

TYPOLOGY

VOL. 1 ISSUE 1 - NOV 2018

exploring the art and science of great type

In This Issue

TYPEGEIST

When old typefaces become new again

LISSITZKY RETURNS

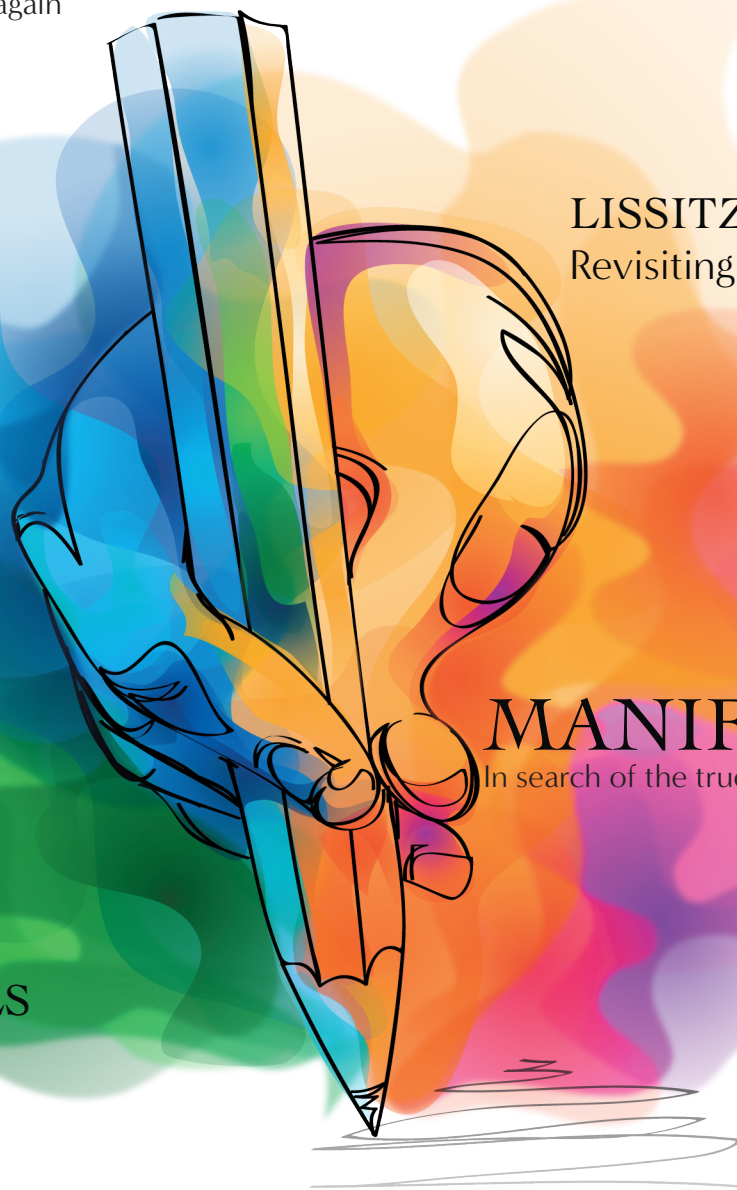
Revisiting a Master

MANIFESTO

In search of the true value of design

WEB ESSENTIALS

Using Type Online



it's more than
• a game of catch.

it's a game of
catch-up.

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CONTENTS

Feature Articles

4 TYPEGEIST

How Technology is putting a new face on typography in the 21st century.

18 LISSITZKY

MOMA revisits "The Topography of Typography" 95 years after it's original publication.

24 SHADOWS

Natalie Boyd examines the world of shadow lettering and shares ten beautiful examples.



12

1964 MANIFESTO

Taking a stand against designs that lack overall long term value.



14

WEB TYPOGRAPHY

Exploring the do's and don'ts for proper use of type on the internet.



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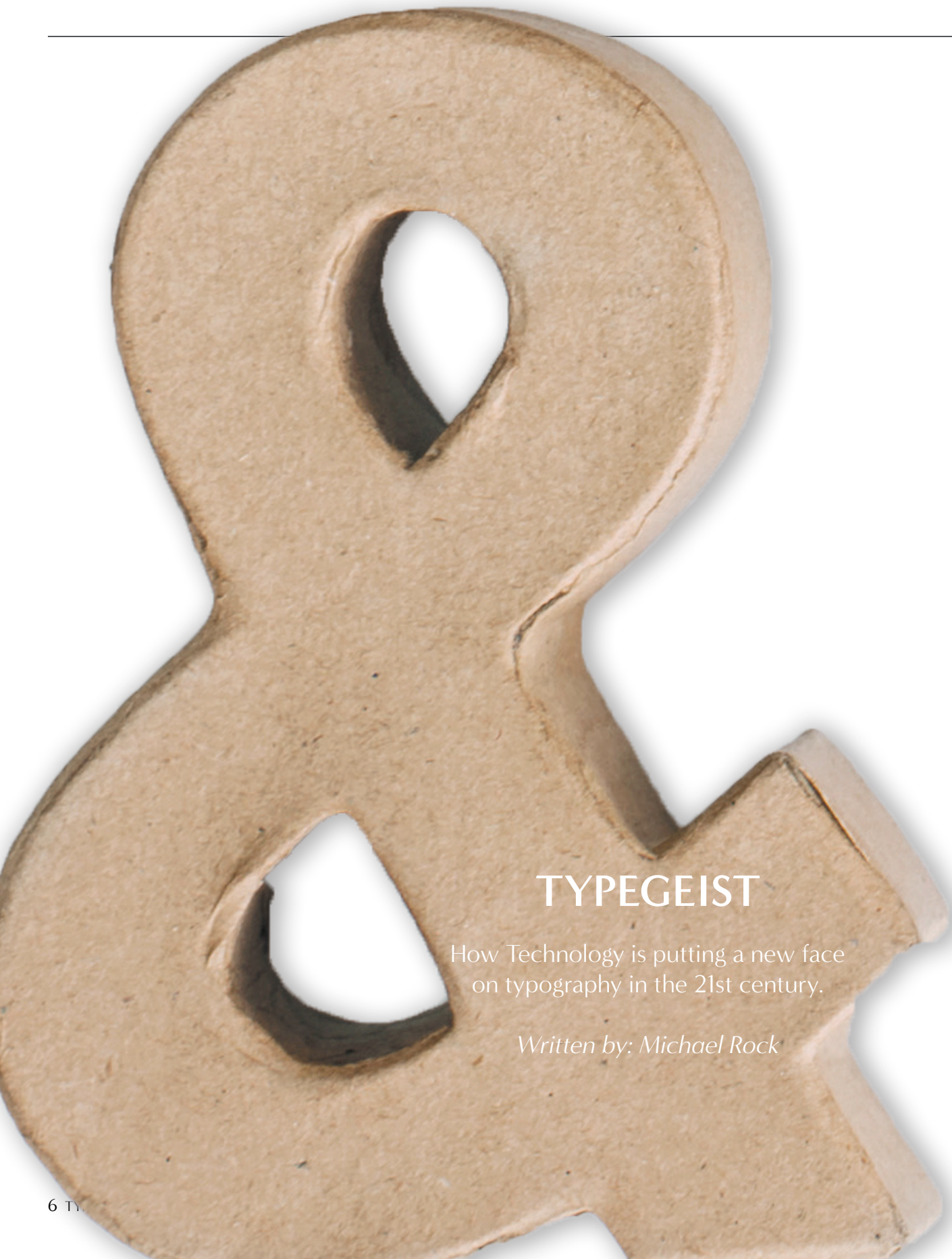


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TYPEGEIST



TYPEGEIST

How Technology is putting a new face on typography in the 21st century.

Written by: Michael Rock



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Letter forms,
like fashion
silhouettes,
are one of
the most
overt
indices of
style

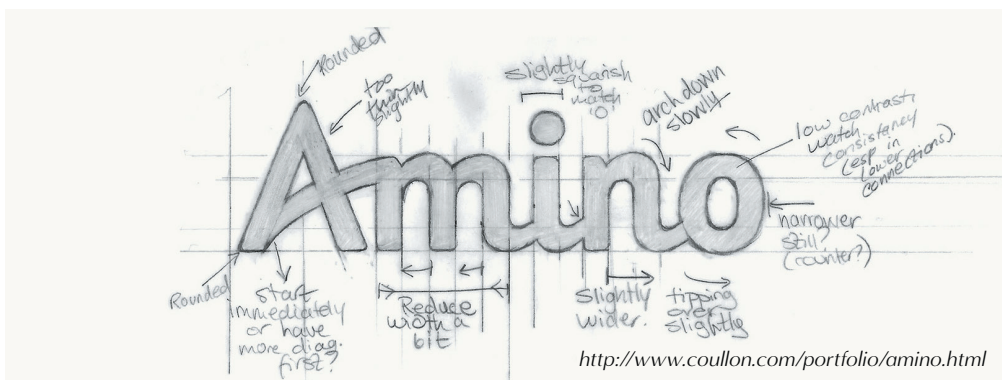
WE WERE SITTING AROUND THE OTHER NIGHT (A GROUP OF SURVIVORS FROM THE SEVENTIES) MARVELING that bell bottoms were actually looking good again. I swore it could never happen to me. Somehow the retro clock worked its way around and there was Deee-Lite or Jody Watley or Vanessa Williams on MTV looking like the past twenty years had just disappeared. The mechanism of retro-izing is mysterious. It seems styles have to be revived before rising from the ashes of old fashion magazines into new fashion magazines. The retro-glorified moment is brief; notice how the fifties craze — first revived in late seventies new wave— has vanished; left to die out in the malls, suburban bop bars, singles parties and Happy Days reruns.

