Who are history’s most influential graphic designers?
In this fun, fast-paced introduction to the most iconic designers of our time, author John Clifford takes you on a visual history tour that’s packed with the posters, ads, logos, typefaces, covers, and multimedia work that have made these designers great. You’ll find examples of landmark work by such industry luminaries as El Lissitzky, Alexander Rodchenko, A.M. Cassandre, Alvin Lustig, Cipe Pineles, Paul Rand, Saul Bass, Milton Glaser, Wim Crouwel, Stefan Sagmeister, John Maeda, Paula Scher, and more.

“Packed with inspiration and information about the pioneers and radicals and experimenters who broke the rules of design.”
— Stephen Doyle, Creative Director, Doyle Partners
GRAPHIC ICONS
VISIONARIES WHO SHAPED MODERN GRAPHIC DESIGN

JOHN CLIFFORD
To my family, Tim and Will
9 Preface
10 Introduction

16 EARLY MODERN
18 LUCIAN BERNHARD
24 HANS RUDI ERDT
26 LUDWIG HOHLWEIN
30 FILIPPO TOMMASO MARINETTI
32 EDWARD McKNIGHT KAUFFER
38 EL LISSITZKY
44 ALEXANDER RODCHENKO
46 STENBERG BROTHERS
48 THEO VAN DOESBURG
52 THE BAUHAUS
54 HERBERT BAYER
58 A.M. CASSANDRE
60 WILLIAM ADDISON DWIGGINS
64 JAN TSCHICHOLD

68 MIDCENTURY MODERN
70 LESTER BEALL
74 ALEXEY BRODOVITCH
80 ALEX STEINWEISS
82 HERBERT MATTER
88 LADISLAV SUTNAR
94 ALVIN LUSTIG
100 CIPE PINELES
104 COLLECTING GRAPHIC DESIGN
106 BRADBURY THOMPSON
110 ERIK NITSCHE
114 JOSEF MÜLLER-BROCKMANN
118 PAUL RAND
124 SAUL BASS
130 GEORG OLDEN
134 WILL BURTIN
This is a book about names. Many people know the names of architects, artists, and fashion designers, but not many know the names of graphic designers. It’s strange to me, since graphic designers create so much of our everyday world: books, magazines, web sites, logos, posters, packaging, infographics, wayfinding signs, mobile apps, and film and television graphics.

This list of influential 20th century graphic designers is not, and cannot be, definitive. There are designers I wanted to include, but couldn’t get permission to publish. For example, two designers in this book name Tibor Kalman as an influence, yet his work isn’t featured. Not because I don’t think he’s worthy, but because I couldn’t get permission, much as I tried. There were others who were simply too expensive to feature. (Believe it or not, design books don’t have unlimited budgets.)

This book is about people, not about themes or movements. I’ve loosely grouped the designers chronologically, within four broad time periods. So while a particular work may not technically be considered early modern, for example, I’ve opted to include it in Chapter 1, more as a reference to its era than to a particular artistic movement. Many of these designers had (and have) lengthy bodies of work that grew and evolved over long careers, so I didn’t want to label them under any one movement or style.

I was a design student at California College of Arts and Crafts (now California College of the Arts) in the 1990s. Graphic design, or at least the design I noticed, was pretty complex then, with layers upon layers of texture, distorted images, and blurred or distressed type. It was chaotic. Messy. Sometimes illegible. I liked it in a way, I guess, but didn’t think I could ever design anything like that. I’ve always preferred being neat and clear and direct. In my uneducated mind, since all designers seemed to be doing grunge (or, the grunge, as my friends and I called it), you had to do grunge if you wanted to be a designer. That, and the fact that I struggled through my first studio classes, made me unsure about this whole design thing.

Then I took a graphic design history class with Steve Reoutt. I used to think of history classes as stuffy and dull. Not this one. I was floored: the simplicity and starkness of El Lissitzky; the bright colors of Edward McKnight Kauffer; the bold type of Herbert Bayer; the asymmetry and white space of Jan Tschichold; the abstraction and restraint of Herbert Matter. Each of these designers gave me hope: If they could accomplish a lot with a little, maybe I could, too.

