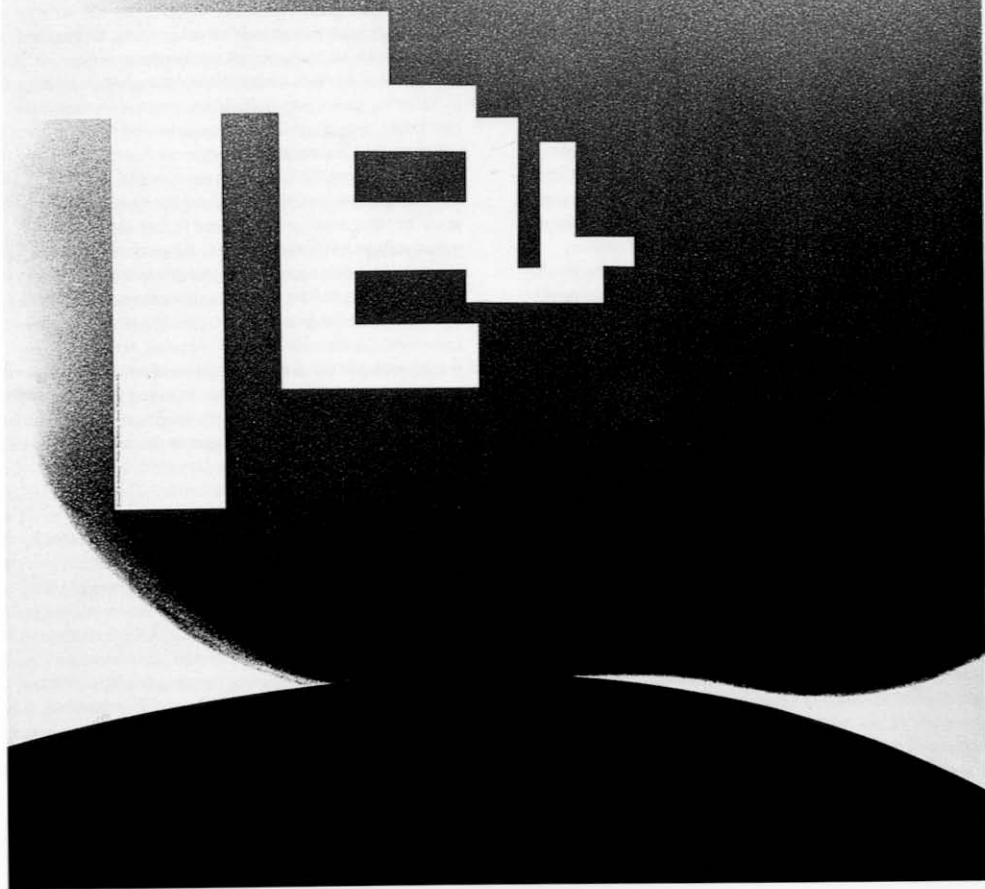


A black and white photograph of a person's nose and mouth. The person's mouth is open, and a stylized logo is superimposed over it. The logo consists of a large, bold, black letter 'B' with a white vertical bar through its center, resembling a stylized 'B' or a similar symbol. The background is a plain, light-colored surface.

**B**

Basler Freilichtspiele  
beim Letziturm im St. Albantal  
15.-31. VIII 1963

Wilhelm Tell



67 Wilhelm Tell  
1963




# S

## Slick Skins Spring

TS, 811, about vertigo, a little  
skin from exotic, bright snakes  
to beyond-pale nude patents, Yellow  
Lizard, sandal, about \$430, Prada.  
Photographed by Raymond Meier

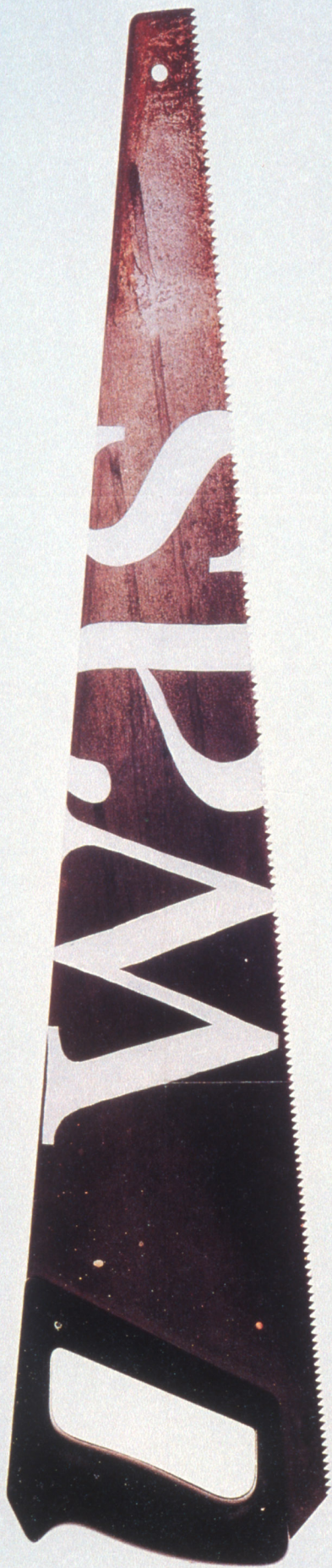




GOTHAM LIGHTING CORPORATION

*The facilities for doing*

*precision work...*



# VOGUE

Spring Fashions



Do your part for the  
Red Cross

March 15, 1945 Incorporating Vanity Fair  
10 Cents in Canada Price 35 Cents

# VOGUE

## 1950

MID-CENTURY  
FASHIONS  
FACES  
IDEAS



TRAVEL  
HANDBOOK

Incorporating Vanity Fair  
★ ★ ★ January 1950

Price 50 Cents in U.S. and Canada  
\$1.00 All Other Countries  
Copyright 1949 The Condé Nast Publications, Inc.



# JAMAICA



*If you can take your eyes off her face for a few moments, you may pick up a bargain in silk. Or perhaps even a Rollei-flex.*

In Jamaica, you have an excuse to stare. Faces like you've never seen before. Shades from a new spectrum. Eyes, cheekbones, skin, lips, hair—that have always belonged to different worlds. Here, together in one face.

You see a girl behind the counter of a silk shop. You wonder. How much of that loveliness is Africa? How much China? How much India? How much Europe? You can't always tell. Sometimes, Africa blends into China into India into Europe. Until the distinctions are blurred the lines of continents

blur. And what comes out is a thing that belongs to none of them. Only to Jamaica. At its best, this new kind of beauty is fragile, dreamy, ethereal. At the very least, exciting, interesting, unexpected. So who could blame you for not paying attention to the purple silk suit.

