

Letterforms Bawdy Bad & Beautiful Steven Heller and Christine Thompson

Letterforms Bawdy Bad & Beautiful examines the current evolution and use of nontraditional letterforms—type at its most eye-popping and quirky, created by designers who reject traditional styles in favor of the experimental, who push the boundaries of print to see how eccentric or funny or metaphoric letterforms can be made before they are no longer letterforms.

Today's type compositions are more often freestyle than rigid, verging on abstraction, in which letterforms are used like paint on canvas. This kind of experimentation has risen steadily in recent years, often as a reaction against the easy mediocrity the personal computer allows—and until now, no other book has covered this fascinating ground. Letterforms and type compositions like the ones included here are a reaction against that easy mediocrity. They are about being expressive, about breaking rules—yet staying within the confines of acceptability. They also represent a growing desire among designers to impress a personal, artistic stamp on their work.

Letterforms Bawdy Bad & Beautiful provides a unique look at the essence of this kind of typographic practice, surveying four different facets of the subject: the vernacular, the hand-drawn, the digitally driven, and the humorous. "Vernacular Visions" examines designs that are influenced by the city, country, roadside, and whatever ambient visual and textual languages bombard our spaces daily. "Handwrought High Jinks" encompasses letterforms created by writing, drawing, and doodling—everything from elegant calligraphy to crude scrawl, lovingly employed to create intimate effects. "Digital Devilry" explores those designs that are most overtly related to the computer, and that would be impossible to accomplish other than electronically. And "Funny Faces" covers designs that are fundamentally humorous, whether through symbol, metaphor, juxtaposition, scale, pun, or the like, and for which wit is the armature of creation. Each of these chapters begins with a historical survey, addressing the letter as a component of language and how the given style fits into the overall typographic vocabulary, followed by a look at the form and function of representative examples and at how these typographic forms are applied.

Featuring examples of the very best of this kind of unconventional type play by a wide range of designers and in a wide variety of applications, Letterforms Bawdy Bad & Beautiful illustrates the nexus of functional and artful typography—the junction where readability and artistic expression converge. In addition to providing a valuable historical overview of its subject, the book offers insights into how to push typographic boundaries and shows how such freedom can work in professional contexts.



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Letter forms

Bawdy Bad & Beautiful

The Evolution of Hand-Drawn, Humorous, Vernacular, and Experimental Type

Steven Heller and Christine Thompson

Acknowledgments

A survey of this kind is only as good as the work that is in it. So our biggest thanks go to all the designers and typographers who generously contributed to this book. * We are indebted to Marian Appellof, our collaborator and editor at Watson-Guptill, for her wisdom and continued support. Also, thanks to our designer, James Victore, for his wit and good taste, and for giving concrete form to this mass of material. And to Mary Belibasakis, at James Victore Inc., for her valuable assistance. We are also grateful to Gail Anderson of Rolling Stone for her contributions during the early stages of this book.

Text set in Interstate, designed by Tobias Frere-Jones, 1993.

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First published in the United States in 2000 by Watson-Guptill Publications, a division of BPI Communications, Inc., 770 Broadway, New York, NY 10003

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Library of Congress Cataloging-in-Publication Data Heller, Steven.

Letterforms bawdy bad & beautiful : the evolution of hand-drawn, humorous, vernacular, and experimental type / Steven Heller and Christine Thompson.

p. cm.

Includes index.

ISBN 0-8230-0464-3

1. Display type-United States-History-20th century. 2. Graphic design (Typography)-United States-History-20th century. 3. Advertising layout and typography-United States-History-20th century. I. Title: Letterforms bawdy, bad, and beautiful. II. Thompson, Christine. III. Title.

Z250.5.D57 H45 2000 686.2'2-dc21

00-035926

Manufactured in Malaysia

First printing, 2000

12345/0403020100

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This is not a book for devotees of pristine type, or a collection of crystalline letterforms representing a single standard of quality. This is type play at its most eye-popping and quirky by graphic designers who reject mimetic styles in favor of what we have chosen to call here the bawdy, bad, and beautiful. * The three Bs mark an end to strict typographic rules once necessitated by the constraints of antiquated technology. Yet do not fear: Time-honored standards are not in jeopardy. What we have here represents a realignment, not a revolution. "Bawdy" is an alternative to precision, not to quality. "Bad" is a rejection of neutrality, not a challenge to aesthetics. And "beautiful" is defined by context, not preexisting ideals. The goal of this book is to show the nexus of functional and artful typography - the junction where readability and expression converge. * Expressive composition is not a new phenomenon; however, since the early 1990s, parallel to the rise of desktop publishing, the common definition of "good" typography has changed. As a result, today's type compositions are more often freestyle than rigid, verging on abstraction, in which letterforms are used like paint on canvas. The clean typography of the international Typographic Style that emerged in Switzerland in the 1950s dominated late Modern graphic design. It was influenced by the "New Typography" of the 1920s, which emphasized sans serif type in dynamic, asymmetrical layouts, and presented information accessibly through objective (or elementary) means that shunned superfluous ornamentation. Although the goal was to simplify typographic communications, the "reductive" method, as it was knowna revolutionary departure from the stylized conventions of commercial typesetting at the time – ultimately became overly formulaic. Helvetica, the reigning typeface of the International Style, was crisp and clear yet cold and sterile. Most "Swiss School" applications were void of heart and soul. So what began as a virtue ultimately became an overused trope; what was designed to present data clearly became monotonous. Thus, in reaction to the status quo, eclectic sensibilities started to percolate. * Eclecticism is any approach that does not conform to a monolithic style or method. It can be either a preference for various aesthetics or a revolt against a dominant orthodoxy. It can also be rooted in issues of taste or matters of ideology. Yet not all eclectics are anti-Modern. Among the pioneering members of the late Modern school from the 1940s and 1950s were Paul Rand (1914-96). Lester Beall (1903-69), and Alvin Lustig (1915-55), who employed diverse typefaces and hand scrawls as their moods, assignments, and budgets dictated. This is not to say that they rejected such credos as "rightness of form" and "form equals function," which bound Modern designers together, but rather, they proved that even within a dedicated movement with overarching principles (such as the universality of Modernism), individual expression was possible. * In theory and practice. designers are able to uphold formal ideals while occasionally deviating from the norm. Nonetheless, some orthodox Modernist designers faithfully adhered to rigid rules

of type composition and refused to veer from strict grids and prescribed type applications. So as an alternative to the stiff corporate Modernism of the mid-1950s through late 1960s, eclecticism emerged as a kind of rebellion. ★ The rebels, notably Milton Glaser (b. 1929) and Seymour Chwast (b. 1931), who with others founded the design and illustration firm Push Pin Studio in 1954, reprised passé type styles (from the Victorian and Art Deco periods, in addition to others) and introduced idiosyncratic hand-drawn letterforms that challenged Modernist conformity. Eclectics maintained that consistency was the hobgoblin of graphic design. They asserted that surprise was a greater virtue, at least in public media, and so, slavishly following graphic manuals was not the way to achieve felicitous results. However, introducing even the most bawdy and bad letterforms did not automatically yield surprise, either. Skill and artistry are always required to transform the bawdy into the beautiful. Unconventional typography does not ensure that a printed page or video screen will not be boring or vulgar, or abominable. * The line that separates good from bad (and bad from mundane)

is thin. The most elegant cut of Garamond can be subverted through poor composition. Conversely, the deft designer can transform an unsightly scrawl into eye-catching splendor. Rules are only as effective as those who follow them. If standards are instituted blindly and followed drudgingly, the results may be proficient yet uninspired. Of course, it is not a sin to be merely proficient, but neither is it the goal of creative endeavor. Formulaic work produces diminished returns and lowered expectations. Nonetheless, the three Bs will never be a panacea for tedium, only tools. * Bawdy, bad, and beautiful type play is not appropriate for all designers or every situation. Corporate communications, for example, are naturally more subdued than, say, record album covers or concert posters. And owing to the need for continuous readability, most interior book design is obviously more restrained than covers or jackets, which are designed to jump off the bookstore shelves. Nonetheless, even in inherently conservative contexts, design must induce or attract the audience . to participate. The license to be whimsical is not issued solely to those who communicate unconventional messages. Just as one can be

demonstrative without screaming "FIRE!" in a crowded theater, breaking the mold of propriety every now and then can be handled gracefully and with intelligence. ★ Unless a designer is an automaton following predigested formats, expressive methods are always viable and desirable. Since the graphic designer is equal parts communicator and artist (or an artist who communicates to a mass audience), there is no reason that visible design media - posters, magazines, records, book covers, brochures, business cards, or even matchbooks - should not be ripe for adventuresome probing. Toying with type by making letters into pictographs and icons is just one way of disrupting conventional attitudes. When the traditional boundaries of type and lettering are pushed – when art and design are esoterically mixed – the result is often an astonishing alchemy. Like the mythic transformation of base metals into gold, the twisting and turning of common letterforms into abstract images or visual puns increases effectiveness and, if done exceedingly well, offers added value. * For the artful approach to be more than contrived it must be natural. In other words, the impulse to be unconventional must stem from an evolutionary process of trial and error whereby in the end it is the logical result, not an imposed conceit. Exploring more conventional typographic solutions is always prudent, but if this does not do the job, alternatives are necessary to add levels of interest, indeed complexity, to a page, which in the best-case scenario will allow the reader to spend more time with the content of the design. ★ The design process is akin to solving a jigsaw puzzle – deciding what piece fits well next to another. But unlike a puzzle, not all the typographic pieces must fit together harmoniously. Discordance can be just as effective as concordance. An unexpected juxtaposition can offer a greater visual stimulus than a predictable one. In fact, the least-expected context, say, the cover of a corporate annual report, is where quirky lettering can exert untold power. But even in this situation, the three Bs should not be taken for granted or used flagrantly. * Bad craftsmanship is as transparent as a poor idea. Thus, the three Bs are no substitute for skill and knowledge. Being "bad" doesn't mean one is automatically good. Cubist, Expressionist, and Abstract painters realized that tradition offered a dead end in the evolution of art; however, before they could attack convention effectively, they had to master the venerable methods. Likewise, graphic designers must be thoroughly fluent in the rules and languages that they want to break. Only through an acute understanding of what no longer works (or works badly) are new solutions possible. Uninformed designers habitually reinvent the wheel, when what is really required is a swift turn of that wheel in another direction. The fact is, many of the most radical-sounding ideas originated in the past. Many fanciful typefaces, for example, that look as if they might have been designed today really emerged earlier in history. The blackletter face by Jonathan Hoefler on pages 126-27 is a contemporary variation on a venerable Germanic type style that dates back hundreds of years. The psychedelic type used in the Rolling Stone Chris Rock layout (pages 20-21) harks back to letterforms used by the Austrian Secessionists in the late 1890s. In any event, when one is attempting to push limits, it is useful to know whether or not they have already been pushed. * Bawdy, bad, and beautiful type play is not unique to the present. Despite the tendency to blame today's most boisterous typographic intemperance on the digital revolution, in truth the computer is not the cause; it is merely

a vehicle. Design high jinks arguably date back to medieval scribes who illuminated seas of sacred text with initial capitals decorated with serpentine tendrils and imaginative ornament. Yet while the overall practice of illumination conformed to church dictates, it is perhaps surprising that individual illuminators were free to follow personal paths, producing singularly expressive work. * Medieval scribes revealed that letters are transmutable. Centuries afterward, Modern painters – by collaging alphabets onto their Cubist, Futurist, Suprematist, Dadaist, or Surrealist canvases -demonstrated that letters are also plastic. These artworks were not product advertisements, yet type was used to underscore or convey the artist's message. On a more functional note, the venerable art of calligraphy, considered the most ethereal of lettering arts, is none other than the painting of letters. In its most expressive form, calligraphy comes close to abstraction while retaining the fundamental shapes of the familiar alphabet. Sure, some calligraphers adhere to comparatively rigid traditional standards, but others take extreme liberties with fundamental letterforms. testing the limits of readability and legibility. Traditional



CHRIS ROCK STAR SPREAD

calligraphers would argue that some of today's bawdy, bad, and beautiful concoctions are as far removed from true calligraphy as they are from classic typesetting. The fact is, however, that the painted and drawn letters (and even some of the digital ones) in this book are more spiritually related to the calligraphic impulse than traditionalists would care to admit. * The majority of hand scrawls and bastardized letterforms presented here are offshoots, or perhaps the next wave, of calligraphic endeavor. Regardless of the rubric under which this work is to be categorized or defined, be it "quirky" or "eccentric," such letter design is an effective way to address an audience by giving the alphabet a personal accent while retaining its essential meaning. * New words and novel idioms are coined frequently, but the

basic syntax and grammar of our respective languages, while not impervious to change, are unlikely to shift overnight. An alphabet, however, is merely a vessel-a means of conveying language – so type and lettering can fluctuate wildly. Certain key typefaces are deemed timeless in the sense that their proportions adhere to paradigms of the earliest stone inscriptions, and are perfectly readable in any size and on any surface. But many typefaces are designed with characteristics that reflect the eras in which they were originally produced. ★ Type has always conformed to styles born of art and technology, and underscored a distinct aesthetic moment in time. Futura, for example, released in 1927, was a perfectly geometric Gothic face designed by Paul Renner (1878-1956) to symbolize the precision of the mechanical age. Owing to its functionality, Futura remains in currency. Yet another "industrially inspired" Gothic named Vulcan, which featured comic "motion lines" emanating within its basic geometric form, fell out of currency after the novelty wore off. Both typefaces were characteristic of the time when speed and aerodynamics were dominant ideals, but the latter was too tied to an ephemeral moment. Similarly, current bawdy, bad, and



HTF FETISH TYPE SPECIMEN

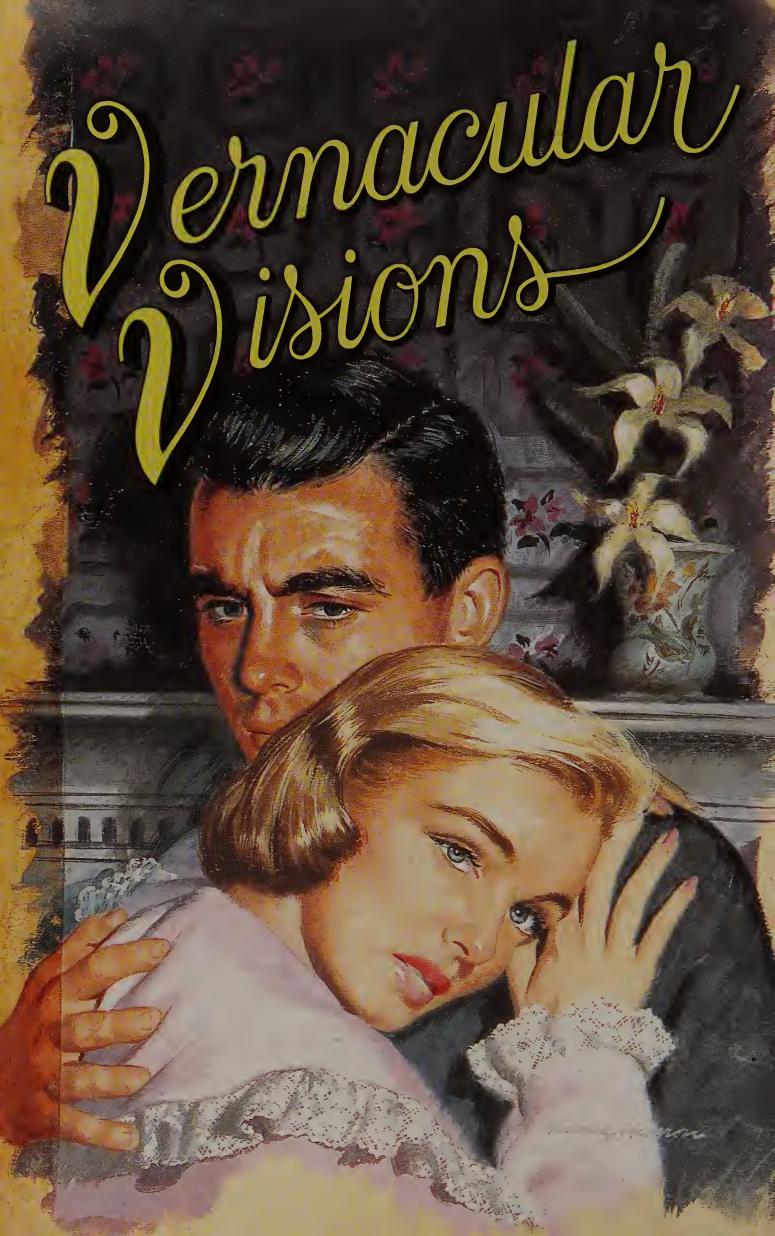
beautiful type play suggests various contemporary issues, of which two are dominant: First, the personal computer as a design tool closed the gap between professional type creators and generalist graphic designers∤ And second, the increasing visual and textual bombardment emanating from such media as film, television, and the Internet has strongly influenced contemporary typographic metaphor. * An old photograph of the earlytwentieth-century type master Frederic Goudy (1865-1947) shows this hulking figure hunched over his desk, precisely drawing letters that would eventually be cast as metal type. The image exemplifies an era when skilled craftspersons resolutely controlled the design and manufacture of the world's typefaces. At this same time, designers also hand-drew familiar typefaces as well as created original lettering, usually as one-offs for a particular job. Transforming them into type fonts was laborious and expensive. But in the 1990s, the computer's freehand drawing and font-making programs changed the rules of engagement. Graphic designers, who routinely bought type and lettering, could now create their own reusable fonts. This freedom. which designers embraced as though they had been released from centuries of bondage,

resulted in unprecedented raucousness. Digital typefoundries issued hundreds of faces that were mere scrawls and doodles - scraps that Mr. Goudy would have discarded at the end of a busy day. Yet for every dozen or so experiments, a few invariably emerged as usable (if only in the short-run). * The speed of electronic media has had an inspirational (if not behavioral) effect on type designers. With the relentless transmission of countless images and words across TV, film, and computer screens it was logical that designers would embrace kinetic type play. As early as 1959, Herb Lubalin (1918-81) presciently announced that static typography was obsolete. Although he was somewhat hyperbolic, he was correct in assuming that in addition to the printed word, motion would become a factor in the composition of future alphabets. Ironically, he was just talking about early TV's role in the evolution of type; he never even anticipated the age of Paintbox-generated "flying logos" in the mid-1980s, no less the desktop digital revolution shortly thereafter. But lo and behold, over forty years after Lubalin's pronouncement, type now routinely bounces, floats,

shimmies, flies, and scrapes across everything from Palm Pilots to Jumbotrons. Some of this type is born of classical parentage, but much of it springs from the unfettered imagination. * Kinetic media do not, however, beget only kinetic offspring. The fleeting quality of the screen (and the virtually automatic nature of producing art and design on the computer) has fostered a longing for the printed surface - certainly among veterans, but also in young designer circles. Some of the examples in this book may, in fact, attempt to simulate motion, but all are produced for a static environment: paper. What this bawdy, bad, and beautiful typography evidences is a passion for making things that are more or less temporal, or actual, as opposed to virtual – which is not to suggest that some of the typefaces or type layouts herein cannot be used on the screen. But everything was created to resonate off the screen - to push the boundaries of print – to see how far out or how funny or how symbolic letterforms can be made before they are no longer letterforms. * These are not, for the most part, experiments grown in hothouses. The three Bs, as we present them here, were

they succeed or fail is based on the viewer's. interest in them. But we selected these examples because each was appealing in its original context. We have placed them in particular (though somewhat artificial) categories to aid the analytical process and focus the reader's attention on certain attributes. "Vernacular Visions" addresses forms that are influenced by the city, country, roadside, and whatever other ambient visual and textual languages invade our spaces daily. "Handwrought High Jinks" looks at letters where writing, drawing, scrawling, and doodling are lovingly employed to create personal effects; this includes some examples that began as hand-drawn specimens and were subsequently digitized. "Digital Devilry" comprises letterforms that are most overtly related to the computer, and would be impossible to accomplish if not for the computer. "Funny Faces" examines letterforms and typographic compositions that are fundamentally humorous, whether through symbol, metaphor, juxtaposition, scale, etc., and for which wit is the armature. * Letterforms Bawdy Bad & Beautiful is a sampler of idiosyncratic, rambunctious, and anarchic letterforms, typefaces, and typographic concoctions representing contemporary endeavor from outside the norm, but nonetheless interacting with it. Of course, work made up entirely of the three Bs would pose problems (and reactions), but when appreciated as a portion of today's design practice, these offbeat, eccentric forms contribute markedly to visual culture. At the top of this introduction we warned "traditionalists beware," because type and typography should not be viewed through a narrow lens. In the final analysis the work in this book represents a long view of typographic practice - and a lot of fun along the way.

all produced for public consumption. Whether



Within the graphic design profession a distinction is made between "fine" typographers who adhere to traditional standards of composition, and quotidian commercial artists who create most of the graphic minutiae in the mass marketplace. Shallow as it may be, this schism, fomented in design academies and professional organizations such as the AIGA, offers little elbow room in which to maneuver freely between "high" and "low" design and illustrates that throughout the serious practice of graphic design and typography, the standards by which good and bad, sophisticated and untutored, are determined are of paramount concern-particularly to those who want to distinguish themselves as sophisticated artists/designers, versus common journeymen/craftspersons. * At the turn of the twentieth century a wedge separated the few élite type masters from the many common job printers. The former designed flawless pages of text, while the latter produced posters, handbills, and flyers crammed with discordant type and ornament. Crass was for the masses, but fine was for the ages. By the 1920s a reevaluation of standards occurred when members of the Modern movement set forth the tenets of what came to be called "the New Typography," with which they embraced classical ideals yet reconfigured their designs to reflect contemporary times. Central-axis composition, for example, was rejected in favor of asymmetrical

layout. San serif typefaces were promoted as being more legible, as well as symbolic of the Machine Age. Even more significant was the Modernist designers' mission to expunge the mediocre (in particular, quirky character trademarks and cartoonlike typefaces) through an onslaught of exemplary graphic invention rooted in logic and clarity. Fervently believing that this would provide social benefit, Modernists argued that good typography encouraged order out of chaos. ★ This utopian concept could not, however, be imposed on all graphic design practice. Given the diversity and vastness of the marketplace, reductive methods satisfied the identity or publicity needs of only certain businesses. Strict grids and austere sans serif typefaces could never give, say, a detergent package or supermarket sign the eye-catching immediacy needed to get a consumer's attention. Although the world might be made to appear more orderly through graphic design governed by an ascetic aesthetic, both free enterprise and the public demanded variety based, to a large extent, on the predictability of unpredictability. * Vernacular is the common language of a particular group, culture, or society, and thus has many varieties. In graphic design terms, vernacular broadly refers to what used to be called commercial art – that is, art made for commerce. This includes the signage, packaging, advertisements, and so on that constitute everyday, "mass-culture" design, a visual language made up of signs and symbols that are based on the notion of universal accessibility and legibility. (Of course, some graphic styles are aimed at very specific segments of a population.) * Just as dialects and other variations of spoken language do not spring fully formed from a void, nor does the visual vernacular. A Tide detergent box, for instance, did not become the quintessential package

design that it is through Darwinian natural selection, but because its type and decorative motif have been impressed upon the mass consciousness through continual promotion and display. The Tide package, so commonplace today that it is often copied and parodied, was created decades ago in an attempt to be new and novel. Through vears of continued use it developed into one of the most familiar and, therefore, vernacular of designs. * Familiarity, however, usually breeds reaction. Once a design becomes too common, it is subject to attack, in the sense that every generation sees the efforts of its predecessors as ripe for change. The Modernists strove to alter the paradigm of what they perceived as gaudy, mass-market commercialism which included things like the Tide box. Over time, they made inroads that changed the look of many products and identities. But their methods, too, ultimately became part of the vernacular. Modernist logos for AT&T, Mobil, and other corporations that had once seemed radically reductive prompted scores of formulaic imitations. The most extreme example of the Modern principle was the generic supermarket packaging of the late 1970s, intended to reduce





the consumer's outlay through cuts in the up-front costs of branding and package design. Such no-name packaging simply displayed the generic description of the product (e.g., salt, bleach) in black Helvetica type against a plain white background. This became the new vernacular. Subsequently, manufacturers of such products determined that the public, long conditioned by the media to buy familiar name brands (or their imitations), was not interested in staid-looking packages. Generic conformity proved inadequate to draw the consumer's attention.

