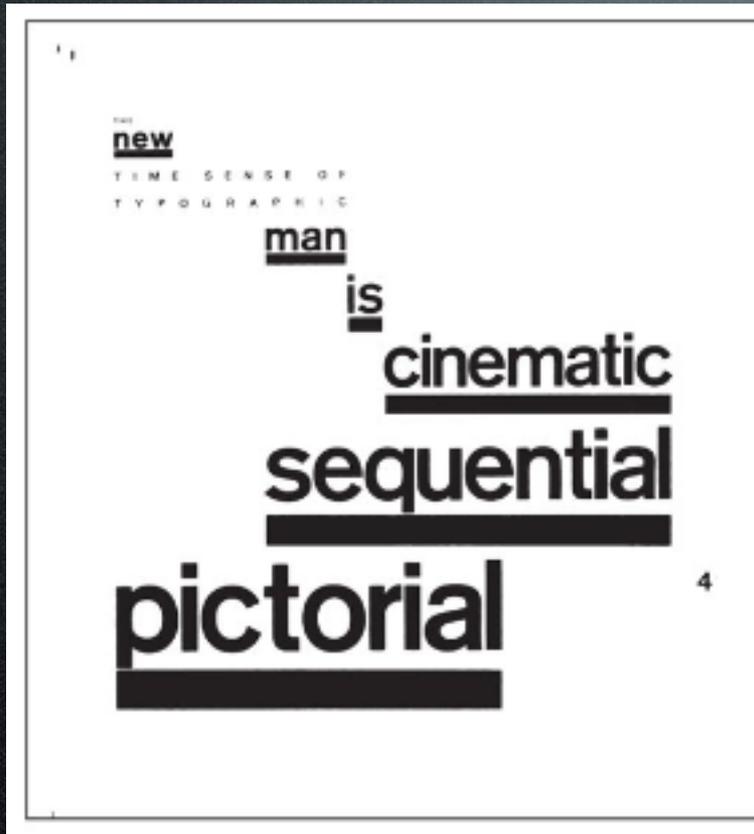
NEW-WAVE TYPOGRAPHY



Willi Kunz

Taught as Weingart's sabbatical replacement at the Basel School of Design. Using Marshall McLuhan's thoughts on communication & media, he published *12 Typo Graphical Interpretations*.

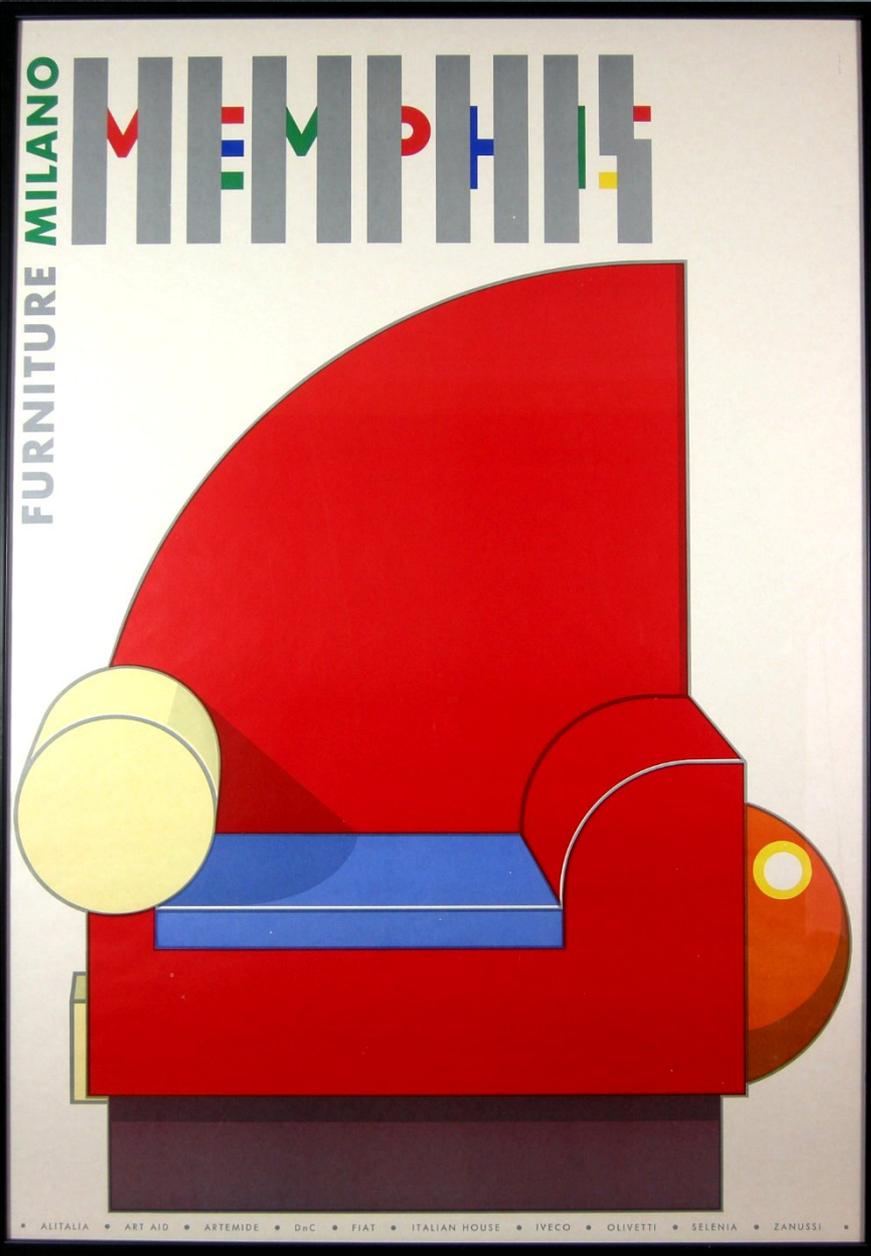
NEW-WAVE TYPOGRAPHY



Willi Kunz

Kunz's process spends little time with sketches – he prefers working with typeset material and probing the organizational properties. Words are intensified by contrasting type weights, sometimes even within the same word. He used geometric stair-step forms, unorthodox word- and letter-spacing. He placed lines and bars for visual punctuation and spatial areas.

