

HISTORY

CATALOG

DESIGN

AND

A R T

ARCHITECTURE

CALLISTO

Welcome to Callisto Publishers

In our current program we focus on corporate identity and commercial design. As always, we put a special emphasis on historical analyses and the influence of social, economic, and political factors on the development of design and publicity strategies.

We remain committed to producing design books of the highest standards in terms of content, look, and production. Topics from design, art, and architecture are selected for their relevance and appeal. Just as importantly, they have to gain by being represented in a printed book, rather than by an electronic medium. The tremendously positive feedback our 2014 and 2015 publications have received from readers and leading media around the world seems to validate our approach.

“All art has been contemporary”. This simple, yet highly illustrative conclusion by Italian artist Maurizio Nannucci from 1999 might as well serve as a paradigm for our 2016/2017 program. Without the in-depth knowledge of the designs and practices of the past, a profound understanding of contemporary design and art would not be possible. With our new publications we wish to help understand the pioneering spirit and futuristic boldness it took to establish identities as well as aesthetic principles we often tend to take for granted.

New titles focusing on art and architecture are under development, including a survey of the wonderful art of the native cultures of the Northwest Coast of North America.

Sincerely,

MATTHIAS C. HÜHNE, PUBLISHER

CANADIAN PACIFIC:
CREATING A BRAND, BUILDING A NATION

“A book that shows how Canadian Pacific’s artists developed a uniquely Canadian voice, and shaped perceptions of the nation.”

CBC ARTS

AIRLINE VISUAL IDENTITY 1945–1975

“One immediately wants to tear out the pages and hang them on the wall. But it would be a shame for this precious produced volume.”

SONNTAGSZEITUNG ZÜRICH

AIRLINE VISUAL IDENTITY 1945–1975

“First and foremost, ‘Airline Visual Identity 1945–1975’ itself is a piece of art.”

WELT AM SONNTAG

AIRLINE VISUAL IDENTITY 1945–1975

“The perfect ‘Mad Men’-era eye candy.”

THE BOSTON GLOBE

AIRLINE VISUAL IDENTITY 1945–1975

“The true size of its ambition is how it reveals the optimism of the Jet Age from airlines like Pan Am, TWA, and United, evoking a time now seen as the golden age of flying.”

THE NEW YORK TIMES

AIRLINE VISUAL IDENTITY 1945–1975

“This awesome book sparkles with pure joy and wanderlust.”

FRANKFURTER ALLGEMEINE
SONNTAGSZEITUNG

CANADIAN PACIFIC: CREATING A BRAND, BUILDING A NATION

“A stunningly illustrated documentation, a breathtaking journey through time, recounting Canada’s history of graphic design.”

NOVUM – WORLD OF GRAPHIC DESIGN

CANADIAN PACIFIC:
CREATING A BRAND, BUILDING A NATION

“With superb colour reproduction values which appear to have cost more than the cover price suggests ... An unlikely book well worth owning and meditating on.”

FRANK DAVEY, CANADIAN
POET AND AUTHOR

CANADIAN PACIFIC:
CREATING A BRAND, BUILDING A NATION

“A remarkable book... a visual reminder of the days when Canada was a work of the imagination... Pierre Berton’s two books on The National Dream ... described the building of the CPR railroad to the Pacific ... Choko’s vast array of graphic advertising illustrates the next step, the unfolding of the dream.”

NATIONAL POST

AIRLINE VISUAL IDENTITY 1945–1975

“Perhaps the most handsome book published in the Western world in the past two years.”

NEWSWEEK

AIRLINE VISUAL IDENTITY 1945–1975

“A tactile blend of matte stock, gloss, foil and neon-accented finery, Matthias C. Hühne’s book is a meticulously amassed gem that’s sure to be adored by spotters and designers alike.”

MONOCLE

AIRLINE VISUAL IDENTITY 1945–1975

“‘Airline Visual Identity 1945–1975’ is a monumental work in every respect. Format, size, design and printing techniques – seventeen different colors, five different types of varnishes, and different methods of foil printing and embossing – offer new heights in production quality.”

NOVUM – WORLD OF GRAPHIC DESIGN

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Pioneers of German Graphic Design

Pioneers of German Graphic Design

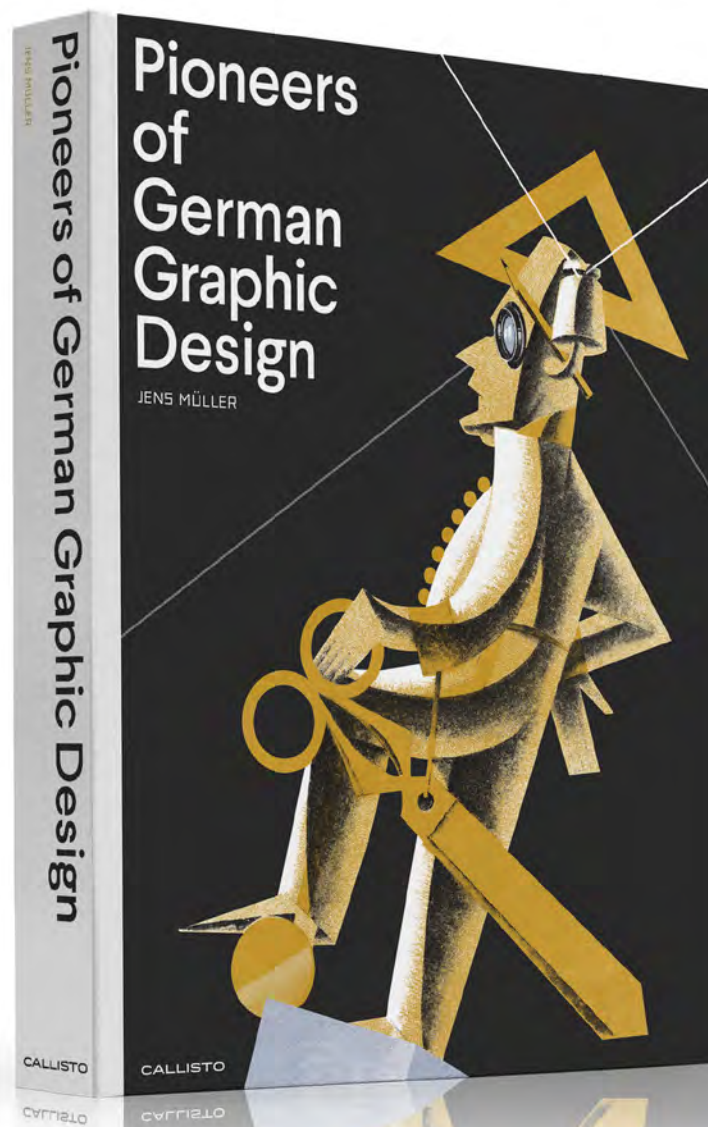
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 JOHN HEARTFIELD
 LUDWIG HOHLWEIN
 JULIUS KLINGER
 EMIL PRETORIUS
 KARL SCHULPIG
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 JUPP WIERTZ

