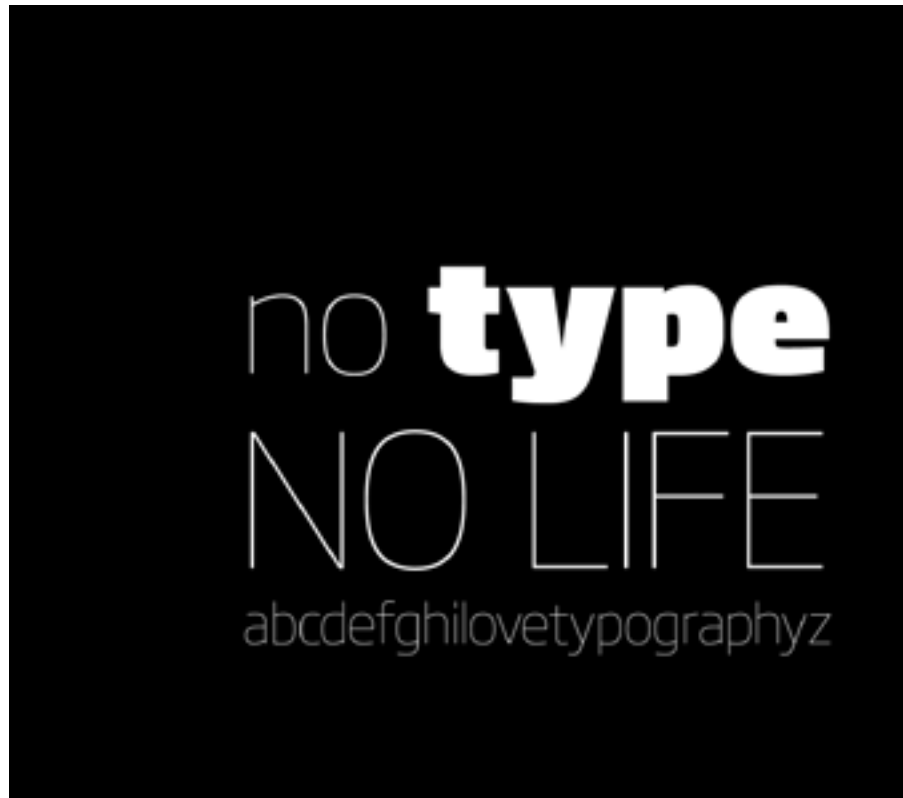


# Typography Right About NOW

Typography of the early 1990`s to today.



Giovanna Cappetta  
Shua`a AlHarbi  
Typography  
University of San Francisco  
Fall 2011

# Typography Right About NOW

Typography of the early 1990`s to today.

## Content:

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# Digital Tools



- In 1951, the first UNIVERSal Automatic Computer was delivered to the United States. The general-purpose of the first computer was to handle both numeric and textual information, marking the beginning of the computer era.
- In the 1980's, the arrival of desktop publishing and the introduction of software applications introduced a generation of designers, to computer image manipulation and 3D image creation.
- Computer graphic design enabled designers to instantly see the effects of page-layout and typography, without using any ink in the process.
- In 1991, Tim Berners-Lee invented the World Wide Web, allowing users to view other pages through a browser.

# Typographic Programs

- Twenty-five years ago, QuarkXPress® was used by professional page designers as the first design software, which lets anyone create and publish compelling materials for print, the Web, e-readers, tablets, and other digital media in one easy-to-use tool -- no coding or programming required.
- However, QuarkXpress did not have compatibility with Adobe, sparking the creation of InDesign, minimizing the use of QuarkXpress.
- Adobe® Illustrator® helps create logos and distinctive vector artwork for any project, taking advantage of precision and power of sophisticated drawing tools, expressive natural brushes, and a host of time-savers.
- Adobe® InDesign® allows design and preflight engaging page layouts for print or digital distribution with built-in creative tools and precise control over typography. While also, integrating interactivity, video, and audio for playback on tablets, smart-phones, and computers... a little like our presentation.



## Typographic Programs

- Adobe® Photoshop® redefines digital imaging with breakthrough tools for photography editing, superior image selections, realistic painting, and more. And now, use it with creativity-boosting mobile apps before printing or distributing.

- Adobe® Dreamweaver® allows the common folk to make web pages, acting as the industry-leading web authoring and editing software that provides both visual and code-level capabilities for creating standards-based websites and designs for the desktop, smart-phones, tablets, and other devices.



- For Microsoft computers, Publisher 2010 helps you create, personalize, and share a wide range of professional-quality publications and marketing materials with ease. Whether you're creating brochures, newsletters, postcards, greeting cards, or email newsletters, you can deliver high-quality results without having graphic design experience.

- Incorporate the look of fine typography by using the stylistic sets, stylistic alternates, true small caps, ligatures, number styles, and more that are available in many of the included OpenType fonts.

# Early Adobe Programs

- In December 1982, John Warnock and Charles Geschke founded Adobe.
- In 1985, Apple Computer licensed PostScript for use in its LaserWriter printers, sparking the desktop publishing revolution.
- Adobe's first products after PostScript were digital fonts, which was released in a format called Type 1.
- Apple developed a competing standard, TrueType, which provided full scalability and precise control of the pixel pattern created by the font's outlines, and licensed it to Microsoft.
- Type 1 remained the standard in the graphics/publishing market, while TrueType became the standard for the average Windows user.
- In 1993, Adobe introduced PDF and its Adobe Acrobat and Reader software.
- PDF is now an International Standard. The technology is adopted worldwide as a common medium for electronic documents.
- In 1996, Adobe and Microsoft announced the OpenType font format, and in 2003 Adobe completed converting its Type 1 font library to OpenType.

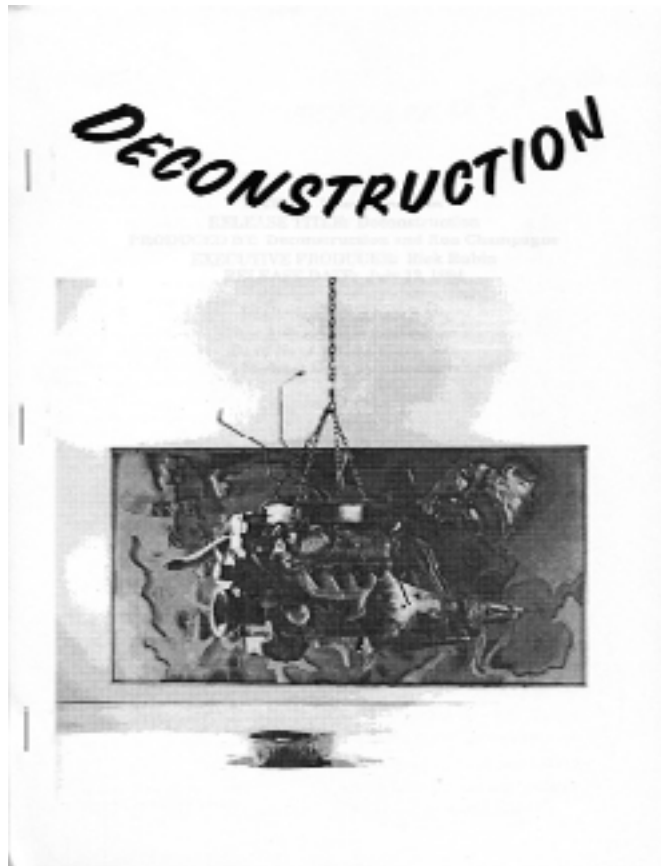
# Before Deconstruction



- Before deconstruction, there were artists similar to Neville Brody.
- Brody is a graphic designer who studied at the London College of Printing and made his way when he joined the Rocking Russian record design agency.
- Brody emerged from the 1970`s punk rock world, creating album covers.
- Brody frequently used impulse symmetry to create bold patterns in his work. A technique used before deconstruction.