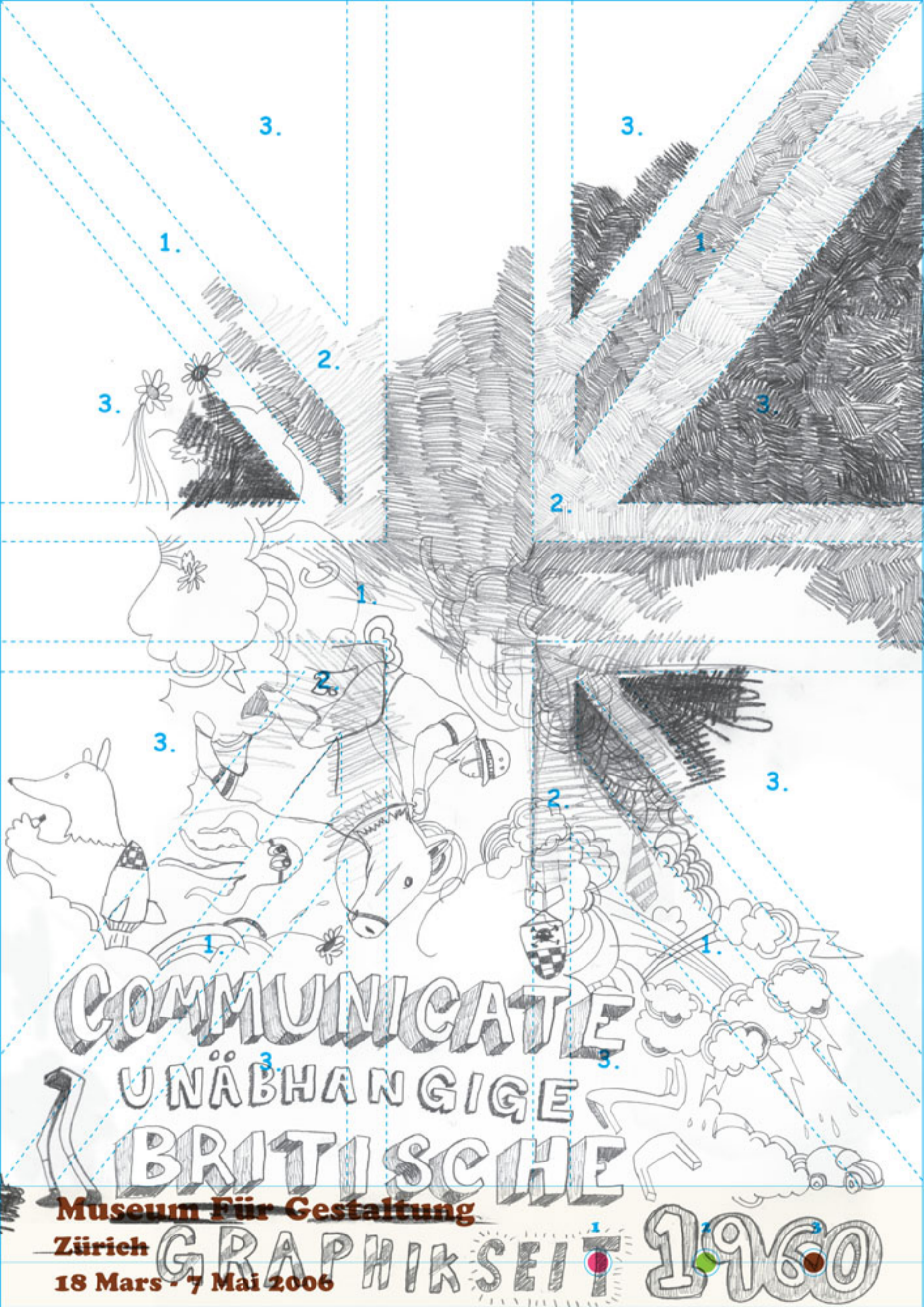
But if you can shift your eyes to the silk, you'll see that it is quite a buy, 60% less than you would pay in the States. And those French doekin gloves. And those Egyptian costumes, 80% less. Jamaica's duty-free prices are

China Regal Scotch, \$5.50 a fifth. Seagram's V.O., \$2.50 a fifth. 12-year-old Jamaican rum, \$3.00. Aphrodisiac—60% less. Professional conga drums, hand-made by Jamaica George Huddley, \$22.00. Hand-woven straw bags, \$2.50. Nikon, Zeiss Ikon Contaflex, Rollei-flex camera, 45% off.

Jamaica? Among other things, it's the world's most beautiful discount house.

For more information about Jamaican eyes, cheekbones or rum, see your travel agent or Jamaica Tourist Board, Dept. 36,

*When Robert Gage designed this Doyle Dane Bernbach advertisement for the Jamaica Tourist Board, he created a grid and a strong logotype that would have a high recognition value throughout the advertising campaign.*



COMMUNICATE  
UNÄBHANGIGE  
BRITISCHE

Museum für Gestaltung

Zürich

18 Mars - 7 Mai 2006

GRAPHIK SEIT 1960

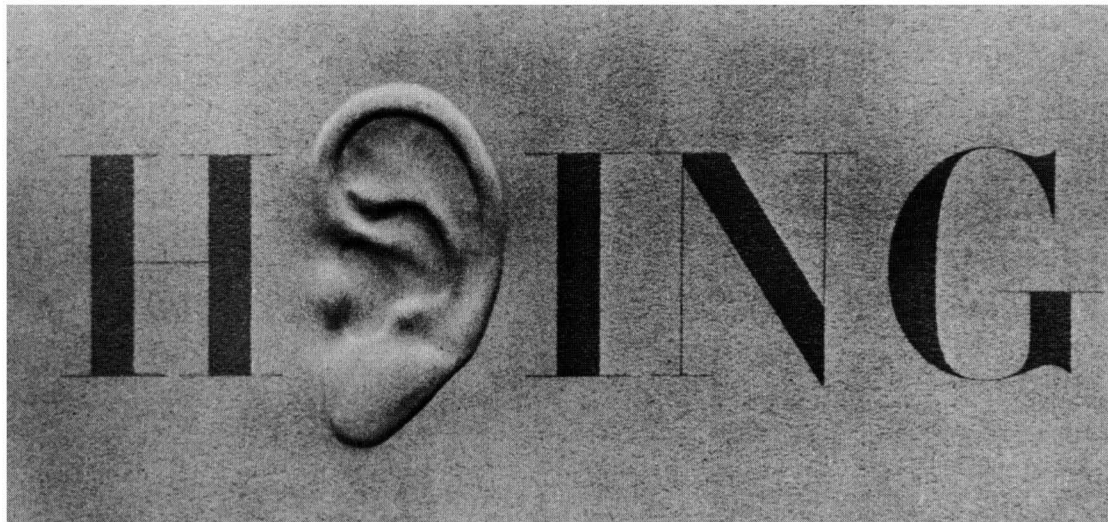
*Ever since a*

**ROCK**

*was a stone  
and a*

**ROLL**

*was a bun...*



She's got to



go out

to get **Woman's Day**  
the A&P magazine.