★ By the mid-1980s Modernist design was nudged out of dominance by eclecticism, the so-called post-Modern impulse to reclaim old forms and combine them with newer ones. In short, austerity was out and decoration was in. "Retro," the style that included the reprise of past and passé design fashions, became a popular component of the post-Modern aesthetic and contained a subset specifically labeled "Vernacular." In this context vernacular was defined not as the broad language of graphic design, but as the limited, though functional, vocabulary of sign painters, printers, and other graphic arts journeymen who produced billboards,

menus, phone book ads, and other such prosaic artifacts. At the time, a distinction was made between bad "tutored" design (the work of mediocre design school graduates) and good "untutored" design (that of tradesand craftspersons). Of course, it is silly to presume that sign painters and printers are untutored, since it requires considerable training to do this kind of work, and do it well. But to the majority of design school graduates and members of professional organizations like the American Institute of Graphic Arts or Type Directors Club, sign-shop art is not in the same league as refined, theory-driven Graphic Design (in capital letters). Today's "tutored" designers believe that their adoption of "low"-style, vernacular idioms elevates these forms to the lofty heights of Graphic Design. Which raises the question: Is this "slumming," or a true appreciation of the fundamental idioms of commercial art? * The more tutored contemporary graphic design became, the more it was transformed into an excessively slick amalgam of glossy papers, inks, and varnishes, which demanded a high level of typographic refinement (blemishes were forbidden). Yet in this sanitized design approach, with everyone working with the same materials in similar manners, mediocrity flourished. Critics of this trend, like designer and M&Co. founder Tibor Kalman (1949-99), demanded an end to—and rebellion against - what he believed was the redundancy of this hyperprofessionalism. He called for a return to basics. Since reductive, Modernist design was just freshly out of favor, the new reactionaries embraced what Seattle-based Punk poster designer Art Chantry (b. 1954) called the real American folk art: industrialparts catalogs and other graphics produced by craftspersons and naïfs. Kalman introduced the design methods of typical coffee-shop menus, restaurant signboards, and other workaday materials presumably done by printers and art school dropouts. Paula Scher revived vintage commercial wood types common in nineteenth-century handbills and posters. And Charles Spencer Anderson (b. 1958) reprised job printers' stock clichés of the 1920s used in spot ads and on matchbooks and blotters. The lack of pretense in vernacular styles served to critique the overly polished professionalism that prevailed in the mid-1980s. It was indeed jarring to find crass graphic material – junky commercial artifacts that the Moderns fought so hard to eliminate - reappearing in otherwise sophisticated work. Yet once the initial shock of the new subsided, the vernacular was adopted as a style among "sophisticates." * Tibor Kalman argued that vernacular was not an end in itself, but an ironic protest against the slickness of mannered and dishonest design (which sold bad products through good layouts). Yet for many designers, applying primitive-looking or street-smart typography in a professional context was little more than making hip veneers. At best it added dimension, at worst it was a formula. So even vernacular had its highs and lows. * Today the vernacular approach might best be subcategorized two ways: as pastiche, or the replication of a passé approach to effect a period aesthetic, and as parody, or a satiric simulation of an old method used with wit and irony. In addition to these two categories, for many designers vernacular is about including "found" visual materials – old clippings, stamps, twigs, matchbooks, you name it - simply for the pleasure of using functionally diverse, discarded objects. * Pastiche is exemplified by the "Cahan y Assoc." (page 29) and "Gangsta Love" (page 47) posters that mimic typical printshop signs, once known as show cards,



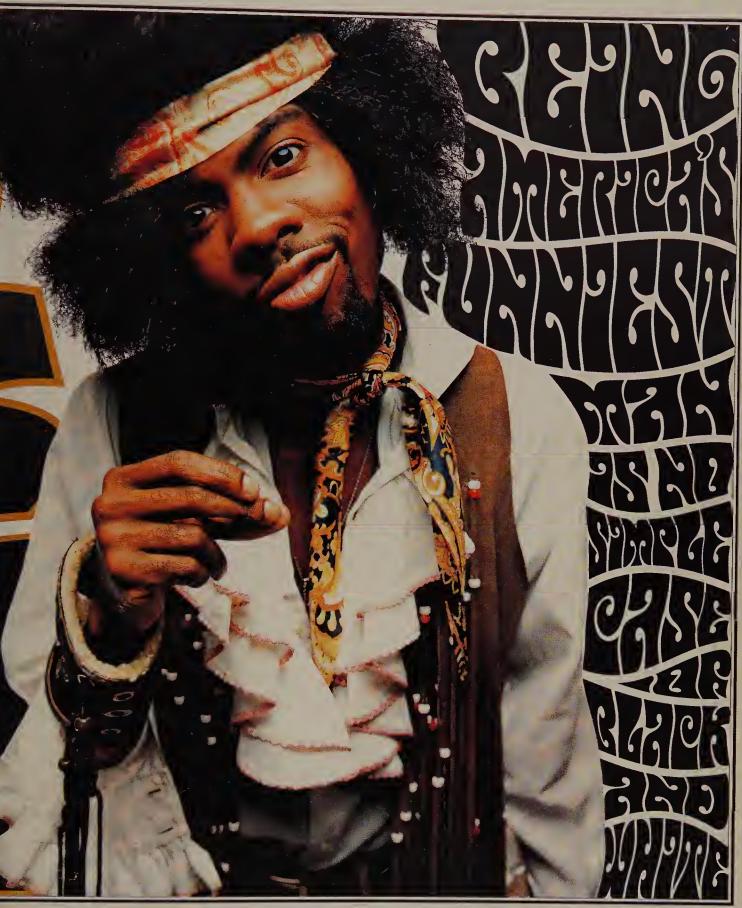
GANGSTA LOVE

that were originally composed by printer's devils and used to advertise county fairs and firemen's balls. Because designers have come to see this untutored look as so appealing, they have co-opted the style in countless deliberate applications. Pastiche can be used for visual irony or to suggest a historical reference. The "Neo-Dada" poster (page 40) is art-historical pastiche that borrows the typographic traits of a well-known early Modern movement to promote an exhibition of work inspired by it. This approach is a clear way to visually signify a particular time or place. * Sometimes the distinction between pastiche and parody is blurred. The cover for U&Ic (page 25) shows a simulated advertisement in the manner of a classified - perhaps the most common design motif in existence - to draw attention to the idea of simplicity in

design. It is at once without artifice yet totally artificial. Similarly, the "Chris Rock Star" layout (pages 20-21) simulates 1960s-era psychedelic typography with stunning verisimilitude. In this instance, the pastiche is used comically to frame the subject of the story; the ingenious photograph of Rock as Jimi Hendrix is synchronized with the typographic approach. Conversely, "House Industries Typography Catalog" (page 36) is pastiche as kitsch. Here, psychedelic typefaces, long out of currency, are revived as novelties for their own sake. In all cases, regardless of motive, pastiche usually evokes a sense of the past as present. But in "Blade to the Heat" (page 46), one of a series of posters for New York's Public Theater, pastiche is also a commentary on the essence of theater posters. Here the show-card aesthetic - also used in the late nineteenth century to advertise vaudeville and music hall events - becomes an identifier for the city's most popular theatrical institution. * The most unpredictable method involves not familiar pastiche, but the appropriation of quirky found objects. For instance, the type for the "Legends of Country Music" spread (page 23) is made from real twigs, a sculptural approach to lettering that requires a great deal of skill and imagination; here, it effectively conveys a rusticity that suits the subject of the article. And the logo for the hit Broadway musical Rent (page 27) is fashioned from industrial tin matrices used for stencil letters. These tin objects give the piece more dimension, and thus make it more dynamic, than it would have been if composed of the flat, stenciled letters themselves. Found vintage letterforms also provide the raw material for unique concoctions like "4th Estate" (pages 30-31), a publisher's catalog, in which old wood and hot metal types are combined in a layout that echoes nineteenth-century composition, but is also contemporary. Incidentally, this piece was printed on letterpress, not executed on a computer, and thus gives evidence of a skilled craftsperson's hand at work. * Before vernacular was called vernacular, designers often borrowed visual notions from "the street," like comic books, circus and movie posters, and other bits of everyday media. This was generally done when a design or editorial concept demanded it. Today, however, such sampling is as common as Helvetica. Sometimes it is hard to distinguish between what's real and what's parody, as with "Adaptec" (page 45), an annual report that at first glance looks like a genuine comic book, and "Modern Dog Circus Sideshow" (page 38), a poster for a visual communications symposium that uses, among others, a typeface called Barnum Block. * These days nostalgia plays an important role in all public media. As the baby boomers get older their sense of longing for the past has been transformed into a marketing tool. Nostalgic pastiche is an appealing way to dig through layers of cynicism brought on by ceaseless bombardments of advertising and promotion. While for some vernacular is used as a critique of consumer culture, for most it is a pathway into that culture.



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Tori Amos spread Designers Fred Woodward, Gail Anderson Photographer David LaChapelle Firm Rolling Stone Client Rolling Stone Type Tree Type
Legends of Country Music spread Designers Fred Woodward, Gail Anderson Photographer Mark Seliger Firm Rolling Stone Client Rolling Stone Type Twigs
The Proud Highway spread Designers Fred Woodward, Geraldine Hessler Photographer Hunter S. Thompson Firm Rolling Stone Client Rolling Stone Type Historical Fell Type

EGENDS COFFINA COUNTRY MARKSELIGER



THE PROUD HIGHWAY
THE the LETTERS of
HUNTER S. THOMPSON
1956-1967

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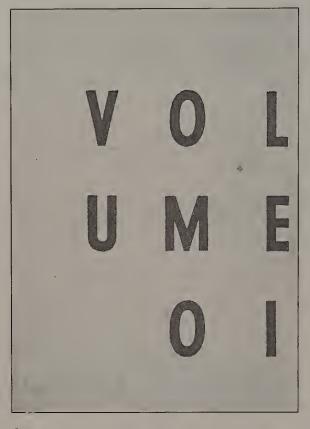


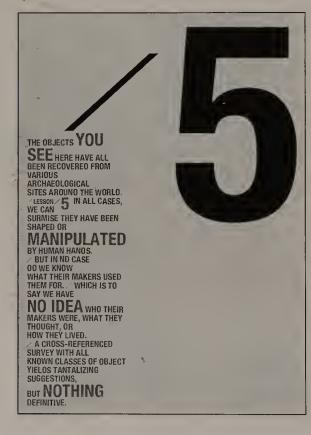




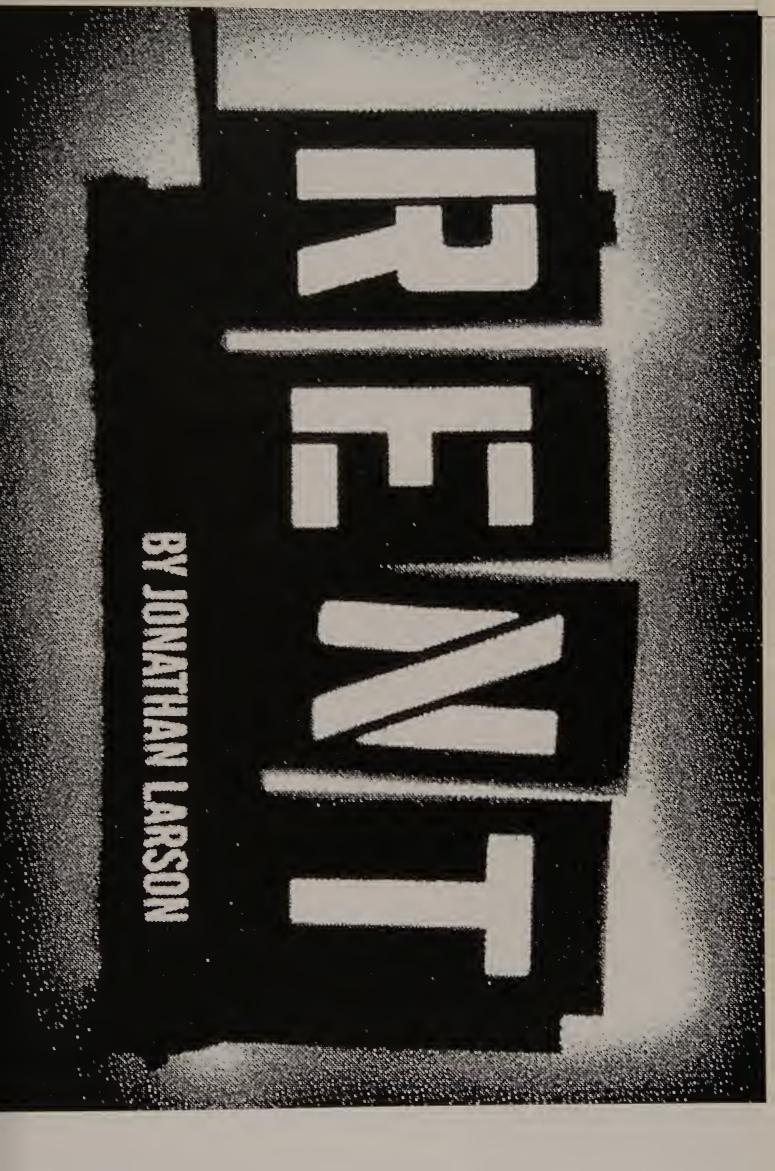
More SONGS about DEATH and ANXIETY... REMARKS Concerning BILL CLINTON, psychodelic drugs and the SAD DECLINE OF the 'GDS GENERATION...the MYSTER OUS CASE of the DISAPPEARING manager... and SOME PERTINENT FACTS about TODAY'S R.E.M. | by CHRIS HEATH |







Marko Lavrisha Photography promotion Art Director Jennifer Sterling Designers Jennifer Sterling, Amy Hayson Firm Sterling Design Client Marko Lavrisha Photography Type Meta, Garamond, handlettering Rent book cover Art Director Drew Hodges Designers Naomi Mizusaki, Rymn Massand Firm Spot Design Client William Morrow & Co. Type Custom stending with tin matrices







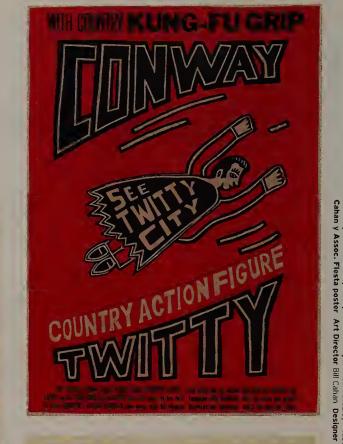
TO NASHVILLE, TENNESSEE

TO TALK ABOUT THE MAKING OF THE MOVIE SLING BLADE



WE'LL PAY FOR MOST EVERYTHING & WE'LL SET IT UP HOWEVER YOU WANT.







Sling Blade invitation Art Director/Designer Kevin Bradley Illustrators Kevin Bradley Timothy Winkler Firm Yee: Haw Industries Client run a music workshop Type Firm Yee Haw Industries Type Hand-carved

James Brown poster Designer Kevin Bradley Firm Yee: Haw Industries Type Hand-carved lettering and lead type

Conway Twitty poster Designer Kevin Bradley Firm Yee: Haw Industries Type Hand-carved lettering and lead type

Tall Boy Can of Whoop Ass poster Designer Kevin Bradley Illustrators Kevin Bradley, Timothy Winkler Firm Yee: Haw Industries Type Hand-carved Lettering Designer Kevin Bradley

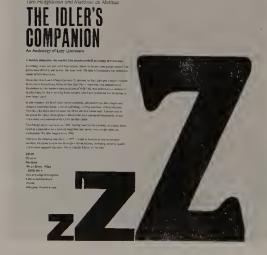
Cahan y Assoc. Flesta poster Art Director Bill Cahan Designer Kevin Roberson Firm Cahan & Associates Client San Francisco Creative Alliance Type Woodblock Art Director/Designer Kevin Bradley Illustrators Kevin Bradley. Timothy Winkler Firm Yee-Haw Industries Client Film & Music Workshop. Type Hand-carved lettering, wood and lead type. Lettering Designer Kevin Bradley

Grupo AGOSTO de **THEATER** 440 FLORIDA ST. SAN FRANCISCO

Proceed by Deterforgency (615-623-7272) as For News/Simpson, Standally Visibing, 809 proceds cover, Stan, said through Salvers Paper 10/saptio & Cotum y Associate



4th Estate catalog Designer Vince Frost Firm Frost Design Client 4th Estate Type Various wood type, Gill Sans metal type



Justin Carborright NOT YET HOME A Saidth African Journal

JANE AUSTEN'S COMMONPLAGE BOOK

LITERATURE Church







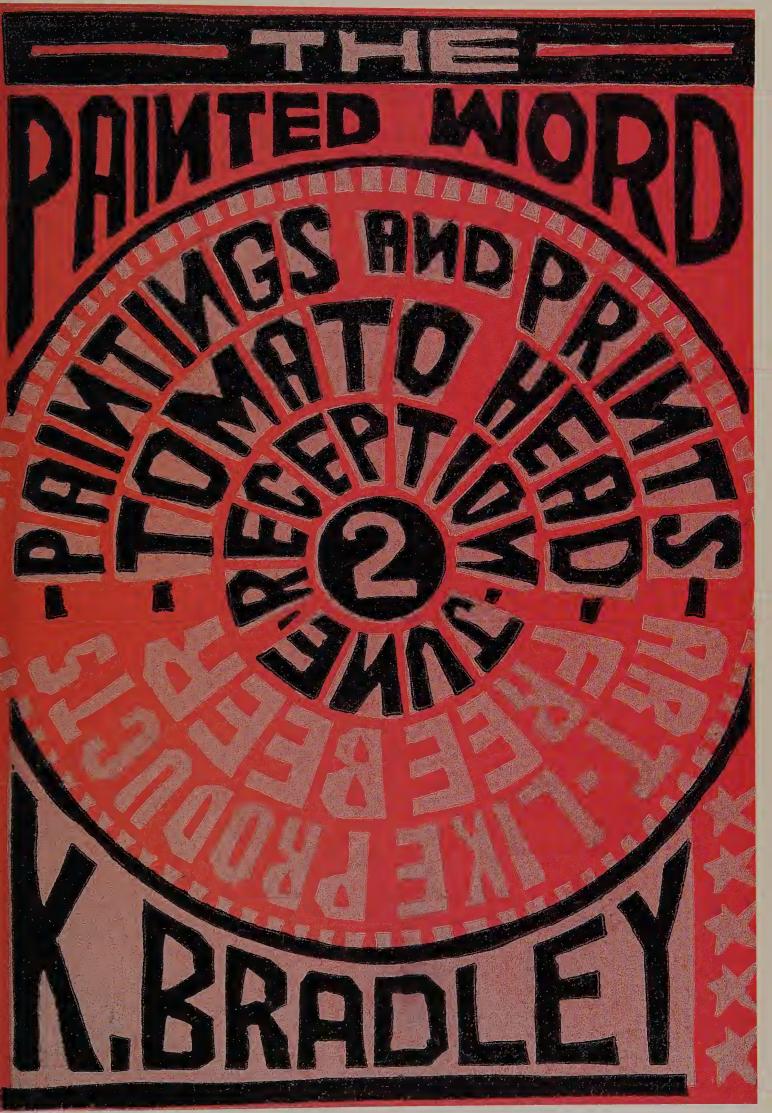
il Futurismo font packaging Art Director Richard Kegler Designers Alan Kegler, Richard Kegler Firm P22 Type Foundry Type Il Futurismo

Daddy-O font packaging Art Director Richard Kegler Designers Richard Kegler, Michael Want Firm P22 Type Foundry Type Daddy-O

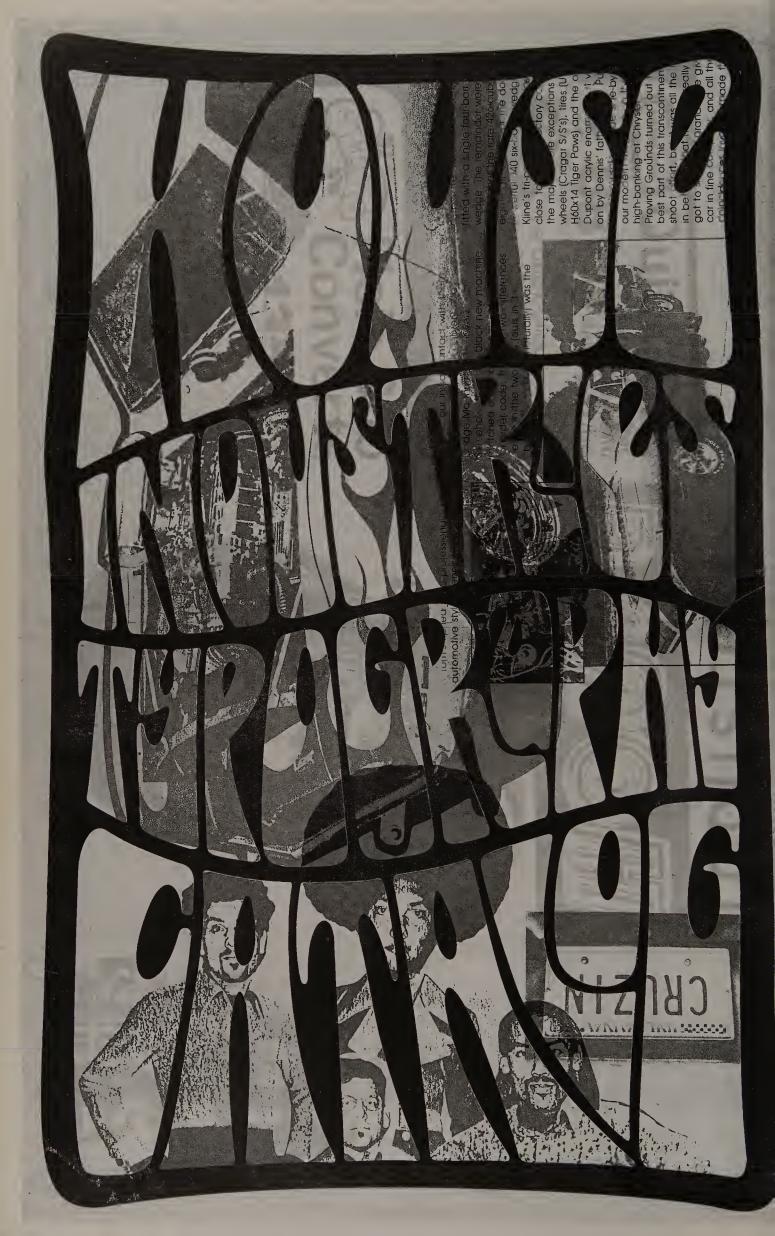
Child's Play font packaging Art Directors Richard Kegler, Michael Want Designers Richard Kegler, Michael Want, Mariah Kegler, Kevin Kegler, Jennifer Kirwin-Want Firm P22 Type Foundry Type Child's Play







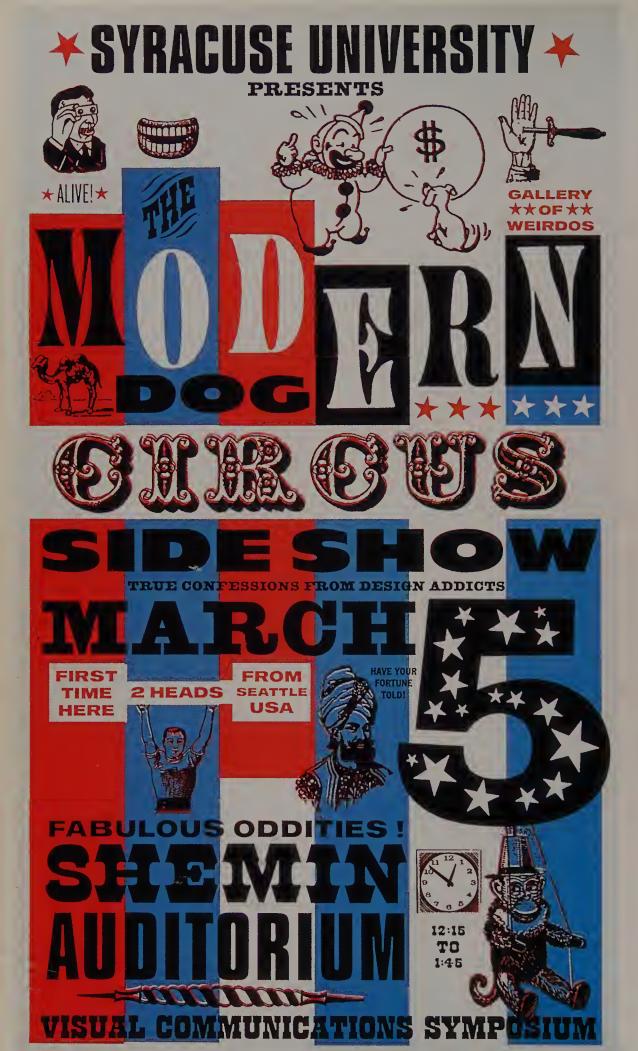
10 Speed CD Art Director Jeri Heiden Designers Jeri Heiden, Paul Lee Hustrators House Industries Firm A & M Records Client A & M Records Type Powerhouse The Painted Word art show opening card Designer Kevin Bradley Firm Yee-Haw Industries Clients Kevin Bradley, The Tomato Head Restaurant Type Hand-carved





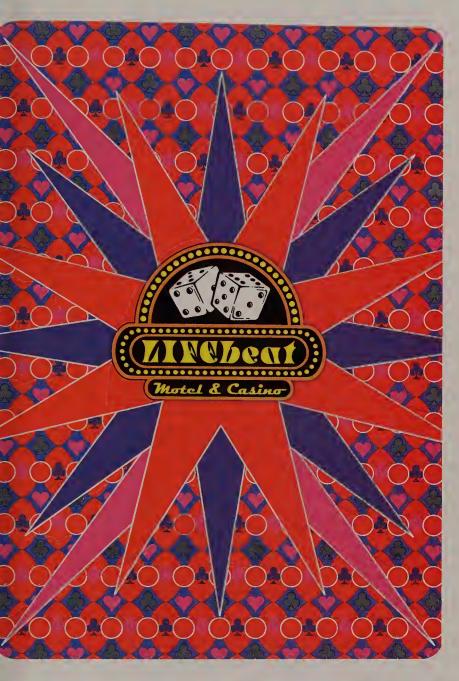


COPYRIGHT'S HIGHWAY The Law and Lore of Copyright from Gutenberg to the Celestial Jukebox PAUL GOLDSTEIN

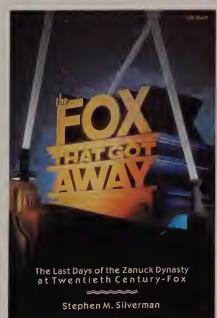


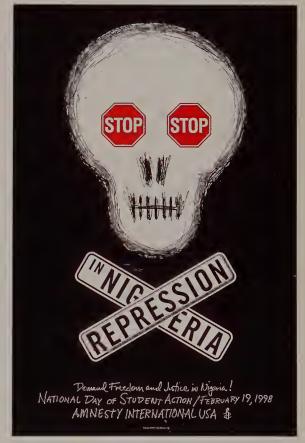
The Modern Dog Circus Sideshow poster Designer Robynne Raye Firm Modern Dog Client Syracuse University Type Barnum Block, Rodding, Clarendon, various wood type
Lifebeat campaign poster Creative Director Scott Wadler Designer Nok Acharee Illustrator Mike Eliperin Firm MTV Networks Creative Services Client Lifebeat Type Bodoni, Filosofia, Univers, Snell Roundhand
The Fox That Got Away book Jacket Designer Steven Brower Firm Steven Brower Design Client Lyle Stuart Inc.
Herb Alpert & Hugh Massekela poster Creative Director Roland Young Designer Mike Salisbury Photographer Jim McCrary Firm Mike Salisbury L.L.C. Client A & M Records Type Franklin Gothic, Futura

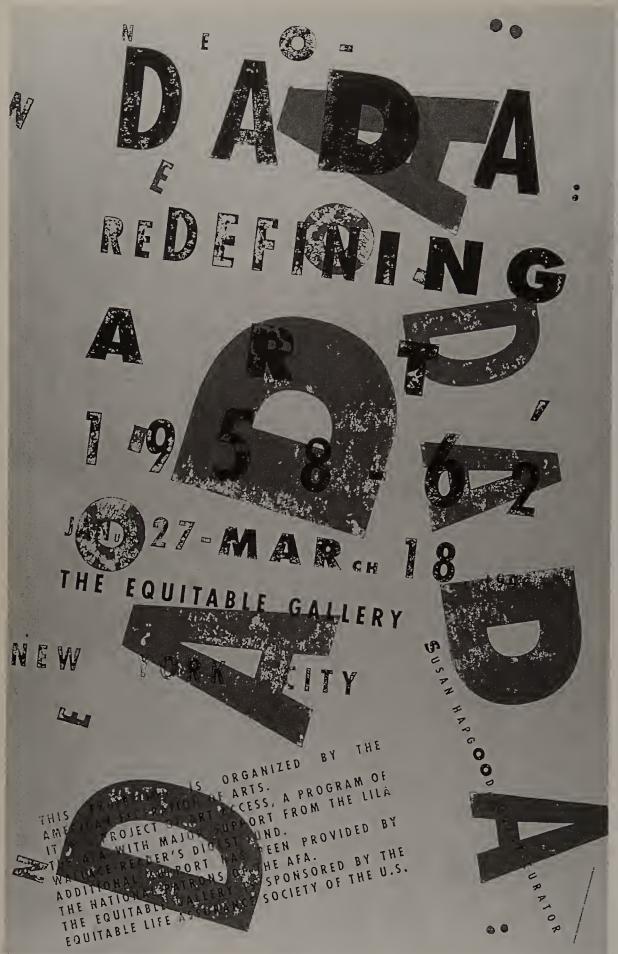
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Neo-Dada exhibition poster Designer Takaaki Matsumoto Firm Matsumoto incorporated Client The Equitable Gallery Type Rubber-stamped Gothic, handlettering Edana Reps stationery Designer Fritz Klaetke Firm Visual Dialogue Client Edana Spicker Type Franko Old Style (found typewriter type)

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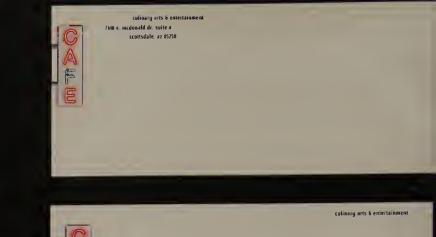
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Firefly Films stationery Designer Fritz Klaetke Photographer Matthew Wagenknecht Firm Visual Dialogue Client Firefly Films Type Charlie's Sandwich Shoppe Special, News Gothic Café stationery Design Firm After Hours Creative Photographer Art Holeman Client Culinary Arts & Entertainment Type Tasse

La Salle incentives poster Designer Chris Froeter Firm Froeter Design Co. Client La Salle Partners Type Clarendon

HE FOUR BROKERS WHO SIGN THE LARGEST LEASES AT SOUTH LASA TCH THE SUNSET FROM ATOP PERIENCE A PARISIAN EVENING MARU R SAVOR FRANCE'S CUISINE AND WINES.

.000 CONTIGUOUS SQUARE FEET OF TOWER CE IS NOW AVAILABLE IN A CHICAGO LANDMARK, SOUTH LA SALLE. WITH FLOORPLATES OF 12,000



SQUARE FEET, THIS IS AN EXCELLENT OPPORTUNITY FOR TENANTS TO HAVE FULL-FLOOR IDENTITY IN ONE OF THE CITY'S MOST PRESTIGIOUS ADDRESSES.

TRIPS FOR TWO Inmbe () book of

THE FOUR BROKERS WHO SIGN THE LARGEST LEASES IN THE TOWER AT 135 SOUTH LASALLE

FROM JANUARY 1, 1997 TO DECEMBER 31, 1997.



INNERS WILL SPEND EXCITING DAYS & 4 ROMANTIC NIGHTS

E TRIP INCLUDES AIRFARE, ACCOMODATIONS IN A FINE HOTEL, DINNERS FOR TWO & EXPENSES.