This is getting around to the idea that letter forms, like fashion silhouettes, are one of the most overt indices of style — or as type designer Herman Zapf put it, “...one of the most visual expressions of an age...” Contemporary letter design is influenced by two somewhat antithetical forces; the need to be recognizable within the accepted conventions of the alphabet versus the varied goals of expression, semantic value, reference, and difference. By difference I am referring to a marketable difference — it’s a simple economic reality that a new font must be different in some way from an old one; otherwise no one will buy it.

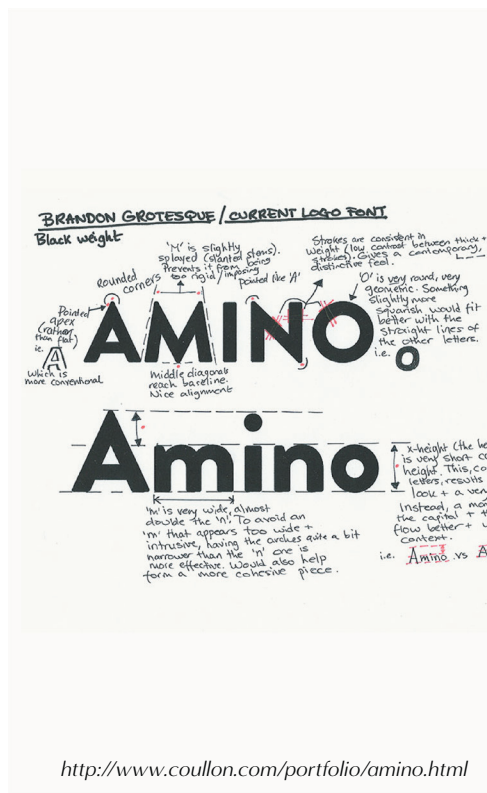
Flipping through a type manual’s back pages is like perusing old high school yearbooks and ogling at the haircuts. ‘How could we have thought... how could anyone in their right minds..?’ But scattered amongst the painful reminders of the near past—the Smokes, the Baby Teeth, the Rhapsodies—there’s bound to be a few gems. The gem may be a face that just last year seemed as awkward and dated as the rest — but there you are, shaking your head, thinking that just maybe Optima (my personal least-favorite, the bell bottom typeface) doesn’t look so bad after all. Letter forms intended to be contemporary or futuristic — like the future shock projections in Popular Science Magazine — are the most susceptible to premature aging. The 1970’s 2001-look or the OCR ‘computation’ style seems to prove that today’s futurism is sure to be tomorrow’s anachronism. But there is a constant demand for newness, and now with any



<http://www.coullon.com/portfolio/amino.html>



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array of innovative technologies there is a flood of new font designs to satisfy that hunger.

Type designing used to be one of the most obscure of professions. W.A. Dwiggins wrote that to most people letters were as transparently connected to ideas as the ticking of a clock was to telling time, but "...however unconscious of the type the reader may be, there is something communicated to him by the aesthetic quality of the page he peruses—a vague something." Letter forms frame the message, they place the content in historical and cultural context. While the canons of readability and legibility are usually stressed (perhaps because they are more easily defended), fonts are rich with the gesture and spirit of their own era—even Helvetica and Univers can seem downright nostalgic.

The sensibility that gave rise to the consistency and unity of Univers (Adrian Frutiger, 1957) says as much about the late fifties mindset as Beowolf (Just van Rossem, Erik van Brokland, 1989) — a face that uses random computer generation to produce a font in which no two letters are ever exactly alike — says about the culture of the late eighties. Part of the impetus behind a project like Beowolf stems from the desire to challenge the technology, to capitalize on the digital production process and rethink the invisible conventions imposed on type design by the metal-casting process. But a reaction to the mid-century penchant for sanitizing

is also evident in many new fonts. These new faces are unabashedly irregular, idiosyncratic and personal. Beowolf takes that idea about as far as it can go, disregarding one of the most basic aspect of movable type, the consistency of the letterforms.

Notable 20th century designers like Eric Gill (designer of this text face, Joanna, in 1931), Paul Renner, Jan Tschichold and Rudolf Koch produced revolutionary fonts that now seem suffused with historical and

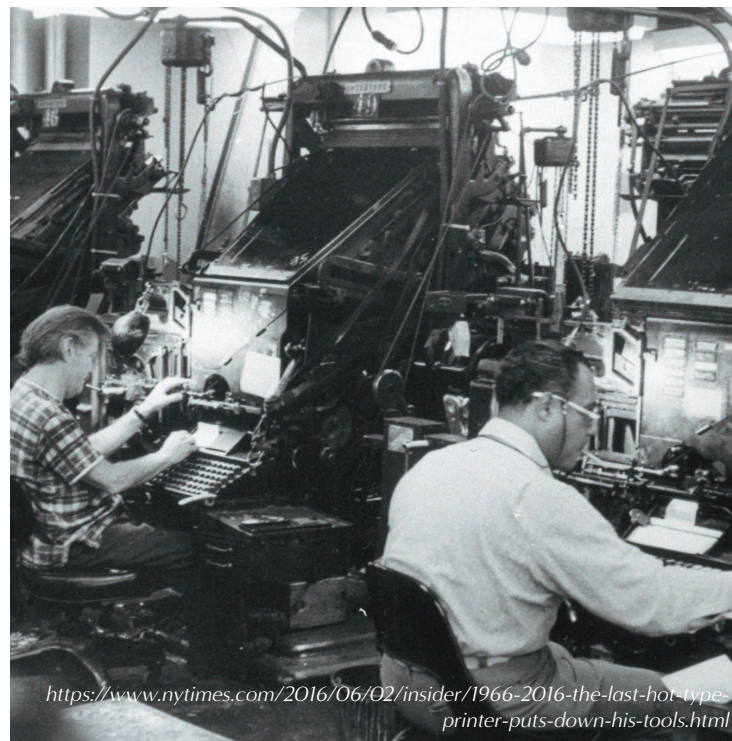
nostalgic evocation. Renner was particularly adamant that designers continue to create experimental type forms and not endlessly duplicate the perfected forms of the past – basically, to invent alternate writing systems based on aesthetic and formal systems. On the other hand, Zapf sees the contemporary type designer as a function of history who "...should draw on [the work of Gill, Rogers and Dwiggins] for inspiration, recognizing that our cultural and commercial conditions are different from theirs." In other words, updating the conventional structures to more contemporary forms. Today both trends — historical interpretation and formal experimentation — are evident and sometimes overlapping. Early avant garde experimentation

is now firmly part of our design history; thus revivals of these alphabets have aspects of both the interpretive and experimental activity.

There are a variety of reasons to start a new font design, but accord-

"To most people letters were as transparently connected to ideas as the ticking of a clock was to telling time."

"Now it's perfectly possible from someone to set up on a Mac using Fontographer [a font development software program] and get into the font-making business on a shoestring ...In the early days of photo-composition, let alone in hot metal days, you sort of took a deep breath before you developed a new type series... it was a project of absolute architectural scale."



<https://www.nytimes.com/2016/06/02/insider/1966-2016-the-last-hot-type-printer-puts-down-his-tools.html>



<http://www.tomorrownewspapers.co.uk/the-composing-room/4557750349>

ing to Matthew Carter — a type designer who has worked in metal, photocomposition and digital technologies and is one of the founders of Bitstream — "... far and away the great majority of type designs come about just for the purest reasons, just because someone wants to do them...it is related to the instincts that people may have in the fine arts, a kind of self-expression." Since fonts are usually created on speculation, not at the request of a paying client, it is one of the design sub-professions most open to personal initiative. Many of the new commercially available alphabets are the first attempts from new designers or — like Barry Deck's Template Gothic or Tobias Frere-Jones' Dolores — are the creation of young designers either still undergraduates or only recently graduated.

Carter sees the economic and technological factors of type production have transformed the industry. "Now it's perfectly possible from someone to set up on a Mac using Fontographer [a font development software program] and get into the font-making business on a shoestring ...In the early days of photocomposition, let alone in hot metal days, you sort of took a deep breath before you developed a new

type series... it was a project of absolutely architectural scale." The labor and capital-intensive processes involved in the type industry disappeared with the refinement of the 'desktop' systems and new software. The entire process of taking an idea to a fully functional font has been democratized, demystified. As with any democratization there is a parallel increase in competition and mediocrity. We may have to suffer a lot of useless junk or second-rate knock-offs. But the advantages of having such flexibility outweigh the drawbacks. Ultimately it will give designers more control over the production of their fonts and — if the laws of capitalism function as promoted — increased competition and demand should spur an increase in quality and choice.