APPENDIX



Title – Pioneers of German Graphic Design

Author – Jens Müller

ISBN – 9783981753912 (English language version)

– 9783981753936 (German language version)

Number of Pages – 400

Size – 22.5 × 30.0 cm (8.8 × 11.8 inches)

Illustrations – 630 color, 450 b&w

Release date – April 2017

Retail Price – \$ 95 / € 85 / £ 70

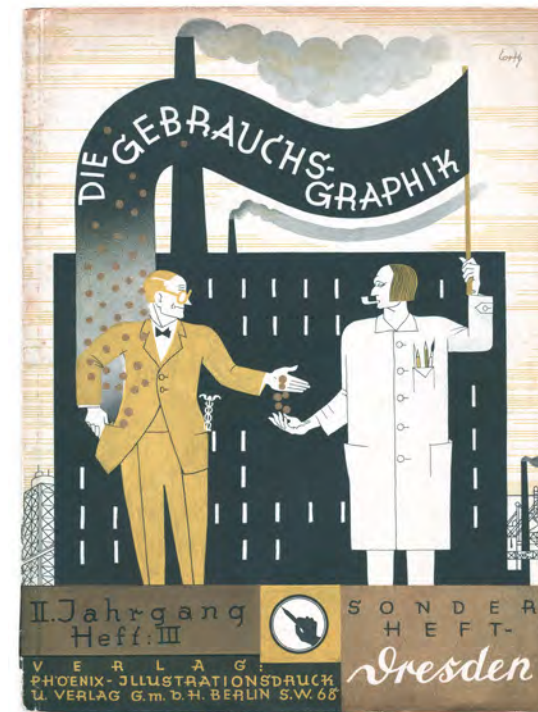
Pioneers of German Graphic Design

Pioneers of German Graphic Design tells the fascinating story of German graphic design in all its detail, from the late monarchy to the Wirtschaftswunder after World War II. The author Jens Müller, a distinguished expert in the field, explores the circumstance that led to the groundbreaking inventions of Germany's graphic design pioneers in an era of tumultuous politics and rapid social and economic change, shedding light not only on the development of the profession but on its international influence.

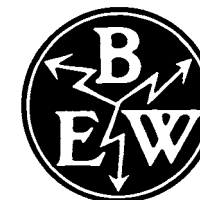
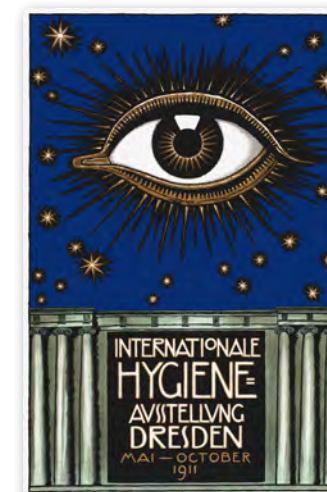
Peter Behrens created the world's first comprehensive corporate design for AEG as early as 1907, designing everything from the corporate logo to products, showrooms and even head-quarter and production buildings. Other innovators soon followed: Lucian Bernhard prompted a revolution in poster design, Wilhelm Deffke and Karl Schulpig invented the modern logo, Herbert Bayer expanded the language of form at the Bauhaus, Jan Tschichold promoted a new typographic style and John Heartfield introduced photomontage as a means of visual communication. They were all caught up in a spirit of enthusiasm and opportunity which swept across Germany, and especially Berlin, in the early decades of the 20th century.

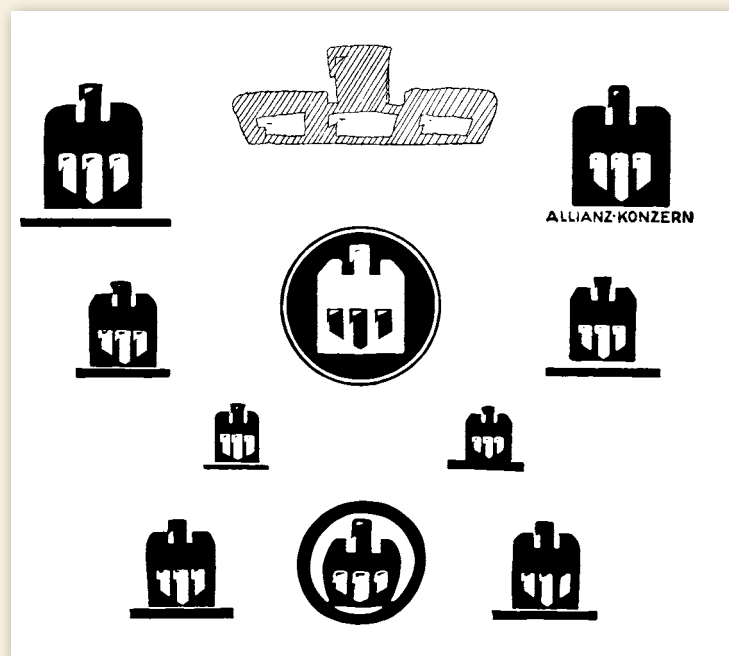
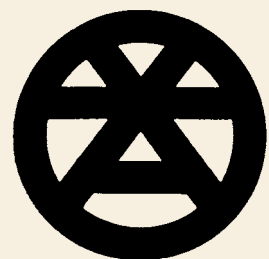
Alongside the vivid depiction of these milestones of graphic design the book analyzes how German zeitgeist had turned from emotional Expressionism to the matter-of-fact New Objectivity which led to the foundation of the Bauhaus in 1919, and how German modernist design subsequently became internationally recognized and had a significant influence on design movements in Western Europe and the United States.

Apart from reproducing numerous iconic designs in magnificent quality, this volume exhibits a great diversity of important unpublished or forgotten pieces. It presents the inspirational stories of fourteen graphic designers who essentially shaped the modern profession.



Following a series of design evolutions in the late 19th century in France, England and the United States, substantial developments in what would become known as modern graphic design began emerging in Germany at the turn of the 19th century. The first milestones, reached before World War I, were the advent of the Sachplakat, a new abstract style of poster design that originated in Berlin, and the implementation of the world's first "corporate identity program" at the AEG, a large manufacturer of electrical equipment. Further impetus came after World War I when the Bauhaus and other avantgarde movements helped to establish a genuine minimalistic visual vocabulary. Without the accomplishments of that period, the later developments in this field and even the job profile as we know it today would hardly have been conceivable.