WILL BE BOOKED BETWEEN JANUARY 1, 1998 AND FEBRUARY 28, 1998. TRAVEL MAY OCCUR FROM JANUARY 1, 1998 THROUGH OCTOBER 31, 1998.

ctions: New tower floor deals only (no renowals) with a minimum of 10,000 square feet per deal; minimum term of fivo years; mutiple deals will be counted together for total square footage; one broker per deal; no substitutions.

CAROLE SHORENSTEIN HAYS and STUART THOMPSON



VINCENT GUASTAFERRO REBECCA PIDGEON WITH WI

A JACK WILLIS

SET DESIGN BY
KEVIN RIGDON

CASTING, BY LAURA RICHIN

COSTUME DESIGN BY HARRIET VOYT

PRODUCTION STAGE MANAGER RICHARD HESTER

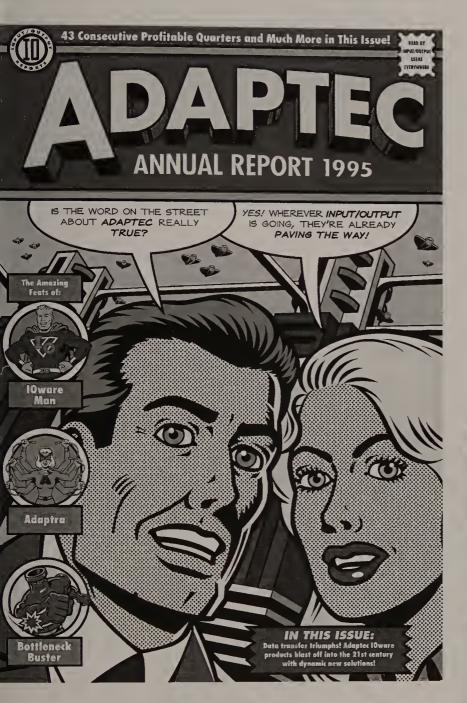
LIGHTING DESIGN BY
JOHN AMBROSONE
PRODUCTION SUPERVISOR

PRODUCTION SUPERVISOR
GENE O'DONOVAN

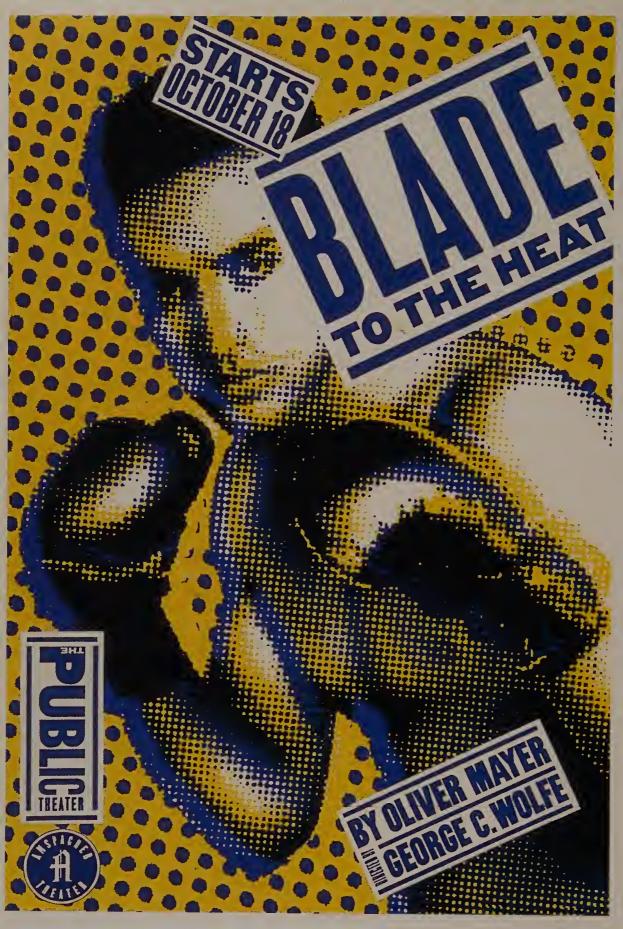
directed by SCOTT ZIGLER

ORIGINALLY PRODUCED BY THE AMERICAN REPERTORY THEATRE, CAMBRIDGE, MA ROBERT BRUSTEIN, ARTISTIC DIRECTOR, ROBERT J. ORCHARD, MANAGING DIRECTOR

8 BOOTH THEATRE 222 WEST 45TH STREET







Blade to the Heat, Simpatico posters Designers Paula Scher, Ron Louie, Lisa Mazur, Jane Melia Firm Pentagram Design Client The Public Theater Type American Wood Type Gangsta Love poster Art Director Drew Hodges Designer Kevin Brainard Firm Spot Design Client French Toast Productions/Maxine Taupin Type Champion and Franklin Gothic families, Clarendon



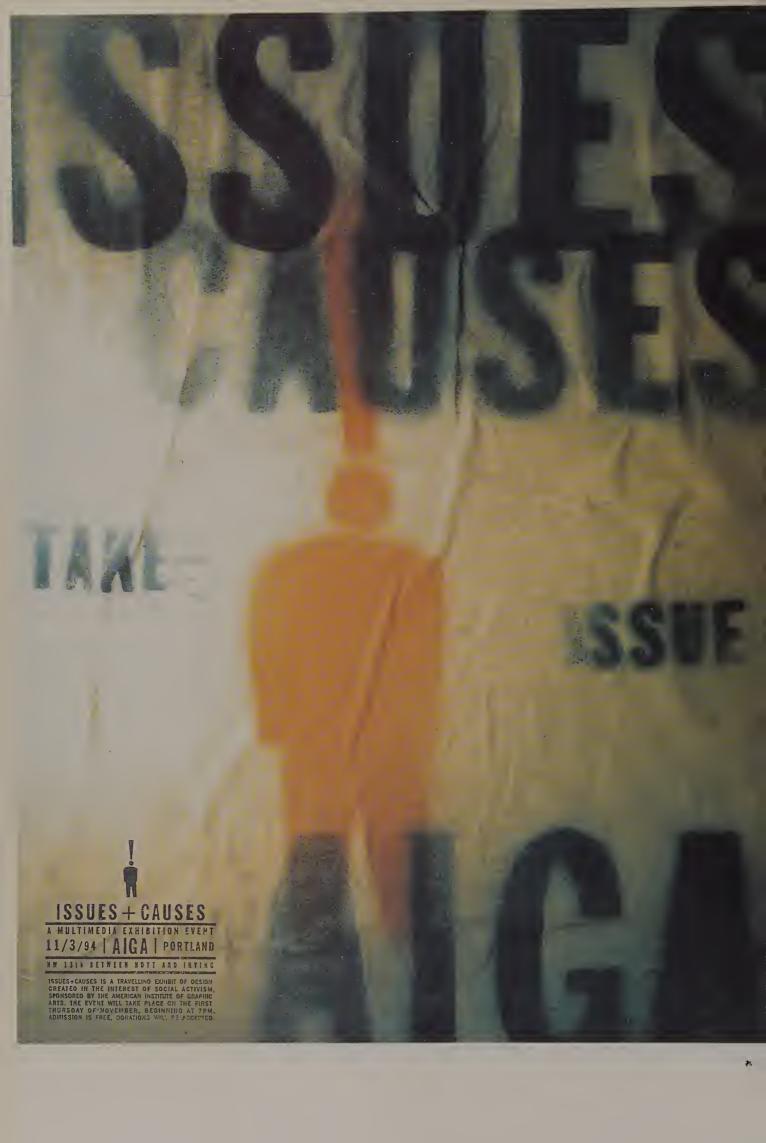




Minty Fresh font catalog Art Director Andy Cruz Designers Andy Cruz, Allen Mercer, Jeremy Dean Firm House Industries Type Handlettering, Highway Gothic Radio typeface promotional poster Designer/Illustrator Magnus Rakeng Firm Millimeter Design Type Radio DJ Strangefruit CD promotional posters Designer Magnus Rakeng Firm Union Design Client Warner Music, Norway Type Strangefruit





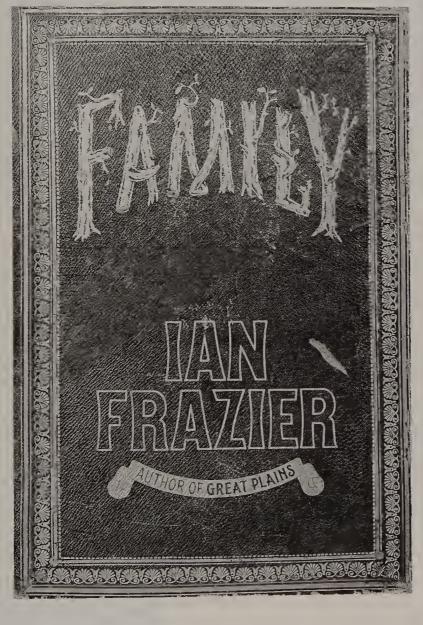




Issues + Causes poster Art Directors Hal Wolverton, Alicia Johnson Designers Hal Wolverton, Alicia Johnson, Gena Gloar, Geoffrey Lorenzen Photographer Mark Hooper Firm Johnson & Wolverton Client AlGA/Portland Type Hand stenciling, Franklin variants Jordan Chassan and the Sugar Gilders dodger Designer Kevin Bradiey Firm Yee-Haw Industries Client Jordan Chassan Type Hand-carved Sound Off competition award certificate Designers Drew Hodges, Kevin Brainard Firm Spot Design Client AlGA/New York Type Trade Gothic, Champion, Rockwell Condensed, Leviathan

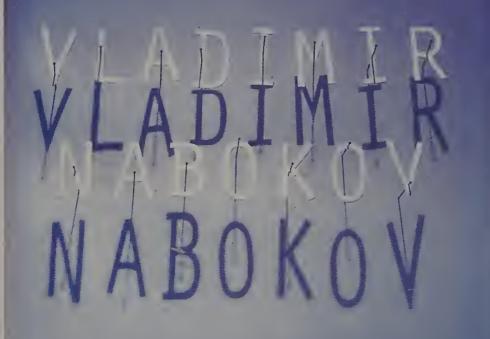
MAYBE GOOD DESIGN ISN'T PRETTY

Maybe Good Design Isn't Pretty brochure Art Director Bill Cahan Designer Bob Dinetz Firm Cahan & Associates Client GVO Inc. Type IBM Selectric Family book jacket Designer Michael Ian Kaye Photographer Mark Taus Firm Farrar, Straus & Giroux Client Farrar, Straus & Giroux Type Handlettering Lettering Designer John Valk The Burning book jacket Designer/Illustrator Michael Ian Kaye Client The Dial Press Type Abused typewriter





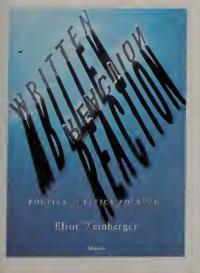
THE STORIES OF

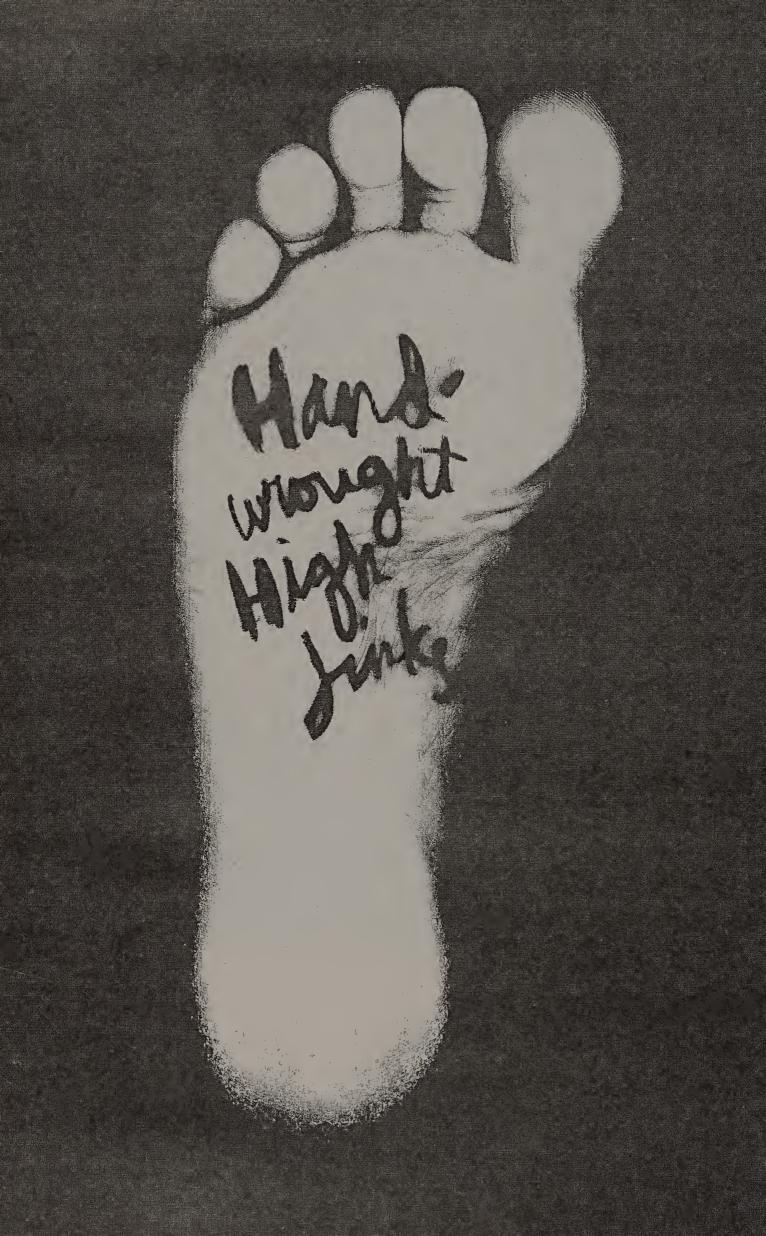




book Jacket Art Director Chip Kidd Designer Stephen Doyle Photographer Geoff Spear Client Alfred A. Knopf, Inc. T ner/Photographer Stephen Doyle Firm Doyle Partners Client William Wegman Type Generic plastic cutout letters Igner/Photographer Stephen Doyle Firm Doyle Partners Client Marsilio Publishing Type Generic plastic cutout letters ver Stephen Doyle Designer Gary Tooth Firm Doyle Partners Cilent Marsilio Publishing Type Sabon Type Hand-cut type based on Orator

The Book Lamentations Rosario Castellanos TRANSLATED BY ESTHER ALLEN Marsilio





Before the photocopier, laser printer, and computer there was an efficient tool for making type and letters: the hand. Letterforms were drawn, carved, and cut all by the versatile hand, including some of the finest specimens ever devised. Which underscores the fact that designers, and particularly typographers, have both gained and lost something through centuries of progress: Speed and efficiency have increased, but at the expense of artful handwork. The computer has obviated some arduous procedures and allowed for greater precision. Yet it has also resulted in an atrophying of the skills -and even the instincts-needed to create beautiful, and beautifully bawdy, handlettering. * Producing multiples of a complete alphabet today requires only a few keystrokes. Although drawing on the screen is no less complicated than it is with the hand alone, it is more programmed. Indeed, the tool often dominates the aesthetic. For some this is the nature of technology, for others, its inherent flaw. Most designers, however, would agree that the shift was inevitable. Typesetting is the formal (or official) means of typographic communication. It is also, of course, mechanical. Handlettering - the original kind of typographic expression - is naturally more informal and artistic, offering human dimension and individual personality. The computer ensures tidiness and orderliness, resulting in blandness on the desktop.

As a consequence, the hand is making a comeback. Handwork has stayed with us long since the invention of movable type, and throughout all of type's history. During the 1930s, for instance, typographers and type designers routinely produced precisionist lettering by hand because time and economy demanded it. When making photostats was too expensive or slow, handlettering was the cheapest and quickest way to create a custom headline for, say, a book jacket or poster, with the desired kerning and letterspacing. For many commercial artists and craftspersons, replicating or revising classic alphabets guaranteed the optimum results. And when these were reproduced it was difficult for the untutored eye to discern the difference between typeset and handrendered letters. Knowing how to handletter back then was just as much of a professional requisite as is mastery of QuarkXPress or Photoshop today. Designers did it without question. * Skilled renderers could do any kind of formal or informal lettering. Yet as a respite from the rigors of traditional typography, many designers employed more ad hoc or automatic writing. During the late 1930s it was fairly common to use brush and pen scrawls, akin to one's personal signature, as a design trope. For example, Paul Rand, who at that time was a Modern pioneer of mass-market advertising and publication design, used a light-line script instead of typesetting to give certain ads an informal appearance and engage the consumer on a more intimate level. Handwriting in ads was something of an antidote to the conventionallooking hard-sell hucksterism that then prevailed. Although saving material costs was the real mother of this invention (typesetting was indeed expensive), handwriting emerged as a signature style in much of Rand's work.

Paradoxically, his scrawls were eventually used on product packages for IBM computers and typewriters. ★ At the time Rand introduced his script, a few contemporaries were doing similar things. Alex Steinweiss (b. 1917), the first designer to create, beginning in the 1940s, original artwork for 78-rpm record album covers, developed the "Steinweiss Scrawl" as a way to inject distinctive character into his illustrative work in this medium. His curlicue script was later licensed as a phototypeface, used by those who wanted their designs to seem more colloquial. Similarly, Alvin Lustig, a Modernist graphic, interior, and product designer, used handwriting instead of, and in addition to, typefaces on book jackets that employed art-based collage and montage. Lustig's intent was to recreate the plasticity of a modern painting rather than conform to rigid commercial art standards, and the hand scrawl contributed to this fluid sensibility. Concurrently, a prevailing fashion reigned (particularly in book jackets) for traditional calligraphy. Rand and Lustig insisted that this approach was too decorative; in their view, handwriting was more natural than laboriously ren-

dered calligraphy, and more



BIG CHEESE POSTE



consonant with the tenets of Modernism. * Handlettering, nevertheless, continues to go in and out of fashion rather quickly. Around the time that Rand and Lustig gave life to ad hoc lettering, the Swiss International Style predominant in the 1950s and touted as a universal graphic design language rejected any semblance of the working hand. Swiss typography was built on invisible grids and a limited family of sans serif (or neutral) typefaces to ensure objectivity and clarity. The hand was just too subjective offered too many chances for an individual personality to be revealed – for the proponents of this aesthetic orthodoxy. Handwriting was alternately viewed as primitive, superfluous, and decorative. Yet as the saying goes, for every action there is a reaction, and the antidote to cold Swiss conformity was the introduction of individualistic typography and lettering that expressed character, emotion, and personality. * Handlettering was a means to break conventional reading patterns, as well as to offer color and texture that a neutral typeface could not. The hand also allowed for greater fluidity and spontaneity. But not all handlettering is created equal. Certain approaches,

like formal calligraphy as taught in manuals, can be rather mechanical - indeed, conformist; others are simply devoid of artistic merit and, therefore, amateurish. In fact, it takes as much skill to be informal as it does to set traditional type. But on the whole the hand produces serendipitous inconsistencies or even mistakes that are more eye-catching than standard type in unyielding compositions. ★ In letter design, the computer mouse and stylus have replaced the pen and brush. But the scanner and digital camera have made it easy to introduce a new kind of handlettering that is painterly, even abstract. In this light, the computer is but a catalyst that encourages designers to break the boundaries established by programmers. One reason for the increase in handlettering today is the rejection of predictability. Certain designers want to prove that the computer is not the great equalizer but a versatile enabler. This is clear in examples like the typeface Big Cheese (page 84) and the Rolling Stone "Gillian Anderson" cover (page 100), where digitization has allowed designers to manipulate their hand-drawn concoctions beyond the tried and true into other realms of expressive experimentation. * The pieces in this section are joined together by the hand, but most have different points of departure. "Sqid" (page 94), from a self-promotion by the firm frogdesign, is a rough-hewn hand scrawl that has been monumentalized by its scale on the page. Such an awkward word, drawn in such a cocky manner, calls attention to the page as no formal typeface could have done. It raises questions about the word and overall meaning that demand the reader's active participation. The childlike scrawl in "Chances" (pages 90-91), used in the context of a corporate brochure, asks the reader to decode the message it presents with

more visual impact than a strictly functional typeface could offer. "Just Say No" (page 77) replicates graffiti on the street – in fact, the piece is one of a series of posters that were hung, graffitilike, around New York's Times Square; viewed together in multiples, the declarative is graphically and polemically striking. "Alley Apples" (page 66), a theater poster, is little more than a doodle blown up into a message, but again, in the context of conventional typesetting methods its novelty draws the viewer's eye. And "A Glorious Celebration of Democracy" (page 87), a page from an annual report, is evocative of the hand-painted election signs found on front lawns in many small American towns. Its hand-hewn quality cuts through the formal clichés of election posters so ubiquitous that people tend to ignore them; this solution suggests a human touch rather than the stamp of a political machine. * Most designers raised in the digital environment engage in handwork to remove themselves from more mechanical procedures. Hand labor offers some tangible and intangible results. Because this is an age when the graphic design profession is growing at unprecedented rates (in part owing to an increase in Web design), and in proportion to it the amount of copying or repetition in the work generated, designers are constantly seeking alternatives to the status quo. ★ Handlettering allows a designer to make his or her distinctive mark on a piece of work. Moreover, it is an indescribably pleasurable way to make obsessive art that marries the requisites of graphic design (to convey a message) with personal urges (to imbue it with value). Given the ease of creating graphics on the computer, spending hours writing by hand can be somewhat cathartic. Many of the examples here represent this release of passions and obsessions.

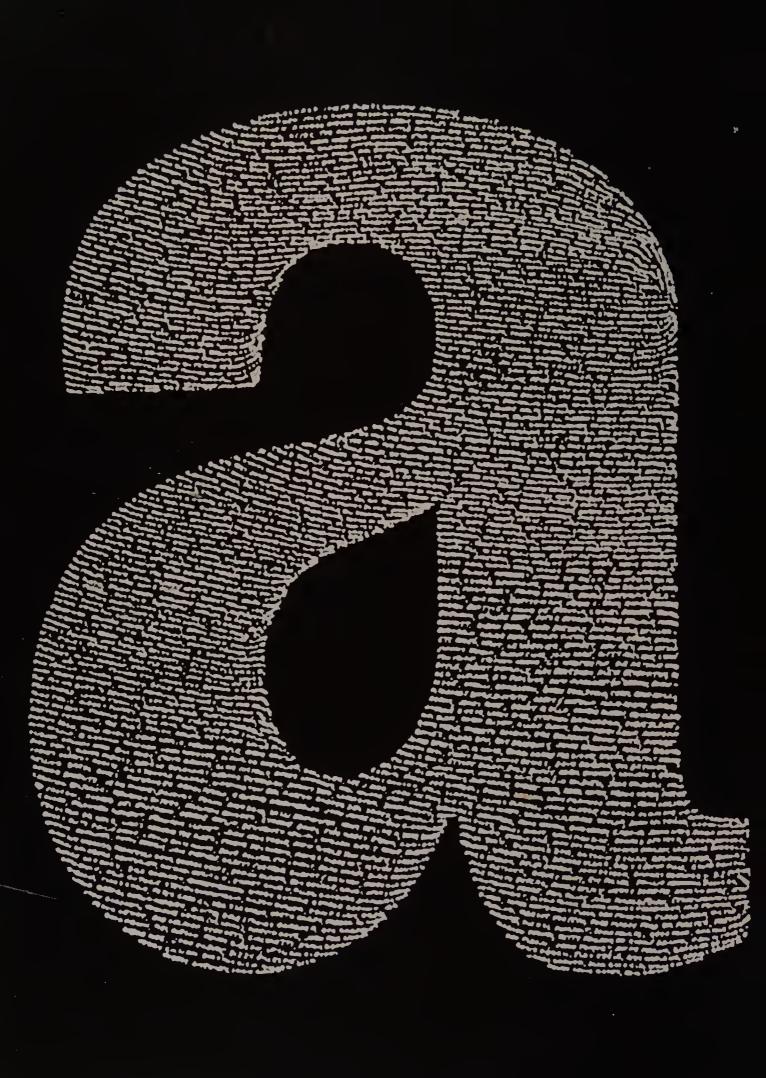
"Art Is" (pages 62-63), by Paula Scher (b. 1948), is obsession at its zenith. Just think about how long it took to render each name within the large letters by hand—and not only render, but intuitively compose the names to fit perfectly within the shapes of those large letters. After the first one hundred or so names. the computer might have offered a welcome respite, but never the kind of satisfaction derived from executing the idea by hand. Scher's poster, one in a series created by the faculty of the School of Visual Arts in New York designed to answer the vexing question "What is art?", expresses the idea on two levels: Art is all manner of artists (as represented by the names), and art is the act of creating by hand. More ambitious are Scher's maps of the world and South America (pages 80, 81), which are composed of compulsively and coarsely rendered names of locations, smashed together to form a pattern that can be read. The beauty of these maps, which are influenced by outsider art and folk art, is that they are resolutely anticomputer and reveal Scher's sense of absurd humor. Through these images her love affair with lettering of all kinds has matured into



STORY WINTER 1993 COVER

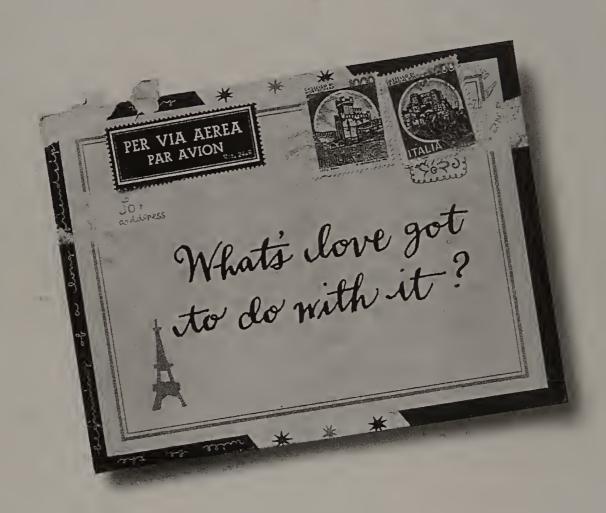
an artform. * As proficient as the computer has become in simulating so much of the human experience, it takes the hand to make art that looks like it was done by hand-to create such oddities as the AIGA Communication Graphics call for entries (page 98), the "Jambalaya" poster announcing the 1997 AIGA conference in New Orleans (page 109), or the Lou Reed poster (page 85). The Communication Graphics show is customarily packed with very slick and polished work, to which Woody Pirtle's primitive approach to the poster serves as an ironic counterpoint. However, Stefan Sagmeister's rambunctious lettering in

the "Jambalaya" poster reflects, rather than comments on, the spirit of a conference that was billed as a rowdy romp through the ground zero of Mardi Gras. With a flick of the pen these examples reject the formal conventions of professional design. * Handhewn lettering has various stylistic functions, all of which are meant to knock the viewer's equilibrium off kilter, especially those of us who are used to familiar typographic solutions. Handwriting provides a pattern of both color and texture that frames the message. The ragged, hard-edged lettering in Yee-Haw's "Hank Williams Disgraceland" poster (page 88) creates a hypnotic, repetitive texture like that of bricks in a wall, while the curlicue lettering in Woody Pirtle's "Street Fair" poster (page 99) offers a more lilting rhythm. Marina Sagona's "Houston" poster (page 68) is a word-picture whose texture evokes the feeling of an abstract painting. * Letters used in this manner are also like illustrations. R. O. Blechman's covers for the periodical Story (page 86) make lettering the artwork. Taken out of context, the words simply form a pattern. But here, they illustrate the concept of narrative writing - storytelling - which dates back to ancient scribes. In James Victore's "Bugs/Bunnies" pieces (page 83) the writing is both a polemic and the link that ties the illustrative silhouettes together. And in Stefan Sagmeister's "Fresh Dialogue" (page 108) the dueling words, illuminated by the dueling tongues, make an indelible word-picture. * In all of the handlettered work shown in this chapter, the real keys to success are the unforeseen mistakes, misplaced marks, and careless juxtapositions that appeal to us not only because they are visually pleasing, but also, and perhaps more importantly, because they are evidence of human touch.