*...and Woman's Day isn't all she buys.*

Because Woman's Day's circulation is all single copy sales,  
you can be sure of 3,811,000 readers out shopping where your products are sold.



# THE FRONTAL

# ASSAULT

Helen Harper knows best. Her advice is, always make sure to laugh at his jokes. If, for some reason, he likes his mother's apple pie, bake yours like hers. When he tells you that his best buddy is coming along to the movies, say "how great". When they're late, to the bargain, don't be cranky. And by all means, wear a Helen Harper sweater. 



*This Park Davis & Company headline designed by Richard Bergeron is an excellent example of combined visual and typographic appeals.*

# Harper's BAZZAR

Enter the Era  
of Elegance



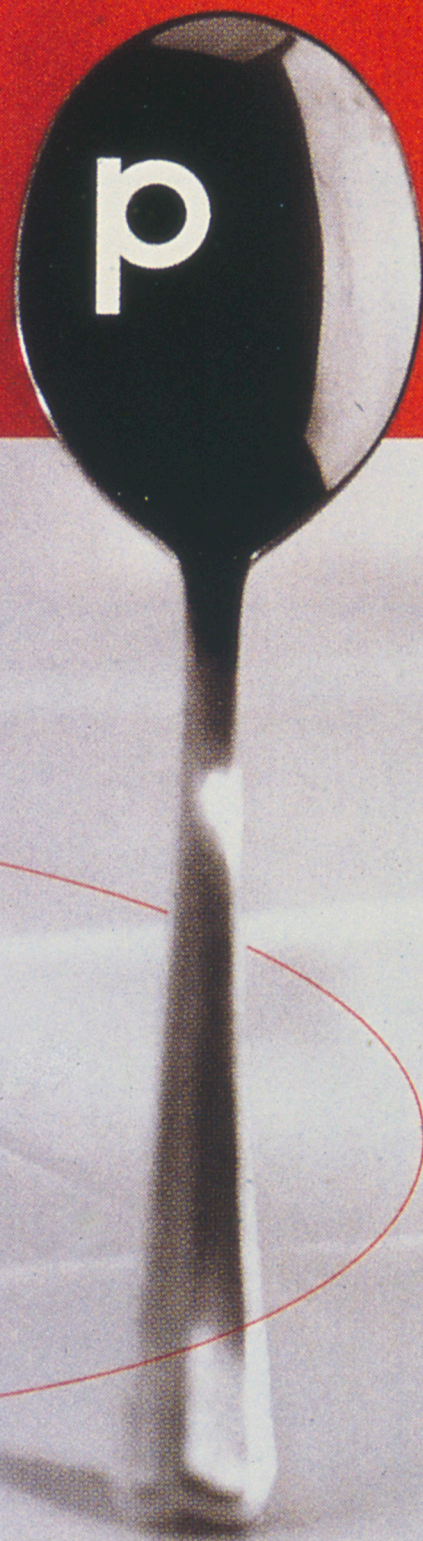
SEPTEMBER \$ 3.00





*A Good Day for*

# S O U P



BY JEANNETTE FERRARY AND LOUISE FISZER

CATCH PENTAGRAM  
PARTNER MICHAEL BIERUT  
AT THE DALLAS  
WORLD AQUARIUM  
AND HEAR WHAT IT TAKES  
TO KEEP 175 PEOPLE  
AT FIVE OFFICES  
IN THREE COUNTRIES  
AFLOAT.

# Pentagram

AIGA TEXAS AND  
HOPPER PAPERS PRESENTS  
MICHAEL BIERUT  
PENTAGRAM, NEW YORK  
THURSDAY, NOVEMBER 30TH  
MIX AND MINGLE FROM 6:30 TILL 7:30  
MICHAEL'S TALK AT 7:30  
THE DALLAS WORLD AQUARIUM  
1801 NORTH GRIFFIN, 7520-2224  
DALLAS, TEXAS

**削減**が本当に必要なのでしょうか？ 地球温暖化がそのまま進むと、海水の膨張や氷河の融解により、21世紀末には海面が15~95cm上昇します。日本では、海面以下の地域が2.7倍にひろがり、人口4千万人が危険にさらされ



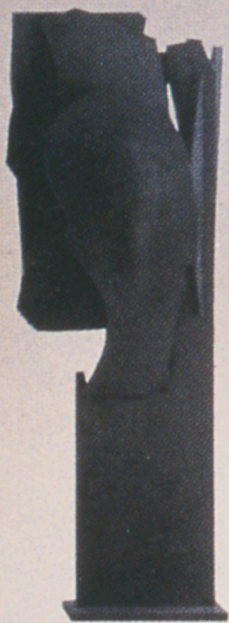
※

# Eisen 89

Perspektiven  
Schweizer  
Eisenplastik  
1934-1989

Perspectives  
de l'art plastique  
suisse du fer  
1934-1989

Prospettive  
dall'arte  
plastica in ferro  
in svizzera  
1934-1989



Dietikon Zürich  
20. Mai - 20. August

Gross-Skulpturen  
im Freien  
Pioniere in der  
Ausstellungshalle

Dienstag bis Freitag  
11-19 Uhr  
Samstag und Sonntag  
10-17 Uhr  
Montag Halle  
geschlossen

