

Graafisia ja typografisia tyylejä & muutama tärkeä kirjaintyyppi

Markus Itkonen 2006–2018

Klassismi

Capitalis
monumentalis
100-l. jaa.



Klassismi

Capitalis
monumentalis
100-l. jaa.



EN
FL

RO
S
RE

Klassismi

Nicolas Jensonin
antiikvaladelmaa,
1470

qui omnibus ui aquarum submersis cum filiis suis simul ac nubibus mirabili quodā modo quasi semen huāni generis conseruatus est: quē utinā quasi uiuam quandam imaginem imitari nobis contingat: & hi quidem ante diluuium fuerunt: post diluuium autem alii quorū unus altissimi dei sacerdos iustitiæ ac pietatis miraculo rex iustus lingua hebræorū appellatus est: apud quos nec circuncisionis nec mosaicæ legis ulla mentio erat. Quare nec iudæos (posteris enī hoc nomen fuit) neq; gentiles: quoniam non ut gentes pluralitatem deorum inducebant sed hebræos proprie noīamus aut ab Hebere ut dictū est: aut qā id nomen transitiuos significat. Soli q̄ppe a creaturis naturali rōne & lege inara nō scripta ad cognitionē ueri dei trāsire: & uoluptate corporis cōtēpta ad rectam uitam puenisse scribunt: cum quibus omibus præclarus ille totius generis origo Habraam numerādus est: cui scriptura mirabilem iustitiā quā non a mosaica lege (septima eīm post Habraā generatione Moyse nascitur) sed naturali fuit ratione consecutus sūma cum laude attestatur. Credit enim Habraam deo & reputatū est ei in iustitiā. Quare multarum quoq; gentium patrem diuina oracula futurū: ac in ipso benedicēdas oēs gentes hoc uidelicet ipsum quod iam nos uideūs aperte prædictum est: cuius ille iustitiæ perfectioem non mosaica lege sed fide cōsecutus est: qui post multas dei uisiones legitimum genuit filium: quem primum omnium diuino psuasus oraculo circūcidit: & cæteris qui ab eo nascerētur tradidit: uel ad manifestum multitudinis eorum futuræ signum: uel ut hoc quasi paternæ uirtutis isigne filii retinētes maiores suos imitari conarēt: aut q̄buscūq; aliis de causis. Non enim id scrutādum nobis modo est. Post Habraam filius eius Isaac in pietate successit: fœlice hac hæreditate a parētibus accēpta: q̄ uni uxori coniunctus quum geminos genuisset castitatis amore ab uxore postea dicitur abstinuisse. Ab isto natus ē Iacob qui p̄pter cumulātū uirtutis prouētum Israel etiā appellatus est duobus noibus p̄pter duplicem uirtutis usū. Iacob eīm athletā & exercētem se latine dicere possumus:

Jensonin antiikvakirjakeita v: lta 1470.

Klassismi

Robert Bringhurst:
*The Elements of
Typographic Style*
2. ed. 1997

VERSAALIT

PIENVERSAALIT

kursiivi

THE GRAND DESIGN

1.1 FIRST PRINCIPLES

1.1.1 *Typography exists to honor content.*

Like oratory, music, dance, calligraphy – like anything that lends its grace to language – typography is an art that can be deliberately misused. It is a craft by which the meanings of a text (or its absence of meaning) can be clarified, honored and shared, or knowingly disguised.

In a world rife with unsolicited messages, typography must often draw attention to itself before it will be read. Yet in order to be read, it must relinquish the attention it has drawn. Typography with anything to say therefore aspires to a kind of statuesque transparency. Its other traditional goal is durability: not immunity to change, but a clear superiority to fashion. Typography at its best is a visual form of language linking timelessness and time.

One of the principles of durable typography is always legibility; another is something more than legibility: some earned or unearned interest that gives its living energy to the page. It takes various forms and goes by various names.

I

Jan Tschichold:
The Form of the Book.
Essays on the
Morality of Good
Design
1975/1991

Consistent Correlation Between Book Page and Type Area

TWO CONSTANTS reign over the proportions of a well-made book: the hand and the eye. A healthy eye is always about two spans away from the book page, and all people hold a book in the same manner.

The format of a book is determined by its purpose. It relates to the average size and the hands of an adult. Children's books should not be produced in folio size because for a child this format is not handy. A high degree or at least a sufficient degree of handiness has to be expected: a book the size of a table is an absurdity, books the size of postage stamps are trivialities. Likewise, books that are very heavy are not welcome; older people may not be able to move them around without help. Giants should have books and newspapers that are larger; many of our books would be too large for dwarfs.

There are two major categories of books: those we place on a table for serious study, and those we read while leaning back in a chair, in an easy chair, or while travelling by train. The books we study should rest at a slant in front of us. Few, however, will go to such length. To bend over a book is just as unhealthy as the usual writing position enforced by a flat table. The scribe of the middle ages used a desk; we hardly dare call it that any more because the slope was so steep (up to 65°). The parchment was held in place by a string across it and could be pushed upward little by little. The active line, always horizontal, was at height-of-eye, and the scribe sat per-

THE BOOK PAGE & TYPE AREA

fectly upright. Even at the turn of the century, clergymen and government officials used to do their writing standing up behind a small desk: a healthy and reasonable position for writing and reading that has, alas, become rare.

The reading position has nothing to do with the size and dimension of textbooks. Their formats range from large octavo to large quarto. Still larger formats are the exception. Textbooks and coffee-table books rest on a desk. They cannot be read freehand.

Those books we like to hold in our hands while reading come in a variety of formats, all based on octavo. Even smaller books can be perfect provided they are slim; without effort they can be held for hours in one hand.

Only during church service do we see someone read from a book that has been set up: the reader's eyes may be at arm's length from the letters of the text. An ordinary book page is only a forearm's length from the eye of the reader. We are talking here about profane books only; not all of the following considerations and rules apply to sacred books as well.

Book pages come in many proportions, *i.e.* relationships between width and height. Everybody knows, at least from hearsay, the proportion of the Golden Section, exactly $1:1.618$. A ratio of $5:8$ is no more than an approximation of the Golden Section. It would be difficult to maintain the same opinion about a ratio of $2:3$. In addition to the ratios of $1:1.618$, $5:8$ and $2:3$, for books the ratios of $1:1.732$ ($1:\sqrt{3}$) and $1:1.414$ ($1:\sqrt{2}$) are used (see figure 18).

Figure 1 shows a little-known, very beautiful rectangle, derived from the pentagon (proportion $1:1.538$).

The geometrically definable irrational page proportions like $1:1.618$ (Golden Section), $1:\sqrt{2}$, $1:\sqrt{3}$, $1:\sqrt{5}$, $1:1.538$ (figure 1), and the simple rational proportions of $1:2$, $2:3$,

SECTION I
CHAPTER 1: STRUCTURE

We begin to gain an understanding of the traditional page by learning about its structure and its relationship to the proportions of the page. Traditional page structure is classically simple, based on the principles of Greek mathematics and geometry rediscovered during the Renaissance. The structure of the traditional page commonly consists of only a central axis and margins; other structure is seldom added.

By constructing margins geometrically, we avoid the use of numbers and calculations and need not understand the mathematics involved. Although margin construction techniques used to be included in layout and lettering books, these techniques were abandoned for commercial purposes around World War II and replaced by tables of numbers, many of which were rounded off for easy calculation. Not only were the relationships inherent in the construction process lost in this transition from geometry to arithmetic, but traditional proportions ever since have been modified to suit whatever scale of measurement is convenient. When we construct margins, we can see the proportions and relationships between lengths and areas—numbers can only imply these relationships. This visual understanding of proportion makes constructing page margins a valuable exercise even if we later convert our results into numbers to suit whatever technology is being used.

CONSTRUCTING PAGE MARGINS

Constructions define areas and subdivide the page. A typical traditional construction method divides the page into margins and *live area* (the space enclosed by the margins). The margin nearest the binding is called the *inside margin* (also referred to as the *gutter*). Typically, pages are viewed in pairs as a *spread* (two facing pages), and it is the spread rather than the single page that is the basis for the construction of bound pages. (Unbound, single pages are considered separately later in this chapter.) Margin construction systems

Klassismi

Suzanne West:
Working with style
1990

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THE REVELATION OF St. John the Divine

CHAPTER I

THE Revelation of Jesus Christ, which God gave unto him, to shew unto his servants things which must shortly come to pass; and he sent and signified it by his angel unto his servant John: ¶2 Who bare record of the word of God, and of the testimony of Jesus Christ, and of all things that he saw. ¶3 Blessed is he that readeth, and they that hear the words of this prophecy, and keep those things which are written therein: for the time is at hand. ¶4

JOHN to the seven churches which are in Asia: Grace be unto you, and peace, from him which is, and which was, and which is to come; and from the seven Spirits which are before his throne; ¶5 And from Jesus Christ, who is the faithful witness, and the first begotten of the dead, and the prince of the kings of the earth. Unto him that loved us, and washed us from our sins in his own blood, ¶6 And hath made us kings and priests unto God and his Father; to him be glory and dominion for ever and ever. Amen. ¶7 Behold, he cometh with clouds; and every eye shall see him, and they also which pierced him: and all kindreds of the earth shall wail because of him. Even so, Amen. ¶8 I am Alpha and Omega, the beginning and the ending, saith the Lord, which is, and which was, and which is to come, the Almighty. ¶9 I John, who also am your brother, and companion in tribulation, and in the kingdom and patience of Jesus Christ, was in the isle that is called Patmos, for the word of God, and for the testimony of Jesus Christ. ¶10 I was in the Spirit on the Lord's day, and heard behind me a great voice, as of a trumpet, ¶11 Saying, I am Alpha and Omega, the first and the last: and, What thou seest, write in a book, and send it unto the seven churches which are in Asia; unto Ephesus, and unto Smyrna, and unto Pergamos, and unto Thyatira, and unto Sardis, and

unto Philadelphia, and unto Laodicea. ¶12 And I turned to see the voice that spake with me. And being turned, I saw seven golden candlesticks; ¶13 And in the midst of the seven candlesticks one like unto the Son of man, clothed with a garment down to the foot, and girt about the paps with a golden girdle. ¶14 His head and his hairs were white like wool, as white as snow; and his eyes were as a flame of fire; ¶15 And his feet like unto fine brass, as if they burned in a furnace; and his voice as the sound of many waters. ¶16 And he had in his right hand seven stars: and out of his mouth went a sharp two-edged sword: and his countenance was as the sun shineth in his strength. ¶17 And when I saw him, I fell at his feet as dead. And he laid his right hand upon me, saying unto me, Fear not; I am the first and the last: ¶18 I am he that liveth, and was dead; and, behold, I am alive for evermore, Amen; and have the keys of hell and of death. ¶19 Write the things which thou hast seen, and the things which are, and the things which shall be hereafter; ¶20 The mystery of the seven stars which thou sawest in my right hand, and the seven golden candlesticks. The seven stars are the angels of the seven churches: and the seven candlesticks which thou sawest are the seven churches.

CHAPTER 2

UNTO the angel of the church of Ephesus write; These things saith he that holdeth the seven stars in his right hand, who walketh in the midst of the seven golden candlesticks; ¶2 I know thy works, and thy labour, and thy patience, and how thou canst not bear them which are evil: and thou hast tried them which say they are apostles, and are not, and hast found them liars: ¶3 And hast borne, and hast patience, and for my name's sake hast laboured, and hast not fainted. ¶4 Nevertheless

Johnston

Suuraakkoset
Edward Johnston,
1916

O D B E F H I J K L M N

P Q U R S T V W C G

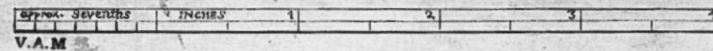
Q U W A & Y X Z J

Notes of details (in case of some being overlooked or in case of slight inaccuracies)
Note: the 2nd QU to be cut together on one edge.

height of letters = 1"
width of stem = $\frac{1}{2}$ "
(the curves of (B) are slightly less than $\frac{1}{2}$ "h.)

O, Q, C, G, S, & are a little taller than 1" and project slightly above & below top & foot lines.
J projects slightly below foot line
K, top arm K, & W, centre W, fall slightly below top line

WITH CARE, INK NOT waterproof.

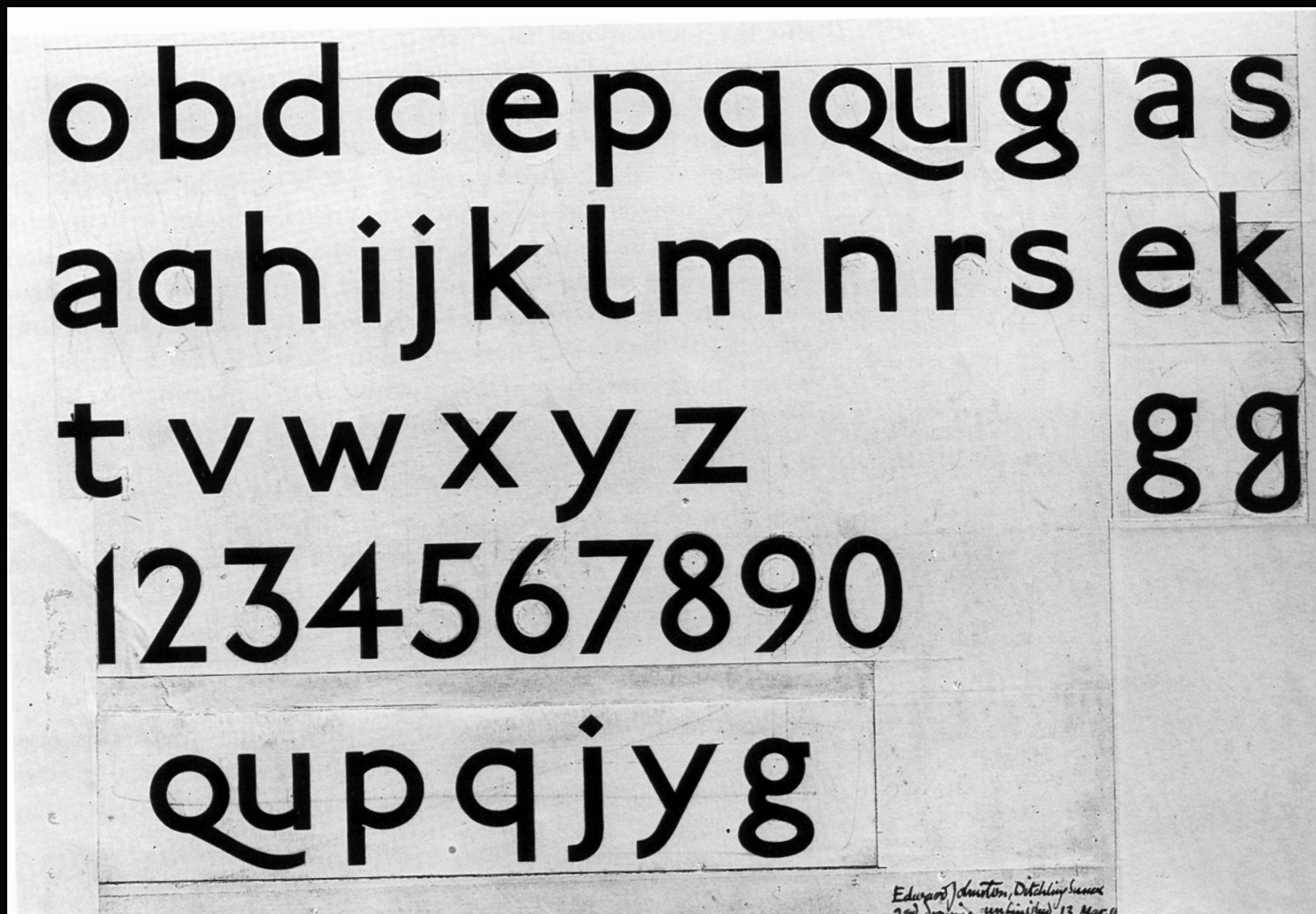


Revised 4-12 March.
rejected FW S J W (WA) removed
New N X K K S B added. Z cut

Edward Johnston, Ditchling, Sussex
1st Ditchling, E.P. 1916

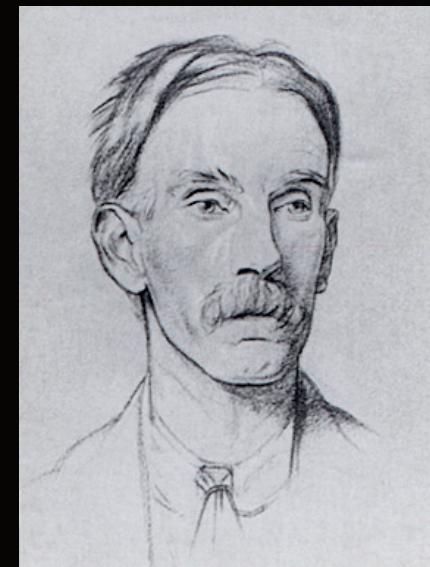
Johnston

Pienaakkoset
Edward Johnston,
1916



Johnston

Edward Johnston
(1872–1944)
ja opasteita





THE
LURE
OF THE

UNDERGROUND

1281-1280-17 8 27 THE DUNDEE PRINTING CO. LTD. LONDON

Gill Sans

Eric Gill, 1927

Gill Sans oli suunniteltu mainos-, kilpi- ja otsikkokäyttöön. Pitkään leipätekstiin se on hiukan liian lihavaa.



A B C D E F G H
I J K L M N O P Q R S
T U V W X Y Z

A specimen of the Gill Sans typeface showing the uppercase alphabet (A-Z) in three rows. The letters are bold and blocky, characteristic of the font. A small signature 'Gill' is visible in the bottom right corner of the specimen.



a b c d e f g h i j k
l m n o p q r s t
u v w x y z

A specimen of the Gill Sans typeface showing the lowercase alphabet (a-z) in three rows. The letters are bold and blocky, characteristic of the font. A small signature 'Gill' is visible in the bottom right corner of the specimen.

Gill Sans

Lontoon ja
Koillis-Englannin
rautateiden
käytössä, 1933



Above: MR. **ERIC GILL** PAINTED, AND AFFIXED WITH HIS OWN HANDS, THE NAME-PLATE OF THE MOST RENOWNED TRAIN OF OUR DAY, THE "FLYING SCOTSMAN". HE IS SEEN HERE (AT THE LEFT OF GROUP) AFTER THIS CEREMONY AT KING'S CROSS HAD MARKED THE COMPLETION OF THE GIGANTIC LETTER-STANDARDIZATION DESCRIBED IN THIS NUMBER. AT THE RIGHT OF THE GROUP IS MR. **C. G. G. DANDRIDGE**, ADVERTISING MANAGER OF THE LONDON AND NORTH EASTERN RAILWAY, WHO INITIATED THE REFORM.

On right: REDUCED PHOTOGRAPH OF A TWO-COLOUR PERMANENT SIGN IN THE CABINS OF THE L.N.E.R. STEAMERS SAILING FROM HARWICH.

IMPORTANT.

Passengers travelling to England are reminded that the Customs Examination of Registered Baggage—whether accompanied or sent in advance and irrespective of Destination—takes place at Parkeston Quay (Harwich) and the Passenger must be present; **otherwise the Baggage will be detained there.**

WICHTIGE MITTEILUNG!

Reisende nach England werden höflichst daran erinnert, dass die zollamtliche Untersuchung des über Harwich nach London und sämtlichen anderen Bestimmungsorten eingeschriebenen Gepäcks—gleichviel ob vom Eigentümer begleitet oder nicht—stets in Harwich (Parkeston Quay) stattfindet. Reisende müssen der Zollrevision persönlich beiwohnen, **widrigenfalls bleibt das Gepäck in Harwich zurück.**

IMPORTANT.

Il est rappelé aux Voyageurs se rendant en Angleterre que les Bagages Enregistrés, accompagnés ou expédiés d'avance, pour n'importe quelle Destination, sont visités par la douane à Parkeston Quay (Harwich) et que le Voyageur est tenu d'assister à la Visite: **autrement les Bagages seront retenus à Parkeston Quay.**

Futura

Paul Renner, 1927



EINE
SCHRIFT
EROBERT
DIE WELT

DIE FUTURA

hat im Laufe von wenigen Jahren in der ganzen Welt eine überraschend weite Verbreitung gefunden. Die Zahl ihrer Freunde mehrte sich stetig. Worin beruht das Geheimnis ihres Erfolges? Die typographischen Möglichkeiten, die der Futura inne wohnen, sind unbegrenzt, das beweisen die Beispiele aus dem täglichen Aufgabenkreis des Buchdruckers. Sie zeigen, wie diese Schrift sich sehr verschieden gearteten Absichten des Typographen fügt, ohne etwas von ihrer Schönheit zu opfern. Wir sehen die Futura in streng konstruierten Buch- und Zeitschriftenseiten, in französischen Arbeiten, deren Form die geistvoll-wagemutige Absicht jüngster abstrakter Malerei ahnen läßt. Gute Photomontagen zeigen oftmals die knappen und präzisen Formen der Futura als Beschriftung und wesentlichen Teil der Gesamtkomposition. In den amerikanischen Magazinen fügt sich dieselbe Schrift zur Keckheit virtuos angelegter Zeichnungen wie zur lebensvollen Frische photographischer Aufnahmen. Große Druckereien der nordischen Länder, wie die Südeuropas, verwenden die Futura.