This is the book I have always wanted for myself. Although I’m not an academic, I teach, and I want a simple primer on history for my students. I’m a practicing designer, not a historian, and I’d love an easy reference on modern designers for inspiration.

Of course, there are excellent design history books already out there, like the classic textbook Meggs’ History of Graphic Design, by Philip B. Meggs and Alston W. Purvis. This book doesn’t attempt to replace them. Instead, I hope it will lead readers to them. Suggestions for further reading and exploring pop up throughout this book.

Ultimately, Graphic Icons is a very personal list. These are the people who have influenced me and my work. In addition to the pioneers I learned about in school, the dean of my design school is here, along with my old boss. Some of those messy designers from the ’90s are here, too. While this list is personal, I think a strong case can be made for all the designers in this book: They changed the field of graphic design. I hope you’ll learn something from reading it, as I’ve learned from writing it.
Casino de Paris

Entrée 2 Fr

Camille Stéfani

Tous les Soirs

CONCERT-SPECTACLE

BAL

FÊTE DE NUIT LES MERÇEDIS & SAMEDIS
As the 20th century approached, the world had already experienced huge changes. The Industrial Revolution, which began in the mid-1700s in England and continued through the 1800s in Europe and the United States, created new ways of doing almost everything—manufacturing, traveling, and communicating. The rise of the machine enabled mass production, making goods more accessible and inexpensive. It also created jobs in growing, centralized urban areas. People left farms in the country for work in the city.

Population shifts, industrialization, mass communication: All of these forces would shape visual culture—and the artists and designers who created it—across the world for decades to come.

As cities grew, street posters became the most efficient way to reach consumers. Steam-powered printing presses could produce posters, books, newspapers, and magazines faster and in greater quantity than manual processes. Printed materials were no longer precious, handmade items available only to the wealthy; they were accessible to working classes, as well. As education became more widely available, literacy rates rose—which furthered the development of printed communication.

Not everyone embraced mass production and efficiency, however. William Morris rejected the machine aesthetic and founded the Arts and Crafts movement in England around 1880. Its goal? To unite aesthetic excellence and traditional craftsmanship. Morris wasn't against just the machine; he was against the mediocre: Most mass-produced goods were low-quality and clichéd. Morris founded the Kelmscott

ABOVE: Kitagawa Utamaro, Chojiya hinazuru hinamatsu, woodblock print, between 1798 and 1801

OPPOSITE: Alphonse Mucha, Sarah Bernhardt American tour poster, 1896
Press and published his own books, using detailed woodcut borders and decorations, and typefaces inspired by type from the 15th century. However, running a publishing house at that time without mechanization was unsustainable: Kelmscott’s labor-intensive books were very expensive, putting them out of reach for the general population. The movement’s influence carried on, though, as decorative forms based on nature and plants continued, becoming a big part of Art Nouveau.

In Paris, poster art thrived—not just for advertisers, but also for collectors. Artists found opportunities creating work that promoted products and entertainment. Jules Cheret, often called the father of the modern poster, married art and utility: He didn’t just paint the posters, he also developed a method for reproducing them. Cheret’s overprinting technique lent texture, splashes, and scratches to his brightly colored designs. Cheret and other European artists were influenced by the asymmetrical simplicity and flat color of Japanese woodblock prints, an art form that reached the continent after Japan began trading with western countries in the mid-1800s. Cheret developed a distinct style with his use of female figures and hand lettering. The women in his posters were usually animated and enjoying life—dancing, drinking, and smoking—an unusual depiction at the time. Artists, such as his fellow Frenchman Henri de Toulouse-Lautrec and Italy’s Leonetto Cappiello, followed suit.