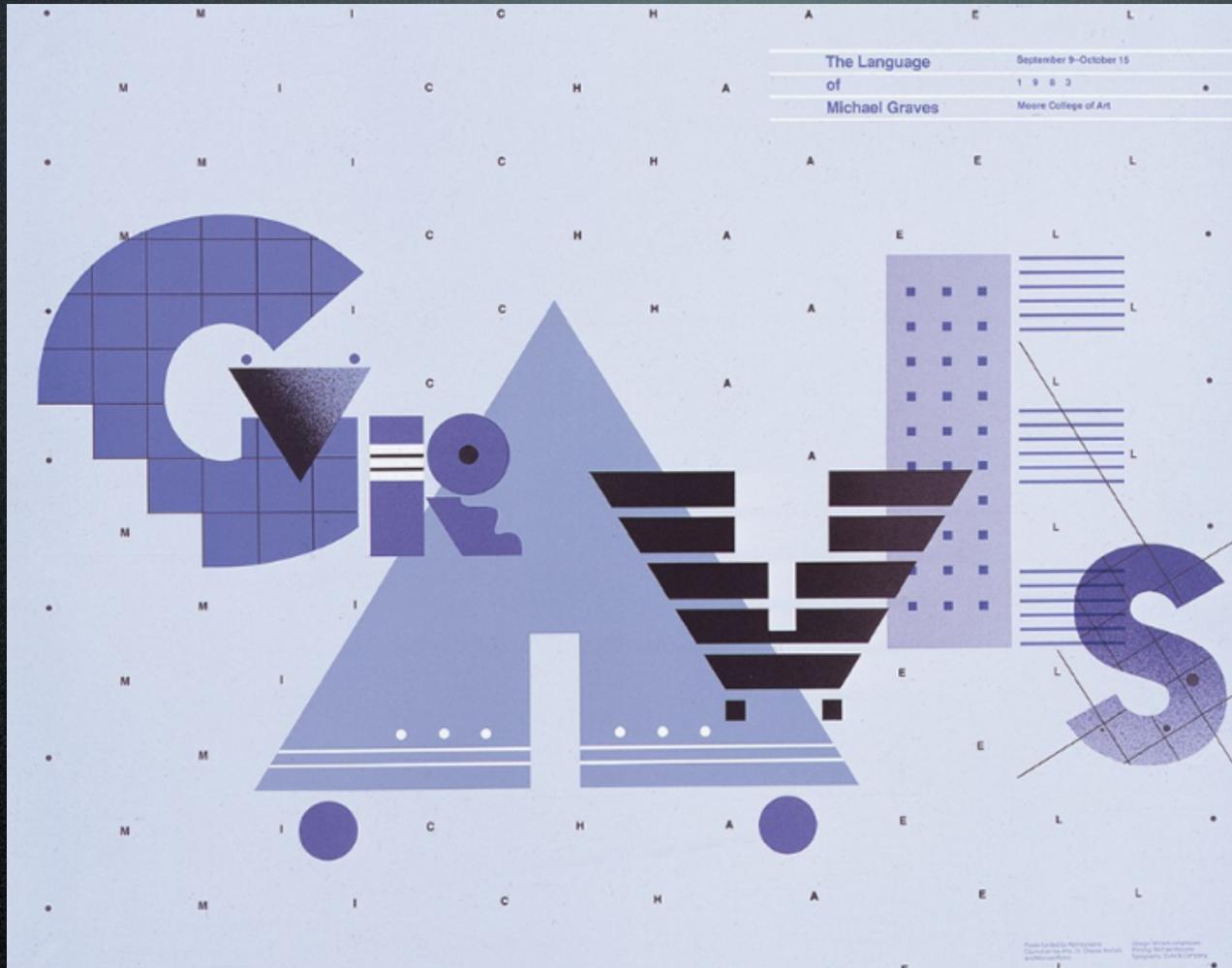
SAN FRANCISCO POSTMODERNISTS



The Memphis school started in Milan, Italy. It was bold, colorful and geometric.

An inspirational architectural design group, **Memphis** was *devoted to patterns and texture over pure functional designs*. This love of eclectic, modern design swept away graphic designers in San Francisco during the '80s.

