

Swiss Graphic Style

International Graphic Style

Grid Systems

Grotesk Fonts

Os anos 1920 – 1930

Os pioneiros:

Jan Tschichold,

Herbert Bayer

Piet Zwart,

Ballmer, etc.

Grelhas / layouts

Piet Zwart, 1938

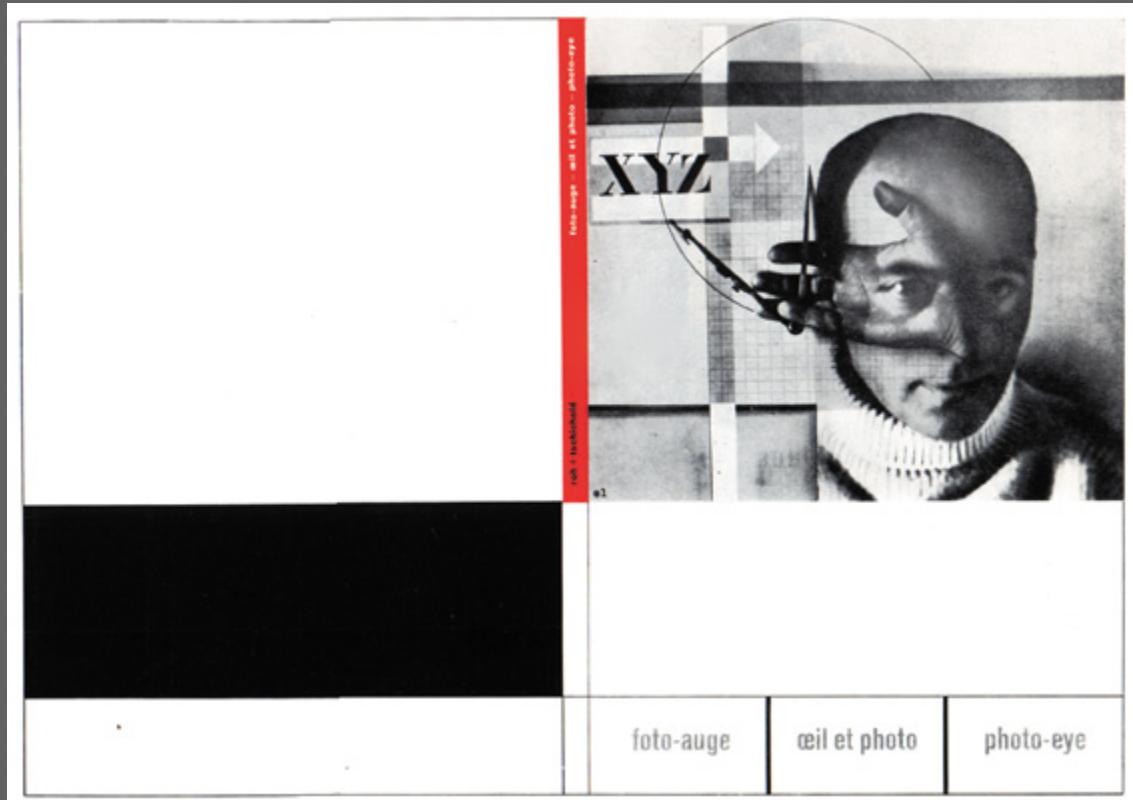


Grelhas / layouts

Theo Ballmer, 1928



Jan Tschichold,
1930



Jan Tschichold,

1930

graphisches kabinett münchen

brienerstrasse 10 leitung guenther franke

buchdruckerei franz eppert, bielefeld 80

ausstellung der sammlung jan tschichold

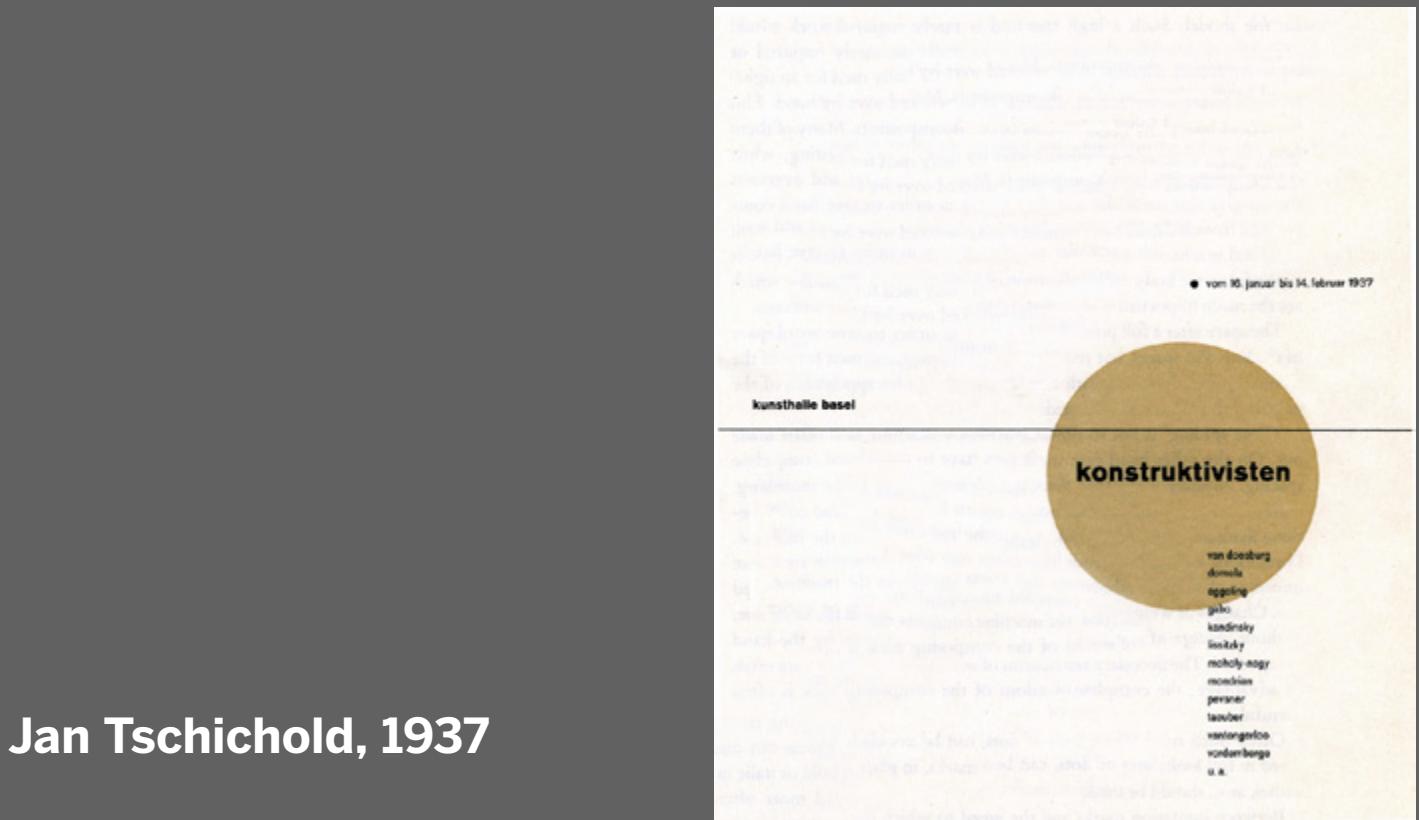
plakate der avantgarde

arp	molzahn
baumeister	schawinsky
bayer	schlemmer
burchartz	schultema
cassandre	sutnar
cylax	trump
dexel	tschichold
lissitzky	zwart
moholy-nagy	und andere

tsch

24. januar bis 10. februar 1930 geöffnet 9-6, sonntags 10-1

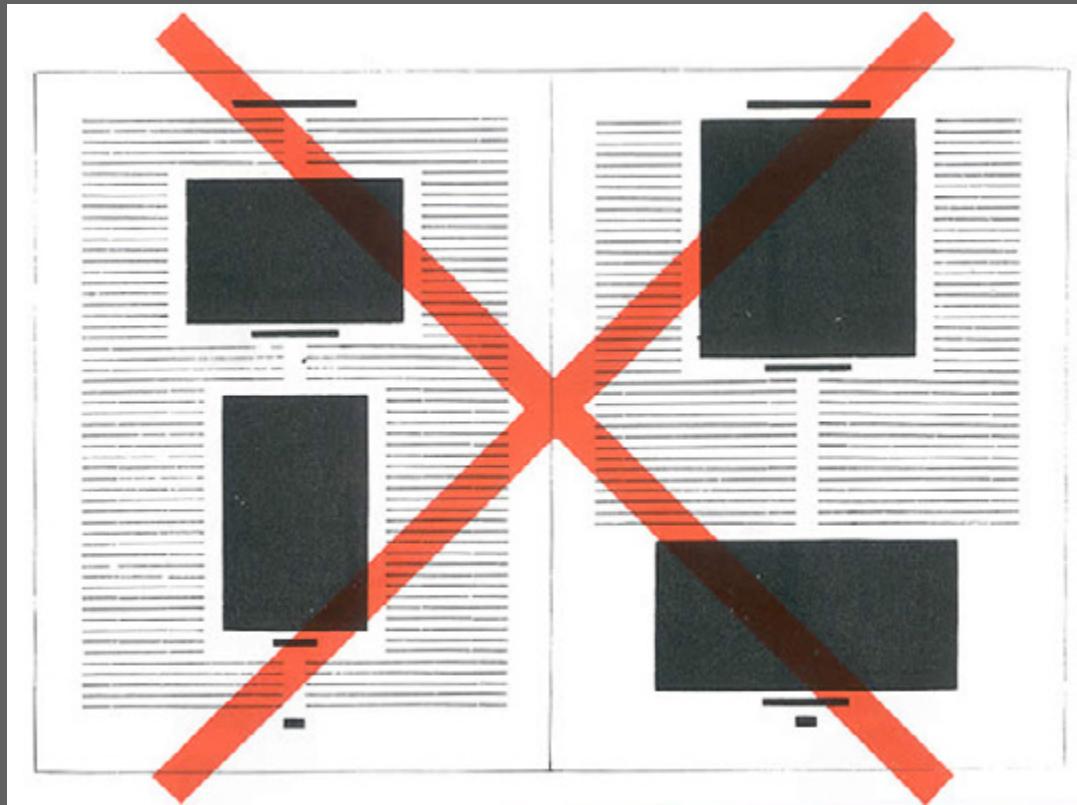
Grelhas / layouts



Jan Tschichold, 1937

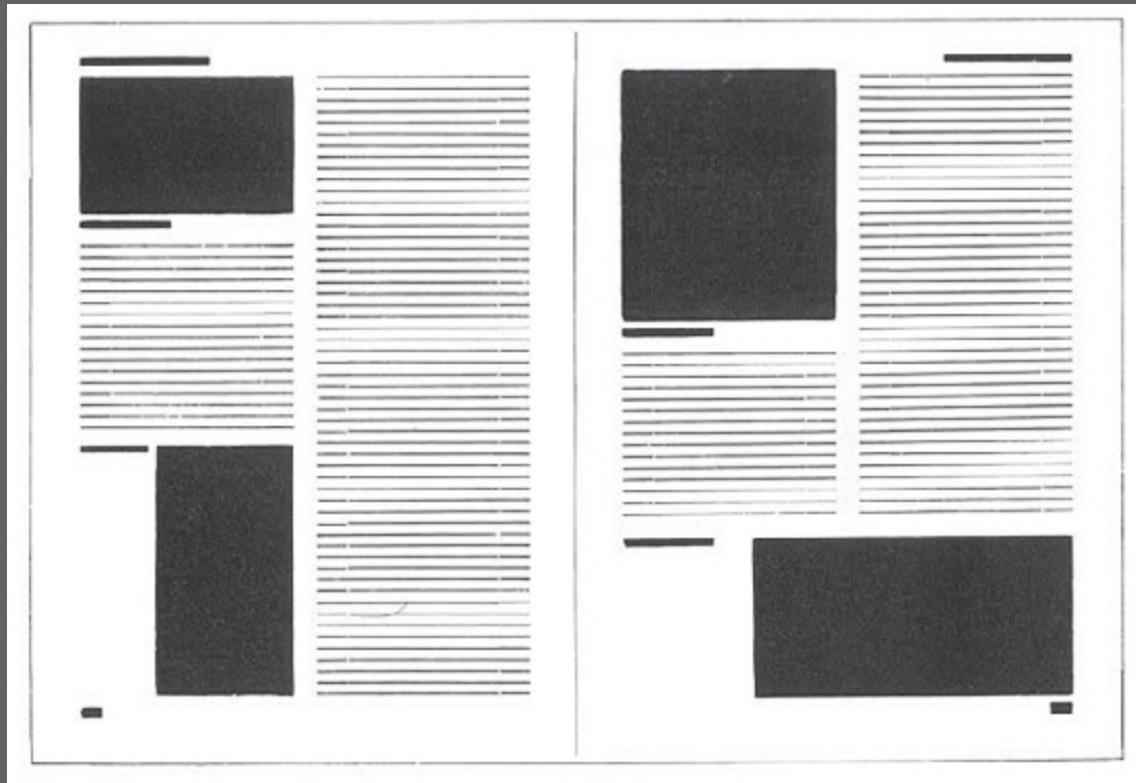
Grelhas / layouts

Jan
Tschichold,
1930



Grelhas / layouts

Jan
Tschichold,
1930



Escola Suíça, pós-guerra

**globalismo
internacional
neutral
não regional
não nacional
Lufthansa
BMW
Farmaceuticos
Bancos**

As fontes grotescas

Akzidenz-Grotesk (1900)

**Helvetica / Univers /
Frutiger (50-60)**

akzidenz

Alemanha, 1900

www.tipografos.net/tipos/

helvetica

Max Miediger, Suiça, 1956–1960

www.tipografos.net/tipos/helvetica



logo da AIGA, fonte Helvetica





Broadway-Lafayette St

Metro NY, fonte Helvetica

The left side of the spread features a detailed illustration of an astronaut in a white spacesuit with red stripes, floating in space. The astronaut is holding a cylindrical device, possibly a tool or a weapon. In the background, there's a large, colorful, multi-layered structure composed of horizontal bands of red, yellow, green, and blue, resembling a grid or a force field. The right side of the spread contains an advertisement for the video game "SUPER BREAKOUT™". The title is prominently displayed in large, bold, blue capital letters. Below the title, a paragraph of text describes the game: "This is the BREAKOUT® of the future! Your space shuttle has come up against a mysterious force field dead ahead. Will you turn back, or blast forward and try to smash your way through the many colored layers? Eight exciting new game sounds are programmed into SUPER BREAKOUT to make it even more super to play." Further down, the text reads: "Nine games, including versions for children One to two players CX2608". At the bottom right, there's a small, dark, rectangular icon representing a television screen displaying a portion of the game's interface.

GODZILLA

Fim de linha

Por Pedro Almeida

A batalha final

O monstro que destruiu Tóquio (muitas vezes) e Nova Iorque (algumas) vai reformar-se. Godzilla foi criado há 50 anos. Uma versão restaurada do filme de 1954 está a ser exibida nos EUA; em Dezembro, estreia-se no Japão o 28º e último capítulo "oficial" da saga de Godzilla. Será o "requiem" de um ícone da era atómica.

univers

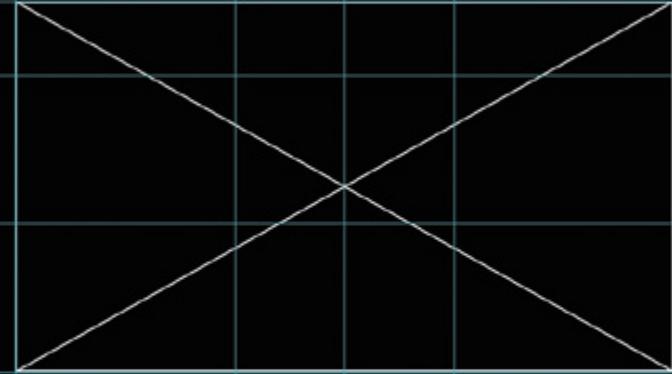
**Autor: o suíço Adrian Frutiger, França,
1950/1951 até 1956**

www.tipografos.net/tipos/univers

frutiger

www.tipografos.net/tipos/frutiger

Graphic Design



Graphic Design *Etiam ipsum dolor sit amet, consectetur adipiscing elit. Curabitur dui. Pellentesque ad leelas, sed ex erit et mass volutpat incident. Maus elementum, ecos quis dapibus imperdiet, wae risus venenatis acas, vel imperd pures felis de mass, cras vel arc, suspendisse menas loren, dictas ac, lremus eget, imperdet id, uspi, Prin vehicula ac id mass, present ut volit, sed quis utne. Nullen gravida, velit sed nonnem tincidunt, magna prie varus parus, non utne magna rilat nec respo. Morbi sodales, parus itas varus vehicula, wae man gestas rila, et clemente nisi volit es hanc. Curabitur al quam vel nunc, phocia dapibus. Etiam ut dolor eis mi*

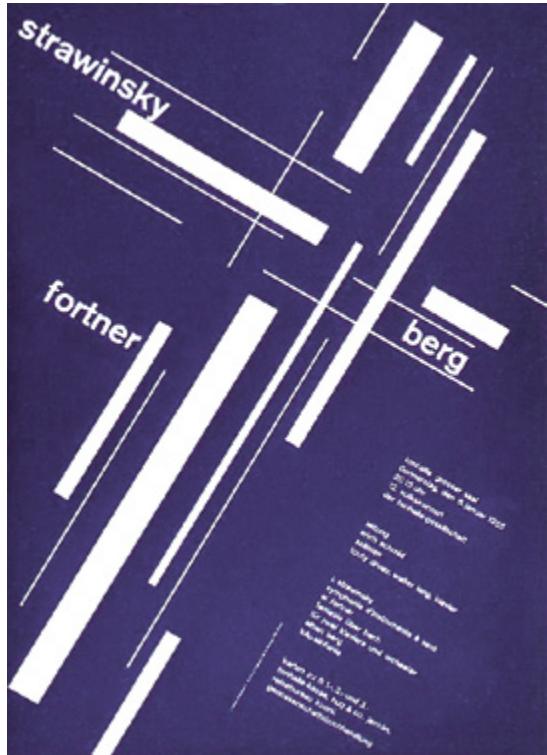
necessa inolit. Nulla aliquam nisi, sollicitudin ipsam. Donec in odio vel veit ornare pretium. Sed quan das, accersim usqat, exendit & vironatis ut, nesci, integer al forlor sit amet massa sagittis etatque. Aliquam modis velit. Nullas cestid luctus in mire.

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ut consegnat est vol nigris. Fusce eni, utne, volitata eu, dignissim id, audaces tempus, quam. Donec nesciuny, sed volitata. Maconas sed sens. Phasellus sit amet cris. Nem suscipit blandit odio. Integer ut arca eu nis porta portitor,

Sistemas de grelhas



A Escola Suíça insistiu no uso sistemático de grelhas modulares.