In 1922, Karl Schulpig was contracted by the Allianz insurance firm to redesign and modernize the company's logo, a heraldic eagle. Schulpig developed various sketches and drafts, and Allianz chose a logo that complemented the original eagle with a nest symbolizing the feeling of security that an insurance company wants to communicate its customers. After having gone through various review stages, shortly before completion the protruding feathers were "trimmed". While at first glance this seems a minor adjustment, it was an important step to create the timeless logo that still represents the Allianz insurance group – now a global player – to this day. The logo's continuous modernity is paradigmatic for the matter-of-fact and minimalist German graphic design of the era.





Alongside many cigarette manufacturers, who were major advertisers, the spirits industry was another of O.H.W. Hadank's most important and long-standing clients. In contrast to the modernists, who were devoted to progressive futuristic design, the high quality and strong ties to tradition seen in his designs were very well suited to the needs of the luxury foods, alcohol and tobacco industry. In the 1920s, Hadank designed individual, highly recognizable labeling for products made by dozens of manufacturers, including the market leaders in this industry. Some of his contracts allowed him to turn his ideal conception into reality: an integral, holistic design that included even the form of the bottles, which were then manufactured to his specifications.

Pan Am: History, Design & Identity

Pan Am

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STANDARD EDITION



Title – Pan Am: History, Design & Identity

Author – M.C. Hühne

ISBN – 9783981655063

Number of Pages – 432

Size – 23.4 × 31.0 cm (9.2 × 12.2 inches)

Illustrations – 676 color, 185 b&w

Release date – September 2016

Retail Price – \$ 70 / € 65 / £ 50

Pan Am: History, Design & Identity

Pan Am: History, Design & Identity is the captivating story of an airline company that refused to consider anything impossible and single-handedly revolutionized air travel despite innumerable technical, political and organizational obstacles. From modest beginnings in the late 1920s, Pan Am developed into the world's best known airline company and served as an ambassador of American values and leadership. No other company has had a comparable influence on the airline industry, continually finding solutions for problems considered insolvable by others.

Pan Am's rapid rise was accompanied by highly effective publicity campaigns which featured some of the best design and advertising in the industry. This book takes the reader on a journey into the elite world of early air travel and into the jet age when a plane ticket became affordable for the general public and mass tourism took off. The blue globe symbol, developed in the mid 1950s, gained fame around the world. An icon and legend, it has remained in our collective visual memory down to the present day.

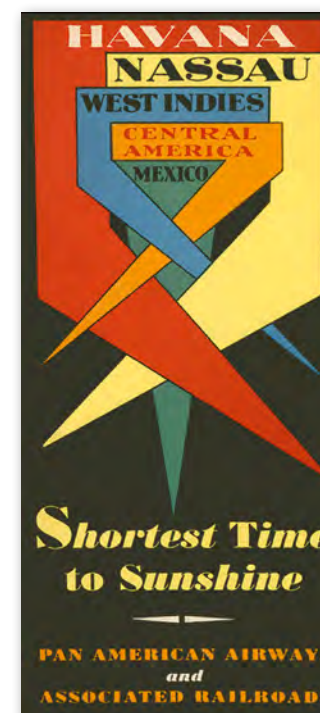
The author explores the astonishing complexity of the company and its founder, Juan Trippe, including some of the lesser known activities. For example, Pan Am for more than a decade built and operated the largest airline in China. Moreover, it founded Intercontinental Hotels, which has become a leading hotel group. As a pioneer of global hotel operations, the company introduced a remarkable architectural and graphic design concept.

Numerous images in this book have never before been published. Great care was taken not only in developing a spell-binding visual storyline to complement the text, but also in reproducing and digitally restoring all images as accurately as possible. The book is a tribute to one of the most important companies of the 20th century and to its visionary founder.



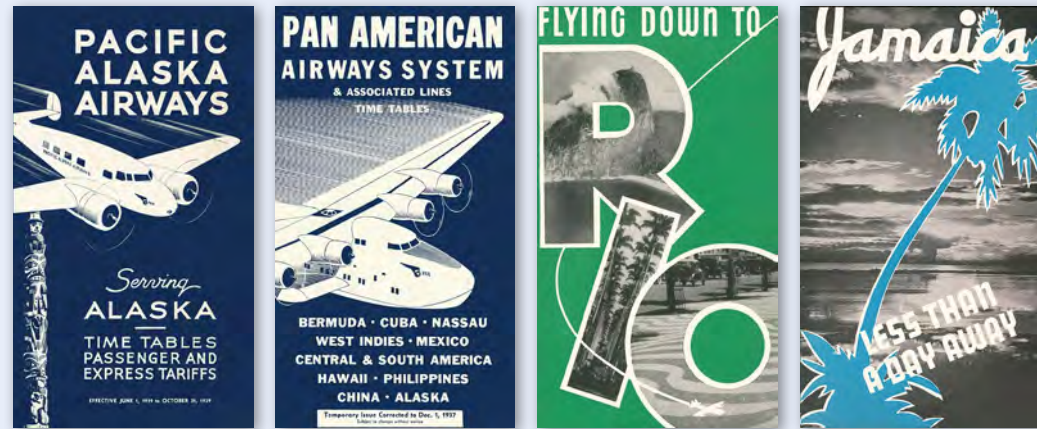
"By overcoming artificial barriers aviation can weave together, in closer understanding, the nations of the world."

JUAN TRIPPE, 1934



The trip around South America in the early 1930s started in Miami in one of Pan Am's Fokker Trimotors. These planes trekked down to San Juan, Puerto Rico via Camagüey, Cuba, and Port-au-Prince, Haiti, three times per week on journeys designed to be sophisticated and pleasurable: Pilots and radio operators in handsome blue and gold uniforms, stewards in white monkey jackets, cigarettes rushed to the passengers as the plane rolled to a stop, beer taken aboard in Camagüey, and lunch ordered by radio as the plane approached Port-au-Prince. Beyond Puerto Rico, the great Consolidated Commodore flying yachts navigated the route down to Rio with a number of overnight stops.



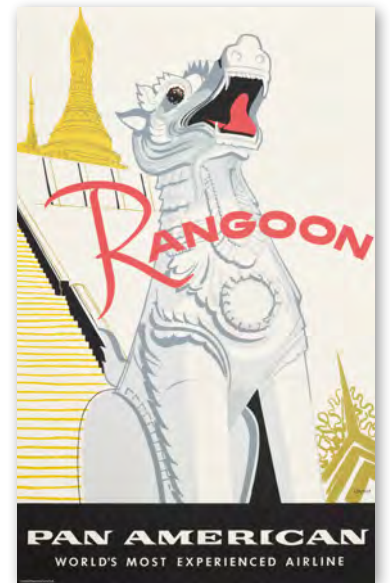


In the course of the 1930s and 1940s, Pan Am established its status as a cultural icon whose symbolic power in popular culture and the media mirrored its strategic importance. Huge crowds came to watch the daily departures of the Clipper planes. The airline appealed to the imagination and appeared in cultural productions, ranging from dances to games to Hollywood movies.