# Deconstruction

The term deconstruction has been used to describe the rebellion against traditional forms in art.



Deconstruction is a term introduced by the French philosopher *Jacques Derrida*. It is a term, which used to denote the application of post-modern theory, to a “text”. A deconstruction is meant to undermine the frame of reference and assumptions that underpin the text. A deconstruction is created when the “deeper” substance of text opposes the text’s more “superficial” form. According to Derrida, one consequence of deconstruction is that the text may be defined so broadly as encompass not just written words, but the entire spectrum of symbols and phenomena within Western thought.



## Deconstruction

In graphic design deconstructionism gave its name to one of the major typographic movements. Starting in the early 1980's continuing to the 1990's: Deconstructive Typography. Further developments of the deconstructivist typography in the 1990's shifted the typographic practice towards a spatial, non-linear process: Communication for the deconstructivist is no longer linear, but involves instead the provision of many entry and exit points for the increasingly over-stimulated reader. [Cahalan 1994, p.1]



***We no longer just read a page but we feel it.***

Deconstruction



**Deconstruction**

TARGET AUDIENCE: YOUNG ADULTS, M/F


MARKETING OBJECTIVE:  
TO MAKE

# FOSTER'S ICE BEER

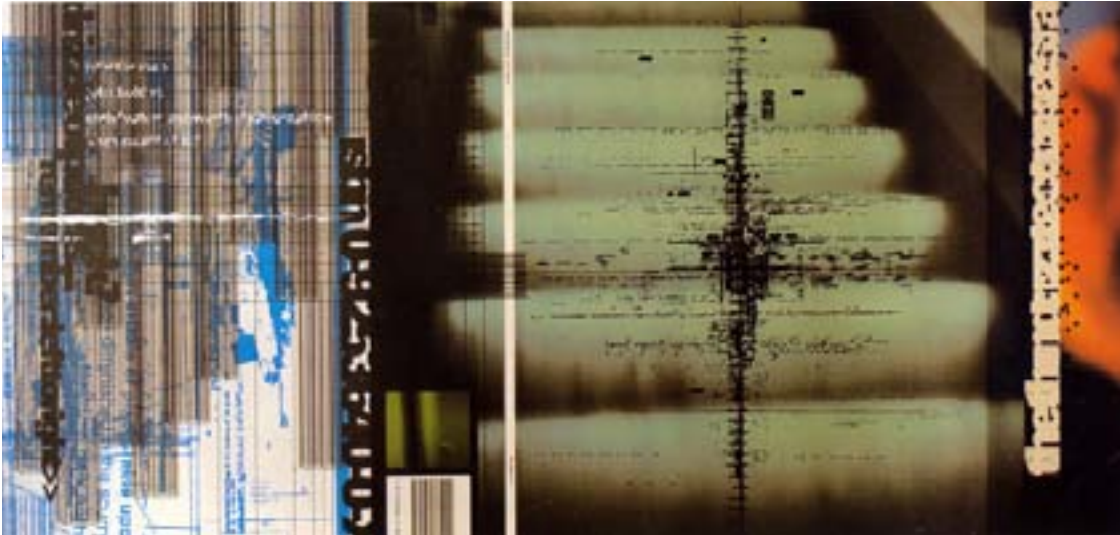
(CLEAN CRISP COLD REFRESHING)

THE DEFINITIVE BOTTLED  
BEER FOR 18-24 YEAR OLDS

APPROACHABLE - IRREVERENT - DANGEROUS  
- GREAT TASTE - OURS! (HUMOUR "GO FOR IT")



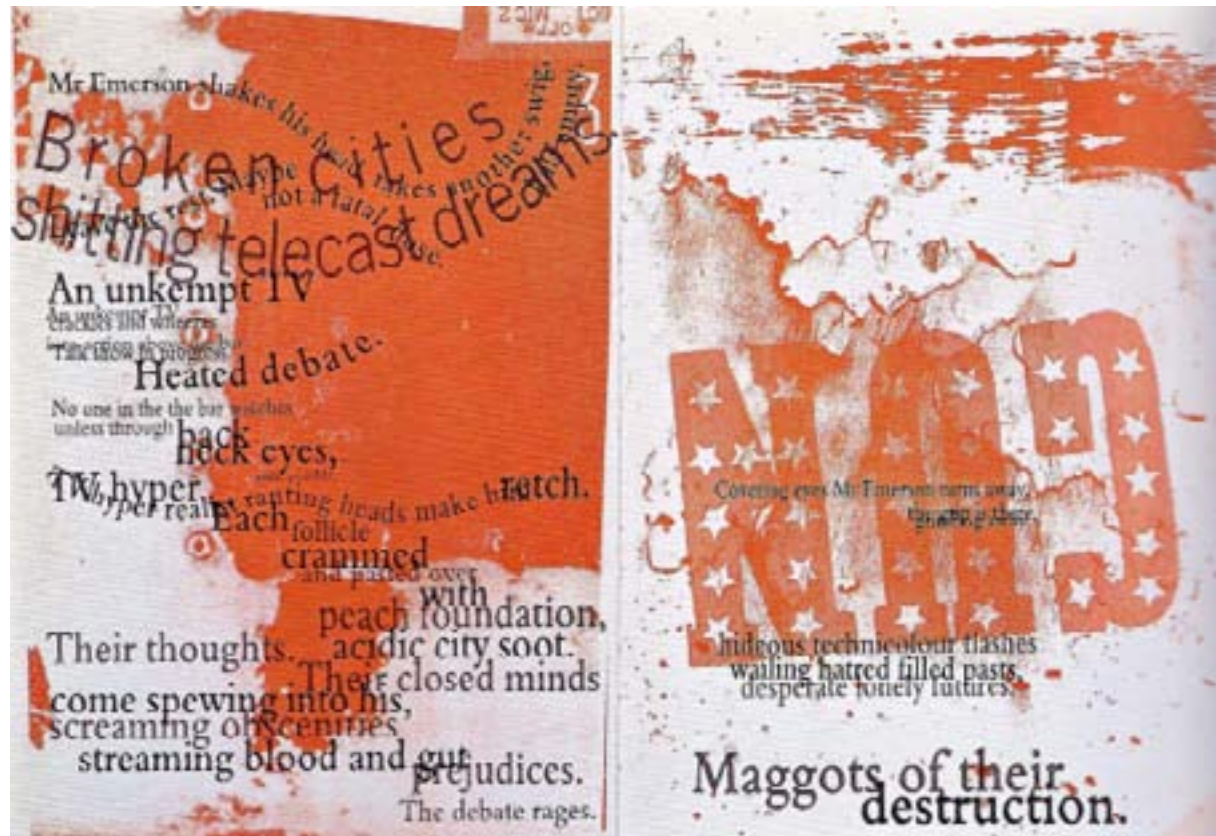
## Deconstruction



Jesus Loves  
Your Sister  
ABCDEFGHIJKLM  
NOPQRSTU  
VWXYZ  
abcdefghijklmnopqrstuvwxyz  
hijklmnopqrst  
vwxyz012345  
6789 @