Analizando cartazes suíços, a maioria das grelhas subjacentes à concepção desses posters apresenta-se paralela e perpendicular à página, mas por vezes são construídas a 45, 30 ou 60 graus — veja o exemplo.

As características das grelhas suíças incluem, para além das simples organizações modulares, relações geométricas. As grelhas foram «vendidas» como uma garantia de objectividade e neutralidade — qualidades consideradas essenciais para um bom design gráfico, nas décadas de 1960 e 1970.

Josef Müller-Brockmann

O papa dos «Rastersysteme»

Paul Rand

pointing, Josef

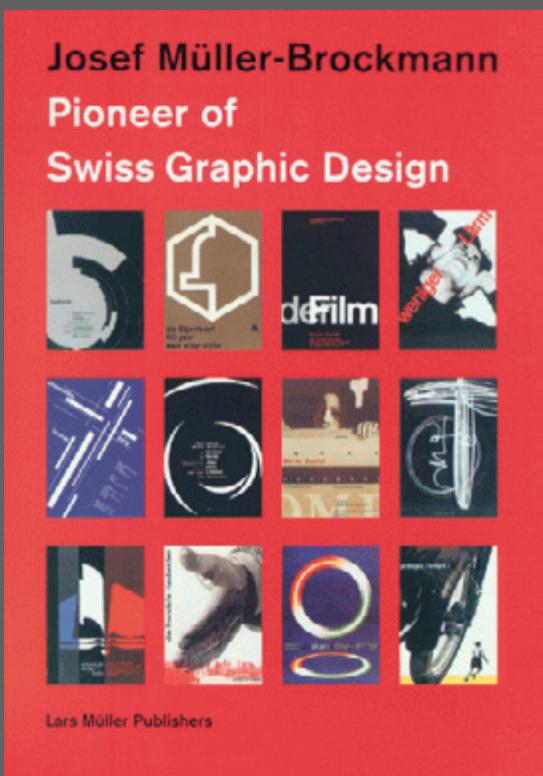
Müller-Brockmann

holding

photograph, IBM

design seminar.





J. Müller-Brockmann

Gestaltungsprobleme des
Grafikers
The Graphic Artist and his
Design Problems
Les problèmes d'un artiste
graphique

Gestaltungsprobleme und
erste künstlerische Postkarte in
der Werkstattgraffiti -
die Ausbildung des
Grafikers

Creative Problems
of the Graphic Designer
Design and Training in
Communication

Typegraphic, design, photo,
labels, mediations, etc.

Verlag Josef Müller
Bürgen J. A. Schmid



Exemplos de grelhas

**J.M. Brockmann,
fonte Helvetica**

Exemplos de grelhas

J.M. Brockmann,
fonte Helvetica

The poster features a grid structure with two columns of names. The left column contains names in green and black, while the right column contains names in red and black. Below the names is a horizontal line, followed by two columns of descriptive text in small black font.

Left Column	Right Column
hans	musica viva
anton	rosbaud
marcel	fietz
igor	mihalovici
roberto	strawinsky
	gerhard

Left Column	Right Column
Freitag, den 8. Januar 1982 20.00 Uhr Musiktheater Viva Konzert GDR Tonhalle-Syndikat e.V. Großer Saal	Aufführung: Hans Rosbaud Anton Fietz Marcel Mihalovici Igor Strawinsky Roberto Gerhard Vorstellung Solist: Anton Fietz, Tenor Marcel Mihalovici Anton Rosbaud Igor Strawinsky Roberto Gerhard Musiktheater Musik für orchestra und Bürtspfeife

Karten von 1 bis 4 franken
Bestellkasse
Kug, Jekka, Koeni
genossenschaftsbuchhandlung
deutschlandkarte vertrieben
Buchhandlung

Die Neue Gesell- schaft

7

Juli 1974
21. Jahrgang

Z5150E

Herausgeber:
Willy Brandt
Prof. Dr. Reimst Jochimsen
Prof. Dr. Peter Lengsfeld
Friedel Schirmer
Prof. Dr. Carlo Schmid
Prof. Dr. Dr. Theodor Strohm
Heinz O. Vetter

Thema:
Wirtschaftspolitik

Herbert Wehner:
Zuverlässigkeitssprüfungen
für die SPD

Helmut Schmidt:
Zur aktuellen ökonomischen
Problematik

Marie Schlei:
Sieg der Vernunft?
Zur Reform des § 218

Jean Monnet:
Die europäische Aufgabe

Immanuel Geiss:
Umsturz in Portugal

Z5150 E

Die Neue Gesell- schaft 8

August 1974
21. Jahrgang

Herausgeber:
Willy Brandt
Prof. Dr. Reimut Jochimsen
Prof. Dr. Peter Lengsfeld
Friedel Schirmer
Prof. Dr. Carlo Schmid
Prof. Dr. Dr. Theodor Strohm
Heinz O. Vetter

Walter Arendt:
Hoher Beschäftigungsgrad
bleibt das Ziel

Uwe Holtz:
Rohstoffe und Entwicklung

Helmut Rohde:
Perspektiven der Bildungs-
politik

Rudolf Scharping:
Jungsozialisten und Schüler-
arbeit – tatsächlich etwas
Neues ?

Volker Jung:
Erweiterung des Europäischen
Gewerkschaftsbundes

Alfred Kantorowicz:
Wo Menschen hungern gibt
es keine Freiheit

Die Neue Gesell- schaft

9

September 1974
21. Jahrgang

Z5150 E

Herausgeber:
Willy Brandt
Prof. Dr. Reimut Jochimsen
Prof. Dr. Peter Lengsfeld
Friedel Schirmer
Prof. Dr. Carlo Schmid
Prof. Dr. Dr. Theodor Strohm
Heinz O. Vetter

**Arndt/Koschnik/Sabais/
Schmitt-Vockenhausen/
Brungs/Maurer:
Schwerpunkt Kommunalpolitik**

**Lothar Kramm/Volker Jung:
Zweimal Thema Mitbestimmung**

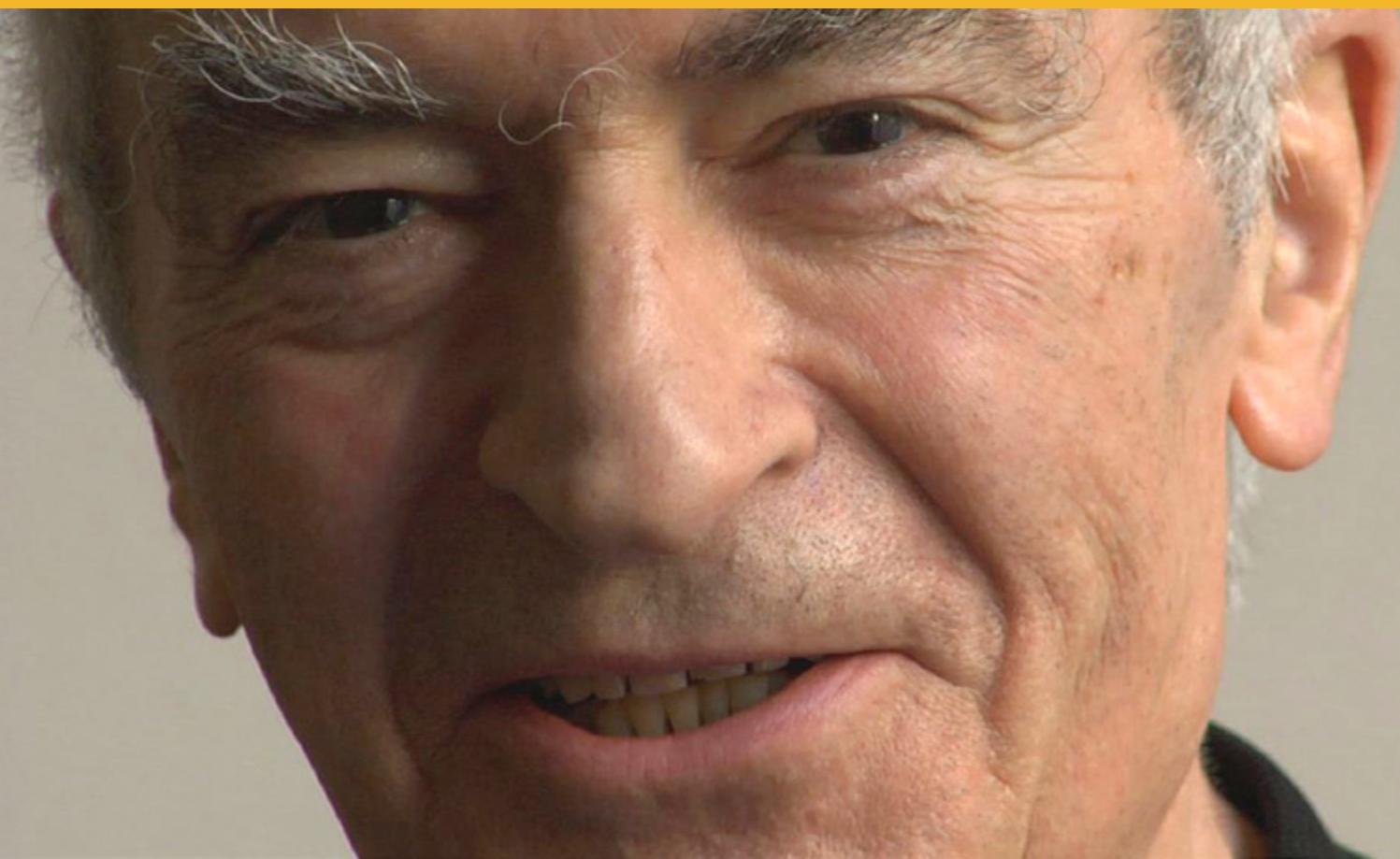
**Anders Thunborg:
Probleme der UN-Friedens-
truppen**

**Martin Gralher:
Politik und Politikgestaltung
als Möglichkeit und Wirklichkeit**

**Hermann Weber:
Realistischere Einschätzung
der SPD durch kommunistische
Ideologen**

**Christoph Ehmann:
Nicht mehr, sondern andere
Hochschulen**

Vignelli



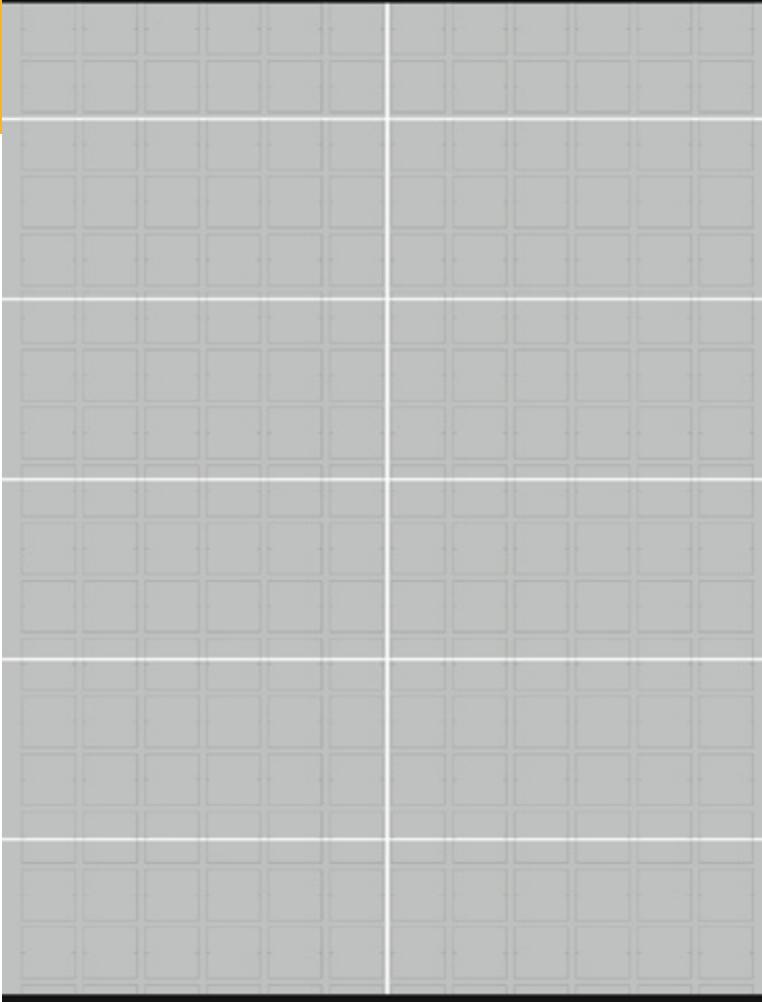
Vignelli's Unigrid



Since 1977 the designs of all new brochures have been based on the “Unigrid System” created by designer Massimo Vignelli in collaboration with Harpers Ferry Center’s design staff.

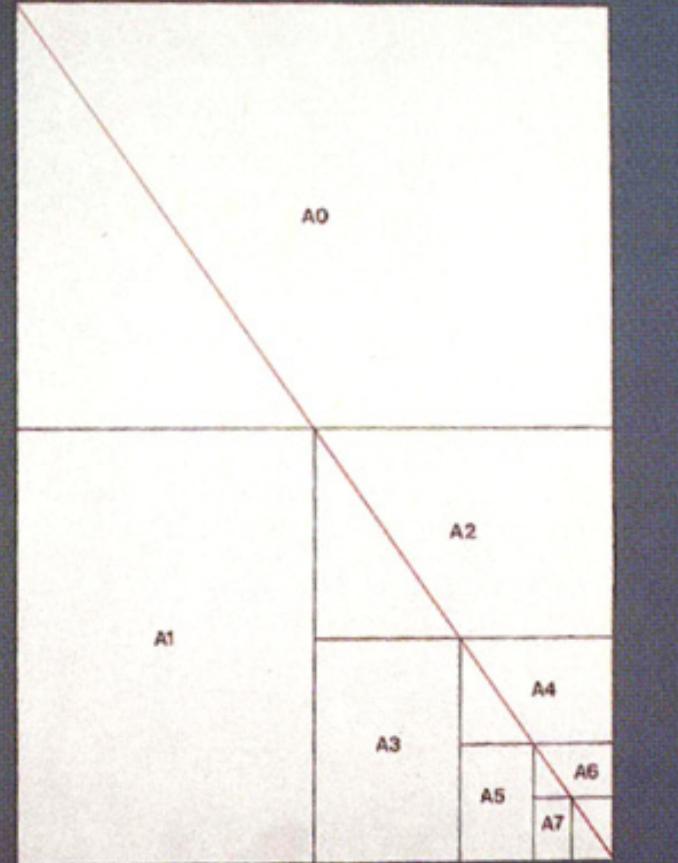
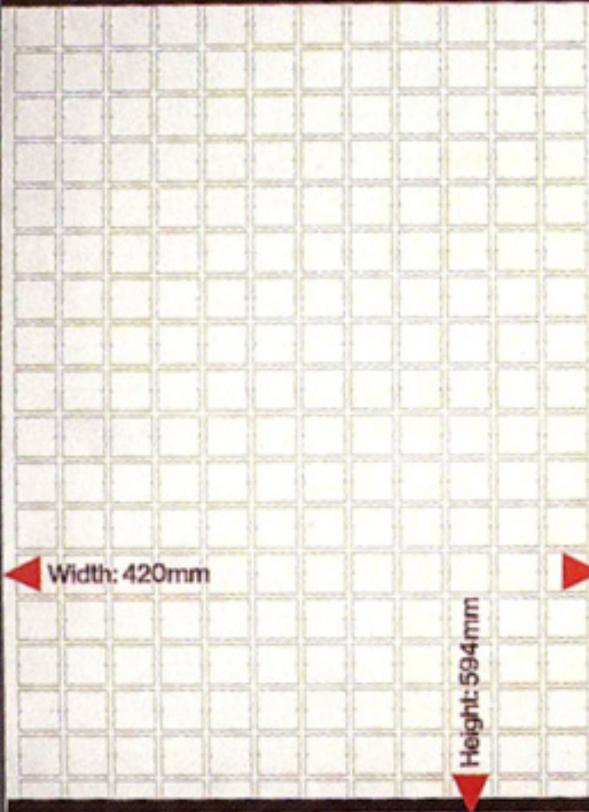
A modular grid system for layout of text and graphics, black bands at the top and bottom of the brochures, and a standardized typeface are the defining features of the Unigrid system. Standard map formats complete the presentation, helping to establish a uniform identity for National Park Service brochures.

Unigrid



Unigrid

National Park Service
U.S. Department of the Interior



Vignelli's Unigrid

Today, the official park brochures are known for their reliability, thoroughness, visual appeal, and standard design elements that contribute to the National Park Service graphic identity.

As park visitation increases and personal services decrease, the onsite portability of publications gives them a significant role in providing visitors with interpretive, logistical, and safety information. Publications are also the one interpretive medium visitors can take with them as a souvenir and handy home reference.

National Park Service, USA. Unigrid System

Unigrid

Design Specifications
National Park Service
Interpretive Rider Program

The Unigrid is a system of standard grid sizes and design specifications developed by the National Park Service's Interpretive Rider Program. It provides a consistent way to present information in a grid format across all parks. The Unigrid includes a variety of grid sizes and design elements to accommodate different types of information and audiences.

Design Principles

- Grids should be used to organize information in a clear and logical manner.
- Grids should be consistent across all park websites.
- Grids should be visually appealing and easy to read.
- Grids should be used to highlight key information and draw attention to specific features.

Unigrid

Navy Yard

Design Specifications

The Unigrid consists of a series of standard grid sizes and design elements. The most common grid size is a 3x3 grid, which is used for most pages. Other grid sizes include 2x2, 4x4, and 5x5. The grids are composed of a light blue background color with a white grid pattern. The text within the grids is black and follows a standard sans-serif font. The overall design is clean and modern, with a focus on readability and consistency.

Implementation Examples

Page Type	Grid Size	Description
Home Page	3x3	The home page of the National Park Service website uses a 3x3 grid to organize the main navigation menu and key information.
Information Pages	2x2	Information pages, such as those for specific parks or programs, often use a 2x2 grid to provide a clear layout for text and images.
Search Results	4x4	Search results pages use a 4x4 grid to display multiple search results in a compact and organized manner.
Contact Us	5x5	Contact us pages use a 5x5 grid to provide a detailed form for users to fill out.