So dient heute die Futura der gepflegten Typographie der ganzen Welt, und sie wird die Schrift der Zukunft bleiben

Futura

Kirjainnäytejuliste
Bauersche Gießerei
1927

F U T U R A

Tämän kirjasimen hankkiminen «on kannattanut paremmin kuin minkään muun», sanoi eräs kirjanpainaja, jonka lausunto perustuu käytäntöön

BAUERSCHE GIESSEREI · FRANKFURT · M
YKSINMYYJÄ SUOMESSA: OY. POPYRUS AB., HELSINKI

FUTURA

Figuren-Verzeichnis

A B C D E F G H I J K L M N O
P Q R S T U V W X Y Z Ä Ö Ü
a b c d e f g h i j k l m n o p q r s t
u v w x y z ä ö ü ch ck ff fi fl ff fi fl ß

mager 1 2 3 4 5 6 7 8 9 0 & . , - : ; · ! ? ' (* † « » §

Auf Wunsch liefern wir Mediäval-Ziffern

1 2 3 4 5 6 7 8 9 0

A B C D E F G H I J K L M N O
P Q R S T U V W X Y Z Ä Ö Ü
a b c d e f g h i j k l m n o p q r s t
u v w x y z ä ö ü ch ck ff fi fl ff fi fl ß

halbfett 1 2 3 4 5 6 7 8 9 0 & . , - : ; · ! ? ' (* † « » §

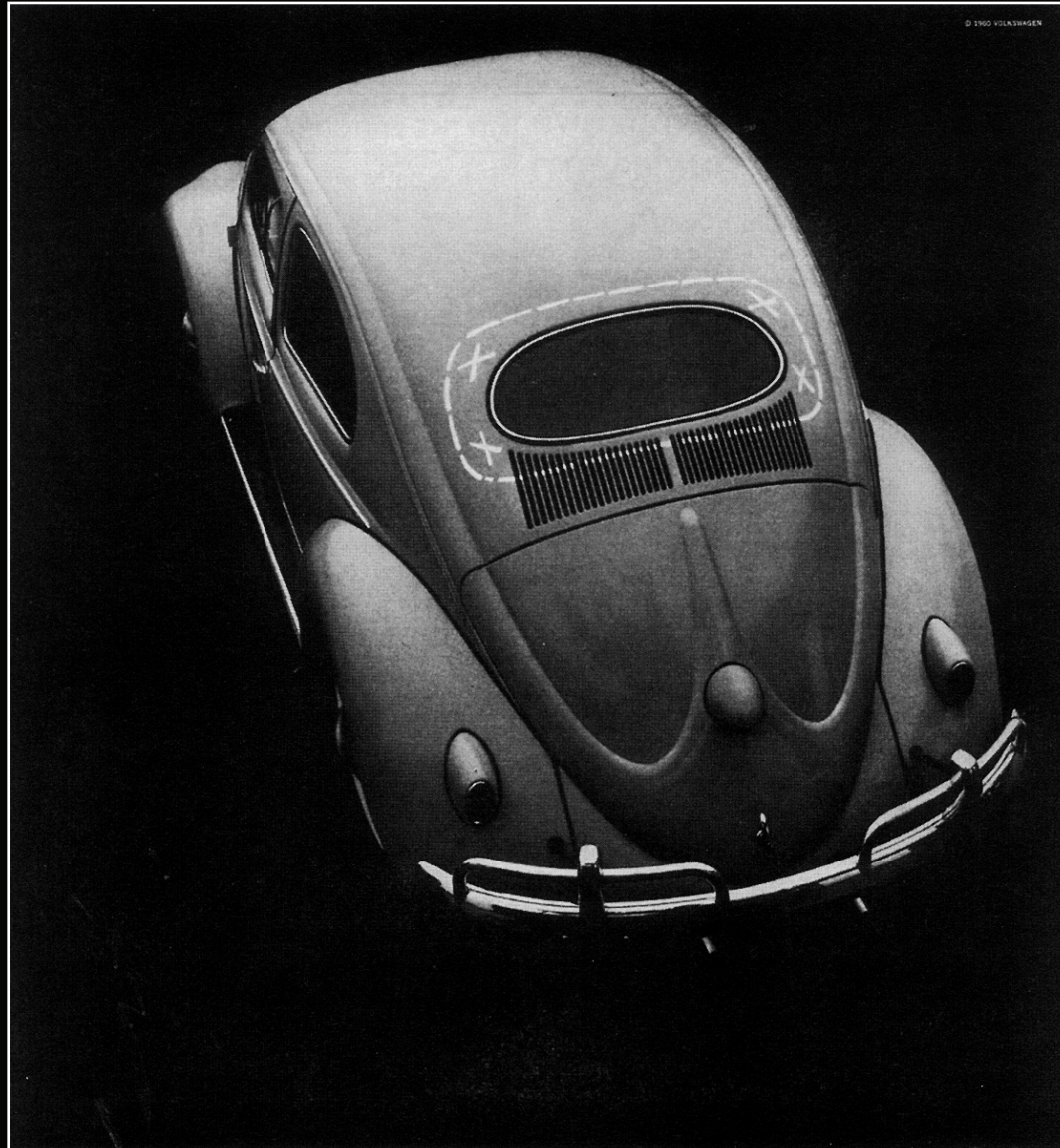
Auf Wunsch liefern wir Mediäval-Ziffern

1 2 3 4 5 6 7 8 9 0

A B C D E F G H I J K L M N O
P Q R S T U V W X Y Z Ä Ö Ü
a b c d e f g h i j k l m n o p q
r s t u v w x y z ä ö ü ch ck
ff fi fl ff fi fl ß

1 2 3 4 5 6 7 8 9 0

fett & . , - : ; · ! ? ' (* † « » §



The famous Italian designer suggested one change.

Just because the appearance of the Volkswagen doesn't change from year to year, don't think we take it for granted.

Some time ago, we called in a world-famous Italian body designer and we asked him what changes he would recommend in the design of the Volkswagen.

He studied it and studied it. Then he said, "Make the rear window larger."

"That's all?"
"That's all."

We did, starting with the '58 VW.

The Volkswagen is never changed to make it different. Only to make it better.

Changes take place throughout the year. 19 functional improvements have been made in the 1960 VW so far; improvements in handling, in ride, in durability. But your eye

wouldn't detect these changes unless we pointed them out. A nice Volkswagen touch is that most of the new parts are interchangeable; they can also be used on previous-year VWs.



We think the Volkswagen approach to automobile design makes sense. It might even turn out to be the most advanced styling idea of all.

Modernismi / Bauhaus

Taideteollisuuskoulu
1919–1933



Modernismi / Bauhaus

Koulun esite
Laszlo Moholy-Nagy,
1923

STAATLICHES BAUHAUS



WEIMAR 1919
1923



BAUHAUSVERLAG o.M.B.H.
MÜNCHEN
MAXIMILIANSTR.18

Das Buch, welches anlässlich der ersten Ausstellung vom 15. August bis 30. September 1923 des Staatlichen Bauhauses zu Weimar nach dessen 3¹/₂ jährigem Bestehen erscheint, ist in erster Linie Dokument dieser Anstalt; es reicht aber, dem Charakter der Anstalt entsprechend, weit über eine örtliche oder spezifische Angelegenheit hinaus ins allgemeine, gegenwärtige und zukünftige Gebiet künstlerischen Schaffens und künstlerischer Erziehung.

So wie das Staatliche Bauhaus das erste wirkliche Zusammenfassen der im letzten Jahrzehnt gewonnenen Einsichten in künstlerischen Entwicklungsfragen bedeutet, so nimmt das Buch spiegelnd Teil an diesen Fragen und bedeutet jedem, der sich über den Stand dieser Dinge unterrichten will, hierzu ein willkommenes Mittel. Darüber hinaus bleibt es ein geschichtliches Dokument. Denn das Bauhaus ist, obwohl zunächst einzigartig, keine insulare Erscheinung, sondern ein kräftiger Trieb, der sich voll entfaltet und auch völlig sich ausbreiten wird. Das

**Modernismi /
Bauhaus**

Koulun julkaisun
nimiöaukeama
Laszlo Moholy-Nagy,
1925

BAUHAUSBÜCHER

SOHRIFTLEITUNG:
WALTER GROPIUS
L. MOHOLY-NAGY

L.MOHOLY-NAGY:

MALEREI

**L. MOHOLY-NAGY:
MALEREI, PHOTOGRAPHIE, FILM**

PHOTOGRAPHIE

8

FILM

ALBERT LANGEN VERLAG MÜNCHEN

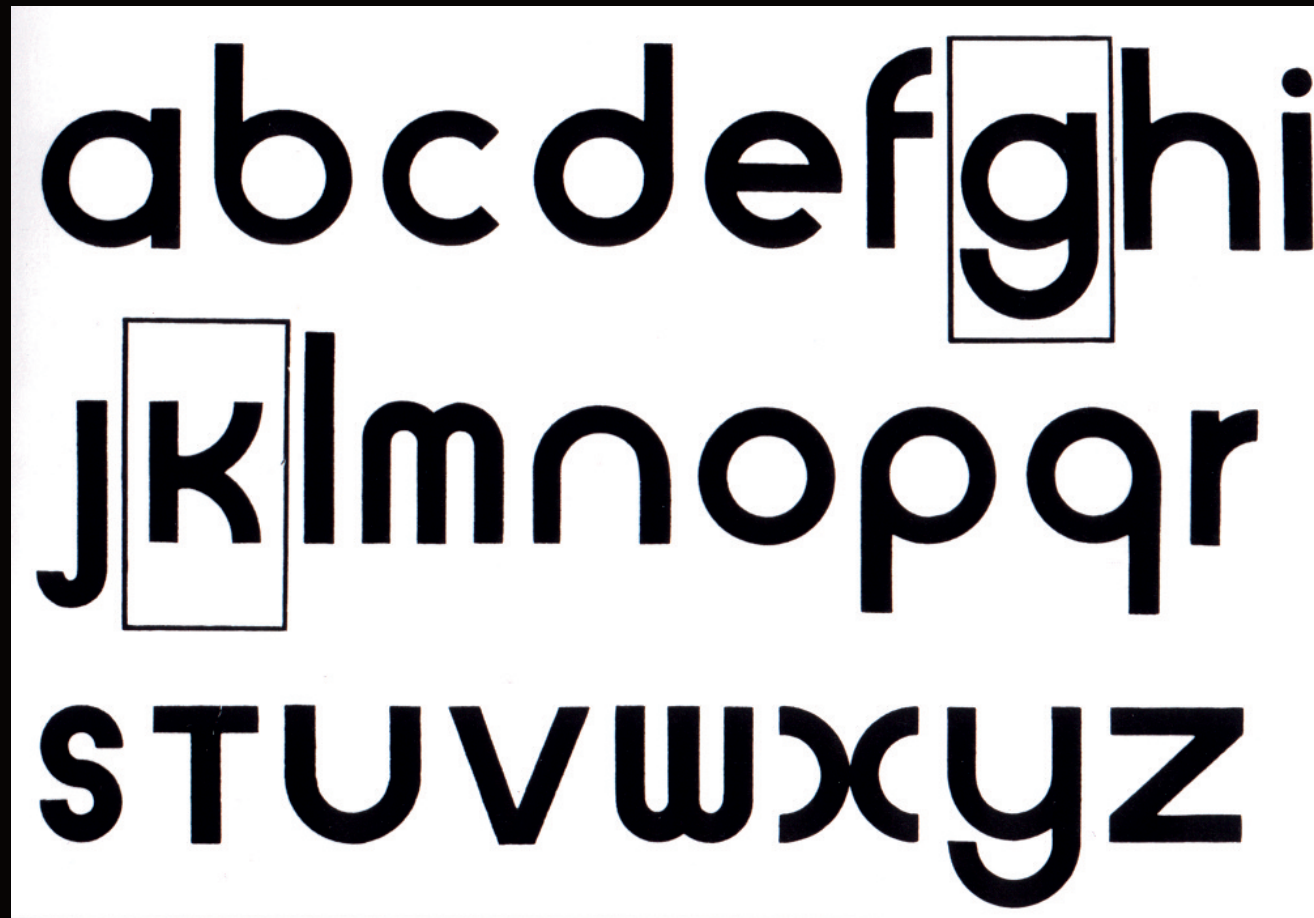
Modernismi / Bauhaus

Koulun tuoteluettelon
kansi
Herbert Bayer, 1925



**Modernismi /
Bauhaus**

Universal
Herbert Bayer, 1925



**Modernismi /
Bauhaus**

Universal
(kapea versio)
Herbert Bayer, 1929

**a b c d e f g h i j k
l m n o p q r s t u
v w x y z**

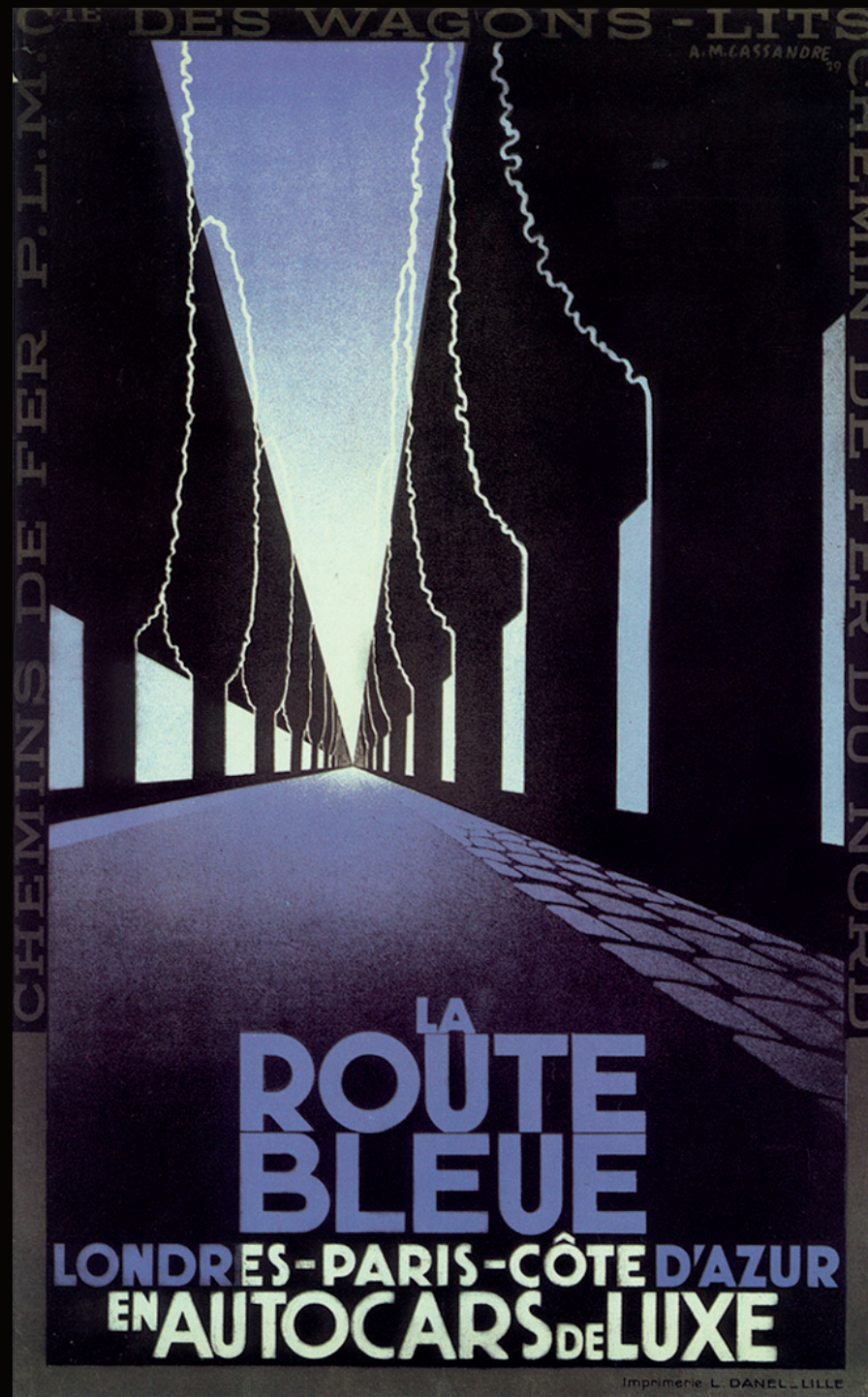
Art deco

A. M. Cassandre
(Adolphe Jean-Marie
Mouron)
juliste, 1927



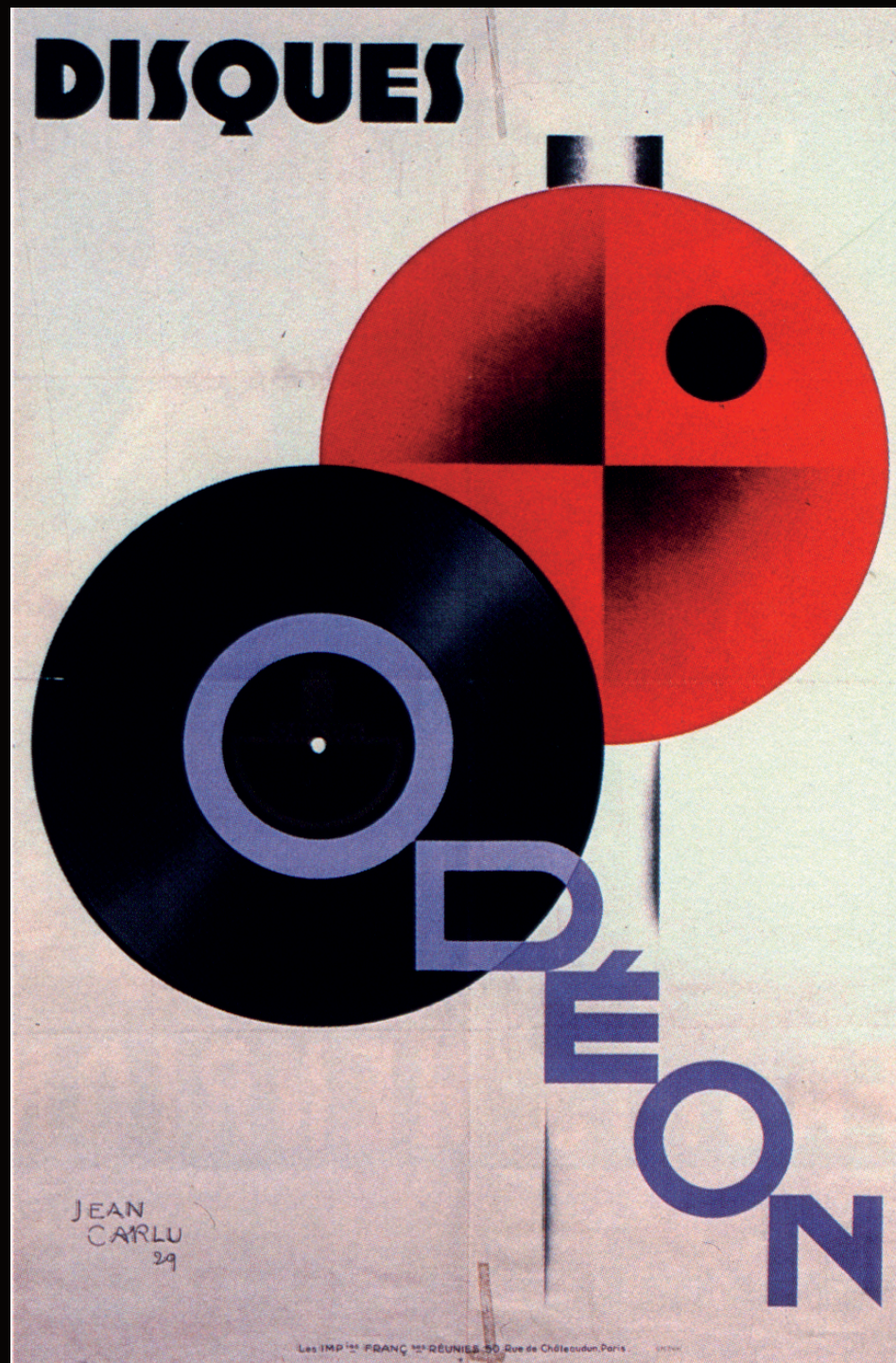
Art deco

A. M. Cassandre
juliste, 1929



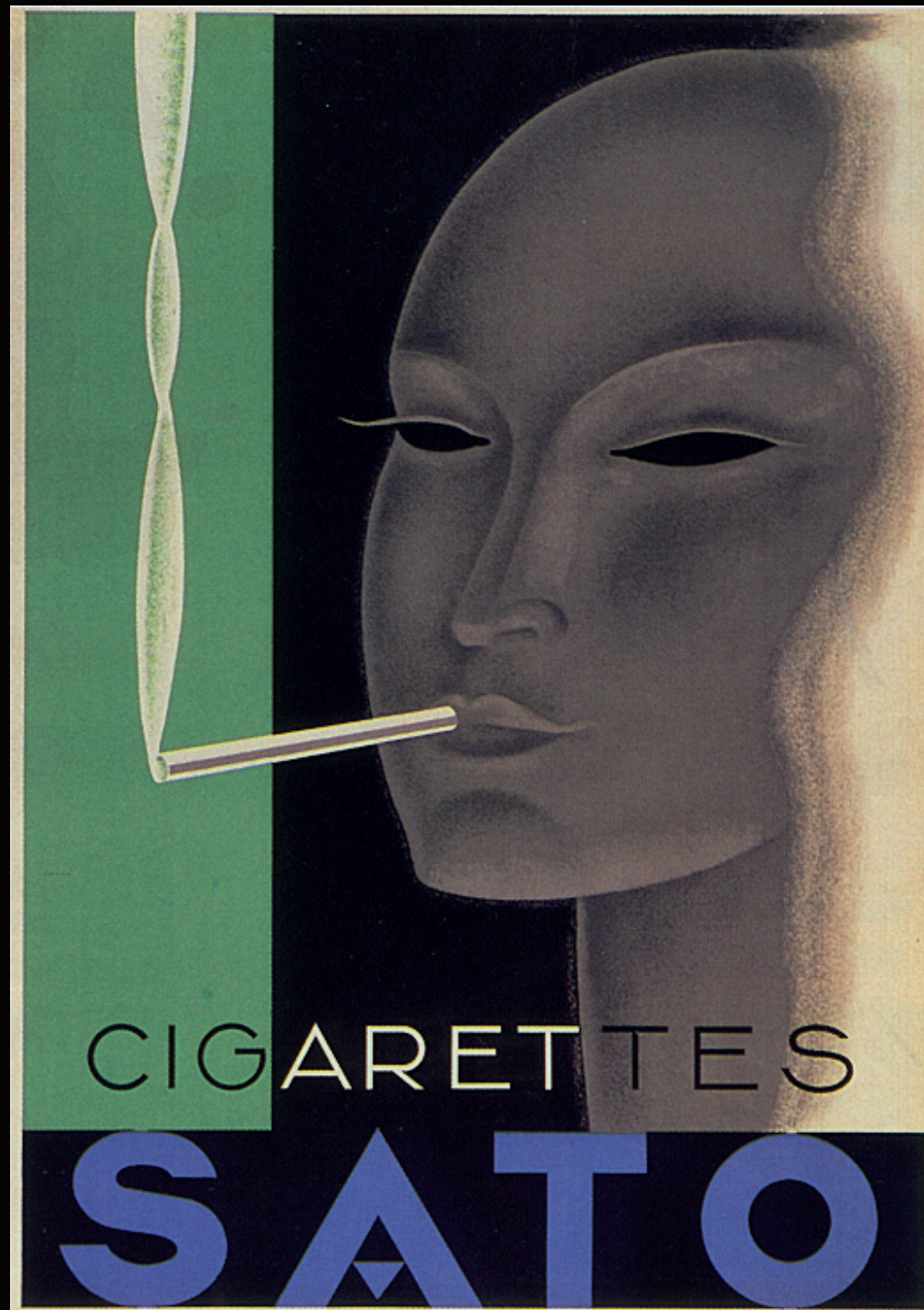
Art deco

Jean Carlu
juliste, 1929



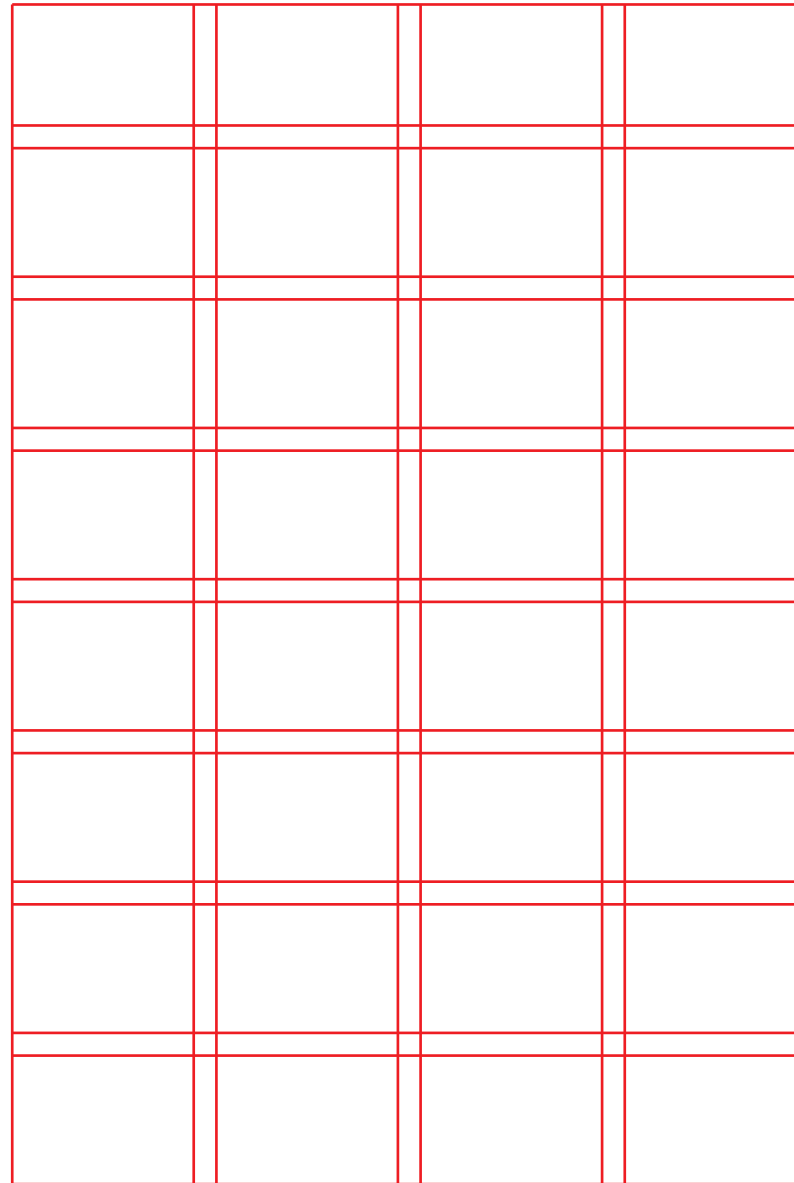
Art deco

Tekijä tuntematon
juliste, 1933



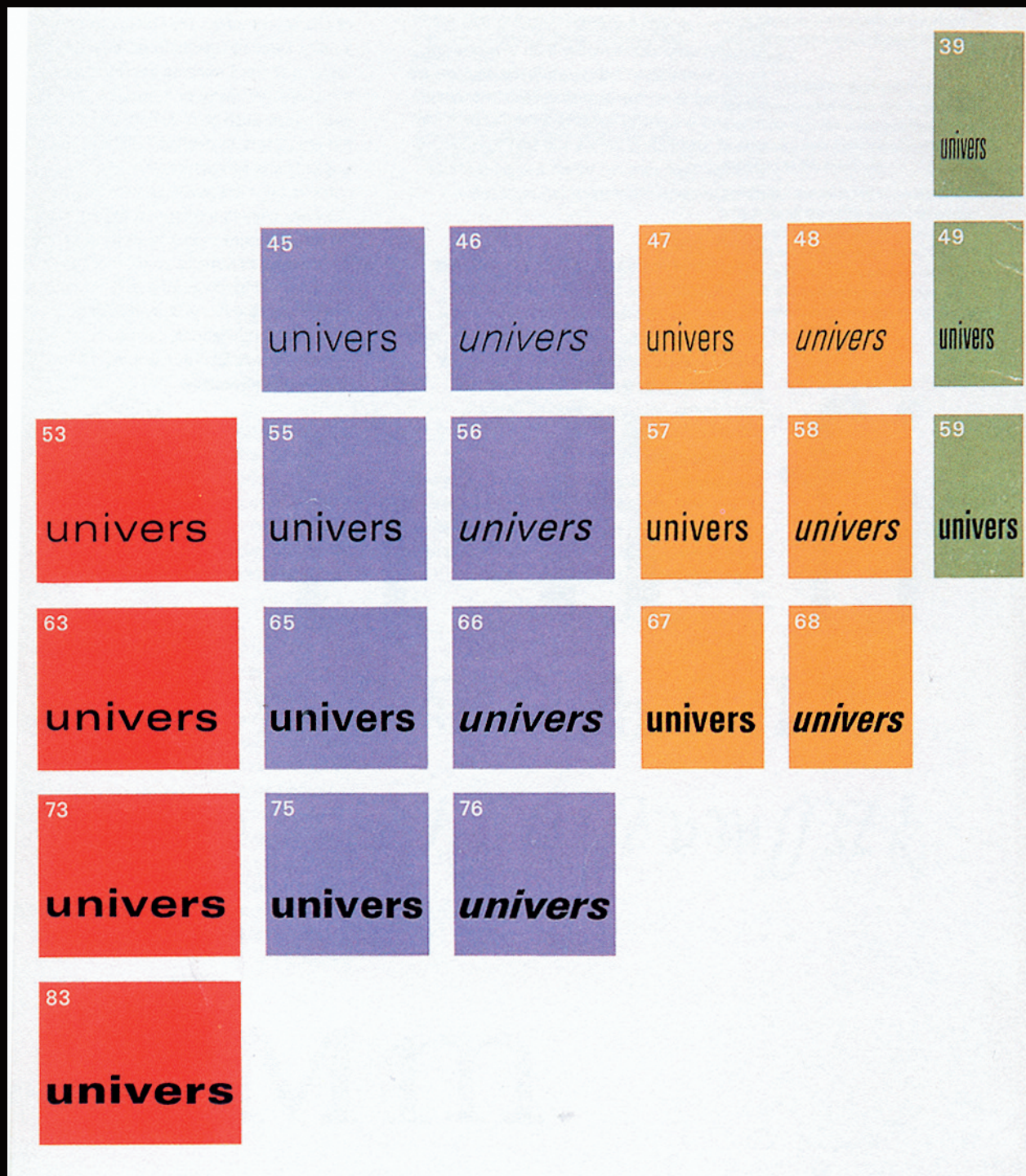
**Sveitsiläinen
tyyli /
Kansainvälinen
typografinen
tyyli**

Ruudukkopohja
eli grid
1950-luku –



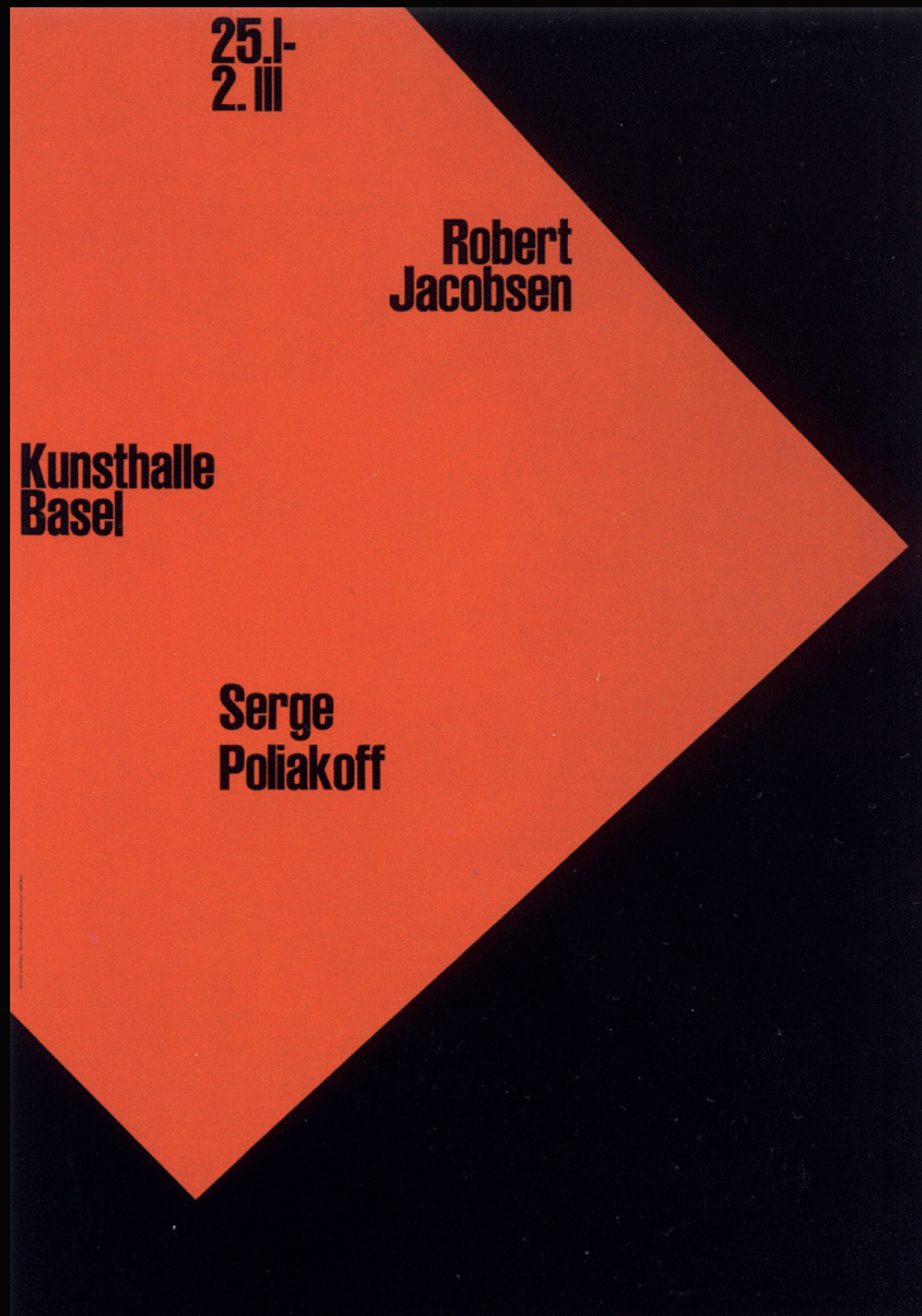
Sveitsiläinen tyyli / Kansainvälinen typografinen tyyli

Univers-kirjainperhe
Adrian Frutiger, 1957



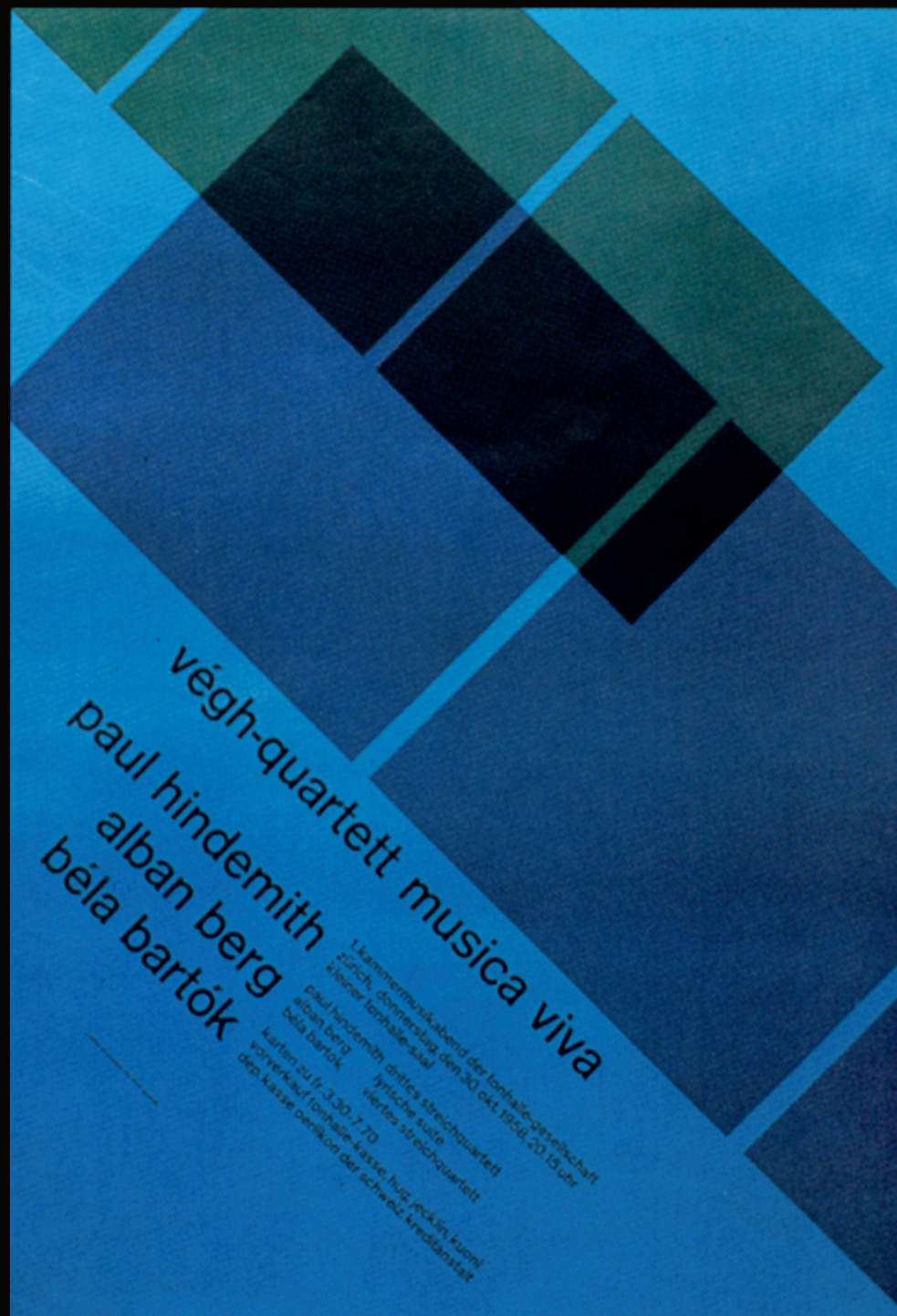
**Sveitsiläinen
tyyli /
Kansainvälinen
typografinen
tyyli**

