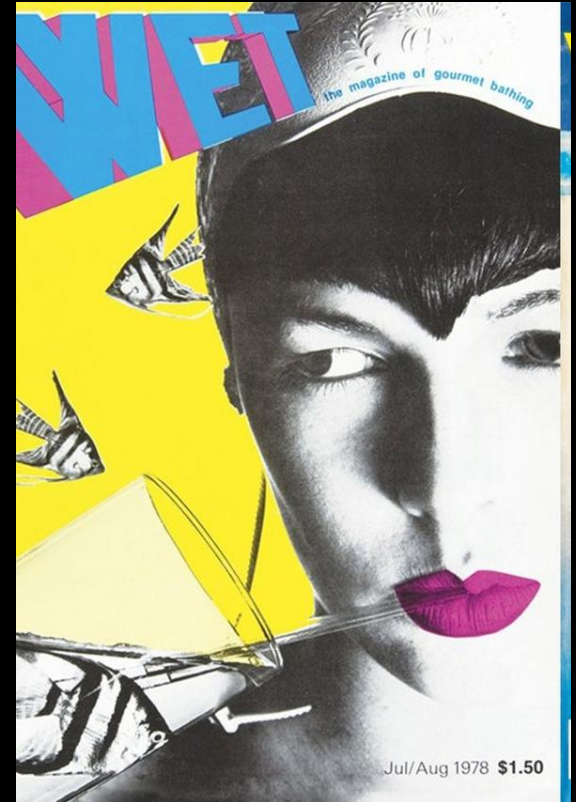


**Pioneers of
Postmodern
Graphic
Design.**

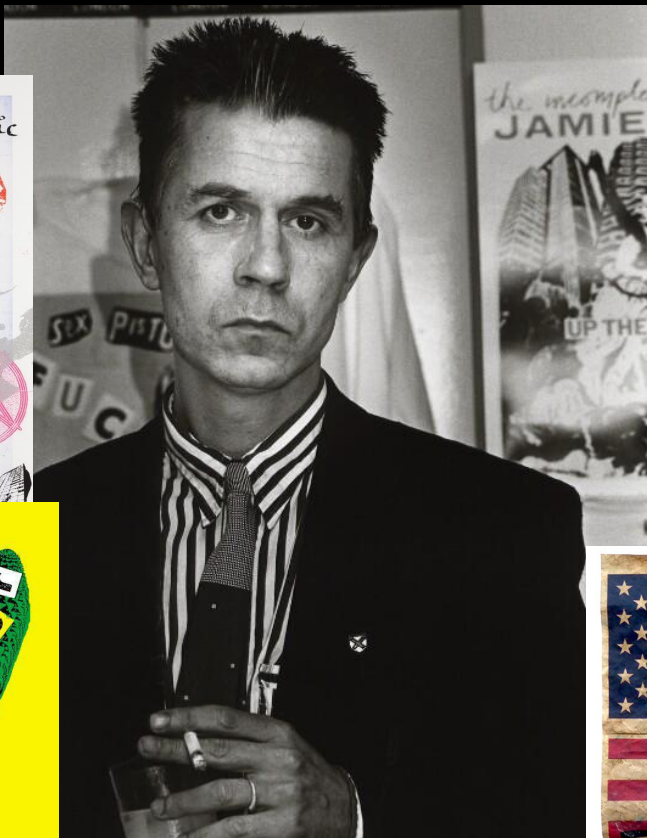
A Brief History of Postmodernism

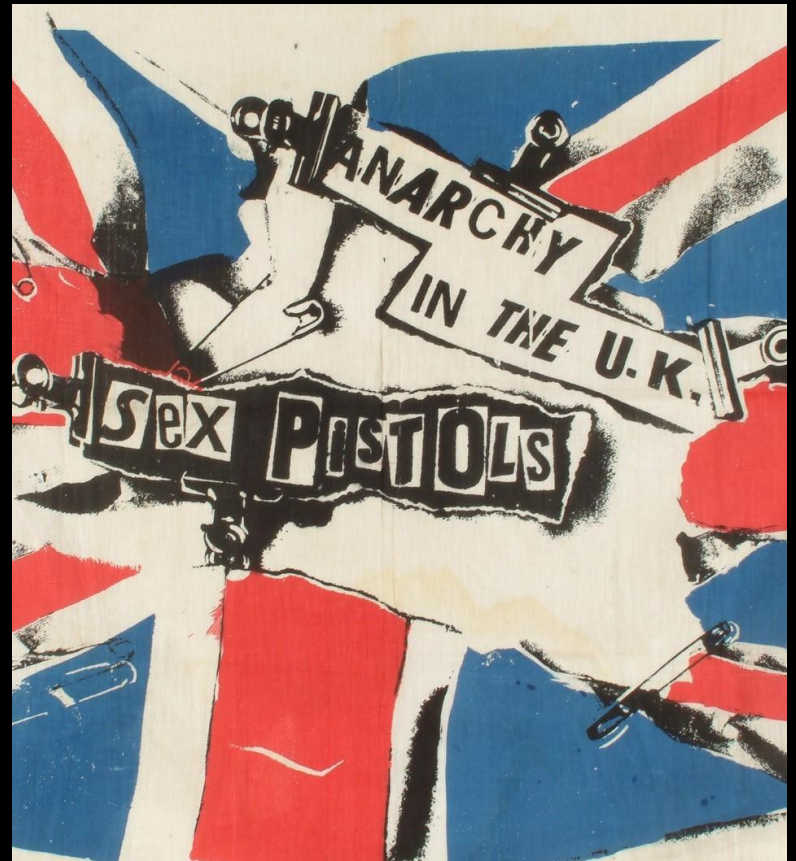


- Begun in 1960s but became more prevalent in the 70s
- Designers broke the international style since the Bauhaus
- Uses collage, colours, broken up text, monochromatic images with coloured text.
- Postmodern design questions society, making bold political statements.
- Commonly seen within UK punk scene