Many type designers are approaching the problem of font design from new perspectives. Readability, legibility, proportion or balance may not be primary concerns. To varying degrees digital fonts may look decidedly 'different'— partially because the craft of creating postscript fonts is removed from drawing forms in plaka or cutting metal punches. Zuzana Licko, designer of many of the Emigre Fac-



<http://theinspirationroom.com/daily/2014/staedtler-pencils-where-it-all-begins/>

es, sees her designs as informed by several factors; the technology by which they are designed and the output devices they are intended to utilize, as well as personal experimentation within the structured forms of the alphabet. “One of my aims when designing typefaces is to see how much the basic letter shapes can be changed and still be functional...I am always very intrigued by experimental alphabets that either have no capitals or mix upper and lower characteristics, like Bradbury Thompson’s Alphabet 26...” Embracing the new technology and the forms that it gives rise to can lead a reexamination of the standardized, expected letterforms. Carter feels that it may call the process of typography into question. “...People are experimenting with the relationship between the writer, the reader and the typographer and I don’t have any problem with that at all...[these designers are saying] there is more to the experience of assimilating information from a document than just transparent reading, a transparent transmission of information...” or as modernist critic Marshall Lee predicted forty years ago “...The evocation of mood becomes a primary concern of the designer. It is not enough for the designer to be ‘unobtrusive’...”.

The new technology has not only made ‘personal fonts’ economically feasible, but also allows for the designer to create or customize a font for a specific purpose. Jeff Keedy has created several limited-use PostScript fonts. His recent face Skelter was designed specifically for the Helter Skelter exhibition catalogue for the Museum of Contemporary Art in Los Angeles. In this is a case, like Emigre Magazine, the line between type design and the graphic design is practically indistinguishable; a condition completely impossible — for both economic and technological reasons — before the advent of desktop publishing. In a recent fax, Jeff Keedy wrote “...To make new typography you must have new typefaces, the old typefaces are almost completely exhausted of meaning, the new typefaces will revive them.” While one of his fonts, Keedy Sans, is commercially available, most of his faces are created with specific purposes in mind. Occasionally, if a font seems to be working, he circulates it amongst his friends and colleagues. Carter sees this as one of the most far-reaching implications

TYPEFACE

CYCLE

of the industry. “...It is long way along the path to what I have heard referred to as tribal types. These are typefaces that don’t have to deal with the huge problems of legibility and universal acceptance in the Latin reading world...they can be project-specific.”

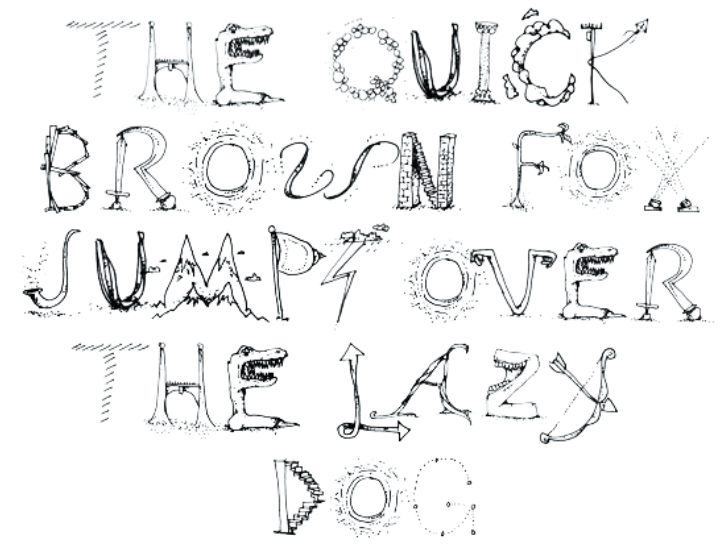
Already many of these new faces are making their way into mainstream usage. Letterforms designed by — or knocked off from — Zuzana Licko and Neville Brody turn up from Saturday Night Live to The New York Times. ‘Traditionalists grumbling that type died with the passing of hot metal miss the point. These new designers do not threaten the integrity of type design. On the contrary, they document and codify the ‘current’, generating the artifacts that will frame our generation. Carter’s opinion is “...you never know when

something is going to be assimilated. There are some historical faces that nowadays people take completely for granted but they caused a terrible uproar when they first appeared. In the early days of Futura people threw their hands up saying ‘God forbid we could ever have anything as mechanical and cold as something like this!’”

In my old typography text book from art school: *Typography; A Manual of Design* (1967) — about as close to a canonical text as you are going to find in design — author Emil Ruder wrote “...The fact that the typographer has no contribution of his own to make to the form of the typeface but takes these ready-made is of the essence of typography...The typographer must be able to take the impersonal view; willful individuality and emotion have little place in his work.” We took this approach very seriously. Ironically now it is this very mission of universality that now seems so peculiar to Ruder’s generation. That attitude of timelessness appears particularly temporal. Certainly, the idiosyncrasies of the present day (or to site Keedy’s phrase “willful ambiguity and rigorous inconsistency”) will be remarkable to the next generation.

Which brings us back to the recycling that is the inevitable by-product of the style industry. Sideburns or no? Medallions, platforms, leisure suits, all are sure to be high fashion in a matter of time. Looking new is often a function of looking different or referencing the correct historical moment. Difference - that is implied in newness - is a driving force in visual culture. But novelty (or opposition) is a force in theory as well. Each stylistic movement comes equipped with supporting ideology, or perhaps a ready-made alibi. It is a little amusing to see something like typefaces causing such a stir. Is a ‘bad’ typeface really any worse than platform shoes or shag haircuts?

I suppose each generation imagines itself at the peak of some great historical refinement; the idea of progress is central to the mentality of newness. I mistakenly believed that everyone would see 1976 as the nadir of visual culture. The idea that anyone might want to revisit will always be astonishing. *



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<http://www.adruby.com/print-ads/feeding-your-cats-instincts>

Feeding your cat's instincts **whiskas**

FIRST THINGS FIRST

A 1964 manifesto on the importance of quality design

We, the undersigned, are graphic designers, photographers and students who have been brought up in a world in which the techniques and apparatus of advertising have persistently been presented to us as the most lucrative, effective and desirable means of using our talents. We have been bombarded with publications devoted to this belief, applauding the work of those who have flogged their skill and imagination to sell such things as: cat food, stomach powders, detergent, hair restorer, striped tooth-paste, aftershave lotion, before shave lotion, slimming diets, fattening diets, deodorants, fizzy water, cigarettes, roll-ons, pull-ons and slip-ons.

By far the greatest effort of those working in the advertising industry are wasted on these trivial purposes, which contribute little or nothing to our national prosperity.

In common with an increasing number of the general public, we have reached a saturation point at which the high pitched scream of consumer selling is no more than sheer noise. We think that there are other things more worth using our skill and experience on. There are signs for streets and buildings, books and periodicals, catalogues, instructional manuals, industrial photography, educational aids, films, television features, scientific and industrial publications and all the other media through which we promote our trade, our education, our culture and our greater awareness of the world.

We do not advocate the abolition of high pressure consumer advertising: this is not feasible. Nor do we want to take any of the fun out of life. But we are proposing a reversal of priorities in favour of the more useful and more lasting forms of communication. We hope that our society will tire of gimmick merchants, status salesmen and hidden persuaders, and that the prior call on our skills will be for worthwhile purposes. With this in mind we propose to share our experience and opinions, and to make them available to colleagues, students and others who may be interested.

SIGNED

Edward Wright
Geoffrey White
William Slack
Caroline Rawlence
Ian McLaren
Sam Lambert
Ivor Kamlish

Gerald Jones
Bernard Higon
Brian Grimby
John Garner
Ken Briggs
Robert Chapman
Ray Carpenter

Ken Garland
Anthony Froshaug
Robin Fior
Germano Facetti
Ivan Dodd
Harriet Crowder
Anthony Clift
Gerry Cinamon

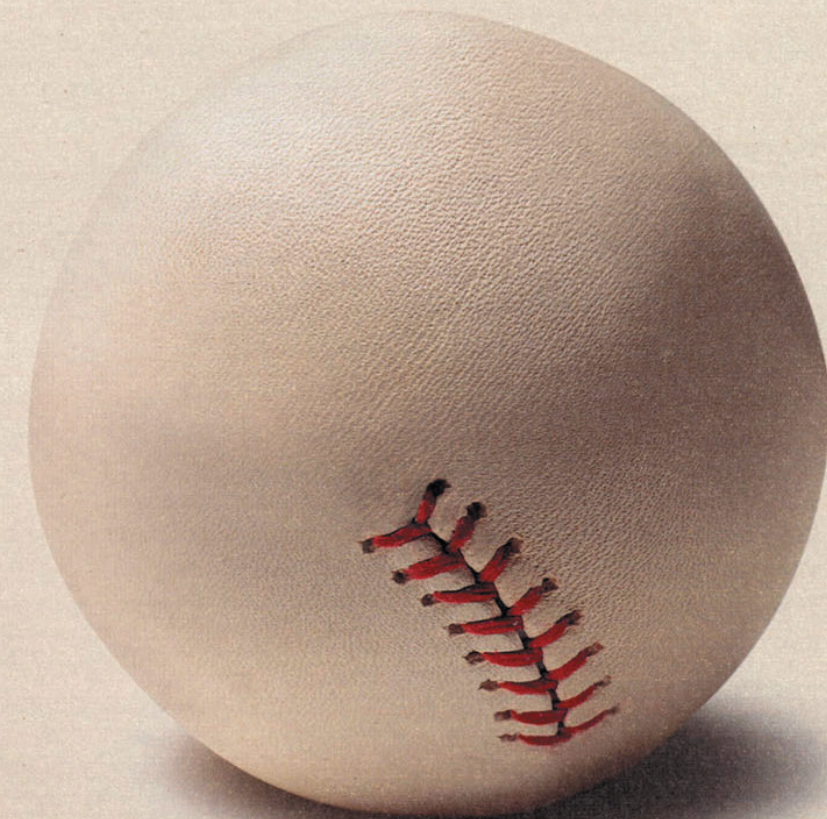
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Web Typography