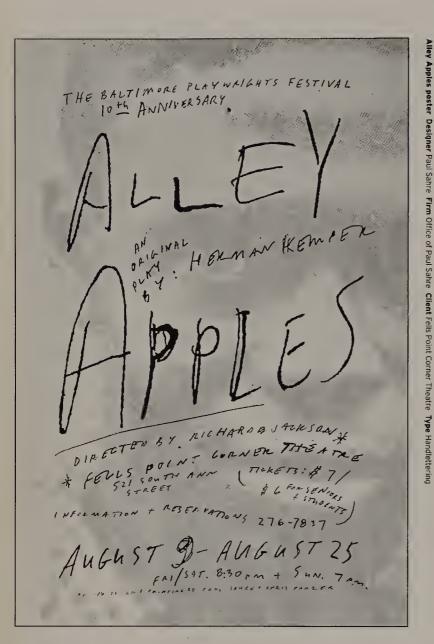


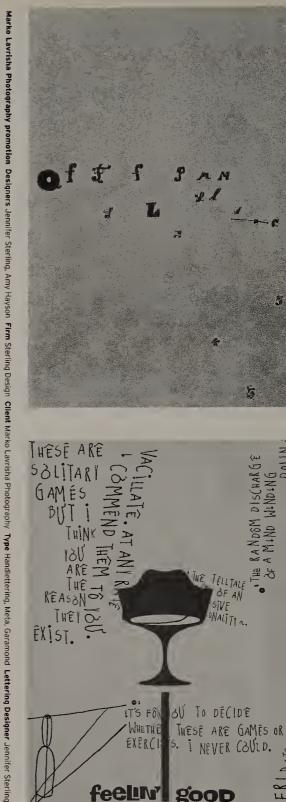


Art Is... poster Designer Paula Scher Firm Pentagram Design Client School of Visual Arts Type Handlettering

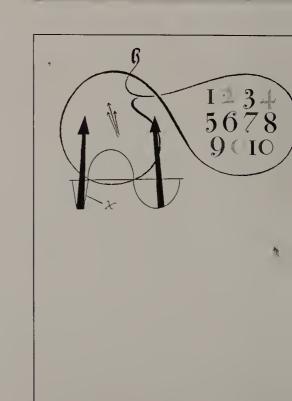


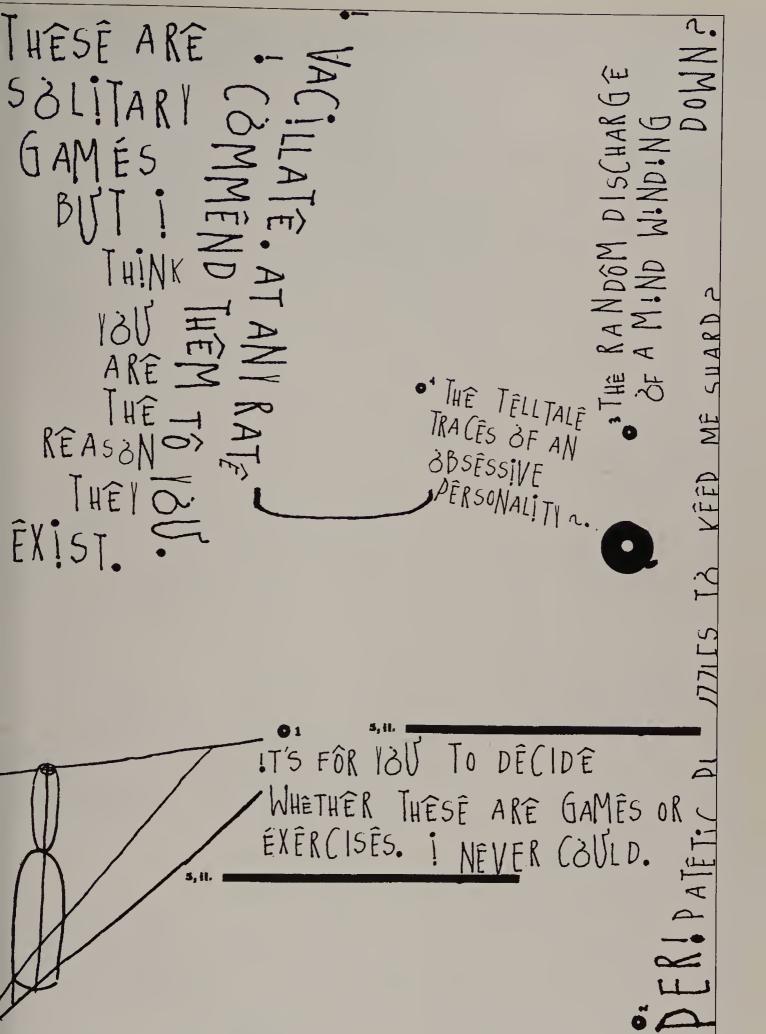
lenty...what follows are four love stories ll of which hould have had rappy endings.







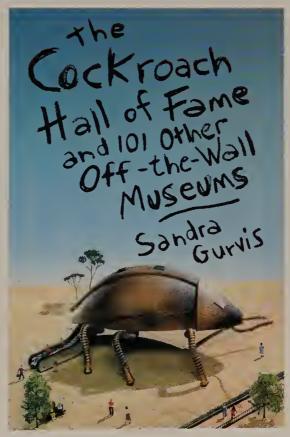










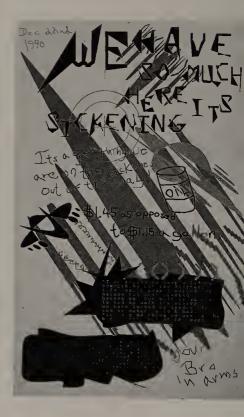


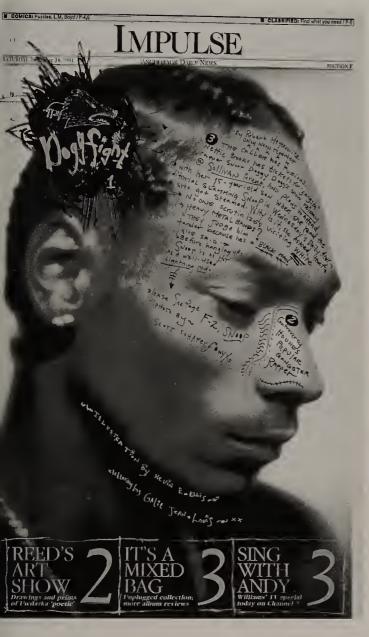


Houston self-promotional poster Designer/Illustrator Marina Sagona Type Handlettering
Sylvia book jacket Designer Sieven Brower Firm Sieven Brower Design Client Birch Lane Press Type Futura Bold, Gothic B2t, Handlettering
The Cockroach Hall of Fame book jacket Designer Sieven Brower Firm Sieven Brower Design Client Citadel Press Type Handlettering
Redeye: A Western book jacket Designer Molly Renda Illustrator Laura Levine Client Algonquin Books of Chapel Hill Type Handlettering, rubber stamping Lettering Designer Laura Levine
Sex with Strangers book jacket Designer Michael lan Kaye Firm Farrar, Straus & Giroux Client Farrar, Straus & Giroux Type Handlettering

Letters from Saudi series (Desert Storm) Designer James Stoecker Client California Institute of the Arts (personal project) Type Bell Gothic, Courier, handlettering Doggfight newspaper section cover Designer Galie Jean-Louis Firm Anchorage Daily News Client Anchorage Daily News Type Handlettering Gerry Morehead poster Designer James Stoecker Client California Institute of the Arts Visiting Artist Program Type New Century Schoolbook Source Font, redrawn letterforms Hip Hop Hype newspaper section cover Designer Galie Jean-Louis Firm Anchorage Daily News Client Anchorage Daily News Type Hand-manipulated Franklin Gothic Wide

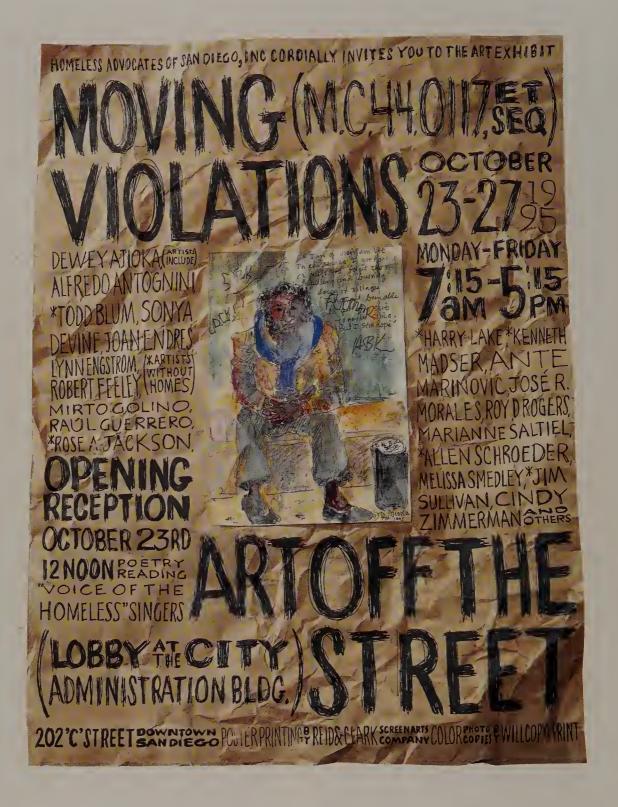




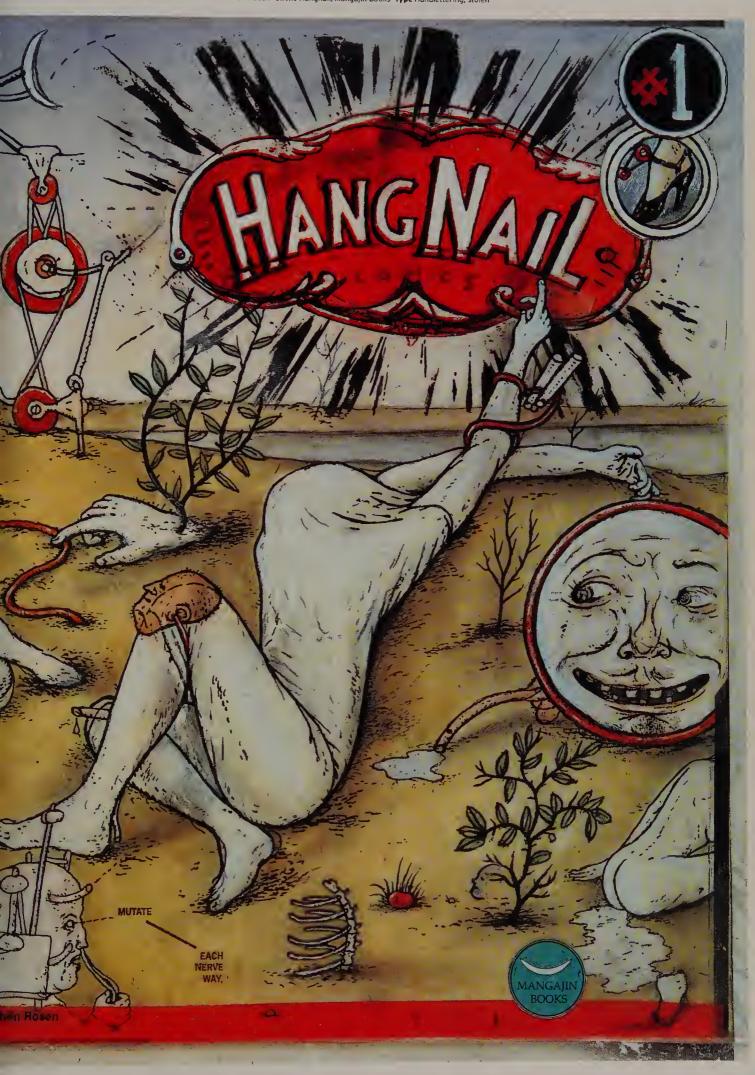








Moving Violations poster Designer David Conover Illustrator Dewey Ajioka Firm Conover Client The Homeless Advocates of San Diego Type Handlettering Lettering Designer Dewey Ajioka Hangnail Comic book cover Art Director/Illustrator Jonathon Rosen Client Hangnail/Mangajin Books Type Handlettering, stolen



74



MAGES of an IDEAL NATION



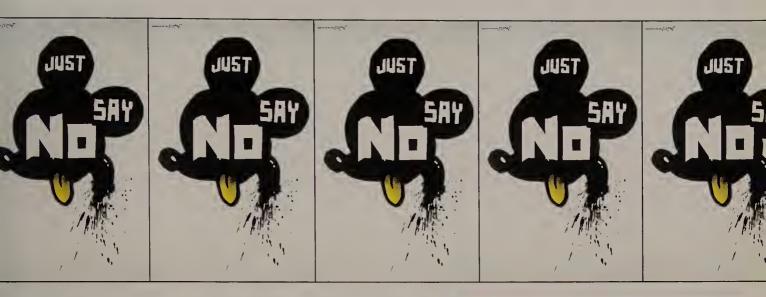
tename Of An Ideal Nation

An Exhibition of Images from the American Social and Political
Movements of the Nineteenth and Twentieth Centuries

DEPAUL UNIVERSITY ART GALLERY

Rational Software 1995 annual report Art Director Bill Cahan Designer Bob Dinetz Illustrator Jeffrey Fisher Firm Cahan & Associates Client Rational Software Corporation Type Handlettering Just Say No poster Designer James Victore Firm James Victore Inc. Type Handlettering Portfolio Center Advertising ad Designer James Victore Firm James Victore Inc. Client Portfolio Center Type Handlettering Totally Live poster Designer James Victore Firm James Victore Inc. Client Plattsburgh State University College Type Handlettering



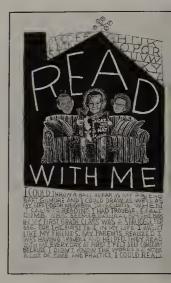


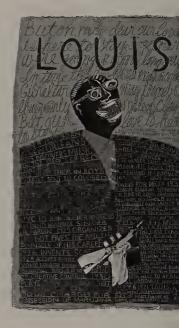




Cinco de Mayo poster Designer Michael Mabry Firm Michael Mabry Design Client Williams & House Type Handlettering Read with Me poster Designer Michael Mabry Firm Michael Mabry Design Client AIGA/Colorado Type Handlettering Louis poster Designer Michael Mabry Firm Michael Mabry Design Client Dal Nippon Type Handlettering Appleton Papers promotion Designer Michael Mabry Firm Michael Mabry Design Client Appleton Papers Type Handlettering







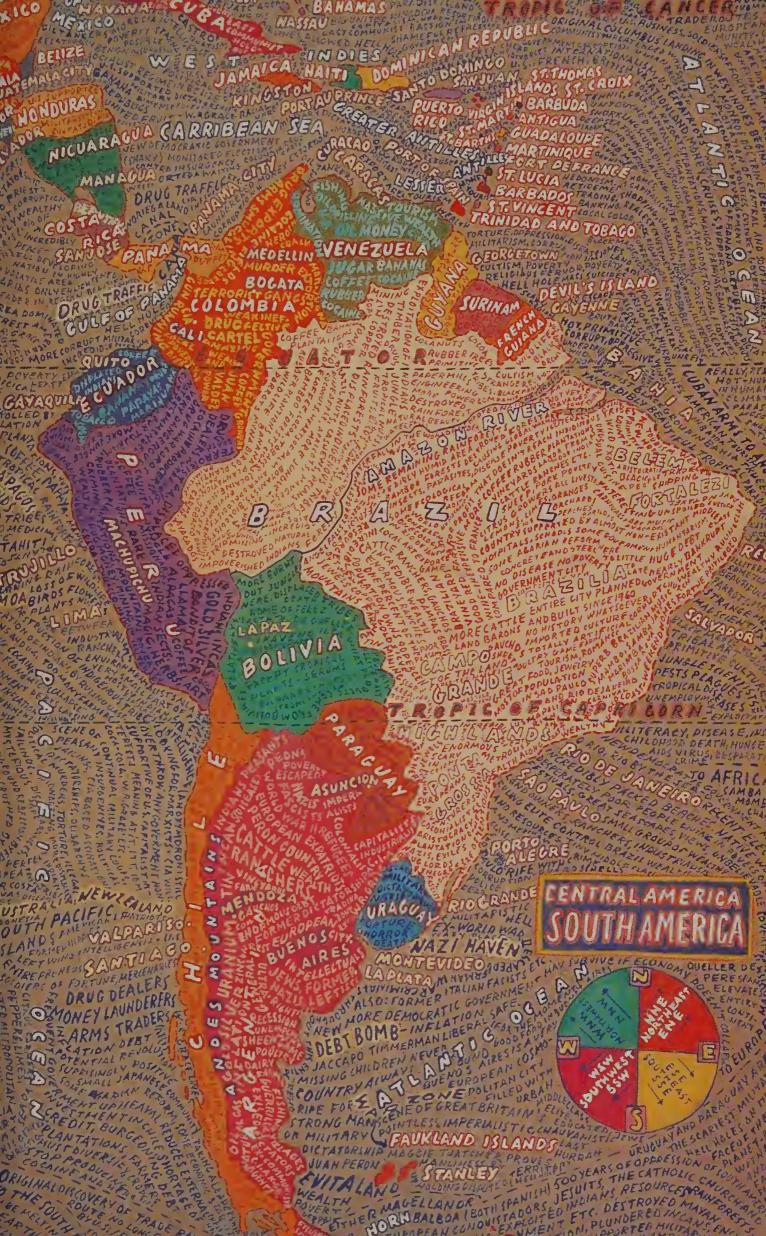
ANGEL, WILLIAM'S NEPHEW, DIFD OF PNEUMONIA A COUPLE OF YEARS HER AS IF SHE WERE HIS OWN. WILLIAM'S

JTOPIA IS SIMPLE: A NICE WAR M

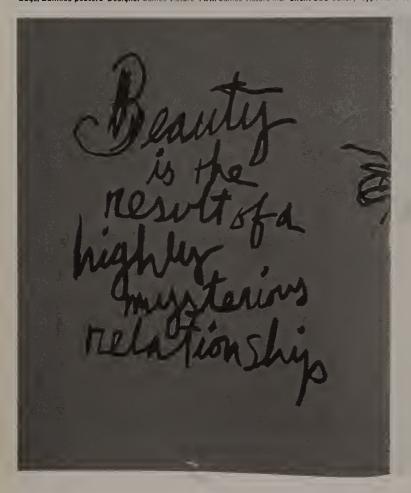
SUNNY DAY, HIS HIP IS NOT ACHING AND THE SAN FRANCISCO GIANTS ARE WII



World Word-Map poster Designer Paula Scher Firm Pentagram Design Type Handlettering Central/South America poster Designer Paula Scher Firm Pentagram Design Type Handlettering

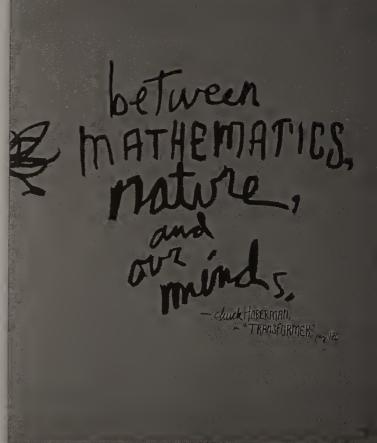


Wired magazine spread Designer James Victore Firm James Victore Inc. Client Wired Type Handlettering Wired magazine spread Designer James Victore Firm James Victore Inc. Client Wired Type Handlettering Puking Cat poster Designer James Victore Firm James Victore Inc. Client DDD Gallery Type Handlettering Bugs/Bunnies posters Designer James Victore Firm James Victore Inc. Client DDD Gallery Type Handlettering









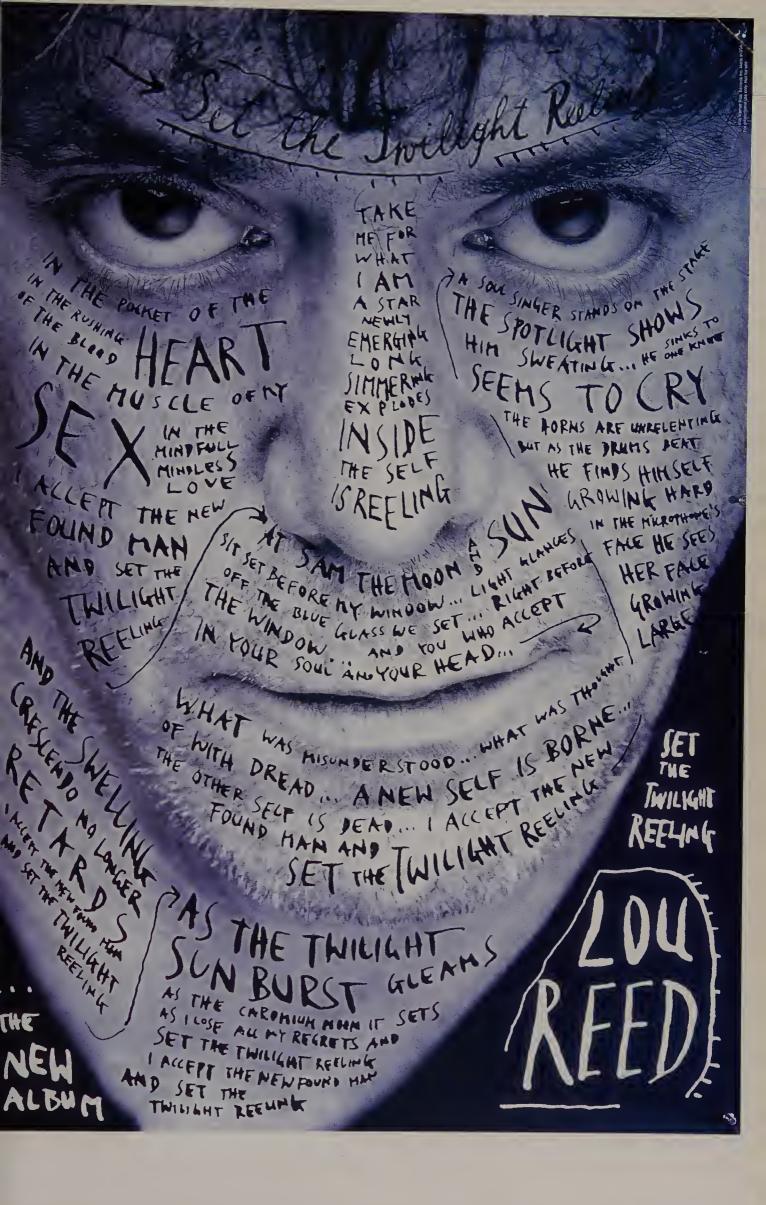
VALTORE-98

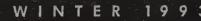






Big Cheese poster Designer Bob Aufuldish Firm Aufuldish & Warinner Client Emigre, Inc. Type Big Cheese, Triplex (altered) Type Designers (Big Cheese) Eric Donelan, Bob Aufuldish Lou Reed Set the Twilight Reeling poster Designer Stefan Sagmeister Photographer Timothy Greenfield-Sanders Firm Sagmeister Inc. Client Warner Bros. Records Type Handlettering





\$5.95/\$6.95 Canada

Story winter 1993 cover Designer R. O. Blechman Firm The Ink Tank Client Story magazine Type Handlettering Story summer 1994 cover Designer R. O. Blechman Firm The Ink Tank Client Story magazine Type Handlettering A Glorious Celebration CVLS 1996 annual report Designer Tim Bruce Firm Froeter Design Co. Client CVLS Type Handlettering



GLORIOUS CELEBRATION OF OFACCRACY

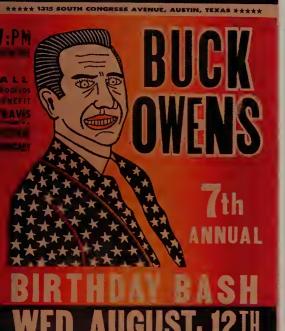
HINK HE GIVED ABOUT TIHS D MUSIC CA BELIEVE THA K SOMEBODY M NTRY PU COU TI NEXT AND WAI 1 THE TO OF SHAME+WALK WITH C DECORATED EA SHRINE SELLING EVERYTHING FROM AIL BOXES. IT WAS CHARLIE LIGHT ON THE SITUATION FIC HIS MEMORIAL HANK V IRONICALLY H E WAS L A RUNK AND HIS CAREER AME ING HALT. HE WAS HOWEVER MPANY. BELIEVE HANK SAN LIGHT BROTHER A M ISGRACE

Henk Williems Disgreceland poster Designer Kevin Bradley Firm Yee-Haw industries Type Hand-carved
Superchunk show print Art Director/Designer Kevin Bradley Illustretor Timothy Winkler Firm Yee-Haw Industries Client Young Avenue Deli Type Hand-carved and wood type Lettering Designer Kevin Bradley
Chicken Rocket poster Art Director Julie Beicher Designer/Letterer Kevin Bradley Illustrators Kevin Bradley, Timothy Winkler Firm Yee-Haw Industries Client Southern Culture on the Skids Type Hand-carved
Evel Knievel All American Designer Kevin Bradley Firm Yee-Haw Industries Type Hand-carved
Buck Owens Birthdey Besh poster Designer Kevin Bradley Firm Yee-Haw Industries Client The Continental Club Type Hand-carved and wood type
Bill Monroe Fether of Bluegrass Music poster Designer Kevin Bradley Firm Yee-Haw Industries Type Hand-carved
Big Ass Truck show print Art Director/Designer Kevin Bradley Illustrator Timothy Winkler Firm Yee-Haw Industries Client Young Avenue Deli Type Hand-carved Lettering Designer Kevin Bradley





THE CONTINENTAL CLUB

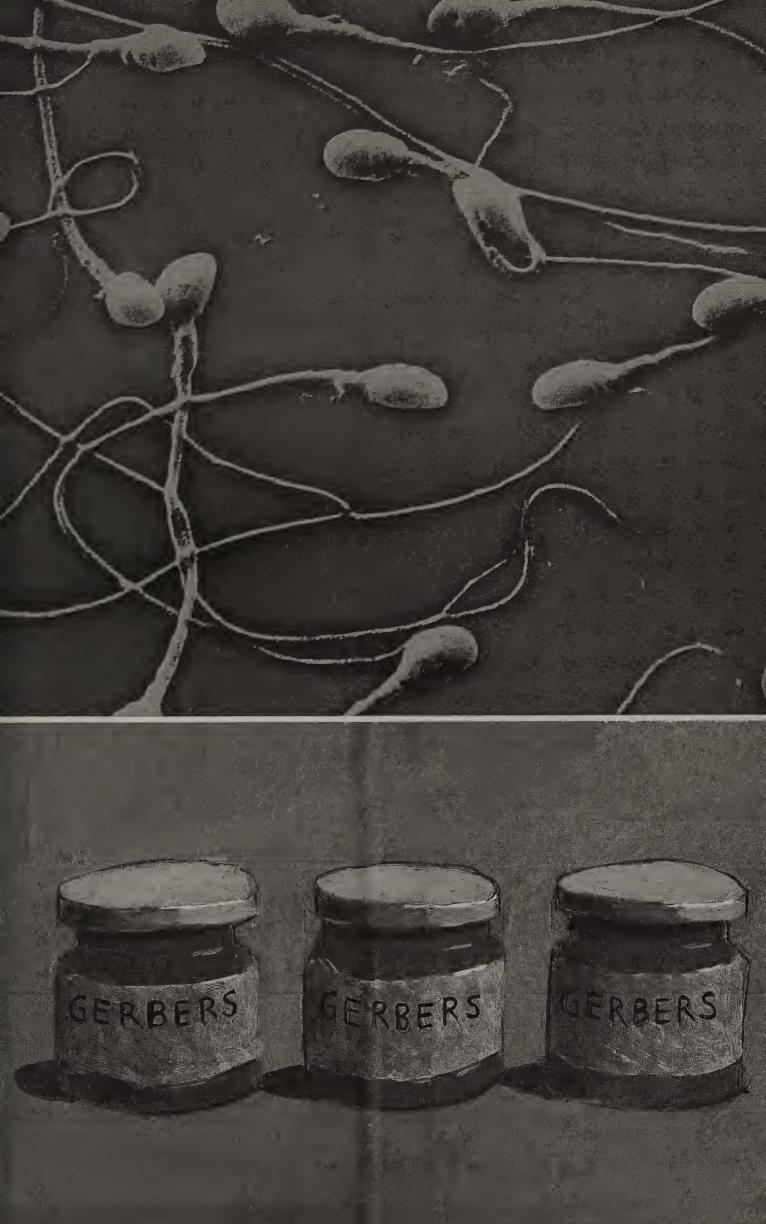




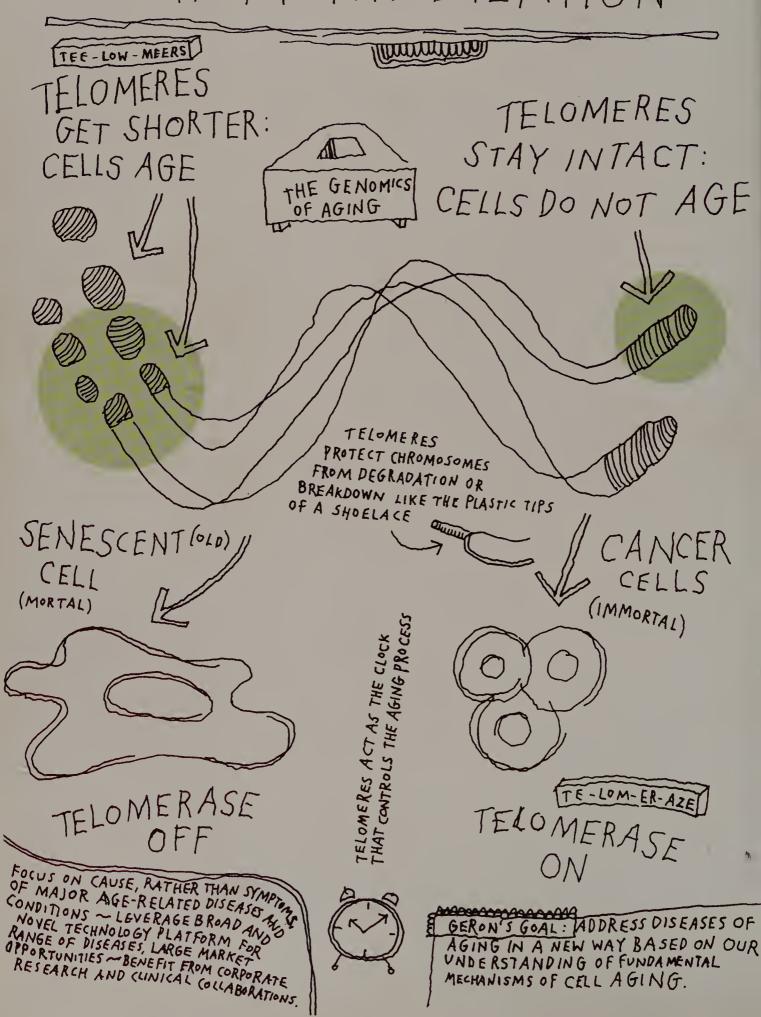




CHANCES OF A WOMAN GIVING BINTH TO TRIPLETS.