**Jamie
Reid**





Reid's designs of the Sex Pistols posters and album cover

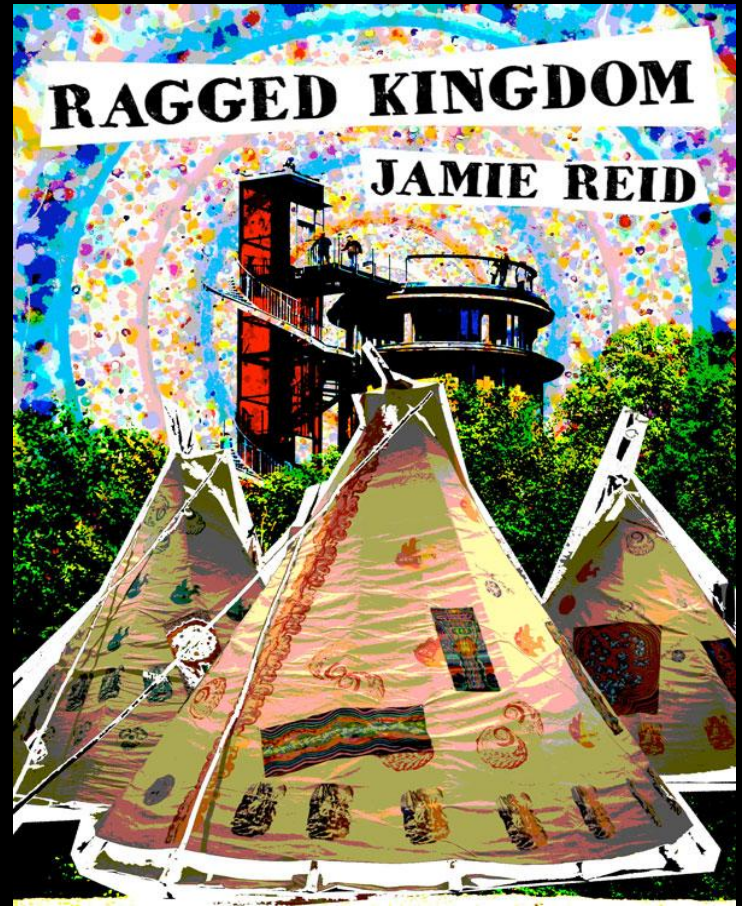
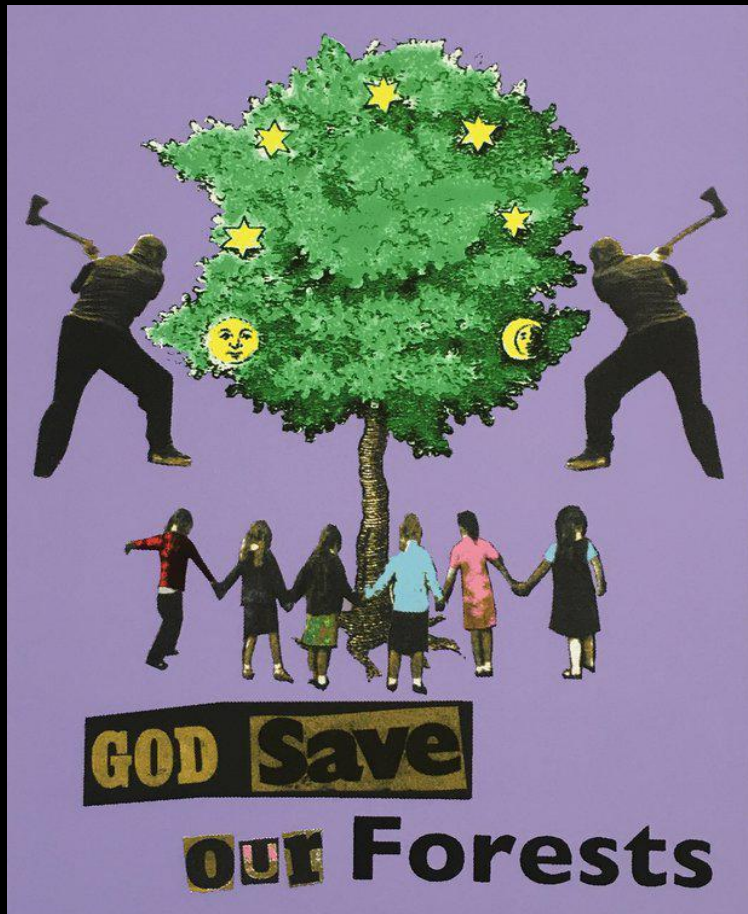
GOD

SAYS

THE

QUEEN





Reid's work is used to make a statement.

SEX

PISTOLS



pretty vacant

SEX
PISTOLS
1977

Ausstellung

Wolfgang
Weingart

**Wolfgang
Weingart**

BRUNO
MAGLI
1913-1997

BRUNO
MAGLI
1913-1997



BRUNO
MAGLI
1913-1997

UBEL.
SALÜ.
LUMMEL.
Gluhwen.

NR. 4

ETAY

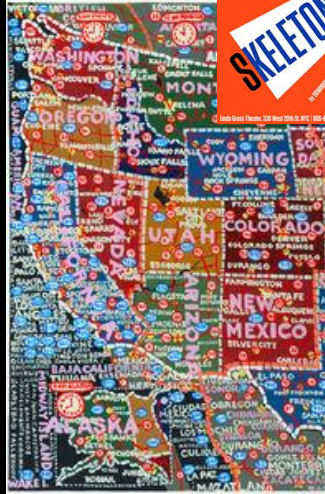
Wolfgang Weingart experiments with typography



Wolfgang Weingart posters



Paula
Scher



THE BAND'S VISIT
with **ILLUMINATIONS**, music by **DAVID YIP**
Directed by **DAVID YIP**, Music by **DAVID YIP**
with **ILLUMINATIONS**, music by **DAVID YIP**
Directed by **DAVID YIP**, Music by **DAVID YIP**

THE PURPLE LIGHTS OF JOPPA ILLINOIS
written & directed by **LUKE HAY**

SKELETON CREW
written & directed by **LUKE HAY**

BLIND MAN
by **CAROL CHANNING** directed by **JAMES BRADY**

JOYOUS! **MAGIC!** **ELEGANT!**
GENIUS! **ELECTRIC!** **GLORIOUS!**
NOISE! **FUNK!**
BREAKTHROUGH! **WONDERFUL!**
EXPLOSIVE! **SIZZLING!!**