Unigrid

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National Park Service, USA. Unigrid System

The Rendezvous

The "big doin's" in the life of the mountain man was the "rendezvous," a great annual get-together of traders, trappers, and Indians for purposes of trade and revelry. In 1822, when William Ashley, St. Louis businessman and founder of the Rocky Mountain Fur Company, chose great summer "fairs" at designated meeting places in the central Rockies, the Green River, gave trappers the opportunity to trade their winter's harvest of beaver and other skins for traps, guns, ammunition, knives, to-

bacco, and liquor provided by St. Louis merchants or fur-company representatives. Detailed contemporary descriptions of these meetings were few. One of the best is provided by Alfred Jacob Miller, the only artist to document these gatherings, in notes describing his painting of the 1837 rendezvous which appears here:

"This [the rendezvous near Green River, Oregon] was our ultima thule, our final destination. Here we rested for a month under the

shadows of the great spurs of Wind River Mountains, encamping among 2000 Snake and other Indians who had all assembled at this place from the most distant tributaries and peltries for dry goods, ammunition, tobacco, etc. It truly was an imposing sight. The white lodges of the Indians stretching out in vast perspective; their thousand savages on painted horses and in all decorated hunting dress in all directions, some of them dressed in barbaric magnificence.

"The first day is given up by established custom to a

species of Roman saturnalia. King alcohol is in great demand and assimilate, although selling at that time more at \$9 per gallon. It sets the poor Indian, who sometimes causes him to run amuck, when he is over-powered, knocked down and severely flogged. Game-biting, ball-playing, racing and other amusements are in the ascendant.

"On the second and succeeding days all this is changed. The American Fur Company's great tent is elevated and trading goes briskly forward.

Here the trapper gets his outfit and gangs of them depart under a houngross for the beaver streams to trap that valuable animal. Here we see the great matabeans, the great leaders, both Indian and pale-faces . . .

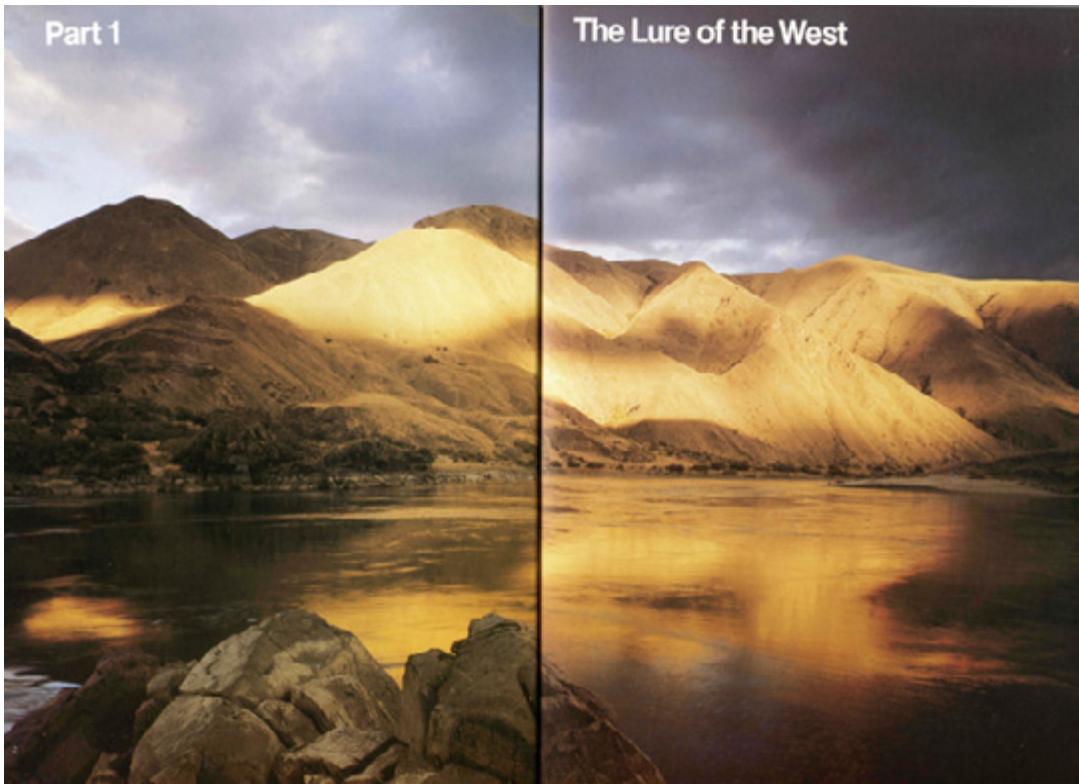
"From this place also we made excursions to the charming lakes that form a part of the upper portion of the mountains for the purpose of making sketches of the scenery."

The rendezvous system brought enormous profits to

the traders who brought the merchandise to the gatherings. Ashley, for instance, took home with him in 1825 furs worth nearly \$50,000; the next year he took enough to buy a house to retire from the fur trade. Under St. Louis politics, The system lasted until 1840. By then the demand for beaver pelts had declined so drastically that both the trade and the era of the mountain men were on the edge of extinction.



National Park Service, USA. Unigrid System



National Park Service, USA. Unigrid System

The Artists

They came with the same sense of adventure and uncertainty that motivated the scientists and engineers, and they faced the same heat, cold, wind, rain, and dust. Some were artists; some trained in the best European tradition, and, while what they recorded was influenced by individual psychological, social, and aesthetic values, all strove to document as fully as possible the new land and people they encountered.

Their numbers were legion, and only a few can be men-

tioned here. Two Philadelphians, Samuel Seymour and Titian Ramsay Peale (son of Charles), were the first of many artists to accompany an official U.S. Government expedition exploring, following Stephen Long in 1820, they provided the first views of the Indians, animals, and geography of that region. Another Pennsylvanian, George Catlin, who had traveled up the Missouri River in the 1830s intent on studying and painting the Plains Indians before white influence changed them forever, Swiss

artist Karl Bodmer, who tramped up the Missouri in 1833-34 with his patron Prince Maximilian, painted some of the Sioux Indians as Catlin did with more detail. He, too, created a number of Upper Missouri landscapes that are still unmatched in many respects.

In 1837 Baltimore artist Alfred Jacob Miller, the first to travel to the Oregon Trail, chronicled the dying of the mountain man. Six years later, John James Audubon spent 8 months painting animals along the

Missouri River for his "Quadrupeds of North America" series. Canadian artist Paul Kane, deeply affected by Catlin's Indian imagery, journeyed beyond the Rockies to the West Coast in 1845-46 and filled his sketchbooks with notes and drawings of Indians, fur posts, and Northwest landscapes. And far down in the Southwest, topographic artist George Catlin reached the Texas countryside and its architecture while Richard Kern, one of those brothers to serve as artists on various expeditions, made a significant contribution to scientific

knowledge with his drawings of the Navajo stronghold in Canyon de Chelly. Throughout the 1840s and 1850s artists such as the Kern brothers, John Mix Stanley, Gustave Sohon, John J. Young, F. W. Eggleston, H. B. Molham, Charles Coppel, and Albert Bierstadt, among many others, pursued their desire to document the various exploring expeditions and railroad surveys conducted by the U.S. Army's Corps of Topographical Engineers. When the great geological surveys of King,

Hayden, Wheeler, and Powell took the field in the late 1860s and 1870s, several distinguished landscape painters, including John Henry Hunt, Stanford4, George Catlin, and Thomas Moran, occasionally went along as guest artists. Though they had no official duties, because by then the pictorial record of the surveys was maintained by others, these artists were looked upon as effective publicizers of what the *Rocky Mountain News* called "the most remarkable scenery."



Five artists who left an invaluable record of the 19th century West. Left: George Catlin, from the 1847 portrait by English artist William H. Fox. Above: Alfred Jacob Miller, self-portrait. Right, top: Albert Bierstadt. Right, bottom: Karl Bodmer, from a photograph late in life. Far right: Thomas Moran in his Newark, N.J., studio in the mid-1870s.



National Park Service, USA. Unigrid System

The Photographers

Photographic documentation of western exploring expeditions began on a broad scale with the great post-Civil War surveys of George King, Ferdinand V. Hayden, George M. Wheeler, and John Wesley Powell. Leaders of earlier expeditions, notably John Fremont, Isaac I. Stevens, Lt. Joseph C. Hays, and Lt. Col. Henry H. Sibley, made attempts to create a photographic record of their work, but the process was so slow and in other ways inadequate that little was accomplished. Sibley was so disappointed in the



Three of the photographers who accompanied the Great Surveys. Above: William Henry Jackson taking a picture of a cliff in the Tetons during the 1872 Hayden Survey. Right, top: Timothy O'Sullivan, photographer for the King and Wheeler surveys, posing in Pennsylvania with some of his equipment. Below: John K. Hillers, Powell's photographer, in the field in Utah, 1872.

results of his efforts that he flatly concluded that "the camera is not adapted to explorations in the field, and a good artist who can sketch rapidly and accurately much is to be preferred." It took the development of the collodion wet plate process and the portable, if cumbersome, view-type camera on the eve of the Civil War to finally make a reasonably photography feasible.

King, Hayden, Wheeler, and Powell were all strong advocates of photography, not only as a means of documenting their work but also as a form of publicity to help convince a sometimes reluctant Congress to continue appropriations. For this reason, they insisted on and demanded the services of some of the best landscape photographers in the country. The record they produced, ranging from mountains, deserts, canyons, rivers, lakes, and waterfalls to the visitors of Yellowstone, not only served to supplement the final reports of the surveys but told the story to thousands of people who might never read it.



One of the most popular type of photographs during this period, and one that Survey photographers produced in great numbers, was the stereograph, which, when viewed through the hand-held stereoscope, created a three-dimensional image. For many it was the next best thing to being there. This stereograph of a group of men by Timothy O'Sullivan was taken at the start of the 1872 Wheeler expedition up the Colorado River.

- 1 Focusing cloth
- 2 Sensitizing box
- 3 Processing tank
- 4 Chemical bottles



The wet-plate camera and equipment shown here are typical of those used by Survey photographers. They would also have used a portable dark room tent (either walk-in or tripod-mounted) or an enclosed horse-drawn wagon equipped for sterilizing and processing their photographic plates.



National
Park
Service,
USA.
Unigrid
System

Nez Perce

Nez Perce National Historical Park
U.S. Government of the Interior

Of Myths, Customs, and Traditions

The Nez Perce are one of the oldest and most prominent groups of native Americans in the Pacific Northwest. They have lived here for thousands of years, and their culture is rich with stories and traditions. One of the most famous stories is the legend of the "Nez Perce Star", which is said to be the star that guided the tribe on their long and difficult journey.

The Story of the Nez Perce Tribe

The Nez Perce are the original inhabitants of the Pacific Northwest. They had the strongest, healthiest, and most advanced culture in the region. They were skilled hunters, farmers, and traders. In the early 1800s, the Nez Perce began to move westward, following the Columbia River and the Snake River, eventually settling in the Wallowa Valley.

Custer's Last Stand

In 1877, the Nez Perce were forced to leave their home in the Wallowa Valley and travel westward. They were pursued by the U.S. Cavalry, led by General George Armstrong Custer. On June 25, 1877, the Nez Perce fought a fierce battle at the Little Bighorn River, known as "Custer's Last Stand".

The Nez Perce War

The Nez Perce War was a conflict between the Nez Perce and the U.S. Cavalry. It lasted from 1877 to 1878. The Nez Perce were led by Chief Joseph, who refused to give up his people's lands. The Nez Perce fought bravely, but they were eventually defeated by the U.S. Cavalry.

The Reservation Era

After the Nez Perce War, the Nez Perce were forced to live on reservations. They were given small plots of land and were required to live in reservations. They were forced to give up their traditional way of life and adopt a more sedentary lifestyle.

Facilities and Services

There are many facilities and services available at the Nez Perce National Historical Park. These include:

- Accommodations: There are several campgrounds and lodges available for rent.
- Activities: There are many activities available, including hiking, fishing, and boating.
- Information: There is a visitor center with exhibits and information about the Nez Perce.
- Services: There are many services available, including a gift shop and a post office.

Grid System

The Nez Perce Country is divided into a grid system. This grid system is used to help visitors find their way around the park. The grid system consists of a series of squares, each representing a specific area of the park. The grid system is based on a coordinate system, with the origin being the center of the park. The grid system is used to help visitors find their way around the park. The grid system is based on a coordinate system, with the origin being the center of the park.

National Park Service, USA. Unigrid System

Mesa Verde

National Park Service U.S. Department of the Interior

The World of the Mesa Verde People

Archaeology

Archaeologists have found evidence of human habitation in the area for over 12,000 years. The first permanent settlements were established around 500 BC by the Ancestral Puebloans, who built the first cliff dwellings at Mesa Verde around 600 AD.

Living Past

The Mesa Verde people lived in a complex society with a hierarchical social structure. They were skilled farmers, hunters, and traders, and their culture was highly developed in terms of architecture, art, and spirituality.

Desert Adaptations

The Mesa Verde people adapted to their environment by developing a unique way of life. They built their homes into the side of cliffs to protect them from the sun and wind. They grew crops like corn, beans, and squash in the fertile soil of the Colorado Plateau. They also hunted and gathered wild plants and animals.

Landscapes

The landscape of Mesa Verde is characterized by its red rock formations and canyons. The Colorado River flows through the area, providing water for irrigation and transportation. The surrounding mountains provide a source of timber and stone for building.

Today

The Mesa Verde National Park is a popular destination for tourists and researchers. It is a reminder of the rich history and culture of the Ancestral Puebloans and their descendants.

Death Valley

National Park Service U.S. Department of the Interior

Land of Great Extremes

Death Valley is known for its extreme temperatures, ranging from record-breaking heat in summer to record-breaking cold in winter. The park is home to a variety of unique ecosystems, including desert scrub, salt flats, and sand dunes.

Desert Adaptations: To Survive and Thrive

Desert Holly

Many desert plants have adaptations to survive in harsh environments. Desert holly, for example, has thick, waxy leaves that help it retain moisture and withstand extreme temperatures.

Kangaroo Rat

Kangaroo rats are well-adapted to desert life. They store fat in their tails and can go without water for long periods of time. They also have large ears to cool down their bodies.

Cholla Cactus

Cholla cacti are a common sight in the desert. They have sharp, hooked spines that help them catch passing animals and spread their seeds.

Landscape Contrasts Create More Niches for Life

High and Dry: Rivers and Shrublands

Rivers and streams are rare in the desert, but they are vital for supporting life. Shrublands, such as the ones found along the Colorado River, are some of the most diverse ecosystems in the park.

Hot and Dry: Sand Dunes

Sand dunes are another important ecosystem in Death Valley. They provide habitat for various desert animals, including sidewinders and desert tortoises.

High and Wet: Alpine Tundra

At higher elevations, the landscape changes to alpine tundra. This is where the park's highest peaks meet the sky. The tundra is home to unique plants like the whitebark pine and the yellow-flowered paintbrush.

Low and Wet: Saline Shrublands

Saline shrublands are found in the lower elevations of the park. They are characterized by their salty soils and unique vegetation, including the saltgrass and the desert willow.

Fort Clatsop

National Park Service
U.S. Department of the Interior



National Memorial
Oregon



"Ocean in view! O! the joy."

When Capt. William Clark wrote these words in his journal on November 7, 1805, he was not standing at the Pacific Ocean but the Columbia River estuary. It would be another couple of weeks before he or Capt. Meriwether Lewis would stand at what they had "been so long anxious to See." By then they had traveled more than 4,000 miles across the North American continent with a contingent of 31 explorers, mostly U.S. Army enlisted men, known as the Corps of Discovery.

The expedition was President Thomas Jefferson's idea. He had for years been fascinated by the vast and virtually unknown territory west of the Mississippi River, and in June 1803 he announced plans to send an exploratory party overland to the Pacific. He had chosen Lewis to head it, and Lewis selected Clark, his friend and former commanding officer, to share the responsibili-

ties. They were to explore the Missouri River to its source, then establish the most direct water route to the Pacific, making scientific and geographic observations along the way. They were also to learn what they could of Indian tribes they encountered and impress them with the technology and authority of the United States.

The explorers started up the Missouri River from near St. Louis on May 14, 1804. After a tedious journey of five months, they wintered at Fort Mandan, which they built near the Mandan Indian villages 1,600 miles up the Missouri. Here they acquired the interpreting services of Toussaint Charbonneau, a French-Canadian trader, and his young Shoshone wife, Sacagawea, accompanied by their infant son, Jean Baptiste.

In April 1805 the Corps of Discovery left Fort Mandan and followed the Missouri and its upper branches into an unknown

world. Along the Lemhi River, in what is now Idaho, Sacagawea's people provided horses and a guide for the grueling trip over the Continental Divide. In November 1805, after some 600 miles of water travel down the Clearwater, Snake, and Columbia rivers, they finally sighted the Pacific.

Within 10 days of arriving on the coast, Lewis and Clark decided to leave their storm-bound camp on the north shore and cross the river, where elk were reported to be plentiful. Lewis, with a small party, scouted ahead and found a "most eligible" site for winter quarters. On December 10, 1805, the men began to build a fort about two miles up the Netul River (now Lewis and Clark River). By Christmas Day they were under shelter. They named the fort for the friendly local Indian tribe, the Clatsop. It would be their home for the next three months.

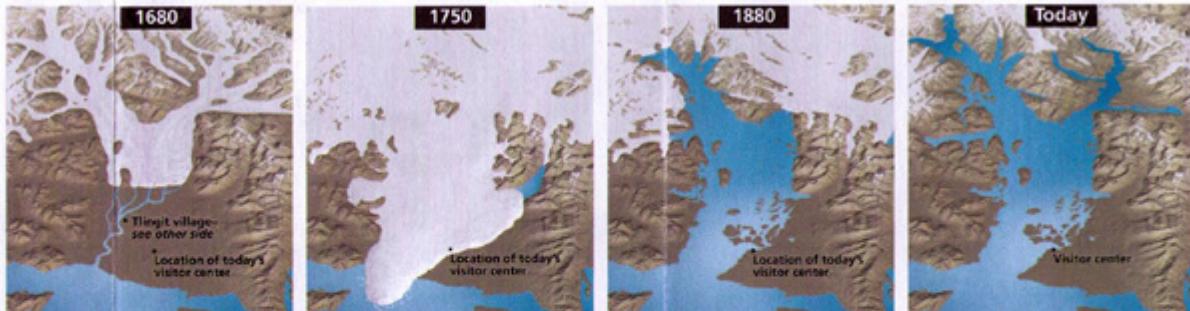
National Park Service
U.S. Department of the
Interior, "Fort Clatsop
brochure from the
National Park Service," in
Nehalem Valley Historical
Society Online Archive

Glaciers Advance, Glaciers Retreat

Until 10,000 years ago, continental-scale ice sheets came and went many times for seven million years. During this Great Ice Age these ice sheets would reach as far south as the upper Midwest of the United States.

Glacier Bay today is the product of the Little Ice Age, a geologically recent glacial advance in northern regions. The Little Ice Age reached its maximum extent about 1750.

Some glaciers are retreating here, others are advancing—unlike in some mountains in the contiguous United States where glaciers may soon be a thing of the past.



At Glacier Bay you can witness geologic processes and change usually barely noticed in the span of a human life. Compare this diagram with the 1680 Huna Tlingit scene on the other side. There was no Glacier Bay then, only a broad valley with a glacier moving down it.