Armin Hoffman
juliste, 1958



**Sveitsiläinen
tyyli /
Kansainvälinen
typografinen
tyyli**

Josef
Müller-Brockmann
juliste, 1958



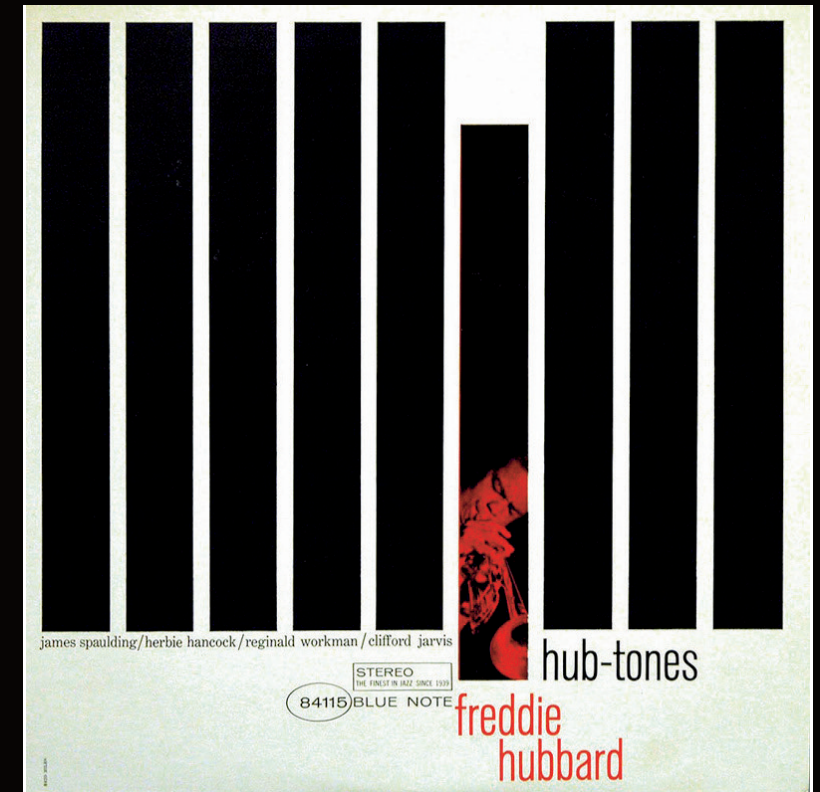
Amerikan
50- ja 60-luku

Blue Note Recordsin
levynkansia

Reid Miles
1957 ja 1962



1958
egyptienne



1962
kapea, kompakti groteski

Amerikan 60-luku

Blue Note Recordsin
levynkansi

Reid Miles 1962



Amerikan 60-luku

Blue Note Recordsin
levynkansi

Reid Miles 1963

KENNY BURRELL WITH STANLEY TURRENTINE
MAJOR HOLLEY JR/BILL ENGLISH/RAY BARRETTO



midnight

blue

STEREO
THE FINEST IN JAZZ SINCE 1939

84123 BLUE NOTE

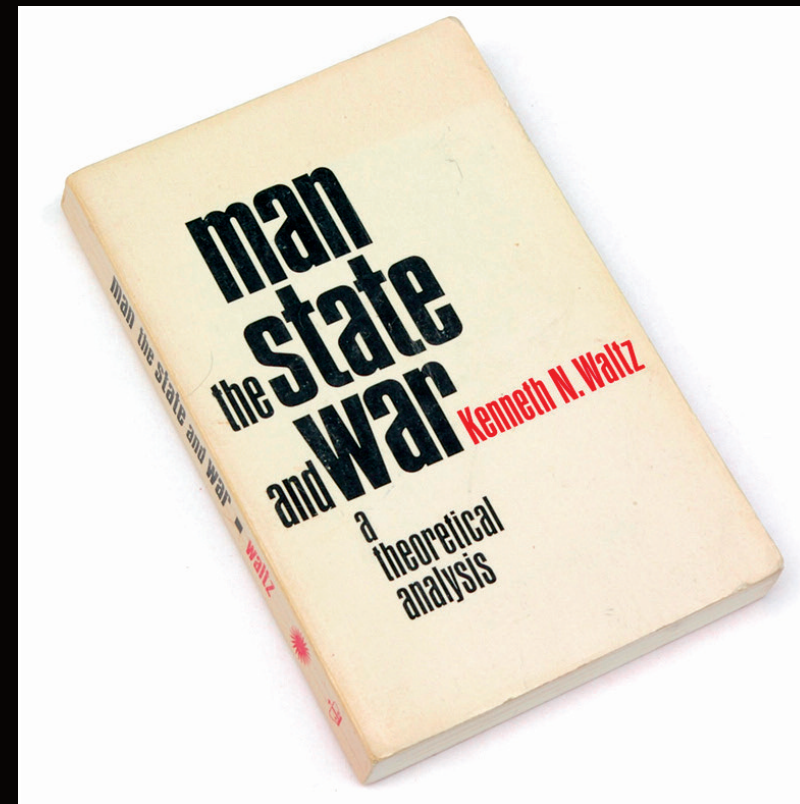
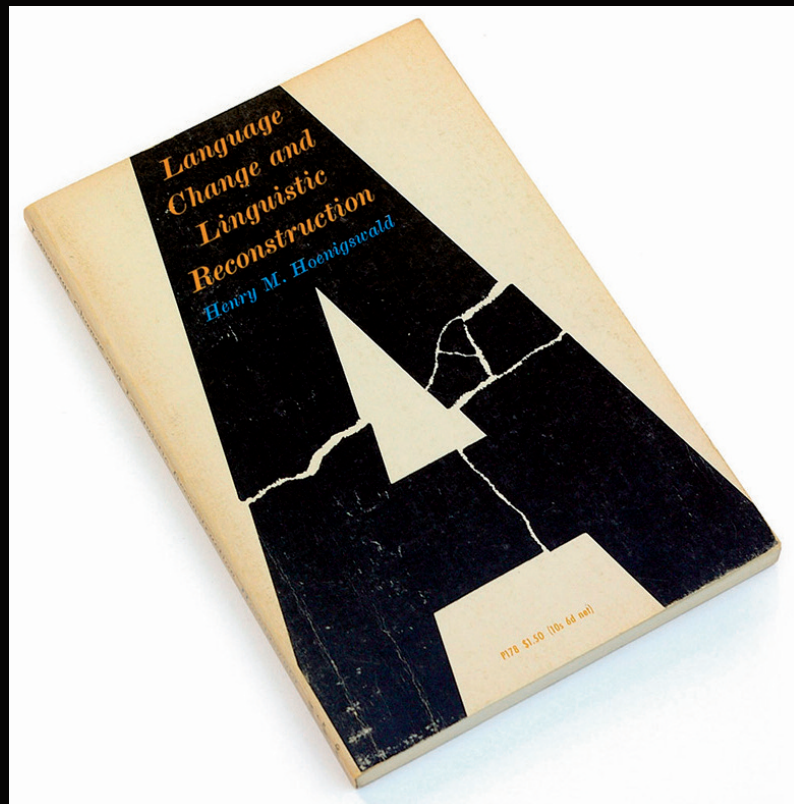
Amerikan 60-luku

Grove Pressin
kirjankansia



Amerikan 60-luku

Grove Pressin
kirjankansia



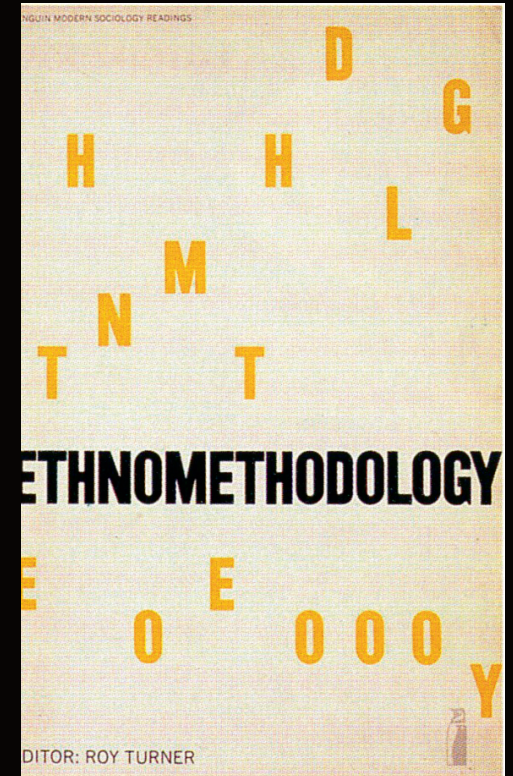
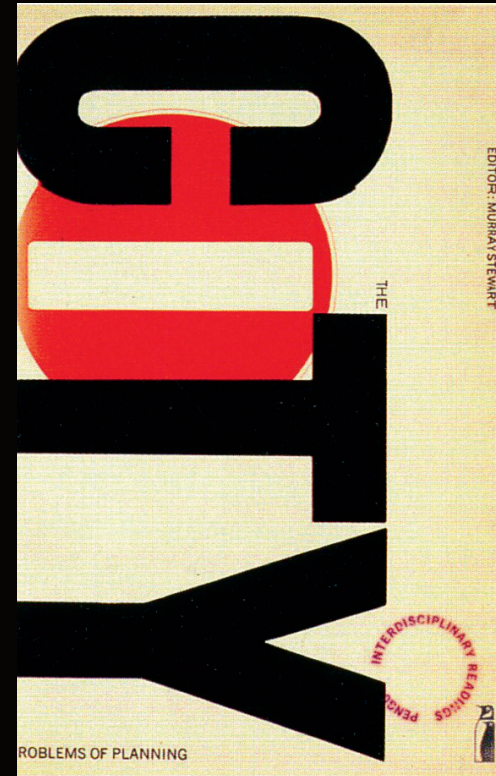
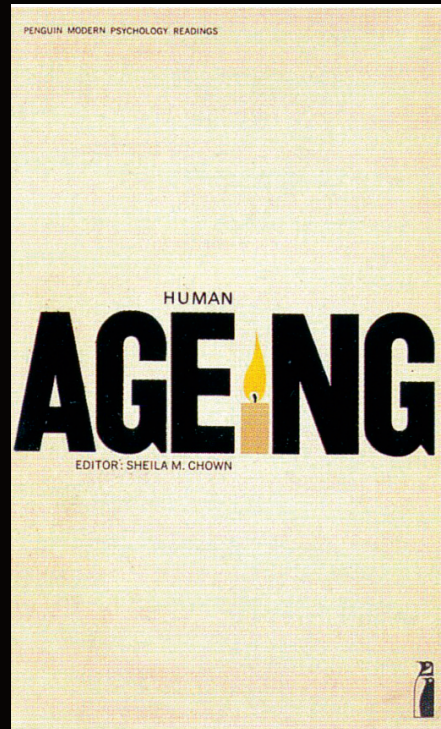
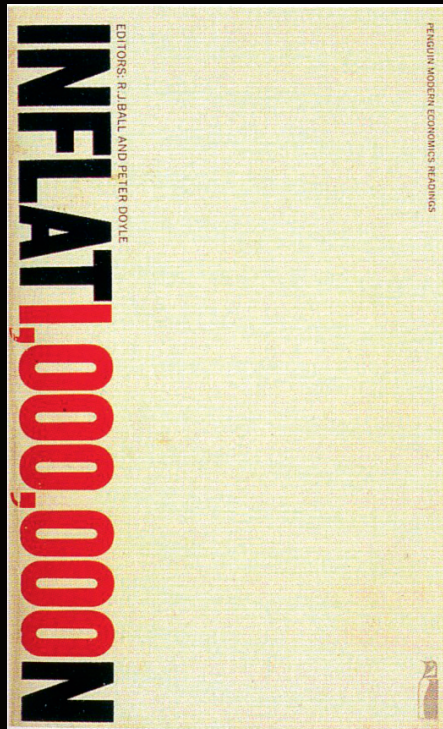
60-luku

Iso-Britannia

Derek Birdsallin

kirjankansia

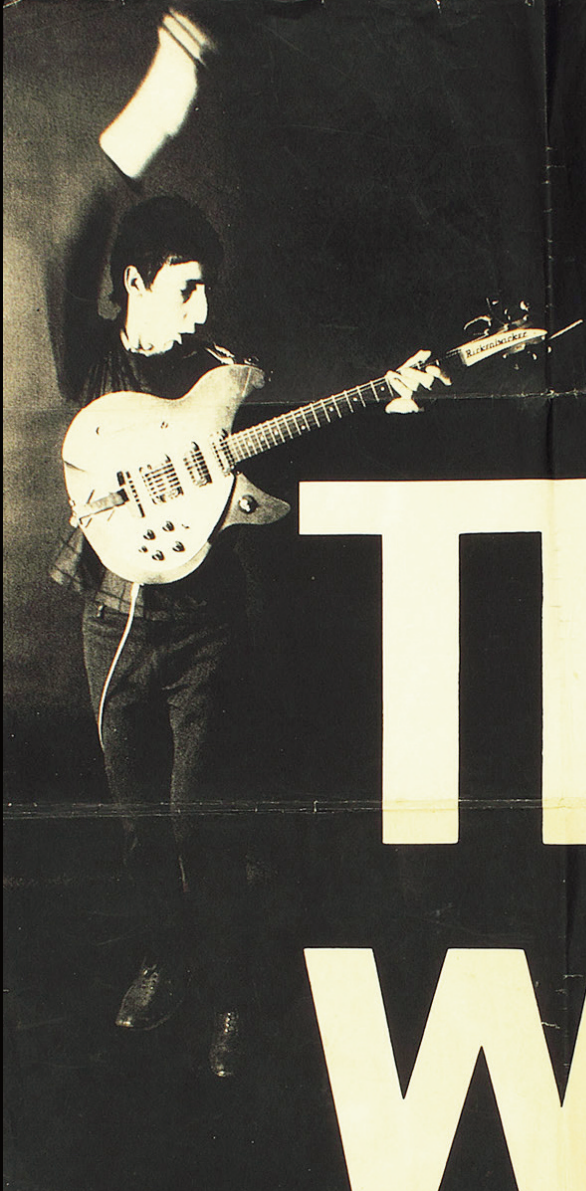
Penguin Booksille



60-luku

Iso-Britannia

Konserttijuliste,
levynkansigrafiikka
yhtyeen logo
1964



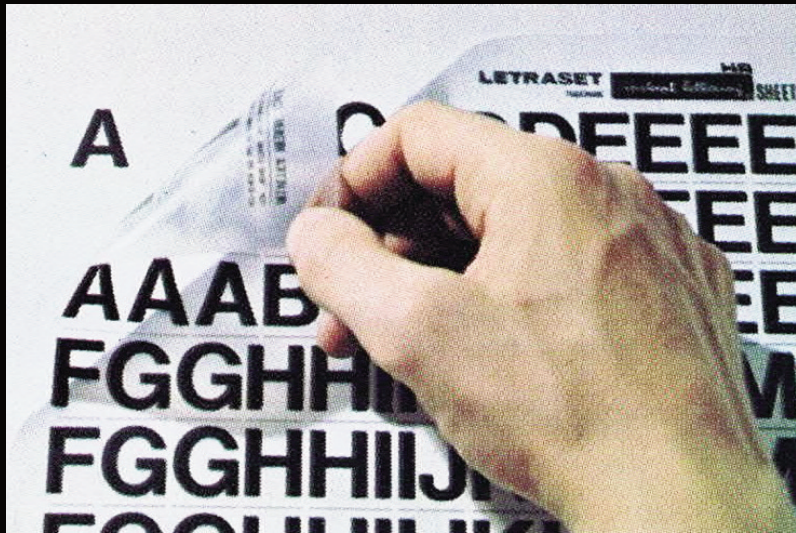
**The
↑
who**

MAXIMUM R & B


TUESDAYS AT THE MARQUEE
90 WARDOUR ST

“Dry-transfer lettering”

Hangattavat siirtokirjaimet
1960-puolivälistä
1980-luvun loppuun



AVANT
GARDE¹³

PORTRAITS OF
THE AMERICAN
PEOPLE  A
MONUMENTAL
PORTFOLIO OF
PHOTOGRAPHS

International Typeface Corporation

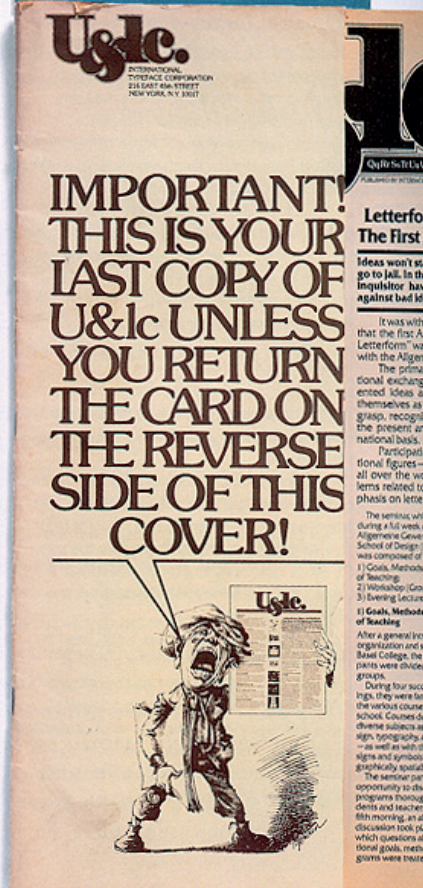
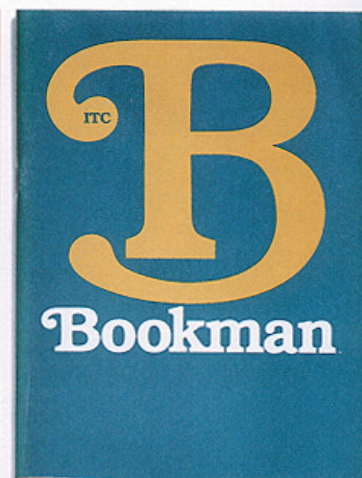
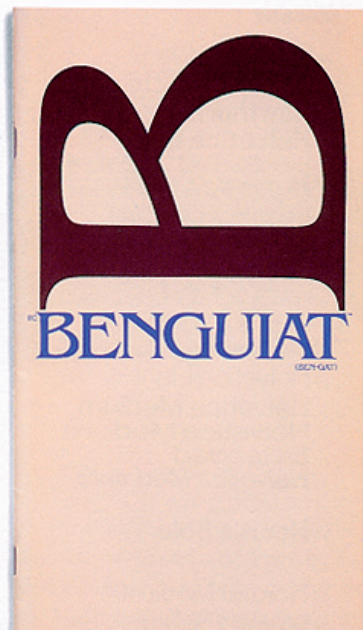
ITC was founded in New York in 1970 by Aaron Burns, Herb Lubalin and Ed Rondthaler. The company was unusual at that time in that it was not a manufacturer of typesetting equipment but merely licensed typeface designs to others to adapt for their machinery.

The company's main method of advertising itself was through its magazine, *U&lc*, which ran until 1999. This was aimed primarily at users of its typefaces and featured informed articles and innovative design as well as a catalogue to promote its typefaces.

An aspect of typographic fashion in the photo-setting era was tight letterspacing, and this – along with large x-heights – characterized many ITC faces of the 1970s. In addition, because the company's roots were firmly in the advertising industry, several of the early releases such as Avant Garde Gothic came complete with comprehensive sets of ligatures to enable logos and mastheads to be created easily.

In the late 1980s ITC went digital and since 1994 has marketed its fonts directly at end users as well as other manufacturers. In 2000, ITC was acquired by Agfa Monotype.

92 Type & typography



70-luku

fantasiafontteja

**A B C D E F G H I J K L M N
O P Q R S T U V W X Y Z Æ
1 2 3 4 5 6 7 8 9 0**

Contest, Mecanorma.

**a b c d e f g h i j k l m n o p q
r s t u v w x y z 1 2 3 4 5 6 7**

Flemming Bau: Bau, Mecanorma.

**A B C D E F G H I J K L M N O P
Q R S T U V W X Y Z 1 2 3 4 5 6**

Bronislaw Zelek: New Zelek, Mecanorma.

**A B C D E F G H I J K L M N O P Q
R S T U V W X Y Z 1 2 3 4 5 6 7 8
a b c d e f g h i j k l m n o p q r
s t u v w x y z Æ Æ**

Erkki Pennanen: Square, Mecanorma.

A B C D E F G H I J K L M N O P Q
R S T U V W X Y Z Æ Æ
a b c d e f g h i j k l m n o p q r s t u v
w x y z Æ Æ 1 2 3 4 5 6 7 8 9 0

Quirinale, Haas och Mecanorma.