"As we carry men, mail and merchandise – ideas and ideals – science, medicine, culture, and the arts – we will again be carrying cargoes of goodwill. I hope we will never carry cargoes of imperialism and hate. We must see that they are not sent."

JUAN TRIPPE, 1943

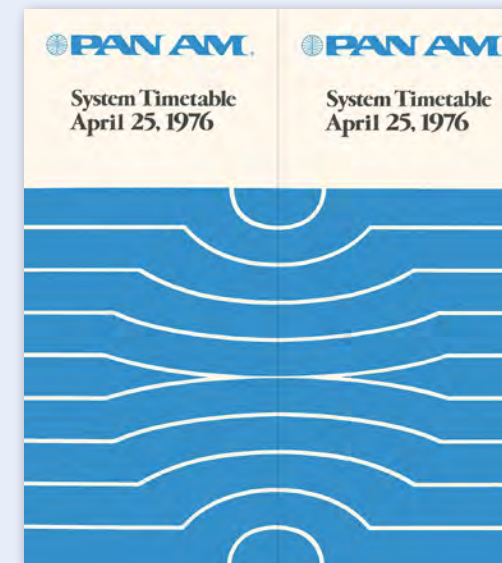
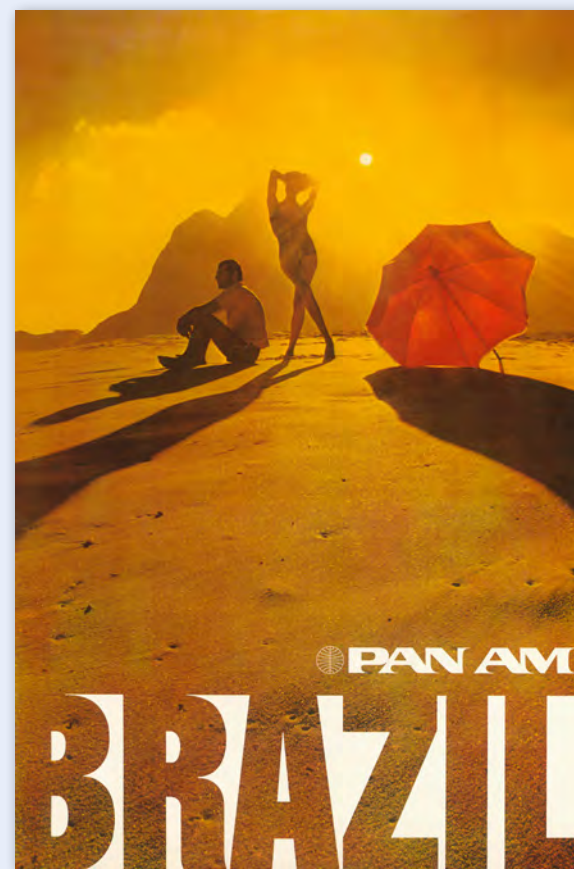
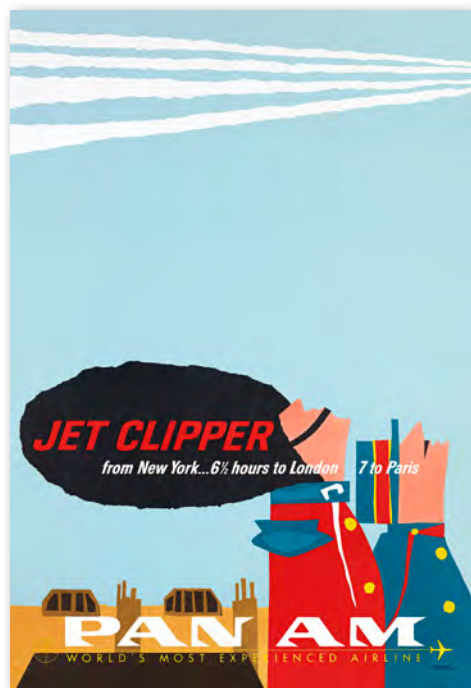
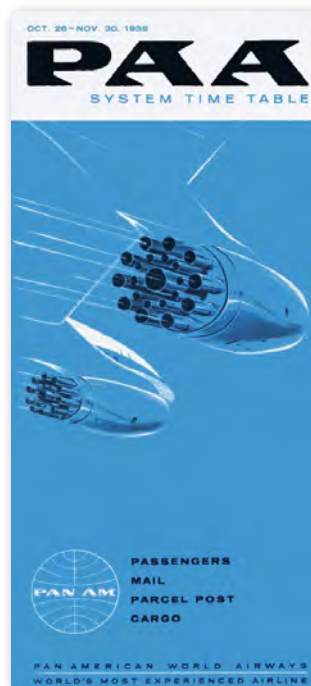


One of the reasons Pan Am rose to great success was Trippe's unflinching accuracy in placing long-range bets on inventions that did not even exist yet. He acted as if he could be certain that they were possible, when he could not, and he invested time and money in systems that many deemed impossible. Pan Am's reputation of being a company which could anticipate technical developments with astounding precision became a key part of its brand identity.



PAN AMERICAN

"There is no question that when we ordered the jets, people thought we were crazy. But if they had known how much we knew about jets, how much work had gone into the study of jets, they would not have thought that way. It was the least radical of things we had done. It was far less risky than ordering those four engine flying boats back in '33 and '34. Jets were not a risk either from the money side or the flying side. We had planned it for years and years in advance when nobody else was even thinking about it. That's the difference." JUAN TRIPPE, 1976



Having achieved new heights of success in the early 1960s, Pan Am was once again planning a next big step. Trippe envisioned a giant plane that would amaze the traveling public and seat three or four hundred passengers, more than double the capacity of a 707 or DC-8. The financial risks involved in the 747 project were enormous. Boeing would first have to construct a factory to fit planes of such proportions. This factory would be the largest, or one of the largest buildings in the world.