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SEASON

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2 WOMEN
IN FIEP
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CHANGING LEARN
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FRAGMENTS
WRITTEN BY WILLIAM SHAKESPEARE DIRECTED BY ADRIAN HALL

VENUS
WRITTEN BY JUDYANA ONI PARKS DIRECTED BY RICHARD COHENMAN

DANCING ON HER KNEES
WRITTEN BY NILO CRUZ DIRECTED BY GRACIELA DANIELE

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THE DIVA IS DISMISSED
CO-WRITTEN AND DIRECTED BY JUDY RANDOLPH-WRIGHT

LIMITED ENGAGEMENTS NOW PLAYING

JENIFER LEWIS
CO-WRITTEN AND PERFORMED BY

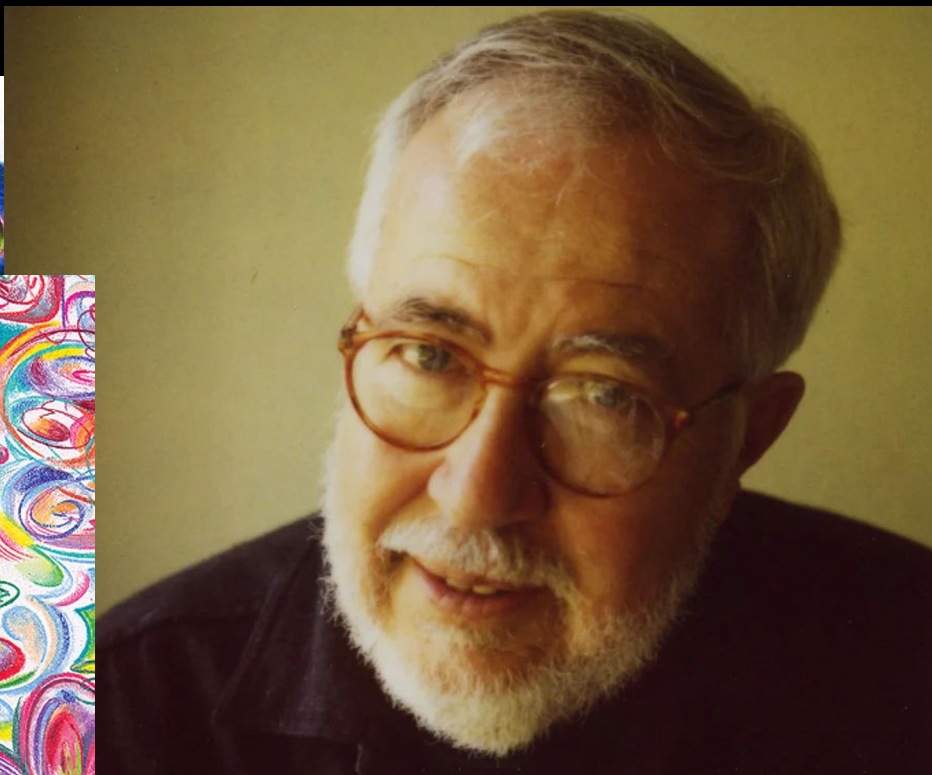
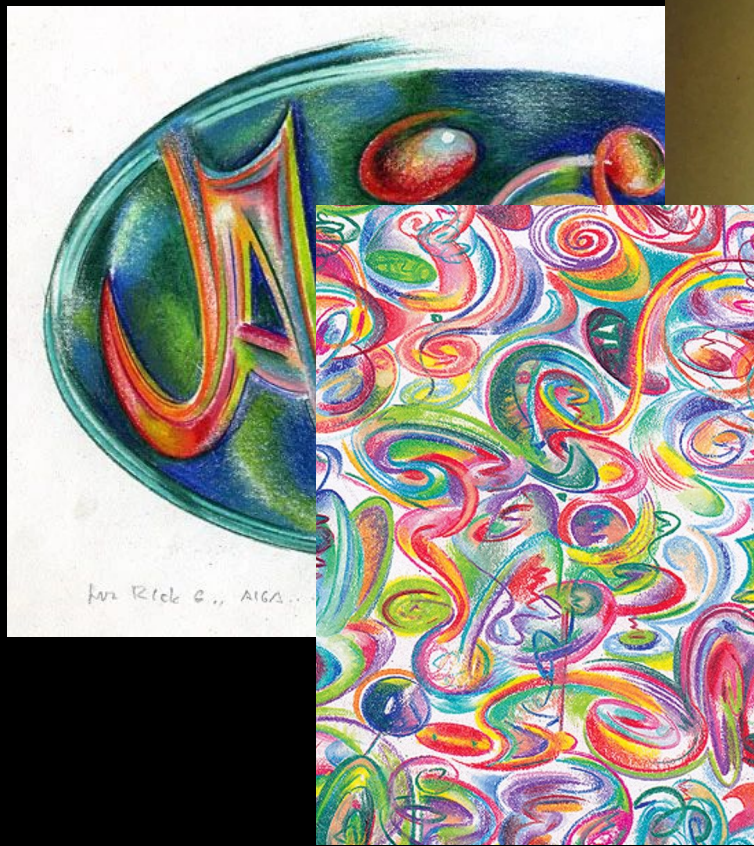


