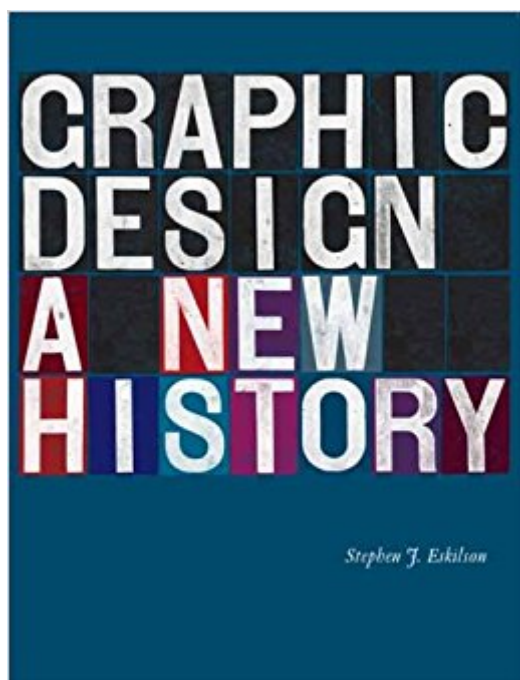


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Graphic Design: A New History



Synopsis

This exciting new history of graphic design explores its evolution from the late 19th century to the present day. Organized chronologically, the book illuminates the dynamic relationship between design and manufacturing as well as the roles of technology, social change, and commercial forces on the course of design history. The layout of each chapter reflects the unique style of the period it describes, and some 450 illustrations throughout the volume provide a visual record of more than one hundred years of creative achievement in the field. Under the influence of William Morris and the Arts and Crafts movement in the late 19th century, a new era began for design arts. Fueled by popular Art Nouveau advertising, the work of graphic designers became central in the growing consumer goods economy. This book traces the emergence of varied modernist design styles in the early 20th century and then examines the wartime politicization of regional styles through American government patronage and revolutionary Soviet ideas. Richly contextualized chapters chronicle the history of the Bauhaus and the rise of the International Style, followed by the postmodern movement of the 1970s and '80s. After highlighting recent developments in graphic design around the globe, the author discusses the impact of inexpensive, powerful design software and the challenges facing designers now.

Book Information

Hardcover: 464 pages

Publisher: Yale University Press (October 25, 2007)

Language: English

ISBN-10: 0300120117

ISBN-13: 978-0300120110

Product Dimensions: 11.7 x 9 x 1.6 inches

Shipping Weight: 5.4 pounds

Average Customer Review: 4.4 out of 5 stars [See all reviews](#) (21 customer reviews)

Best Sellers Rank: #341,858 in Books (See Top 100 in Books) #91 in [Books > Arts & Photography > Graphic Design > Commercial > Book Design](#) #1971 in [Books > Arts & Photography > Decorative Arts & Design](#) #37818 in [Books > History](#)

Customer Reviews

I have read this text (cover to cover) for a History of Graphic Design class I teach. In the past, I have used the classic Meggs History of Graphic Design. I decided to try another text this semester, and I will be going back to Meggs next Spring. I found the higher number of images in Eskilson's book

initially appealing, and from a quick scan of the text, it seemed fine. However, digging deeper into the text, I found that the price paid for all the pretty pictures was a less comprehensive text with some weird omissions. Aside from skipping a significant amount of important territory in early design history (Guttenberg is in the "preface"? Really?), there were other inclusions and omissions that gave this text the feel of an editorial on design history, not a textbook. I don't care - or want to know - the personal design tastes of Eskilson. I don't want to know his political bent. I want to know the facts. Let my students and I evaluate the merits of a given design movement or designer. The biggest omission (in my opinion) in this book was the complete absence of any work from David Carson. While we can argue the merits of his work, he was clearly a significant, important designer in the 90's. Much more than Tomato(!?) or Art Chantry. The text pertaining to Carson smells of personal distaste, not objective analysis. This, again, has no place in a history text. A book that is a series of critical essays on the history of design? Absolutely! But not a book claiming to be history, not opinion. Others have mentioned the inaccuracies in the text, so I will leave it at was already said. OK, one (of many) minor peeve: when writing about the psychedelic posters of the 60's, Eskilson refers to "Richard Griffin".

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