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# 100 Years Of Swiss Graphic Design



## Synopsis

100 Years of Swiss Graphic Design takes a fresh look at Swiss typography and photo-graphics, posters, corporate image design, book design, journalism and typefaces over the past hundred years. With illuminating essays by prominent experts in the field and captivating illustrations, this book, designed by the Zurich studio NORM, presents the diversity of contemporary visual design while also tracing the fine lines of tradition that connect the work of different periods. The changes in generations and paradigms as manifested in their different visual languages and convictions are organized along a timeline as well as by theme. The various fields of endeavor and media are described, along with how they relate to advertising, art, and politics. Graphic design from Switzerland reflects both international trends and local concerns. High conceptual and formal quality, irony and wit are its constant companions. A new, comprehensive reference work on Swiss design.

## Book Information

Hardcover: 384 pages

Publisher: Lars Muller (October 15, 2014)

Language: English

ISBN-10: 3037783990

ISBN-13: 978-3037783993

Product Dimensions: 8.7 x 1 x 12.8 inches

Shipping Weight: 4.6 pounds (View shipping rates and policies)

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## Customer Reviews

An excellent overview of Swiss graphic creativity. For such a small country and I read in the text that because of the mountains only about three-quarters of the land is habitable, so even more remarkable that in the last few decades the country exported and became famous for the 'Swiss Style'. What I liked about the book was the comprehensive coverage and I think it's worth listing the Contents: Poster; Typo-graphics; Photo-graphics; Swiss style; Signs & symbols; Corporate design; Advertising; Public affairs; Type; Editorial design. Within each of these chapters, with essays and

illustrations, there are some surprises, for example 'Signs & symbols' has sections on map making, traffic signs and banknotes (though surprisingly nothing on the countries stamps). The longest chapter is Corporate design, forty-three pages, dealing with Swiss international companies like Swissair, Geigy, Bally and Swatch, they generate a lot of printed material and of course company style manuals. Pages are shown from the manuals of Swissair, Swatch and Federal Railways. For designers Swiss type needs no introduction and chapters 'Typo-graphics', a section in 'Swiss style' (by Lars Muller this book's publisher) and 'Type' look in detail at the designs that went round the world with Helvetica was the obvious winner. The country was, though, split into two camps, Zurich designers favored Helvetica while those in Basel preferred Univers, designed by Adrian Frutiger. As the book covers a visual subject it is, of course, a pleasure to read and look through, the upright shape helps, too. Oddly all the text is in Akzidenz Grotesk, a German face designed around 1880, rather than Helvetica (or even Univers).

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