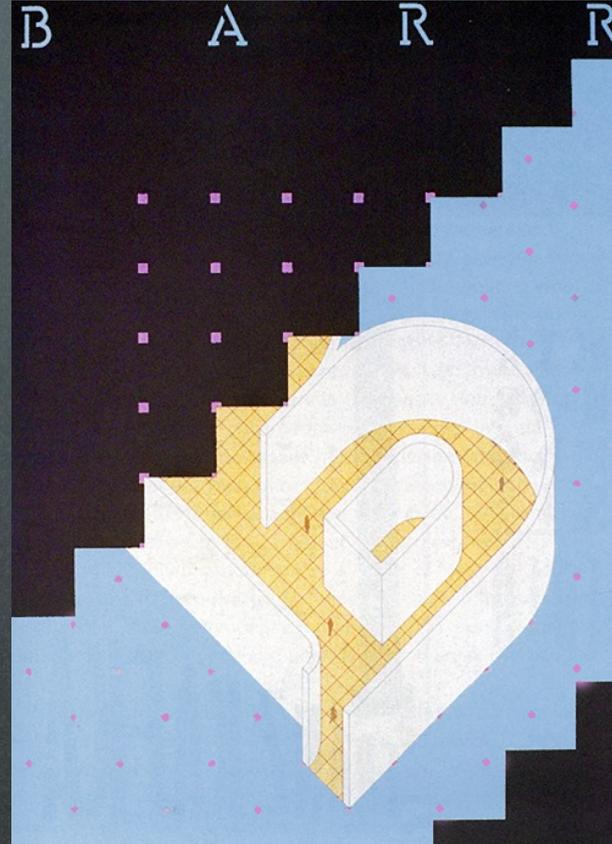
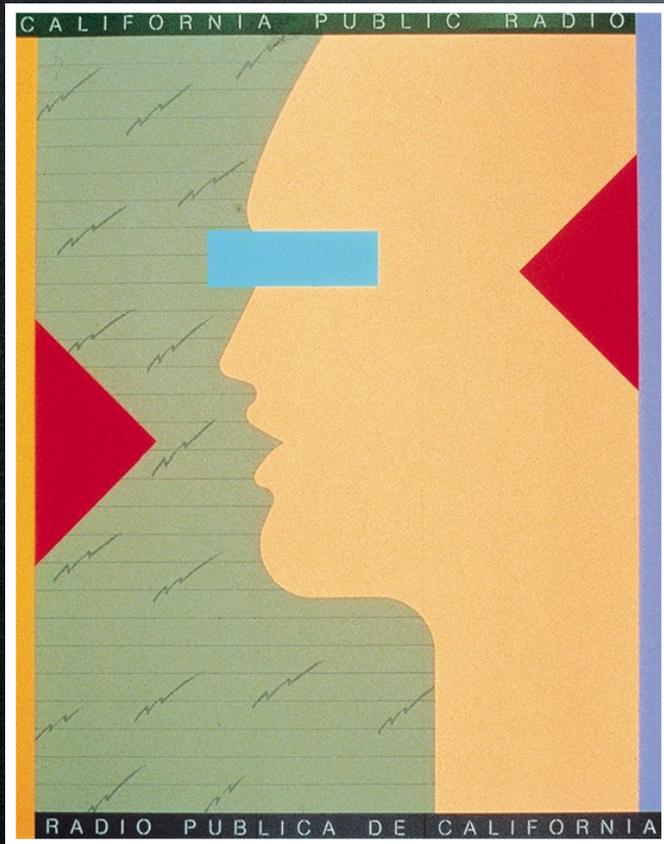
SAN FRANCISCO POSTMODERNISTS



William Longhauser

Postmodernist architect Michael Graves was known for his spirited geometry of decorative surfaces, repetitive patterns, and minimalist modern structures. This 1983 exhibit poster carries the same visual motifs.

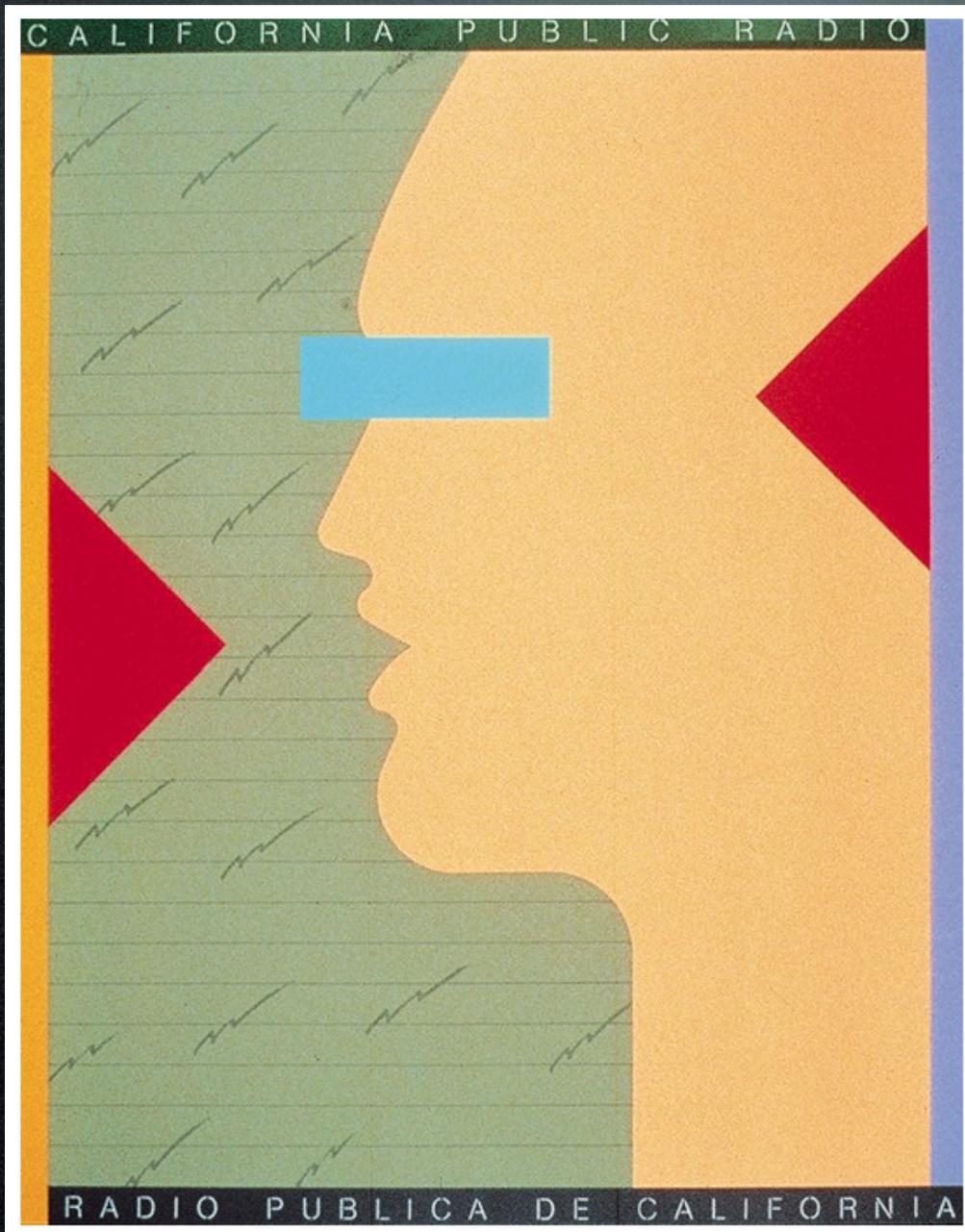
SAN FRANCISCO POSTMODERNISTS



Michael Vanderbyl, Michael Manwaring & Michael Cronin

San Francisco became a center for postmodern design. They were influenced by the international style (clarity & function), but made imaginative use of geometrics and modern spatial organizations.