Deconstructivist typography by "Substance" design agency, London, UK, mid 1990's

**Deconstruction**



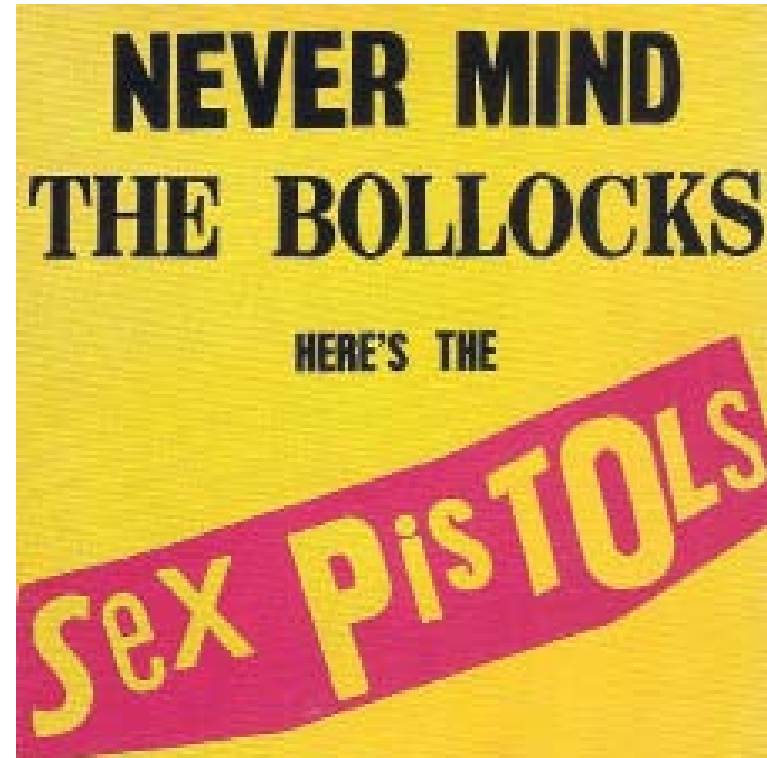
Fotografiks by David Carson

# Punk!

The punk movement deliberately outraged propriety with the highly theatrical use of cosmetics and hairstyles, clothing typically adapted or mutilated existing objects for artistic effects: pants and shirts were cut, torn or wrapped with tape, and written on with marker or defaced with paint; safety pins and razor blades were used as jewelry.



**Punk!**



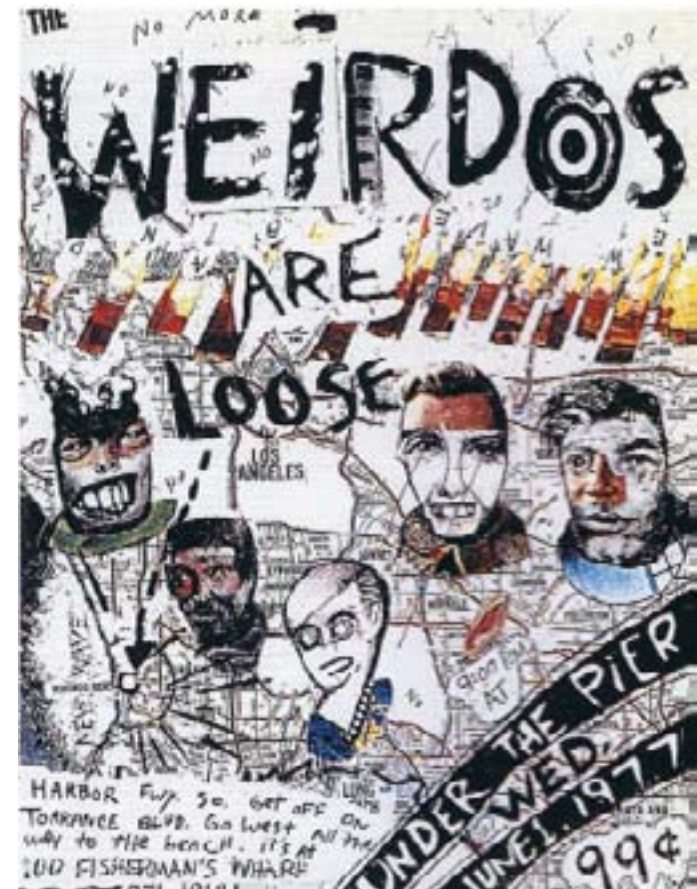
- Low tech publications
- Hand drawn

- Cut and paste in your garage
- Pre-sharpie.

- Anti consumer
- Gritty, raw and zine

No More Rules: Graphic Design and Postmodernism  
by Rick Poyner

Punk!



No More Rules: Graphic Design and Postmodernism by Rick Poyner



# Deconstruction of Literature

**Nothing of me is original.  
I am the combined effort  
of everybody I've ever  
known.**

- From the novel *Invisible Monsters*.

By the infamous Chuck Palahniuk who is also the creator of *Fight Club*.

Deconstruction, in this case, is a method of philosophical and literary analysis, derived mainly from the work of Jacques Derrida, that questions the fundamental conceptual distinctions, or “oppositions,” in Western philosophy through a close examination of the language and logic of philosophical and literary texts.

Deconstruction is a philosophy of meaning, which deals with the ways that meaning is constructed by writers, texts, and readers. To a deconstructionist, meaning includes what is left out of the text or ignored or silenced by it. Because deconstruction is an attack on the very existence of theories and conceptual systems

# Deconstruction of Architecture

The development of postmodern architecture that began in the late 1980s. It is characterized by ideas of fragmentation, an interest in manipulating ideas of a structure's surface or skin, non-rectilinear shapes which serve to distort and dislocate some of the elements of architecture, such as structure and envelope. The finished visual appearance of buildings that exhibit the many deconstructivist "styles" is characterized by a stimulating unpredictability and a controlled chaos. (Wikipedia)



## Deconstruction of Architecture

Some of the architects known as Deconstructivists because they were influenced by Jacques Derrida's ideas. Deconstruction is the controversial trend of the state of excision bi-orientation, belonging to the first; the relationship between the forms of projection and the forms and the general context. The second; interference and to root out the relationship between inside and outside. Regardless of the estrangement, deconstruction undermines the rationale for including conventional harmony, unity and the apparent stability.



# Deconstruction of Fashion



Gill defines deconstruction in terms of fashion as garments that are unfinished, coming apart, recycled, transparent and grunge.

She says it is the literal dismantling of clothes in order to destroy fashion.

Gill explores fashion's relationship with philosophy through the lens of deconstruction philosophy and deconstruction fashion. She also illuminates the complexities of associating the word deconstruction with fashion.

Amy Spindler announced the trend as a rebellion against fashion's heritage.

## Deconstruction of Fashion



The term deconstruction has been used to describe the rebellion against traditional forms in art.

Elements of deconstruction include vintage linings sewn on the outside of clothes, exposed zippers and seams.