Czech-born Alphonse Mucha worked in Paris and exemplified the decorative Art Nouveau (“New Art”) movement: flat color, creative lettering, and stylized organic forms. He added detailed mosaic backgrounds, and often gave his female subjects long, flowing curves of hair. The actress Sarah Bernhardt, convinced that Mucha captured her as no other artist had, signed him to an exclusive contract under which he designed her posters, theater sets, and costumes.
In England, illustrator Aubrey Beardsley simplified forms from nature and became well-known for his black-and-white images, heavy outlines, and distorted bodies. While Beardsley separated image and lettering (usually in different boxes), painters James Pryde and William Nicholson, brothers-in-law who were known as the Beggarstaffs, integrated lettering into their compositions. Their illustrations, made of flat shapes of colored paper, were often incomplete, inviting viewers to mentally finish the picture. The Beggarstaffs’ partnership was short-lived: although their work was admired in art circles, they didn’t make any money.

Will Bradley introduced Art Nouveau to the United States, reflecting the influence of Aubrey Beardsley and William Morris in the design of his posters, books, and journals, many of which he published through his Wayside Press in Springfield, Massachusetts. The look he developed, though, was his own, as he worked at unifying the visuals with the text.

In Germany, Art Nouveau was known as *Jugendstil* (“Young Style”); German artists and designers experimented with the style before moving on to something new. Peter Behrens was initially inspired by French Art Nouveau, but started stripping his work of ornament around the turn of the century. Behrens and other designers became more objective, moving away from floral motifs toward a more geometric logic and order. The shift to more geometric designs was also taking place with the members of the Vienna Secession in Austria, like Gustav Klimt and Koloman Moser.

Printed materials—posters, books, periodicals—became increasingly simple and structured in their design as modernism spread throughout Europe after the turn of the century. Soon, the artists and craftsmen who created them would have new titles: graphic designers.
Another influential German designer, Ludwig Hohlwein, drew inspiration from the Beggarstaffs and their flat, simple, graphic style. Trained as an architect, Hohlwein left Munich in 1911 for Berlin, where he worked as a poster artist. While he worked in the Plakatstil (poster style) that Bernhard had pioneered, the two differed in some important aesthetic ways. Rather than total flatness, Hohlwein incorporated depth in his poster designs; pattern, texture, and color gave his work more volume, which was well suited for his clothing and retail clients.

Hohlwein’s designs evolved as the world around him changed. His work became richer and more painterly. His posters during World War I used light and shadow to give them more of a human touch. For instance, in his poster promoting an exhibit of artwork by German prisoners of war, the balance of the graphic cross with the soldier’s expressive face appeals to the viewer’s emotions.

As Adolf Hitler rose to power, Hohlwein designed many posters for the Nazi party. His work grew more sharp and severe, and featured figures that exhibited muscular, Aryan ideals. Although Hohlwein was a very talented designer, his legacy has been tainted by his close ties to the Nazi party.
ABOVE: Red Cross Collection Drive fund-raising poster, 1914

OPPOSITE: Berliner Sport Club poster, 1914
INDEX

3D design, 154-155, 176, 201
24 Hour Party People, 182

A
abstract forms, 16, 32, 38, 94, 140
advertising, 13, 16, 18, 118, 167
African American designer, 130, 132
Aicher, Otl, 174-175
AIGA, 217
Albers, Josef, 53
album covers, 9, 110, 180, 210
Alexey Brodovitch, 78
Alex Steinweiss: The Inventor of the Modern Album Cover, 81
Alliance Graphique, 59
Alphabet, 53
Apollinaire, Guillaume, 50
Apple Inc., 184, 192
Armour Institute of Technology, 53
Art Deco style, 59
Art Directors Club, 100, 102
art exhibits, 140, 168
Artist Series, 214
Art is Work, 183
Art Nouveau movement, 13, 14, 16
Art of Graphic Design, The, 106
Art of the Modern Movie Poster, 44
Arts and Crafts movement, 11-13, 52
asymmetry, 38, 44, 48, 65
Avedon, Richard, 74, 78