89

Dieses Plakat ist ein Kultur-  
Engagement der SKA

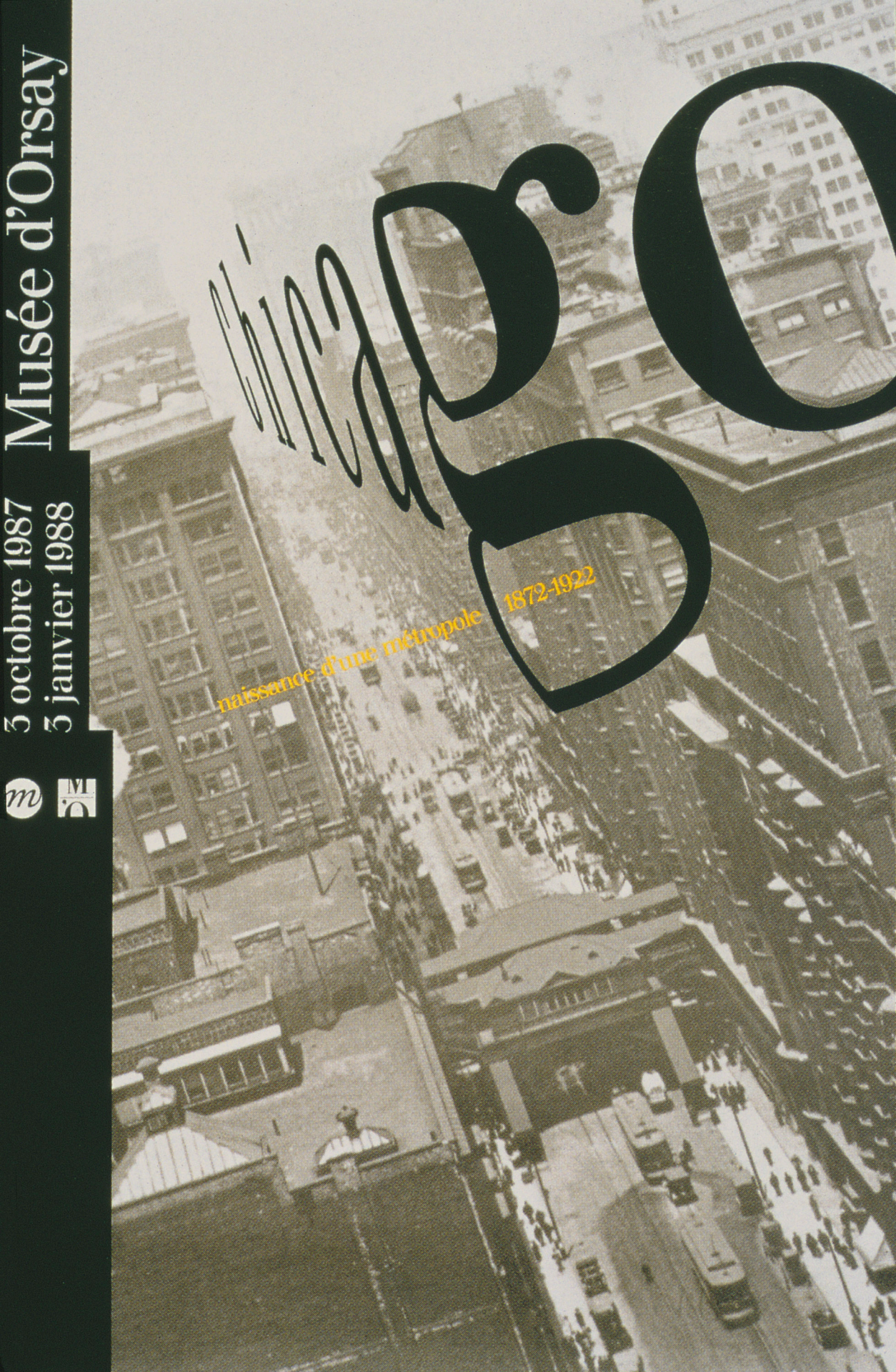
3 octobre 1987  
3 janvier 1988



# Musée d'Orsay

# Orsay

naissance d'une métropole  
1872-1922





**French Ministry of Culture**, a red frame on invitations and posters for events organized by the Ministry. This invitation was part of a series of 12. We played with the blue logo designed in 1989 for the Ministry by Pippo Lionni. LM team: Amélie Boutry, Edoardo Cecchin. Photographer: Stéphanie Lacombe, 2004.



bauhausbücher

moholy-  
moholy-nagy

von  
material  
zu  
architektur



1987

Concerts  
Opera  
Theater  
Dance

Van

Dag  
tot  
Dag

01

t/m

30

Juni

Destination  
HOLLAND

Schriftelijk  
bestellen met de  
Bestelbon  
op pagina 30

# INTERNATIONALE AUSSTELLUNG DES DEUTSCHEN WERKBUNDS

# FILM

UND

# FOTO

**STUTT GART 1929**

**FOTO-AUSSTELLUNG VOM 18. MAI BIS 7. JULI**

IN DEN NEUEN AUSSTELLUNGSHALLEN AUF DEM INTERIMTHEATERPLATZ


**FILM-SONDERVORFÜHRUNGEN VOM 13. BIS 26. JUNI**

IN DEN KÖNIGSBAULICHTSPIELEN



Weniger

Lärm



A straight line is the shortest distance between advertiser and consumer . . .

Stüder & Hennessey, Inc.,  
130 East 59th Street,  
New York City, U.S.A.  
Plaza 1-1250

More non-visual material made visual with imagination. . .



# HIM

BY CHRISTOPHER WALKER DIRECTED BY JIM SIMPSON

STARTS SCHEDULED  
THE  
**PUBLIC**  
THEATER



425 LAFAYETTE STREET  
(212) 598-7155



**auch Du bist liberal**



## TIGHTWAD

Look at him! He saved a few bucks on his permanent press shirts by *not* making them so they'd qualify for the "Sanforized-Plus-2" trademark. Now look at him sweat.

He could have measured up like the good ones do. He could have had shirts (or blouses or slacks) with the "Sanforized-Plus-2" trademark. And gotten all the wonderful advantages of buying pre-tested durable press fabrics that assure shrinkage control before cutting.

Durable press fabrics are tested not only for shrinkage (government standard wash test and home wash and tumble dry) but also for:

1. Smooth drying performance after tumble drying
2. Fabric strength (tensile and tear)
3. Wrinkle recovery
4. Crease retention properties in pant weight fabrics
5. Whiteness retention in laundering of white fabrics.

Yes, he could have gotten all those wonderful advantages. But no...he had to cut corners.

So now he sweats. Why? The shirt he sampled for himself has shrunk and the collar's choking him.

Observe. And learn.

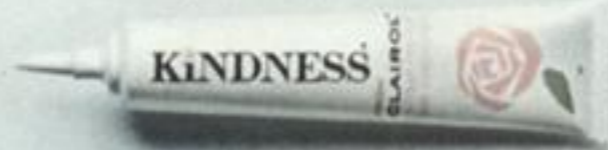
**SANFORIZED plus 2**

See us in Booth 1505 at the AAMA Convention, Miami Beach, June 18-21.