by Indra Kupferschmid

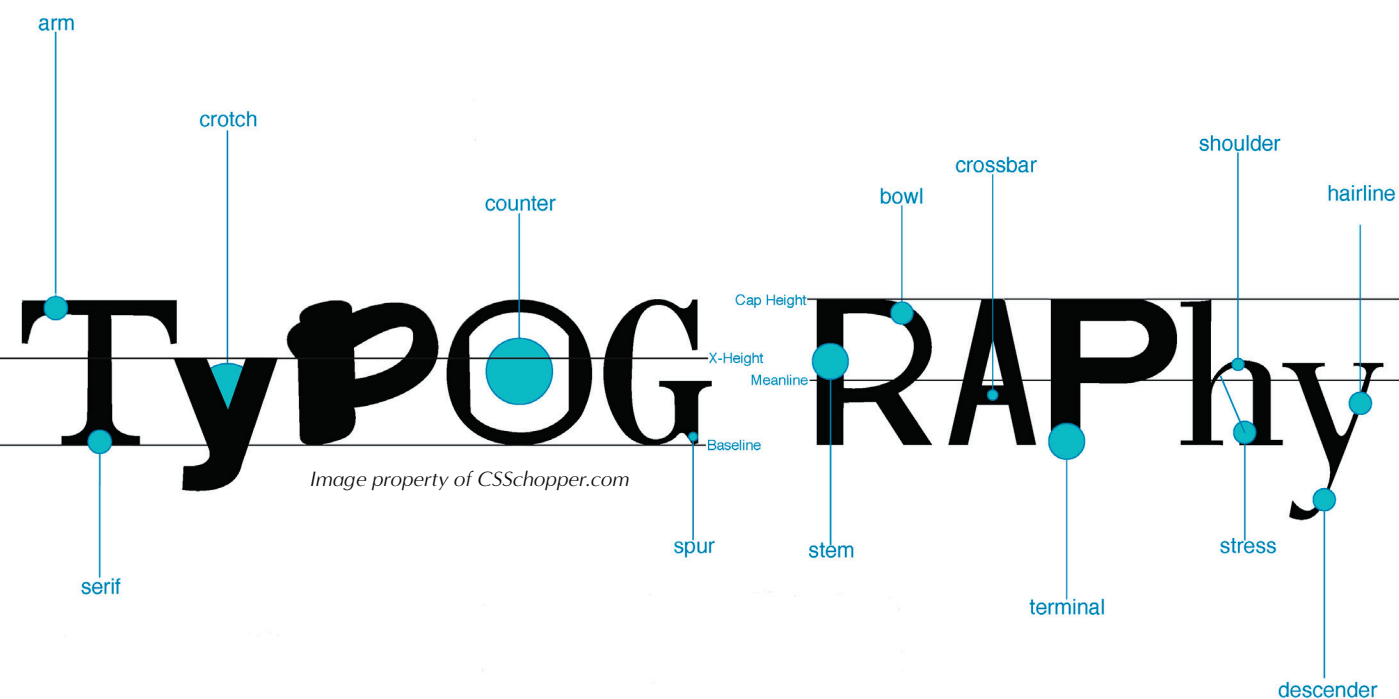


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I AM SANGUINE. ALMOST ALL THE THINGS WE GOT ACCUSTOMED TO IN EVERYDAY (printed) typography are now also possible on the web and more if you only know and care enough about them. I don't mourn poorly produced paperbacks when I can read a casual story on-screen (and then delete it), nor do I miss huge-format newspapers that piled up in my wastepaper and were always too large to read on trains anyway.

Of course, not everything we see and read on screens is fine typography, but that's how it was in the early days of DTP, too—people using a medium and software who aren't yet experts in the field—and still is for the majority of “offscreen” typography. Think sales fliers, cereal packaging or patient information. What we gained with modern web technology is the ability to have the layout (and even fonts) automatically react to outside conditions like format, device

capabilities, user preferences or even reading distance. Design is no longer about tailoring invariable content to one specific embodiment; the web forces us to think about typography in terms of parameters, and get clear about content versus form.

Typography hits us on two different levels: by the look of it, telling us if this is something we may like or should interest us, and by the necessity to read it. If we have to read this timetable, contract or assembly instructions, we will do so regardless. We may find it more or less comfortable to read, but our brains are incredibly capable of deciphering the most cryptic glyphs in context. If you want to attract designers or improve everyone's reading experience, there are a few things to keep in mind, in any medium:

“Design is no longer about tailoring invariable content to one specific embodiment; the web forces us to think about typography in terms of parameters, and get clear about content versus form.”

“If you want to attract designers or improve everyone's reading experience, there are a few things to keep in mind, in any medium:”

- 1 Make sure the rendering of the typeface you choose is excellent in the size you choose, well-spaced and of even color. Set font-smoothing options to “subpixel-antialiased” or “auto” for small text on light background for better legibility; “font-smoothing: antialiased” (full-pixel grey-scale antialiasing) looks good in sizes above 60px.
- 2 If you don't have good control over hyphenation, don't justify text, especially in narrow columns. Hyphenation on the web is still tricky, and algorithms for anything but English are poor. JavaScript hyphenation is an option.
- 3 Make use of the font's built-in kerning. Switch on kerning (and other features like ligatures) via “font-feature settings” or “optimize-legibility.”
- 4 Beware of faux-bold and faux-italic. Don't use the styling functions/tags if you don't have the respective font available on the site, either in a merged family or as individuals.
- 5 Text doesn't have to be large to be readable—dare to use sizes smaller than 24px, but check the rendering across all browsers and platforms if smaller than 16px. Keep the apparent size (large or small x-height) of the font in mind.
- 6 Line length (and other measures) should scale with your screen size, but set a max-width. You can use media queries, also, to switch font styles relative to line length, or landscape and portrait screen orientation. Short lines look best in an economic typeface, longer lines in a wider font.
- 7 Adjust line height and margins in relation to line length. Text on small screens in short lines need only a little bit of leading and padding and is more comfortable to read when set quite compact (less scrolling).
- 8 Size is relative. The closer we hold a text to our face, the smaller the nominal font size, line height and margins can be. (Check universal measures like arc minutes—size in relation to reading distance.)
- 9 Try size-specific variants of a type series for different font sizes, e.g., text styles for body, display styles or narrow variants for headlines. Multiple widths of a family can be used to accommodate longer and shorter headlines, for instance.
- 10 And lastly, mind ortho-typography sandtraps like “ ” —, especially in large headlines and pull quotes. Potentially easy to fix and more the result of slacking editorial processes, these kind of things stand out saliently and contribute to the skepticism about typography on the web.