The Little Ice Age came and went quickly by geologic measures. By 1750 the glacier reached its maximum, jutting into Icy Strait. But when Capt. George Vancouver sailed here 45 years later, the glacier had melted back five miles into Glacier Bay—which it had gouged out.

When conservationist John Muir traveled here in 1879 the glacier had retreated 40 more miles up the bay since Vancouver's visit. A renowned author, Muir captured the popular imagination about Alaska, attracting tourists to Glacier Bay. Like most people today, they came by ship.

Today you must travel 65 miles up the bay to view tidewater glaciers—a far cry from the glacier's 1750 maximum shown at left. Polar regions respond to changes in climate at faster rates than temperate and equatorial regions do. How will Glacier Bay change in your lifetime?

Saratoga

National Park Service
U.S. Department of Interior
Gateway National Park
New York



General John Burgoyne

On October 17, 1777, a Major General under British command, John Burgoyne, led his troops across the Hudson River to begin their assault on Saratoga. This was the beginning of the Saratoga campaign, which would lead to one of the most significant victories in the American Revolution.

Burgoyne's plan called for an attack on the American rear at Fort Ticonderoga. However, he underestimated the strength of the American forces and the terrain. He also failed to consider the possibility of a British defeat at the hands of the French, who were supporting the Americans.

After a difficult march through the mountains, Burgoyne's troops reached the Saratoga area. They were met by a large force of American rebels, led by General Horatio Gates. The two sides engaged in a fierce battle, with both sides suffering heavy losses.

Burgoyne was eventually captured by the Americans, and he became a member of the Continental Congress. He later served as a member of the British Parliament. He died in 1805, having never fully recovered from his injuries sustained during the battle.

British Attack

On September 19, 1777, the British army advanced upon the American camp at Saratoga. The British had been marching for several days and nights, and they were exhausted. They had to cross the Hudson River, which was very cold and treacherous. They also had to navigate through the dense forests and mountains, which made it difficult for them to move quickly.

The British army was led by General John Burgoyne. He was a highly regarded officer, but he was also known for his lack of experience in leading large-scale military operations. He had never fought in North America before, and he was unfamiliar with the terrain and the weather conditions.

The British army was able to breakthrough the American lines and capture General Benedict Arnold. However, they were unable to capture General Horatio Gates, who had managed to escape.

After the British attack, the Americans retreated to their camp at Saratoga. They were able to regroup and defend themselves against the British. The British were eventually forced to withdraw, and they suffered many casualties in the process.

Other Commanders

Philip Schuyler	George Washington	Horatio Gates

September 19

America Defends

On September 19, 1777, the American forces under the command of General Horatio Gates repelled a British attack at Saratoga. The British had been marching for several days and nights, and they were exhausted. They had to cross the Hudson River, which was very cold and treacherous. They also had to navigate through the dense forests and mountains, which made it difficult for them to move quickly.

The American forces were led by General Horatio Gates. He was a highly regarded officer, but he was also known for his lack of experience in leading large-scale military operations. He had never fought in North America before, and he was unfamiliar with the terrain and the weather conditions.

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General Saratoga

On October 7, 1777, General John Burgoyne issued an order to his troops to march towards the American camp at Saratoga. The British had been marching for several days and nights, and they were exhausted. They had to cross the Hudson River, which was very cold and treacherous. They also had to navigate through the dense forests and mountains, which made it difficult for them to move quickly.

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October 7

Historic Attractions

John Brown Farmhouse

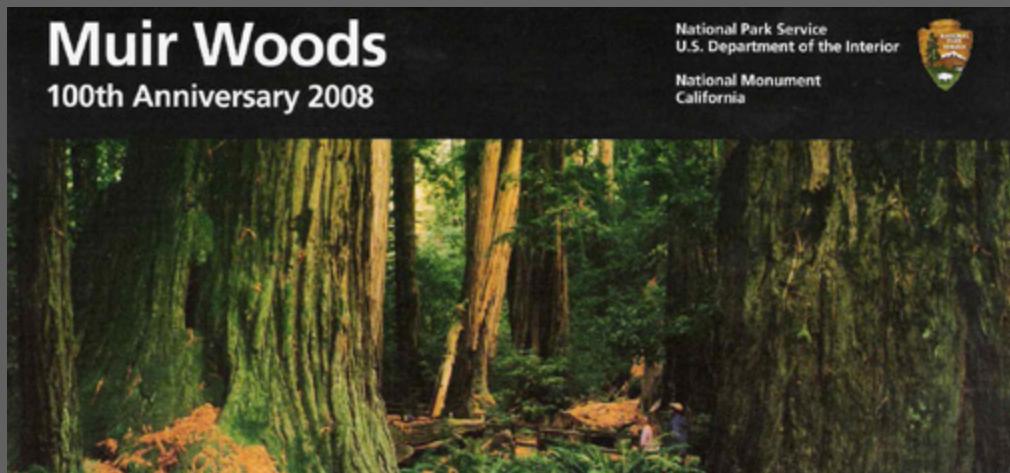
This charming little red brick house, with a nearby barn, was the home of abolitionist John Brown. It is now a museum dedicated to his life and legacy.

Saratoga Monument

Saratoga Monument, which is made of granite, stands on a hill overlooking the town of Saratoga Springs. It marks the site where the British surrendered to the Americans after the Battle of Saratoga.

The Great Redcoat

The Great Redcoat is a full-size statue of a British soldier standing guard over the Saratoga National Historical Park. It is a bronze sculpture by artist James E. Surls.



Muir Woods

100th Anniversary 2008

National Park Service
U.S. Department of the Interior



National Monument
California

Civil War Defenses of Washington

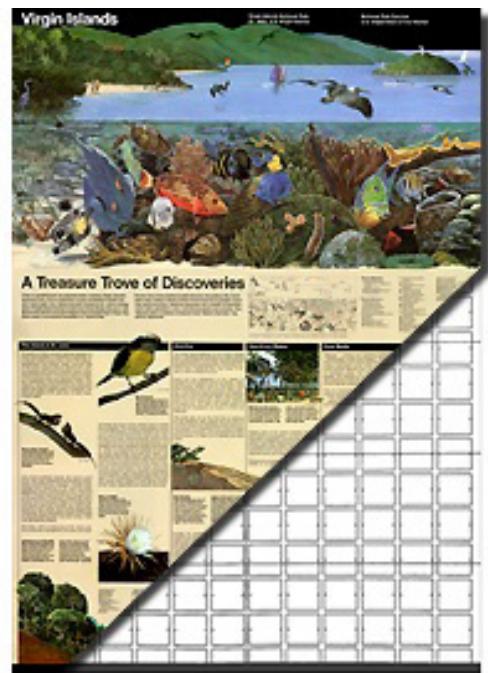
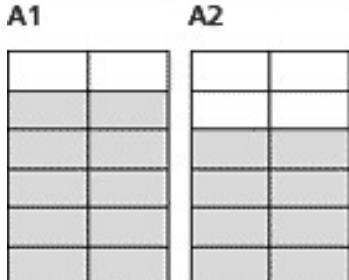
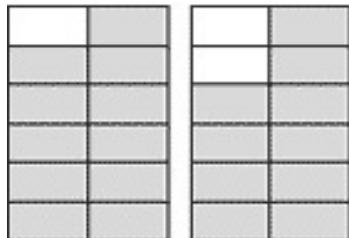
Hiking and Biking Trail Guide

National Park Service
U.S. Department of the Interior
Washington, DC



Vignelli's Unigrid

National Park
Service, USA.
Unigrid
System





How to use the new standard NPS typefaces

Typography is fundamental to graphic design standards. Using consistent typefaces ensures that the public will readily recognize National Park Service products. The Unigrid publication system introduced in the 1970s provides a solid foundation for extending consistent typographic standards to other NPS products.

The new NPS graphic design standards introduce two typefaces for all NPS graphics: the serif face, NPS Rawlinson, and a complementary sans-serif face, Frutiger. NPS Rawlinson was designed specifically for the National Park Service. Its full range of weights, italics, and

condensed versions makes it suitable for applications ranging from signs and exhibits to publications and maps.

New NPS sign standards feature NPS Roadway, a variation of NPS Rawlinson optimized for reading at a distance.

Frutiger replaces the type family (Helvetica) previously used in many NPS applications. Its open letter forms make it more readable on signs and maps. Its clean, modern forms complement NPS Rawlinson.

Using NPS Rawlinson

- Use NPS Rawlinson for titles and subtitles. Its custom qualities are well-suited to NPS products and enhance the NPS graphic design standards.
- Use NPS Rawlinson for lengthy text settings. Serif typefaces are generally easier to read in long bodies of text.
- Do not use Rawlinson for identity-related titles such as park names or agency and departmental identification. Identity-related typography should be set in Frutiger Bold.
- Do not use Rawlinson at very small sizes in complicated applications such as maps and diagram labels.

Selected versions of the NPS Rawlinson typeface:

NPS Rawlinson

A B C D E F G H I J K L M N O P Q R S T U V W X Y Z
 abcdefghijklmnopqrstuvwxyz
 0123456789 0123456789

NPS Rawlinson Bold

A B C D E F G H I J K L M N O P Q R S T U V W X Y Z
 abcdefghijklmnopqrstuvwxyz
 0123456789 0123456789

Using Frutiger

- Frutiger should be used for all identity-related information such as park names and agency and departmental titles, especially when used in the black band.
- Frutiger should be used for short typographic elements, such as captions and sidebars. It may be used in longer text settings, but careful consideration should be given to ensure legibility.
- Frutiger should be used when very small sizes are required in complicated applications such as maps and diagram labels.

Selected versions of the Frutiger typeface:

Frutiger Roman

A B C D E F G H I J K L M N O P Q R S T U V W X Y Z
 abcdefghijklmnopqrstuvwxyz
 0123456789

Frutiger Bold

A B C D E F G H I J K L M N O P Q R S T U V W X Y Z
 abcdefghijklmnopqrstuvwxyz
 0123456789

Some basic guidelines to typesetting

Text line style	Type that is set flush left distributes excess space at the end of the lines, resulting in an irregular pattern that enhances ease in reading. Type set justified, centered, or flush right may be more difficult to read.	Type that is set flush left distributes excess space at the end of the lines, resulting in an irregular pattern that enhances ease in reading. Type set justified, centered, or flush right may be more difficult to read.
Upper and lower case	We read words by their shapes The shapes of all-capital settings provide fewer shape clues than upper- and lower-case settings.	WE READ WORDS BY THEIR SHAPES THE SHAPES OF ALL-CAPITAL SETTINGS PROVIDE FEWER SHAPE CLUES THAN UPPER- AND LOWER-CASE SETTINGS.
Leading	Even smaller text settings can be made more legible by adding the proper amount of space between the lines of type. Longer lines of type also require more space to make them easier to read.	Even smaller text settings can be made more legible by adding the proper amount of space between the lines of type. Longer lines of type also require more space to make them easier to read. Tightly set type tire the eyes and are more confusing to the reader.
Line length	Long lines of type can be difficult to read, especially when the lines are very close together. Short column width, increased leading, and flush left alignment all help to improve the legibility of the text. Even smaller text settings can be made more legible by adding the proper amount of space between the lines of type. Longer lines of type also require more space to make them easier to read.	Long lines of type can be difficult to read, especially when the lines are very close together. Short column width, increased leading, and flush left alignment all help to improve the legibility of the text. Long lines of type can be difficult to read, especially when the lines are very close together. Short column width, increased leading, and flush left alignment can all help to improve the legibility of the text. Long lines of type can be difficult to read, especially when the lines are very close together. Short column width, increased leading, and flush left alignment can all help to improve the legibility of the text.
Bolds and italics	The use of bold type in lengthy text settings should be avoided. Bold text takes up more room and often creates legibility problems. Limited use of bold text is an effective means of providing emphasis.	The use of italic type in lengthy text settings should be avoided. Italic text takes up less room than regular text, but often creates legibility problems. Overuse of italics defeats its purpose.
Paragraphs	For most typographic settings, a complete line return can be used to separate paragraphs. This uses more space, but results in more clear alignment and organization.	Paragraph indentation should be used in long text settings to clearly indicate the beginning of a new paragraph. The amount of indentation usually equals the height of the type size. 8 pt. type is indented 8 pts, for example.
Contrast	Use care when setting lengthy amounts of text over colored or tinted backgrounds. Generally, anything that reduces contrast reduces legibility. Also, body copy reversed out of black or a strong color may cause annoying visual "noise" that reduces legibility.	Use care when setting lengthy amounts of text over colored or tinted backgrounds. Generally, anything that reduces contrast reduces legibility. Also, body copy reversed out of black or a strong color may cause annoying visual "noise" that reduces legibility.

10% 20% 35% 60%

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pdf:2

Civil War Defenses of Washington
Hiking and Biking Trail Guide



The streets from these points are impressive in proportion to their commanding military positions and they are well worth acquisition as future local parks, in addition to any other their historical and military interest may possess.

— George Washington Parke-Tracey, Superintendent of Parks and Buildings of the District of Columbia, 1862

Civil War Defenses of Washington

The forested hills surrounding the nation's capital are the remains of a massive network of fortifications built by Union forces, these strategic earthworks were designed to defend the city against invasion of the mostly well-located cities. During the remaining years of the Civil War, the city was a major supply point of men and equipment. The last part of the war saw many of these fortifications destroyed or captured. The last of the fortifications were removed in the 1920s, leaving behind a network of trails for hiking and biking.

Hiking Through History

In 1861, the Union capital of Washington, D.C., had a population of approximately 42,000 residents. Located on the edge of the Potomac River, the city was surrounded by a network of fortifications designed to protect the city from potential enemy attacks. In that same year, President Lincoln issued a proclamation that the coast of Maryland to the east of the city of Washington would be closed to all shipping, effectively closing off the port of Baltimore. This action, along with the subsequent capture of Fort Sumter, led to the start of the Civil War.

After the war was over, most of the fortifications were demolished or altered to fit the needs of the city. In 1901, the Medium Artillery Plan proposed that the fortifications be converted into parks, reflecting the fact that the fortifications had become surplus after the war. The plan also called for the creation of a new park system, which became known as the "National Mall".

Today, the defenses of Washington are still visible in various forms, as a series of paths, trails, and areas of military roads.

Let's Explore Our Nation's Trails!

Along the Civil War Defenses of Washington, there are a number of extraordinary items that highlight the history of the area. These include the remains of fortifications, monuments, and cemeteries through sections of D.C., Maryland, and Virginia. There are also several areas of uncoordinated forested areas where visitors can find remnants of the fortifications. These areas are accessible to public transit, such as Metrorail or Metrobus, or via private vehicle.

Safety and Stewardship

Please help protect the Civil War Defenses of Washington parks for future generations. For your safety and the preservation of the fortifications, please do not climb on the earthworks. Trails and paths are the best way to explore the area. Please stay on the trails. Most natural and cultural objects are protected by law; please leave rocks, artifacts, and artifacts in place. If you see any debris or trash, please pick it up and dispose of it properly. Please do not climb on any structures or fortifications. If you see any damage to the fortifications, please report it to the National Park Service. The Civil War Defenses of Washington are open to the public for hiking, the result of the increase in use in the Mid-Atlantic region. The most information can be found at www.nps.gov. For more information, contact www.nps.gov and www.nps.gov.





Civil War Defenses of Washington
Hiking and Biking Trail Guide



Civil War Defenses of Washington

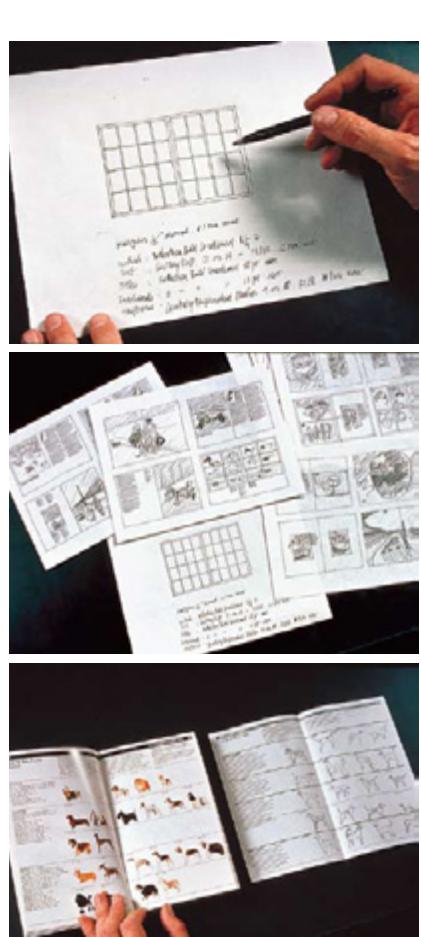
The Civil War Defenses of Washington (CWDF) trails are presented in partnership between the National Park Service, the Washington Area Hiking Association, the City of Arlington, and the City of Alexandria. The CWDF trail system is a component of the National Capital Parks East (NCPE) trails. The NCPE trails are a network of trails that connect the national parks, monuments, and cemeteries of the Washington, D.C., area. The NCPE trails are open to the public for hiking, the result of the increase in use in the Mid-Atlantic region. The most information can be found at www.nps.gov. For more information, contact www.nps.gov and www.nps.gov.

The Vignelli Canon

Grids for Books

For the design of a book the grid provides again structure and continuity from cover to cover. In a picture book, according to the content, the grid could have a number of columns and sub-columns to organize the information accordingly. In agreement with the content the size of the book will be the first thing to be determined. A book with square pictures will be square, a book with rectangular pictures will be rectangular or oblong, in accord with the most appropriate way to exhibit the material. The content determines the container - a basic truth also in book design. It is a good practice to relate the grid to the proportion of the majority of pictures, so that there will be the least need for cropping their images. Today photographers are more careful about the composition of their images, so the grid should be devised to take that in proper consideration. By structuring the grid accordingly the book will have a higher level of integrity than otherwise.

The illustrations provide several examples of grids for several kinds of books.



Sistemas de Grelha (como fazer)

A finalidade das grelhas

O layouter, o paginador, o designer gráfico, o fotógrafo, o projectista de exposições, usam grelhas. Grelhas são ferramentas para desenvolver soluções da disposição de conteúdos em duas ou três dimensões.

A divisão do espaço é o aspecto determinante para justificar a utilização de grelhas reguladoras das proporções e determinando as posições de todos os objectos gráficos.

The grid is a system for organizing elements on a page. Taking into account the nature of the content and size of the page, the area is divided up into (generally even) segments against which everything is aligned. Grids are especially useful in creating a consistent layout system for multi-page layouts like a book or Web site, but are also helpful in creating harmonious compositions for a single piece such as a poster.

Ordenamento do espaço

Ao ordenar as superfícies e espaços através das retículas de uma grelha, o designer gráfico vai dispor os seus **textos, tabelas, fotografias, ilustrações e diagramas** segundo critérios considerados «objectivos e funcionais».

Os elementos textuais e/ou pictóricos são apresentados em tamanhos pré-definidos pela grelha. O tamanho dos diversos elementos é determinado segundo a sua importância para o conjunto de temas apresentados.