# Now, 60 second conditioning.

**New Clairol discovery gives hair the strength to be beautiful. Even if it's fine. Even if it's limp. Even if it's lifeless.**

Kindness is made with concentrated protein that goes deep into your hair. It makes thin hair look thicker. It makes limp hair rise and shine. It gives fine hair the body it never had before. It makes sick, damaged or over-lightened hair look young and healthy again. And it's one effective conditioner that's truly quick and easy to use. There's no heat cap, no waiting, no washing it out. All that you need is one minute of Kindness. Just snip the tube and swoosh Kindness through your hair. Then set your hair and see how it responds to a little Kindness. Your hair will seem stronger and heavier right away. Your set will last longer because now your hair has the strength to wave. What wouldn't you give to have hair that looks young and healthy again? All it takes is a minute from you. And a little Kindness from Clairol.





AN AIGA STUDENT EVENT

7:00PM GOWEN HALL ROOM 300, UNIVERSITY OF WASHINGTON  
THURSDAY, FEBRUARY 12, 1999

anne traver  
anne traver design

thomas lehman  
tim girvin design

daniel smith  
starbucks coffee

ian adelman  
microsoft, slate magazine

pat hackett  
artists representative

## SPILL YOUR GUTS

(ASK EVERYTHING YOU EVER WANTED TO KNOW ABOUT GETTING A JOB IN DESIGN)

a select panel of professional graphic designers will hold an open question and answer session on contacting future employers, preparing your portfolio, surviving the interview process, etc.

FREE FOR AIGA MEMBERS  
\$5 FOR NON-MEMBERS

e-mail [kcheng@u.washington.edu](mailto:kcheng@u.washington.edu) for more information

# bauhaus dessau





# The first

request Gulliver  
made after obtaining  
his liberty from the Lilliputians

was for permission to visit the capital of their empire, the metropolis Mildendo, which lay a short distance—relatively speaking—from the beach where he had been tied. The sight of the city's towers in the not-too-distant distance, the puffs of smoke rising from ten thousand miniature chimneys aroused his curiosity. And, with passport in hand, Gulliver covered the distance between port and town in a couple of careful strides.

■ Sitting on a hillside overlooking Mildendo's walls, Man-Mountain surveys the scene: a model city whose architectural details are familiar in every respect, with the exception of their Lilliputian size. No doubt the view makes this onlooker feel as if he were somewhat out of sync

mind—for how will he fill his belly in a flower bed and cattle stand four and a

## Brobdingnag

dozen? ■ Gulliver sees an entire city from the sky. In an instant, he grasps the logic of its overall design. ■ BY DOUGLAS BLAU

and, no doubt, certain fears cloud his world where a farm is no bigger than a half inches high? But concerns over dislocation fade as he considers the advantages that his unique vantage provides: nearly two centuries before man learns to fly, Gulliver sees an entire city from the sky. In an instant, he grasps the logic of its overall design. ■ BY DOUGLAS BLAU

Far left,  
Mortarless stonework of old Gorge  
highway.  
DONLOWE

Bottom,  
Horsetail Falls on old Gorge  
highway.  
JEROME HART

Top left,  
Wagon road, 1876, Shellrock  
Mountain.  
DONLOWE

Top right,  
Sawfrage.  
RON CHOVIN

Wahkeena Falls.  
DONLOWE

Vista House, Crown Point.  
LAWRENCE HUDETZ

# Tables of Content

## Sampling Savory Seafood by the Seashore

by Byron Ferris

There is a point just beyond Grand Ronde where the road crests the summit of the Coast Range and dips into the Van Duzer Forest corridor. The way channels between walls of century-old evergreens, and we know we are on the downward slope to the Oregon Coast. Near Otis is the first glimpse of Cascade Headland. For the traveler, the rhythms slow, and a sense of relief occurs. The heart begins to echo the paced roll of the Pacific. To our city senses, the air is deliciously fresh, cleaned by half a planet's expanse of ocean as the world turns. The clear air freshens the palate, and appetites quickly turn us toward the search for good restaurants. Here, between Cascade Head and Depoe Bay, within a few miles of the 45th parallel at the edge of the continent, we have experienced delightful adventures at table. In the 1940s, Gleneden Beach was a sleepy stretch of roadway just south of Siletz Bay. Then, the dining excitement was the \$1.39 steak at The Logs, a rustic roadhouse that occasionally sported nationally-known entertainers. Jazz great Jimmie Lunceford died there during a dance stint. That was Gleneden's claim to notability until Portland businessman John Gray created Salishan. Now, Salishan Lodge is architect John Storr's sophisticated version of Oregon rustic. Rough-sawn wood, hand-crafted fittings, and coastal stone floors set the mood for the Gourmet Room entrance. The room is spacious and quiet. Roy Setziol's sculptured wood panels line the walls, and coastal pines frame the view of Siletz Bay and the Pacific. As evening comes and the ocean fog dims the light, candles, reflecting in the windows, seem to flicker in the darkening sea. The Salishan salad has a special Oregon history. We first met the light, creamy dressing of distinctive flavor at the Village Green in Cottage Grove. Then, the dressing was devised by Chef Don Savoie, now host of the Coburg Inn. In past travels, we asked him the secret. "A touch of cabbage nectar?" "No," he answered, and, with that reply, the secret remains with a few Oregon chefs. No matter. It is a most satisfying salad, with a memorable heartiness, and serves as a fulfilling appetizer at Salishan. The duckling *bigarade* arrived at tableside, butterflied and roasted to a perfect skin crispness. It was expertly served from the cart and was disjointed to properly manageable proportions. Too often, duck is smothered in orange, masking its flavor. Though our duckling *bigarade* was lightly glazed with orange, the main portion of the delicate sauce was presented in a boat. Jubilee grapes, warm and subtle, accompanied the duckling — an appropriate complement to the dark meat. For the duckling *bigarade*, we chose a modestly-priced Mercurey, a wine from the area at the south of Burgundy's Cote d'Or, where the sun adds body to the grape. It was a perfect alternate to the more costly Pommards or Pomerols, full-bodied but lighter, allowing a deep sensing of the duckling. It is said that contrasts add to the joy of life. Eating at Mo's in the Taft area of Lincoln City is much like riding a Mexican bus. Everyone crowds in, family style, polite withal, in the push for a seat. Mo's first restaurant opened in Newport's Old Town. Now there are four. Each has local variations. For instance, the fishburger at the Newport annex is different from the one at Taft. Attention to local availabilities of seafood is part of Mo's character.