Basically, the garments call attention to the mechanics of production, they strip away the aesthetic illusion associated with clothes to reveal the forms of construction that lay beneath.

However, the major problem with this theory is that in deconstructing fashion, you are creating a new fashion.

## Deconstruction of Fashion





# Emigre

It is also known as Emigre Graphics. It was founded by Rudy Vanderlans and Zuzana Licko in Berkeley, California.

It was published in Emigre magazine between 1984 and 2005.





## Emigre



Emigre 26  
1993  
**Sold Out**



Emigre 27  
1993  
**Sold Out**



Emigre 28  
1993  
**Sold Out**



Emigre 29  
1994  
**Sold Out**



Emigre 30  
1994  
**Sold Out**



Emigre 51  
1999  
**Sold Out**



Emigre 52  
1999  
\$10



Emigre 53  
2000  
**Sold Out**



Emigre 54  
2000  
**Sold Out**



Emigre 55  
2000  
**Sold Out**



Emigre 31  
1994  
**Sold Out**



Emigre 32  
1994  
**Sold Out**



Emigre 33  
1995  
**Sold Out**



Emigre 34  
1995  
**Sold Out**



Emigre 35  
1995  
**Sold Out**



Emigre 56  
2000  
**Sold Out**



Emigre 57  
2001  
\$50



Emigre 58  
2001  
**Sold Out**



Emigre 59  
2001  
**Sold Out**



Emigre 60  
2001  
**Sold Out**



Emigre 36  
1995  
**Sold Out**



Emigre 37  
1996  
\$50



Emigre 38  
1996  
**Sold Out**



Emigre 39  
1996  
**Sold Out**



Emigre 40  
1996  
**Sold Out**



Emigre 61  
2002  
\$50



Emigre 62  
2002  
**Sold Out**



Emigre 63  
2002  
**Sold Out**



Emigre 64  
2003  
\$12



Emigre 65  
2003  
\$50



Emigre 41  
1997  
**Sold Out**



Emigre 42  
1997  
**Sold Out**



Emigre 43  
1997  
**Sold Out**



Emigre 44  
1997  
**Sold Out**



Emigre 45  
1998  
**Sold Out**



Emigre 66  
2004  
**Sold Out**



Emigre 67  
2004  
**Sold Out**



Emigre 68  
2005  
**Sold Out**



Emigre 69  
2005  
**Sold Out**



Emigre 46  
1998  
**Sold Out**



Emigre 47  
1998  
**Sold Out**



Emigre 48  
1998  
**Sold Out**



Emigre 49  
1999  
**Sold Out**



Emigre 50  
1999  
**Sold Out**

## Emigre

Last year, Emigre sold the last available complete set of all 69 issues of Emigre magazine. But after months of trading, bargaining and auctioning they currently have an almost complete set available for purchase at \$8,600. This set is missing issues 1, 2, and 4. Most issues are in mint condition. For inquiries contact Emigre at [www.sales@emigre.com](mailto:www.sales@emigre.com)

 Emigre 1 1984 <b>Sold Out</b>	 Emigre 2 1985 <b>Sold Out</b>	 Emigre 3 1985 <b>Sold Out</b>	 Emigre 4 1986 <b>Sold Out</b>	 Emigre 5 1986 <b>Sold Out</b>
 Emigre 6 1986 <b>Sold Out</b>	 Emigre 7 1987 <b>Sold Out</b>	 Emigre 8 1987 <b>Sold Out</b>	 Emigre 9 1988 <b>Sold Out</b>	 Emigre 10 1988 <b>Sold Out</b>
 Emigre 11 1989 <b>Sold Out</b>	 Emigre 12 1989 <b>Sold Out</b>	 Emigre 13 1989 <b>Sold Out</b>	 Emigre 14 1990 <b>Sold Out</b>	 Emigre 15 1990 <b>Sold Out</b>
 Emigre 16 1990 <b>Sold Out</b>	 Emigre 17 1991 <b>Sold Out</b>	 Emigre 18 1991 <b>Sold Out</b>	 Emigre 19 1991 <b>Sold Out</b>	 Emigre 20 1991 <b>Sold Out</b>
 Emigre 21 1992 <b>Sold Out</b>	 Emigre 22 1992 <b>Sold Out</b>	 Emigre 23 1992 <b>Sold Out</b>	 Emigre 24 1992 <b>Sold Out</b>	 Emigre 25 1993 <b>Sold Out</b>

# Cranbrook Academy of Art

- Located in Michigan.
- Cranbrook is a famous school of art and design.
- For more than 75 years, Cranbrook has been the home to some of the world's most renowned designers and artists.
- Today, we will be discussing a few artists whom attended CAA, influencing digital and typographic design: Rudy Vanderlans, P. Scott Makela, Elliot Earls and David Carson.





**Rudy Vanderlans**



Emigre, created with first generation Macintosh, garnered much critical acclaim when it began to incorporate her digital typeface designs.

**DESIGN IS  
A GOOD IDEA**

[www.emigre.com](http://www.emigre.com)

# Zuzana Licko

Co-founder of Emigre magazine, which was founded in 1984.

The exposure of Licko's typefaces allowed her fonts to be manufactured worldwide.

In 1996, Licko invented the Mrs Eaves typeface, one of the most popular typefaces of its time.

*Red Haired Starlet*

**Love, Hate**

*romantic antics ensue*

**Cuban Singer**

MRS EAVES

**Lobsters**

*claws linking in the tank*

***Married in Vegas***

MRS EAVES

abdepg abdepg abdepg

**ABRQ AKRQ AKRQ**

MRS EAVES

MRS EAVES

MRS EAVES

## Zuzana Licko

Fonts by Licko:

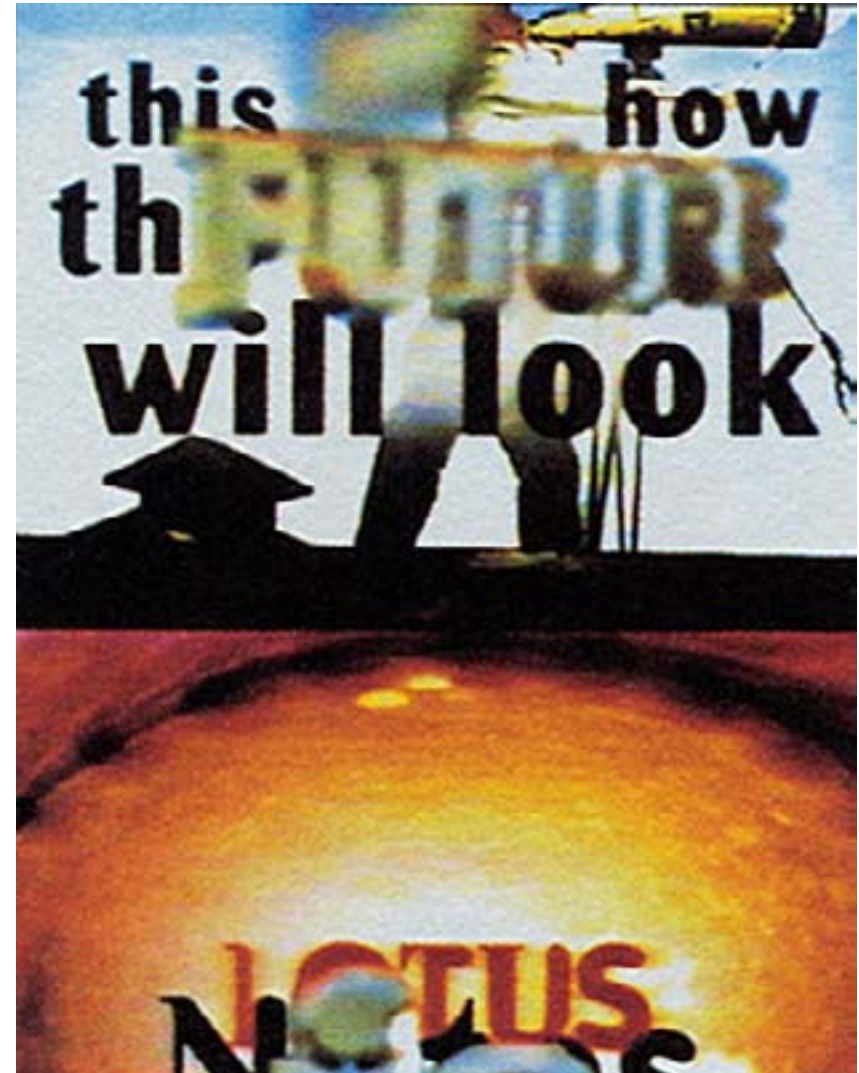
- Base 9 and 12
- Base 900
- Base Monospace
- Citizen Dogmaa
- Dogma Elektrix
- Filosofia
- Hypnopaedia
- Lo-Res
- Lunatix
- Matrix II
- Matrix II Display
- Modula
- Mr Eaves Sans
- Mr Eaves XL Sans
- Mrs Eaves
- Mrs Eaves XL
- Narly
- Oblong
- Puzzler
- Senator
- Soda Script
- Solex
- Tall Pack
- Tarzana
- Totally Gothic
- Triplex
- Variex
- Whirligig.



# P. Scott Makela

Makela is a ground breaking graphic designer and multimedia artist.

His work with wife and partner Laurie Haycock was a dynamic blending of his unique design vision and her book typography.





**P. Scott Makela**

“Makela`s typeface, Dead History, was his way of referring to the importance of history and precedent, which play a role in nearly every typographic innovation”

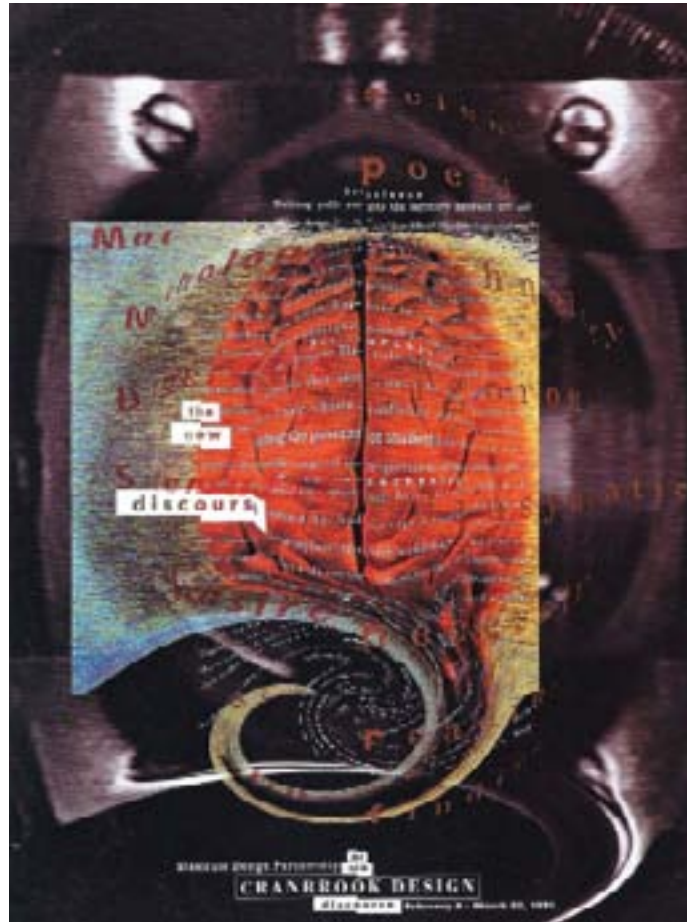
(29) Lupton, Ellen.

**DON'T KNOW MUCH ABOUT HISTORY?**  
**don't know much about history?**  
**DEAD HISTORY**

ABOUT DEAD HISTORY

P. Scott Makela created the typeface Dead History for Emigre in the early 1990's by manipulating the vectors of two existing fonts: a traditional serif font and the Pop classic **VAG Rounded**. Makela labelled his work “100% digital.”

**P. Scott Makela**



No More Rules: Graphic Design and Postmodernism  
by Rick Poyner

# Martin Venezky



A local San Franciscan professor, at the C.A. College of the Arts.

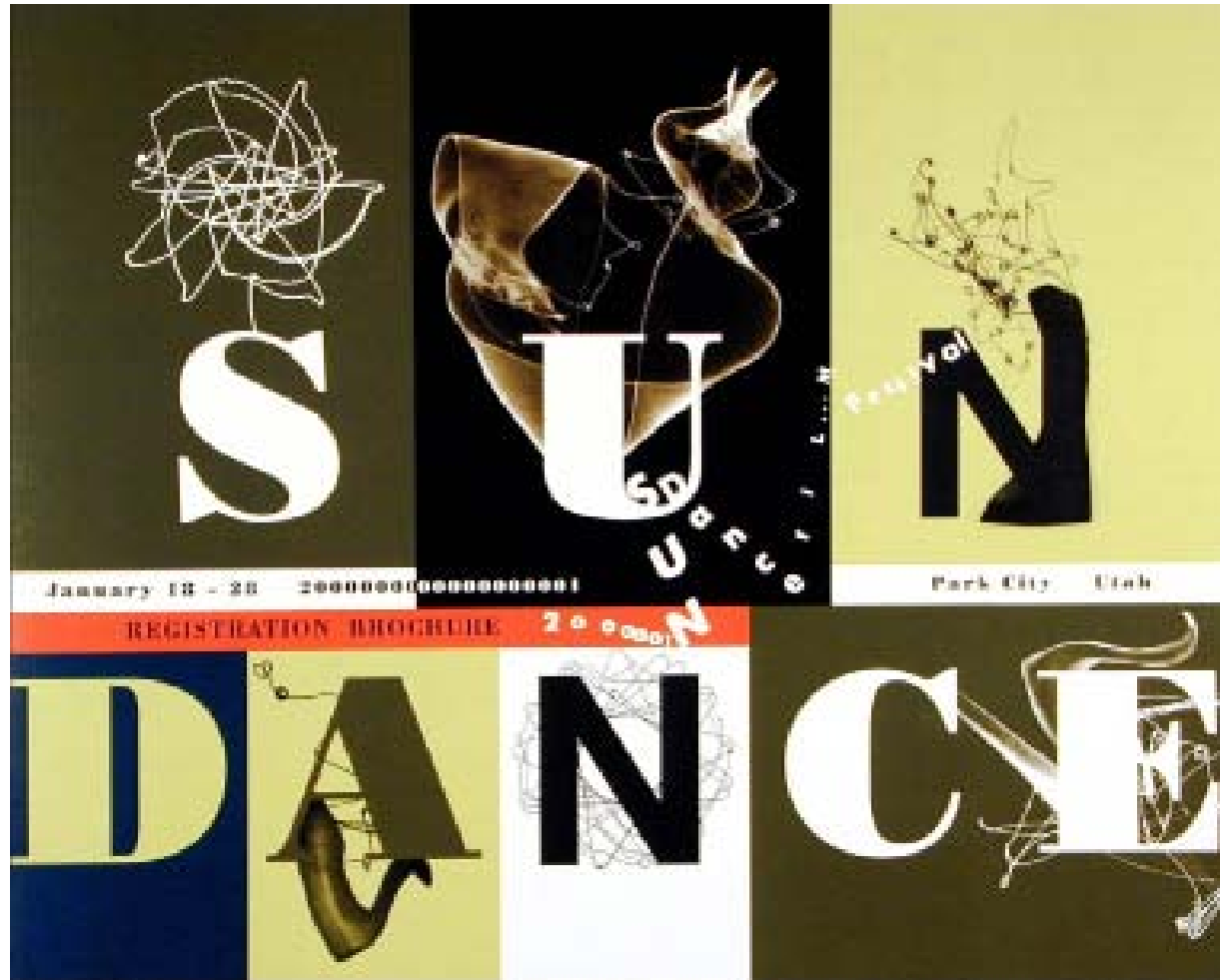
A graphic designer and design consultation who specializes in books, publications, posters, typography, and typographic illustration.