SAN FRANCISCO POSTMODERNISTS

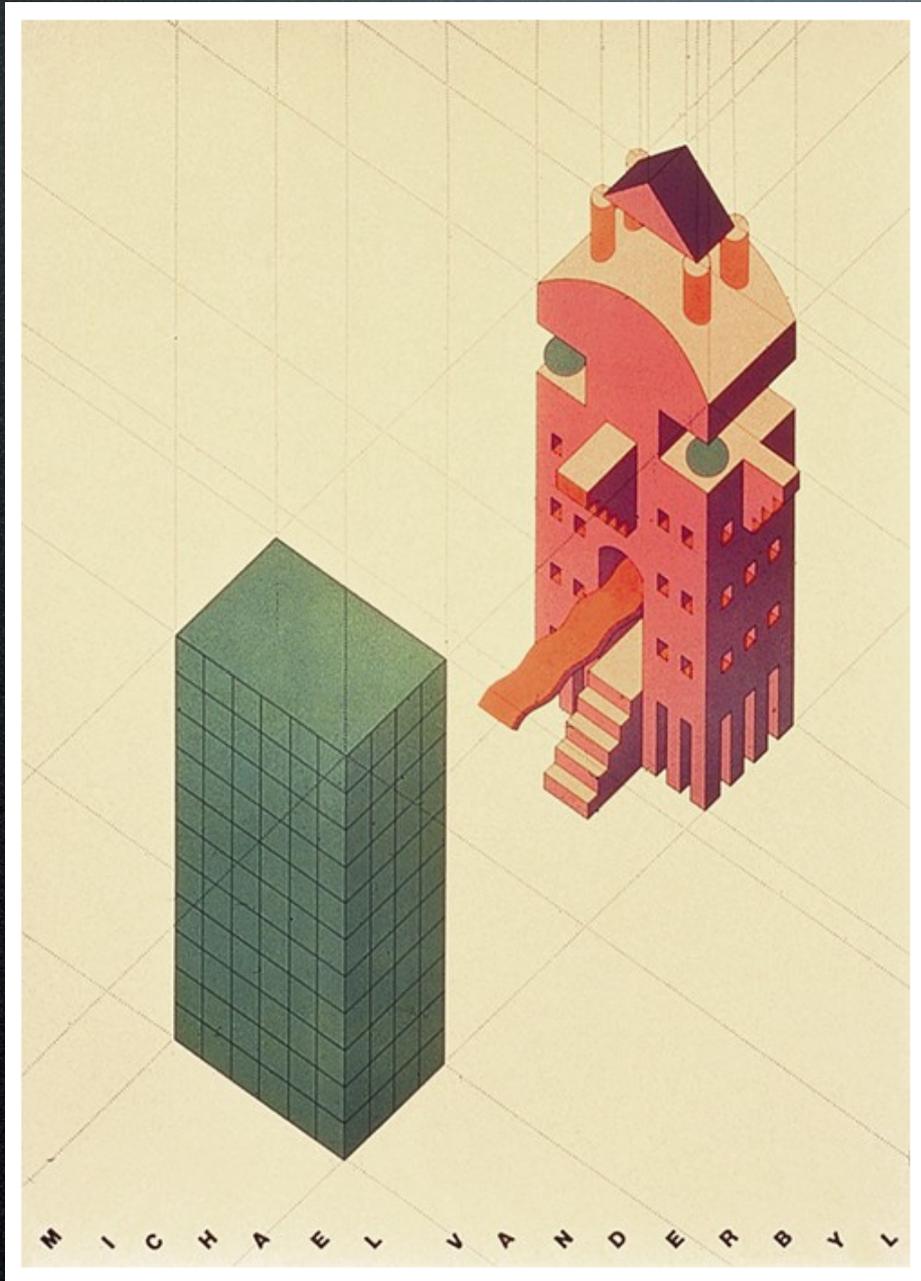


Michael Vanderbyl

California Public Radio
poster, 1979

Conceptually, the eye is blocked while triangles over the ear and from the mouth signify the auditory, nonvisual medium of radio.

SAN FRANCISCO POSTMODERNISTS



Michael Vanderbyl

A 1984 poster spoofs a postmodern building sticking its tongue out at an obsolete modern glass box of a building.