B
band posters, 116, 168, 180
Bass, Saul, 124-129, 134
Bauhaus, 38, 92, 94, 124
Bauhaus: The Face of the 20th Century, 53
Bauhaus: Weimar, Dessau, Berlin, Chicago, 53, 201
Bayer, Herbert, 5, 40, 54, 57, 28
Beall, Lester, 70, 72
Beardsley, Aubrey, 14
Beddington, Jack, 82
Beggarstaff Brothers, 14, 15, 27
Behrens, Peter, 14, 12
Berman, Merrill C., 104
Bernhard, Lucian, 156, 29
Bernhardt, Sarah, 18
Bierut, Michael, 216, 221
Bill, Max, 119, 174
Black Mountain College, 55
Bonset, I.K., 48
book covers, 49, 99, 92, 94, 118
book design, 98, 92, 94, 116
book publishing, 11, 18
Born Modern: The Life and Design of Alvin Lustig, 98
Bradley, Will, 14
brand identity, 122, 148, 167, 173
See also corporate identity
Breuer, Marcel, 53
Brodovitch, Alexey, 74, 79
Burtin, Will, 134, 137
By Its Cover: Modern American Book Cover Design, 99

C
California College of Arts and Crafts, 5, 173, 176
California College of the Arts, 5
California Institute of the Arts, 183
Calligrammes, 98
calligraphy, 65
Cappiello, Leonetto, 13, 105
carson, David, 185, 214
Cassandre, A.M., 58-59
catalog design, 95, 97
CBS wall decoration, 154-155
cD packaging, 222, 224
Center for Design Study, 154
Cheret, Jules, 11, 13, 105
Chermayeff, Ivan, 140, 143
Chwast, Seymour, 156, 159
Cipe Peneles: A Life of Design, 103
Cohen, Arthur, 97
color, communicating with, 204
communications conferences, 134
computers, 182, 186, 222
computer typefaces, 185
Constructivism, 18, 38, 44, 47, 92
corporate identity, 265, 267
consumer research, 173
contemporary, 18
Cooper, Muriel, 200, 201
Cooper Union, 118, 143, 152, 159
160, 224
costume design, 165, 216
Crouwel, Wim, 116, 173
cubism, 16, 48

D
dada movement, 16, 38, 48
Damn Good Advice, 167
dePere, Fortunato, 29
design, 162, 155, 176, 201
collections, 104-105
combining illustration and, 156
combining technology and, 295
as communication, 173
counters, 18, 59, 144
couples, 102
dynamic movement in history, 92
designs, 134
lectures, 202
online forum for, 217
professional association for, 217
schools, 62, 83, 87, 100, 118
146, 174, 222
simplicity in, 162, 222, 224
writers, 202
Design Activist’s Handbook, 42
Design and Science: The Life and Work of Will Burtin, 130
designers, 130
See graphic designers
Designer’s Research Manual, 178
Designing Brand Identity, 173
Designing for Social Change, 42
Design Observer, 220
de Stijl movement, 135, 138, 145, 154
Diagonals, 135, 138, 176
digital era designers, 184, 204
D’Onofrio, Greg, 105
doyle, Stephen, 204, 209
Dutch designers, 168, 170
Dutch Graphic Design: A Century, 170
Dwiggins, William Addison, 16, 35

E
eames, Charles and Ray, 139, 152
early modern designers, 20
Ebay, 105
editorial design, 118
Émigré magazine, 159, 194
Envisioning Information, 92
Erdt, Hans Rudolf, 174, 175
Esquire magazine, 167, 204
Etsy, 105
European modernism, 144
Ex Libris, 87
expressive typography, 30, 149, 152