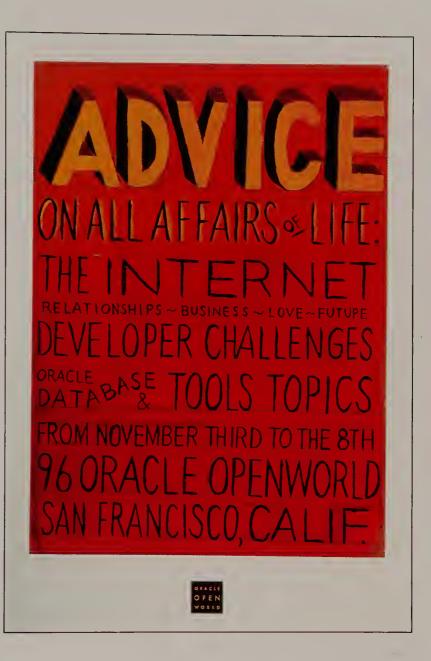


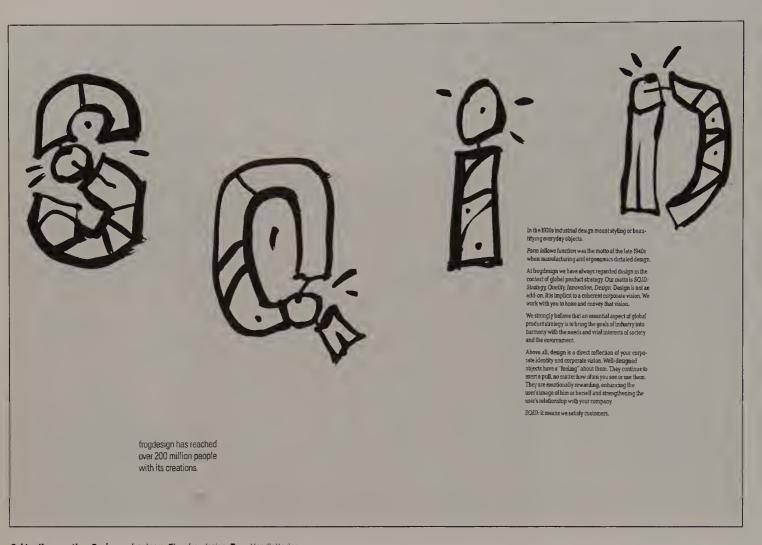
THE GERON PLATFORM CELLULAR AGING AND IMMORTALIZATION



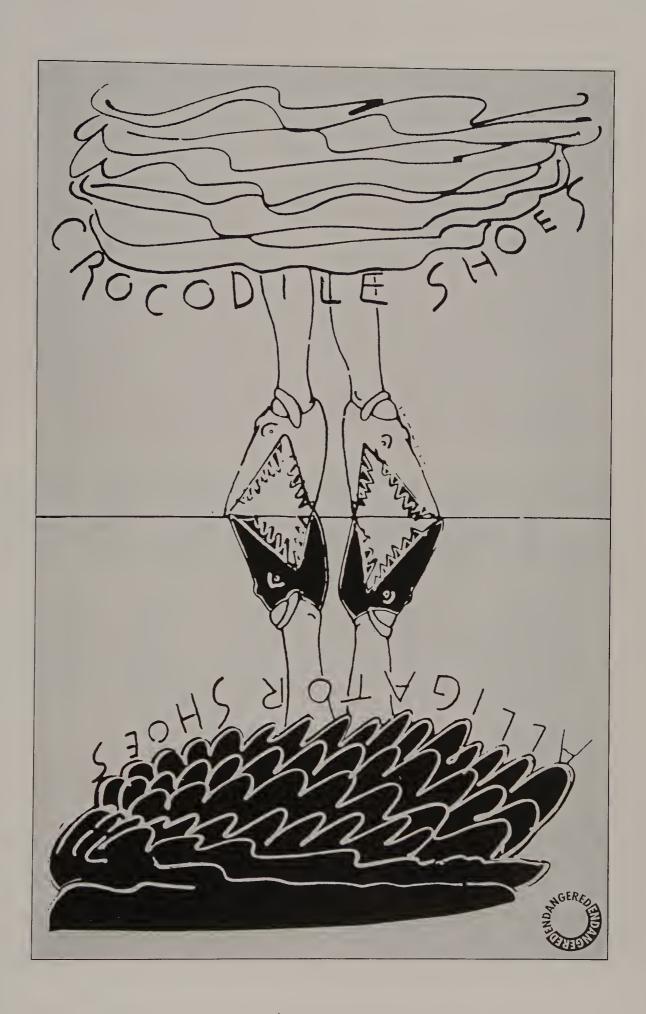
MECHANISMS OF CELL AGING.

Geron 1996 annual report Art Director Bill Cahan Designer Bob Dinetz illustrators Lorraine Maschler, Bob Dinetz Firm Cahan & Associates Client Geron Corporation Type Handlettering Lettering Designer Bob Dinetz Advice poster Designer Bill Cahan Firm Cahan & Associates Client Oracle OpenWorld Type Handlettering

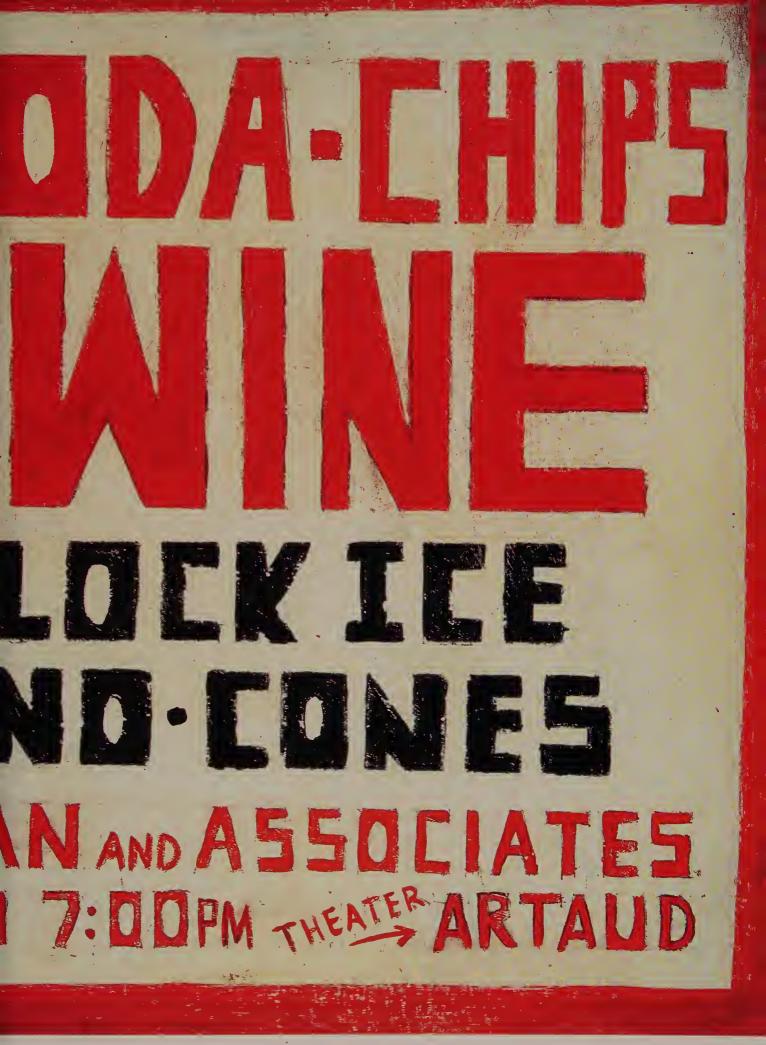




Sqid self-promotion Designers frogteam Firm frogdesign Type Handlettering
Alligator/Crocodile Shoes poster Designer Lanny Sommese Firm Sommese Design Client Penn State Institute for Arts and Humanistic Studies Type Handlettering



III GARETS IN THERSON AN EVENING TEA TUES. AUGUST 27



Candy-Soda poster Art Director Bill Cahan Designer/Illustrator Bob Dinetz Photographer Holly Stewart Firm Cahan & Associates Client San Francisco Creative Alliance Type Handlettering

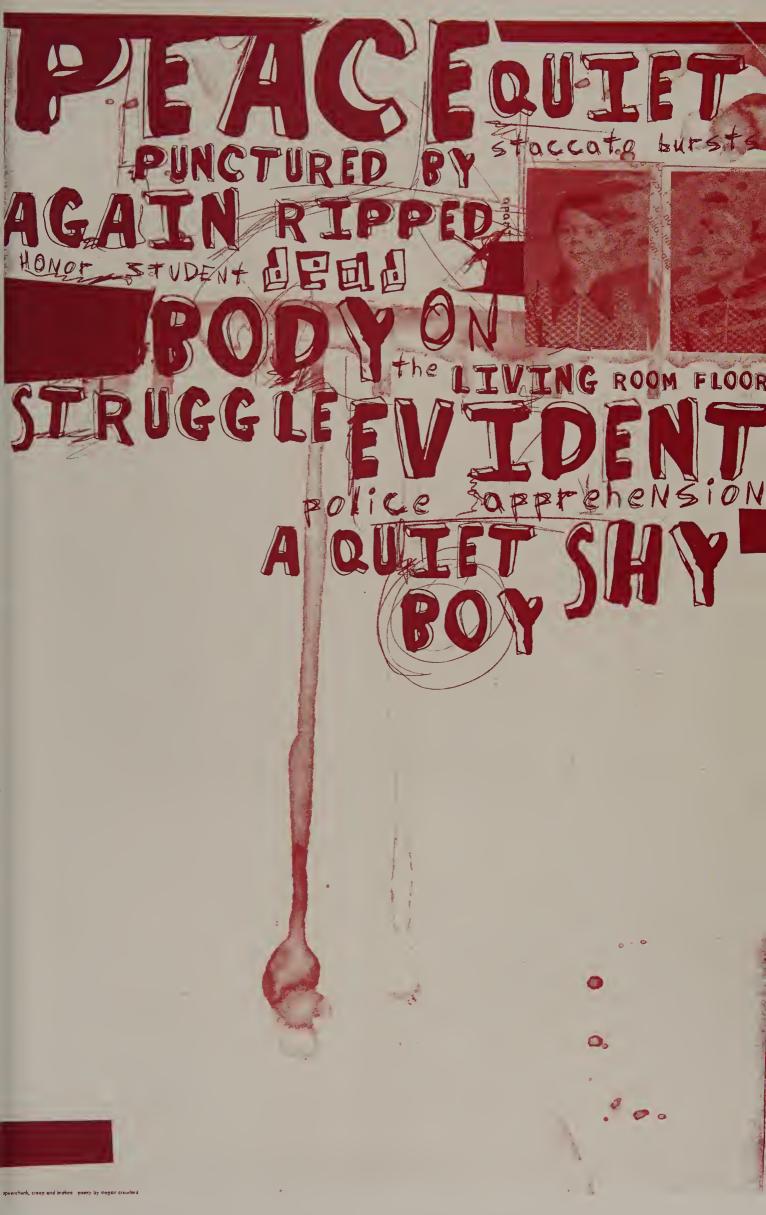


Communication Graphics Call for Entries Designers Woody Pirtle, Ivette Montes de Oca Firm Pentagram Design Client American Institute of Graphic Arts Type Handlettering Lettering Designer Woody Pirtle Firm Pentagram Design Client Washington Market School Type Handlettering









Okry. Okry. You've tried everything. The ginnicks. The formulas. The Doit-yourself solutions. And the lack luster results clumps stare you in the face: PACKAGINJ is NO game for novices. Stick to what you know well and just do the sensible thing: Isn't it time you listened to AGI? thuis no renging to were the experts when it comes to sensible PACKAGIN and we can help you. It's Quit simple, really. We've got what it takes: the people. The Broad market experies. He technical CAPABILITIES. Put them all to gether and they spell SENSIBLE PACK AGING. plain & simple. And guesswhat? Best of all, onr Approach really works!

INSIDE / OUT

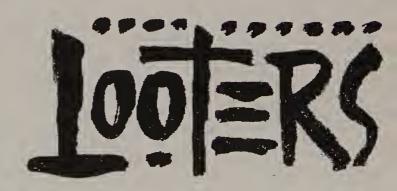
Cinema Parallel presents a film by Rob Tregenza A Parallel Pictures and Bultimore Film Factory Production

<u>Producers</u> J.K. Eareckson and Tom Garvin <u>Go-Producer</u> Gill Rolland <u>Associate Producers</u> Robert Sutton and J.C. Davidson

Featuring Frederic Pierrat, Stefania Rossa, Becangere Allany, Tom Gilroy, Mikkel Gaun, Steven Warkins

Official Selection—Cannes 1997



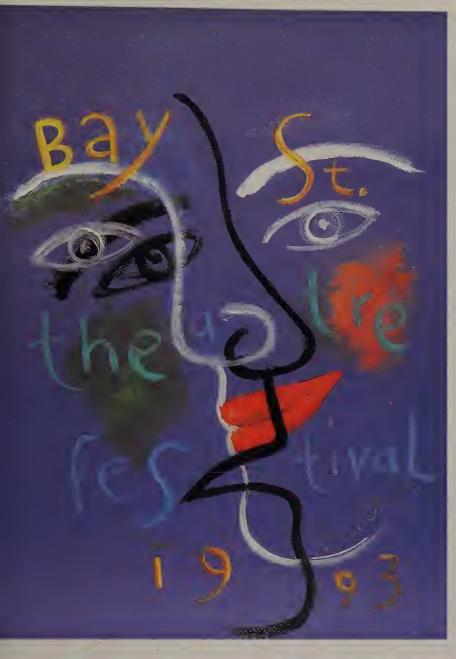








Unity Through Diversity poster Designer John Sayles Firm Sayles Graphic Design Client Harper College Type Handlettering Wine & Food Showcase poster Designer John Sayles Firm Sayles Graphic Design Client Des Moines Metro Opera Type Handlettering Sex in Advertising cover Designer John Sayles Firm Sayles Graphic Design Client Advertising Age magazine Type Handlettering







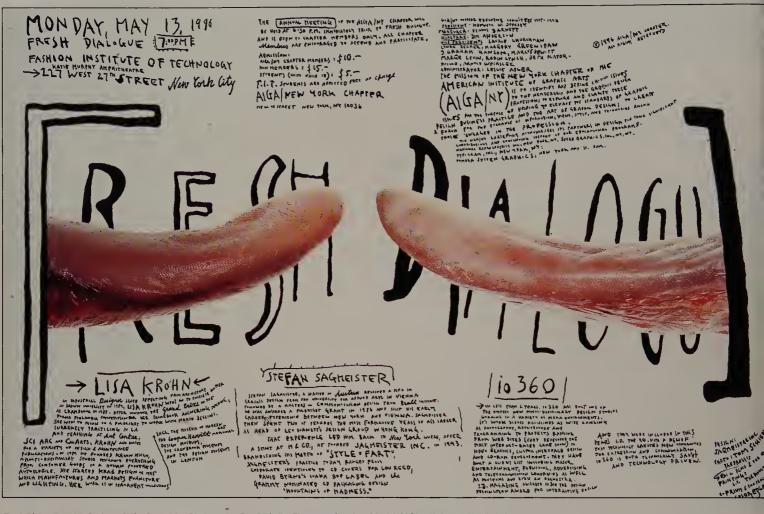


Bay Street Theatre poster Designer Paul Davis Firm Paul Davis Studio Client Bay Street Theatre Type Handlettering Panamericana 96 poster Designer Paul Davis Firm Paul Davis Studio Client Panamericana 96 Type Handlettering Bay Street Theatre poster Designer Paul Davis Firm Paul Davis Studio Client Ray Street Theatre Type Handlettering Arcadiana Advertising Dinner poster Designer Paul Davis Firm Paul Davis Studio Client Alexander Theatre Type Handlettering Arcadiana Advertising Club of Arcadiana Type Handlettering

All right, if j've been taking photographs for 15 year: where are they? Actually, Rose has them. You should see Rose. She likes our work more than w do, and we like it quite a bit. This, of course, makes her a grea rep, which is why she's ours. We're not fools. But here's the best part: Although she knows a la About photography, she's never sold anything in her life This, we think, makes her the best salesperson we could possibly send out. Why? No pitch. No perma-crease, wrap round pritter. Never the sound of a little soft shoe. All you get is n rent person. Arentbook. An honest look nt us and what we can do or you. No kidding. Callus. And yes, ask for Rose.

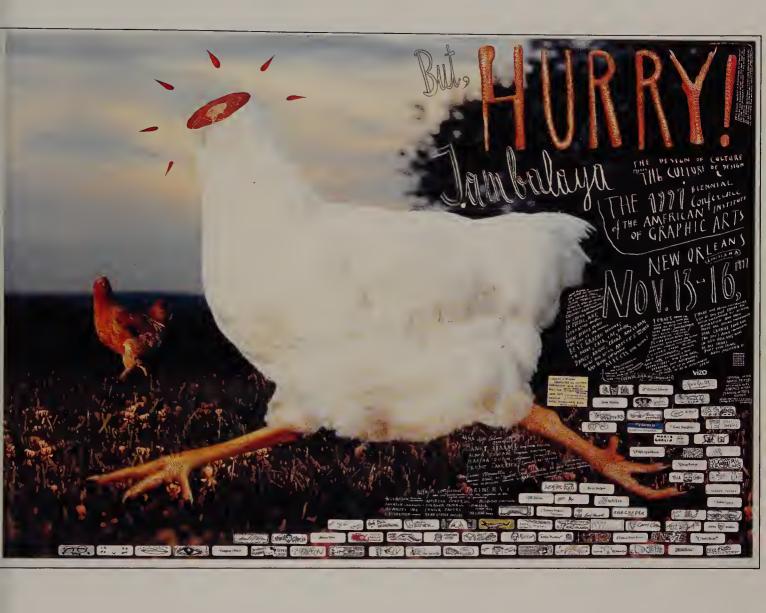






Fresh Dialogue poster Designer Stefan Sagmeister Photographer Tom Schierlitz Firm Sagmeister Inc. Client AIGA/New York Type Handlettering

Jambalaya poster Designer/Letterer Stefan Sagmeister Illustrators Peggy Chuang, Kazumi Matsumoto, Raphael Rudisser, Stefan Sagmeister Photographer Bela Borsodi Firm Sagmeister Inc. Client AIGA Type Handlettering



e, I don't bleed or any thing. You know? So those was a place by the side of the house of the lower of the lower was a place by the side of the house of the lower was a place by the side of the house of the lower was the work of the sound of the work of the was doing. The apples were beautitude and red and fruends were are the was filled up to the top and you just of the stop of the top and you just of the stop of the top and you just of the stop of the top and you just of the stop of the top and you just of the stop of the top and you just of the stop of the top and you just of the stop of the top and you just of the stop of the stop

Street Dreams



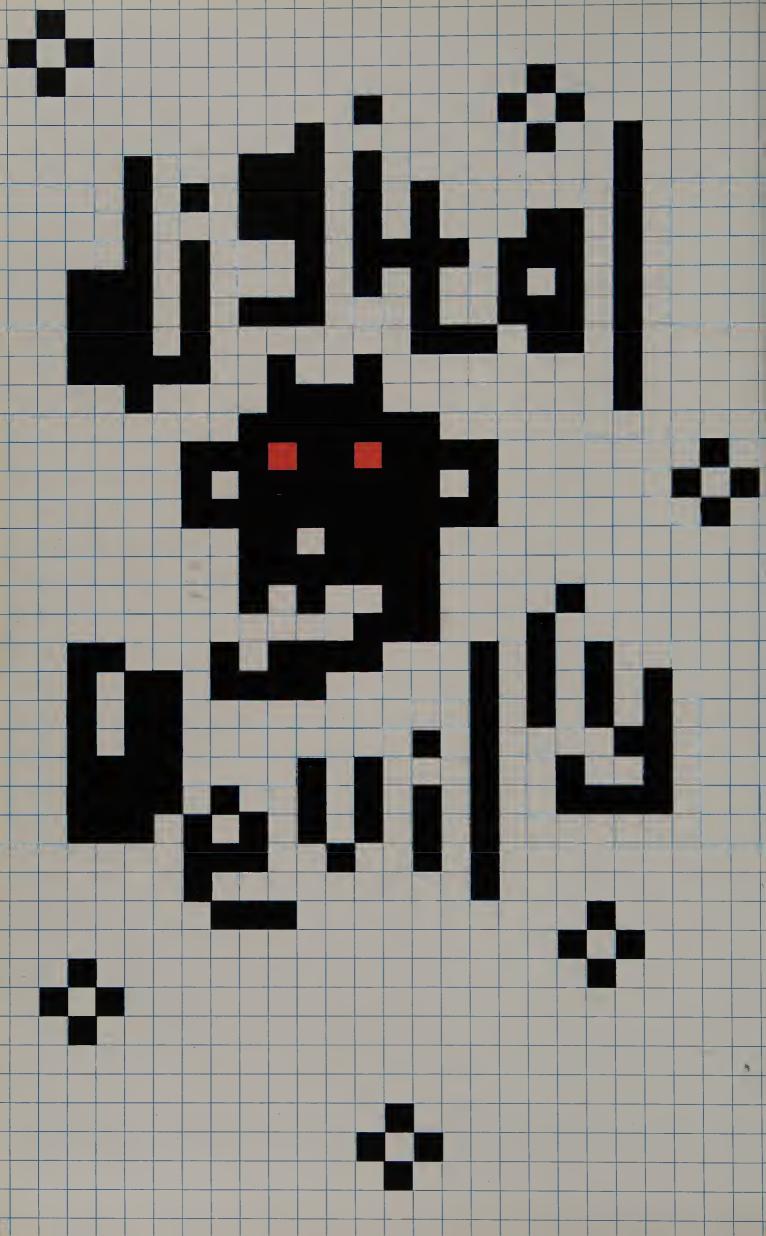
Leangeng me arrund and sheating at me with moching going onew one of the like a like a like a like a like a like and stargent as early in a granged him granged the soll cent be sown. But must family from income starts to she is sharped the family to soll cent shows to show the property of the starked the showest may had showed me that there was no sharp the drawity and showest may had a fish tank in the first sharp was the soll squally. We say the sharp was the sharp was the short soll sharp the sharp to sharp the sharp was the

Street Dreams poster Designer Kirk Richard Smith Photographer Stephen Webster/Worldwide Hideout Firm Firehouse 101 Art + Design Client Columbus Society of Communicating Arts Type Handlettering Endangered Indian Python poster Designer Lanny Sommese Firm Sommese Design Client Penn State Institute for Arts and Humanistic Studies Type Handlettering Fuck the Norm T-shirt Creative Director Michael Jager Designer/Illustrator Kirk James Firm Jager Di Paola Kemp Type JDK Flame Job Condensed









The personal computer (and undeniably the Macintosh) fueled the digital revolution of the late 1980s and forever changed graphic design. Its impact is perhaps comparable to Gutenberg's introduction in fifteenth-century Germany of printing from movable type. While Herr Gutenberg may have brought mass-printed communication to the Western world, the computer wholly democratized it. * During the twentieth century many technological discoveries, from radio to video, advanced the flow of most communications in countless and meaningful ways. Yet progress was curiously slow when it came to type design, and typography itself. Faster and more efficient production methods, including Linotype, Monotype, Alphatype, and phototype, were developed over the course of decades. But each system demanded skilled craftspersons to operate the typesetting machines, as well as design the majority of the typefaces used with them. In what seemed like a comparative instant, however, the personal computer enabled those who were never trained as type designers to create and compose their own concoctions. For much of the 1990s graphic designers (and even some nondesigners) cobbled together the oddest and most eclectic assortment of alphabets since the baroque novelties and bifurcated Tuscans of the mid- to late nineteenth century. * Unlike earlier advancements in phototypesetting, which expedited an otherwise time-consuming process, digital

technology reduced production time and eliminated certain job categories. Fortunately, this did not make skilled type experts redundant; in fact, they are the artists who continue to create the most functional typefaces. But it did mean that some of the graphic designer's most valued collaborators ended up on the sidelines. ★ From the era of hot-metal typesetting through the periods of photo- and early digital composition, highly trained people were responsible for creating type of all kinds. Metal fonts were cast in enormous factories known as typefoundries, while smaller retail type shops employed typesetters who worked with such fonts to compose text by hand and on machines. With the advent of photocomposition the large foundries were gradually reduced in size and eventually merged with the larger type shops, yet skilled professionals continued to produce the basic wares. Today, digital foundries that are often as compact as a single desktop computer have totally replaced these imposing relics of the Industrial Age. * The digital typefounder of the present is a combination of craftsperson-technician and designer-typographer. One such is Matthew Carter (b. 1937), formerly of Bitstream, one of America's first digital typefoundries, and now of Carter & Cone Type. He learned his trade in the hot-metal guild tradition yet made his most significant design contributions, including the faces Bell Centennial (developed for use in telephone directories) and Mantinia, by using a mouse, stylus, and computer in addition to his pens and pencils. Carter at once bridges decades of history with the new technology and represents a continuum between old and new. But the new generation has little direct connection to the same past. Such is the case with Rudy VanderLans (b. 1955) and Zuzana Licko (b. 1961), who were weaned on the new media. Together they established, in the

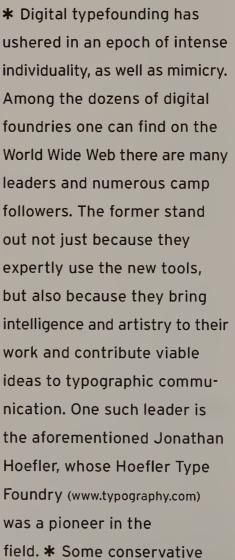
mid-1980s, the pioneer "new wave" digital typefoundry Emigre Fonts, and by bypassing the old methods they became leaders of the nascent digital type field. They were also among the first to exploit the limitations of computer typesetting by building designs upon the primitive bitmapping of screen-based letters, which resulted in blocky, spiky forms. Licko's earliest faces will go down in design history as prototypes from this early period of digitization. Only after the technology advanced enough to compensate for extreme pixelation did Emigre next produce the high-resolution alphabets that further extended the boundaries of readability while contributing to the distinct graphic style of the era. * Emigre was not alone, though. On one hand, many established type producers were developing unique faces and recasting old alphabets as new digital fonts. On the other, scores of self-styled digital foundries emerged throughout the real and virtual worlds becoming connected to type users everywhere via the Internet – and introduced unprecedented designs based on calligraphy, graffiti, and vernacular models. Almost anything that could be read as a letterform served as inspiration for these "artist"-font

makers. * Type soon became a fashionable commodity, and foundries demanded new designs at a speedier pace than ever before. Where once it took longer than a year to design and develop a font in metal, now some typefaces could be brought to fruition in weeks. Advances in userfriendly font-making software further encouraged fervent experimentation in a field once known for progressing in small increments. Some of the more ambitious cottage-industry type businesses (such as fontBoy, Plazm, and [T-26]), where proprietors initially created their own customized alphabets for limited use, began to license and sell typefaces designed by others – many of whom had never designed viable alphabets before. Why did these neophyte type designers earn credibility right out of the gate, when before, it took years of apprenticeship? Frankly, because they were there, and graphic designers were, well, starved for the kinds of eccentric and novel styles they produced. Designers with the first Macs and the initial versions of QuarkXpress or PageMaker embraced weird faces to go with the layered and cluttered layouts that characterized early computeraided design, resulting in a kind of digital madness.