Paula Scher poster design

**"The goal of design is to raise the
expectation of what design can be"**

- Paula Scher

Edward
Edward
Fella
Fella



W
 FULLY
 E
 aida
 EQUATE

Fella's typography work

W
 FULLY
 E
 aida
 EQUATE

By Verlyn Klinkenborg



THE season is already later than you think, and still you find yourself wandering around the Willy Loxan with seed packets and a flashlight in the dark or, worse, quoting Willy as if the words themselves were your enemy, saying "I've got to get some seeds, right away. Nothing's planted. I don't have a thing in the ground." Work there's no comfort here. By June, a gardener has to choose between hurrying into action and having time. Better to err in the garden for lack of information than to lose a moment of the brief season, and there is only information—outside of time—that he can be said to have. If you don't believe me, read Mirabel Oler's book **A BRIGHT FROM ELSEWHERE** (Morrow, 164 pages, \$14.95). Oler is an English gardener and essayist with a vicious streak of content sense. In prose that summons the reader but never appeases, she extracts interest from the garden she has grown over the years. Gardening, for Oler, is a branch of aesthetic morality in which she is something of a naturalist—eager to reach philosophical conclusions but not eager to drive you to them. She opposes what she calls "the right way to garden," and she is peculiarly sympathetic to the opinions of Benjamin Franklin: "What shall I do next?" asked Lady Jane Grey of Norfolk. Klinkenborg wrote editorial for the volume. He is the author of "Making Hay" and "The Last Five Times."