F
Fella, Edward, 134, 155
film photography, 171
film posters, 169
film title design, 124, 126
Fingerprint: The Art of Using Hand-Made Elements in Graphic Design, 198
forum, design, 217
furniture design, 88, 176
Futurism, 16, 30, 32
Futurism: An Anthology, 30
Futurist Cookbook, 30
Geismar, Tom, 140–143
General Dynamics, 110–113
geometric designs, 14, 16, 17, 38, 48, 174
George Lois: On His Creation of the Big Idea, 167
Germany
Art Nouveau movement, 14
poster style movement, 18, 24, 27
Glazer, Milton, 105, 160–165
Glaserarchives.org, 163
Goudy, Frederic W., 60
Graphic Artist and his Design Problems, The, 115
graphic design. See also design computer science and, 201
books about, 202
coining of term, 60
collecting, 104–105
history, 9, 115
Graphic Design and Architecture, 214
graphic designers
choosing most influential, 5
computer knowledge for, 222
digital era, 184–231
early modern, 18
first notable African American, 130, 132
impact of computers on, 184, 202
lack of name recognition for, 9
late/post-modern, 138–183
mid-century modern, 68–137
Great Depression, 68
Greiman, April, 186–191
grid-based design, 168
grid layouts, 38, 115
Grid Systems in Graphic Design, 115
Gropius, Walter, 52, 68
GROWald, Ermn, 13
grunge, 6
H
hand lettering, 13, 192
Harvard Graduate School of Design, 53
Heller, Steven, 202
history, graphic design, 8
History of the Poster, 20
History of Visual Communication, 115
Hohlftein, Ludwig, 25
I
Identify, 140
identity design, 76, 115, 171
See also corporate identity
Illinois Institute of Technology, 53
Industrial Age, 16
Industrial Revolution
information design, 88
Inspirations magazine, 109
interactive design, 189, 201
International Typeface Corporation (ITC), 145
International Typographic Style, 65
Japanese graphic designers, 144
Japanese woodblock prints, 13
Jugendstil movement, 14
Kalman, Tibor, 16, 24, 26
Kamekura, Yusaku, 144
Kandinsky, Wassily, 53, 54
Kauffer, Edward McKnight, 9
Kellmoss, 116
Klee, Paul, 139, 141
Klimt, Gustav, 14
Krantz, Kurt, 53
L
Landor, Walter, 172
late/post-modern designers,
Law of Simplicity, The, 222
Layout in Advertising, 60
Learning from Las Vegas, 201
Léger, Fernand, 59
Lester Beall: Trailblazer of American Graphic Design, 72
Lichtenstein, Roy, 139
Licko, Zuzana, 144
L'imagerie Gallery, 24
Lissitzky, El, 144
logos, 118
Lubalin, Herb, 124, 133
Lustig, Alvin, 94
Lustig, Elaine, 97
Macintosh computer, 184
Made You Look, 228
Maeda, John, 222
magazine covers, 110
magazine design, 44, 106, 108, 134
maps, 214
Masuccini, Filippo Tommaso, 30
mass-market cameras, 17
mass production, 11, 13, 17
Matter, Herbert, 52, 167
Mayakovsky, Vladimir, 44
Media Lab, MIT's, 201
medical information, 114
Meggs, Philip B., 9
Meggs' History of Graphic Design, 6
Merz to Émigré and Beyond, 107
mid-century modern designers,
Mies van der Rohe, Ludwig, 53
Milton Glaser: Graphic Design, 103
Milton Glaser: To Inform and Delight, 165
minimalism, 18, 20
Miracle Manor Retreat Bed and Breakfast, 190
MIT's Media Lab, 201
modern art, 16
modernism, 65
