

AGI Alliance Graphique Internationale
Graphic Design Since 1950 Edited by Ben & Elly Bos



BOS, BEN & ELLY (EDS.): *AGI: Graphic Design since 1950*

Thames & Hudson, London 2007. 800 pp. 4:0 (27 x 21 cm). Hardback. 1943 illustrations in colour. New copy.

This incomparable Who's Who in the world of graphic design will be an essential addition to all designers' libraries.

The Alliance Graphique Internationale – the AGI – is an élite club. Since its inception in 1951, its members have been collectively responsible for the identity design of most of the world's top corporations and institutions as well as for countless examples of globally known packaging, publications, illustration and posters.

This lavishly illustrated reference presents biographies of almost every AGI member to date, including such luminaries as *Alan Fletcher, Josef Müller-Brockman, Adrian Frutiger, Milton Glaser, Stefan Sagmeister, Cassandre, Dick Bruna, Bruno Munari and Irma Boom*, accompanied by reproductions of their best – and often iconic – work.

Also included are over thirty essays by some of the most prominent AGI members who consider the history of recent graphic design and its present developments, and also present a thorough history of the AGI itself: its worldwide meetings, congresses, seminars, exhibitions and publications.

550:-

SQUIRE, VICTORIA: *Getting it Right with Type: The Dos and Don'ts of Typography*

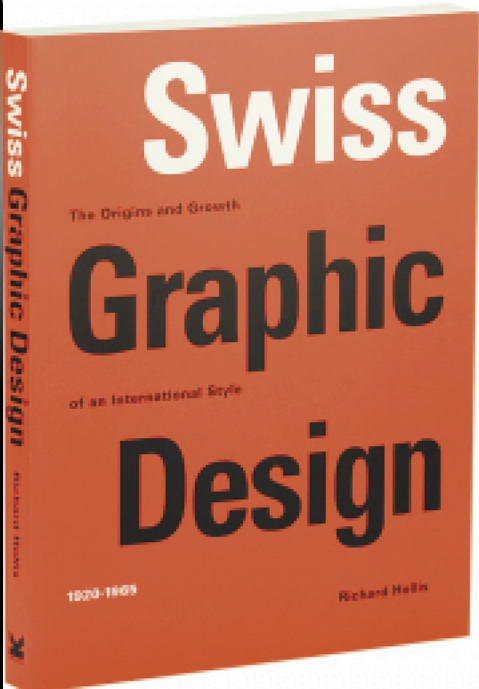
Laurence King, London 2006. 176 pp. 4:0 (25 x 17,5 cm). Paperback. With 30 illustrations and over 300 type examples. New copy.

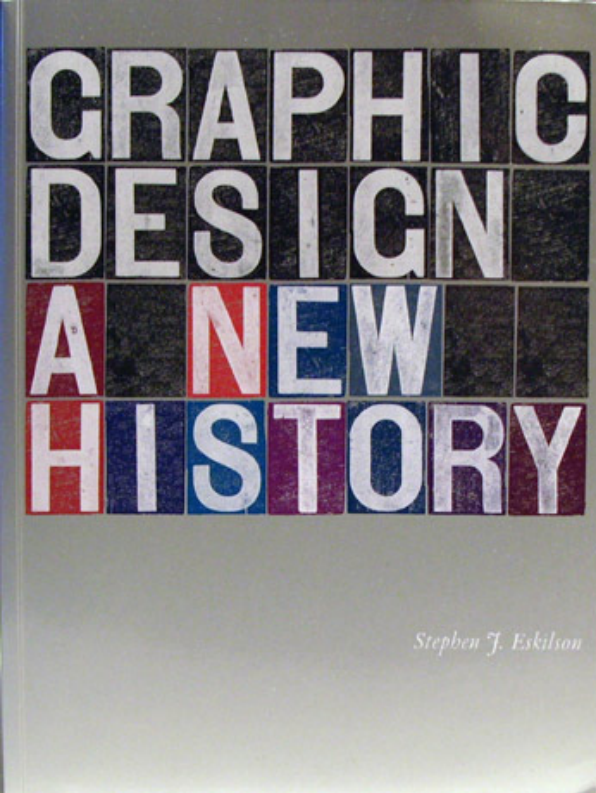
Typography is no longer the specialist domain of the typesetter: these days anyone who uses a computer has access to a wide range of typefaces and effects. This book offers an introduction to the basics of typography, from choosing which typeface to use and how to combine different typefaces in one document to adjusting letter-, line- and word-spacing for improved legibility; and from understanding kerning and leading to mastering typographic details, such as italics, punctuation and line endings. The book is illustrated throughout with practical examples demonstrating good and bad solutions. There are tips for specific design tasks, such as letters, charts, tables and design for the screen, and a glossary explaining typographic terms. **250:-**

HOLLIS, RICHARD: *Swiss Graphic Design: The Origins and Growth of an International Style 1920-1965*

Laurence King, London 2006. 272 pp. 4:0 (27 x 21 cm). Paperback. 750 illustrations, 100 in colour. New copy.