DANYAL PARAIBA

BLUE BEYOND WORDS



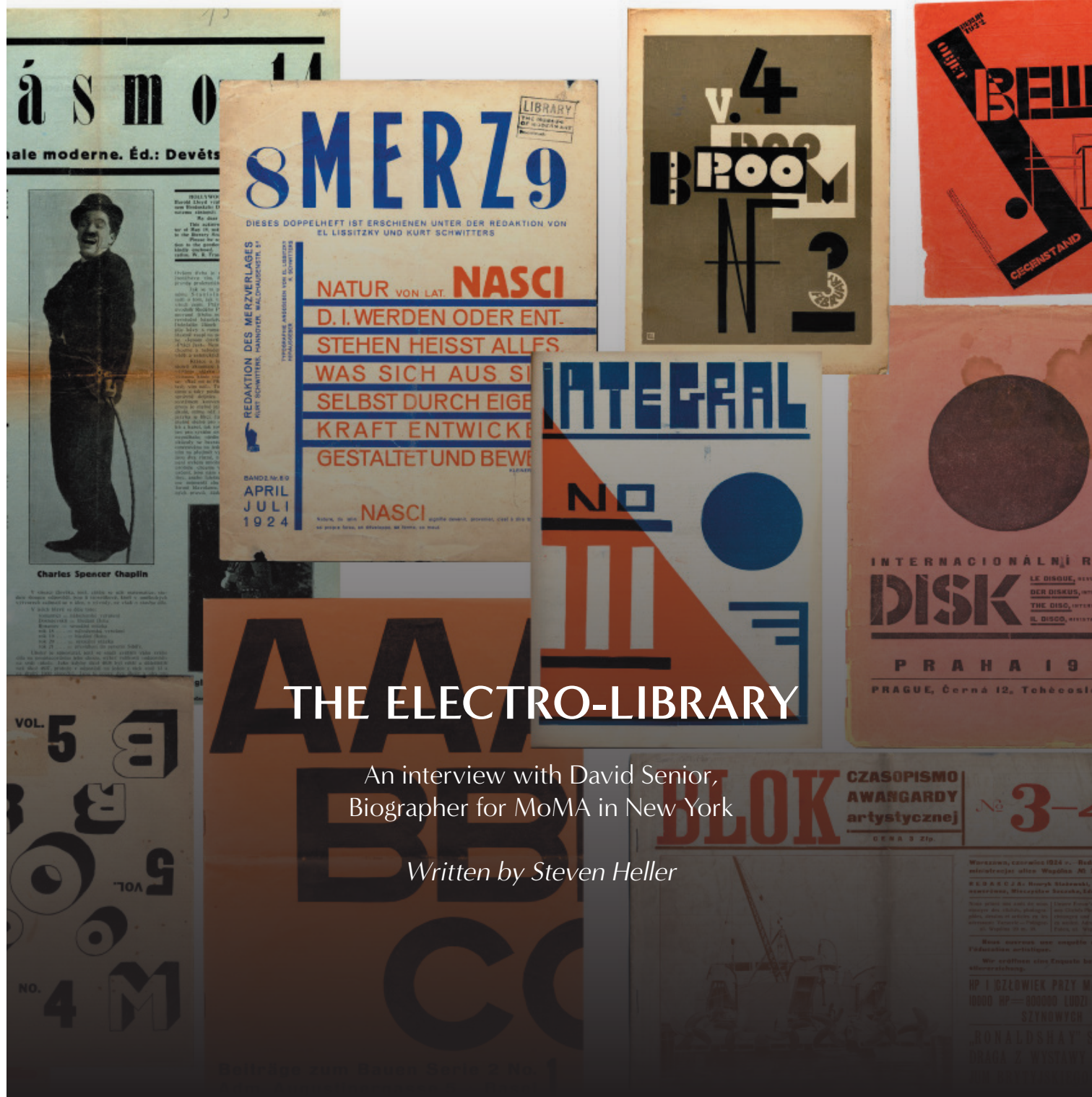
TAKE A LOOK AT THE BRIGHT BLUE GLACIER AND YOU WILL BEGIN TO KNOW THE COLOUR OF PARAIBA TOURMALINE, EXCEPT PARABIA IS THIS COLOUR MADE DOUBLY INTENSE. DESCRIBET BY EXPERTS AS "NEON" OR "ELECTRIC", THE BLUE OF PARAIBA TOURMALINE IS UNLIKE ANYTHING YOU'VE PROBABLY SEN BEFORE. IS THERE ANY POINT IN TRYING TO SHOW A GEMSTONE SO UNBELIEABLY BLUE THAT CAMERA CAN'T CAPTURE IT IT'S INTENSITY AND A PRINTING PRESS CAN'T RECREATE IT'S DEPTH? A STONE SO REMARKABLY BLUE THAT IT CAN'T BE SHOW ON PAPER?

WELL THEN, IT LOOKS LIKE YOU'LL HAVE TO COME AND SEE THESE AMAZING GEMSTONES IN PERSON

<https://www.designcrowd.com/design/9879628>

RARE/rɛə/: ADJECTIVE: NOT COMMON, VERY UNUSUAL; SYNONYMS: EXCEPTIONAL, EXTRAORDINARY

LISSITSKY



THE ELECTRO-LIBRARY

An interview with David Senior,
Biographer for MoMA in New York

Written by Steven Heller

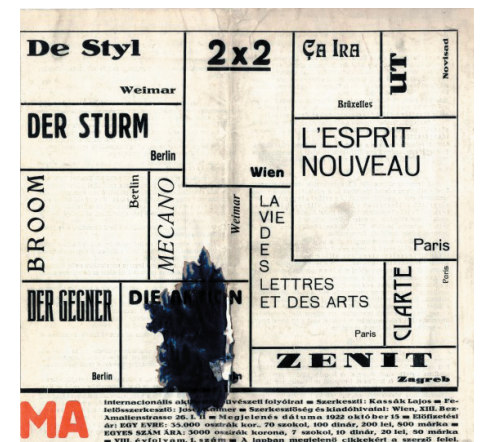


“The title THE ELECTRO-LIBRARY was gleaned from a quote in a brief manifesto by Lissitzky from 1923 called “Topography of Typography” ...”

DAVID SENIOR, THE BIBLIOGRAPHER FOR THE MUSEUM OF MODERN ART LIBRARY, ORGANIZED THE ELECTRO-LIBRARY, a small show at MoMA on European Avant-Garde magazines from the 1920s. Senior’s selection resonates with me because my own book *Merz to Emigre: Avant-Garde Magazine Design of the Twentieth Century* is one of my favorites. I asked Senior to talk more about the significance of these journals.

What do these Avant-Garde magazines tell us about art, culture, politics?

Partly, these magazines were manifestos for revolutionary discourses related to the radical politics of the left in 1920s Europe. They transmitted aesthetic programs or methods of image-making, which theorized proletarian art, or what it would mean for art to be integrated in the new organization of life within communist or other socialist propositions. So in terms of your question, these magazines were centrally focused on an inextricable connection between art, culture and politics that could be traced from ideas trickling out of Moscow art circles of the Constructivists, Supremacists, etc., and found a great emissary in the figure of El Lissitzky. In this context, the design of the printed page, its changing structure and the new possibilities of typography were part of this revolutionary project and were loaded with a utopian promise of the New in this very specific historical moment in Europe.





The title THE ELECTRO-LIBRARY was gleaned from a quote in a brief manifesto by Lissitzky from 1923 called "Topography of Typography," and seemed like a fun, descriptive term to summarize this rethinking of the possibilities of print and the Avant-Garde's creation of communication networks through these little magazines.

Why did you select the ones you did? Are they the most important documents or do they have the most exceptional graphics?

One of the consistent features of magazines of the historical Avant-Garde was the presence of charts in the front or back matter of the issues which listed other magazines—it was a literal mapping of affinity, of showing comrades. I was really interested in these lists as one way to create a grouping of this material, and used them as a curatorial premise. Because of some space limitations with the show, I particularly focused on titles from Eastern and Central Europe that expressed how Constructivist aesthetics and the new typography spread across this particular geographical area and to highlight designers and titles from places like Yugoslavia, Romania, Hungary, Czechoslovakia and Poland.

In terms of the presentation, I definitely chose to show pages from the magazines that had exceptional graphics, that were expressive of new ways of structuring a page or some particularly bold typographic element. A deeper look into these texts within the runs of these magazines though does reveal a full documentation of the artists' networks in Europe at the time. You see translations of key texts, reproductions of images of new paintings, sculpture, architecture, theater, film—lots of Charlie Chaplin!—from this network of new art and design. These images were often collaged together with images of new industrial objects and tools. So yes—they are important documents with exceptional graphics.



Are there magazines that are still emerging, that somehow have been lost?

There has been so much great scholarship in this area in the fields of art and design history that I really leaned on in my own research. So I don't think I discovered anything in this pretty well-worn path. I can speak of our own collection at MoMA Library. One title that I uncovered was a Czech one called Pasma (The Zone) that had been tucked away in our flat files in our Long Island City location. It is a large tabloid format publication that focused on popular film as well as Avant-Garde art and architecture. The design of the magazine is often credited to Zdenek Rossman and was a publication of Brno branch of the Devetsil artists association. It's one of my favorite publications in the show. It definitely hadn't been pulled out in many years.

How many are in MoMA's holdings?

All of the materials in the show are from the MoMA Library collection. Many had been in the collection for some time and some others had come in more recently, from donations or acquisitions. This exhibition was a good opportunity to survey what we had in the collection from this significant moment of Avant-Garde magazines.

I had been posting a lot of images of the magazines as I was scanning them for research in the lead up to the show. You can check the images out at our library tumblr site and also on the exhibition page at MoMA.org.

When these materials aren't in this exhibition, eager researchers can view them in our reading room. Our library is open to the public and we like to make sure everyone knows that the collection is readily accessible. *

13 p á s m o 14

Revue internationale moderne. Éd.: Devětsil (A. Černík).

Poslední valná hromada B. D. zvolila čestnými, t. j. činnými členy Brněnského Devětsilu Charlie Chaplina, Harolda Lloyda a Douglase Fairbankse v uznání jejich zásluh o umění fotografické.

Jaroslav Seifert:
SLAVNOST REVOLUCE.

J. Šimovi.

*Spí ctihodný pan Mirabeau
i historie barikád
v Jardin de Plantes spí marabu
melancholický pták*

*A čtrnáctého července
Revoluce a ulice
Pan Mirabeau v své paruce
Marie hraje na housle*

*Kdo je ta Marie?
Marabu
se kalné vody napije
moudřejší než pan Mirabeau*

*Vždyť teče víno z barikád
a rozpustilá Marie
má ráda bary. Kdo má bary rád
frygickou čapku miluje*

*Když našel básník katanbur
o Katanbur
bulvár hned smichem vybuchnul
Peří si čechrá marabu*

*ó Marie! K Jardin de Plantes
vzlét' osamělý marabu
a Mirabeau šel bůh ví kam
řikaje si ten katanbur.*

Roman Jacobson:
**Konec
básnického umprumáctví
a živnostnictví.**

»Existují sbírky matematických úkolů, úkoly v nich jsou rozříděny po pořádku. Jedny úkoly s rovnicemi o jedné neznámé, dále úkoly s rovnicemi druhého stupně. Na konci knihy jsou odpovědi po pořádku ve sloupci:
4835 5 beranů,
4836 17 vodovodních kohoutů,
4837 13 dní,
4838 1000 slanečka.
Chudák je ten, kdo počne se učit matematice přímo z odpovědi a snaží se najít smysl v tomto úpravném sloupci. Záležejí na úkolech, na chodu jejich řešení, ale ne na odpovědích sobě.