МОСКВА  
1927

**АРХИТЕКТУРА**  
**АРХИТЕКТУРА**  
**УТЕМАС**

Traces of the Unborn — Daniel Libeskind in Berlin

Martin-Gropius-Bau Stresemannstraße 110 Di bis So: 10 bis 20 Uhr



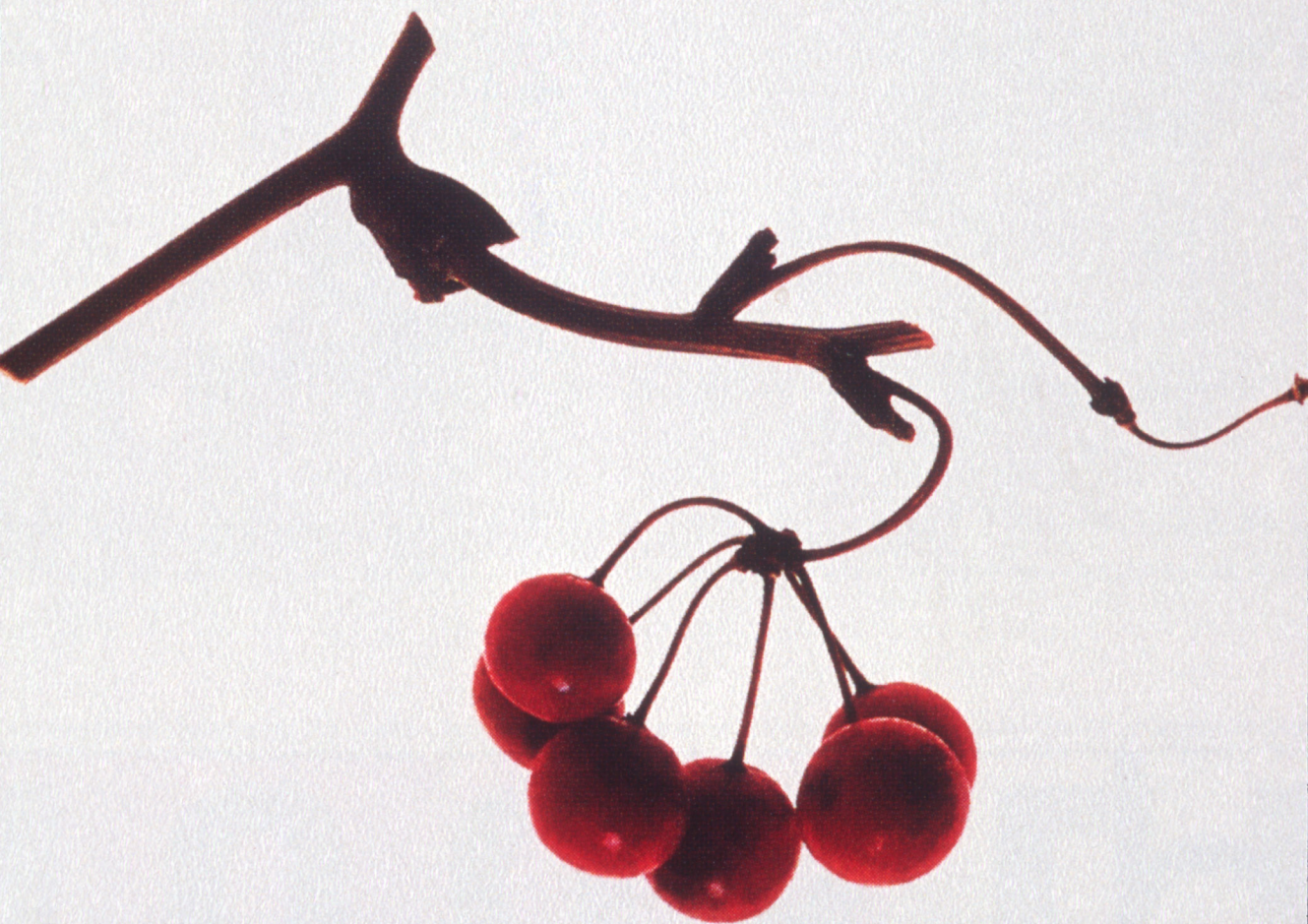
S a v o y Intercoiffure

Zürich Poststrasse 12

AUFMANN BARKER LOCKWOOD



ALGEBRA: INTRODUCTORY AND INTERMEDIATE







Photographs of the U.S. Olympic swim team.  
**The Strokes**  
by Ryan M. Butler

Société des Concerts  
de la Cathédrale de Lausanne



ORGUES



*Full payments within three days of invoice date*

*Photography/Film*

Bolst. (020) 614 52 59  
Bolsloep 22 614 74 76  
Bolsloep 22 1046 AT Amsterdam  
Bolsloep 22 68 21 13 072

**RENÉ KRAMER**





**POSTER**

**DESIGN**

Fons Hickmann  
and Simon Gallus  
*Berlin, Germany*

**ART DIRECTION**

Fons Hickmann

**PHOTOGRAPHY**

Simon Gallus

**STUDIO**

Fons Hickmann m23

**CLIENT**

[www.fonsickmann.com](http://www.fonsickmann.com)