Originating in Russia, Germany and The Netherlands in the 1920s, Modernist graphic design and typography found a firm foothold in Switzerland. By the 1950s Switzerland had developed a uniquely clear graphic language, evident not only in posters, but also in pharmaceutical labelling, tourist brochures, train tickets, timetables, passports and bank notes. Abroad, 'Neue Grafik' or 'Swiss' style, as it became known, was admired for its formal discipline. Images and text were organized into geometrical grids used together with sans-serif typefaces such as Helvetica and Univers. These components of the Swiss style spread across the world and their influence is still seen today. *Swiss Graphic Design* gives a rich and fascinating account of this key period in graphic design history, setting the stylistic developments in the social and cultural context of the times. **275:-**



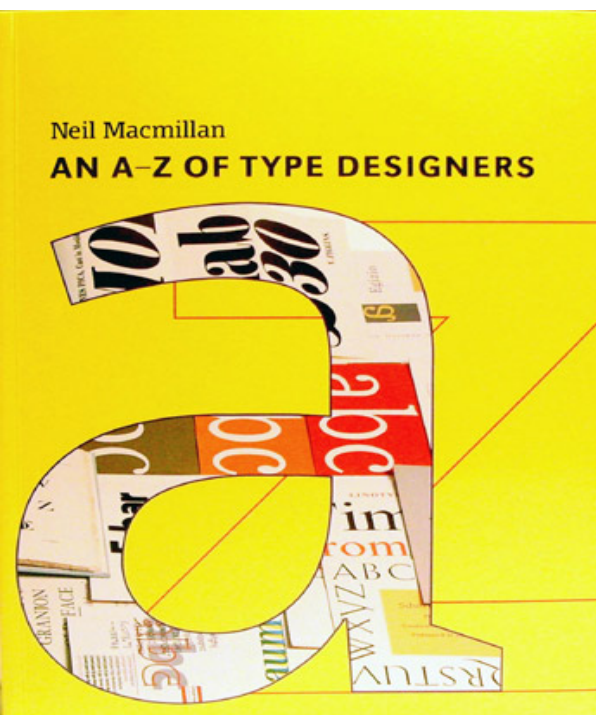


ESKILSON, STEPHEN J.: *Graphic Design: A New History*

Laurence King, London 2007. 464 pp. 4:0 (29,2 x 22 cm). Stiff paper wrappers. 475 illustrations. New copy.

The history of graphic design is a very under-published subject for such a widely studied discipline. Now Stephen Eskilson provides a scholarly and accessible account of the field from Gutenberg to today. His approach is distinctive in that, for the first time, the subject is fully discussed in the light of prevailing political, social, military and economic conditions, nationalism, and gender. Clearly designed and easy-to-follow, the book tells the story chronologically with key topics developed by way of cultural comparison. It covers a host of different media: book, journal, magazine and album covers, photographs, prints, posters, logos and websites. Featured designers include Albers, Benton, Brody, Earls, Glaser, Morris, Rodchenko, Sagmeister, Scher and Toulouse-Lautrec. Logo designers Bass, Chermayeff & Geismar and Rand receive substantial coverage. Pioneering typographers covered range from Garamond, Caslon and Morison to Hoefler, Licko and Carter.

Stephen J. Eskilson is an Associate Professor in the Art Department at Eastern Illinois University. **400:-**



MACMILLAN, NEIL: *An A-Z of Type Designers*

Laurence King, London 2006. 200 pages. 4:0 (28 x 21,5 cm).

Paperback with flaps. 358 illustrations. New copy.

This illustrated A-Z features outstanding type designers from around the world, from Gutenberg to the present day. Arranged alphabetically by the designer's name, the book contains more than 260 biographical profiles. Entries are illustrated by key typefaces taken from a wide range of sources, including type specimens, original posters, private press editions and magazine covers, and also give a list of work and, where applicable, further reading references and a website address. An essential reference for typographers, graphic designers and students, the book also features a full index and eight short texts by leading typographers - Jonathan Barnbrook, Erik van Blokland, Clive Bruton, John Downer, John Hudson, Jean Fran is Porchez, Erik Spiekermann and Jeremy Tankard - that cover different aspects of type design, including typeface revivals, font piracy, designing fonts for corporate identities and the role of nationality in type design. **350:-**



BAINES, PHIL & DIXON, CATHERINE: *Signs: Lettering in the Environment*

Laurence King, London 2008. 192 pp. 4:0 (25 x 24 cm). Paperback. 700 illustrations. New copy.

This book focuses on the letterforms and typography in public places, from road signs to building names, that help us to navigate cities and countryside and contribute to a sense of place. Featuring examples from around the world, the book discusses the function and execution of signage. Visually led, Signs contains 700 colour images grouped together thematically and described in extended captions, showing the best current examples alongside historical material. Part resource, part celebration, the book forms an exciting visual compendium.

225:-