Martin Venezky

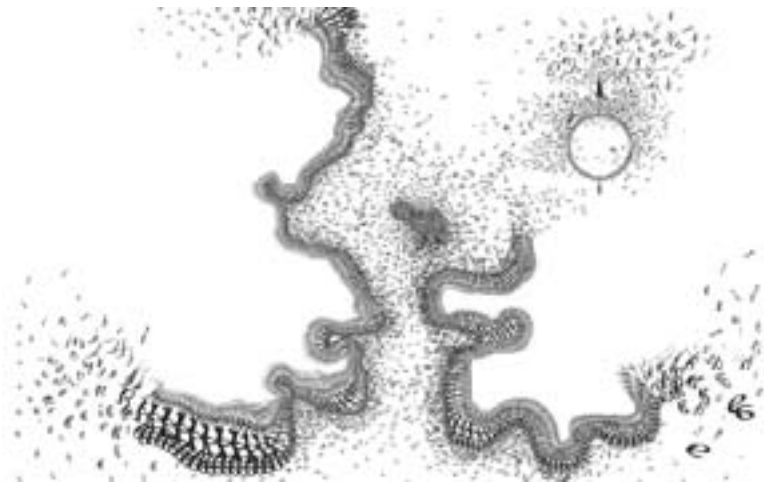


<http://www.wired.com>

Martin Venezky



Martin Venezky



My Eyes  
Morning





# Elliot Earls

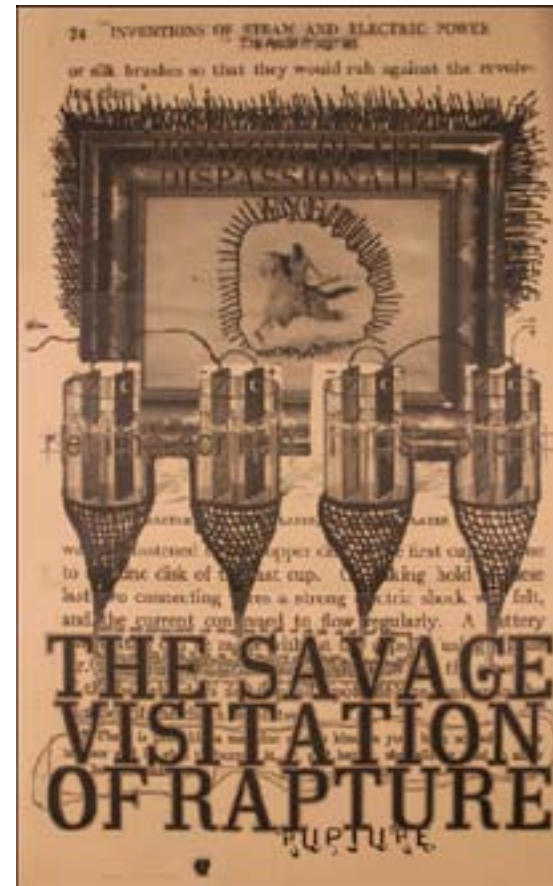


“If ever a designer seemed like a certified oddball, pursuing a trajectory far removed from the obligations of institutional life, it is Earls. He is one of those unclassifiable, mutant blooms thrown up by the fractured landscape of 1990’s graphic design”

- Rick Royer on Earls.



Elliot Earls



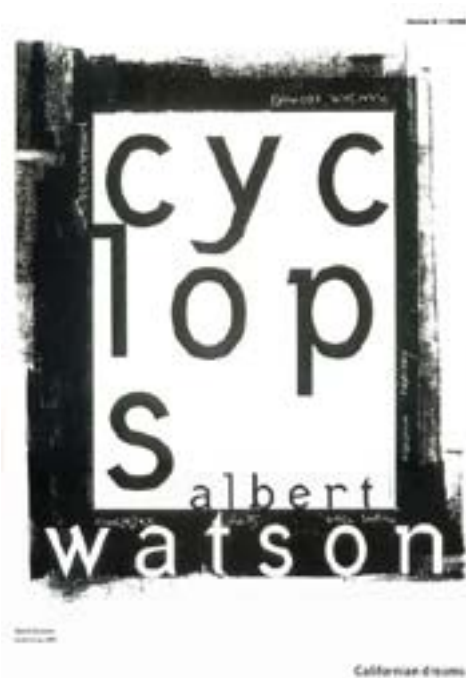
“Dysphasia”, typeface family poster, USA, 1995

Elliot Earls



Earl's font: Elliott's

# David Carson



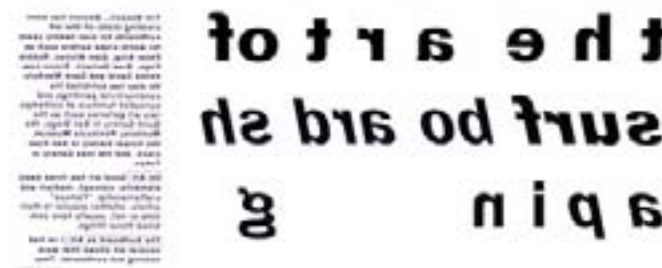
- An American graphic designer and a professional surfer.
- Art director of the Ray Gun magazine.
- Perhaps the most influential graphic designer of the 1990's.