Eventually some graphic designers began producing their own one-off alphabets, not unlike custom handlettering of earlier times, to personalize their work. With the floodgates opened, designers, artists, and wannabes contributed to the explosion of new digital type. * Inconsistency prevailed, with sublime work at one extreme and grotesque at the other; stylistic varieties that emerged ranged from the classically inspired to the artfully abstract. Leaving aside, for this analysis, the digitized versions of historical faces (e.g., Garamond or Times), a large proportion of digital typefaces were products of the new medium itself, built upon the quirks of the technology. Just as the Photo-Typositor made it easy to squish and overlap letters (which became a stylistic trope during the 1960s), in the digital realm a whole slew of special effects could be accomplished effortlessly. Thanks to software like Photoshop and Illustrator, type could be altered in limitless ways; the resulting discordance became something of a positive attribute because it allowed for countless variations in form and content, which in turn challenged the cookie-cutter design schemes of the period. * One ingenious face, LettError's Beowolf (1989), was programmed with a randomizing feature so that instead of having one fixed form, each letter literally changed appearance every time it was printed. A few of the new digital fonts were blobs that looked as if they had been run through a photocopier scores of times. Some faces were actually different type styles sandwiched together; imagine a Casion overprinting a Garamond. Originally these were done as experiments to push the technology, but on occasion designers included them in layouts to test readers' tolerance. **★** When composed in various layers, type also became kinetic-looking, with information designed to read on different levels, as in

Visual Dialogue's announcements (pages 122-23) for a lecture by P. Scott Makela (1960-99) and Laurie Haycock Makela. (Most of the Makelas' own typography addresses the nature of movement in a static environment.) Blurs were commonly used in print media to simulate the fleeting and undulating movements of type on a video screen, as in Slatoff + Cohen Partners' Gap T-shirt graphics (page 132). In the early 1980s the computer program Paintbox, used mostly by on-air television designers, engendered "flying logos"; by the early 1990s, new kinetic typefaces were likewise given motion on TV and movie screens in commercials and film titles, where type was an active narrative element that bounced and flew past the viewer. * Digitization can reproduce a classic face as well as or better than a metal slug. Nonetheless, the computer is still novel enough and the software upgrades constant that designers are continually inspired to push typographic limits. Even classically rooted designers such as Jonathan Hoefler, known for his revivals of traditional typefaces, have explored unconventional form, as in Fetish (pages 126-27). This experimental though functional face, he says, "comments on the mythopoetic notion of 'classicism' which figures so prominently in all levels of graphic design in America. . . . While it quotes freely from a formal vocabulary of disparate historical styles (such as the Gothic, Victorian, Byzantine, Celtic and Moorish), it is ultimately an invention . . ." ★ Designers may conceive everything on the screen, or may weave hand-drawn and computer-generated elements together. The alphabets Nova (page 142) and Superchunk (page 148), which may have originated as freehand drawings, are afforded many setting options when transformed into the digital environment. The rough-hewn lettering for the "Prodigy" layout (pages 146-47) might have been arduously rendered by hand

before the computer, but this tool's enormous flexibility makes it possible to take the original rough scribble, scan it digitally, and then manipulate the complex configuration easily. Digital tools have enabled the typographer to work with materials more as a painter would than as a traditional compositor – in other words, the digital designer can splash type on a page in abstract ways, not unlike what the Cubists and Dadaists did decades before by hand, making words serve as both the texture and content of a work. Such compositions evoke the feeling of an abstract canvas while conveying the concrete information of the text.



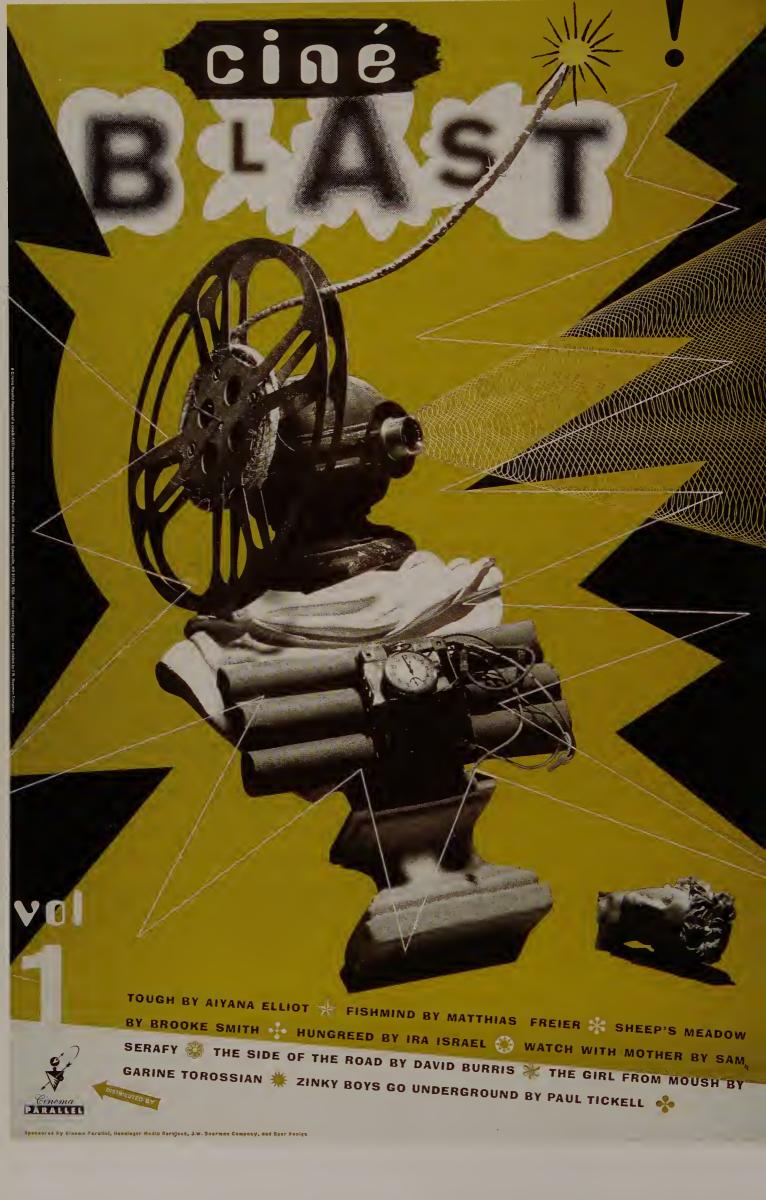


PRODIGY SPREAD



typographers complain that there are too many typefaces. But as type designer Tobias Frere-Jones once noted, that's like saying there are too many stories in literature. Each typeface tells its own storyor helps better express someone else's tale. Of course, not all the new digital faces will pass the test of time; the majority have limited usefulness and are applicable only in very specific contexts. Collectively, though, they help define a veritable second coming of the printed word. Despite the millennial angst over "the end of print," electronic communication demands more writing and reading, and type is the primary vehicle for conveying words, and thus thoughts. It is not surprising, then, that vanguard designers are inventing and reprising faces that predict the future, revere the past, and comment on the present. A kind of new-era wit is manifest in the digital type community; the fontBoy foundry, for example, describes itself with the tag line "baroque modernism for the new millennium." This humor is reflected most in the titles designers assign to their type creations. Like those given to rock groups, such absurdist names as Hernia, Dead History, Burn Out, and Sitcom are symbolic of a period when type is viewed as more ephemeral

than in the past. When type designers of earlier generations named their faces after themselves, it was partly to ensure their immortality, as well as get some credit in an ostensibly anonymous field. Today the name is often meant to satirize the phenomenon of type design, or celebrate an influence on the design. In many cases, as with Jonathan Hoefler's Fetish, the name describes the conditions that brought the face into being; here it was the designer's fetish with the grotesque form. * During the 1990s the computer aided an aesthetic realignment that has fostered a "digital style." Modernist methods, with their emphasis on clean, rational design, were as much a reaction to the precomputer, complex methods of production as to the questionable aesthetics of pre- and postwar mass media. In the 1950s simplicity was a cure-all for graphic chaos. In that sense the computer might actually be seen as the Modernist's dream come true, since it is the quintessential rational machine that makes designing more orderly and efficient. However, this very virtue is also its Achilles' heel. Ever since the Macintosh became the designer's tool of choice, orderliness has been challenged. Yes, the computer may have democratized graphic design, but by making it so easy for almost anyone to produce competent-looking results, it has also encouraged a higher level of mediocrity. And certainly, with accessibility to more special effects comes a greater potential for idiotic work. Unconventional digital typography is at best a means of exploring the taboos and rigidities of design, and at worst a template for bad experiments – but then, it takes many failed experiments to achieve success. The proof is in the doing. The examples presented here require that type and typography born in the digital age be examined not generally but as individual efforts.



Ciné Blast poster Designers Dave Plunkert, Joyce Hesselberth Firm Spur Design Client Parallel Type Sitcom, Adlib
Hamburg Filmfest 15th Anniversary brochure Art Director/Illustrator Johannes Erler Designer Christina Düllmann Firm Factor Design Client Hamburger Filmbüro Type Bodoni, Metro



Discharfotter Jos S.A.dir ← Le bruit dans is culsion Sacrote Dispot ← Früher als seit nicht nicht postmodern watern Hiller (Nobel + Hinsk Hille Robe) — Mein Herer Allage Nau - Hill Bergmann Michel Jenn Herber und Maria Hermich + Meine der Scharfotter auf Mermory Aufons von der Brusten ← Herbert Centula Geschler ← Meine der Scharfotter Challen und der Scharfotter auf Mermory auf der Scharfotter ← Meine der Scharfotter — Meine der Scharfotter ← Meine der Scharfotter — Scharfotter — Meine der Scharfotter — Meine Meine

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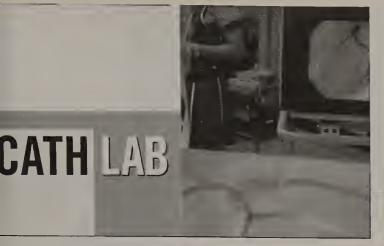
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COR THERAPEUTICS, INC

1997 Annual Repo



COMES

WHEN HEART OAMAGE OCCURS, OYING HEART CELLS RELEASE ENZYMES SUCH AS CREATINE KINASE (CK), CK-MB (THE MYOCAROIAL COMPONENT. OF CREATINE KINASE), OR LACTATE OEHVOROGENASE (LOH). CK ANO CK-MB LEVELS ELEVATE 6 TO B HOURS POST-MI, PEAK AT 18 TO 24 HOURS, AND NORMALIZE OVER THE 24-TO 72-HOUR. PERIOD FOLLOWING A CAROIAC EPISODE, NORMAL CK-MB LEVELS FOR 24 HOURS VIRTUALLY RULE OUT MI, HOWEVER, THESE CAROIAC ENZYMES ARE NOT ELEVATED IN PATIENTS WITH UNSTABLE ANGINA. LOH RISES AT 24 TO 48 HOURS POST-MI AND MAY REMAIN ELEVATED FOR OVER A WEEK.

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"A 43-year-old white male with hypertension and kidney disease had intermittent pain on exertion, and recently more severe radiating pain several days ago. They wanted us to take a look at him."



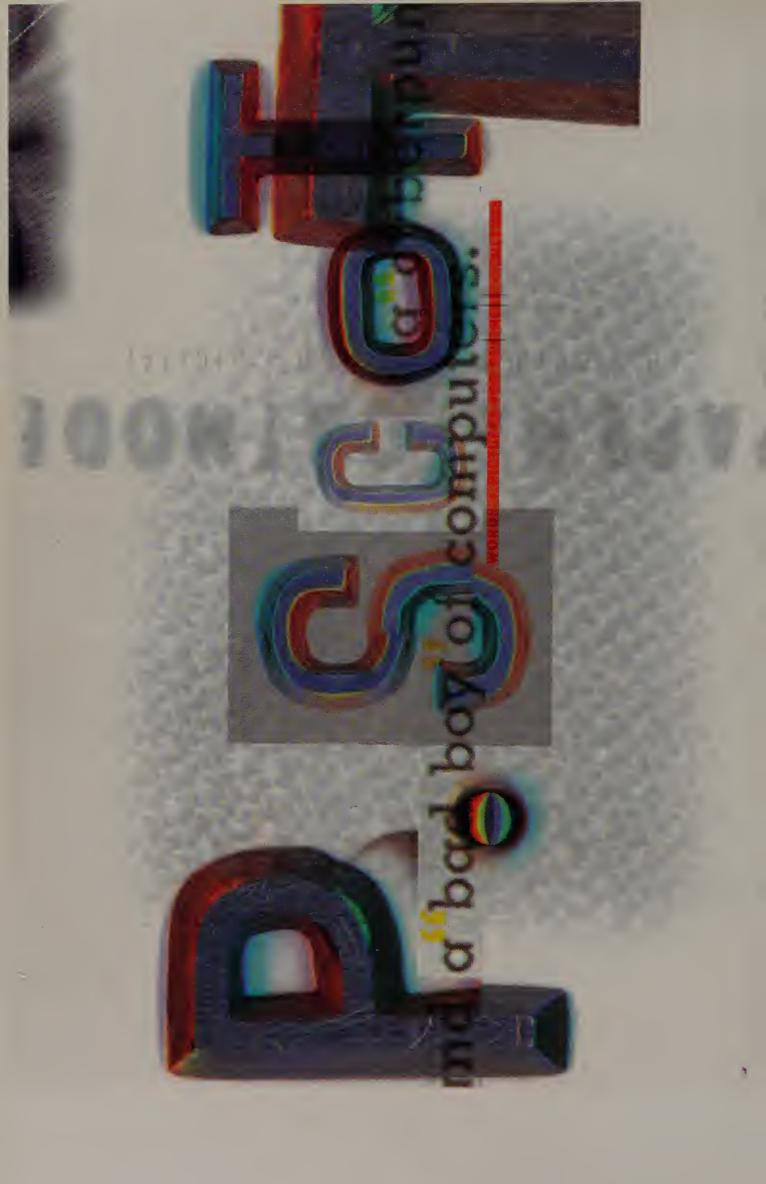
Over 1.5 million people in the U.S. will have heart attacks this year, and 500,000 of them will die.

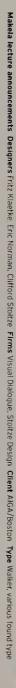


It is cool and dim behind the door that says

AUTHORIZED PERSONNEL ONLY and people dressed in lead aprons with masked faces are visible by the greenish light that glows from the computer screen. They have just completed diagnostic angiography, a procedure that can provide detailed information about the structure and function of the heart's arteries. A long thin flexible tube called a catheter is inserted into a blood vesse in the groin admit the coronary arteriety on wide v-ray Any blockages and the process of the properties of the process of the proce







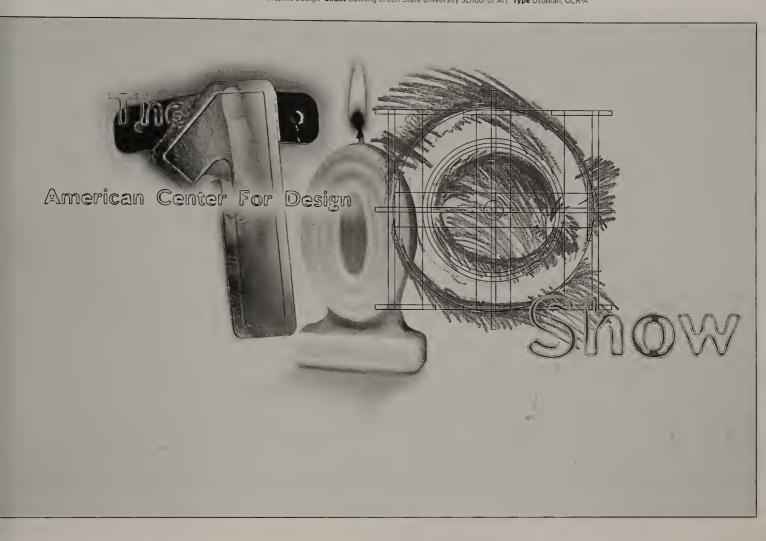






TDK promotions Creative Director Michael Jager Design Director Steve Farrar Designers Richard Curren, Kirk James, Keith Novicki Photographer Kirk James (poster) Firm Jager Di Paola Kemp Design Client TDK Type DIN family, News Gothic, Clarendon, Orator, Univers, Memphis, Times

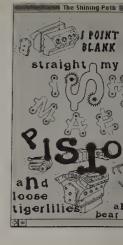
100 Show poster Designer Todd Childers Firm Todd Childers Graphic Design Client American Center for Design Type Burn Out, Usher, Fractura, Bell Gothic Blade Runner flyer Designer Todd Childers Firm Todd Childers Graphic Design Client Bowling Green State University School of Art Type Usonian, OCR-A

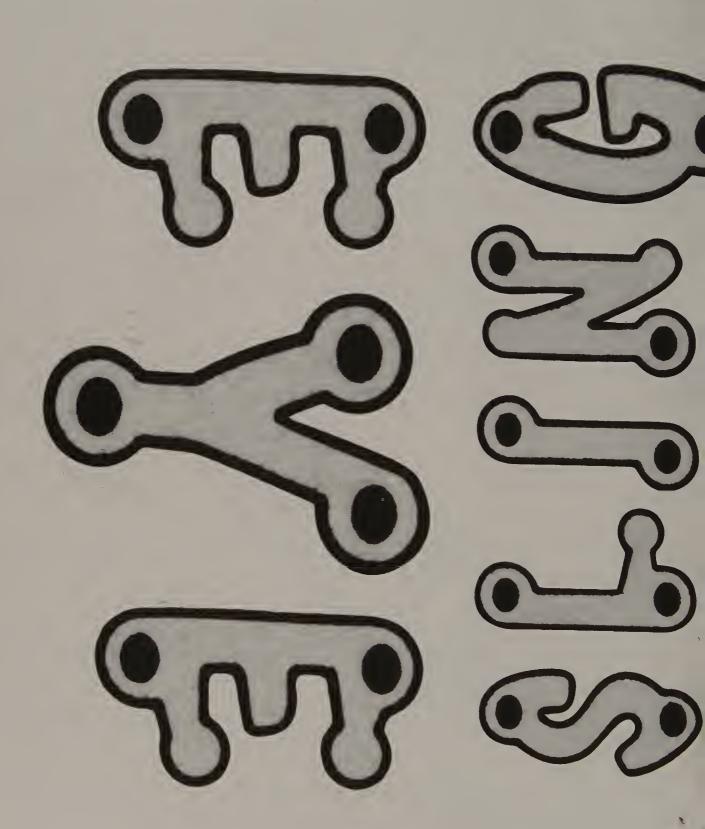


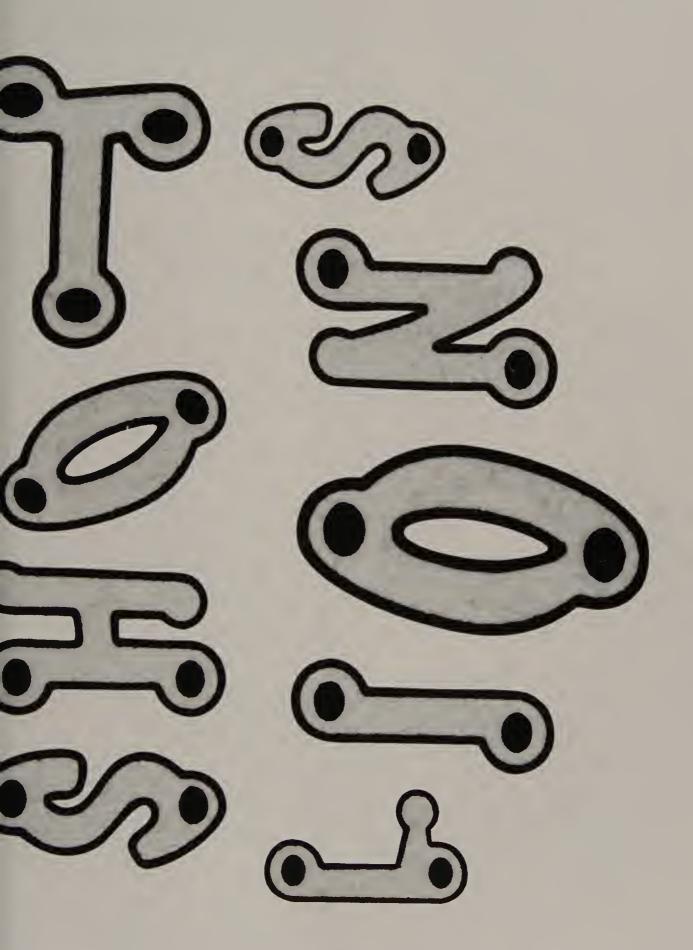


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Typhoid Mary type specimen Designer Elliott Earls Firm The Apollo Program Client Emigre, Inc. Type Typhoid Mary

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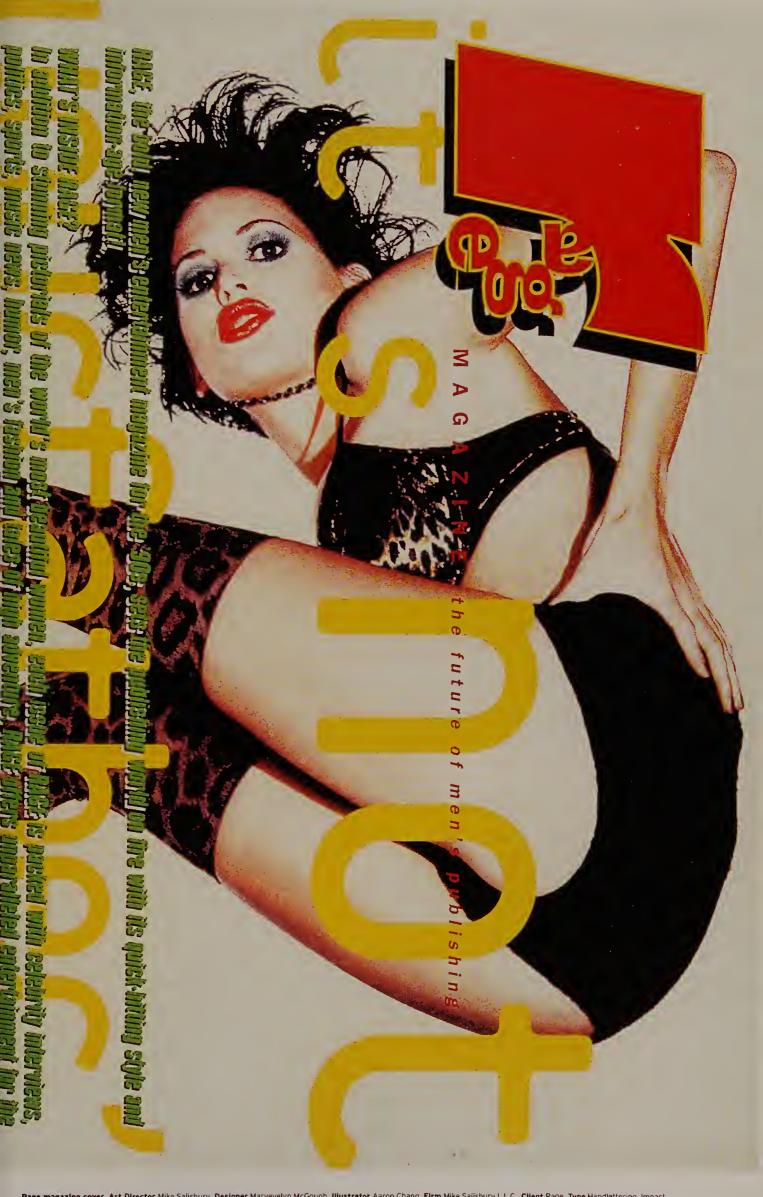
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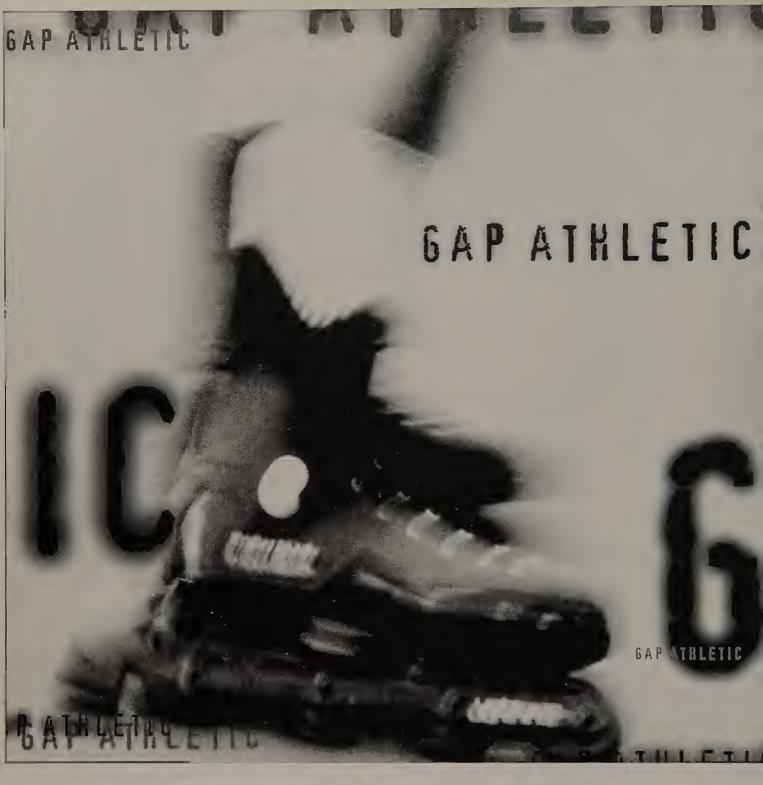
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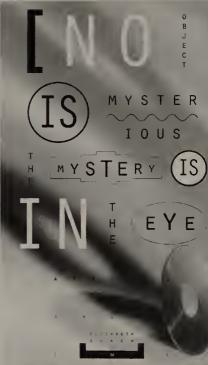
Gap T-shirt graphics Designers Tamar Cohen, David Slatoff Firm Slatoff + Cohen Partners Client The Gap Type Template Gothic, Confidential Change It poster Designer Todd Childers Firm Todd Childers Graphic Design Client Acorn Type Fractura