Harold Lloyd



Charles Spencer Chaplin

V situaci člověka, jenž, chtěje se učit matematice, studuje sloupec odpovědi, jsou ti teoretikové, kteří v uměleckých výtvorech zajímají se o ideu, o vývod, ne však o stavbu díla.

- V jejich hlavě se děje toto:
romantici = náboženské vzrušení
Dostojevskij = hledání Boha
Rozanov = sexuální otázka
rok 18 . . . = náboženské vzrušení
rok 19 . . . = hledání Boha
rok 20 . . . = sexuální otázka
rok 21 . . . = přesídlení do severní Sibíře.

Ubohý je spisovatel, jenž se snaží zvětšiti váhu svého díla ne propracováním jeho chodu, nýbrž velikostí »odpovědi« na svůj »úkol«. Jako kdyby úkol 4838 byl větší a důležitější než úkol 4837, protože v odpovědi na jeden z nich stojí 13 a na druhý 1000 slanečků. Jsou to pouze dva úkoly a oba pro třetí třídu gymnasiální.

Potud můj přítel a spolubojovník na poli nové vědy o umění, Viktor Šklovskij. Na uvedené řádky jsem si mimoděk vzpomněl, když jsem četl v »Reflektoru« v rubrice »Proletářský rádce« tyto milé věty: Zásadně nemáme nic proti »Há-

HOLLYWOOD. Od našeho zástupce. 19. května 1925. Harold Lloyd vzal své imenování čestným, t. j. činným členem Brněnského Devětsilu na vědomí tímto připsaným, zaslaným našemu zástupci:

My dear Sir:

This acknowledges receipt of your very courteous letter of May 18, notifying Mr. Lloyd of the honor of his election to the Literary Society described.

Please be so good as to transmit Mr. Lloyd's appreciation to the gentlemen of the Committee whose letter you so kindly enclosed. Very sincerely yours, Harold Lloyd Corporation. W. R. Fraser, General Manager.

Ovšem třeba je učiniti také užitečnými našemu dělnickému čtenářstvu tím, že rozluštění bude představovati nějakou pravdu proletariátu potřebnou.

Jak se to podobá fideicim redaktorovi časopisu velenému Stanislavu K. Neumannovi. Právě jsem je sniti o tom, jak vmačknout do hlavolamu heslo o proletářích všech zemí. Právě jsem, jenž s dojemnou pečlivostí štipuje úvodník Rudého Práva rýmy Vrchlického a rozbíjí jej na rytmované (třeba nedbale) veršové řádky, svaťe věře, že dělá revoluční básnictví. Sestaví proletářskou křížovku, předělá Doležalův článek v jemnou lyrickou básně, spokojeně se napije kávy s rumem z pěkně květinami ozdobeného šálku, a šťastně zaspí na polštáři, na němž pečlivá ruka umně vyšila — ne »Jenom čtvrthodinky« (to by bylo maloměstácké), ale »Práci čest«. Nemim však urážet zasloužilé sediny. Ale nechceme a nebudeme opakovat chyby starců vychovaných na vědě a estetických návycích konce XIX. století.

Krátce a jasně: Jazykozpyt druhé polovice minulého století zkoumaje jazykové jevy kladl otázku proč, pomíjeje většinou otázku nač. Ale elementární jazykové povědomí většinou kladl otázku o úkolu, o cíli. Poslouchám řeč a ptám se: »Nač mi to říkáš?«, a mluvčí může odpovědět: »Mluvim-li, tedy vím nač«. Toto nač každé řeči, její úkol je jasný mluvčímu a taky posluchači, pokud tento onoho chápe. Jazyk podle správné dělnice soudobých francouzských jazykozpytů je systémem konvenčních hodnot podobou jako svazek karet, proto je mylné jej rozebírat bez ohledu na mnohost možných úkolů, mimo něž systém vlastně neexistuje. Všeobecný pojem jazyka je fikce. Jako neexistují zákony všeobecné karetní hry platné stejně pro »Černého Petra«, »šerbla« a pro stavbu smků z karet, tak rovněž jazykové zákony mohou být stanoveny jen pro systém určený jistým úkolem. Věda XIX. století tím nepočítala; ojedinelé pokusy, brát ohled na jazykovou funkci, ukázaly se bezradnými, pokud mnohost funkcí bývala účele omezoována na jednu. Ale dnes víme: sdělovací jazyk s nálezem na předmět výroku a básnický jazyk s nacelením na výraz jsou dva různé, namnoze protichůdné jazykové systémy s tím není ovšem mnohost jazykových funkcí daleko vyčerpán. A protože chceme věci konstruktivní, věci odpovídající svému určení, jsou nám odporny lampové záclony napodobující větiny, anebo falešná okna, jimiž není vidět. Právě proto nemáme nejméně chuti pravdy potřebné proletariátu přinášet ve formě hlavolamu, anebo rýmovaných slok. Sdělení »poučebných pravd« žádá úplné jiných metod výrazových, jasnost,



Douglas Fairbanks v Don Q son of Zorro

(Započne v červnu nový obraz: „ČERNÝ PIRÁT“ v hlavním roli.)

Images courtesy of: <http://www.printmag.com/daily-heller/>

LISSITSKY REVISITED

Barrie Tullet discusses Lissitzky's modern day relevance

LISSITSKY TOLD US THAT 'THE NEW BOOK DEMANDS THE NEW WRITER', AND WITH THE ADVENT OF THE iPhone, the iPad and the Kindle, the new book is undeniably here. But there is more to it than even Lissitzky dreamed of. The nature of the e-book now means that the new book demands a new kind of writer, reader and designer.

The Electro-Library demands that we reconsider every aspect of page design – from the details that we understood to represent the craft of typography, to the elements of the page itself: the running heads, the folios, the paragraph and chapter. The 'design of the book-space, set according to the constraints of printing mechanics' no longer matters to us. This new page is an undiscovered landscape of opportunity and possibility.

The surface can now truly transcend space and time – the 'printed' surface must be re-invented and the infinity of books embraced. The rules no longer apply. Everything about the page is new again. Everything we 'know' about the conventions of book design and typography demands to be re-invented for the new kind of writer, reader and designer.

Will the new El Lissitzky please stand up?



FIRST PUBLISHED AS 'THE TOPOGRAPHY OF TYPOGRAPHY' IN MERZ NO. 4

Hannover: July 1923

1. The words on the printed surface are taken in by seeing, not by hearing.
2. One communicates meanings through the convention of words; meaning attains form through letters.
3. Economy of expression: optics not phonetics.
4. The design of the book-space, set according to the constraints of printing mechanics, must correspond to the tensions and pressures of content.
5. The design of the book-space using process blocks which issue from the new optics. The supernatural reality of the perfected eye.
6. The continuous sequence of pages: the bioscopic book.
7. The new book demands the new writer. Inkpot and quill-pen are dead.
8. The printed surface transcends space and time. The printed surface, the infinity of books, must be transcended.

THE ELECTRO-LIBRARY

© Ben & Jerry's Homemade, Inc. 2010
http://www.oddereye.com/farmages/201006/01/ben-jerry-s-ice-cream-family-farms-lair-trade-cocoon-cage-free-eggs-print-307324-odeevee.jpg