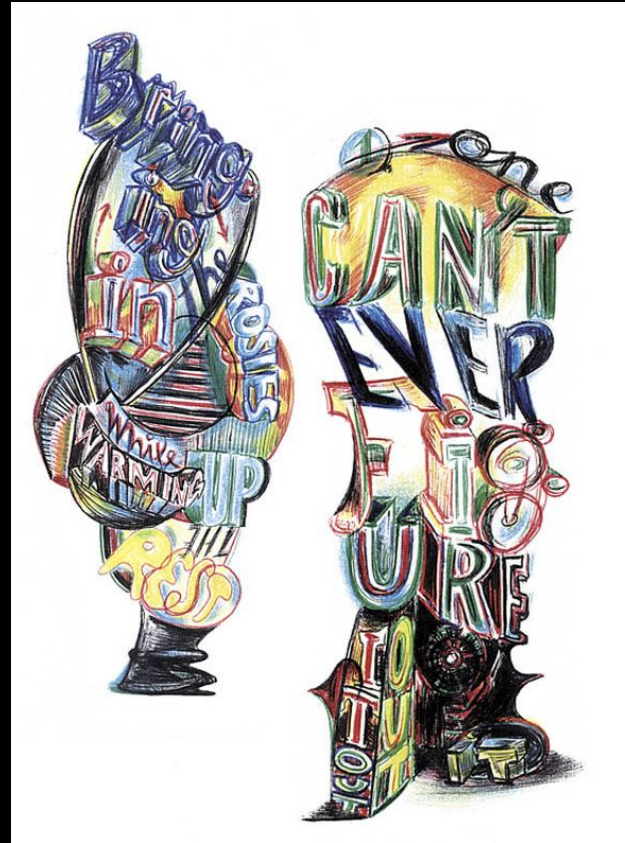
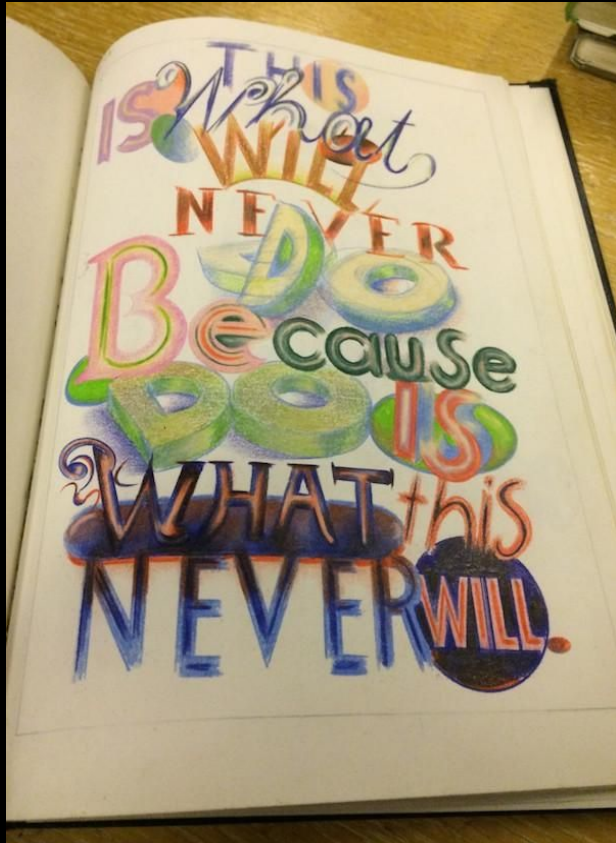
14 June 6, 1990

these conditions already surrounding her as, inevitably, she groped towards the book "Caddy," Oler makes you aware that this time gardening is fantasy and that you can't bring fantasy to life by worrying about great laws of important logic. "In itself with natural determinism," she shouts, and having divined herself of that, having opened beginning gardeners from the orthodoxy that was wanting to choke them, she conducts readers through her year, clipping dollops of advice as she goes, yet always stopping to point out something worth seeing. Oler is right. It really is an insufferable pleasure being a beginner with so much black humor to plant and so many plants to choose from and so much fear of selection, as if you might accidentally use the salad fork next to the butter knife. That alone explains the almost countless books intended for beginning gardeners. It is a pity, however, that the publisher's editors have not selected. What the publisher's want to show us is technique and facts—just another thin stack of double-digitging and the proper use of the wheelbarrow. If it's technique you want, pick up a copy of the American Horticultural Society's **PLANT PROPAGATION (ON, ERAS)**, also topped to the editor in chief of this useful book, full of visual aids, which implements Peter Thorny's helpful 1983 volume, **CREATIVE PROPAGATION: A Grower's Guide** (Timber, paper, \$12.95). As a a little technique goes a long way, and what new and experienced gardeners still want most is to be ready to know more plants. Please life that into the garden and the discipline. It can be useful to see plants arranged to garden practically, and finally, the book is worth a look because it is so good. But the book I was looking for in the run-up to June never arrived at my door. It's called "The Guide to All