**PRINCIPAL TYPE**

FF Pop

**DIMENSIONS**

47.2 x 33.1 in.  
120 x 84 cm

*Joville*

# barkley

NIKE

An opera by Nike

Starring **Charles Barkley**

A story of death, history, deceit and shoes

opera by Nike

# quincy

NIKE

Starring Olympic Champion **Quincy Watts**

A story of infidelity, betrayal and shoes

NIKE

**DO IT** ♀

NIKE

**DO IT** ♀

An opera by Nike

the m a g i c s h o e

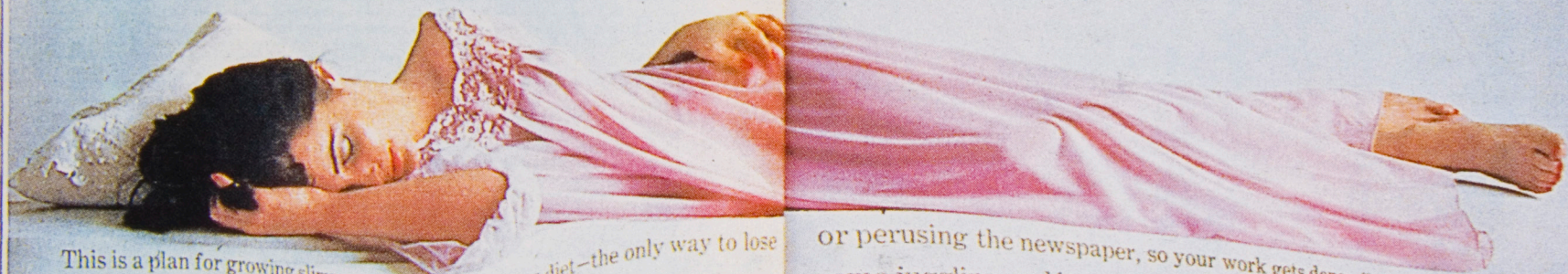
Starring **Sergey Bubka**

# sergey

NIKE

A story of deception, thievery, revenge and air cushioning

# the forty-winks reducing plan



This is a plan for growing slimmer and shapelier. It involves a diet—the only way to lose pounds is to take in fewer calories. It involves exercise—the most effective way to slough off inches is by toning muscles. But this plan has a third ingredient, which supplies what most plans lack—a feeling of comfort and well-being while you lose. The secret: a half-hour nap every afternoon. ¶ Your first reaction may be one of disbelief. You've probably always heard that sleeping puts on weight, but this is not true—nothing adds weight except eating. What rest can do for most people is reduce the compulsion to eat. Tired and tense, you feel you *need* the midmorning pastry or midafternoon sandwich for energy to keep going; rested and relaxed, you're less likely to want it. ¶ Perhaps a nap seems out of the question—you could never find the time, or you couldn't fall asleep in the middle of the day. These are common problems; but often, both can be solved. Some women may choose a time while the children are in school or while the baby, too, naps. Others may enlist the cooperation of another family member or exchange services with a neighbor. It may mean cutting down on the time you spend over coffee in the morning

or perusing the newspaper, so your work gets done a little earlier. It will certainly take some juggling, and it won't be a cinch for most women, who are pretty overwhelmed with household chores; but for many, we believe it can be managed. As for your imagined inability to fall asleep, that can be remedied. The exercises on pages 78 to 81 should relax and just pleasantly tire your body, and the yawning trick described on page 80 is near magic. (No reason you shouldn't use it at night, too.) ¶ We know it's easy to prepare all sorts of plans and assume, impractically, that all women have the time to follow them. But we feel this plan has such special merit that we hope it can be tried out by a majority of our readers. Here's what we propose: At a given time each afternoon, muffle the telephone, and retire to your bedroom. Spend about twenty minutes doing the nonstrenuous exercises, and be sure to do them in order. Then pull down the shades; go through the yawning routine; and sleep or, at least, doze for the balance of the hour. Practice this for one week; at the end of that time, we predict you'll be noticeably slimmer and prettier, and you will have no gnawing hunger pangs as you follow the diet on page 192.



## GRAPHIC DESIGN

BAZUKAM

In today's information society we are surrounded by words, pictures, and sound. It is the responsibility of the graphic designer to make order out of the chaos, to research, organize, and interpret information as well as to create new visual forms. Graphic design has become a global language; the designer must be aware of international lifestyles and markets and the cultural differences that affect the meanings of words and symbols. In addition, computer technology has revolutionized the way graphic designers work today. While the need for strong ideas and the ability to realize them has not changed, designers must know how to visualize in two and three dimensions; they must understand narrative, the sequencing of images and texts. Students in Art Center's Graphic Design program learn by doing. Guided by instructors who are working designers, they are actively involved in designing. During early terms the emphasis is on the development of techniques and skills that aid in the visualization of ideas. Students become familiar with the history of their field and its formal vocabulary, including typography, composition, color, materials, and new technologies. Upper-term students take on challenging assignments, including industry-sponsored projects. New emphasis is placed on team exercises and interdisciplinary collaboration with other departments. Once a project's objectives have been articulated, the design process begins. Decisions regarding concept, imagery, format, type, paper, computer output, and printing must also address ecological and social concerns. Projects include logotypes, trademarks, and complete identity systems for corporations and institutions; brochures, publications, posters, and other printed materials; exhibitions and environmental graphic design; new media, and packages of all kinds. With a broad background and thorough understanding of both medium and message, Art Center's Graphic Design graduates are well qualified for positions in design studios, advertising agencies, multimedia companies, and other corporations worldwide.



## GRAPHIC DESIGN

CORE CURRICULUM

### FIRST TERM (UNITS AND COURSES)

- 1 INTRODUCTION TO MODERNISM IN ART AND DESIGN (1/044-11)
- 1 HISTORY OF TYPOGRAPHY (1/045-11)
- 3 DESIGN 1: ELEMENTS AND PROCESSES (1A/013-11)
- 2 LETTERFORM DESIGN 1 (1A/023-11)
- 3 COMMUNICATION DESIGN 1 (1A/024-11)
- 2 BASICS OF PHOTOGRAPHY (1A/026-11)
- 3 COMMUNICATION SKETCHING 1 (1A/028-11)
- 16 TOTAL UNITS

### SECOND TERM (UNITS AND COURSES)

- 3 ENGLISH COMPOSITION (10/040-11)
- 1 PERSONAL GROWTH: PSYCHOLOGY OF SUCCESS (10/040-11)
- 2 DESIGN 2: STRUCTURE AND COLOR (1A/012-11)
- 3 LETTERFORM DESIGN 2 (1A/023-21)
- 3 COMMUNICATION SKETCHING 2 (1A/024-21)
- 3 INTRODUCTION TO COMPUTER-BASED DESIGN (10/050-41)
- 14 TOTAL UNITS

### FOURTH TERM (UNITS AND COURSES)

- 3 HISTORY OF GRAPHIC DESIGN 3 (1/180-11)
- 3 PRINCIPLES OF VISUAL COMMUNICATION 2 (1/040-11)
- 3 HISTORY OF GRAPHIC DESIGN 4 (1/142-11)
- 3 PRINCIPLES OF VISUAL COMMUNICATION 1 (1/024-11)
- 3 NARRATIVE STRUCTURE (1A/011)
- 3 COLOR THEORY (1A/044)
- 3 TYPOGRAPHY 2 (1A/025-2)
- 4 GRAPHIC DESIGN 2 (1A/024-2)
- 3 PACKAGE DESIGN 1 (1A/024-1)
- 19 TOTAL UNITS

### SIXTH TERM (UNITS AND COURSES)

- 3 EDITORIAL GRAPHICS (1A/129)
- 4 ADVANCED GRAPHIC DESIGN 1 (1A/143-1)
- 3 PACKAGE DESIGN 3 (1A/124-3)
- 3 PUBLIC GRAPHICS AND SIGNAGE (1A/142)
- 2-4 ELECTIVE
- 15-17 TOTAL UNITS

### ADDITIONAL LIBERAL ARTS AND COURSES

- GENERAL EDUCATION, SEE PAGE 106
- MINORATION COURSE
- PRINCIPLES (GENERAL ARTS AND SCIENCES COURSE FOR COURSE DESCRIPTIONS, SEE PAGE 103-04)