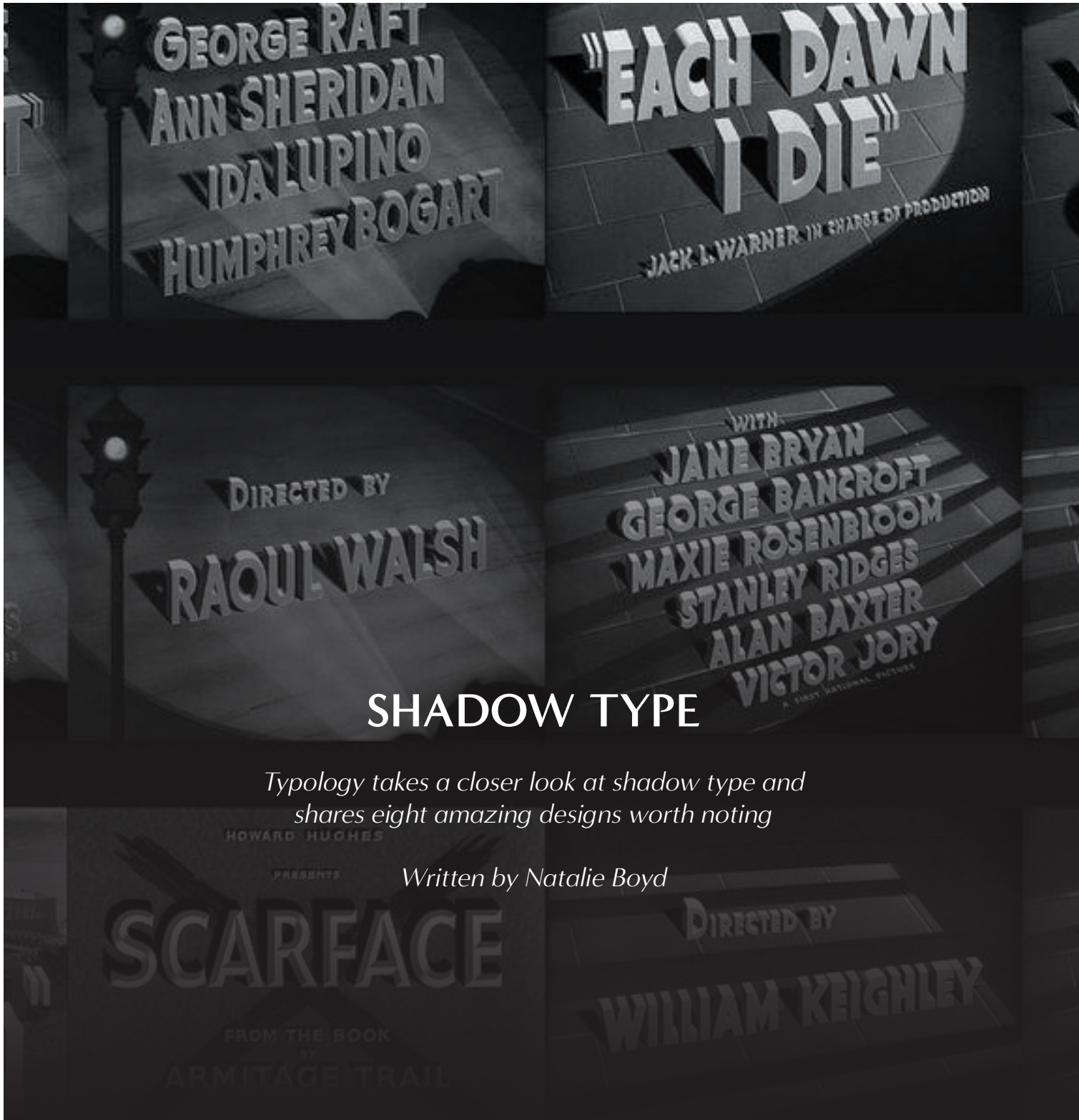


FAMILY FARMS

Our dense, rich ice cream uses only the freshest dairy from local family-owned farms that pledge not to treat their cows with rBGH. It's another way that Ben & Jerry's works to make the best possible ice cream in the best way possible. Go to benjerry.com to learn more about responsible sourcing.

It's what's inside that counts.

SHADOW TYPE

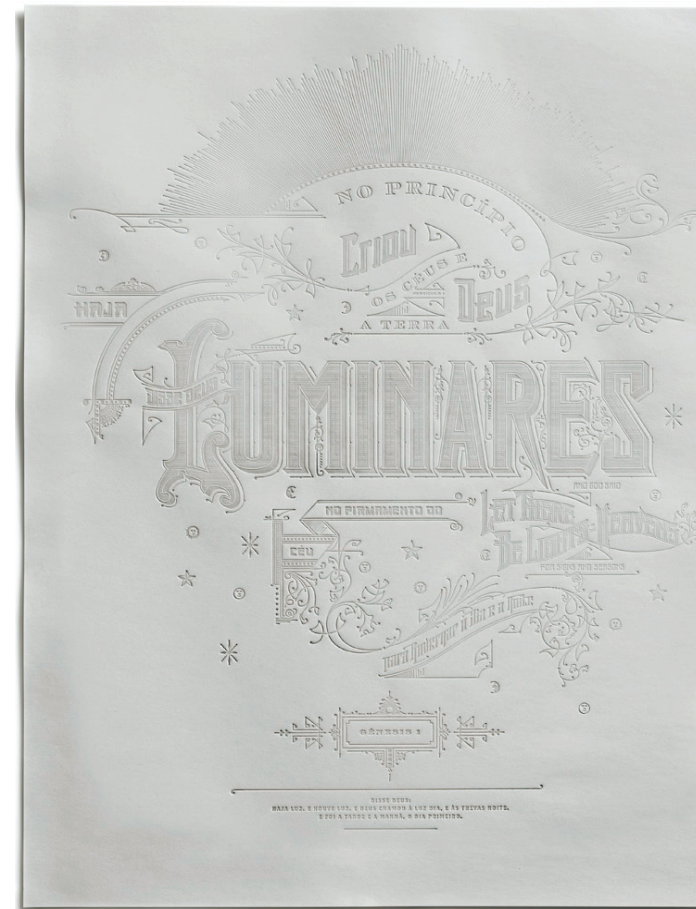


THE CREATIVE AND STRATEGIC APPLICATION OF SHADOWS AND THREE-DIMENSIONAL FEATURES TO TYPE AND LETTERING HAS BEEN IN PRACTICE FOR CENTURIES. IN THE PAST, LETTERS WITH RELIEF AND SHADOW HAVE BEEN USED ON SIGNAGE, POSTERS, PACKAGING, MOVIE TITLES AND PUBLICATIONS, ALLOWING LETTERING TO JUMP OFF A FLAT SURFACE FOR AN EYE-CATCHING LOOK. SHADOWED TYPE STILL APPEARS IN PRINT AND SIGNAGE TODAY, BUT IT CAN ALSO BE FOUND ACROSS THE WEB—SOMETIMES APPLIED GRACEFULLY, OTHER TIMES LESS SO.

Shadow type doesn't refer exclusively to drop shadows—even though they are a frequent component. The term can also refer to the application of either weighty or slight strokes and outline to letters, or to any use of relief and shadow in typography. Even as flat design reigns, there's still a place for three-dimensional type in the graphic design marketplace, as the designers on the following pages demonstrate in these exceptional examples of shadowed type.

Luminares

by Kevin Cantrell



This magnificent creation was featured on HOW.com two years ago. It's a breathtaking work and an exemplary of shadow type.

Precious Metals

By Studio Muti



"We created a series of typographic illustrations inspired by the rich minerals mined on our planet. With custom lettering and iconography we touched on some of the history and wealth that these precious metals have created." — Studio Muti



AIR-hand lettering
by Xavier Casalta



Chocolate Ampersands

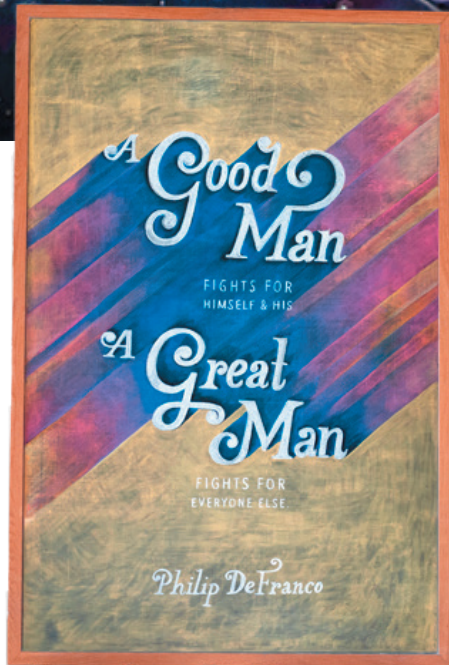
By Jamie Clarke



"I'm a total chocaholic, so this packaging design seems a fitting tribute to my addiction. This self-initiated project was inspired by my research into the Pouchée wood alphabets. The illustrated ampersands matched with flecked, textured paper aim to evoke an early Victorian packaging feel." — Jamie Clarke

Chalk Art

By Dangerdust



About Dangerdust

Dangerdust is studio of Dusty Dangero, a graphic designer and lettering artist based in Charlotte, North Carolina. Known for working by hand to bring letters to life, Dusty has created works for Nike, Target, Adobe, Bed Bath & Beyond, and California Pizza Kitchen.