the Garden Plants Ever" and is the size of *The Times Atlas of the World*, only much thicker. In it, however, other books will have to do. Timber Press, which publishes Michael A. Dirr's perennially fascinating **GARDEN HARDY TREES AND SHRUBS: An Illustrated Encyclopedia** (1983), has issued a book by Rick Darke called **THE COLOR ENCYCLOPEDIA OF ORNAMENTAL GRASSES** (Sage, 1988), which, in Boston, San Francisco, and Sacred Bamboo (GARD). This book is a model when it comes to the encyclopedic portions of garden plants, showing its specimens individually in field guide style and in garden settings. Darke, who was the curator of plants at Longwood Gardens in Kennett Square, Pa., also supplies detailed information about the culture and propagation of grasses. On the reference side of the shelf, two recent volumes will meet your appetite for plant information. One is the **REVISED 1988 GARDENING SHORTER DICTIONARY OF GARDENING** (Chelsea, 174 pages, \$14.95), by Michael Dirr, Mark Griffiths, which is shorter only in comparison to the massive dictionary from which this elegant volume has been reduced. Equally valuable, with its roots in the Pocket Edition of the **HEILIGER MANUAL OF TREES & SHRUBS** (Doubt & Charles, 1983), is a terse but comprehensive guide to some 3,000 woody plants. The only real flaw in these books is that they will surely cause the reader with abundance. Their content is the broad realm of available plants rather than the more practical and narrower realm in which the great majority of American gardeners actually get pleasure. Knowing a plant is just a matter of knowing what it will grow in, when it will bloom and

Continued on page 14



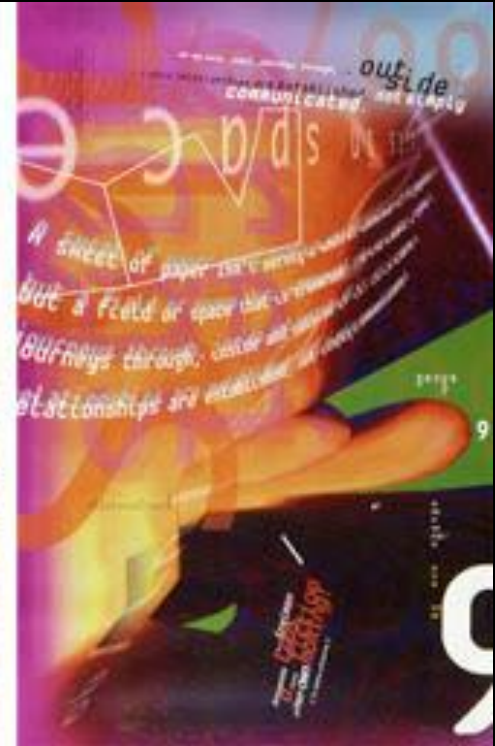
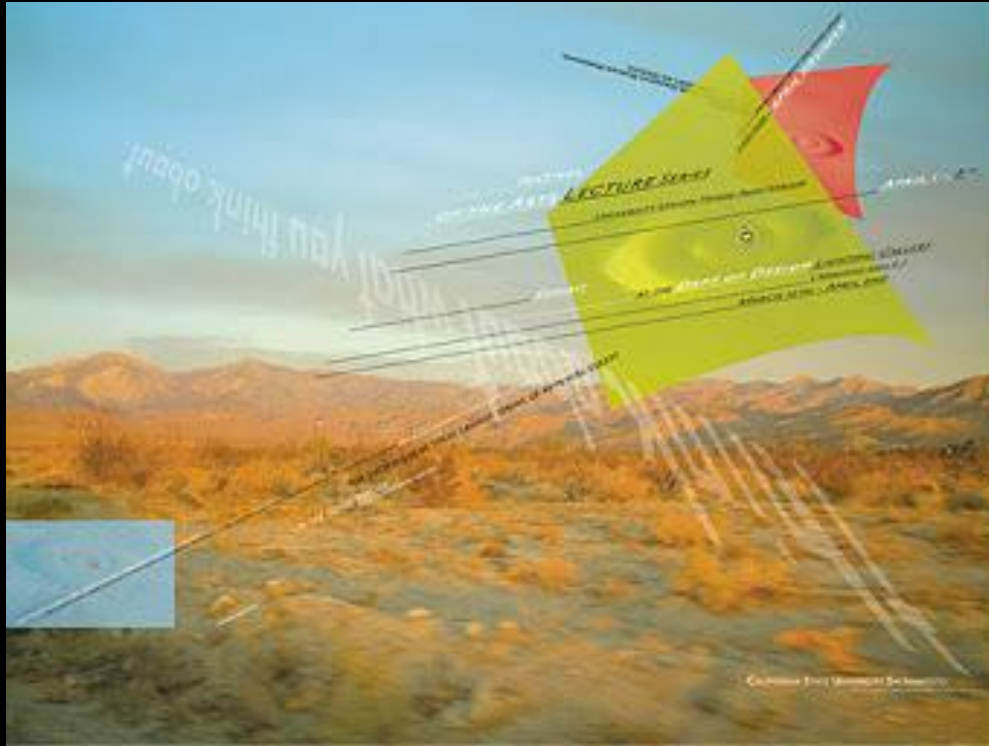