multidisciplinary design studio, 168
Muller-Brockmann, Josef, 20, 105
museum communications, 118
music posters, 116, 160, 188
N-O
Neue Grafik, 115
New Alphabet, 105
New Art movement, 13
See also
Art Nouveau movement
New Bauhaus, 53
New Ornamental Type: Decorative Lettering in the Digital Age, 154
New Typography, The, 238
New Typography movement, 52
Nicholson, William, 74
Nitsche, Erik, 170
Olden, Georg, 131, 133
organic forms, 15
overprinting technique, 13
<table>
<thead>
<tr>
<th><strong>P</strong></th>
<th><strong>S</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td>Parisian poster art, 13</td>
<td>sabbaticals, 226</td>
</tr>
<tr>
<td>Parsons School of Design, 81, 100</td>
<td>Sachplakat, 18</td>
</tr>
<tr>
<td></td>
<td>Sagmeister, Stefan, 224, 231</td>
</tr>
<tr>
<td>Penn, Irving, 74</td>
<td>San Francisco designers, 176, 178</td>
</tr>
<tr>
<td>Pentagram, 210, 213, 217</td>
<td>sans serif type, 38</td>
</tr>
<tr>
<td>personal computers, 184, 192</td>
<td>Saville, Peter, 180, 183</td>
</tr>
<tr>
<td>photography, 177, 178</td>
<td>Scher, Paula, 210, 213</td>
</tr>
<tr>
<td>photomontage, 38, 44, 47, 65, 70</td>
<td>Schmidt, Joost, 54</td>
</tr>
<tr>
<td>phototypesetting, 149, 174</td>
<td>scientific information, 134, 136</td>
</tr>
<tr>
<td>Picasso, Pablo, 59, 85</td>
<td>scientific posters, 110</td>
</tr>
<tr>
<td>Pick, Frank, 34</td>
<td>set design, 24, 27</td>
</tr>
<tr>
<td>pictograms, 144, 145</td>
<td>Seventy-Nine Short Essays on Design, 220</td>
</tr>
<tr>
<td>Pineles, Cipe, 100–103, 134</td>
<td>Seymour: The Obsessive Images of Seymour Chwast, 158</td>
</tr>
<tr>
<td>Plakatstil, 18, 24, 27</td>
<td>signage, 24, 44, 182, 183, 241, 242</td>
</tr>
<tr>
<td>political posters, 38</td>
<td>silhouettes, 24, 44, 182, 183, 241</td>
</tr>
<tr>
<td>Portfolio magazine, 162, 163</td>
<td>simplicity, 10, 222, 224</td>
</tr>
<tr>
<td>postage stamps, 166, 167</td>
<td>social change, designing for, 42</td>
</tr>
<tr>
<td>poster contest, 16</td>
<td>Sorel, Edward, 180, 186</td>
</tr>
<tr>
<td>Posteritati Movie Poster Gallery, 47</td>
<td>Soviet Woman magazine, 44</td>
</tr>
<tr>
<td>posters</td>
<td>Sparkle and Spin: A Book About Words, 122</td>
</tr>
<tr>
<td>band/music, 166, 169, 170</td>
<td>Steinweiss, Alex, 30, 31</td>
</tr>
<tr>
<td>father of modern, 13</td>
<td>Stenberg, Georgii, 46–47</td>
</tr>
<tr>
<td>mass production of, 11</td>
<td>Stenberg, Vladimir, 46–47</td>
</tr>
<tr>
<td>movie, 24, 47, 59</td>
<td>Stepanova, Varvara, 44</td>
</tr>
<tr>
<td>object, 18</td>
<td>Stock Market Crash of 1929, 69, 69</td>
</tr>
<tr>
<td>political, 38</td>
<td>street posters, 17, 21, 84</td>
</tr>
<tr>
<td>rural electrification, 70, 71</td>
<td>See also posters</td>
</tr>
<tr>
<td>scientific, 110</td>
<td>Suprematist movement, 58</td>
</tr>
<tr>
<td>simplicity in, 10</td>
<td>Sutnar, Ladislav, 58, 59</td>
</tr>
<tr>
<td>travel, 59, 82</td>
<td>Swiss Style, 39, 115, 116</td>
</tr>
<tr>
<td>war, 59, 82</td>
<td>T</td>
</tr>
<tr>
<td>poster style movement, 18, 24, 27</td>