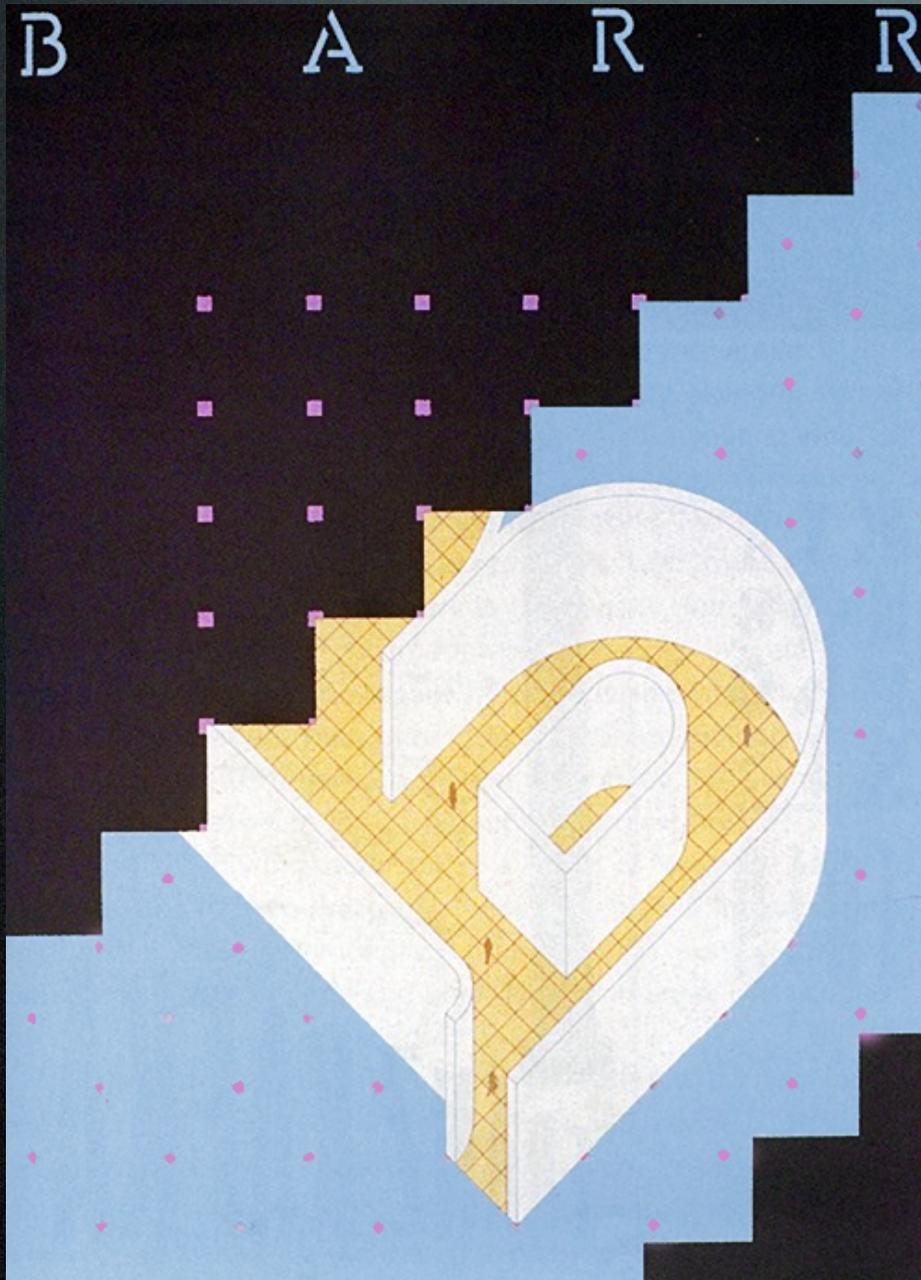
SAN FRANCISCO POSTMODERNISTS



Michael Vanderbyl

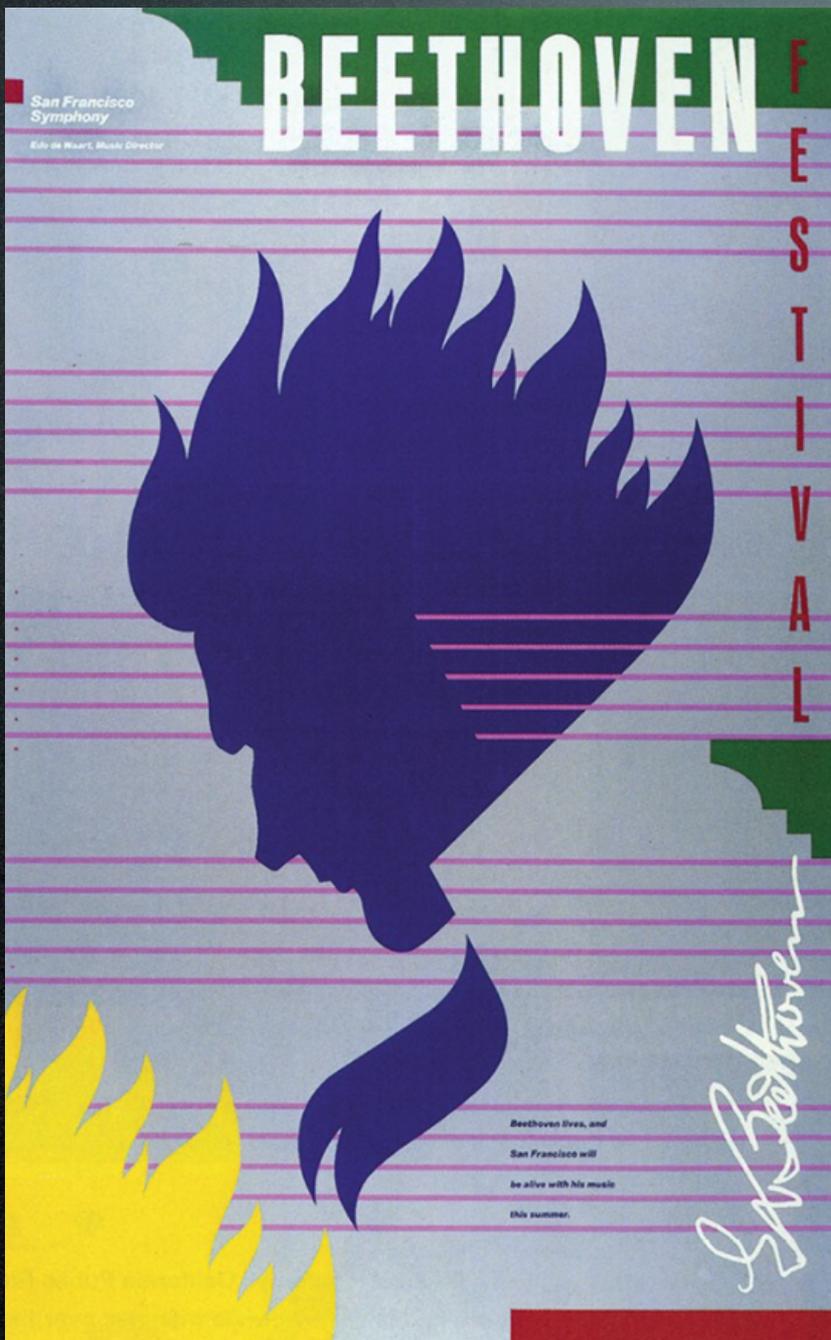
This promotional brochure for the Simpson Paper Company, 1985, placed objects diagonally, mixed fonts and echoed the bold style of the Italian studio Memphis.