PREMIUM EDITION

Title – Pan Am: History, Design & Identity

Author – M.C. Hühne

ISBN – 9783981753998

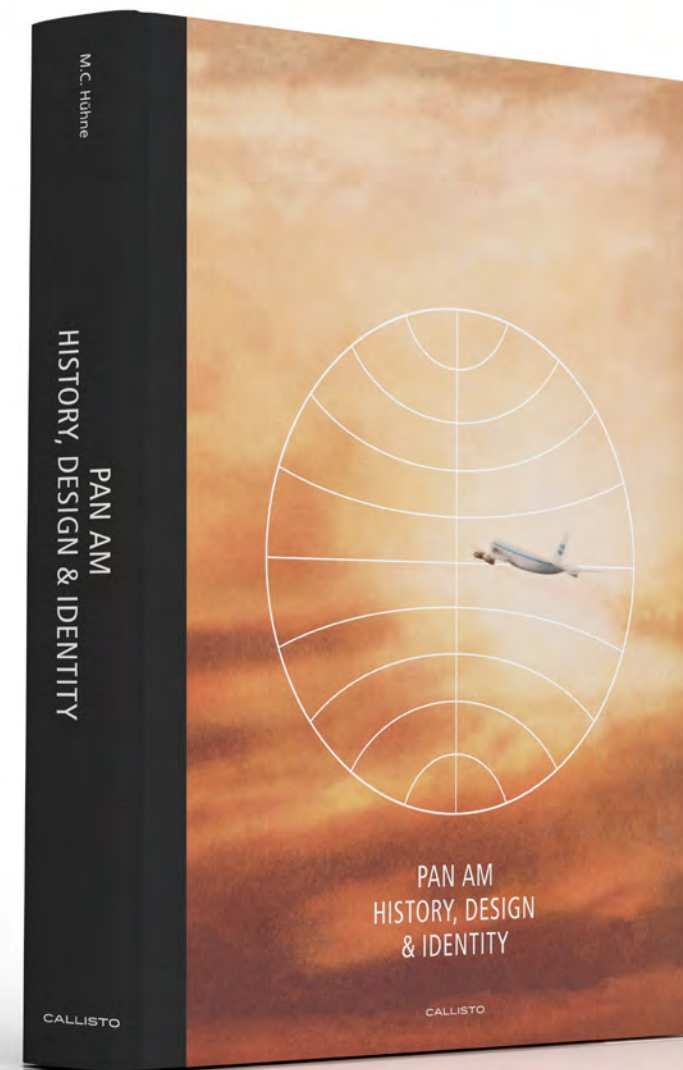
Number of Pages – 424

Book size – 31 × 41 cm (12.2 × 16.1 inches)

Illustrations – 682 color, 186 b&w

Release date – Spring 2019

Retail Price – \$ 230 / \$ 175 / € 150 / £ 135



This is a larger and technically more sophisticated version of *Pan Am: History, Design & Identity*.

In the Premium Edition, additional care was devoted to reproduce all images true to the originals: In many instances special varnishes and Pantone colors were used to go beyond the already extremely high quality criteria of the book's Standard Edition. The Premium Edition also contains some additional images not included in the book's Standard Edition.



Title – Pan Am: History, Design & Identity

Author – M.C. Hühne

ISBN – 9783981655056

Number of Pages – 424

Book size – 31 × 41 cm (12.2 × 16.1 inches)

Collector's case size – 33 × 43 cm (13.0 × 16.9 inches)

Illustrations – 682 color, 186 b&w

Release date – September 2016

Retail Price – \$ 900 / € 820 / £ 700

COLLECTOR'S LIMITED EDITION



This is the Premium Edition of Pan Am: History, Design & Identity packaged in a hand-crafted collector's case which has an attractive cover made from blue acrylic glass reminiscent of the airline's branding.

Canadian Pacific: Creating a Brand, Building a Nation

Canadian Pacific

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BUILDING A NATION

TRANS-CANADA UNLIMITED

THE WORLD IS YOURS

IMMIGRATION AND
COLONIZATION

SEE THIS WORLD
BEFORE THE NEXT

CANADA FOR HOLIDAYS

A MANY-TENTACLED COMPANY

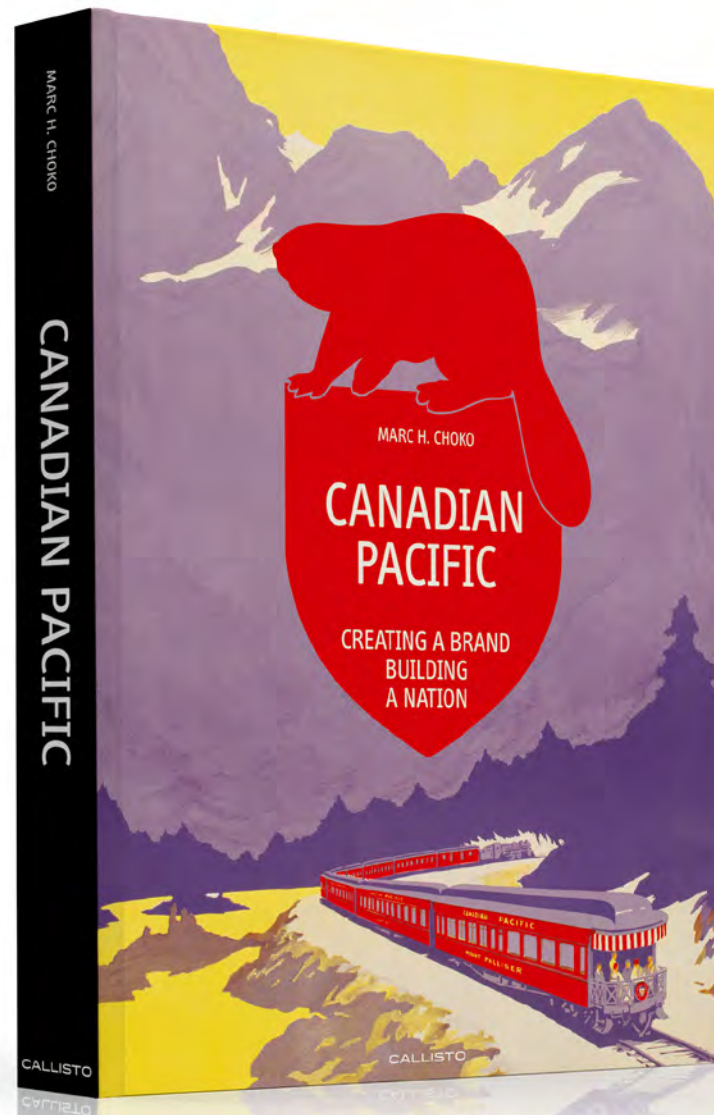
A MODERN CORPORATION

THE MAKING OF A
CANADIAN IMAGE

MAPS, STATISTICS AND
CORPORATE SYMBOLS

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STANDARD EDITION



Title – Canadian Pacific: Creating a Brand, Building a Nation

Author – Marc H. Choko

ISBN – 9783981655049

Number of Pages – 384

Size – 23.4 × 31.0 cm (9.2 × 12.2 inches)