### THIRD TERM (UNITS AND COURSES)

- 3 HISTORY OF GRAPHIC DESIGN 1 (1/180-11)
- 3 PRINCIPLES OF VISUAL COMMUNICATION 1 (1A/021-1)
- 3 HISTORY OF GRAPHIC DESIGN 2 (1/040-11)
- 3 PRINCIPLES OF VISUAL COMMUNICATION 2 (1A/021-2)
- 3 ADVERTISING 1 (1A/023-1)
- 3 COMMUNICATION SKETCHING 3 (1A/023-3)
- 1 NATURE OF MATERIALS 1 (1A/024-1)
- 1 NATURE OF MATERIALS 2 (1A/024-2)
- 3 TYPOGRAPHY 1 (1A/025-1)
- 4 GRAPHIC DESIGN 1 (1A/024-1)
- 16 TOTAL UNITS

### FIFTH TERM (UNITS AND COURSES)

- 4 IDENTITY SYSTEMS (1A/141)
- 3 PACKAGE DESIGN 2 (1A/144-2)
- 3 TYPOGRAPHY 3 (1A/025-3)
- 3 INTERACTIVE MEDIA TOOLS (10/050-4)
- 2-4 ELECTIVE
- 15-17 TOTAL UNITS



BRYAN POWELL, FIFTH TERM CORPORATE IDENTITY SYSTEM FOR ACADEMIC MEDICAL CENTER

SEYON KIM, FIFTH TERM CORPORATE IDENTITY



SYNERGY

### SEVENTH TERM (UNITS AND COURSES)

- 4 THREE-DIMENSIONAL GRAPHIC DESIGN CONCEPTS (1A/127-1)
- 4 EXHIBIT GRAPHICS (1A/126)
- 3 NEW MEDIA PROJECTS 1 (10/050-1)
- 3 ADVANCED GRAPHIC APPLICATIONS (1A/121-1)
- 2-4 ELECTIVE
- 13-15 TOTAL UNITS

### EIGHTH TERM (UNITS AND COURSES)

- 4 FILM/VIDEO DESIGN (1A/128)
- 3 NEW ONLINE MEDIA DESIGN (10/051-1)
- 4 ADVANCED GRAPHIC DESIGN 2 (1A/122-2)
- 4 PORTFOLIO WORKSHOP (1A/123-1)
- 4 NEW COMMUNITY SERVICE WORKSHOP (1A/124)
- 15-16 TOTAL UNITS

### ELECTIVES (UNITS AND COURSES)

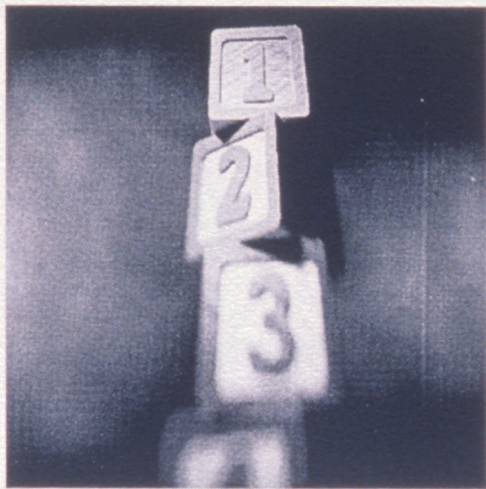
- 3 NEW MEDIA RESEARCH (10/190-4)
- 3 TOOLS FOR MOTION GRAPHICS/HTML (10/196-4)
- (REQUIRED FOR FILM/VIDEO DESIGN)
- 3 THE ART OF IMAGE MAKING (1A/121)
- 3 SEQUENTIAL DESIGN (1A/120)
- 3 INFORMATION DESIGN (1A/120)
- 4 TYPOGRAPHIC WORKSHOP (1A/125)
- 3 INTERFACE DESIGN (10/190-4)
- 3 DIGITAL PREPRESS (1A/120)





American Center for Design

The 22nd Annual



# 100 S H O W

## Chairs

Jessica Helfland

William Drenttel

## Judges

Kyle Cooper

Stefan Sagmeister

Lorraine Wild

Call for Entries • Deadline June 1

The American Center for Design is a national, non-profit, membership association of design professionals, educators, and students. In addition to promoting excellence in design education and practice, it serves as a national center for the accumulation and dissemination of information regarding design and its role in our culture and economy.

The 100 Show recognizes work which represents significant trends in communication design. Judging is not based on complexity or budget, but on the strength of an entry's conception and execution. Rather than select work into the 100 Show by means of a consensus, the three judges each independently select work to be included. These final selections are awarded the 100 Show Certificate of Excellence and are exhibited across the United States.





d t

f e

s

o

b

r

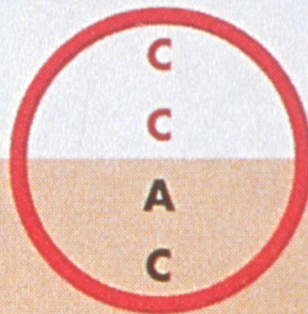
a

k

stiftung bauhaus dessau  
fotografie 28.7. – 29.10.1995

Sammlung, Projektsalze 38, 06840 Dessau, geöffnet von  
dienstag bis sonntag und an feiertagen von 10 bis 17 Uhr

4



BROWSE LOOK CHOOSE OPT *for* BOOKS MUSIC REFRESHMENTS

Fourth Annual

**A** **D** **O** **P** **T**  
*choose*

**a-**

**ARCHITECTURE  
and  
DESIGN Library**

**B** **O** **O** **K**  
*L* *S*

*Monday Evening*  
April 20, 1992 5-9pm

**CALIFORNIA COLLEGE OF ARTS AND CRAFTS**

San Francisco Campus  
1700 17th Street  
at  
DeHaro

Graphic Design: Marygrove Books, Inc. Photo: Robert G. Gable. Special Thanks: Suzanne Stein, Jennifer Steiner, and...



1987  
februari 6  
januari 21

# DE NIEUWE TOEGANG

an exhibition of recent graphic  
design from  
the netherlands  
POSTERS TO POSTAGE STAMPS



This exhibition is the first comprehensive review of contemporary Dutch design. Material for this exhibition has been curated by Doug Kisor, Director of Design, Art Department, Eastern Michigan University. Exhibited work is from the collection of Katherine McCoy, Co-Chairman, Design Department Cranbrook Academy of Art.

Opening Presentation by Katherine McCoy,  
January 20, 1987  
6:30 pm  
California College of Arts and Crafts  
1700 17th Street at de Haan  
San Francisco

Exhibition runs from January 21 to February 6, 1987 at the  
Contract Center  
650 7th Street at Townsend  
San Francisco  
9:00 to 5:00 Closed Sat and Sun

CCAC Students with valid ID: Free  
SF AIGA Chapter members: \$10  
Non-chapter members: \$15