SAN FRANCISCO POSTMODERNISTS



Michael Manwaring

A 1984 brochure cover for Barr Exhibits uses International Typographical Style grids, with postmodern pastel colors and repeat patterns.



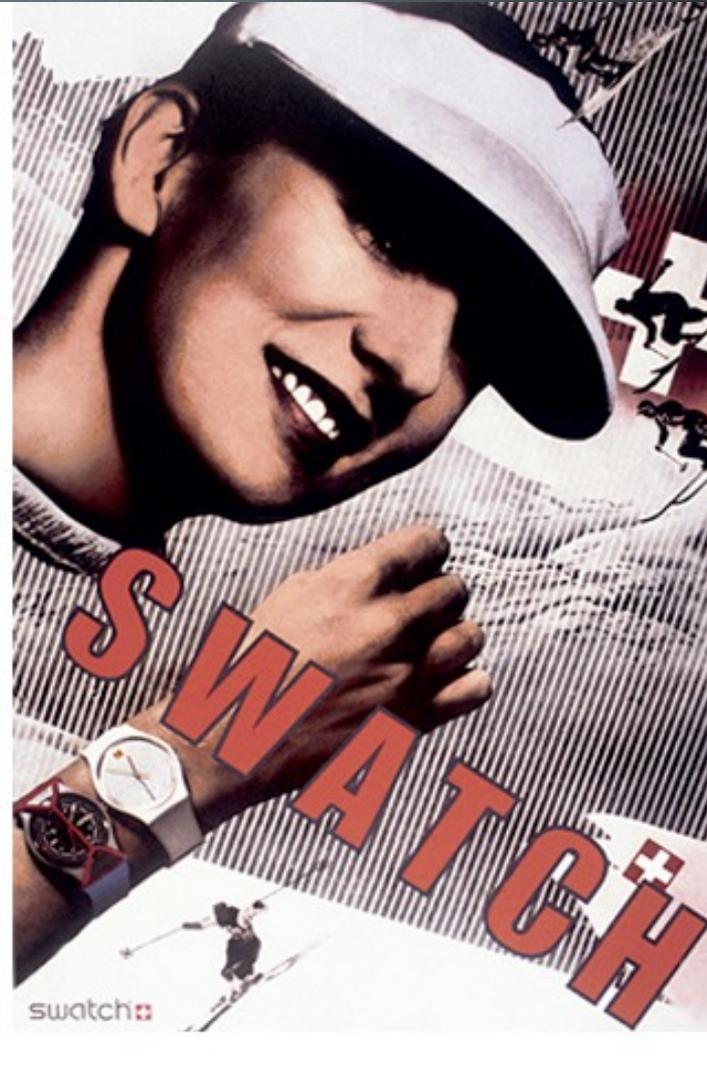
Michael Cronin

This 1983 Beethoven Festival poster symbolizes Beethoven's passion for music by the corresponding shapes of flames and hair.