Punk

Iso-Britannia

Jamie Reid

EP:n etukansi, 1976

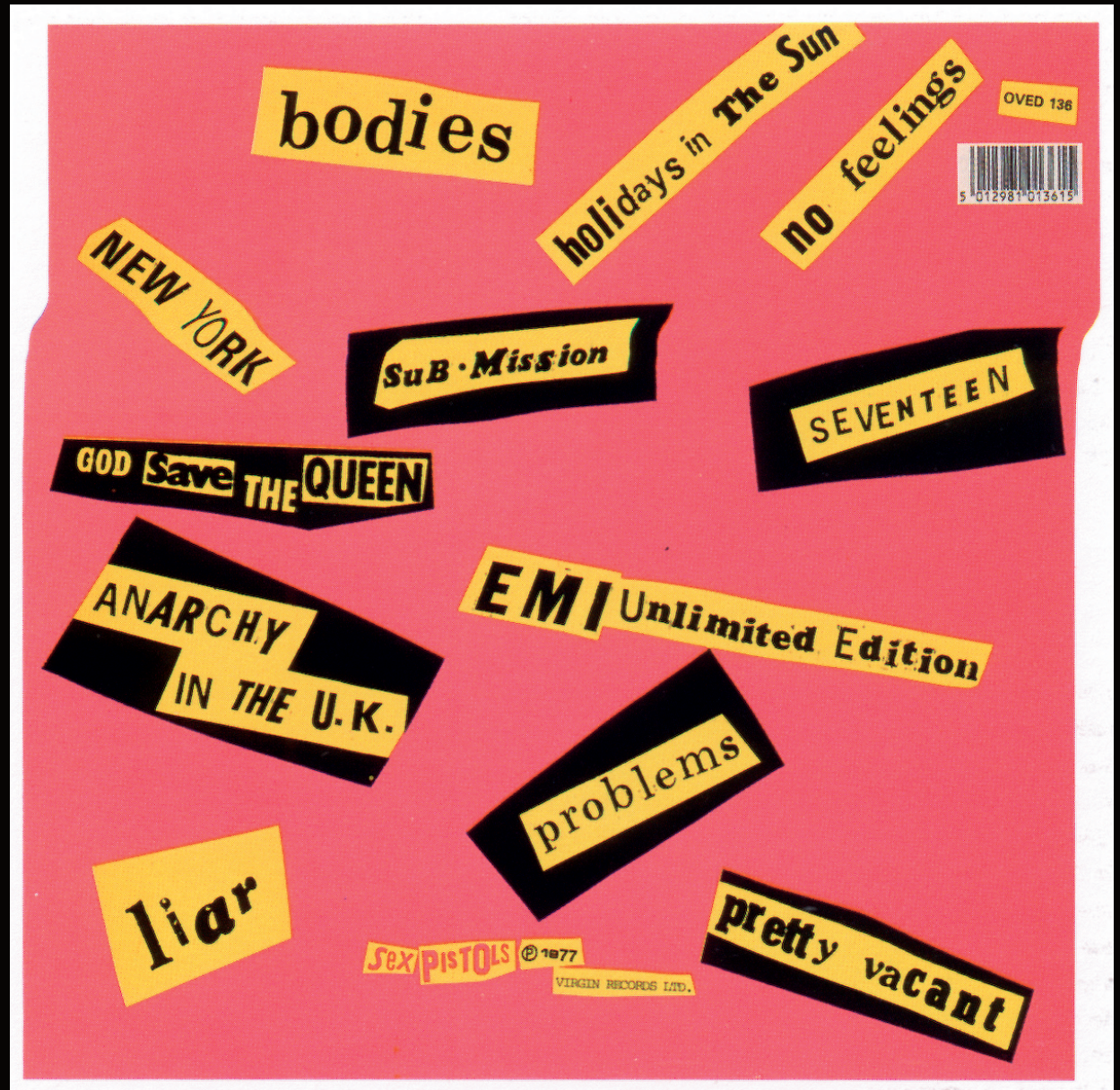


Punk

Iso-Britannia

Jamie Reid

LP:n takakansi, 1977



Uusi aalto

Iso-Britannia
Malcolm Garrett
levynkansi, 1979



Uusi aalto

Iso-Britannia
Malcolm Garrett
levynkansi, 1979



Konstruktivismi

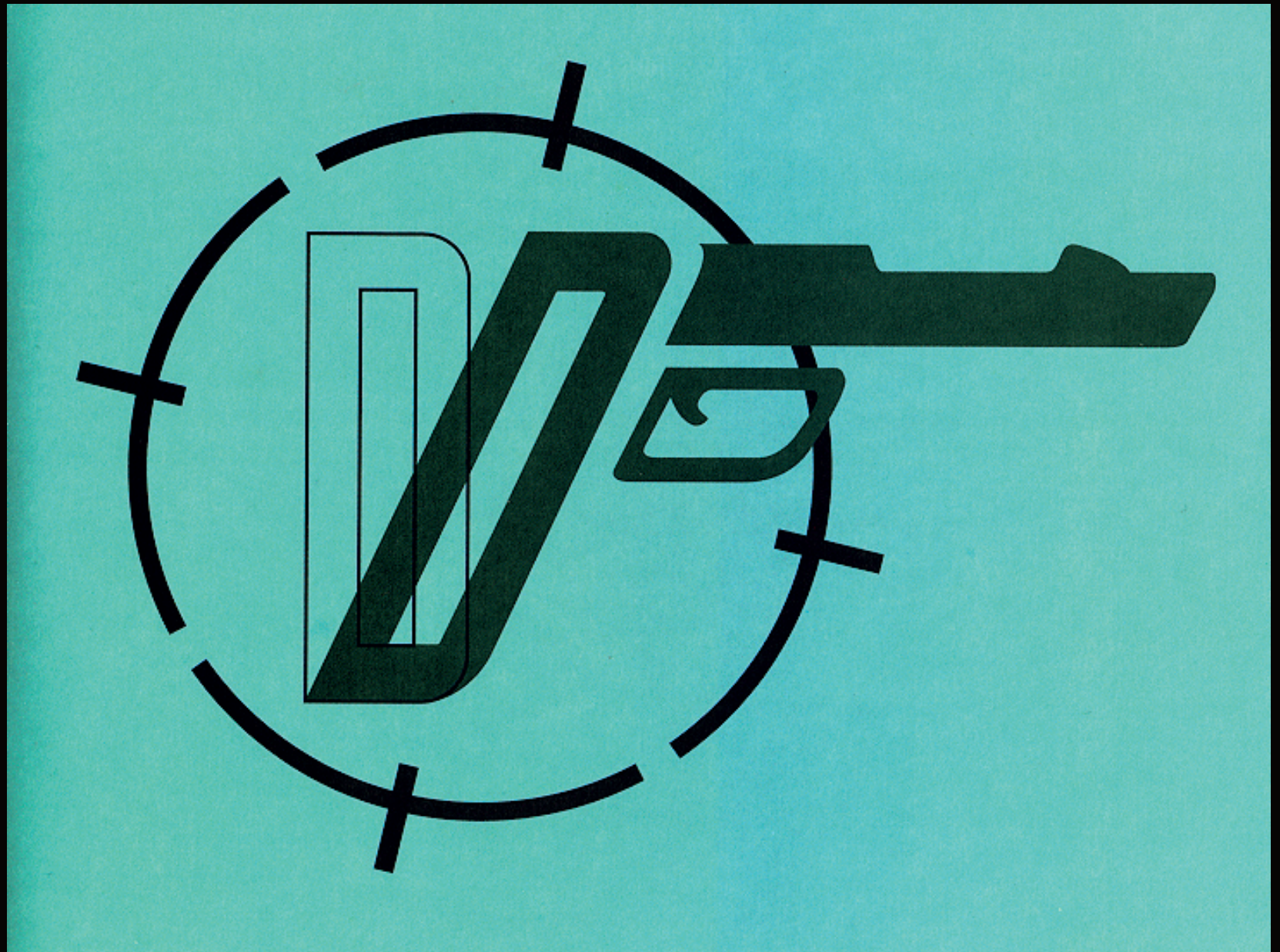
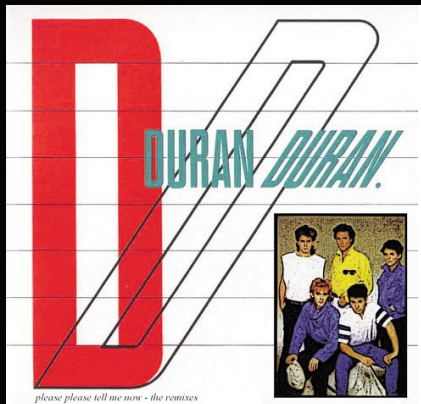
Venäjä
El Lissitzky
poliittinen juliste, 1920



Uusi aalto

Iso-Britannia
Malcolm Garrett


Bond-elokuvaan
"A View to a Kill"
liittyvä Duran Duranin
logon muunnos
1985



Eine Auswahl bestimmter Arbeiten Weingarts von 1969 bis 1976. Gedanken und Beobachtungen eines Freundes. Und persönliche Bemerkungen von ihm.

Ist diese Typografie noch zu retten? Oder leben wir auf dem Mond? Is This Typography Worth Supporting, Or Do We Live On The Moon?

A special selection from the works of Weingart, from 1969-1976. Thoughts and observations of a friend. And personal comments from the author.

0001  Die Typografie ist noch nicht tot! Sie wirkt zwar heute ein bisschen
0094 Typography is not dead, yet! But its effect is undoubtedly
blutarm und unentschlossen. Doch im grossen und ganzen ist sie in Ordnung.
anemic and vague. But by and large, it is intact. It is definitely less than ever
0002 Sie ist zwar weniger denn je eine Gebrauchskunst. Dafür aber sehr für
a practical skill. Instead, it endures as an intrinsic necessity.
0095 Gebrauchswert hoch im Kurs.

Typografie lebt! Sie nimmt sich heute vielleicht nicht mehr so
0003 **Die Typografie lebt! Sie nimmt sich heute vielleicht nicht mehr so**
perhaps 10 or 20 years ago, and is comprehended less as a "picture", but
0096 **wichtig wie vor 10 oder 20 Jahren, versteht sich weniger als Bild, tritt**
rather, more as a "text". Nevertheless, it remains a prominent element of "visual
hinter den Text zurück. Trotzdem ist sie noch immer ein wichtiger Teil visueller
communication": indispensable, and occasionally fresh, even original.
Kommunikation: überall gefördert, ansehnlich und mitunter sogar noch
Currently: typography is still typography, although less
überraschend originell.

0097 complacent, conceited, and self-confident, than in the late fifties. And,
0004 **Kurzum: die Typografie heute ist noch immer Typografie. Weniger**
correspondingly, more functional, in that it has become completely adjusted
selbstgefällig, selbstbewusst und selbstsicher zwar als noch Ende der
to the rapid methods of mass communication.
fünfziger Jahre. Dafür aber funktionaler: in den schnellen Verwertungsprozess

0098 This connotes "adapted": adapted to the developments
0005 **der Massenkommunikation voll eingepasst.**

within the composing and print technologies; to the stipulations of an unstable
Das heisst: angepasst. Angepasst an die Erfordernisse neuerer Satz-
market; to the supposedly effective usage by the design profession; and
und Drucktechniken. An die Bedingungen schnell sich verändernder

0099 also adapted to a particularly unpleasant phenomenon of our profession: to design
Continuation of text: Inside/page 14

::

Wolfgang Weingart

Länsi-Saksa aikatauluja 1974

Ab 1. April 1974
Täglich

Internationale Direktflüge ab Basel

Basel ab:

19.45	L o n d o n	21.05
21.00	L o n d o n	MI Do Fr 22.20
08.35	P a r i s	09.35
11.45	P a r i s	13.05
01.30	A m s t e r d a m	DI MI Do Fr Sa 02.45
19.15	F r a n k f u r t	20.30
10.40	W i e n	via ZRH 12.50
06.35	R o m	via ZRH 09.05
18.55	M a d r i d	via GVA 20.00

Ihr IATA-Reisebüro oder die Swissair gibt Ihnen gerne weitere Auskünfte

Ab 1. April 1974
Internationale
Direktflüge ab Basel

Täglich

Basel ab:

19.45	L o n d o n	an 21.05
21.00	L o n d o n	an Mi Do Fr 22.20
08.35	P a r i s	an 09.35
11.45	P a r i s	an 13.05
01.30	A m s t e r d a m	an Di Mi Do Fr Sa 02.45
19.15	F r a n k f u r t	an 20.30
10.40	W i e n	an 12.50 via ZRH
06.35	R o m	an 09.05 via ZRH
18.55	M a d r i d	an 20.00 via GVA

Ihr IATA-Reisebüro oder der Service gibt Ihnen gerne weitere Auskünfte

London 19.45 an 21.05

London MI Do Fr 21.00 an 22.20

Paris 08.35 an 09.35

Paris 11.45 an 13.05

Madrid via GVA 18.55 an 20.00

Frankfurt 19.15 an 20.30

Rom via ZRH 06.35 an 09.05

Amsterdam DI MI Do Fr Sa 01.30 an 02.45

Wien via ZRH 10.40 an 12.50

Täglich ab Basel

Ihr IATA-Reisebüro oder der Service gibt Ihnen gerne weitere Auskünfte

Internationale Direktflüge Ab 1. April 1974

Ab 1. April 1974 Internationale Direktflüge ab Basel

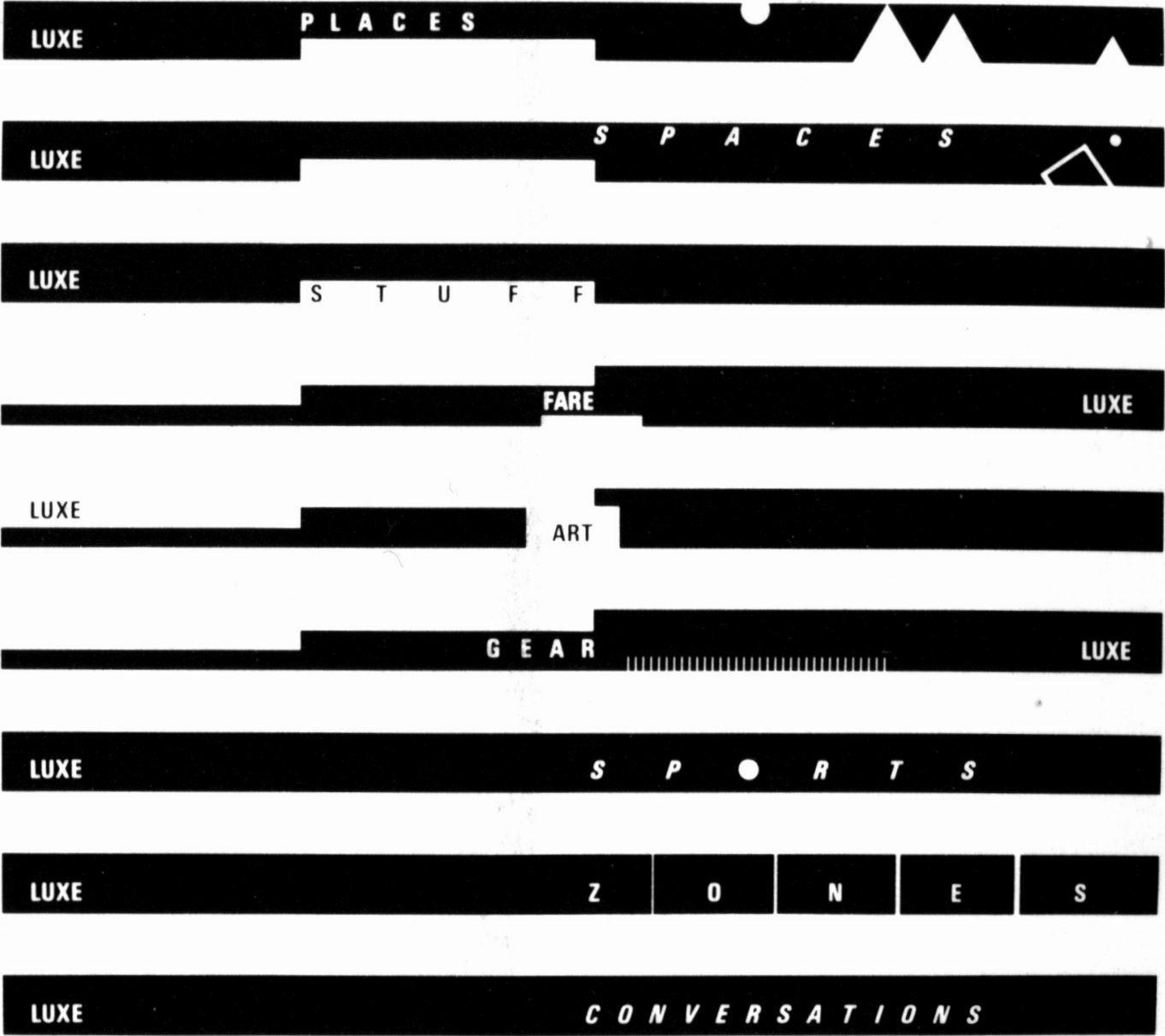
Basel ab:

- 19.45 **London** 21.05
- 21.00 MI Do Fr **London** 22.20
- 08.35 **Paris** 09.35
- 11.45 **Paris** 13.05
- 01.30 DI MI Do Fr Sa **Amsterdam** 02.45
- 19.15 **Frankfurt** 20.30
- 10.40 via ZRH **Wien** 12.50
- 06.35 via ZRH **Rom** 09.05
- 18.55 via GVA **Madrid** 20.00
- Täglich**

Ihr IATA-Reisebüro oder die Swissair gibt Ihnen gerne weitere Auskünfte

Amerikan uusi aalto

April Greiman
palstanpäitä, 1979



Amerikan uusi aalto

April Greiman
juliste, 1983

F D C 2

Your Turn

My Turn

1 9 8 3

The International Contract Furniture Design Symposium during WestWeek

Your Turn My Turn '83
A PDC 2 Invitational Event

Friday, March 18 and
Saturday, March 19
Pacific Design Center
Los Angeles

Invited by PDC 2

Organized by PDC 2

Sponsored by:
 Ben Chan Furniture, Inc.
 Broyhill
 Broyhill International, Ltd.
 Broyhill & Thomas
 Ben Broyhill, Inc.
 Broyhill Furniture Co.
 Broyhill Furniture Co. of Canada

Sponsored by:
 Ben Chan Furniture, Inc.
 Broyhill
 Broyhill International, Ltd.
 Broyhill & Thomas
 Ben Broyhill, Inc.
 Broyhill Furniture Co.
 Broyhill Furniture Co. of Canada

Sponsored by:
 Ben Chan Furniture, Inc.
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 Broyhill International, Ltd.
 Broyhill & Thomas
 Ben Broyhill, Inc.
 Broyhill Furniture Co.
 Broyhill Furniture Co. of Canada

Sponsored by:
 Ben Chan Furniture, Inc.
 Broyhill
 Broyhill International, Ltd.
 Broyhill & Thomas
 Ben Broyhill, Inc.
 Broyhill Furniture Co.
 Broyhill Furniture Co. of Canada