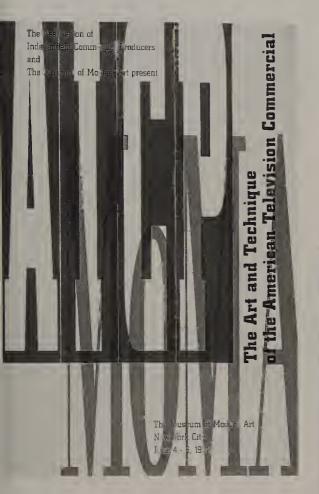




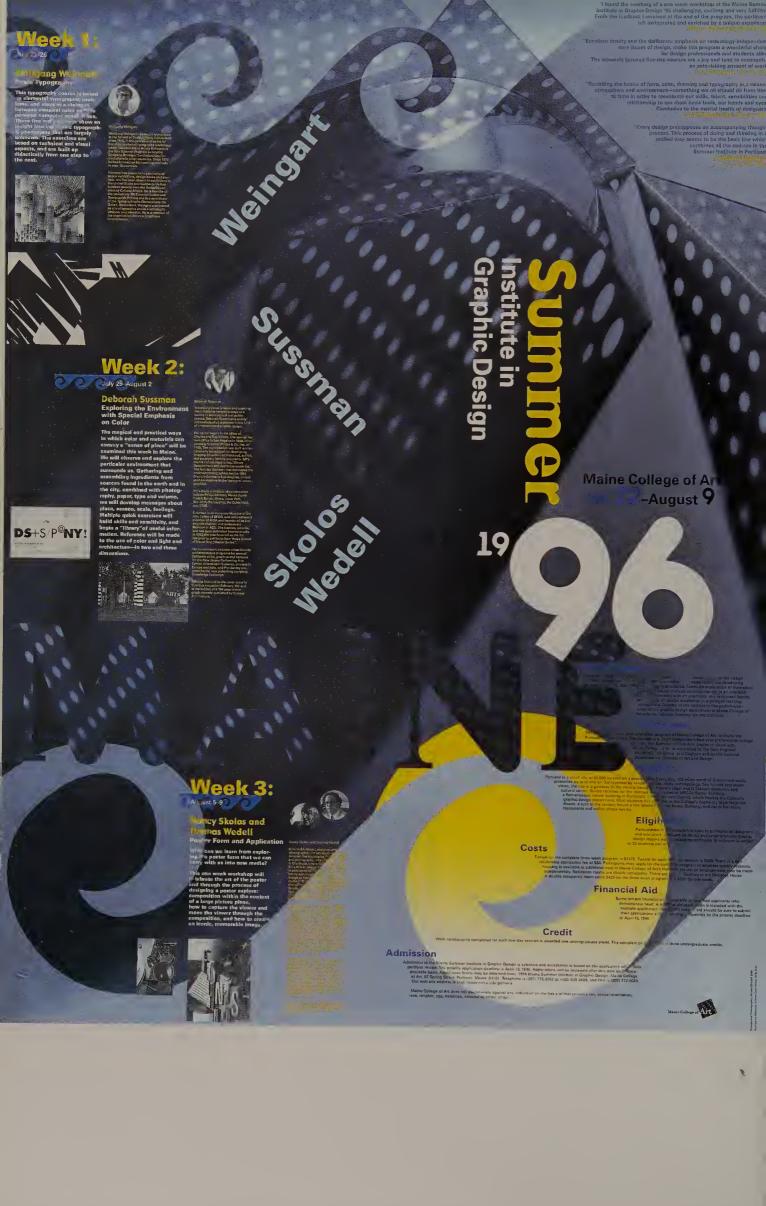


Making It Real exhibition catalog Designer Takaaki Matsumoto Firm Matsumoto Incorporated Client Independent Curators Inc. Type Univers family

Artist's Angle postcard Designers Thomas C. Ema, Debra J. Humphrey Photographers Stephen Ramsey, Allen Kennedy, Todd Droy Firm Ema Design Client Artist's Angle Type Orator, Univers, Garamond
The Art and Technique of the American Televsion Commercial poster Designer Richard Poulin Firm Poulin + Morris Clients Association of Independent Commercial Producers, Museum of Modern Art
KGB magazine cover Designers Nancy Mazzei, Brian Kelly Firm Smokebomb Client KGB Media Type Backspacer

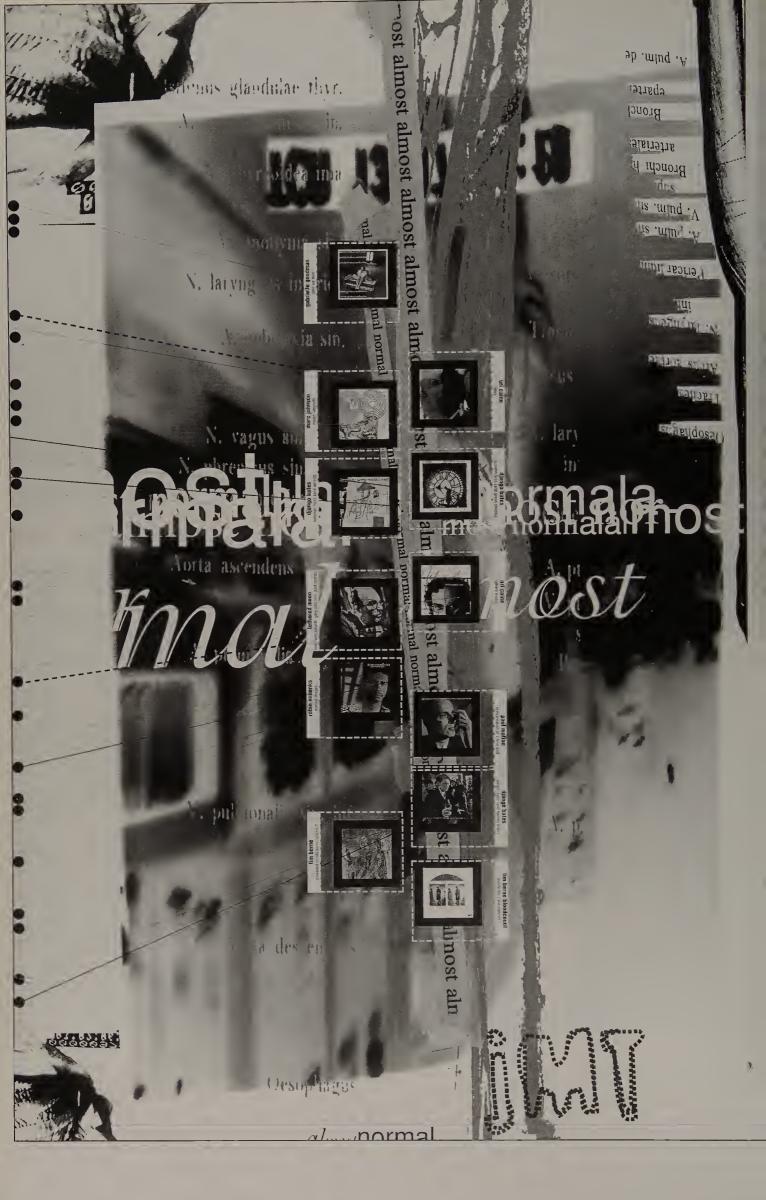








Maine Summer Institute in Graphic Design poster Designer Nancy Skolos Photographer Thomas Wedell Firm Skolos/Wedell Client Maine College of Art Type Univers, Dead History Usonian type specimen Designer Todd Childers Firm Todd Childers Graphic Design Type Usonian Rage magazine spread Art Director Mike Salisbury Designer Maryevelyn McGough Firm Mike Salisbury L.L.C. Client Rage Type Template Gothic variation



JMT poster Designer Patricia Lie Firm Verve Records Client Verve Records
Chris Hatt/Markus Hurme K2 ad Designer Michael Strassburger Firm Modern Dog Client K2 Snowboards Type Helvetica Neue (digitally manipulated)
Tiny Alice book cover Designer Paul Sahre Firm Office of Paul Sahre Client Fells Point Corner Theatre



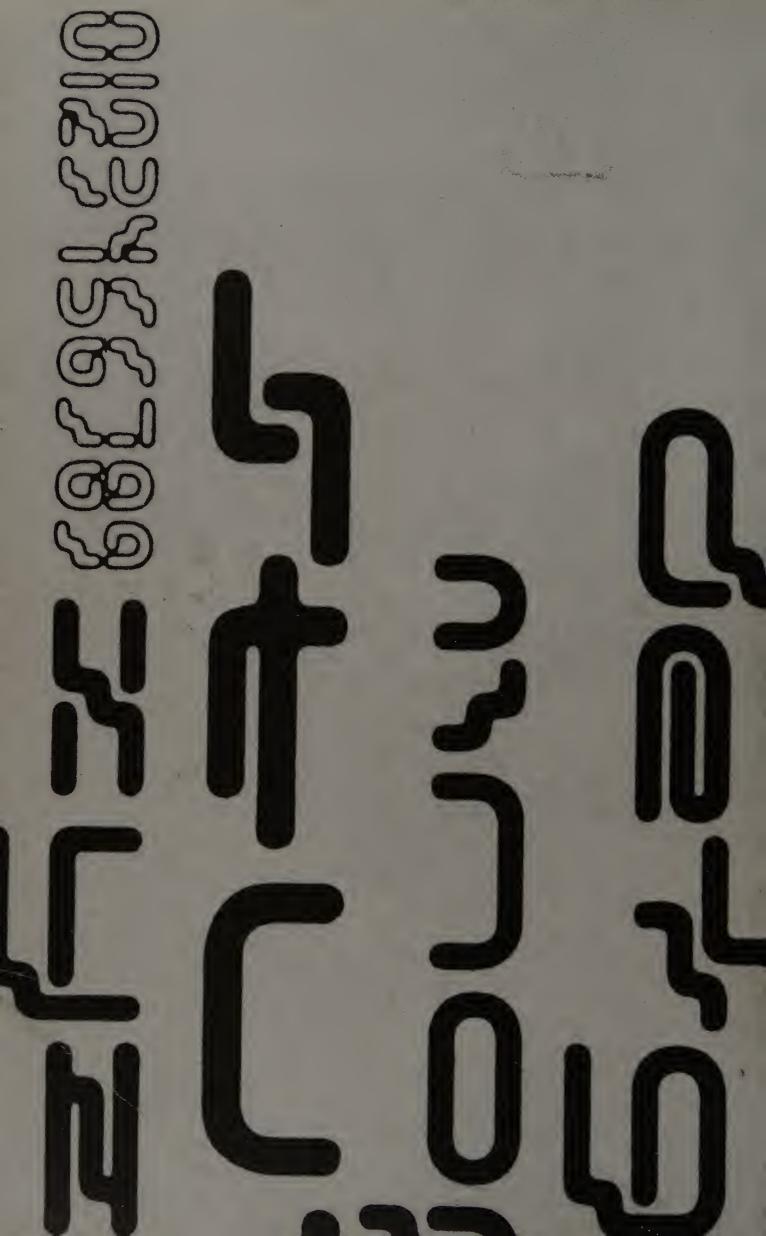




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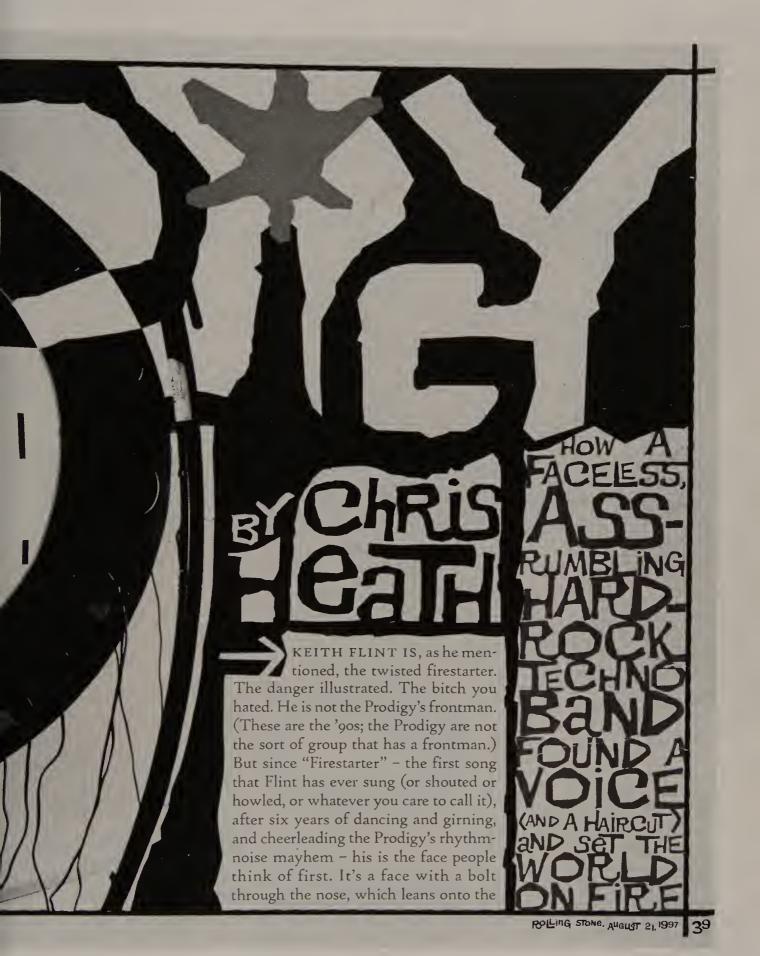




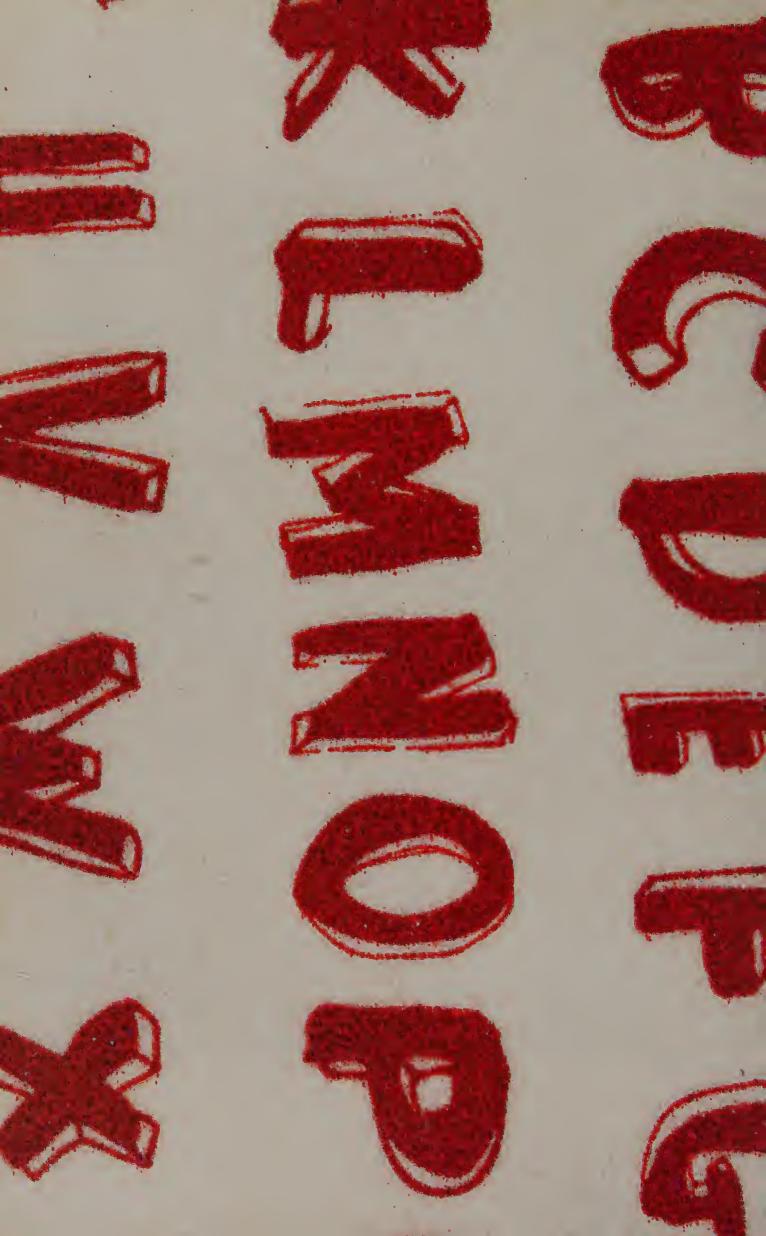


Stratosphere type specimen Designer Andrew Lopez Firm Cloud 9 Type Stratosphere



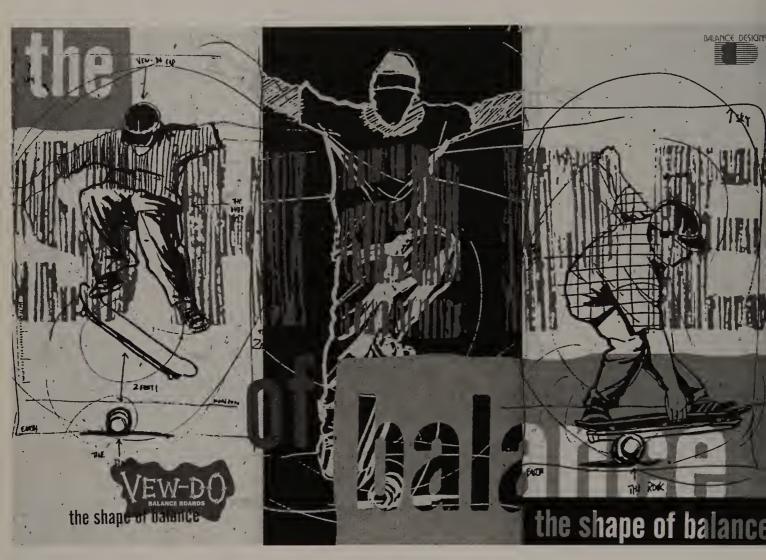


Prodigy spread Art Director Fred Woodward Designer Geraldine Hessler Photographer Peter Robathan Firm Rolling Stone Client Rolling Stone Type Dirt Devil





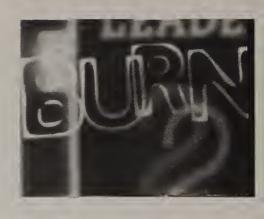
Superchunk type specimen Designer Charles Wilkin Firm Automatic Art and Design Client Prototype Experimental Foundry Type Superchunk Spaceboy typeface promotional poster Designer Charles Wilkin Firm Automatic Art and Design Client Prototype Experimental Foundry Type Spaceboy



Vew-Do brochure Designer/Illustrator Rüdiger Götz Firm Factor Design Cllent Vew-Do Balance Boards Type Helvetica Monospaced, handlettering Endfest poster Creative Director Scott Wadler Designer Tim Morse Photographer Exum Firm MTV Networks Creative Services Client KNDD 107.7 Seattle Type Escalido Streak, Gothico [T-26] font video Designer Todd Childers Firm Todd Childers Graphic Design Cllent [T-26]





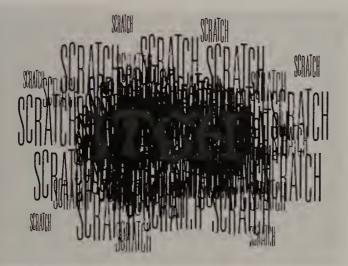




A "sage" once described humor as falling down stairs if you do it in the act of warning your wife not to. So does this imply that mishaps are the basis for graphic design humor? Do inadvertent misspellings, misprintings, or missettings make type and typography funny? Positively not! Witty typography is usually victimless and premeditated. Considerable effort and skill are required to make letterforms humorous while avoiding the many pratfalls perpetrated by even the best designers. * Typographic humor is not as simple as drawing a happy face on an O or adding icicles to a T. Nor is setting English words in type that resembles, say, Chinese or Hebrew characters a priori funny. When such letters are used on paper cups or takeout menus the effect might be quaint, but if tried on more serious communications the result is puerile. The fact is that type itself - even the loonier novelty typefaces - is not inherently comic at all. As we've already said, type is a vessel, not a concept. Hence, for type to excite the funny bone it must be manipulated, played with, in various ways. Type must be imbued with certain characteristics that in concert with other visual material manifests an idea. * A visual pun is the most common form of humorous type play. Akin to its verbal counterpart, a visual pun is a single image that has two or more meanings, an overt one and a surprising one. Puns do not usually cause belly laughs, yet do stimulate attention and thus serve as mnemonics or, in Internet parlance, mental "cookies" that prompt recognition. A superb example of this is "MoMA" (page 186): Here, the common abbreviation for the Museum of Modern Art in New York is transformed into a clever word-picture that conveys multiple levels of information. The M hangs like a painting in a picture frame, while the vertical letters, oMA, simulate a person looking at the "painting" as though it were on a gallery wall. Each element fits perfectly together and tells a story that the initials alone fail to impart. Incidentally, did we mention that a visual pun cannot be arbitrary? The meaning must be logical, even if the result is somewhat absurd. The correct response to a visual pun is recognition. In the case of "MoMA," the vignette formed by the transformation of the letters is logical and sublime. One immediately comprehends the first level of meaning while savoring the secondary gag. * Most visual humor emerges instinctively (although it can be massaged and fine-tuned). The designer of "MoMA" probably came to this solution through a process of trial and error – sketching out numerous visual relationships between the letters until settling upon a more or less serendipitous solution. It takes something of a visionary – or at least an acute observer with strong graphic instincts to uncover the hidden secrets within a particular form. Presented with the same four initials M-o-M-A, scores of designers would set and compose them in different ways and would surely get some quite elegant results, but doubtless only a small percentage would find the key to unlocking their humorous potential. It takes imagination to make the M into a painting, and playfulness to transform the rest of the letters into the anthropomorphic image that relates so well to the first part of the equation. ★ A truly clever pun can

make an everyday object into something extraordinary and memorable. Take, for example, The Fashion Center logo (page 174), whose mnemonic is one of the most economically simple symbols for clothing: a common button. Now, if the designers had simply reversed a bold sans serif F out of the middle of the circle, the solution would indeed be mundane. Instead, they realized the potential pun inherent in the four holes through which a button is threaded and attached to a garment. By adding an extra hole and reducing the size of an existing one, an F-for "Fashion," of course - is formed, sewing up the visual puzzle seamlessly. * Sometimes a typographic pun is not as self-evident, while on other occasions the letters fall into place naturally. An example of the latter is the headline for an article in Rolling Stone about Kate Winslet (page 162), a star of 1997's Academy Award-winning film Titanic. Winslet's name, set in a bold, condensed Gothic typeface, is transformed into a ship with its bow sinking below the page line and the top of the A in "Kate" extended into a smokestack that puffs out the beginning of the article's title: "The Unsinkable," set in a typeface that conveys the words' lighter-than-air quality.

Still another good comic touch, in the photograph on the left-hand page of the spread, is the Lifesaver candy between Ms. Winslet's lips—a stand-in for the letter O and the word the actress appears to be mouthing. The net result is an intelligent way to indicate the movie star's recent accomplishment without showing the



SCRATCH & ITCH HOLIDAY CARD

tired publicity photographs of her in period costume. Not only do the visual puns prompt a giggle of recognition, they also allow the designer to package the story in a provocative way. ★ Type used to simulate a visage – to form a "type-face" - is a very common conceit and one of the most fundamental typographic toys. Virtually every letter of the alphabet can be used somehow as part of the facial anatomy. But randomly affixing letters in the shape of a face is a collage, not a pun. It is also too easy. For a type-face to be truly witty it has to work for the laughs. The "Moved" poster (page 171) is an example of

contorting a word into a face. The M is perfect as the eyebrows, while the D sitting on its side is suitable as the mouth. Of course, it takes some manipulation and shifting of typefaces to make the other letters fit into the plan, but in the end the result is successfully achieved. Actually, in addition to the cleverness of the form itself, a type-face forces the viewer to spend a little time deciphering the message but isn't that the goal of graphic communication? * Letterforms are often substituted for other pictorial material, simultaneously serving as word and picture. In literature this is referred to as concrete poetry, where the words and sentences are composed to form a visual depiction of the content. Among the most famous concrete poetics is one that appears in chapter three of Lewis Carroll's Alice in Wonderland, where a curvilinear string of words at the end of a paragraph forms the Mouse's tail (and tale). A more contemporary example is "Surf and Sand" (page 183), where the words are contorted into the shape of a cocktail glass. The practice of transforming words into pictures is so common that its humor can be easily overlooked, which is why such antics should be used sparingly and smartly. * Letters by themselves can evoke certain moods and ideas without being metaphoric or symbolic shapes. Much of the typography in this chapter is simply smashed, scrunched, and overlaid, resulting in compositions that exude a comic aura. A good example of this approach is "Scratch & Itch" (page 165), which, in a kind of visual onomatopoeia, readily conveys those physical sensations through clever layering of type that has an urgent, kinetic quality. "Productivity" (page 166), from an annual report, is a case where the juxtaposition of Gothic type in various weights splayed over the page in seemingly random fashion is an effective way to suggest that the

message being delivered is a playful one – even when it's not. In this approach, common type (rather than a novelty face) is used in a raucous manner. Yet the type is not so anarchic as to be unreadable. Likewise, but not stylistically similar, "Art & Industry" (page 176) is more a mixture of common and eccentric type styles that requires very little deciphering to read the message. It is similar to "Productivity" in that odd juxtapositions and radical shifts in scale evoke a sense of playfulness as the piece dislodges the viewer's complacency, as does Kon/Struktur's clock (page 159), where the numerals, distorted, ultimately float off the face. The clock is a common object of satire, but one never tires of seeing variations on its "timeless" theme. * Using the most otherwise aesthetically questionable materials, a designer can transform a simple page into an eye-catching and mind-boggling experience. The covers for Rolling Stone on pages 160 and 161 are indicative of how grotesque type styles can be a



THE FASHION CENTER

THE FASHION CENTER LOGO

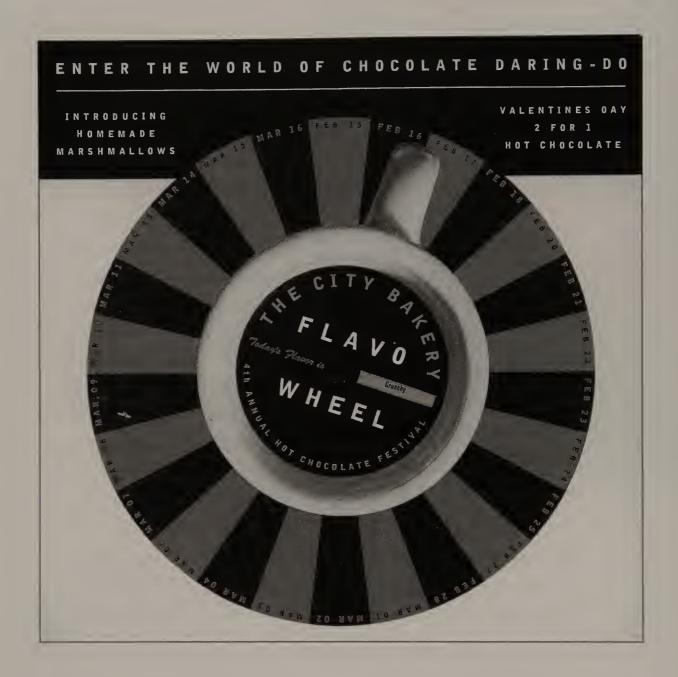
component of fetching design. Each element by itself does not ensure a visually amusing result, but the synergy between these type treatments and the outrageous photographic images radiates comic exuberance. The type complements the photographs, and in fact acts as a voice for them. Here is a case where type styles, not funny by themselves, are transformed through juxtaposition. Much the same can be said of the "Neve Campbell" spread on page 163, which features a comically composed photograph of the actress that is complemented on the facing page by lettering based on a whimsical face designed by the artist Ben Shahn (1898-1969) for a poetic alphabet book. The type's jumpy, uneven motion and large scale in relation to the photo contribute to the overall impact of the layout, which is light and funny. If the type treatment had been neutral, odds are that the photo would seem flat. And if the photo were a simple portrait, the antic type would probably be out of place. Here, context is all. * What makes a type treatment funny is a designer's ability to make the right choices at the right time. The first step is not to be intentionally humorous, but rather, to decide upon what design elements offer