Sample Sketchbook Design

April
Greiman

April
Greiman





Posters designed by Greiman

WET

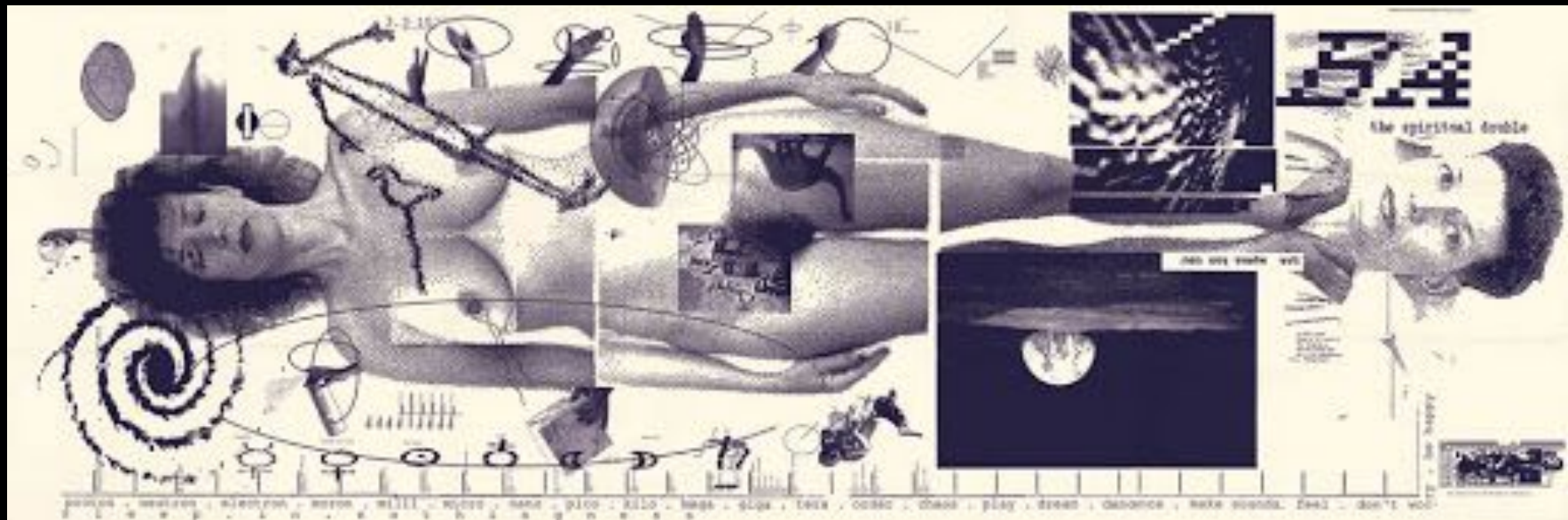


G O D D O G A W E W E T

SEPTEMBER - OCTOBER 78

\$ 1.50



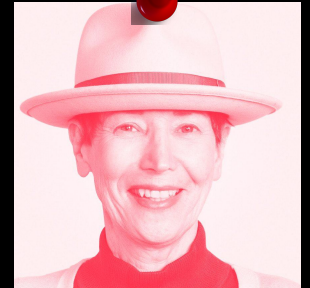
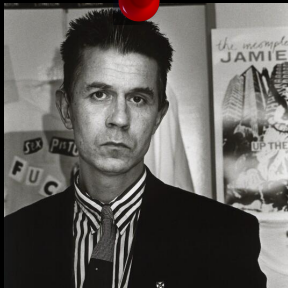


'Does it make sense' - poster for Design Quarterly magazine



Poster, California Institute of the arts 1978

To conclude..



Influence
Influence

REID

WEINGART

SCHER

FELLA

GREIMAN