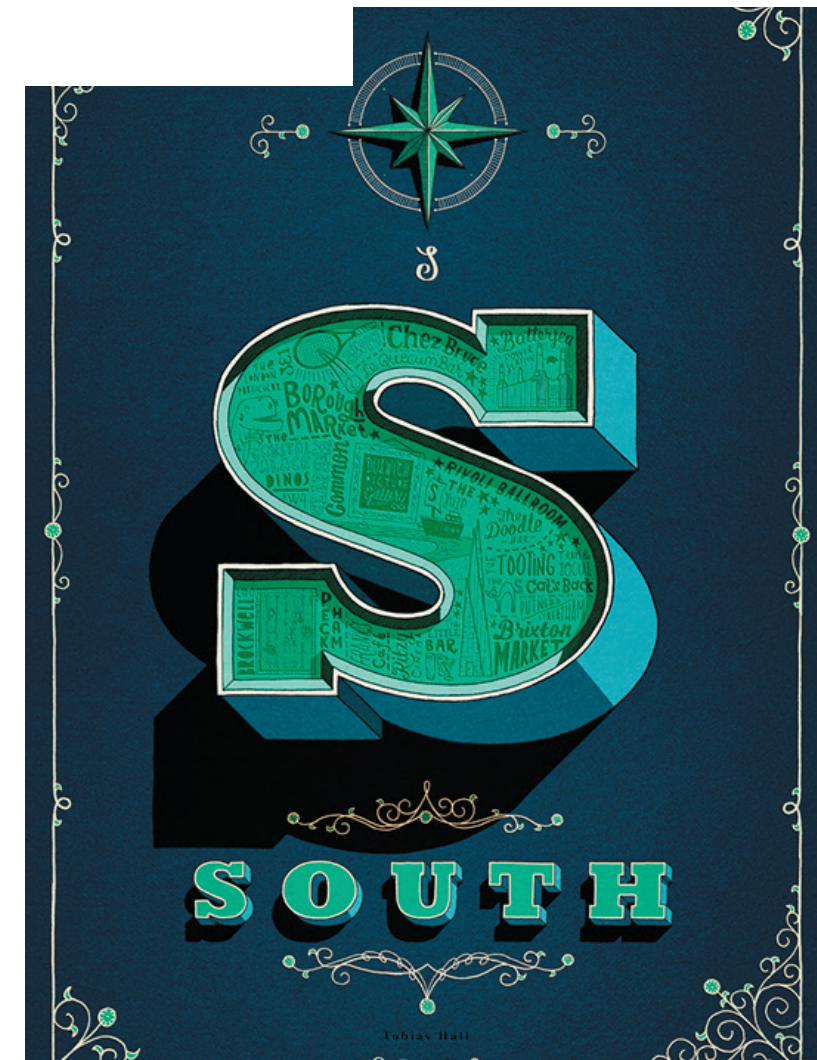
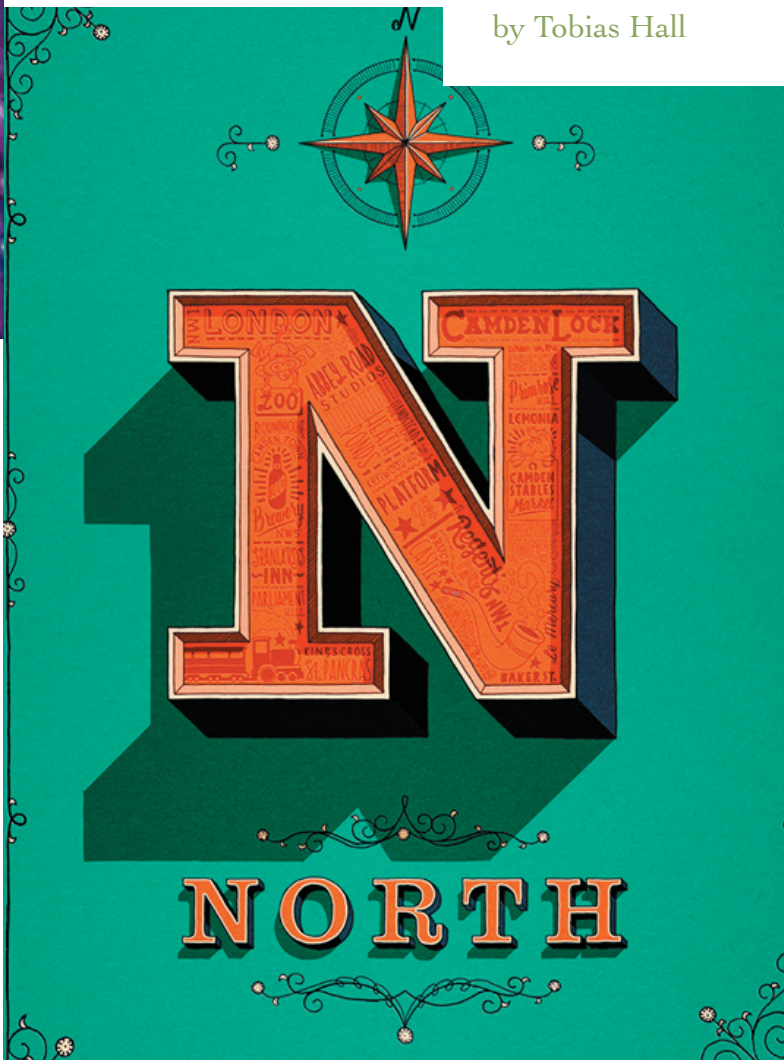
It all began in 2013 with 24 Weekly Chalkboard Quotes, created as a team duo passion project. The original project was recognized by Print Magazine, Huffington Post, Colossal, BuzzFeed, Viral Nova, My Modern Met, and Good Morning America. Since then Dusty continues chalking and lettering solo, as well as working with clients, running the print shop and doodling on orders.

For more dusty things and behind the scenes, check out: [instagram.com/ddccad/](https://www.instagram.com/ddccad/)



Great Little Place

by Tobias Hall



Vintage Examples - Shadow Type

By Steven Heller, Louise Fili

Written by Steven Heller and Louise Fili, Shadow Type attempts to highlight historic typography examples that range from popular to rare to almost forgotten. Below are a sampling of the more than 300 typography examples of dimensional lettering incorporating elements of relief and shadow from Europe and the United States. The examples come from a variety of sources, from type-specimen books and billboards, to shop signs and posters, all of which were created between the nineteenth and mid-twentieth century.

About the Authors

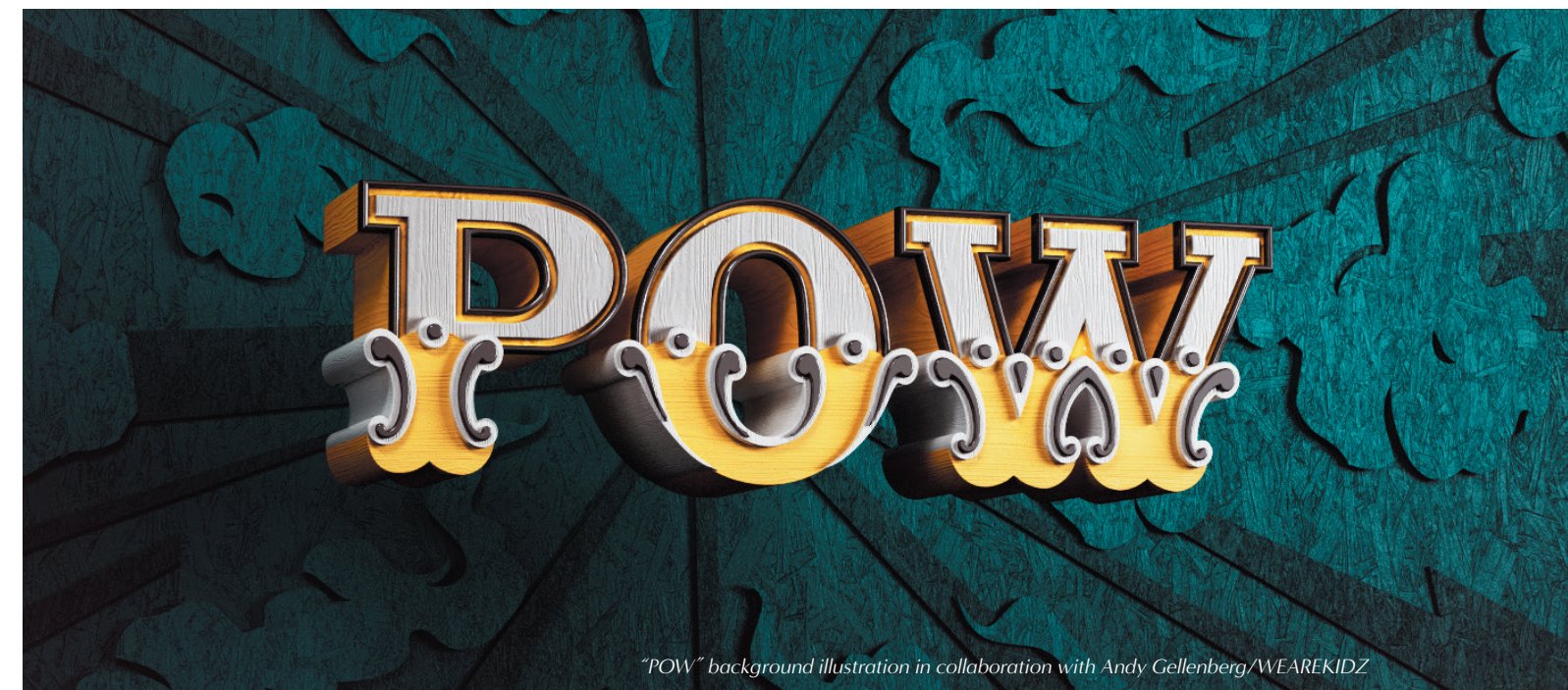
Steven Heller is co-chair of the MFA Design Department at the School of Visual Arts and the author of numerous type based books.

Louise Fili is director of Fili Design, a member of the Art Directors Club Hall of Fame, and the author of *Elegantissima*.



3D Lettering Samples

By Jacob Eisingery



"POW" background illustration in collaboration with Andy Gellenberg/WEAREKIDZ

About Jacob Eisingery

Yippiehey is the alias of german designer and illustrator Jacob Eisinger who specialises in 3D illustration. His love for letters led to a focus on type driven design but doesn't neglect a variety of other styles.

Working as an designer and illustrator since 2008 and doing 3D/CGI since 2012, he also gained experience in some well-known studios such as I Love Dust or Foreal and is now focusing on freelance work to bring his projects to the next dimension.

Find more creative endeavors from Jacob on his instagram account at: <https://www.instagram.com/yippiehey/> *



"Welcome to the Jungle" collaboration with Pedro Charbide done at I LOVE DUST

Also available in Vanilla and Original



Pour on the power
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