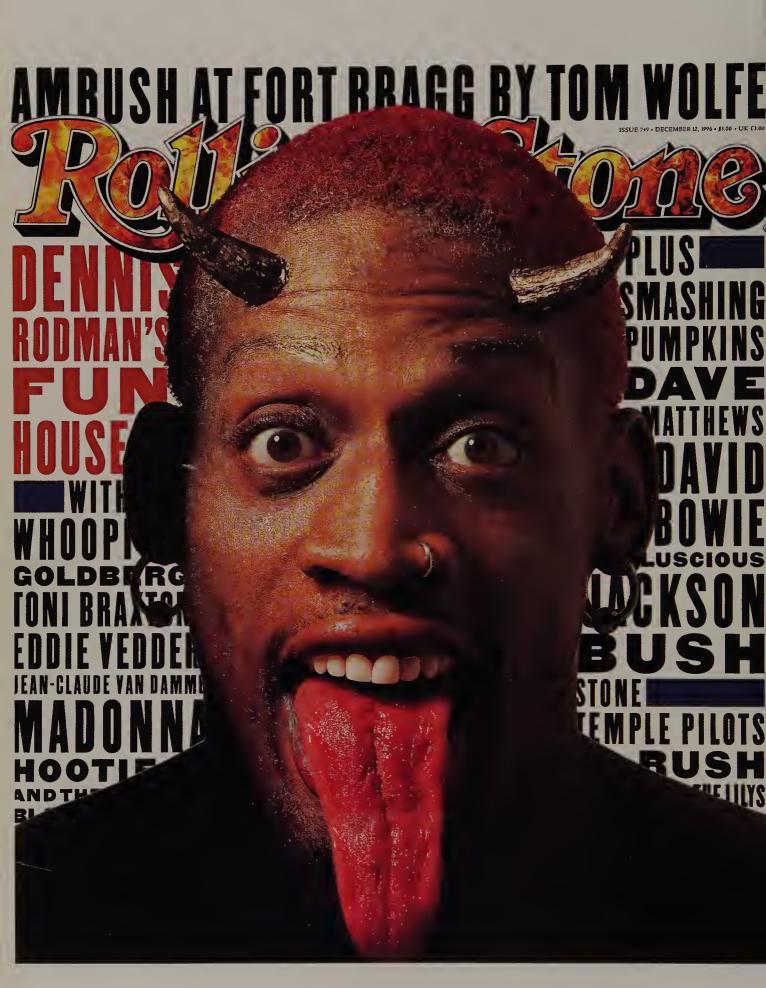
RATIONAL SOFTWARE 1996 ANNUAL REPORT

the greatest potential for conceptualization. Any typeface will do in a pinch if it's applied intelligently, but only one (maybe two) typeface(s) will be funny on its own. The designer must manipulate, transform, or juxtapose it with humorous elements. And only then, in the right context, will it be funny. "Be(a)ware" (page 190) is a simple, cleanly executed pun based on the combining of two interrelated words. But if instead of an elegant serifed lowercase font the designer had selected, say, a bold slabserif typeface and used all caps, the idea might have been

lost in a mass of black geometric forms. * A designer always has to be an editor. Just as verbal humor is based in large part on timing, graphic design humor is a matter of achieving the combination of overt and covert wit. Just as a misplaced word or unnecessary gesture can kill the timing of a comic monologue, excess visual images or extraneous motion—a zig that should be a zag—can thwart a funny outcome. And do not forget the words themselves. A designer works with words and images, and should be not a compliant manipulator of other people's language but an author (or coeditor) of the words that are used. A mundane headline will rarely yield an exciting word-picture. So, to offer more comic options, words must be edited in a way that doesn't change their intended meaning. But are most writers sanguine enough to see their pearls edited by a designer? In many working relationships this is not a problem; in others the writer will work with the designer to achieve the best and wittiest outcome. * Ultimately, humor is in the eye of the beholder; what is funny to you may not be funny to anyone else. And humorous type treatments are funny on different levels. Some are hilarious, others merely clever (and what is wrong with that?). Perhaps fifty percent of the work in this chapter is subject to debate by fifty percent of the book's readers. Humor is subjective, but it is also rooted in certain formal principles, such as scale, repetition, and juxtaposition. Witty compositions often employ radical scale changes, repetitive visual elements, and unexpected pairings. The wide range of humorous typographic possibilities presented here, while not exhaustive, gives a good overview of the genre. It also proves that wit is important to most typographic communication.

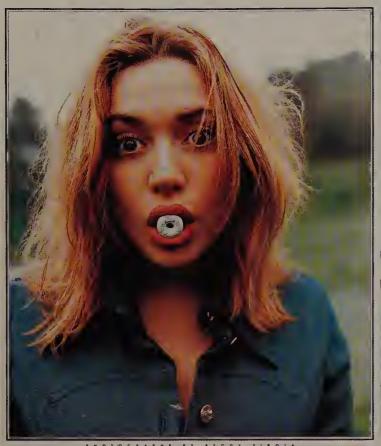






Dennis Rodman cover Art Director Fred Woodward Designers Fred Woodward, Geraldine Hessler Photographer Albert Watson Firm Rolling Stone Client Rolling Stone Type HTF Champion Keith Flint cover Art Director Fred Woodward Designer Geraldine Hessler Firm Rolling Stone Client Rolling Stone Type Dirt Devil

KEITH FUNT, FIRESTARTER



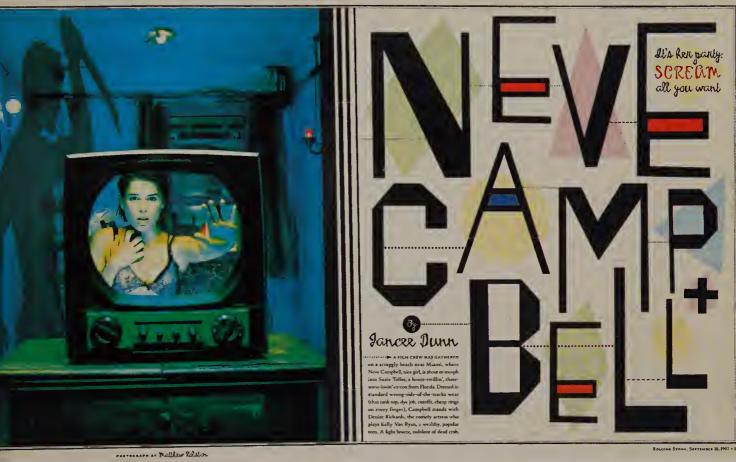


ROLLING STONE, MARCH 5, 19



Ratting Stork, January 21, 1997 -

Kate Winsiet spread Art Director Fred Woodward Designers Fred Woodward, Gail Anderson Photographer Peggy Sirota Firm Rolling Stone Client Rolling Stone Type HTF Champion Marilyn Manson spread Art Director Fred Woodward Designers Fred Woodward, Gail Anderson Photographer Matt Mahurin Firm Rolling Stone Client Rolling Stone Type Fobia Neve Campbeli spread Art Director Fred Woodward Designer Geraldine Hessler Photographer Matthew Rolston Firm Rolling Stone Client Rolling Stone Type Based on a design by Ben Shahn Sheryl Crow spread Art Director Fred Woodward Designers Fred Woodward, Geraldine Hessler Photographer Mark Seliger Firm Rolling Stone Client Rolling Stone Type HTF Historical Fell Type





The 6-7 SIMPLE MACHINES

ALL MACHINES AND MECHANICAL DEVICES

CAN BE REDUCED TO SOME COMBINATION OF 6 SIMPLE

MACHINES ALL KNOWN TO THE ANCIENT GREEKS.

1 the lever
2 the pulley
3 the wheel & axle
4 the inclined plane
5 the bolt or screw
and
6 the wedge

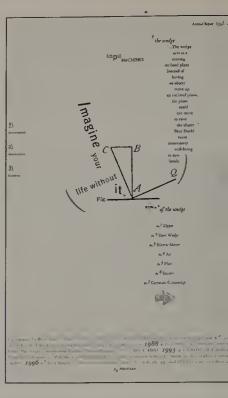
Technical innovations are creative ways to use one or a combination of the simple machines. All machines convert energy. In one way, they are just like people getting the job done. Progress does not simply occur of its own accord. It needs a driving force—the push of a motor, the pull of muscle, gravity or the power of a new idea. Each successful innovation responds to an age-old human need. At Blue Shield of California we're concerned with one of the most basic needs of all: health. So we introduced the 7th simple machine—the first statewide, medically sponsored prepaid health plan. To see the way it works, please turn the cover.

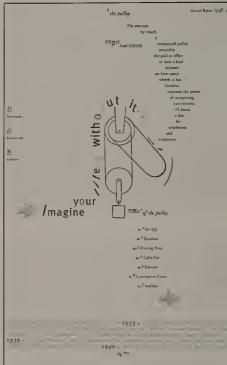
BLUE SHIELD OF CALIFORNIA

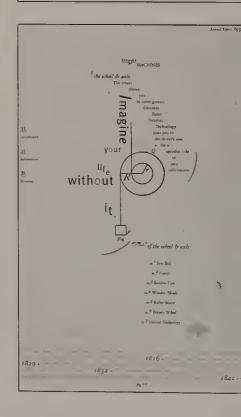
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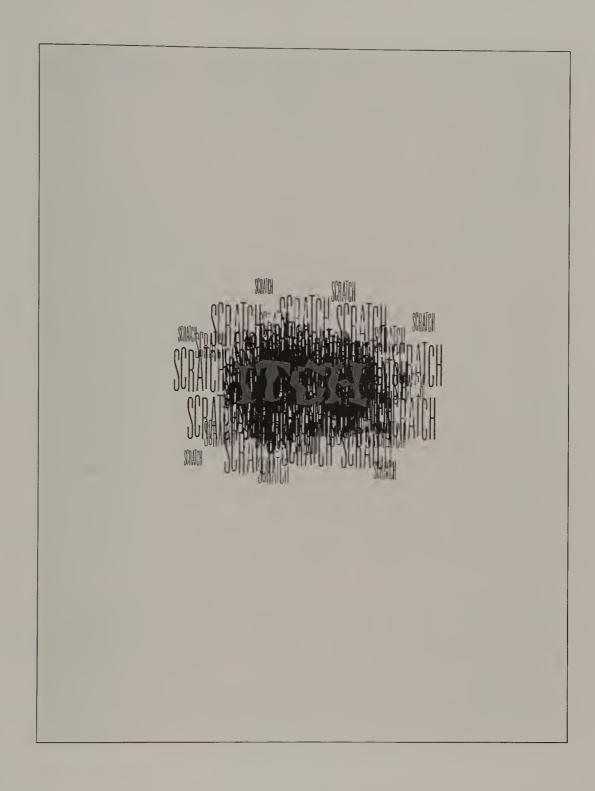
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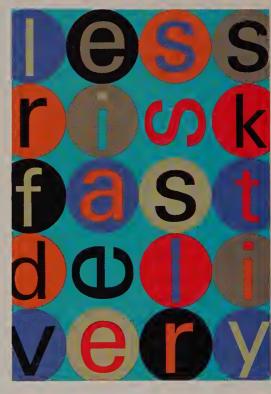






Rational Software 1996 annual report Art Director Bill Cahan Designer Sharrie Brooks Firm Cahan & Associates Client Rational Software Corporation Type New Century Schoolbook, Bembo











Cock-a-Doodle-Doo book jacket Designer Michael lan Kaye Firm Farrar, Straus & Giroux Client Farrar, Straus & Giroux Type Trade Gothic
Sandoval Rodeo poster Designer Greg Lindy Firm Rey International/Intersection Client Sandoval County Sheriff's Posse Type Glockenspiel, Lariat, Latin Extended
Richard Thompson You? Me? Us? CD package Art Directors Jeff Fey, Tommy Steele Designer/Illustrator Dave Plunkert Firm Spur Design Client Capitol Records Type Handlettering, Bodoni Bold



HELLO, I MUST BE GOING

G R UCH

AND HIS FRIENDS

CHARLOTTE CHANDLER

Brower

A Citadel Press Books

isbn 0-8065-1346-2

The standard of the sta

Baby Boomer Juice label/logo Designer Lanny Sommese Firm Sommese Design Client Aquapenn Spring Water Co. Type Futura
Hello, I Must Be Golng: Groucho and His Friends book jacket Designer Steven Brower Firm Steven Brower Design Client Citadel Press Type Futura Condensed
Type Face self-promotion Designer Steven Brower Firm Steven Brower Design Type Futura
Moving announcement poster Art Directors Takaaki Matsumoto, Michael McGinn Designer Takaaki Matsumoto Firm Matsumoto Incorporated Client JCH Group Ltd. Type Various

PE

FACE

Steven Brower Design 212-691-3969



IMPULSE

SATURDAY, December 11, 1993

ANCHORAGE DAILY NEWS

SECTION I

SMALL PHOTOS BY Devek M BOWAZEK BY JORDANN MARS hall Expecial to THE Daily 1/2

The Soul Assassins" tour had executed its takeover of San Jose State University, and the abundance of sweat-sourced shirts, smiles and droopy eyes on the folks filing out of the event center froved the Growd had gotten exactly what it came for the Groves, git dancing examp for smoke-X-ziense see fige E-2, sould stansing the first spire see fige E-2, sould stansing the first spire at 127-1500 then unteredicted

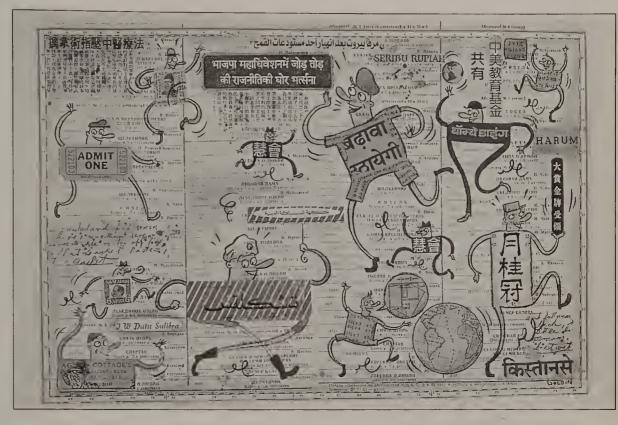
NOT DEAD YET

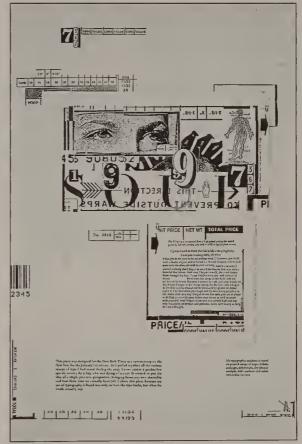
Freddie Krueger on his way back 2

THE OLD WAYS

Country soundtrack; more album reviews SHOW IT OFF Tattoos on parade

Tattoos on parade at the Underground 3







E Y E W E A R F A S H I O N M E L R O S E A V E 1 O 3 L A C A 9 O 1 2 O T E L E 2 1 3 2 5 8 6 7 8 2



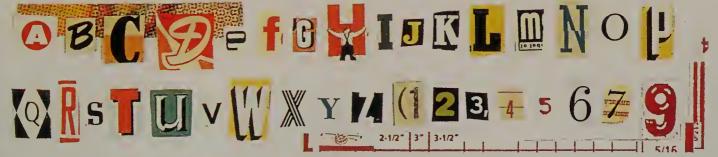




Fashion Center logo Designers Michael Bierut, Esther Bridavsky Firm Pentagram Design Client The Fashion Center Type Custom logotype
All Invision stationery Designer Todd Childers Firm Todd Childers Graphic Design Client California Institute of the Arts (student work) Type Franklin Gothic Heavy
Channel V logo Art Director Dale Graham/Hatmaker Designer Christian Goveia/Hatmaker Firm Corey & Co. Client Channel V Type Letter Gothic
Finish stationery Art Director Dale Graham/Hatmaker Designer Christian Goveia/Hatmaker Firm Corey & Co. Client Finish Type Letter Gothic
f/X promotional poster Art Director Scott Nash/Hatmaker Designer Tim Nihoff/Hatmaker Photographer Chip Simons Firm Corey & Co. Client 20th Century Fox, f/X Type Futura Extra Bold, Bodoni

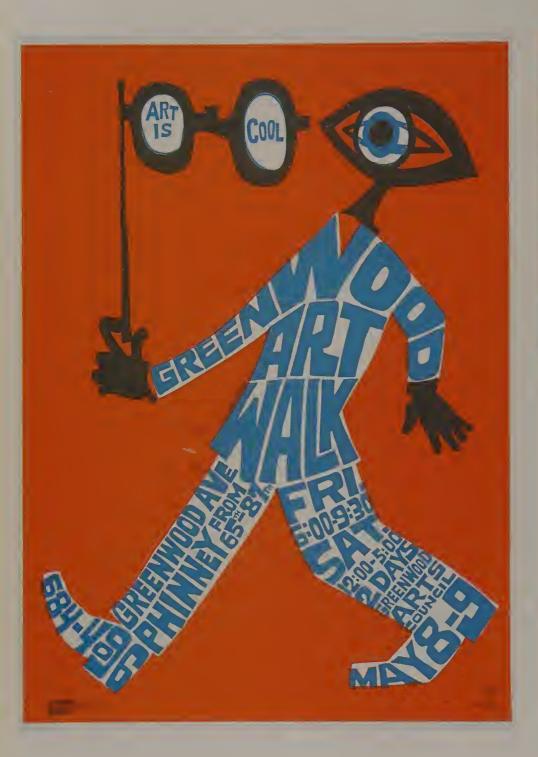














Greenwood Art Walk poster Designer Vittorio Costarella Firm Modern Dog Client Greenwood Arts Council Type Handlettering
Wit poster Designer Vittorio Costarella Firm Modern Dog Client Long Wharf Theatre Type Handlettering
Future Type poster Designer James Stoecker Firm Silicon Graphics Creative Dept. Client California Institute of the Arts Type Bell Gothic, News Gothic, various redrawn letterforms
Joe book Jacket Designer Molly Renda Firm DoubleTake magazine Client Algonquin Books of Chapel Hill Type Gill Sans Condensed (altered), Franklin Gothic Heavy, Times Semibold







Cocktail Party

Dive headfirst into the

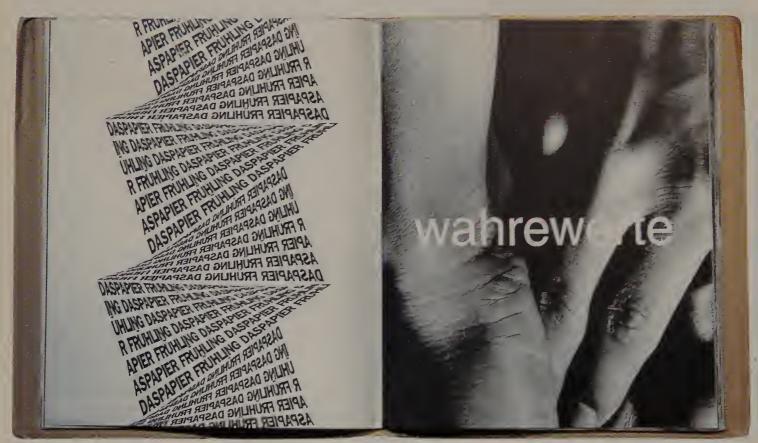
hippest new building to hit the West

Coast.

Please RSVP to 310.752.8450 by June 26th You 2600 Colorado Avenue

Must bring this invitation for



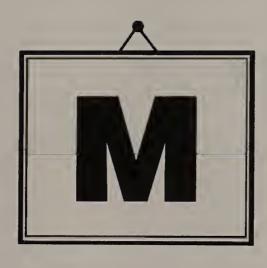


Tripod stationery Designer Seymour Chwast Firm The Pushpin Group, Inc. Client Tripod Inc. Type Copperplate and Giza
Wahrewerte/Das Papier promotion Designer Robert Bergman-Ungar Firm Bergman-Ungar Associates Client Das Papier magazine Type Helvetica Neue
The 1 X 12 Project Invitation Designer Kristine Matthews Type Helvetica Inserat
Tracey Associates stationery Designer Seymour Chwast Firm The Pushpin Group, Inc. Client Tracey Associates
Type TF Forever Two Thin, TF Forever Two Medium





Museum of Modern Art promotion Designers Hjalti Karlsson, Grace Kang Firm Karlsson Kang Design Client MoMA gift shop Type Helvetica
Minety IV holiday greeting Designer Hjalti Karlsson Kang Design
Brochure Art Directors Hjalti Karlsson, Whitney Dow, Frederick King Designer Hjalti Karlsson Photographer Steffany Ruben Firm Karlsson Kang Design Client Fountainhead Productions Type Garamond, Eurostile, Century Old Style
No Smoking poster Designers Hjalti Karlsson, Grace Kang Firm Karlsson Kang Design Client Oddi Printing Company Type Helvetica Black





1. Events/Meetings
The Limited Guinnes Import
Paddington Company ABA
Corporation Emerson Radio
Schieffelin & Nickelodeon
Somerset K-III Field & Stream
Magazines Westinghouse
Group Revlon Conde
Nast Viacom
Estee Lauder
Disney Magazine Group
KPMG Peat Marwick
2. Film/Video Carillon
Pfizer Turner
Broadcasting

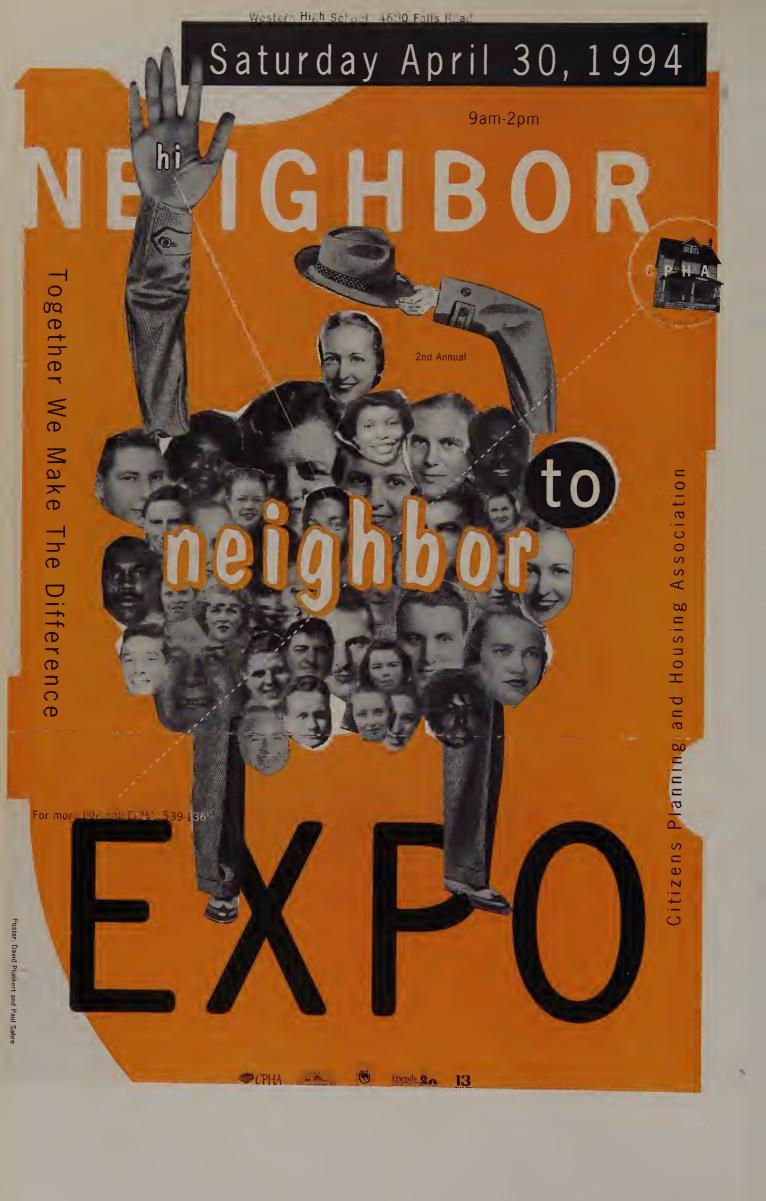
fizer Turner
Broadcasting
L'Oreal Forbes
Remy-Amerique
Murdoch Publishing Group
ChesebroughPonds Sassy
MT Gay Rum
New Yorker
Sony Corp.
Tanqueray Philip Morris USA Dell Publishing Victoria's Secret Piper Sonoma Jim Henson Productions

Tanqueray Carillon Lifetime Television

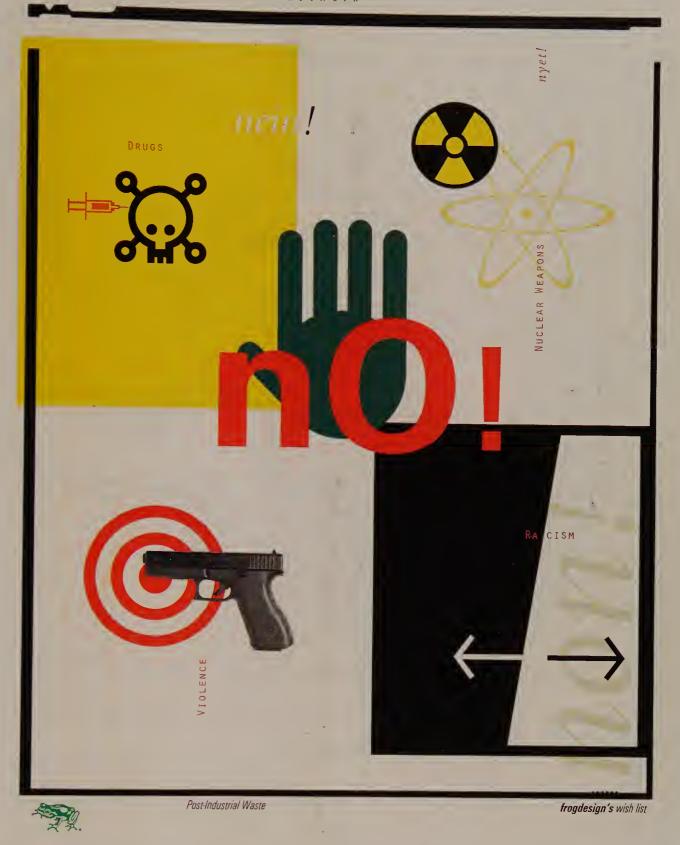
3. Multimedia/Print

Since 1987 Fountainhead Productions has been creating pow-erful marketing tools for the most creative and successful companies

smoking



frogdesign. global creative network



Neighbor to Neighbor Expo poster Designers Dave Plunkert, Paul Sahre Firm Spur Design Cilent Citizens Planning and Housing Association Type Franklin Gothic (digitally distressed), News Gothic, Dom Casual Wish List self-promotion Designers frogteam Firm frogdesign Type Univers, Orator

MAHO



Be(a)ware Design Awareness Month logo Designer Kristine Matthews Firm The Traver Company Client Seattle Design Center Type Bernhard Modern BT What Is Design Club flyer Designer Todd Childers Firm Todd Childers Graphic Design Client Bowling Green State University Type OCR-A, Republic

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Steven Heller is a senior art director at The New York Times and chair of the MFA design program at the School of Visual Arts in New York. He is the author, coauthor, or editor of numerous books on graphic design, including Paul Rand (Phaidon), The Swastika: Symbol Beyond Redemption? (Allworth Press), and The Digital Designer (Watson-Guptill). In addition to being editor of the AIGA Journal of Graphic Design, Heller is a contributor to such design journals as Print, ID, Eye, and UElc. In 1999 he was awarded the AIGA Medal for Lifetime Achievement. Heller lives in New York City.

Christine Thompson is currently design director at fortune.com, the World Wide Web counterpart of Fortune magazine, directing the design of all its new media projects. Prior to this, she was senior designer at The New York Times Electronic Media Company, where she oversaw the design of several nytimes.com projects. Her illustrations have frequently appeared in the site's Technology section. Thompson lives in New York.

Traditionalists Beware! This is not a book for devotees of pristine ty or a collection of 5 crystalline letterfor representing a single standard of quality. The is type play at its most eye-popping and quirky by graphic designers who reject mimetic styl in favor of idiosyncrat rambunctious, and anarchic letterforms. typefaces, and typo graphic concoctions.