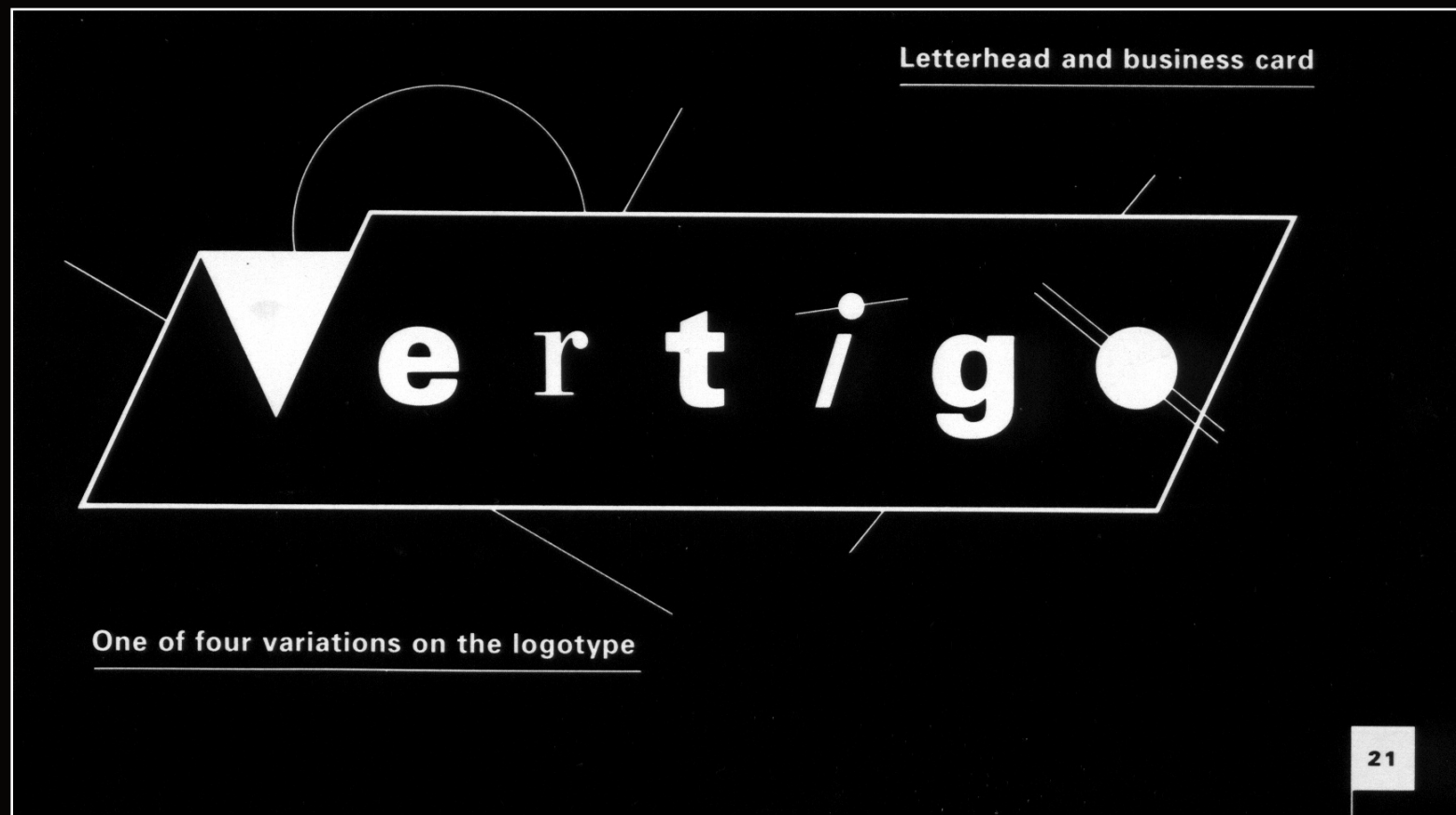
Amerikan uusi aalto

April Greiman
juliste, 1987



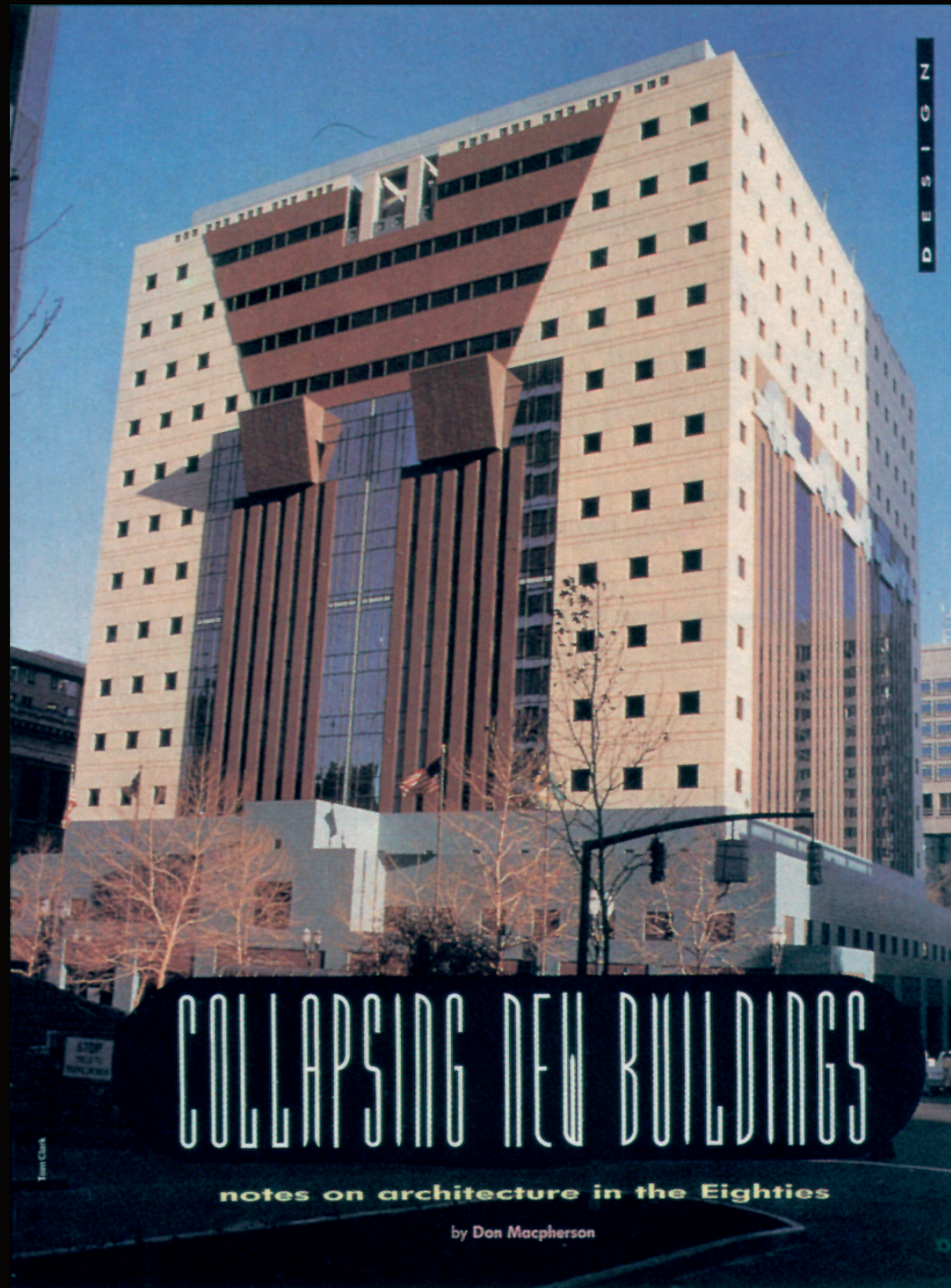
Amerikan uusi aalto

April Greiman
logo



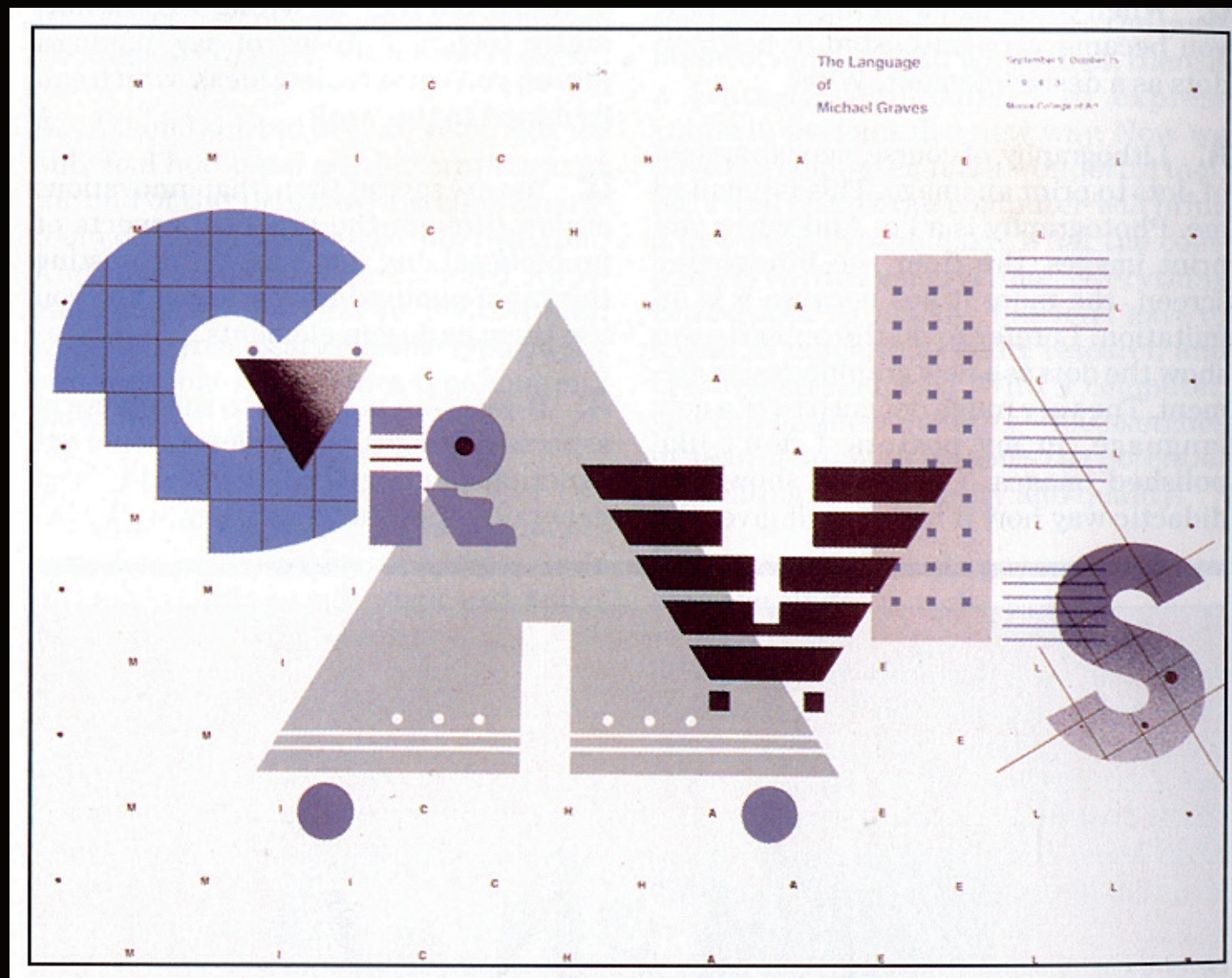
Amerikan postmodernismi

Michael Graves
Portland Building,
1980



Amerikan postmodernismi

Michael Manwaring
näyttelyjuliste, 1983



Mic Mac
-aakkoset
Herbie Kastemaa
1985



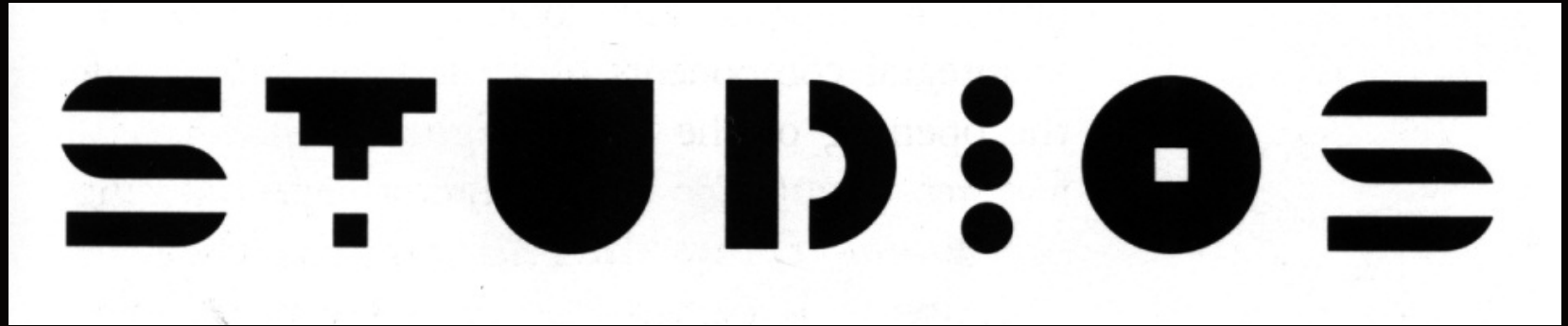
Amerikan postmodernismi

Michael Manwaring
logo ja
viinipullon etiketti,
1986



**Amerikan
postmodernismi**

Woody Pirtle
logo



Amerikan postmodernismi

Deborah Sussman &
Paul Prejza
Kesäolympialaisten
mainosgrafiikkaa
1984



Amerikan postmodernismi

1984



**Post-
modernismista
"uuteen
typografiaan"**

Swatch, Sveitsi
sekä suunnittelijat
ympäri läntistä
maailmaa
1983–



**Post-
modernismista
"uuteen
typografiaan"**

Swatch, Sveitsi
sekä suunnittelijat
ympäri läntistä
maailmaa
1983–



1983



1983

**Post-
modernismista
"uuteen
typografiaan"**

Swatch, Sveitsi
sekä suunnittelijat
ympäri läntistä
maailmaa
1983–



1983



1986



1987

**Post-
modernismista
"uuteen
typografiaan"**

Swatch, Sveitsi
sekä suunnittelijat
ympäri läntistä
maailmaa
1983–



1983



1986



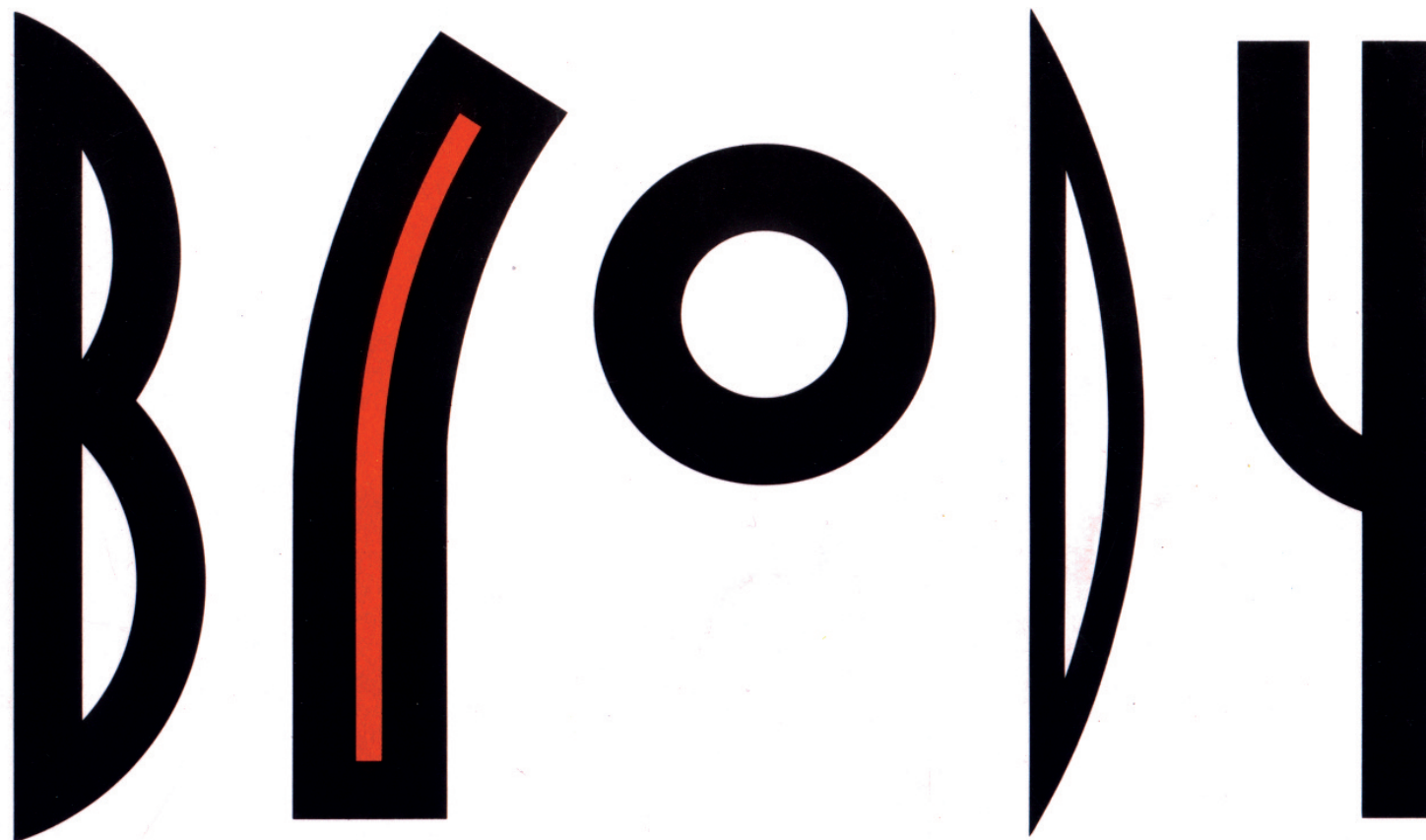
1987



1990

Neville Brody

Iso-Britannia
1980-luvun alkupuoli –

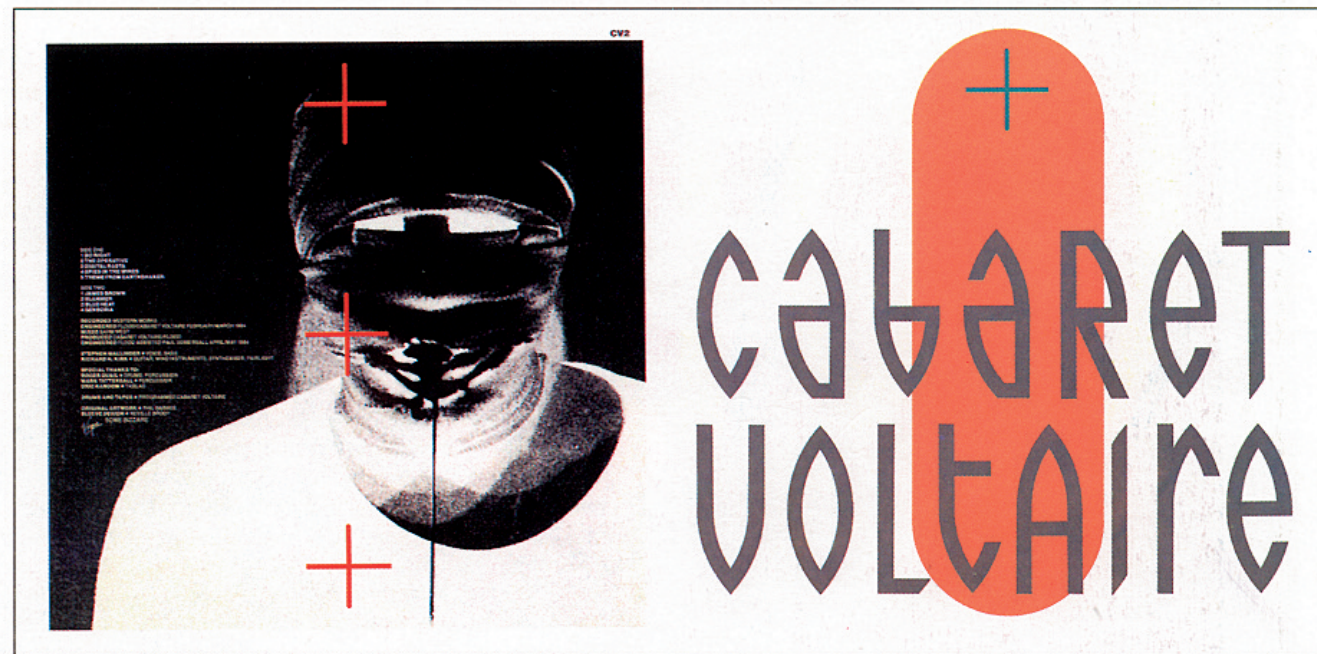


BRIDY

The image displays the name 'BRIDY' in a highly stylized, graphic font. The letters are primarily black with a thick, uniform stroke. The 'B' is a simple, rounded shape. The 'R' is a tall, curved letter with a distinctive red vertical stripe running down its center. The 'I' is a simple, rounded letter. The 'D' is a tall, curved letter with a white interior. The 'Y' is a tall, vertical letter with a white interior. The overall aesthetic is minimalist and modern, characteristic of the 1980s design movement.

Neville Brody

Iso-Britannia
Levykanssi
1984



Neville Brody

Typeface 2
1984

A B C D E F G H I J K L M N

O P Q R S T U V W X Y Z ! " #

a b c d e f g h i j k l m n

o p q r s t u v w x y z !

Neville Brody

Typeface 3
1984

abccdeefghijklmnnoo
pqrsttuvwxyz!?(+)

Herbert Bayer

Universal
1925

abcdefghijklmnop
vwxyz

Neville Brody

Typeface 4
1985

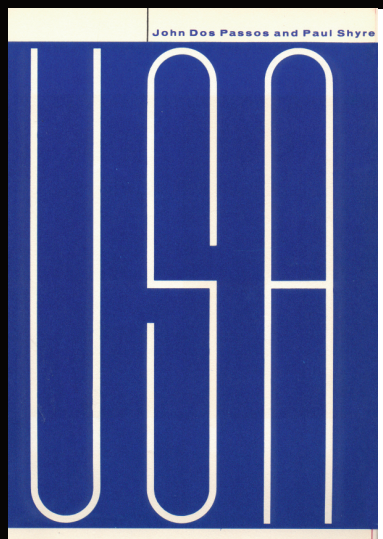
A B C D E F G H I J K L M N O P Q R S

T U V W X Y Z a b c d e f g h

i j k l m n o p q r s t u v w x y z o

Ladislav Sutnar

n. 1930



Neville Brody

Typeface 5
1985

A B C D E F G H I J K L M N O
P Q R S T U V W X Y Z () ? !

Neville Brody

Typeface 6
1986

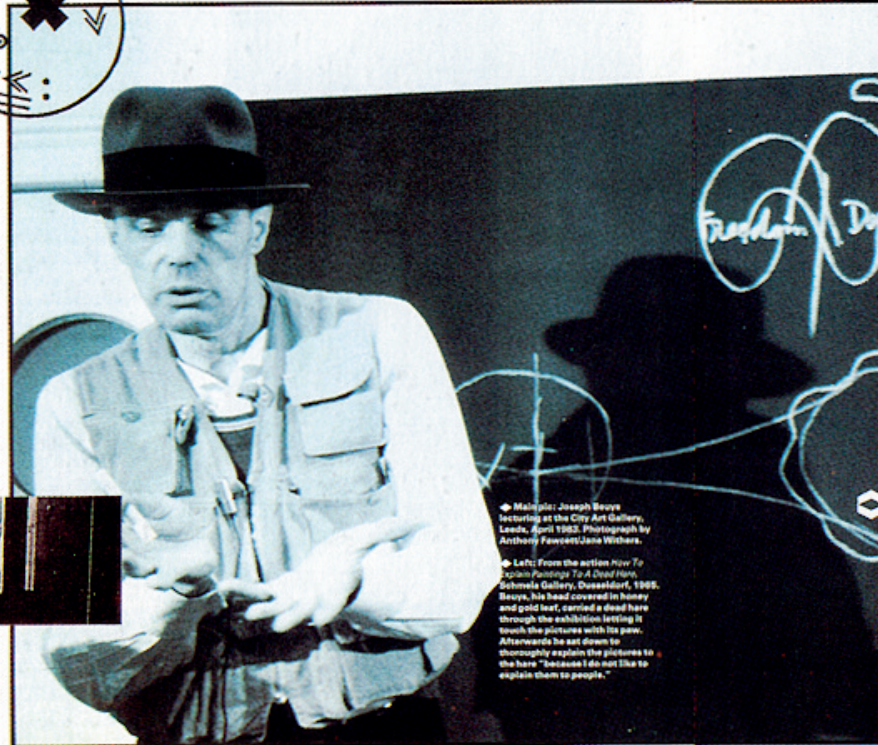
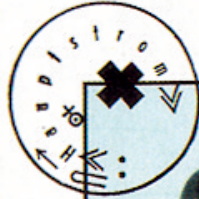
A B C D E F G H I I
J K L M N O P Q R !
S T U V W X Y Z [?]

Neville Brody

The Facen aukeama
1983

BEUYS+ ADVENTURES

By Anthony Fawcett and Jane Withers



► **Major Joseph Beuys** lecturing at the City Art Gallery, Leeds, April 1983. Photograph by Anthony Fawcett/Jane Withers.

► **Left:** From the action *How To Explain Pictures To A Deaf Man*, Schirn Gallery, Düsseldorf, 1968. Beuys, his head covered in honey and gold leaf, carried a dead hare through the exhibition, letting it touch the pictures with its paw. Afterwards he sat down to thoroughly explain the pictures to the hare. "Because I do not like to explain them to people."

Joseph Beuys is at once the most influential and controversial artist to emerge from post-war Germany.

His cathartic presence has resounded far beyond the

narrow confines of the art world. He is a radical

opponent to convention and a catalyst for new develop-

ments in all fields of contemporary life. He has been

acclaimed as a father figure by a whole spectrum of

artists - from the young painters exhibited at the Berlin

Zeitgeist exhibition to the German music scene. He was

founder of the German Students Party and the Organiza-

tion for Direct Democracy and an inspirational force

behind Germany's influential ecological party, the

Greens. It is hard to imagine anyone who could equal the

energy Joseph Beuys brings to such a multitude of

concurrent projects. His favourite slogan is: "Everyone

can be an artist . . . All life is art."

In Britain Beuys has long been a cult figure, admired by the avant-garde for his involvement with the international movement Fluxus and for his dramatic 'actions'. At the V&A there is now a chance to view a more intimate side of his work - a retrospective of his drawings, important and less well-known works on paper from 1961 to the present day.

