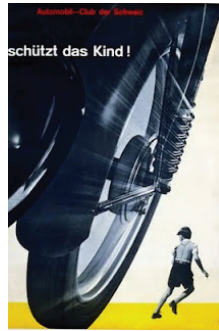


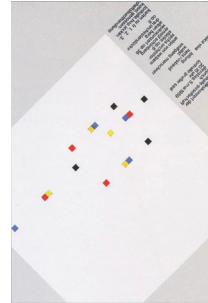
Josef Müller-Brockman

Josef Müller-Brockman became a leading, influential as well as prolific practitioner and leading theorist of this movement. It is impossible to review this time of design without viewing some of his works. He was looking to achieve a graphic design style that was universal and absolute by pure objectivity and impersonal with his design elements so that clear communication with the audience could be achieved without the interference of personal view of the artist's subjective thoughts or feelings concerning the topic and also to avoid any propagandistic tendencies printed material presented to the public sometimes demonstrates. And, as a result of this noble aim, Müller-Brockman's posters from the 1950's still seem relevant, fresh, modern, undated and communicate their messages with unsurpassed clear precision to their audiences.

His photographic works treat photographs as if they were symbols, immortalizing them. Designer Müller-Brockman's Der Film poster, for example, validates the mathematically orchestrated grid with the timeless and universal harmony of it's simple yet unforgettable design.



Josef Müller-Brockman, *Protect the Child* Campaign poster offset printing, 1953



Josef Müller-Brockman, *Poster for concerts at the Tonhalle, Zurich, 1950*



Josef Müller-Brockman, *Film poster, 1960*



Author's International Typographic Style appropriation

I draw inspiration from the *Protect the Child* poster of Josef Müller-Brockman's photographing a shoe, a person and a cut out orange paper circle for the sun.