Illustrations – 493 color, 114 b&w

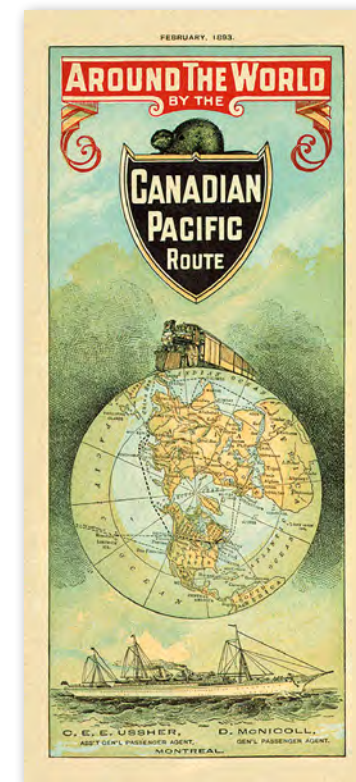
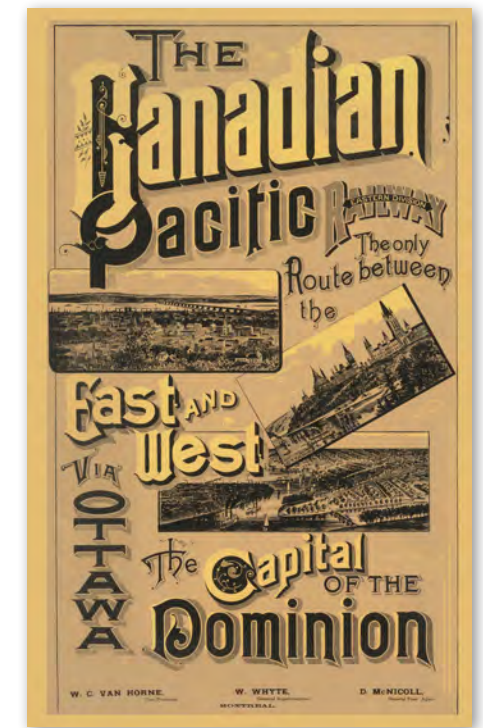
Release date – November 2015

Retail Price – C\$ 80 / \$ 70 / € 65 / £ 50

Canadian Pacific: Creating a Brand, Building a Nation

The history of Canada is inseparable from the history of Canadian Pacific, the private railway company that united Canada politically and became the world's largest and most diverse travel and transportation system. For the first time, Canadian Pacific's vast influence on the nation's image throughout the world is analyzed systematically and comprehensively. For decades, the company dominated Canada's transportation systems, establishing vast infrastructures in Canada and abroad as part of its efforts to promote tourism and immigration. No other entity influenced the nation's economic development and image to such an extent.

A concise and compelling narrative recapitulating the first one hundred years of the company's history, beginning in the 1880s, is complemented by photos, historical documents, advertisements and illustrations, many of which have never been published before. The combination of text and images allows the reader to trace Canadian Pacific's publicity and branding strategies targeting the adventurous world travelers of the late 19th century, the luxury cruise passengers in the 1930s, potential immigrants considering a move to Canada, or the company's airline customers in the 1950s, to name just a few examples. For each category of the company's many activities, the relevant designs and strategies are explained. The making of modern Canada is unimaginable without Canadian Pacific.

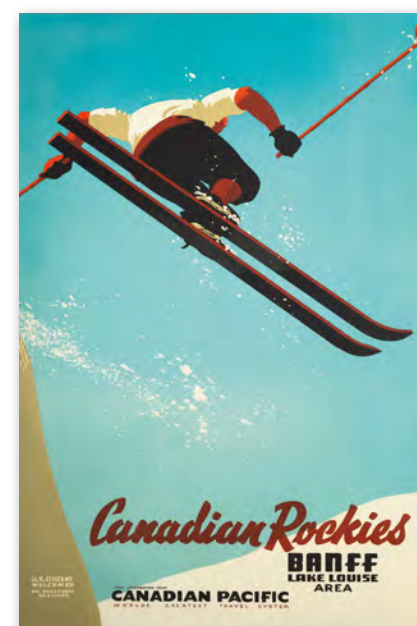


In the 19th century, the perception of Canada was quite different from today's. The book documents the encounter of designers from varied backgrounds with the newly formed nation, which to them was uncharted terrain. It is fascinating to observe how they chose to interpret Canada and the services of Canadian Pacific in their designs. They were faced with the singular challenge of creating a visual identity for a country and to associate it with a company. Accordingly, various stereotypes linked with Canada today are the result of decisions made by these artists and by Canadian Pacific's executives.

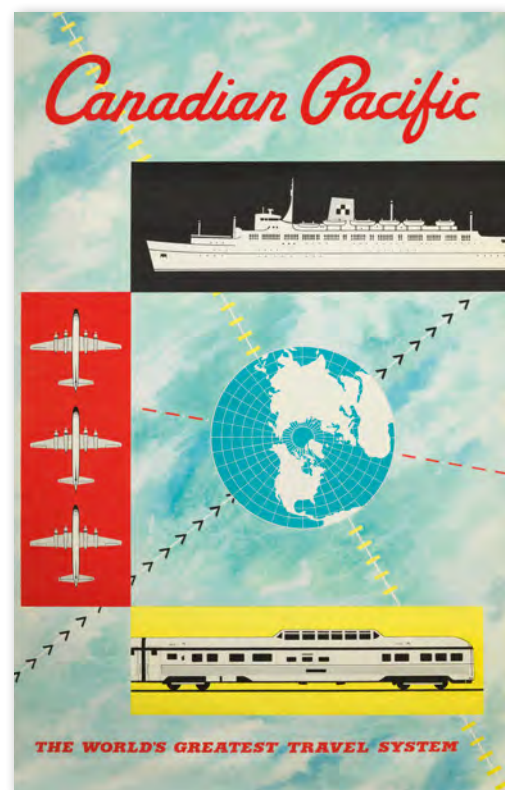




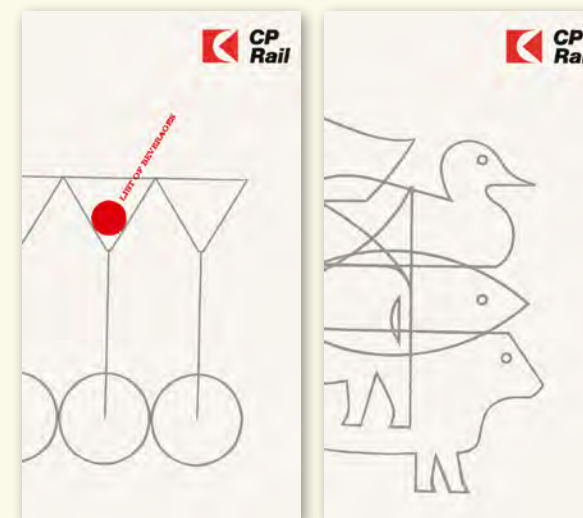
To promote immigration to Canada and tours to Canada and other parts of the world, Canadian Pacific maintained numerous sales offices in strategic locations in Great Britain and throughout Europe. The brochures and posters displayed contained the images and slogans that shaped Canada's image around the world.