RETRO DESIGN



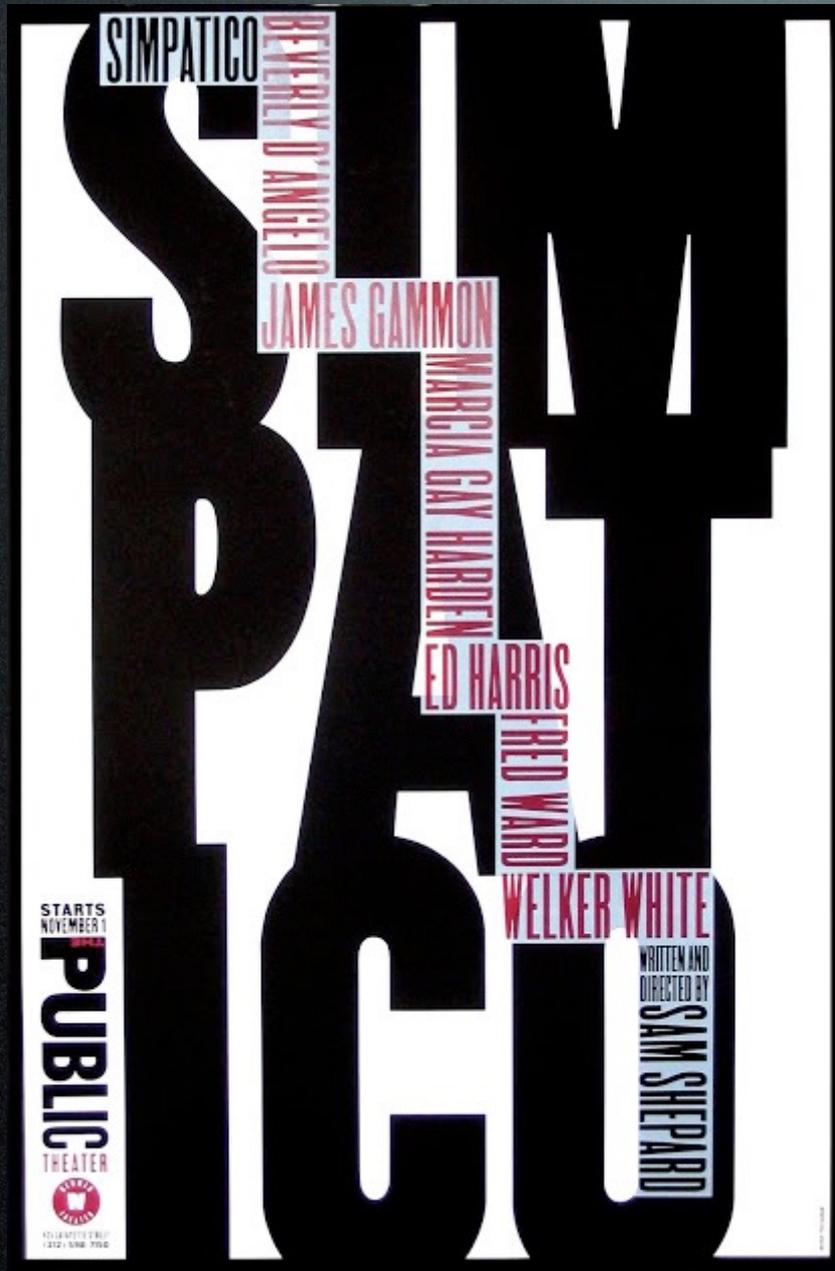
Herbert Matter, 1934



Paula Scher, 1985

Retro Design: “retrograde,” implying backward-looking or contrary to the usual.

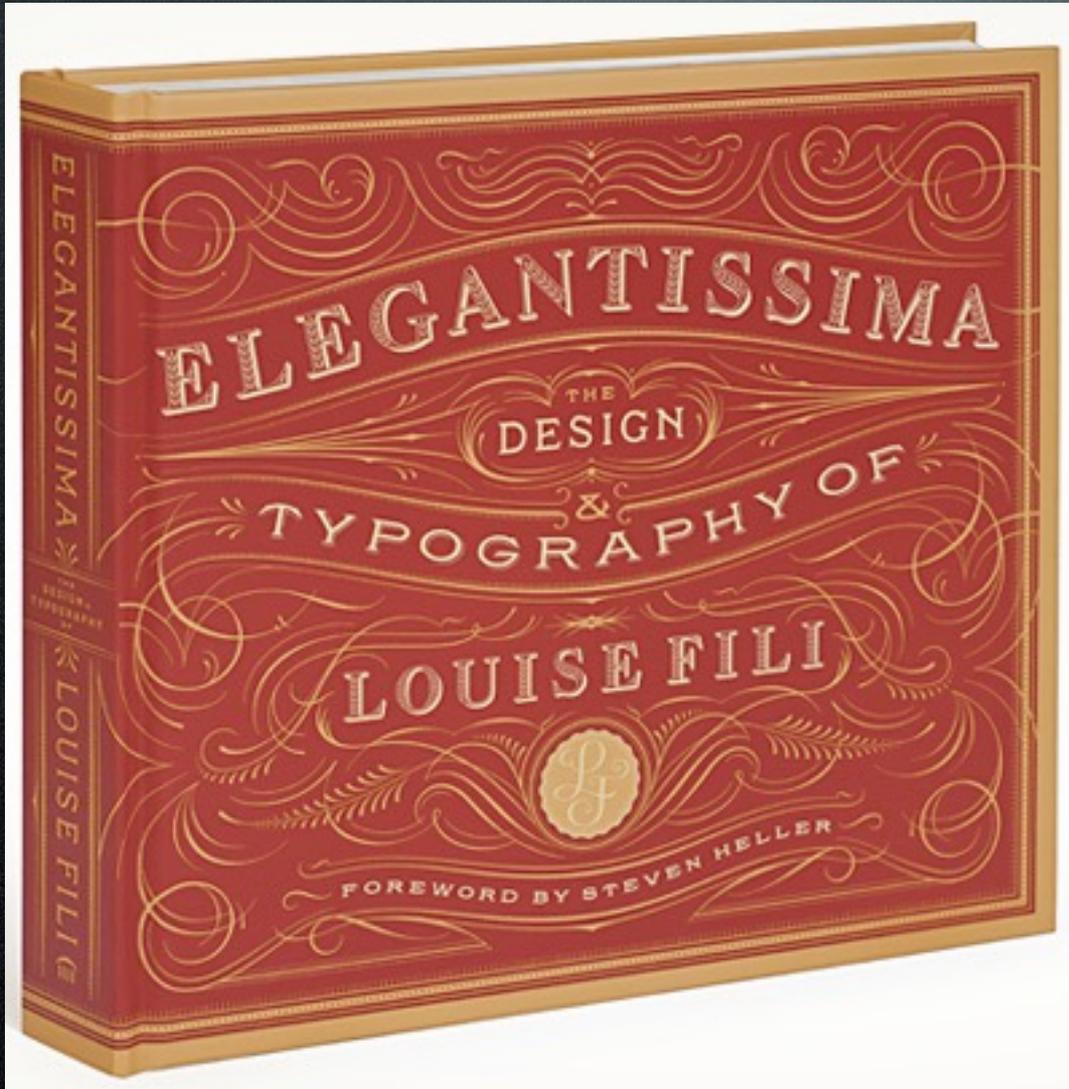
NEW WAVE TYPOGRAPHY



Paula Scher, 1996

New Wave Typography: Scher's retro typography didn't stop at constructivism, but provided the inspiration in reinventing type as art – by packing forms into space and unexpected combinations.

RETRO AND VERNACULAR DESIGN



Louise Fili, 2012

Fili fell in love with the typographical history of her French and Italian travels.

RETRO AND VERNACULAR DESIGN



Louise Fili

Elegant and refined, her work revives the look and feel of long-forgotten type faces.

RETRO AND VERNACULAR DESIGN



Louise Fili

Restaurant matchboxes provide a range of retro typography.

RETRO AND VERNACULAR DESIGN



Industrial Revolution/
Americana, circa 1900s



Charles S. Anderson-Chaps/Ralph Lauren, 1987

Vernacular Design: art which is broadly characteristic of a locale or historical period. Anderson grew up in a small Iowa town and came to love the sentimental images of the early 20th century in middle America.