Ordem racional

A incorporação de todos os elementos gráficos nas retículas de um sistema de grelhas põe em evidência um sentido de **planificação, inteligibilidade e clareza**, gerando a ideia de **ordem racional no design**.

Esta ordem aumentará a credibilidade da informação e despertará confiança — pelo menos, segundo os adeptos da utilização de grelhas.

Hierarquia de conteúdos

A informação hierarquizada

com títulos, subtítulos, textos, ilustrações, imagens e legendas, todos eles dispostos na grelha de forma racional e metódica,

será não somente lida mais rápida e facilmente,

mas também melhor entendida e retida na memória.

Hierarquia de conteúdos = arquitectura de informação

A informação precisa de uma estrutura gráfica, para a tornar inteligível ao leitor. Desde que existe comunicação gráfica, existe uma arquitectura de informação.

Escrever por linhas é uma das formas mais básicas para organizar informação textual.

Exemplos de grelhas simples, para cartazes

Exemplos de grelhas

Juni-Festwochen Zürich 1959

Stadttheater

<p>Schauspielzuschauerschaft Kinostrasse 10, Zürich Mittwoch, 3.Juni 20.00 Uhr</p> <p>Gastspiel Märkische Oper Berlin Freitag, 5.Juni Sonntag, 7.Juni 20.00 Uhr</p> <p>I. Programe: 11.Juni 20.00 Uhr 14.Juni 20.00 Uhr</p> <p>II. Programe: 12.Juni 20.00 Uhr 14.Juni 15.00 Uhr</p> <p>III. Programe: 13.Juni 20.00 Uhr</p>	<p>Der Sturm</p> <p>Oper von Frank Martin Leitung Christof Wäldele Hans Zimmermann Miss Röthlisberger</p> <p>Cosi fan tutte</p> <p>Opernhaus Bayreuth von W.A. Mozart Julius Patzak Carl Ebert Jean Pierre Ponnelle</p> <p>Lucia di Lammermoor</p> <p>Oper von G. Donizetti Leitung Helmut Deutsch Franziska Lotte Max Röthlisberger</p> <p>London's Festival Ballet</p> <p>I. Programe: Werner Elf Chovin Petrushka Etudes S. Tchaikowsky Cossacks Giselle II. Programe: Schwanensee II. Act Le Pas de Quatre Vaganova Don Quixote Polovtsian Dances</p> <p>II. Programe: 21.Juni 20.00 Uhr Das Rheingold 23.Juni 19.00 Uhr Die Walküre 24.Juni 20.00 Uhr Siegfried 26.Juni 19.00 Uhr Götterdämmerung</p> <p>III. Programe: 21.Juni 20.00 Uhr Der Ring des Nibelungen Leitung Robert F. Decker Karajan, A. Klemm Philipp Stessing</p> <p>In den Hauptrollen: Elsa Cavatini Erigl Nilsson Achim Körner</p> <p>Eduard von Schmid Hans-Joachim Neumann Kurt Böhme Eduard von Schmid Alfred Pernsteiner Heinz Zierl Eduard von Schmid Hans-Bert Böck Charles Gillig Franz Leichner</p>	<p>In den Hauptrollen: Günther Gräfe Hans-Dieter Jean-Pierre Genet Hermann Müller</p> <p>Eduard von Schmid Lisa Orla Zwanzigjährige Wagner Hans-Joachim Neumann Joseph Gennari Eduard Häßler</p> <p>In den Hauptrollen: Anneliese Beierwald Lorenzo Salvadore Luisa Sgarbi Maria Zanell</p> <p>Leitung André Sourdrille André Dள Geoffrey Curzon II. Act Teresa Tousignant Natalia Krassowska Tina Leonidou Marko Sum Andrea Dohr John Craven Coriolan Ballet</p>
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© Stadttheater Zürich 1959

Josef Müller-Brockmann

Exemplos de grelhas

Josef Müller-Brockmann



tonhalle-quartett
zürcher
bläser-quintett
strawinsky
schönberg
honegger

musica viva

donnerstag, 24. april 1958, 20.15 Uhr
tonhalle, klimmer straße
igor strawinsky concerto für stechquartett
arnold schönberg bläserquintett
arthur honegger drittes stechquartett
verkauf: tonhallekasse, hug lecklin, kuoni
karten: 9.-5.30 bis 7.70

Exemplos de grelhas

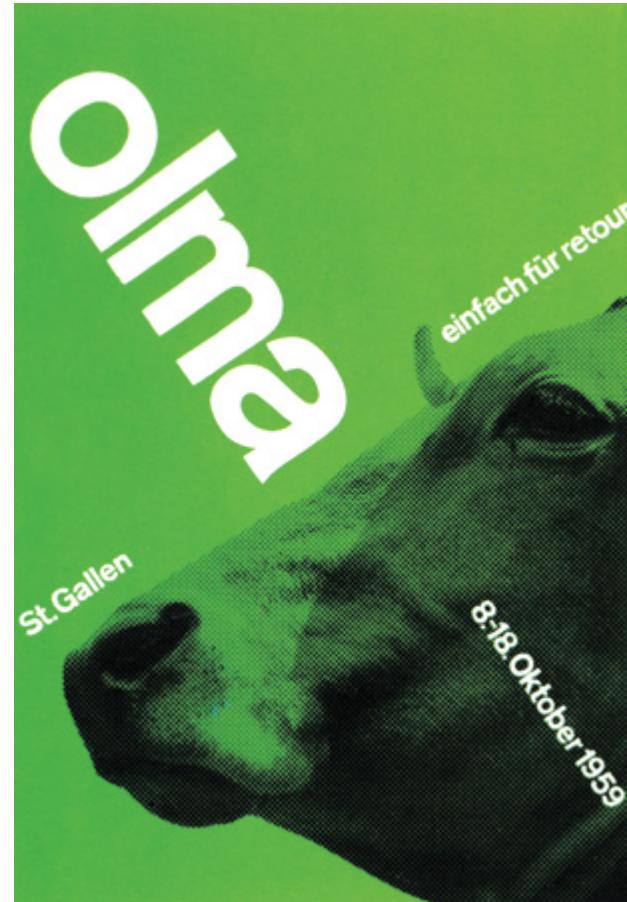
Mittwoch, 29. Mai 19.00 Uhr Donnerstag, 30. Mai 16.00 Uhr Festivalschauvorstellung Richard Wagner Oper von Richard Wagner Zum 150. Geburtstag Richard Wagner Mittwoch, 29. Mai 19.00 Uhr Lohengrin Oper von Richard Wagner Zum 150. Geburtstag Richard Wagner	Samstag, 9. Juni 19.00 Uhr Die Meistersinger von Nürnberg Oper von Richard Wagner Zum 150. Geburtstag Richard Wagner Sonntag, 10. Juni 20.00 Uhr Die Walküre Oper von Richard Wagner Zum 150. Geburtstag Richard Wagner	Samstag, 15. Juni 19.00 Uhr Parallele Schwanensee/Meistersinger von Richard Wagner Zum 150. Geburtstag Richard Wagner Sonntag, 16. Juni 20.00 Uhr Die Walküre Oper von Richard Wagner Zum 150. Geburtstag Richard Wagner	Samstag, 23. Juni 20.00 Uhr Mittwoch, 26. Juni 20.00 Uhr Welt-Bühnenaufführung Die Tannhäuser Oper von Richard Wagner Montag, 17. Juni 20.00 Uhr Die Walküre Oper von Richard Wagner Dienstag, 18. Juni 20.00 Uhr Lohengrin Oper von Richard Wagner Freitag, 21. Juni 20.00 Uhr Medea Oper von Giuseppe Verdi Samstag, 22. Juni 20.00 Uhr Sonntag, 23. Juni 14.30 Uhr London's Festival Ballet 2. Programme
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Josef Müller-Brockmann



Exemplos de grelhas

Josef Müller-Brockmann



Exemplos de grelhas



Josef Müller-Brockmann

Exemplos de grelhas

Josef Müller-Brockmann



Exemplos de grelhas

Como tudo na vida, também se pode exagerar a importância da grelha. Os suíços ultrapassaram os limites do bom senso criativo, para fazer dos «grid systems» uma autêntica religião do design.

Como as próprias fontes que usavam, que também eram construídas em sistemas de grelha, a obsessão pelos alinhamentos e pelos módulos abafava a criatividade na ânsia de modular e estruturar.

Josef Müller-Brockmann

Neue Grafik
New Graphic Design
Graphisme actuel

Internationale Zeitschrift für Grafik und verwandte Gestalt
Teil 1 Anzeigentechnik
(Werbe- und Innenarchitektur, Typografie, Fotografie, Illustration)

International Review of Graphic Design and related subjects
Issued in German, English and French

Revue internationale du graphisme et des disciplines annexes
Parution en langue allemande, anglaise et française

16

Ausgabe Juli 1963

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- Schweizer-Plakate der letzten vier Jahre
- Ein Zeichensystem für elektromedizinische Geräte
- Festsaal-Dekorationen ausgewählte Werbung für eine Londoner Möbelmanufaktur
- Arbeiten von Robert Paatz
- Rene Foto-Grafie
- Festsaal der Kunstmuseumausstellung Zürich
- Ausstellung für Adelsdräder (Benzin)
- von Wett
- SWIB Design Forum 1962
- Bron-Ausstellungsergebnisse
- Buchschutzumschläge aus den 20er Jahren
- Ein Motor als expander (Plastigrapher)

Issue for July 1963

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- A Sign System for Electromedical Instruments
- Selected Advertising Notices
- Publicity for a London Firm of Furniture
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- von Wett
- SWIB Design Forum 1962
- Bron-Ausstellungsergebnisse
- Book jackets of the Thirties
- A Painter who is his own Graphic Designer

July 1963

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- Un système de signes pour appareils électromédicaux
- Présentation de la décoration de salles de fêtes
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- Photographie pure
- L'exposition des tubes de ciment d'Adelsdräder
- von Wett
- Forum 1962 de la forme ASA/ SWIB à Bruxelles
- Exposition Bron
- Présentation d'une ligne de formes de protection des ouvrages
- Un peintre-graphiste

Herausgeber und Redaktion
Editorial and Publishing Editors
Éditeurs et Rédacteurs

Richard P. Lohse 8000 Zürich
J. M. Neudörfer 8000 Zürich
C. G. Neudörfer 8000 Zürich
Carlo L. Vreneli 8000 Zürich

Druck Verlag AG, Olten
Walter Verlag AG, Olten
Schweiz Switzerland Suisse

Entwurf und Layout
Design and Layout
Conception et Planification

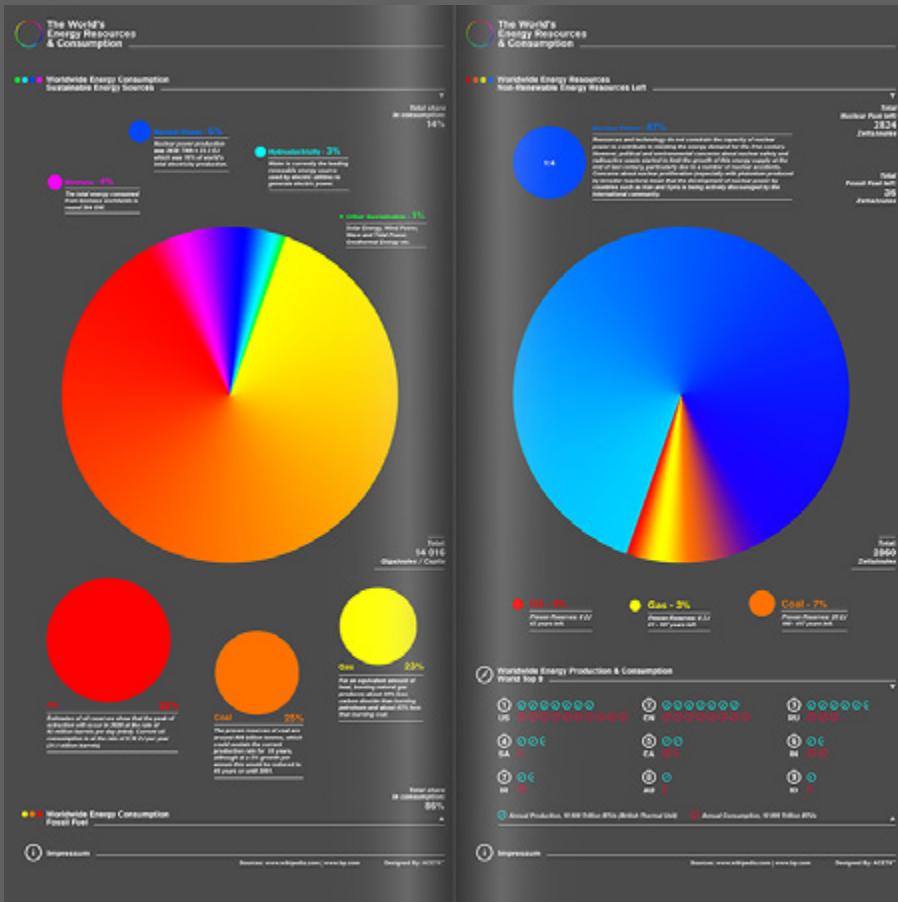
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Single number Fr. 15.-

Le numéro Fr. 15.-

Exemplos de grelhas





Exemplos de grelhas

Jogos Olímpicos
Munique 1972
Otl Aicher

Bulletin 3

Mai 1970 Rapport officiel sur la XXe Olympiade, publié par le Comité organisateur des Jeux de la XXe Olympiade Munich 1972

May 1970 Official Report on the XXth Olympiad, issued by the Organizing Committee for the Games of the XXth Olympiad Munich 1972

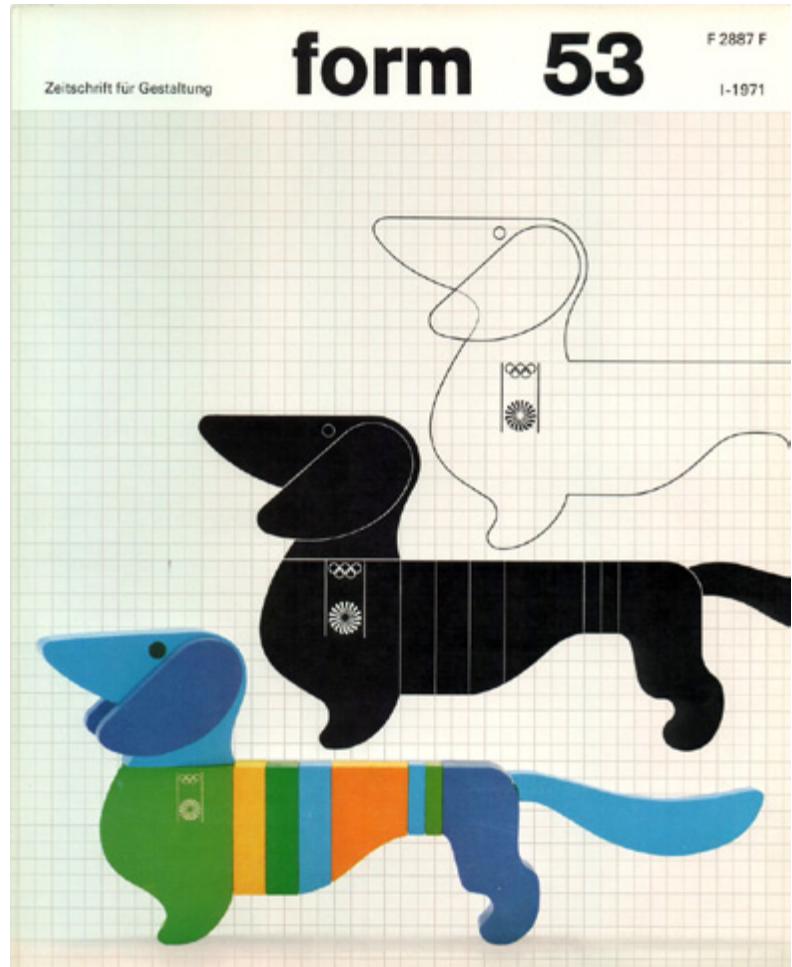
Mai 1970 Offizieller Bericht über die XX. Olympiade, herausgegeben vom Organisationskomitee für die Spiele der XX. Olympiade München 1972



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Exemplos de grelhas

Jogos Olímpicos
Munique 1972
Otl Aicher



Exemplos de grelhas

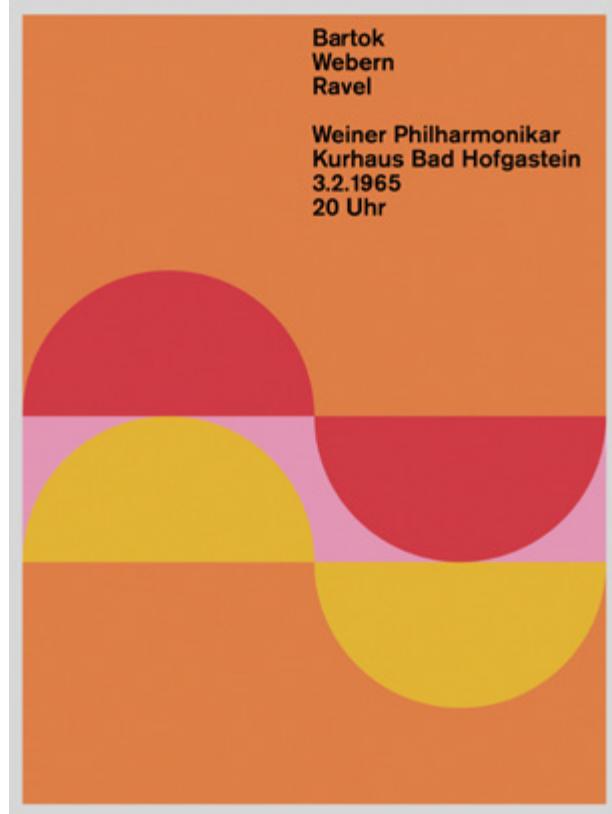
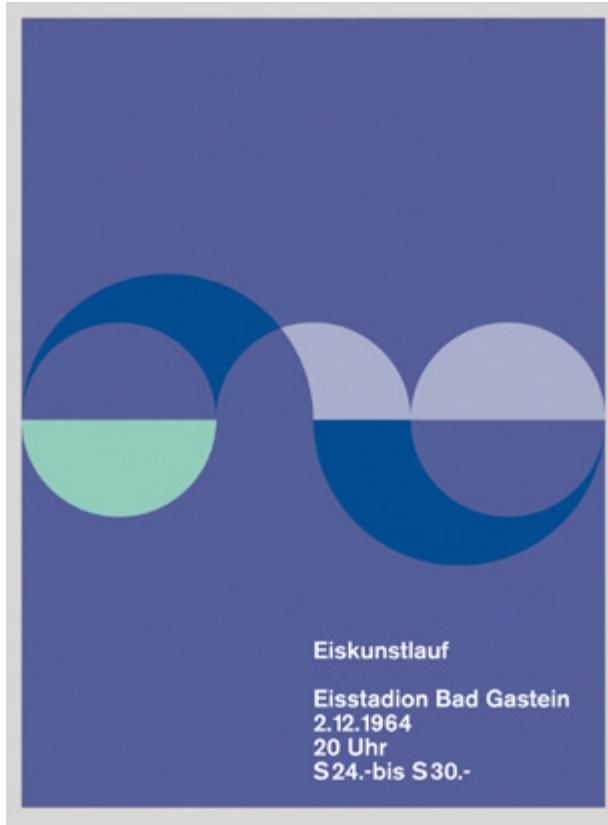
Jogos Olímpicos
Munique 1972
Otl Aicher



Exemplos de grelhas

hfg

Otl Aicher



Exemplos de grelhas

Aeroporto
Munique
Otl Aicher



Como conceber uma grelha

Funcionalidade padrão

Um sistema de grelha deve ser a estrutura que permita o alinhamento e enquadramento de todos os elementos que façam parte de uma dada publicação: **titulos, subtítulos, textos corridos, tabelas, imagens, etc.**

Basicamente servirá para estruturar o documento completo:

a página inicial,

os inícios dos capítulos/módulos,

as páginas onde domina o texto,

as páginas apenas preenchidas com imagens,

as páginas de conteúdo misto.