## David Carson

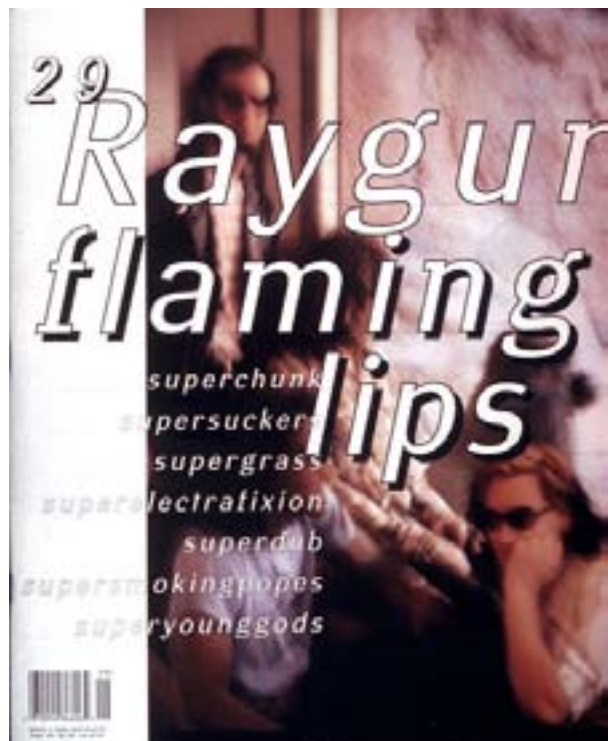
- 1980: Took a two-week graphics course at the University of Arizona.
- 1983: worked towards a Bachelor of Arts in Sociology when he went to Switzerland, where he attended a three-week workshop in graphic design as a part of his degree. This is where he met his first great influence, who also happened to be the teacher of this course, Hans-Rudolph Lutz.
- 1982–1987: worked as a teacher in Torrey Pines High School in San Diego, California.
- 1983: Carson started to experiment with graphic design and found himself immersed in the artistic and bohemian culture of Southern California.
- Late 1980's: he had developed his signature style, using “dirty” type and non-mainstream photography. So he would later be dubbed the “father of grunge.”
- 1989: was qualified as the 9th best surfer in the world. Being a surfer had helped him to direct surfing magazine, called Beach Culture where his work, design and ideas were called innovative even with those who were not fond of his work.

## David Carson

- 1991–1992: worked for Surfer magazine. Then he soon launched Ray Gun magazine.
- 1995: founded his own studio, David Carson Design in New York City. He also published his first book, *The End of Print*. (It sold over 200,000 copies in five different languages and soon became the best-selling graphic design book worldwide).
- 1997: published second book, *“2nd sight.”*
- 1998: worked with Professor John Kao of the Harvard Business School on a documentary entitled *“The Art and Discipline of Creativity.”*
- 1999: published his third book, *“Fotografiks.”*
- 2000: published his fourth book, *“Trek.”*



David Carson



# Rick Poynor

- A design critic and writer.
- Founder of Eye magazine the international review of graphic communication.
- Edited Eye from 1990-1997.
- Poynor`s books include :Typography Now, The Next Wave, Design Without Boundaries, Typographica, and Obey the Giant, Designing Pornotopia.



Rick Poyner





# Stefan Sagemeister



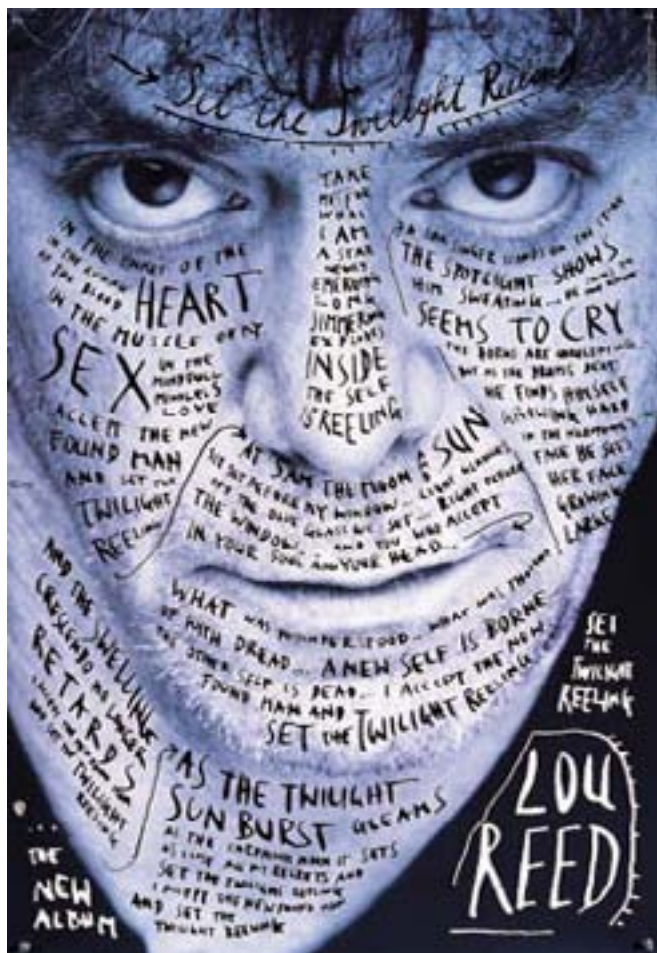
Sagemeister is a New York based graphic designer and typographer.



He has his own design firm: Sagemeister Inc.

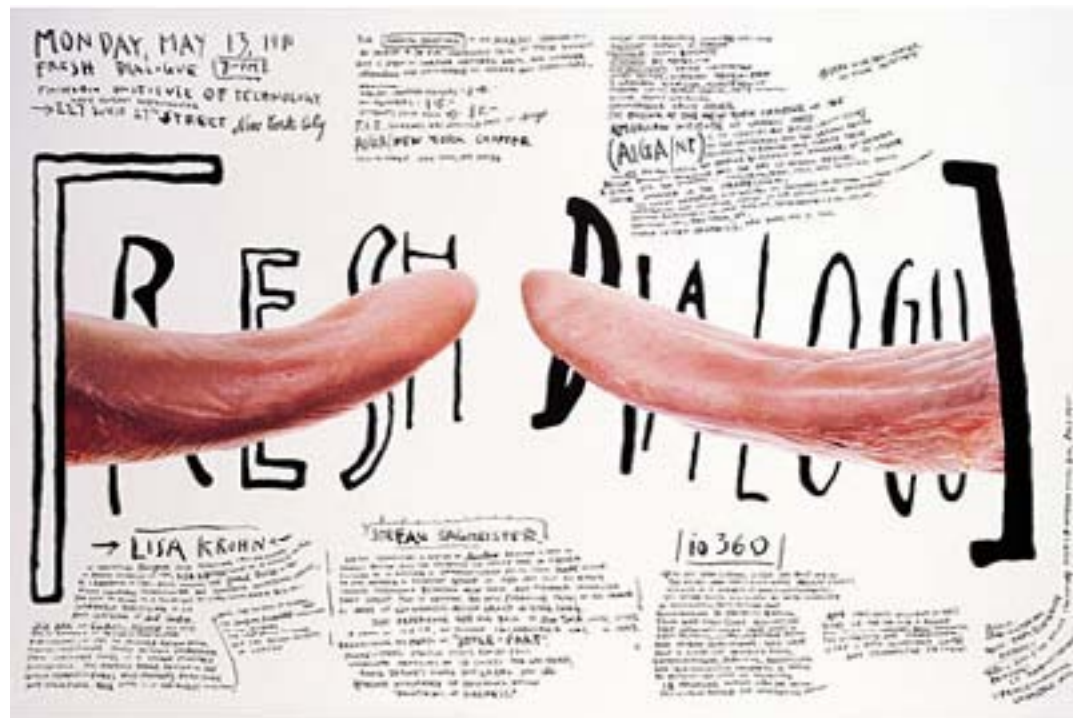
my life' (trying to look good limits my life) by stefan sagmeister, 2004.