<td>Tatlin, Vladimir, 44</td>
</tr>
<tr>
<td>post-modern designers. See late/post-modern designers</td>
<td></td>
</tr>
<tr>
<td>Priester matches, 18</td>
<td>technology, combining design and, 224</td>
</tr>
<tr>
<td>printed materials, 14, 17, 183</td>
<td>TED conference, 224, 201</td>
</tr>
<tr>
<td>printing presses, 11, 84, 149</td>
<td>television graphics, 139</td>
</tr>
<tr>
<td>printing technology, 149</td>
<td>textile design, 18, 30, 31, 34</td>
</tr>
<tr>
<td>Pryde, James, 14</td>
<td>theater sets, 44, 47, 83, 85</td>
</tr>
<tr>
<td>publishing houses, 11, 113, 14, 85</td>
<td>themes, graphic design, 8</td>
</tr>
<tr>
<td>Purvis, Alston W., 3</td>
<td>Things I Have Learned in My Life So Far, 228</td>
</tr>
<tr>
<td>Push Pin Studios, 159, 189</td>
<td>Total Design, 168, 172</td>
</tr>
<tr>
<td>R</td>
<td>Toulouse-Lautrec, Henri de, 12, 19</td>
</tr>
<tr>
<td>Rand, Paul, 118, 123, 167, 224</td>
<td>toy design, 58</td>
</tr>
<tr>
<td>rational modernism, 149</td>
<td>training manuals, 134</td>
</tr>
<tr>
<td>Ray, Man, 74</td>
<td>travel posters, 17, 21, 84</td>
</tr>
<tr>
<td>record covers. See album covers</td>
<td></td>
</tr>
<tr>
<td>Reoitt, Steve, 3</td>
<td>Tschichold, Jan, 18, 24, 34, 37</td>
</tr>
<tr>
<td>restaurant design, 180</td>
<td>type designers, 249, 149, 174, 192</td>
</tr>
<tr>
<td>Rhode Island School of Design, 149, 224</td>
<td>Type Directors Club, 206</td>
</tr>
<tr>
<td>Rieter, Gerrit, 45</td>
<td>typefaces, 18, 24, 149, 164, 155</td>
</tr>
<tr>
<td>Rodchenko, Alexander, 44, 45, 129</td>
<td>108, 174</td>
</tr>
<tr>
<td>Russian Constructivists, 59, 106</td>
<td>See also typography</td>
</tr>
<tr>
<td></td>
<td>type foundry, 149</td>
</tr>
<tr>
<td></td>
<td>typography, 173, 193, 138, 149, 204</td>
</tr>
<tr>
<td></td>
<td>U-V</td>
</tr>
<tr>
<td></td>
<td>Ulm School of Design, 174</td>
</tr>
<tr>
<td></td>
<td>Utamaro, Kitagawa, 52</td>
</tr>
<tr>
<td></td>
<td>Vanderbyl, Michael, 176, 178</td>
</tr>
<tr>
<td></td>
<td>Vanderlans, Rudy, 192, 195</td>
</tr>
<tr>
<td></td>
<td>van Doesburg, Theo, 148, 151, 115</td>
</tr>
<tr>
<td></td>
<td>Vienna Secession, 14</td>
</tr>
<tr>
<td></td>
<td>Vision conferences, 153</td>
</tr>
<tr>
<td></td>
<td>visual communication, 11, 174, 188</td>
</tr>
<tr>
<td></td>
<td>visual culture, 11</td>
</tr>
<tr>
<td></td>
<td>visual language, 58, 83, 86</td>
</tr>
<tr>
<td></td>
<td>Vorticons, 32</td>
</tr>
<tr>
<td></td>
<td>W-Z</td>
</tr>
<tr>
<td></td>
<td>Warhol, Andy, 100, 139, 173</td>
</tr>
<tr>
<td></td>
<td>war posters, 24, 27</td>
</tr>
<tr>
<td></td>
<td>Wayside Press, 14</td>
</tr>
<tr>
<td></td>
<td>White, 145</td>
</tr>
<tr>
<td></td>
<td>white space, 9, 38, 39, 58, 110</td>
</tr>
<tr>
<td></td>
<td>woodblock prints, 13</td>
</tr>
<tr>
<td></td>
<td>World War II, 134</td>
</tr>
<tr>
<td></td>
<td>Writing and Research for Graphic Designers, 202</td>
</tr>
<tr>
<td></td>
<td>Wurman, Richard Saul, 38, 92</td>
</tr>
<tr>
<td></td>
<td>Zang Tumb Tumb, 30</td>
</tr>
</tbody>
</table>
CHAPTER 1

CHAPTER 2