Limites

Muitas vezes, a grelha atinge tal complexidade, que acaba por negar e contradizer a sua própria função.

Não são raros os exemplos em que se percebe que o uso das subdivisões presentes na grelha é tão subjectivo, que nos perguntamos porque é que o designer se deu a trabalho de usar as proporções ditas ideais para criar uma imensidate de compartimentos para a página.



from the director of 'Waiting for Happiness'

BAMAKO

Sed libero purus, imperdiet nec.
1234567890

2004 2005 2006 2007

Integer imperdibilis
aliquet enim. Praesent
nisi, nisi quis ligula convallis.

Integer imperdibilis
aliquet enim. Praesent
nisi, nisi quis ligula convallis.

Integer imperdibilis
aliquet enim. Praesent
nisi, nisi quis ligula convallis.

Integer imperdibilis
aliquet enim. Praesent
nisi, nisi quis ligula convallis.

a film by aistleone studio

from the director of 'Waiting for Happiness'

BAMAKO

Sed libero purus, imperdiet nec.
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2004 2005 2006 2007

Integer imperdibilis
aliquet enim. Praesent
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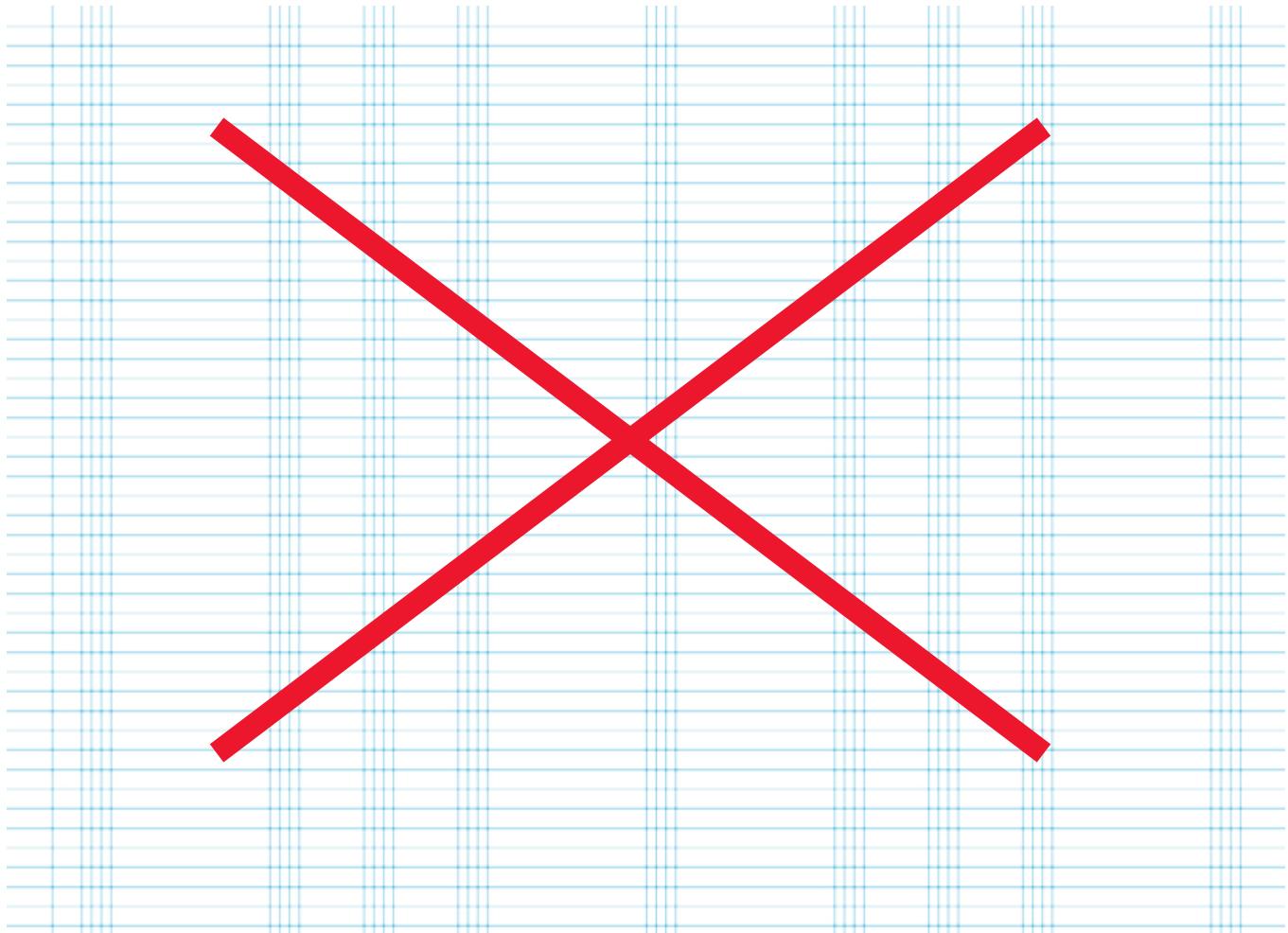
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nisi, nisi quis ligula convallis.

Integer imperdibilis
aliquet enim. Praesent
nisi, nisi quis ligula convallis.

a film by aistleone studio

Imagen de Antonio Carusone. Este designer nova-iorquino devotou um web-site ao culto da grelha, do design suíço, do minimalismo e a temas afins. Consulte online em www.aisleone.net





A construção de uma grelha não é aleatória!

A construção de uma grelha está baseada em valores tradicionais, empíricos. Veja, nos próximos exemplos: documentos antigos.

Ponto de partida: o texto

O texto corrido é o ponto de partida para a construção de uma grelha. A largura da coluna define o número de colunas.



**Quem disse que
foram os graphic
designers do
século xx que
inventaram o layout
moderno?**

Compunctione t. amissione rei.

Sq[ue] superbierant lactantes. Precedo.

q[t]anḡ mōtes et fumigāt.

his inspectis. quicquid cantat.

redunt. sacrificium cordi fumigat ad dñm. Incipit psalmus.

Cantabo dñm uitame.

inuita cantat.

qua fumus occurrunt lacrimas.

A. psallam dñe meo quā

Deo suis ē confessio tua. bona committatio. suauis ē tibi ipsi
grā. ego uero. d. id.

Duīsū. Iocundum sit ei

quoniam in dīcō scienti. ut se inducit in chiesa scientia. hoc ei

eloquū meum ē ego ue-

suauis ē quid tibi suauis. sēp amabo eum.

ro delectabor in dño. De-

leteriam sunt auferatur sp̄e eoz. ut sp̄e dicere ventur. Impri-

ficiāt peccōres atra tui

mol. singul. vid hoc impleo.

qui ita ut nō sit benedie

gaudio. iterat principium. s. laudate dñm.

animā mea dño. Alfa.

Benedic finis
bonor. simili ē prin-
cipio.

Confitemini. hic primo alta. nec
ante aquo quam postum ē. qd nullā
lingua p̄sumpsit mutare. allelu. laudare.

ia. nom dñi inuisibil. quod ei tñ comenit. p. xx. psalmos quib[h]ic titulus ē magnalia dñ dicuntur. magnaria eis



Quem disse que
foram os graphic
designers do
século xx que
inventaram o layout
moderno?

Ponto de partida: a mancha gráfica

Na construção de uma grelha, o designer começa sempre por definir a área útil, a mancha gráfica.

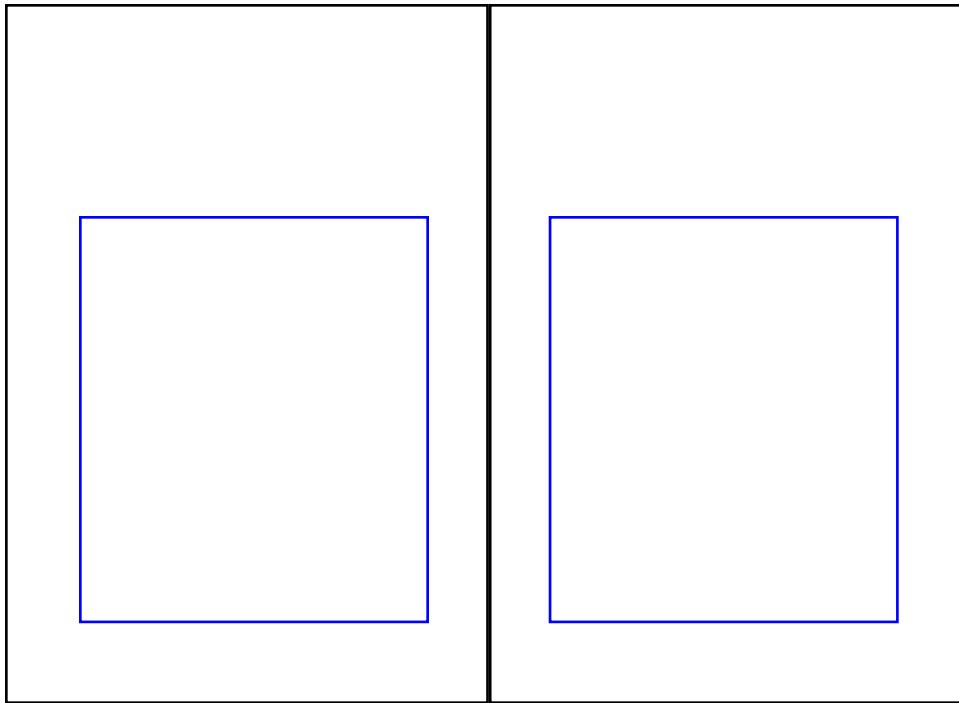
É nesta zona que serão posicionados textos, imagens, tabelas, infografias e demais elementos.

A definição da mancha gráfica implica necessariamente a definição das margens, que são as zonas que delimitam a mancha gráfica.

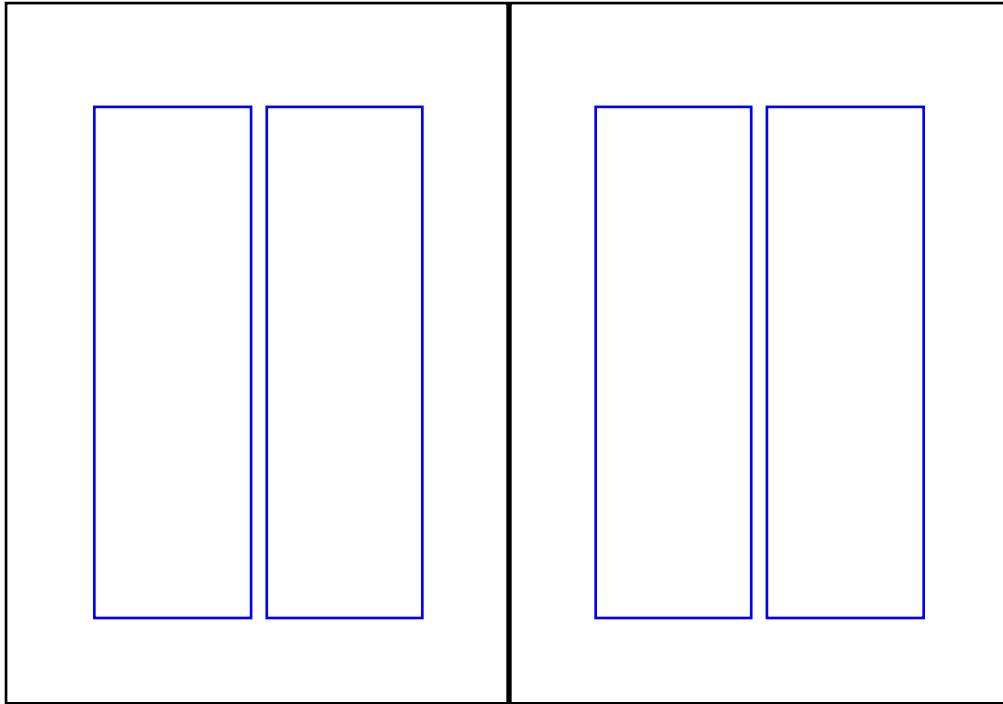
Divisão da mancha gráfica

A definição da mancha gráfica continua com a implementação de **n colunas**, separadas por goteiras. Nas seguintes páginas, alguma variantes comuns.