Beuys, official title as Professor of Monumental Sculpture at Düsseldorf Academy believes the diversity of his projects. He claims 'social sculpture' as the highest form of art, the moulding of the contemporary social structure into the society of the future. He seeks to activate the latent creativity inherent in every individual and redirect it as a positive force within his master-plan to mould a future Utopia.

A pre-war training as a natural scientist is seminal to Beuys' later work. His decision in 1943 to exchange a career as a scientist for that of artist was born of revolt against the strictures imposed on the study of science by the prevalent philosophy of Positivism, and recognition of a world extending far beyond materialism to



THESE
MOMENTS
OF
JEAN-PAUL GAULTIER



JEAN-PAUL GAULTIER

“The badly-dressed people are always the most interesting,” says Jean-Paul Gaultier. Currently the toast of Paris fashion, Gaultier’s zany and iconoclastic creations have managed to bemuse even the most modern tastes. Here are six of the most striking, described and photographed by the designer himself. Text by Patrick Zerbib.

Top: The Backless T-shirt
(1983). Striped yachting T-shirt with cut-away back and elasticated waist.
Bottom: The Corset Dress
(1982). Laced corset evening dress in silk damask.



“This time, Stéphane,” orders a muffled voice, “step through the frame!” The voice belongs to Jean-Paul Gaultier, his head hidden under the shroud of a large monorail camera. “Ha!” Gaultier exclaims. “It’s as if you were stepping out of a painting!” For a photo-session specially commissioned by THE FACE, Jean-Paul Gaultier has emptied his show-room, located in the grandest salon of his favourite hotel overlooking the Seine, and installed in the centre a giant gilt frame. Posed behind the frame, like still lives, the models will form a kind of retrospective gallery of the work of Jean-Paul Gaultier, directed, styled and photographed by Gaultier himself.

The Parisian fashion designer took to the idea at once. With a few phone calls, he assembled a small army: hairdressers, make-up artists, models, photo assistants.

“Turn a little,” he tells a model. “Oh, the tin can is missing from your arm. There. Move your arm up. Ah! I’ll add an ash-tray bag ... Voilà! Perfect!”

Voilà, the Gaultier style. The Gaultier style: light, supple, humorous, uncomplicated, disconcerting but never overly bizarre, it stays close to the preoccupations of the moment without stooping to pander to them.

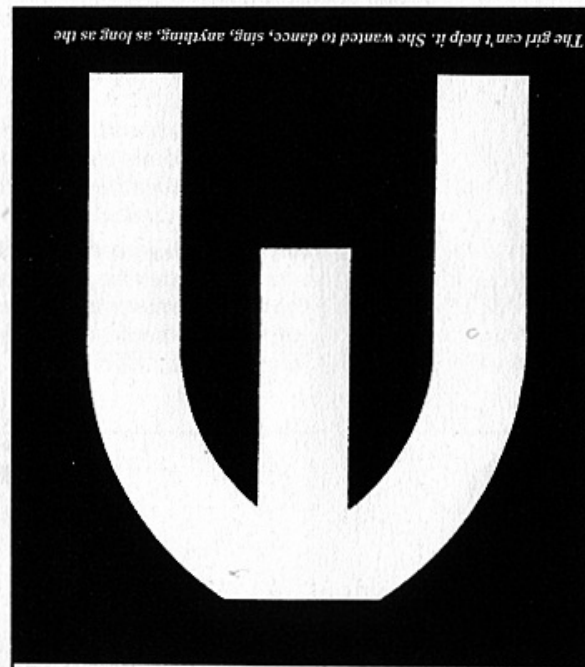
Paris has been carried away by this style. Gaultier’s reputation has spread to Milan, London, New York, his name has become the one to drop after Kenzo, Castelbajac and Thierry Mugler. One might suppose that Gaultier, like these others before him, will soon pass out of fashion, making way for a new name even more spirited and original. Yet the Gaultier recipe contains a restless, playful ingredient that promises to help him outlast his contemporaries of the new French fashion.

Gaultier began to make his move in 1977. Then at the height of his powers, Kenzo would soon claim the throne, before embracing decadence on the one arm and commerce with the other. Thierry Mugler was causing frissons with his nouveau glamour. Claude Moneta was showing off with designs inspired by science fiction movies and comic-book fantasies. Jean Charles de Castelbajac,



Neville Brody

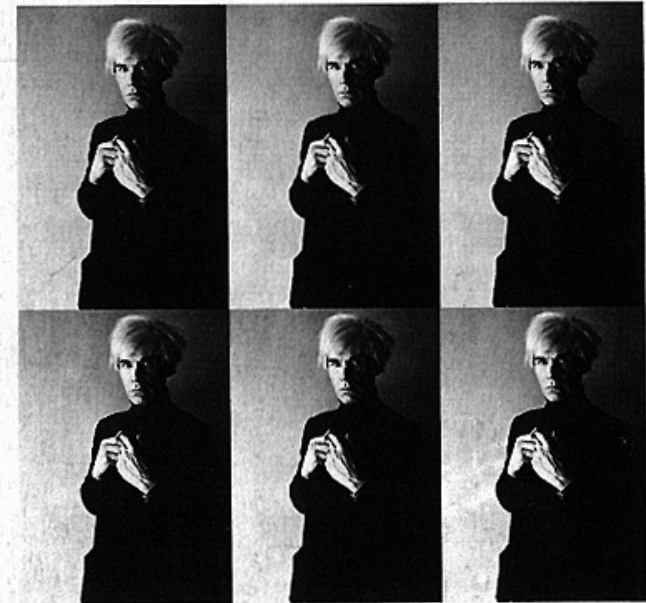
The Facen aukeama
1985



THE FACE INTERVIEW INTERVIEW

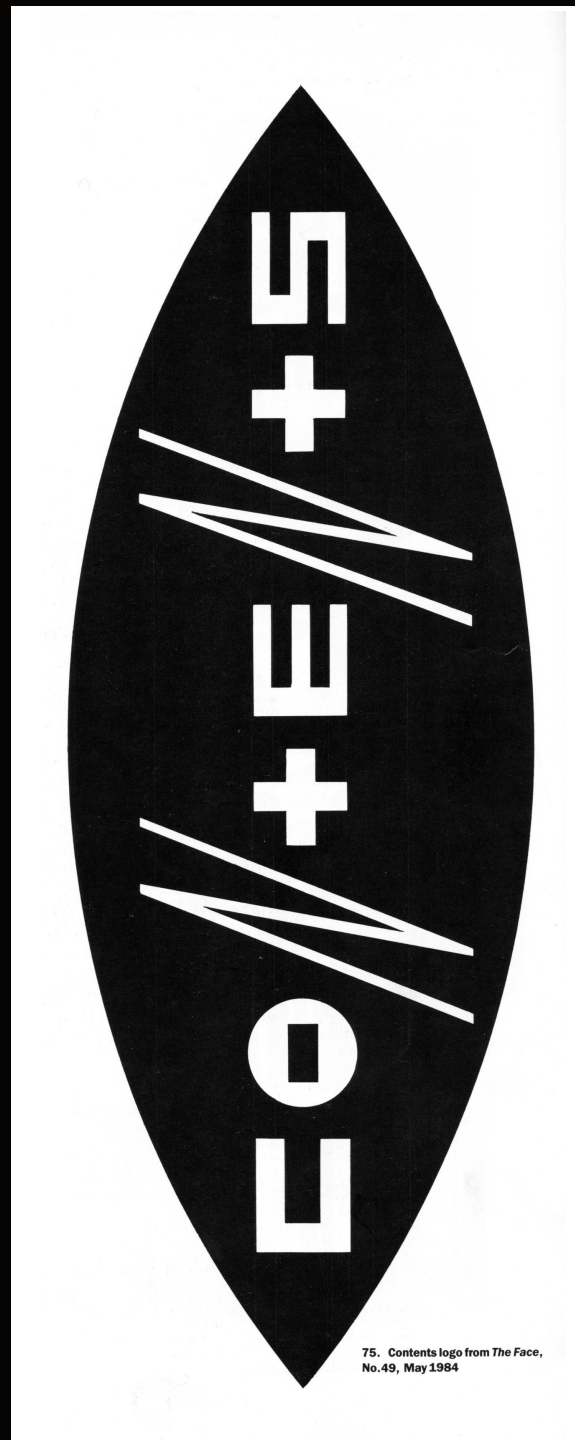
"I have nothing to say—read my books" is Andy Warhol's standard riposte to most would-be interviewers. David Yarru—a former assistant of his—and I were hoping Andy would say this to us because we had no intention of mentioning Edie, The Velvet Underground or soup cans, but instead he pushed an apple pie at us and suggested we joined him "working out" after we'd eaten. Andy Warhol—the quintessence of Sixties pop art and the ultimate dinner party guest—has, naturally enough, got into the new American obsession: health, fitness and diet. He has a rigorous exercise routine which he carries out daily in the new "Factory", a former Con Edison building between 32nd and Madison. As with the old Union Square Factory, he has found another unobtrusive warehouse-type building. Valuable pieces from Andy's private art collection are propped against the walls

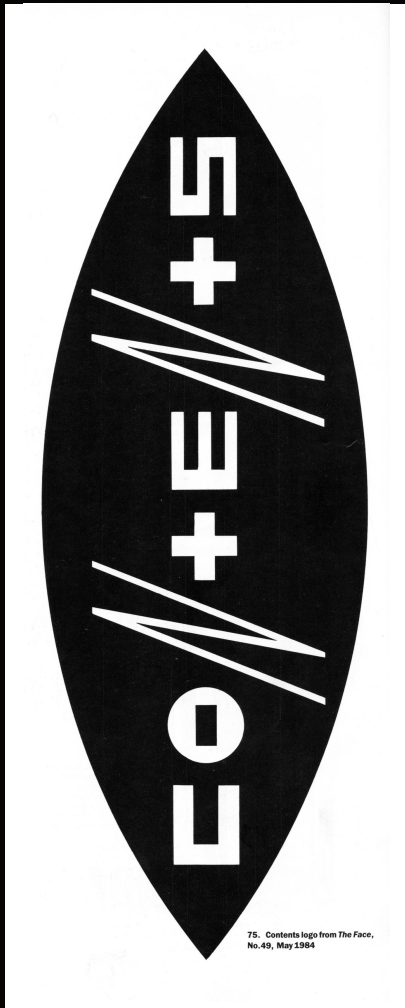
as you walk through the white wood corridor from the front of the building (where the Interview magazine offices are) to Andy's studio: a vast room which once housed the generators for the plant. One corner of the room is a mini-gym complete with a Yugoslavian physical fitness trainer on hand at all times. More boxes of Andy's belongings are grouped in another corner, with a large crumpled-up Jean-Michel Basquiat painting worth thousands of dollars thrown on top. On the floor are discarded silk screens of Sean Lennon. Two commissioned portraits of a Houston businessman are awailing collection and a portrait of Jean Cocteau is propped upside down beneath a projector. Inside Andy's studio, it's like a hotel lobby. People wander in and out constantly: a woman puts some tiny galoshes on Andy's pet dog and takes it for a walk, a photographer lipoes around the



Neville Brody

The Face -lehden
grafiikkaa
1984





75. Contents logo from The Face, No. 49, May 1984

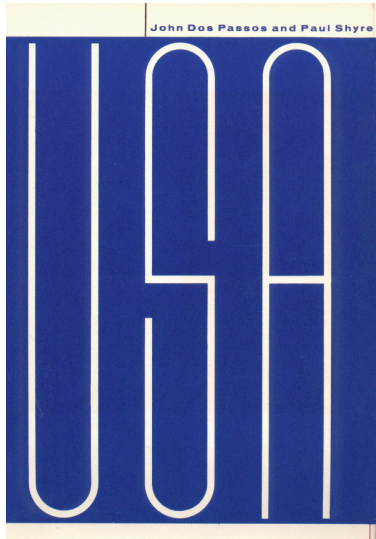
CITY

HELSINKI 16/91 30.8. - 13.9.



KUKA MUKA
MÄÄRÄÄ MIKÄ
ON

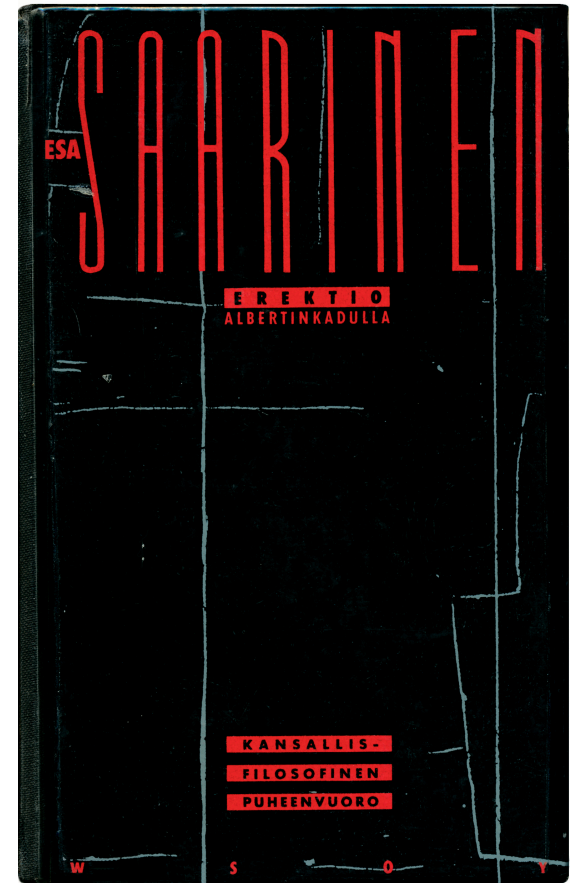




n. 1930



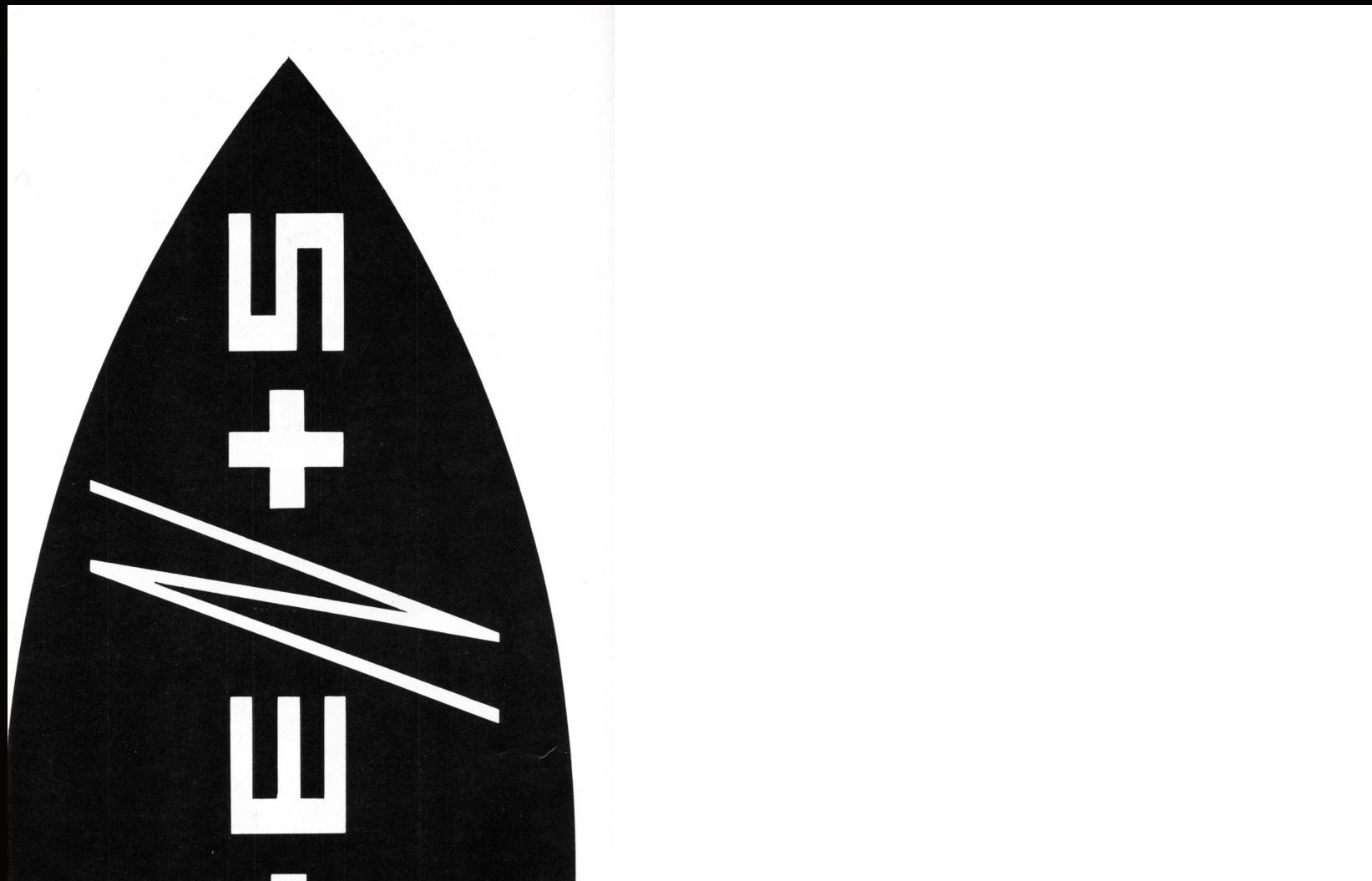
Englanti 1985



Suomi 1988

Neville Brody

mainos
1988



Neville Brody

Interview-lehden sivu
1989



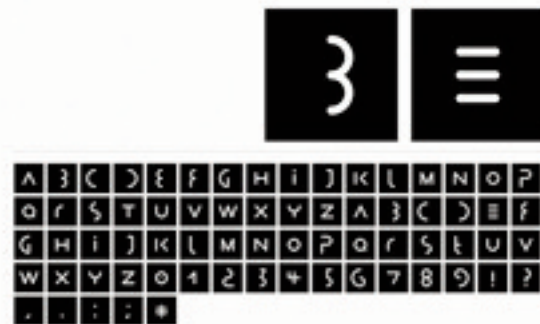
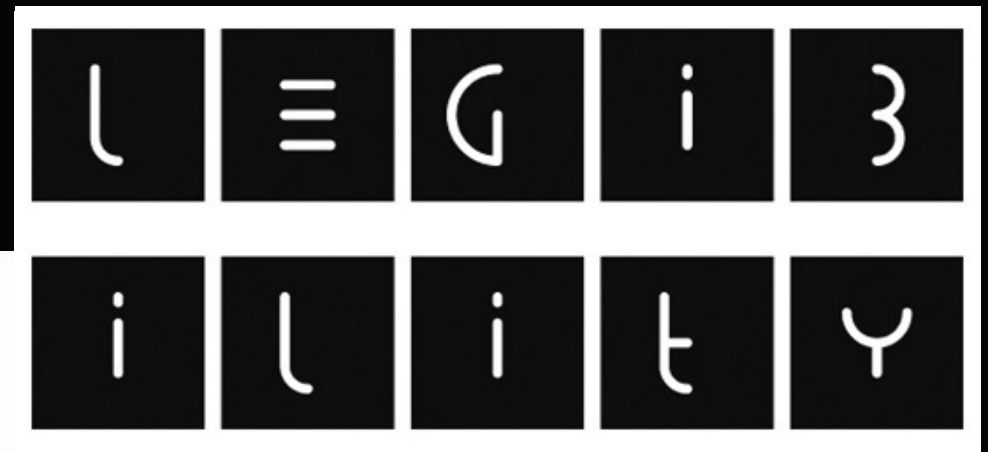
Neville Brody

F State
FontFontin
Fuse-sarja, 1991



Malcolm Garrett

Stealth
FontFontin
Fuse-sarja, 1991



FUSE 1: Malcolm Garrett *Stealth*

This typeface is designed primarily for use as initials alongside a sans serif text, and like Japanese characters, these letters work equally well in either a horizontal or vertical format. The initial aim of the design was to reduce each character to a single continuous line, but for reasons of aesthetics and legibility I chose to make a few exceptions. It is a single case font, although there are some random alternative characters for no other reason than personal whim. The characters rigidly adhere to a

grid made up of two concentric circles of different diameters. I wanted the character height to seem inconsistent, with the letters not quite balanced within their containing squares. This marriage of structure and incongruity appealed to me. The classical references inherent in the notion of initial caps, and the use of non-aligning characters to complement non-aligning numerals are other interesting aspects of this strictly modernized font.

