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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 of

Design and pioneered

Constructive Graphic

Art. Typical

Stankowski designs

attempt to illustrate

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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. Stankowski's

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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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*Aspekte des
Gesamtwerks*

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Aspekte des

Gesamtwerkes.

Retrospektive zum

100. Geburtstag von

Anton Stankowski.

Ausstellungen in der

Staatsgalerie

Stuttgart, dem Haus

Konstruktiv in Zürich,

dem Museum

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Anton Stankowski

began his most

serious work in the

late 1920s, as a

contemporary of the

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Zurich "Konkretes" 06

who were also
influenced by the
Bauhaus. He was a
decorative painter and
printmaker, as well as
the creator of
masterly, abstract
photographs, clever
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(June 18, 1906 – 06

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was a German graphic designer, photographer and painter. He developed an original Theory of Design and pioneered Constructive Graphic Art. Typical Stankowski designs attempt to illustrate processes or behaviours rather

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than objects. Such experiments resulted in the use of fractal-like structures long before their popularisation by Benoît ...

*Anton Stankowski /
MoMA*

Anton Stankowski 06
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15, 2006 by Anton
Stankowski (Artist),

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2006 a
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anniversary of
Stankowski's birth,
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Berlin Layout - AGI

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

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as graphic design and typography were already included in the curriculum.

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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

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Folkwangschule in

Essen. After a spell at the Canis Advertising Agency in Bochum, he worked at Max Dalang's influential ad agency in Zurich.

Deutsche Bank logo-

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Creative Review

Anton Stankowski

(1906 – 1998) is

universally acclaimed

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

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Stankowski materials.

*Great Names in
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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*

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1926 - 1976, Anton

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Ausw. von
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- 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
the Folkwangschule in
Essen (1927). At 21,

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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 ...

Anton Stankowski,

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*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 ...

Anton Stankowski

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Design

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“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 a minimum of designer jargon, Airey gives a surprisingly clear explanation of the process, using a

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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 Logo
Design Love, Irish
graphic designer

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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

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identity 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

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important, how to
create iconic logos,
and how to best work
with clients to 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

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as well as the CIGNA logo; and many more.

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Why one logo is more effective than another

How to 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

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equally revered creators. The Eames Lounge Chair 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

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book reveals its 06
provocative
positioning in relation
to Modernism and the
trajectory of twentieth
century design,
through its
combination of
traditional and
modern materials,
mechanical
production, and hand-
finishing. The
personal and

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recollections of those who knew Charles and Ray Eames confirm the Lounge Chair's enduring appeal and powerful presence, from its arrival - to critical acclaim - in the mid-1950s, when it promised a more comfortable life to postwar Americans, to

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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 previously unpublished drawings, film stills,

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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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