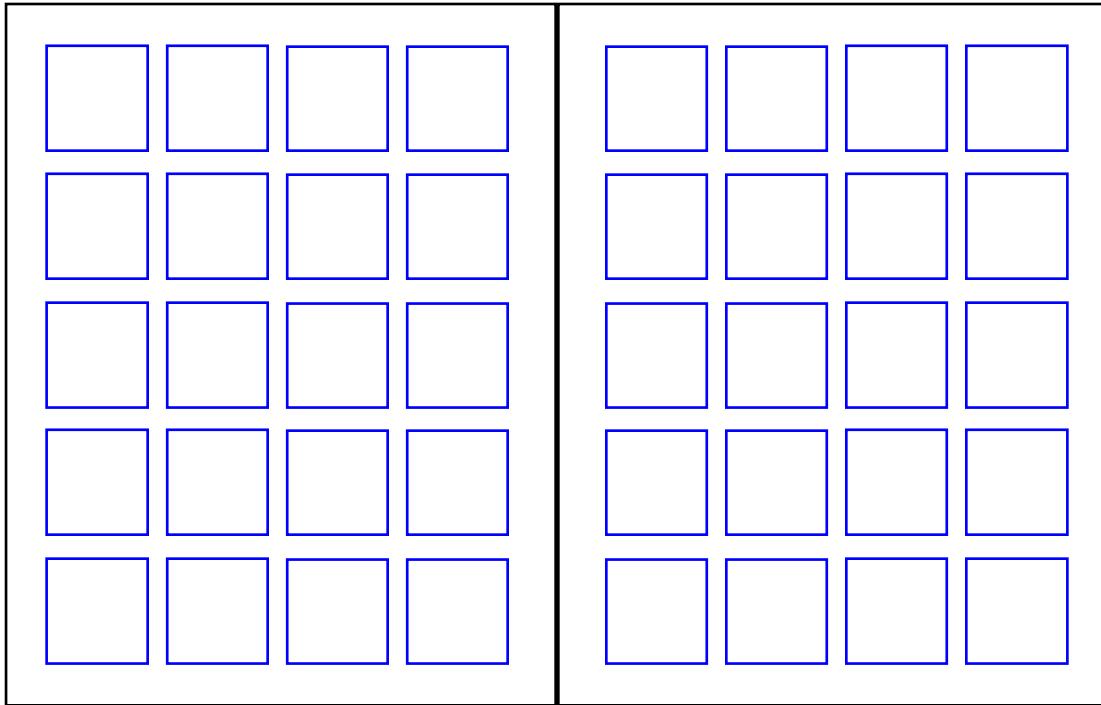
Manuscript grid



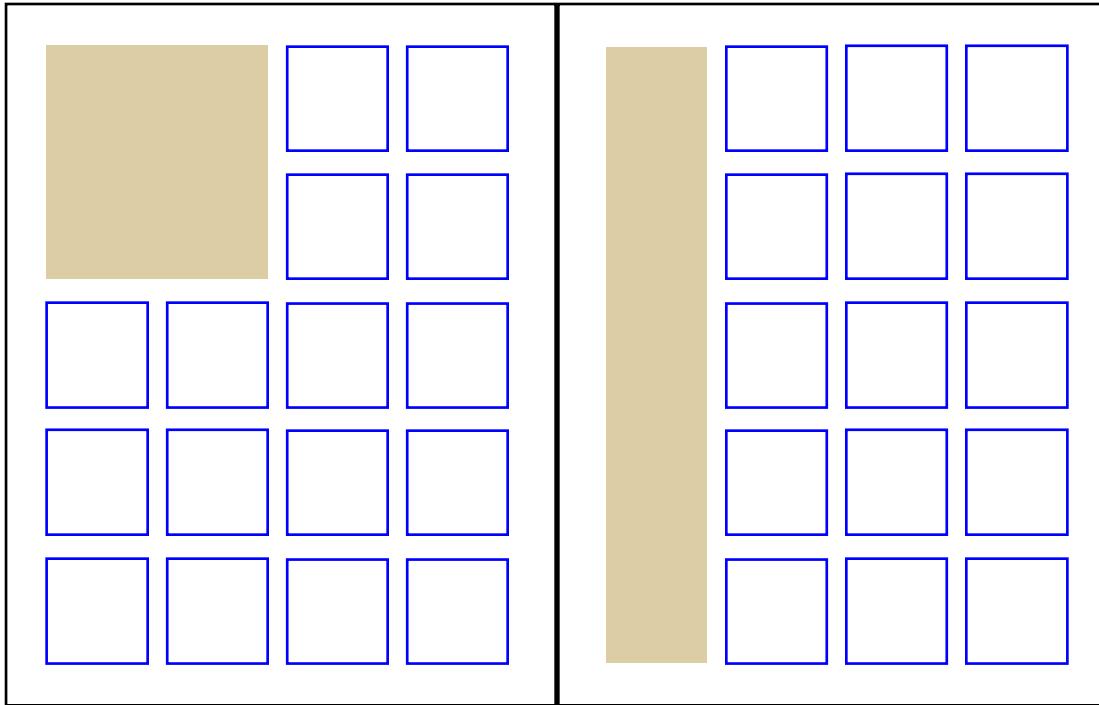
Column grid



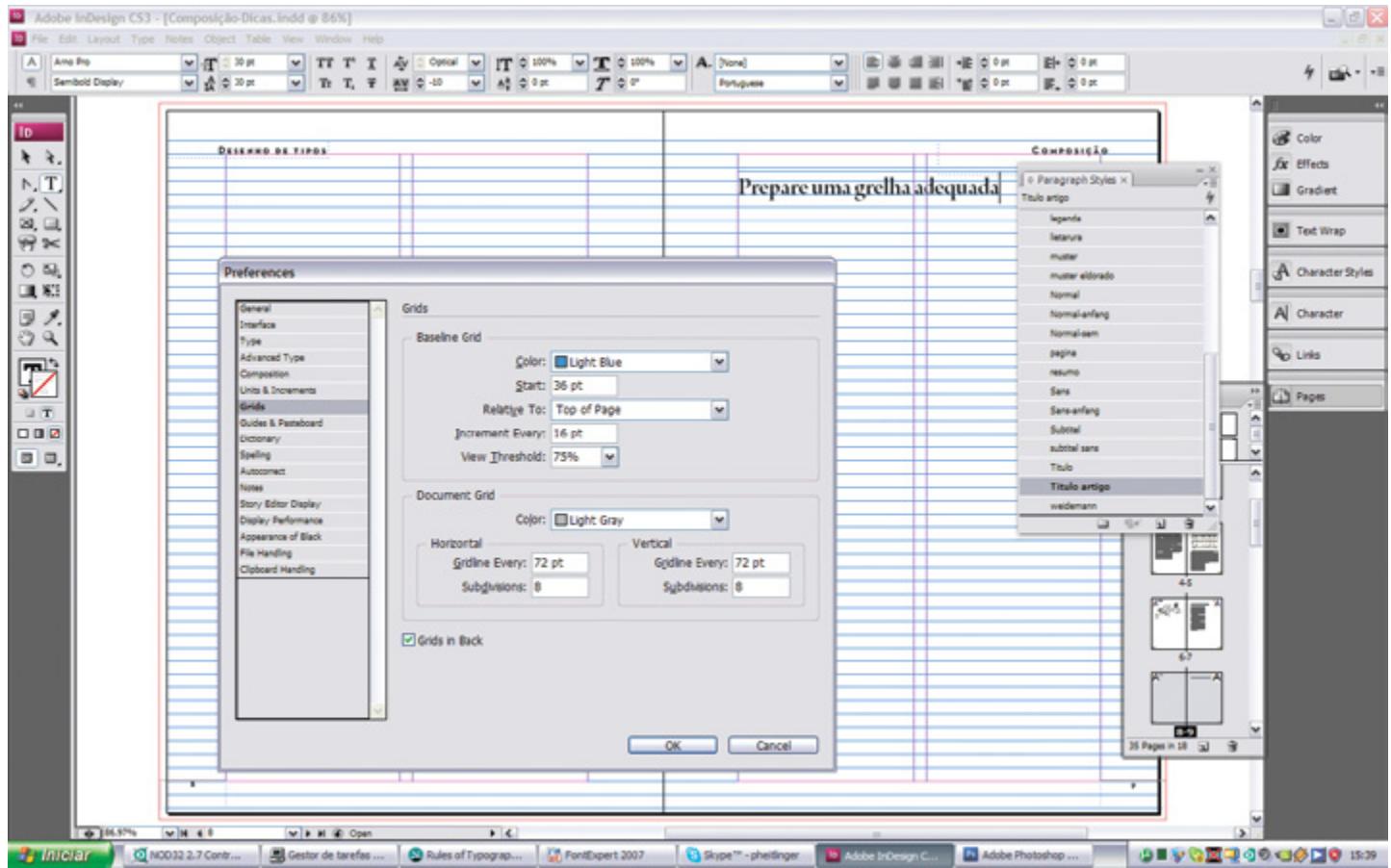
Modular grid



Modular grid



InDesign





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3.º Jogo "Praias Terceira de Maré" • Livro Mandelbrot
disponível por apenas mais 219€

Público



NASA

A mulher que esperou 20 anos para ver a Terra do espaço P2



Cinema

Alta tensão nas filmagens de Corrupção P2



Prémio

BESPhoto já tem finalistas P2



Pequim-2008: China quer estatuto de superpotência

A um ano da abertura dos Jogos Olímpicos, chineses ainda lutam para melhorar a sua imagem Págs. 2 a 5

Apoloite de Mendes

Eduardo Catroga é contra desida de impostos

● O ex-ministro das Finanças, de César Silva foi um dos "vovôs" em representação ao ex-presidente Mário Soares. Mendes não dispõe pela liberdade do PIBIS. ▶ Portugal, 7

Excepções à nova lei

Regularização de ilegais fica ao critério do SEF

● Em direitos humanos, de "Normas claras, e não de 'redirec'" ao poder arbitrário de determinar as grandes festas, mas a proposta está em risco da morte. ▶ Portugal, 7

Assédio jornalístico

Casal McCann pediu proteção à polícia

● Um diretor de cinema, de "Normas claras, e não de 'redirec'" ao apresentador da Rádio MCoton. Sem que este tenha sido apontado para ser assediado. ▶ Portugal, 7

Suspensão da AG

BCP faz duas auditorias para apurar flasco

● O Conselho de Administração vai fazer uma auditoria à Caixa-Guarda e à Superintendência de Investigações, por causa da suspensão da inscrição na bolsa. ▶ Economia, 34

Tensão na McLaren

Ron Dennis abre porta de saída a Alonso

● A diretoria da McLaren-Mercedes desmente que o seu piloto espanhol Alonso esteja infeliz pelo perdeu a oportunidade de que pode ser o final da época. ▶ Desporto, 28

5 colunas

GANHE ATÉ 6% + 1 VIAGEM

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Diário de Notícias



Romance de Balzac

Lixe para casa um clássico da literatura francesa, de um dos maiores escritores de sempre.
Como pode comprá-lo, lendo 'O Último Adéus', que o DN lhe oferece hoje

PSD e PCP financiados com dinheiro vivo em 2005

A denúncia é feita pelo Tribunal Constitucional. PSD e PCP receberam dinheiro vivo para financiar a campanha eleitoral das legislativas de 2002. Até que ponto a lei anti-corrupção é eficiente?

pela primeira vez aplicada numa campanha, o PSD recebeu 27 mil euros em cash e 20 mil euros do PCP. Os identificadores do apoio são fornecidos em anexo ao relatório "que integra os dados possíveis de documentar". De acordo

Constitucional aponta falhas a todos os partidos



Bombeiros entopem linha SOS dos fogos

O incêndio que atingiu o edifício principal da Universidade de Coimbra provocou danos para a sua operação essencial, por forma a propor deslocamentos, aderir a emergências e a lidar com a situação de alerta.

Trio de romenos preso após 5 dias de assaltos na A2

O trio de romenos que realizaram cinco assaltos à estrada A2 entre Vila Real e Viseu, entre os dias 12 e 16 de junho, foi detido no dia 21 de junho, quando realizavam mais um roubo, esta vez em Viseu. O suspeito de ter cometido os cinco assaltos é o menor dos três detidos.

Djaló segue ao volante após teste do balão

O jogador do Benfica que se recusou a fazer o teste antidoping para a prova de voo em balão que se realizou no sábado, 18 de junho, em Viseu, vai poder voltar a jogar.



5 colunas

Ota tem elevado risco sísmico

Localiza-se duas milhas ao sul da fronteira de Lisboa entre o Oeste e o Alentejo. Mais notícias na página 21

160 mil pagam 121 milhões de IRS

Quase metade das declarações de IRS pagam mais imposto. Mais notícias na página 21

Catalunha actua contra febre aftosa

Governo catalão aprova medidas preventivas e flexíveis no combate à doença. Mais notícias na página 21

'Chapelet', 800 referências

800 referências de livros e revistas, todos de alta qualidade, estão disponíveis no site da fundação. Mais notícias na página 21

Paes do Amaral compra Galivro

Aquisição da editora portuguesa, especializada em livros infantis, é descrita como um desafio. Mais notícias na página 21

Sugestões para quem gosta de aventura

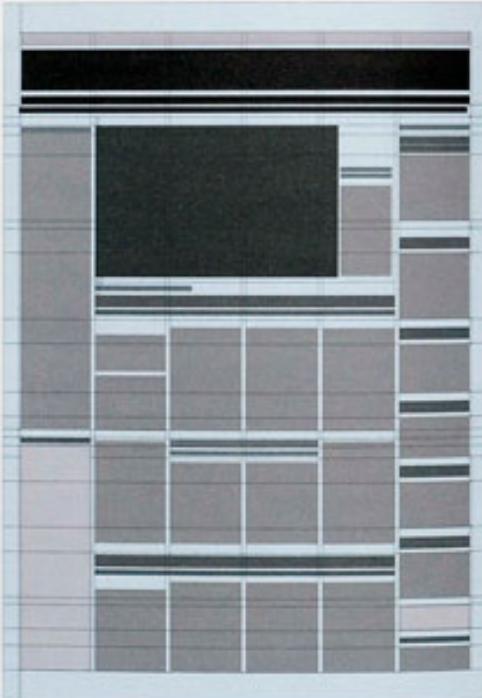
O portal da BPN sugere 100 actividades para quem gosta de aventura. Mais notícias na página 21



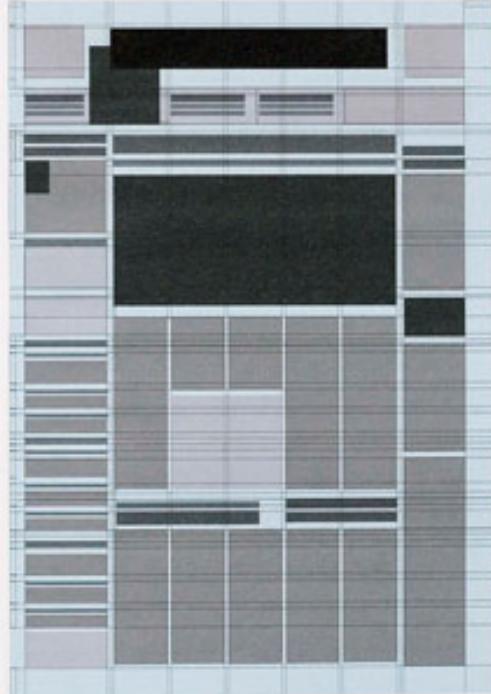
CRÉDITO HABITAÇÃO
A MINHA CASA TEM LUGAR NO BPN.

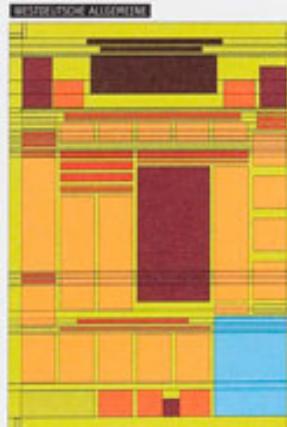
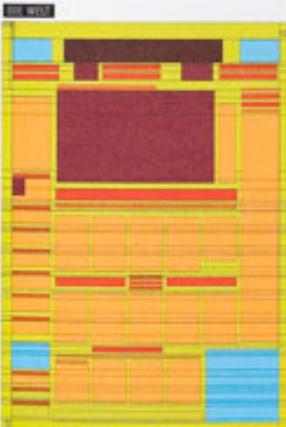
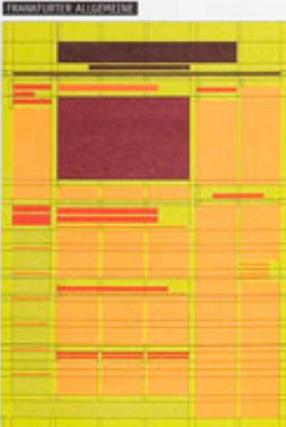
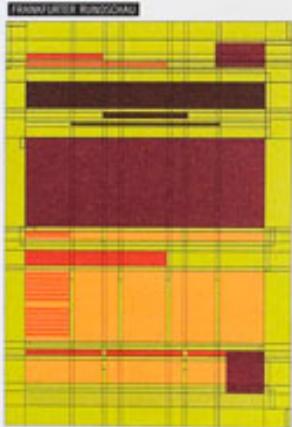
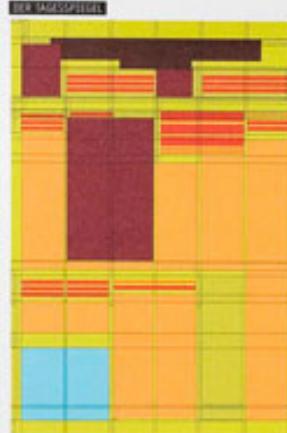
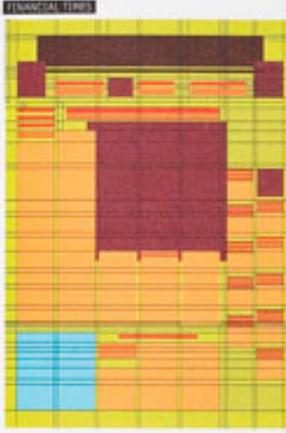
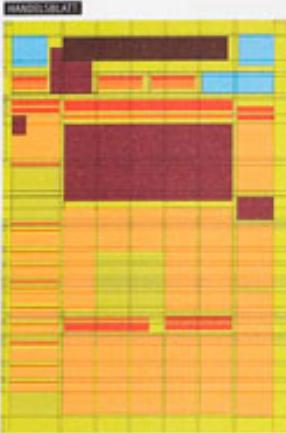
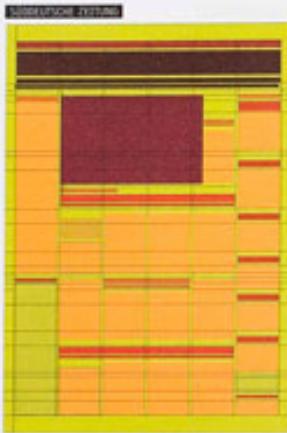
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BPN Valores que distinguem

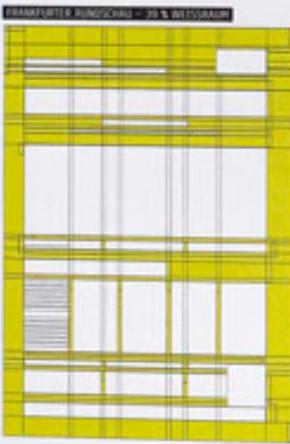
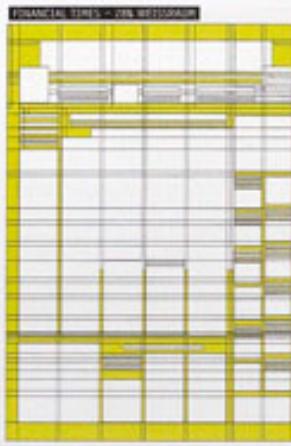
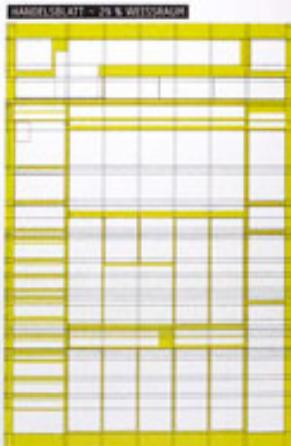
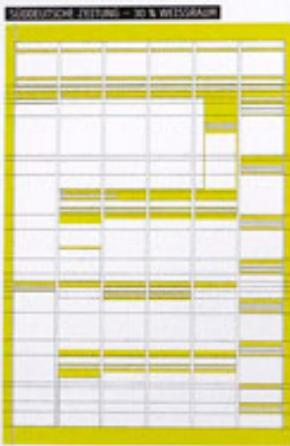
CASSATION RITZING



PARISOS SALAT







Sistemas de grelhas / interiores / 3D











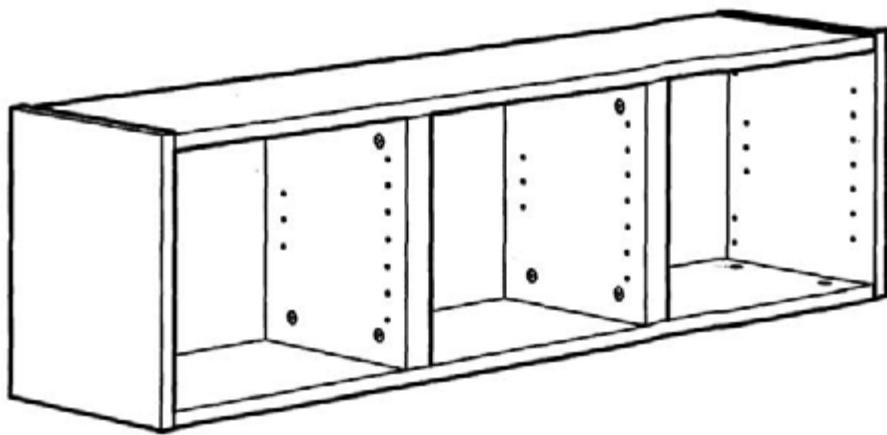
Dieter Rams, Vitsoe





BILLY

Wall Shelf





Billy / Ikea

Sistemas de grelhas / Arquitectura



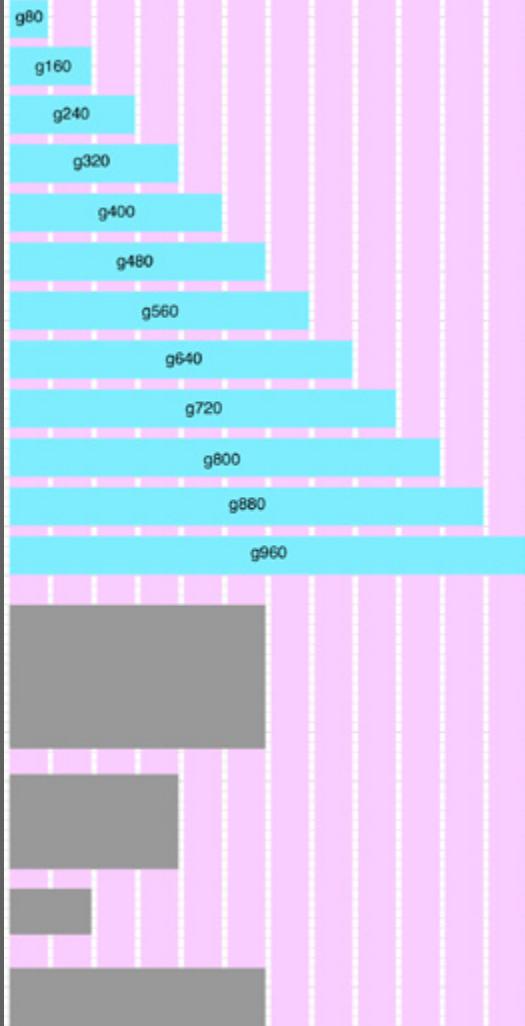


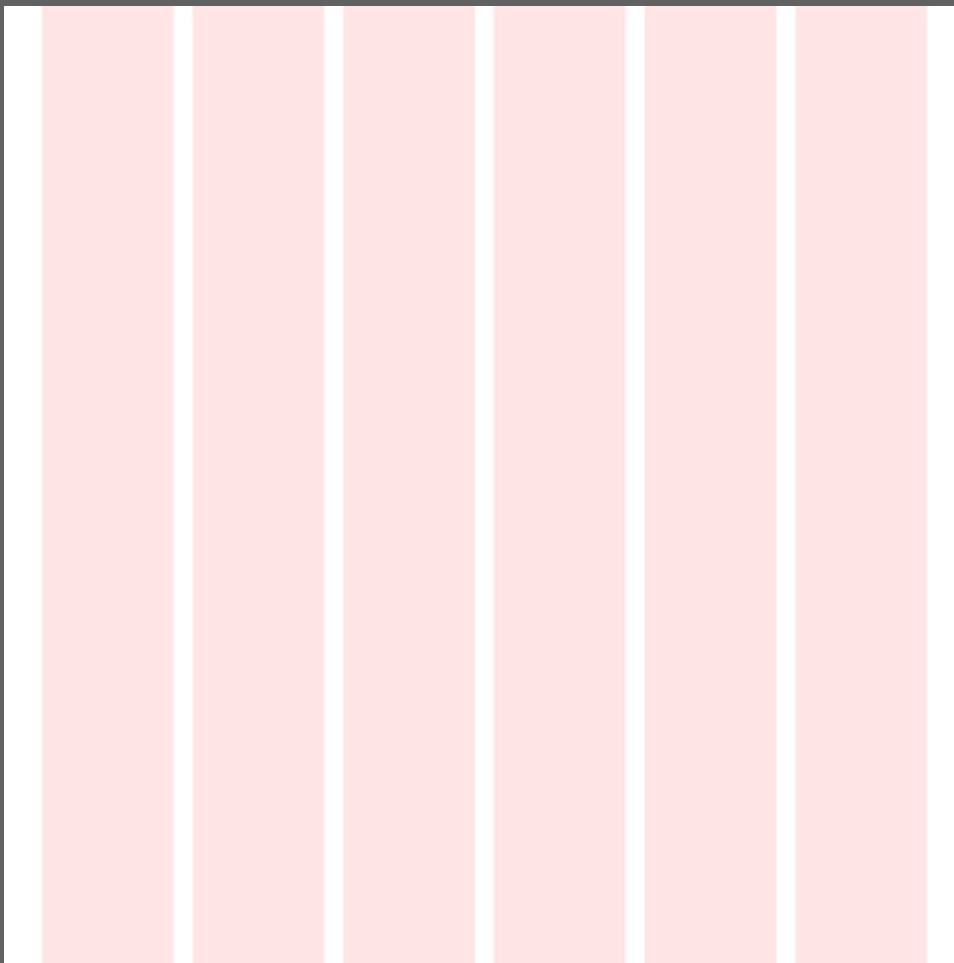
Web Design

The New York Times website layout:

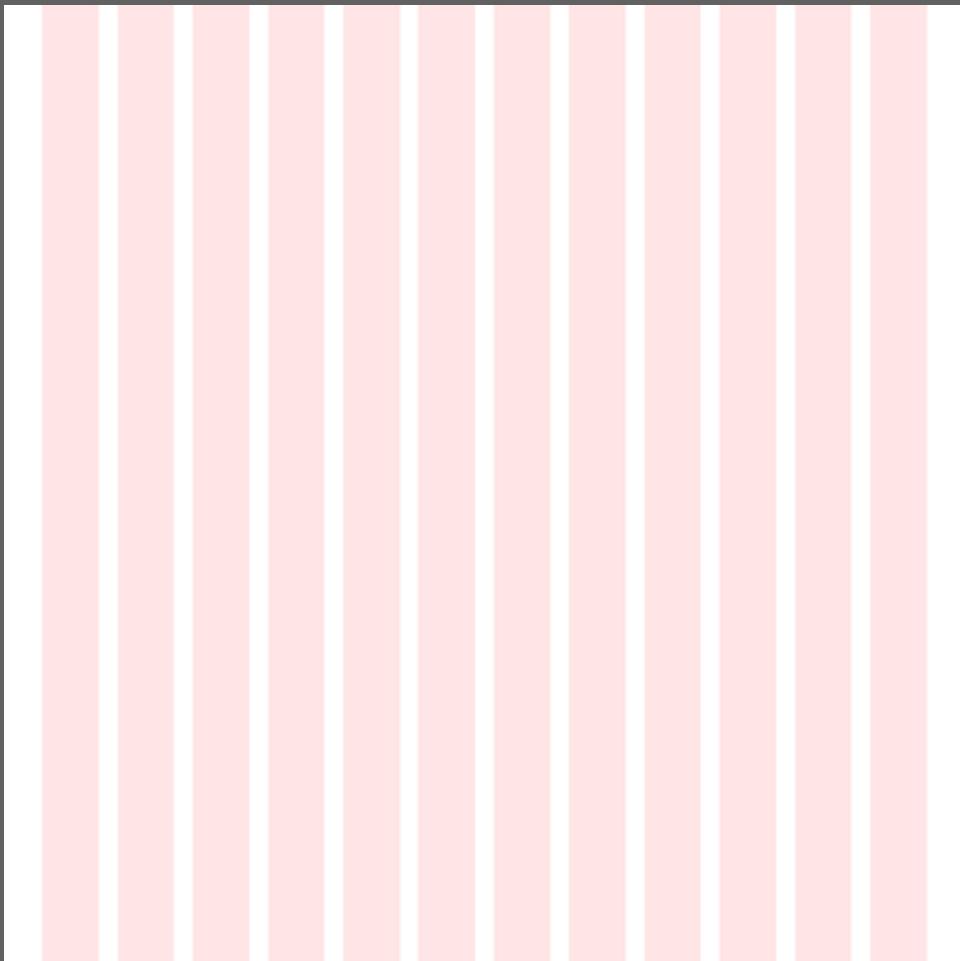
- Header:** "Try Times Reader today | Log In | Register Now | TimesPeople" and "SHOP BARNEYS.COM" with a woman's image.
- Left Sidebar:** "BARNEYS NEW YORK" logo, search bar, and a vertical menu with links like "Switch to Global Edition", "JOBS", "REAL ESTATE", "AUTOS", "ALL CLASSIFIEDS", "WORLD", "U.S.", "POLITICS", "NEW YORK", "BUSINESS", "DEALBOOK", "TECHNOLOGY", "SPORTS", "SCIENCE", "HEALTH", "OPINION", "ARTS", "Books", "Movies", "Music", "Television", "Theater", "STYLE", "Dining & Wine", "Fashion & Style", "Home & Garden", "Weddings", "Celebrations", "TRAVEL", "All Blogs", "Cartoons", "Classifieds", "Corrections", "Crossword", "Games", "Education", "First Look", "Learning Network", "Multimedia", "NYC Guide", "Obituaries".
- Main Content Area:**
 - Top Story:** "STATE'S SECRETS" by SCOTT SHANAHAN, published FEB. 26, 2010, SECRETARY OF STATE. Includes a photo of a billboard and a caption by Marwan Naamani/NP—Gevity Images.
 - Opinion Column:** "OPINIONATOR | DISUNION Too Little, Too Late" by RAVI SOMAYAJU, published FEB. 26, 2010.
 - What's Popular Now:** "Let's Not Make a Deal", "In Kentucky, Noah's Ark Theme Park Is Planned".
 - Market Report:** "MARKETS" at close 12/06/2010: S&P 500, Dow, Nasdaq.
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The Golden Grid .PSD Template

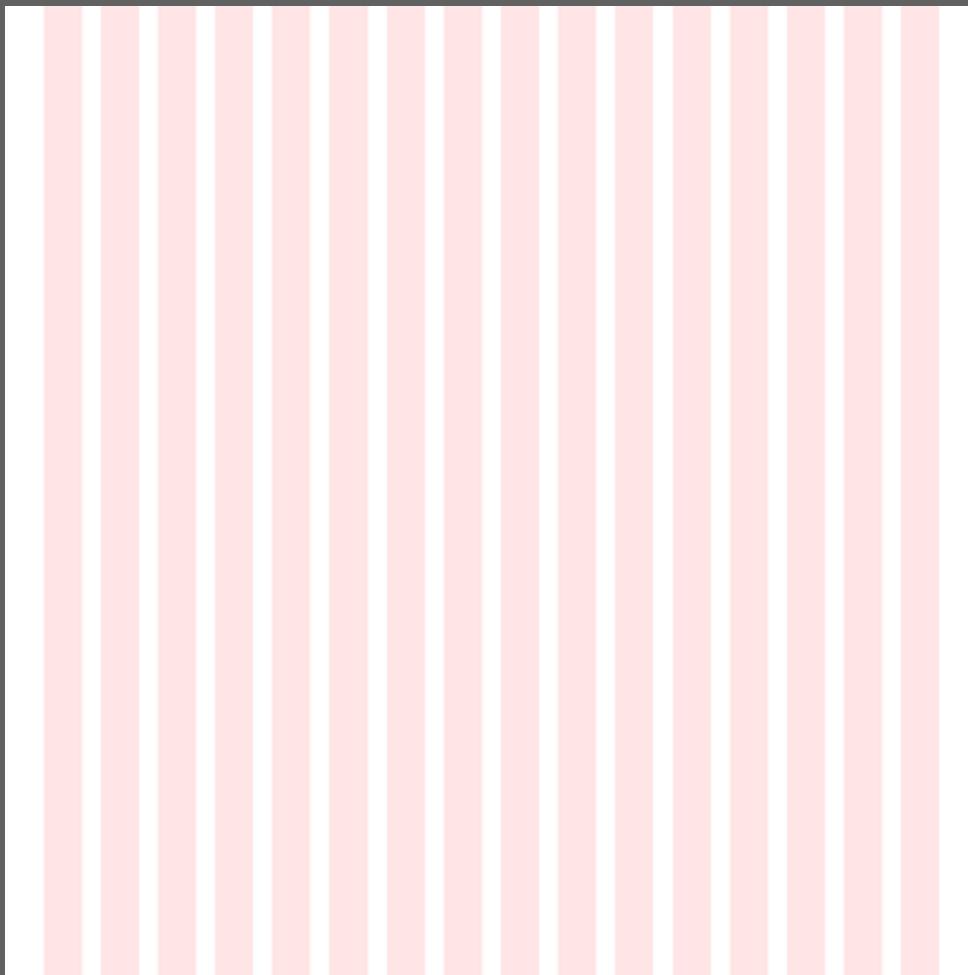




**960px grid
templates**



**960px grid
templates**



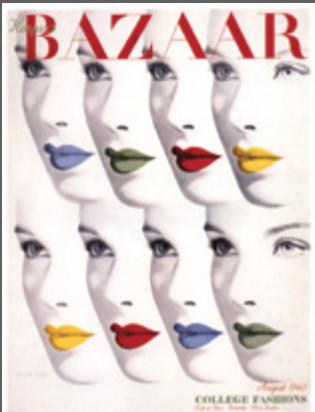
**960px grid
templates**

Breaking the grid

É preciso uma certa dose de criatividade para inclinar a grelha, pondo todo o layout num ângulo inclinado.

Mas para Alexei Bogdanovitch, famoso art director de revistas de moda, a surpresa era a sua atitude de trabalho. Também os seus colaboradores exigia:

«Surprise me!»



PARIS 1935

by BEATRICE MATHIEU

In Paris, life is a paradise. Applying night-hunting, racing, hunting, the love of women and names of wars, Paris dreams. However, the greater gaieties, the less based on a world going maddest the most unorganized and workless-looking in years. What is going to happen? In the air is hot wild splurge before winter comes. We are in the middle of a new fashion. A gladness due to the coming offshoot? Or is it the beginning of a new era of confusion, and are we going to adapt these shifting fashions to our present hectic beat?

You see women crossing the Champs-Elysées, wearing wide-length dresses which fall heavily with the wind, and with picture hats which look like the hats of the Queen's Guard, away passing bracelets like "apparatus de police" stars, gazing, after this, these clothes are as strange to the streets of Paris as a paradise of shadows.

You see "à la russe" generalized in big hand-writings letters across the robes of buildings, and you hear, on the streets of Paris, among any ensemble, young men in military caps and overcoats, flags, and uniforms, shouting together in the war we expect, national enemies. The crowd at the Comédie-Française, the women wearing robes of the fox, and bracelets which have - not to mention even the watch which the President's Guard wear by a gold band, uniforms and plumed helmets. In French's windows, at the angle where the Rue de la Paix meets the Rue du Faubourg, there are little short bracelets with hanging lengths made of minnows covered wood beads wearing they colors of diamonds, and across the square, under the dome of the Opera, these men in leather hats and overcoats are shouting talking and saying that there will be no war. But no one can afford it.

In Paris, there are no headaches here never been in Paris. The price when you buy a cigarette the Cofidis in Paris have disappeared. The right clubs where Argentines tangoed and Bolivian danced bresette, often-drops, are as far as they have ever been. In the shadow of the Eiffel Tower the Red White and Blue, the Polish, the English, the English-Speakers and "Be Happy English" signs are disappearing from shop windows.

London, the capital of the world, Prodigies that she is like a giant

in reality,

who must control no one, but who must know all ways and understand all

perfection. The woman leads a wretched life as the simplest worker in

her own dressing room.

But, in the fringed cities, with her class, she must under-

stand all phases of life.

The most tragic quality with the woman who

For the Paris fashion, this is the miracle, the surprise in the desert, the rainbow on the sea. For the first time in years, the teacher is really teaching again.

There is nothing interesting about the new clothes. The Paris 1935 Winter Collections could not have been done anywhere but Paris, by any but a French designer.

Right now, the most thoroughly French, mode by and for a French people, French clothes have never been of such quality. Never have they been such efficient in the world of fashion. It is almost as if it were the beginning of a new epoch. We shall soon be looking back to these few weeks as the launching of the period of the pachinko, the farts, the history of costumes.

In reality, none of this is new, it only means because it has been so long forgotten. We think the French, as well as the English and the Americans, are a born, a born of the individual, out of machine. 1935 teaches us, however, that fashions are not made in factories, nor even in designing rooms by designers. They are born in the workshop, in the factory, in the woman, who忍耐 threads and colors, the designer, who cuts and drapes the fabric, who struggles to make each woman the lovely picture it longs to be, and over whom the dress is born, who makes it and gives to each cloth a certain touch that is all her own. In this scheme of things each individual contributes to the growth, not only of the dress, but of the woman who wears it. Each little expressive work on her seems with her hands, but her hand creates the active dress, every stitch sees, within her, another and of growth toward the great creation.

London, the capital of the world, Prodigies that she is like a giant in reality, who must control no one, but who must know all ways and understand all perfection. The woman leads a wretched life as the simplest worker in her own dressing room.

But, in the fringed cities, with her class, she must understand all phases of life.

The most tragic quality with the woman who

THE SIX ILLUMINATIONS OF JEAN PAUL GAULTIER



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"The badly-dressed people are always the most interesting," says Jean-Paul Gaultier. Currently the toast of Paris haute couture, Gaultier and his designs have never been accused of being either even the most modern tastes. Here are six of the most striking, described and photographed by the designer himself.

Text by Patrick Zerbini

Top: The Backless T shirt
1986. Striped evening
T-shirt with cut-away back
and asymmetrical waist.
Bottom: The Corset dress
1986. Laced corset evening
dress in silk damask.



"This time, Stéphane," orders a muffled voice. "Step through the frame." The voice belongs to Jean-Paul Gaultier. His head hidden under the shroud of a large monorail camera. "Huh?" Gaultier exclaims. "It's as if you were stepping out of a painting." For a photo-session specimen, commanded by the designer, Jean-Paul Gaultier has chosen a model located in the grandest sash of his favourite hotel overlooking the Seine, and installed in the centre a giant gilt frame. Posed behind the frame, like still lives, the models will form a kind of retrospective gallery of the work of Jean-Paul Gaultier: directed, styled and photographed by Gaultier himself.

The Parisian fashion designer took to the idea at once. With a few phone calls, he assembled a small army: hairdressers, make-up artists, models, photo assistants.

"Top," Gaultier tells a model, "Oh, the tin can is missing from your arm. There. Move your arm up. Ah! I'll add an ash-tray bag. Voilà. Perfect!"

Voilà, the Gaultier style.

The Gaultier style: light, supple, humorous, uncomplicated, disarming but never banal; it stays close to the preoccupations of the moment without stooping to pander to them.

Paris has been carried away by this style. Gaultier's reputation has spread to Milan, London, New York, his name has become the one to drop in conversation. And the world is beginning to realize that Gaultier, like these others before him, will soon pass out of fashion, making way for a new name even more spirited and original. Yet the Gaultier recipe contains a restless, playful ingredient that promises to help him outlast his contemporaries of the new French fashion.

Gaultier began to design in 1977. Then at the height of his powers, Kenzo would soon claim the throne before embracing decadence on the one hand and comedy with the other. Thierry Mugler was to follow in 1980, and his namesake, Thierry Mugler Montana was showing off with designs inspired by science fiction movies and comic-book fantasies. Jean-Charles de Castelbajac,



THE FACE 23

African pop is no jungle-clearing cult, but a million-selling musical form that's set for worldwide recognition. See Steward documents its history and imminent intercontinental success. Photos by Adrien Boisse, brush strokes by Ian Wright. See jingle! See jingle! Go your gang yeah!

AFRICAN POP GETS ITS TURN

Highly regarded as a major new genre in African music, "Afrobeat" seems to have come from nowhere. Described as "the most important breakthrough for funk music since James Brown," it's a hybrid of traditional Yoruba rhythms and American funk, soul, and disco. It's been popularly assumed that it originated in Lagos, Nigeria, but the man behind the movement is Ghanaian blues king, Albert "Blitz" Campbell. In 1975, Campbell moved to Lagos to record his first album, *Blitz the Ambassador*. British funk groups like Earth, Wind & Fire and Parliament-Funkadelic were also instrumental in the birth of Afrobeat. In 1979, the Nigerian government banned the genre, as it was seen as subversive of authority, a conflagration of sex, and a threat to African moral standards.

Today, however, some 20 years later, it's the last frontier of music in the modern world. "It's like the last frontier of music," says Campbell. "People don't get the players there. Africa doesn't have a huge music scene of its own, with established artists like Bob Marley and Peter Tosh. So the only real hope would come from a 'revolution' coming along."

It will take a strong connection to have the genre succeed. "The only way to keep the revolution off traditional music groups like Earth, Wind & Fire is to have a combination which allows it to co-exist."

Adrien Boisse (left). Ian Wright (right). Photos by Adrien Boisse, brush strokes by Ian Wright. See jingle! See jingle! Go your gang yeah!

Afro-upriser Samsu Adegbola (left) and singer Samsu Kadara in Lagos, who have both had success with their own bands. Photos by Chris Blackwell (left), Ian Wright (right)

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AFRICA UPRIISING

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AFRICA UPRIISING

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