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Freiheit **WEEK 1: Scanning And Vectorizing Logos** Anton Stankowski 06

Anton Stankowski (June 18, 1906 – December 11, 1998) was a German graphic designer, photographer and painter. He developed an original Theory of Design and pioneered Constructive Graphic Art. Typical Stankowski designs

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attempt to illustrate processes or behaviours rather than objects.

Anton Stankowski - Wikipedia

In honor of Anton Stankowski's 100th birthday (1906 –1998), a grand retrospective provides a comprehensive view of his art and graphic design.

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Stankowski's oeuvre is impressive, thanks to its use of multiple media, ranging from photography and painting to graphic design, which contributed considerably to the visual image of the Federal Republic of Germany.

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Gesamtwerkes. Retrospektive zum 100.
Geburtstag von Anton Stankowski.
Ausstellungen in der Staatsgalerie
Stuttgart, dem Haus Konstruktiv in Zürich,
dem Museum Folkwang in Essen

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Anton Stankowski (June 18, 1906 – December 11, 1998) was a German graphic designer, photographer and painter. He developed an original Theory

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of Design and pioneered Constructive Graphic Art. Typical Stankowski designs attempt to illustrate processes or behaviours rather than objects. Such experiments resulted in the use of fractal-like structures long before their popularisation by Benoît ...

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Anton Stankowski / MoMA

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Anton Stankowski, Germany (1956) ... In 2006 a comprehensive tribute was published to mark the 100th anniversary of Stankowski's birth, *Stankowski 06: Aspects of his Oeuvre*, edited by Ulrike

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Gelsenkirchen 1906 - Esslingen 1998
Anton Stankowski trained as a decoration and church painter between 1921 and 1926 before studying under Max Burchartz at the Folkwangschule in Essen, where photography as well as graphic design and typography were already included in the curriculum.

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Anton Stankowski Biography - Infos for Sellers and Buyers

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It was created by Anton Stankowski. Born in 1906 in Gelsenkirchen, Stankowski was an apprentice painter doing decorative work for churches before studying at the Folkwangschule in Essen. After a spell at the Canis Advertising Agency in Bochum, he worked at Max Dalang's influential ad

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agency in Zurich.

*Deutsche Bank logo- Anton Stankowski -
Creative Review*

Anton Stankowski (1906 – 1998) is
universally acclaimed as one of the
greatest and most influential names in late-
modernist art. Alexander Eckstein

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explains why. Anton Stankowski was an eminent late modernist designer who created revolutionary concrete art, memorable corporate identities, and highly innovative information materials.

Great Names in Graphic Design: Anton Stankowski

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Anton Stankowski is universally acclaimed as one of the greatest and most influential names in late-modernist art.

Alexander Eckstein explains why. Anton, Typo Design, Graphic Design, Poster Prints, Posters, Image, Hands, Letterpress Printing, Letterpress. Anton Playground Modern Art Graphic Design Interior

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Gesamtwerks = aspects of his oeuvre: A. Stankowski e. Ausw. von Photographien ; 1927 - 1939/1954

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Anton Stankowski, Germany AGI member since 1956. Back to members . After his apprenticeship as a painter, he studied at

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the Folkwangschule in Essen (1927). At 21, he belonged to the pioneers of a new way of seeing, creating factual and functional montages of typography and photography. In 1929 he moved to Zürich and worked for Max Dalang. He formed a cultural circle with his friends Richard P ...

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Anton Stankowski, Germany - Homepage - AGI

Anton STANKOWSKI (1906-1998) (Germany) is an artist born in 1906 The oldest auction result ever registered on the website for an artwork by this artist is a photography sold in 1988, at Sotheby's, and the most recent auction result is a

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painting sold in 2020. Artprice.com's price levels for this artist are based on 606 auction results. Especially: painting, print-multiple, sculpture-volume ...

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Design

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There are a lot of books out there that show collections of logos. But David Airey's "Logo Design Love" is something different: it's a guide for designers (and clients) who want to understand what this mysterious business is all about. Written in reader-friendly, concise language, with

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a minimum of designer jargon, Airey gives a surprisingly clear explanation of the process, using a wide assortment of real-life examples to support his points. Anyone involved in creating visual identities, or wanting to learn how to go about it, will find this book invaluable. - Tom Geismar, *Chermayeff & Geismar In*

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Logo Design Love, Irish graphic designer David Airey brings the best parts of his wildly popular blog of the same name to the printed page. Just as in the blog, David fills each page of this simple, modern-looking book with gorgeous logos and real world anecdotes that illustrate best practices for designing brand identity

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systems that last. David not only shares his experiences working with clients, including sketches and final results of his successful designs, but uses the work of many well-known designers to explain why well-crafted brand identity systems are important, how to create iconic logos, and how to best work with clients to

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achieve success as a designer.

Contributors include Gerard Huerta, who designed the logos for Time magazine and Waldenbooks; Lindon Leader, who created the current FedEx brand identity system as well as the CIGNA logo; and many more. Readers will learn: Why one logo is more effective than another How to

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create their own iconic designs What sets
some designers above the rest Best
practices for working with clients 25
practical design tips for creating logos that
last

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"This book is the first in-depth study of one of the most revered pieces of American furniture, and its equally revered creators. The Eames Lounge Chair

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explores the design in detail, shedding new light on its development and construction, and on the role played by Ray Eames in its genesis. In situating the Lounge Chair in its cultural, social, and historical contexts, the book reveals its provocative positioning in relation to Modernism and the trajectory of twentieth

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century design, through its combination of traditional and modern materials, mechanical production, and hand-finishing. The personal and professional recollections of those who knew Charles and Ray Eames confirm the Lounge Chair's enduring appeal and powerful presence, from its arrival - to critical

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acclaim - in the mid-1950s, when it promised a more comfortable life to postwar Americans, to its latterday appearance in fiction and film as an icon of "Mid-Century Modern" design - and a key indicator of design awareness." "With more than two hundred illustrations, including a superb photographic essay and

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previously unpublished drawings, film stills, and personal correspondence, this book is the definitive survey of the Lounge Chair and a tribute to its remarkable creators, who, above all, "took their pleasures seriously." The Eames Lounge Chair is essential reading for anyone interested in Modernist

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