William Cornelius Van Horne, Canadian Pacific's first general manager, was not only a visionary manager, but also a brilliant "creative director" who knew exactly how he wanted to portray Canada and the brand Canadian Pacific. Promoting a favorable image of Canada was essential to the company's success.



Many eminent Canadian artists worked in the field of commercial design at some point in their career, including the well-known painters that made up the Group of Seven. Artists often preferred not to disclose their identities in their commercial designs. They needed to support their livelihoods with the income provided by contract works. The quality of Canadian Pacific's publicity materials demonstrates that this was a highly competitive environment.



-  **CP Rail**
-  **CP Air**
-  **CP Ships**
-  **CP Transport**
-  **CP Hotels**
-  **CP Telecomm**



No expense has been spared to digitalize, restore and reproduce this critical part of Canadian design history. The book thus allows the reader to view and appreciate all the images in an unprecedented quality as close to the period originals as possible. This book is not just a record of the visual language and publicity strategies of Canada's foremost corporation, covering a period of about one hundred years starting from 1881, but also a record of the development of a Canadian graphic design style.

PREMIUM EDITION

Title – Canadian Pacific: Creating a Brand, Building a Nation

Author – Marc H. Choko

ISBN – 9783946776000

Number of Pages – 384

Book size – 31 × 41 cm (12.2 × 16.1 inches)

Illustrations – 505 color, 115 b&w

Release date – Spring 2019

Retail Price – C\$ 230 / \$ 175 / € 150 / £ 135



This is a larger and technically more sophisticated version of *Canadian Pacific: Creating a Brand, Building a Nation*.

In the Premium Edition, additional care was devoted to reproduce all images true to the originals: In many instances special Pantone colors, including gold and silver, were used to go beyond the already extremely high quality criteria of the book's Standard Edition. The Premium Edition also contains some additional images not included in the book's Standard Edition.



Title – Canadian Pacific: Creating a Brand, Building a Nation

Author – Marc H. Choko

ISBN – 9783981655032

Number of Pages – 384

Book size – 31 × 41 cm (12.2 × 16.1 inches)

Collector's case size – 33 × 43 cm (13.0 × 16.9 inches)

Illustrations – 505 color, 115 b&w

Release date – April 2016

Retail Price – C\$ 1,200 / \$ 900 / € 820 / £ 700

COLLECTOR'S LIMITED EDITION



This is the Premium Edition of Canadian Pacific: Creating a Brand, Building a Nation packaged in a hand-crafted collector's case with a wood veneer cover symbolizing the natural beauty of Canada.

Airline Visual Identity 1945–1975

Airline Visual Identity 1945–1975

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JAPAN AIR LINES

AEROFLOT

SWISSAIR

AIR FRANCE

LUFTHANSA

BRITISH AIRWAYS

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STANDARD EDITION



Title – Airline Visual Identity 1945–1975

Author – M.C. Hühne

ISBN – 9783981655018

Number of Pages – 384

Size – 23.4 × 31.0 cm (9.2 × 12.2 inches)

Illustrations – 524 color, 32 b&w

Release date – November 2015

Retail Price – \$ 70 / € 65 / £ 50

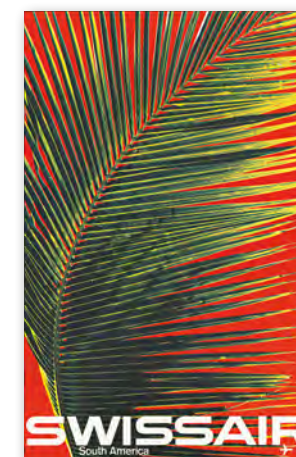
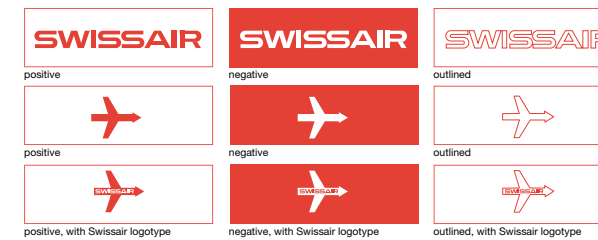
Airline Visual Identity 1945–1975

Airline Visual Identity 1945–1975 reconstructs the visual language of thirteen pioneering airlines at different points in time. The visual identity of airlines was the most complex of all industries in this era, made up of hundreds of items for each carrier, ranging from timetables and print advertisements to aircraft interiors and liveries of the aircraft themselves. A series of case studies analyses the most important design developments for each airline and the strategies behind them, accompanied by carefully curated work of famed designers and advertising icons, taking the reader back in time to witness the glamorous days of the airline industry. The book provides unique insight into the design and advertising methods of an era when airlines were considered the most esteemed business sector and quality was the main criterion for selecting a flight.

Conceived by some of the best creative minds of the time, such as Massimo Vignelli, Otl Aicher, Academy Award winner Saul Bass, Ivan Chermayeff or advertising titan Mary Wells Lawrence, the designs found in the book also illustrate the shift from traditional methods of corporate design and advertising to comprehensive modern branding programs.



SWISSAIR



Most of the large, pioneering airlines benefited from the substantial size of their home markets. Through ingenious marketing and design strategies, Swissair became a leading international carrier despite being based in a country with a small population of less than six million at the time.

In 1952, Swissair selected graphic designer Rudolf Bircher's proposal for a new corporate symbol, a brilliantly simple arrow-shaped red signet accompanied by a clean, modern typeface. These elements formed the basis of a comprehensive corporate design program, the earliest example of the adoption of modern corporate design principles in the airline industry. Not surprisingly, Swissair was the only airline not requiring design modifications at the beginning of the jet age several years later.

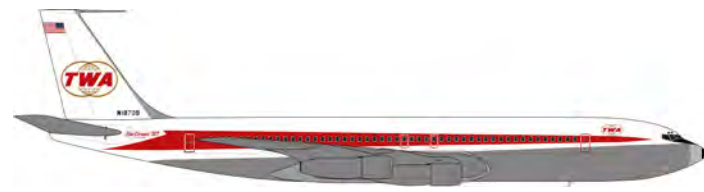




In the early 1970's, United Airline's profile was low, far less distinguished in appearance than even some of its smaller competitors. Edward E. Carlson, the airline's new CEO recognized the need for an overhaul of the company's visual identity. He invited Saul Bass, the well-known graphic designer and Academy Award-winning filmmaker, to develop solutions. Bass created the distinctive "flying U" symbol and introduced a new font for the logotype "United." Orange was added to the airline's traditional red and blue color scheme. For the aircraft themselves, Bass acknowledged that stripes had become clichéd but nevertheless decided to retain them, though in a different configuration. He explained: "Before dismissing a cliché you have to ask why it was good in the first place. If you find that ingredient and figure out a way to refresh it, then you have something very effective. The original value of stripes lay in their ability to diminish the messy 'dots' created by the windows. And, more importantly, to convey a strong feeling of forward motion, reinforcing the aerodynamic look of the plane."