RETRO AND VERNACULAR DESIGN



Charles S. Anderson produced his own watches, 1992



Charles S. Anderson designed Fossil Watches, one of his first clients. The Fossil brand (founded in 1984) prides itself on its commitment to American vintage inspiration.

RETRO AND VERNACULAR DESIGN

\$8.00 MEMBERS GREEN AUDITORIUM \$23.00 NON-MEMBERS
PACIFIC DESIGN CENTER
 8687 MELROSE AVENUE WEST HOLLYWOOD THURSDAY SEPT. 10, 6:30 PM 7:30
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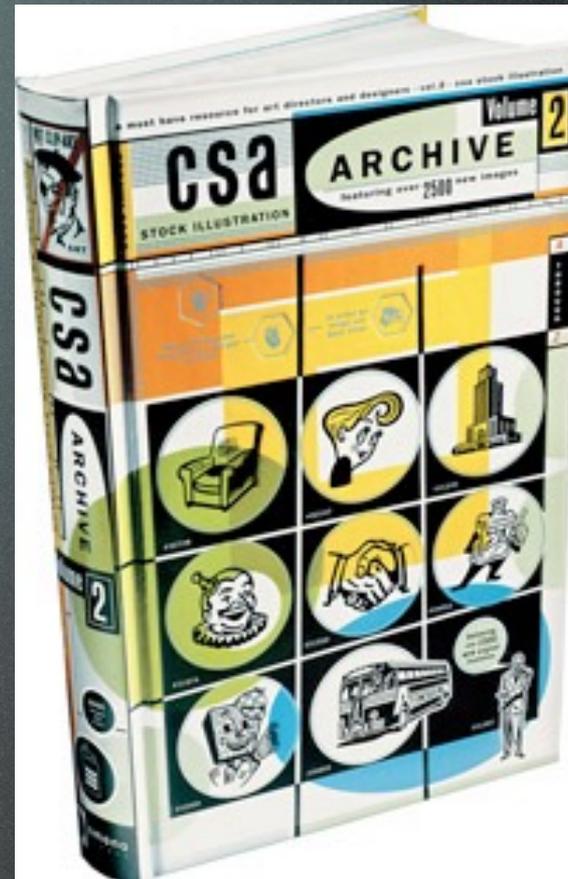
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Charles S. Anderson,
 CSA Catalog of Stock Art, 1996

RETRO AND VERNACULAR DESIGN



Vernacular design: Nostalgic graphics that look old, but are *actually brand-new designs*.

Charles S. Anderson,
French Paper company promotion, 2010

What about the copyright???



Herbert Matter, 1934



Paula Scher, 1985

Can designers appropriate any design and reuse it as their own?

What about the copyright???



Herbert Matter, 1934

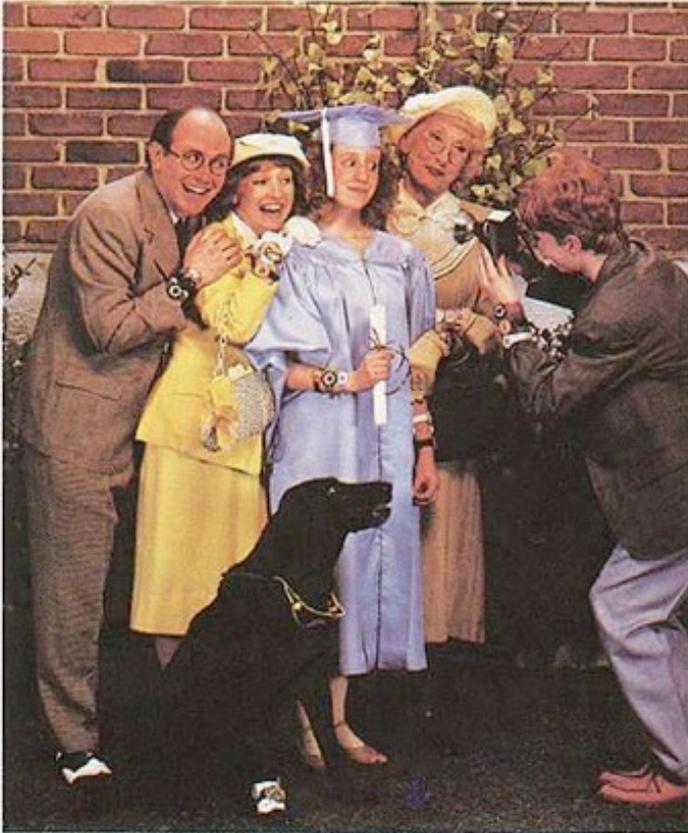


Paula Scher, 1985

According to Paula Scher, the poster was a parody of Herbert Matter's design done with the permission of the family estate.

What about the copyright???

“Since we got Swatch, Debbie made honors, and the football team too.”



swatch  THE FAMILY THAT TICKS TOGETHER STICKS TOGETHER.

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CHAM, SWITZERLAND. PHOTO: J. P. HENRI



SWATCH - THE NEW WAY IN SWISS WATCHES.

“Since we got Swatch, the kids are never late for school and their grades are better too!”



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TRADEMARK OF SWATCH LTD.
CHAM, SWITZERLAND. PHOTO: J. P. HENRI



SWATCH - THE NEW WAY IN SWISS WATCHES.

And it was actually only part of a campaign that recreated tacky ads from the 40s and 50s in an effort to have fun with the Swiss product.

COPYRIGHT INFRINGEMENT



Little-Trees vs. Old Navy, 2008

Car-Freshener Corporation, maker of the little tree-shaped air freshener, sued Old Navy over a line of T-shirts that sported the slogan "Keeping it Fresh," accompanied by an image of a tree-shaped car air freshener.



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Little-Trees vs. Old Navy, 2008

Car-Freshener Corporation won the lawsuit and an undisclosed settlement from Old Navy. In the suit, the 50-year-old company bars Old Navy from buying, selling or advertising any items with the tree design. (And today, Car-Freshener Corp. sells their own merchandise.)