Stefan Sagemesiter



lou reed 'set the twilight reeling'  
poster by stefan sagmeister, 1996

Stefan Sagmeister



**Stefan Sagemesiter**



[www.sagemeister.com](http://www.sagemeister.com)

# Barry Deck

The designer of 20 typeface families.

The creator of the Template Gothic font.

Rick Poyner, refers to Template Gothic as the

“the typeface of the 90`s”.

## I am not perfect.

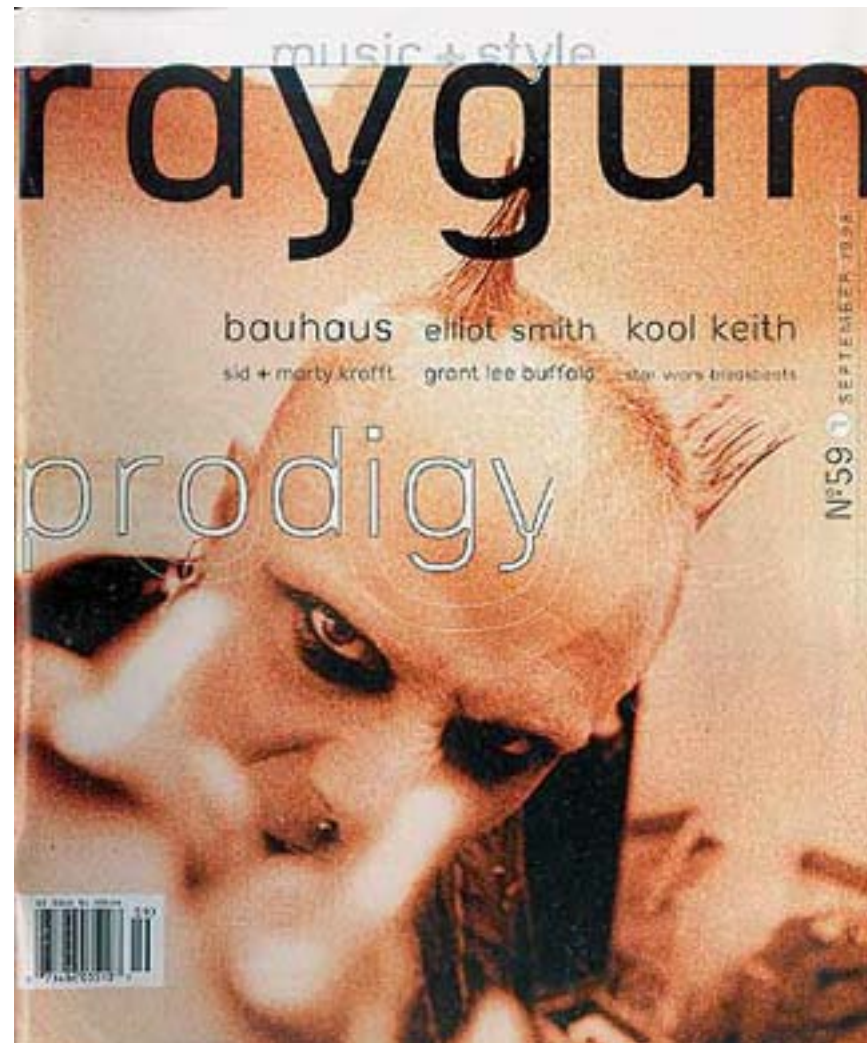
Designed by Barry Deck in 1990, Template Gothic was inspired by letters drawn with a plastic stencil. The typeface thus refers to a process that is at once mechanical and manual. According to Emigre, Template Gothic “reflects Deck’s interest in type that is not perfect; type that reflects more truly the imperfect language of an imperfect world, inhabited by imperfect beings.”

---

TEMPLATE GOTHIC BY BARRY DECK

## template gothic

Barry Deck



# BarryDeckGroupLosAngeles

Helping small businesses get bigger  
and big business get better.

“If you’ve spent a few moments with a  
Coca-Cola, visiting the MoMA, flipping  
through a Conde Nast magazine or  
glancing at MTV, you’ve probably already  
spent a moment or two with Barry”  
--Emirge Magazine.

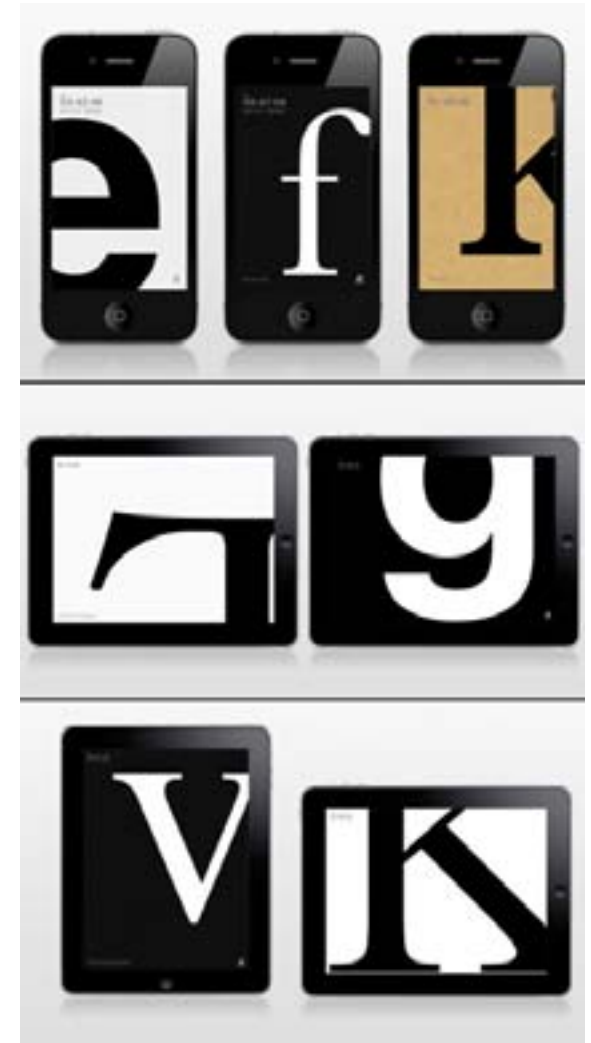


# Type on Monitors

The evolution of type from the early 1990`s to today, is plain and simple. Within the past 21 years, type has become clearer. Type is starting to shy away from the illustrative, deconstructive, gritty text that was popular in the 90`s. Today, text needs to not only be readable in its type, but text also needs to be viewable on all modern modes and monitors: cell phones, hand held, video games, iPad and other tablets.

- *What does it mean to publish?*

The importance of publishing today concerns page setup. Because of all the different modes of viewing type today, it is crucial for publishers to be able to publish their works, allowing their audience to view their works from all of their monitors.





# In Conclusion...

If we were not able to access the digital tools that we have discussed today, then all of our projects would have been impossible to complete.

The digital tools which are available to us today, allow us to have endless possibilities for exploring and creating typography.

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