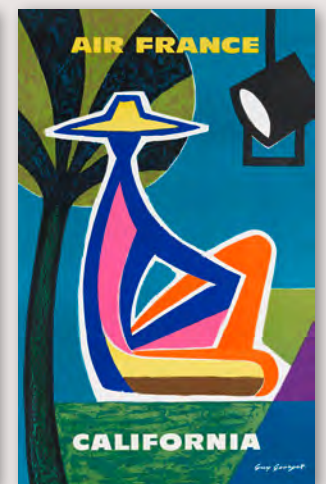
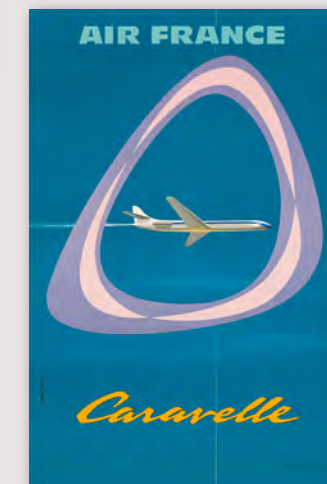


The highly successful 1965 repositioning of Braniff by Mary Wells Lawrence is as much a case study about comprehensive corporate design and clever advertising as it is about like-minded teamwork and the power of exceptional and focused creative direction. The perfect synchronization of design and advertising makes this campaign unique.



As TWA's main proprietor, Howard Hughes was heavily involved in the airline's advertising and promotion. Thanks to Hughes, TWA acquired a glamorous image. He personally ensured preferential treatment of important Hollywood stars, politicians, and foreign diplomats and would not hesitate to cancel a fully booked commercial flight in order to make available an aircraft to fly someone he considered important.

In 1955, TWA commissioned graphic designer David Klein to create a series of posters. For many years, Klein's iconic designs perfectly represented the personality of the airline and its main proprietor. The TWA New York poster revealing an abstract and colorful Times Square at night is part of the permanent collection of the Museum of Modern Art in New York.



In contrast to most other major airlines, Air France's corporate identity was never subjected to a single fundamental alteration. Instead, it was carefully developed, enjoying high priority at all times. Art and tasteful design became part of the identity of Air France. The airline commissioned many outstanding advertising specialists like Jean Carlu or Raymond Savignac but also highly reputable artists such as Victor Vasarely.

The Premium Edition of *Airline Visual Identity 1945–1975* has received fine reviews in the most influential media around the world.

Possibly no other publication in recent years has been produced with such technical sophistication. To reproduce all original works of art as precisely as possible, a total of seventeen different colors, five different types of varnishes, and two different methods of foil printing and embossing were used. The result is a book of exceptional vivacity that pushes the limits of modern printing technology.

This book has been reviewed favorably by many international media, including the following:

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PREMIUM EDITION



Title – Airline Visual Identity 1945–1975

Author – M.C. Hühne

ISBN – 9783981655001

Number of Pages – 436

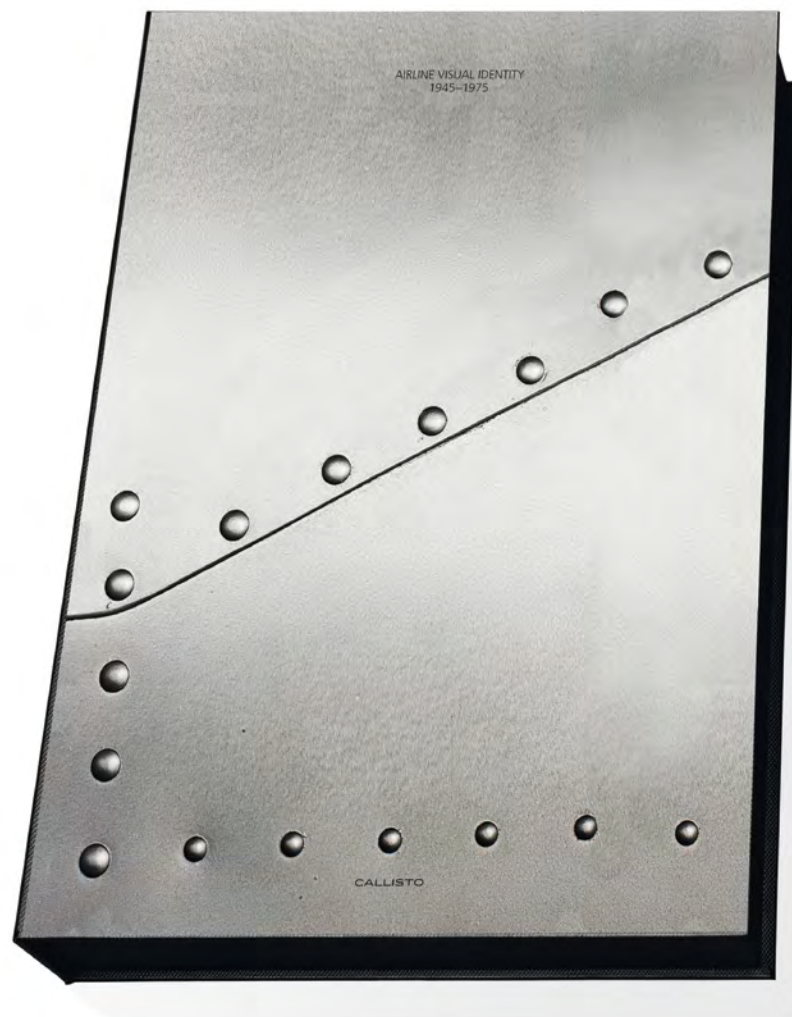
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Author – M.C. Hühne
ISBN – 9783981655025
Number of Pages – 436
Book size – 31 × 41 cm (12.2 × 16.1 inches)
Collector's case size – 33 × 43 cm (13.0 × 16.9 inches)
Release date – September 2016
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CALLISTO PUBLISHERS GMBH

Leipziger Platz 15
10117 Berlin, Germany
T. +49 30 203 93 50
welcome@callisto-publishers.com
www.callisto-publishers.com

**For information on our sales network,
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