Neville Brody

Blur
1991



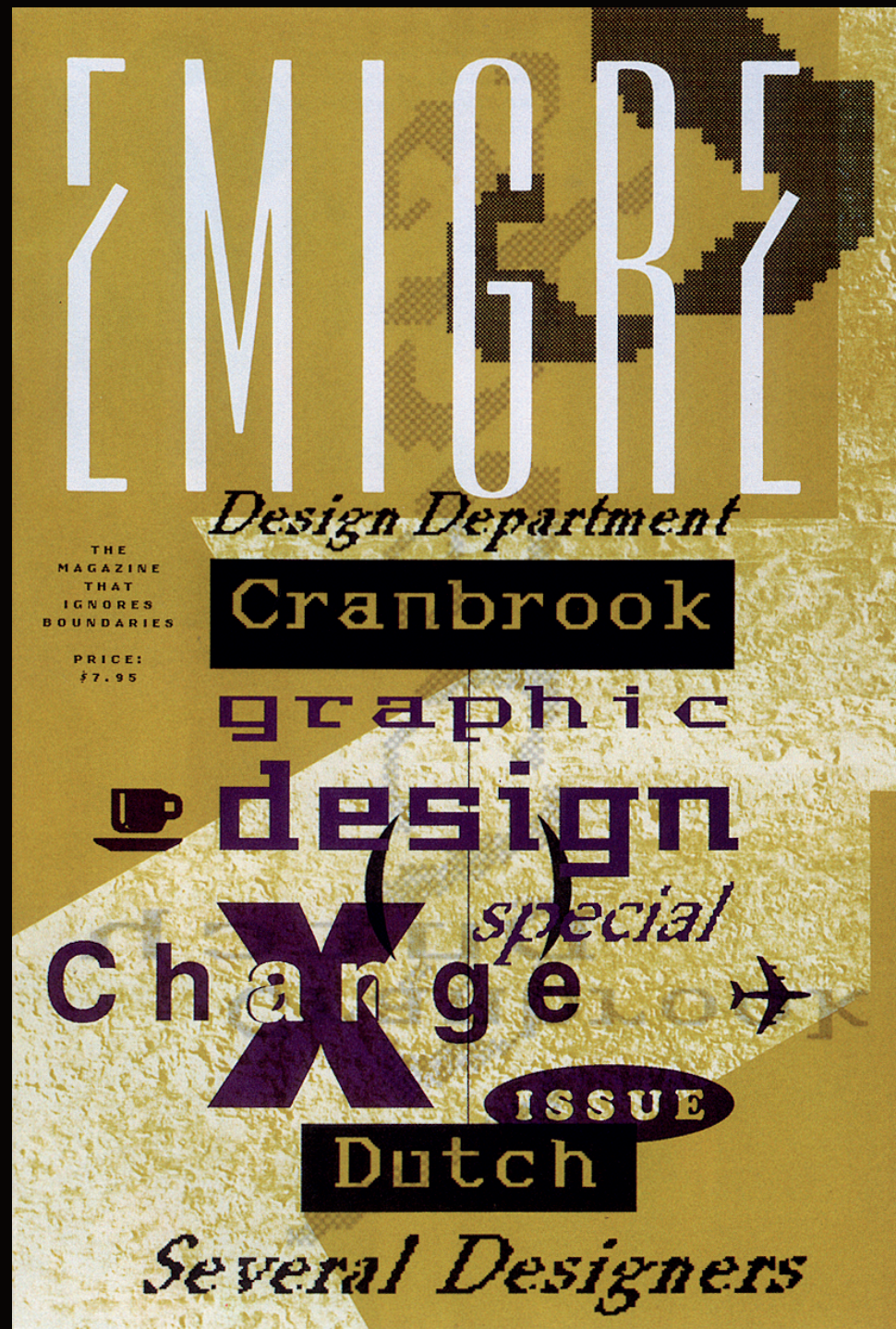
The sight of immediate
reality has become
an orchid
in the land
of technology

Walter Benjamin

Emigre

USA

Lehden kansi
Glenn Suokko,
1988



Emigre

USA
Lehden aukeamia
numeroista 4 ja 5,
n. 1985

EMIGRE MAGAZINE

(em'e grā)

TRANK TAG
 Editor
 Publisher
 Designer
 Editor
 Editor
 Editor
 Editor
 Editor
 Editor
 Editor
 Editor
 Editor
 Editor
 Editor

Edizione Italo-Francese

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5

2. Ermanno Di Felice's Extreme Exposure Inception/Photography

5. Cherries in the Afternoon Photo/Photography by Luca Roberti

9. I Speak the Summer in Paris Photo/Photography by Susan King

11. The Art of William Passavant Inception/Photography by Jeffrey Stravinsky

20. Roberto Barazzoni Deposition

25. Pincocchio Tassone Inception/Photography by Silvana Milano

31. 14th Inception/Photography by Dieter Dremsch

2

(em'e grā)

EMIGRE

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4

2. Desi Arnaz Inception/Photography by John Hersey

4. Insects of Mark R. Elmgreen Inception/Photography by Mark Elmgreen

9. Vincent van Gogh Photo/Photography by Scott Williams

10. Molecules with Philosophy Mark Majewski by Alice Paley

11. Juan Fawcett Inception/Photography by Peter Plate

13. Escape Mechanism Photo/Photography by Peter Plate

14. Moscow Over Moscow Photo/Photography by John D'Heedt

19. Emigre Pull-out Photo/Photography by Rudy Vanderlans

25. George Seaw Inception/Photography by Alice Paley
 Photo/Photography by Dana F. Smith

26. Six Master's Eve Photo/Photography by Bert Vandermeij

27. Magritte's Hat Photo/Photography by Terence Yinke

28. Boundaries Ignored Photo/Photography by Lisa Frantz, Lisa Cohen,
 Joanna Warwick, Marc Duban and Debra Casper

30. Alexandre Skriabin Photo/Photography by Dieter Dremsch

31. Jim Morrison Photo/Photography by Ross Jeffery

34. The Cremation of Sam McGee
 Photo/Photography by Robert W. Service Photo/Photography by William Case

Emigre

USA

Kirjaintyyppejä

Emigre

Zuzana Licko, 1985

Emperor

Zuzana Licko, 1985

Exocet

Jonathan Barnbrook,
1991

ELLIOTT'S VENUS DIOXIDE & VENUS DIOXIDE OUTLINED (CONTINUED)

THE QUICK BROWN FOX JUMPS OVER A

EMIGRE 8, 10, 14 & 15

The quick brown fox jumps over a lazy dog

THE QUICK BROWN FOX JUMPS OVER A LAZY DOG

The quick brown fox jumps over a lazy dog

THE QUICK BROWN FOX JUMPS OVER A LAZY DOG

The quick brown fox jumps over a lazy

THE QUICK BROWN FOX JUMPS OVER A

The quick brown fox jumps over a lazy dog

THE QUICK BROWN FOX JUMPS OVER A LAZY DOG

EMPEROR 8, 10, 15 & 19

The quick brown fox jumps over a lazy dog

THE QUICK BROWN FOX JUMPS OVER A LAZY DOG

The quick brown fox jumps over a lazy dog

THE QUICK BROWN FOX JUMPS OVER A LAZY DOG

The quick brown fox jumps over a lazy dog

THE QUICK BROWN FOX JUMPS OVER A LAZY DOG

The quick brown fox jumps over a lazy dog

THE QUICK BROWN FOX JUMPS OVER A LAZY DOG

EXOCET LIGHT & HEAVY

THE QUICK BROWN FOX JUMPS

OVER A LAZY DOG

THE QUICK BROWN FOX JUMPS

OVER A LAZY DOG

Emigre

USA
Zuzana Licko
Oakland
1985



Emigre

USA
Zuzana Licko
Modula
1985



Dekonstruktivismi

USA
Katherine McCoy
1989

cranbrook **graduate**

The Graduate Program in Design

critically lyrical

practicing theory

material immaterial

mathematical poetic

desire necessity

in

form content

see **read**

mythology technology

cultural natural

vernacular classical

geometric biomorphic

personal universal

global local

FIND

Disciplinarian

everything

discourse dialog

AD-SCURS

verbal visual

language thought

conceptual aesthetic

symbolic diagrammatic

analyze synthesize

art science

image **text**

program **design**

A multidisciplinary design philosophy provides shared theory and history between the program and the practice of design. The program is a two-year MFA program for the advanced student of design. It is a program that emphasizes graphic design, the process, the history and the history of design. It is a program that emphasizes graphic design, the process, the history and the history of design. It is a program that emphasizes graphic design, the process, the history and the history of design.

Katherine and Michael McCoy
Designers in Residence, Design Department
Roy Slade
President, Cranbrook Academy of Art

Eero Saarinen, Harry Bartels and many others, Cranbrook provides an intensive studio and collaborative environment with fellow students and the designers-in-residence. Our concern is in which an international group of graduate students develop advanced design and theory in a workshop environment. The development of the individual designer as the giver of significant form to the world is our primary concern.

Dekonstruktivismi

USA

Tibor Kalman

1990

Public Enemy's first record, *Yo! Bumrush the Show*, went gold. Their second record, *It Takes a Nation of Millions to Hold Us Back*, went platinum. The single "Fight the Power" (from their third and most recent album, *Fear of a Black Planet*) was the musical theme of Spike Lee's *Do the Right Thing*. *Fear of a Black Planet* went platinum in one week. These figures might not be so impressive if the act were a middle-of-the-road act, but Public Enemy sells no punches, and there is no shortage of controversy over their lyrics. They have become cultural heroes, representing the truth of urban youth in no uncertain terms: "Elvis was a hero to most, but he never meant shit to me you see/Straight up racist that sucker was/Simple and plain/Motherfuck him and John Wayne" — from the single "Fight the Power."

In early 1983 a mobile D.J. collective known as Spectrum City was roaming around Roosevelt Long Island, playing hip-hop in the parks and broadcasting their highly influential Super Spectrum Mixx Show on the Long Island radio station WBAB every Saturday night. At the forefront of all the action was a powerhouse jester/M.C. named Flavor Flav, whose antics and energy brought him into local prominence. It was also in Spectrum City that **Flavor Flav** began his collaboration with producer Hank Shocklee and another resident of the "Velt," named Chuck D. Chuck had studied the speech patterns of minister Louis Farrakhan, and by blending this dynamic oratory with a keen political consciousness and a Madison Avenue knack for phrasemongering, Chuck established himself as one of the most powerful voices in rap. In 1986 Flavor Flav, Chuck D, and a D.J. named Terminator X formed Public Enemy. As his name suggests, Flavor Flav was the perfect counterpart to Chuck D's heavily militant, hard-core approach to rap. Sometimes Flavor Flav adds spice, accent, or salt, but most often his voice is inserted as a kind of hydraulic adrenaline boost, loopy and cartoonlike against Chuck's straight-ahead drilling. A master at playing "the dozens" (a ritual requiring speedy wit to out-insult your opponent), Flavor Flav can be as biting as he is hilarious. But as he proves on the recent hit single "911 Is a Joke," when Flavor Flav takes over the role of lead rapper, he commands serious respect.

i'm black
and i'm
proud
i'm ready
and hyped plus I'm
amped
most of my
heroes don't appear
on no stamps
sample
a look back
you look
and find
nothing but rednecks
for 400 years
if you check
don't worry
be happy was a
number
one jam...



Dekonstruktivismi

USA
David Carson
1991

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at
carmine st.

angling
at
han

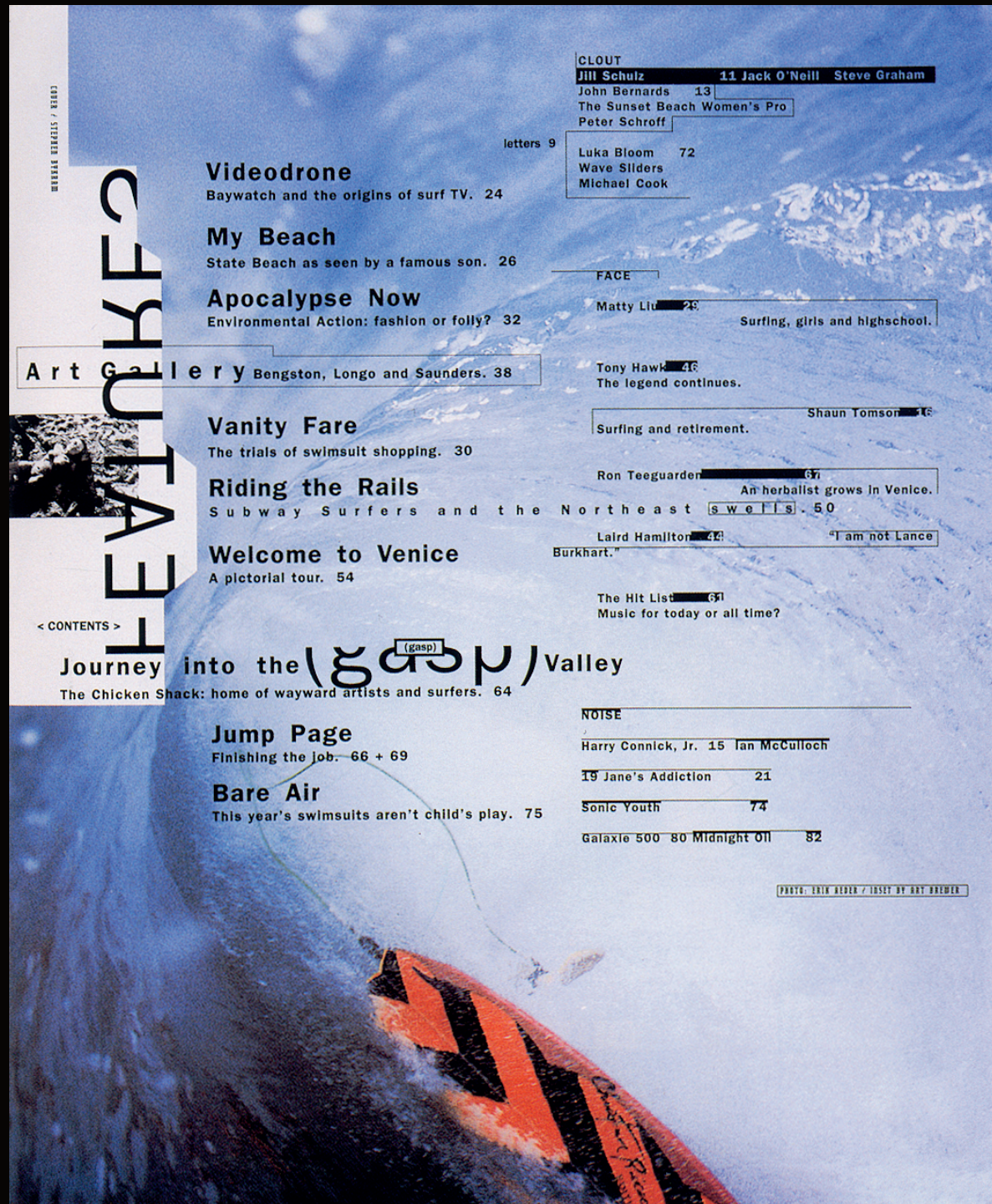
car
ging



The year is 1979. And 1942. At a small neighborhood pool in Greenwich Village, a movie crew is time-tripping 30-odd years into the past to film "Raging Bull," the story of boxer Jake LaMotta. A gang of skinny, shirtless kids holler from a rooftop as the cameras follow Robert DeNiro (playing LaMotta). He buys a soda at the concession stand, and sits at a picnic table with the actor playing LaMotta's brother. Around the pool, women in one-piece bathing suits relax in chaise lounges, and local Mafia hoods in tropical shirts play cards. DeNiro has eyes for only one: the platinum blonde who sits at pool's edge, luxuriantly paddling her long legs in the cool water. The camera moves in for a close-up of her legs...and director Martin Scorsese calls.

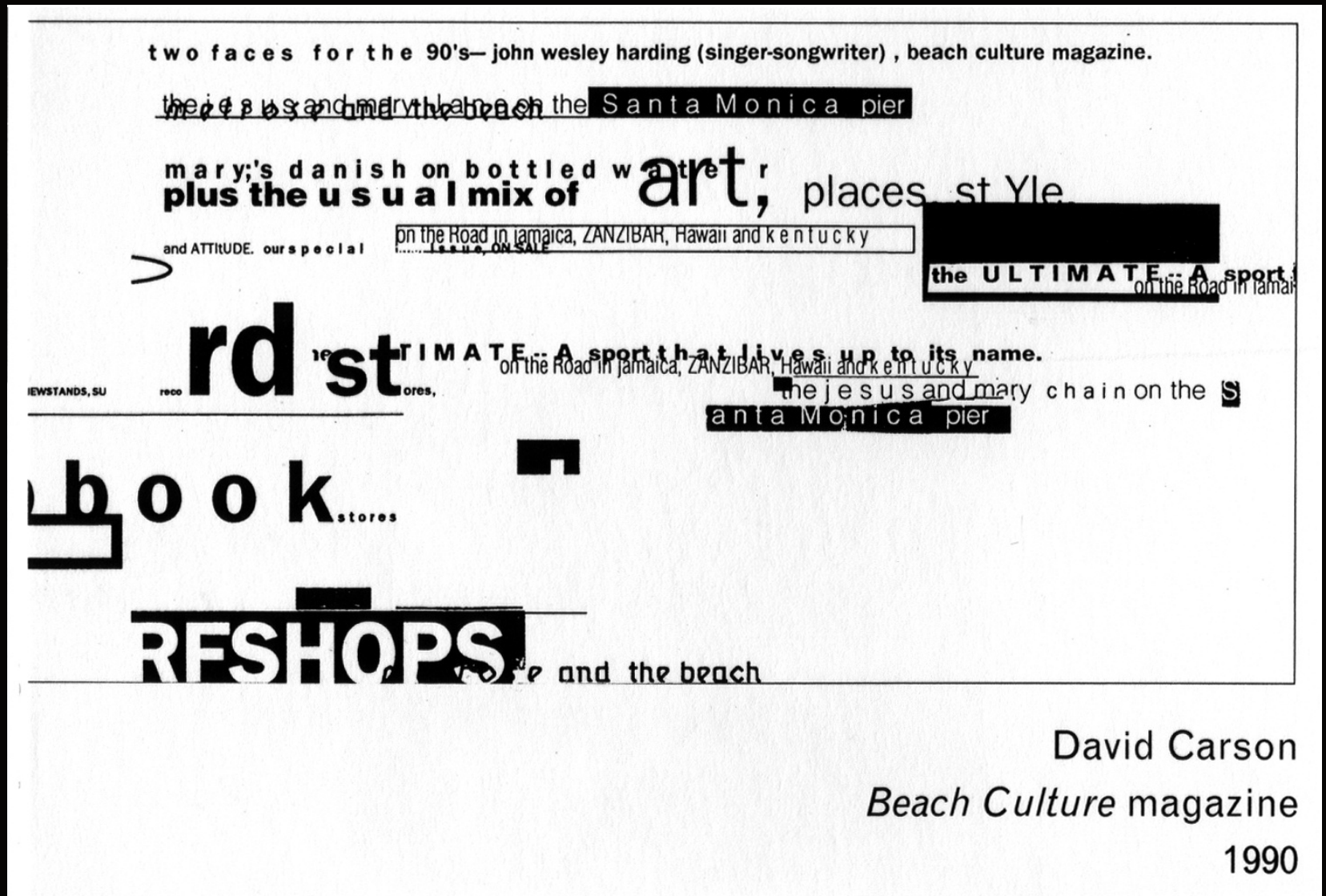
Dekonstruktivismi

USA
David Carson
1990



Dekonstruktivismi

USA
David Carson
1990



David Carson
Beach Culture magazine
1990

Dekonstruktivismi

Iso-Britannia
Jonathan Barnbrook
Spindly Bastard
-kirjaintyyppin
mainosjuliste
1990



Retro

USA

Paula Scher
1980-luvun
jälkipuolisko

1. Futurismi/
konstruktivismi

2. Konstruktivistinen
modernismi

3. = ?

4. 1950-luku

GREAT BEGINNINGS

THE METAMORPHOSIS 1919

1

As Gregor Samsa awoke one morning from uneasy dreams he found himself transformed in his bed into a gigantic insect. He was lying on his hand, as it were armor-plated, back and belly divided into stiff arched segments on top of which the beet's *quilt* could hardly keep in position and was about to slide off completely. His numerous legs, which were pitifully thin compared to the rest of his bulk, waved helplessly before his eyes.

FRANZ KAFKA

GREAT BEGINNINGS

THE CATCHER IN THE RYE 1947

1

If you really want to hear about it, the first thing you'll probably want to know is where I was born, and what my lousy childhood was like, and how my parents were occupied and all before they had me, and all that David Copperfield kind of crap, but I don't feel like going into it, if you want to know the truth. In the first place, that stuff bores me, and in the second place, my parents would have about two hemorrhages apiece if I told anything pretty personal about them. They're quite touchy about anything like that, especially my father. They're nice and all—I'm not saying that—but they're also touchy as hell. Besides, I'm not going to tell you my whole goddam autobiography or anything. I'll just tell you about this madman stuff that happened to me around last Christmas just before I got pretty run-down and had to come out here and take it easy. I mean that's all I told D.B. about, and he's my brother and all. He's in Hollywood. That isn't too far from this crummy place, and he comes over and visits me practically every week end.

J. D. SALINGER

GREAT BEGINNINGS

THE MAGIC MOUNTAIN 1924

CHAPTER 1

ARRIVAL.

THOMAS MANN

An unassuming young man was travelling, in mid-summer, from his native city of Hamburg to Davos-Platz in the Canton of the Grisons, on a three weeks' visit. From Hamburg to Davos is a long journey—too long, indeed, for so brief a stay. It crosses all sorts of country; goes up hill and down dale, descends from the plateau of Southern Germany to the shore of Lake Constance, over its bounding waves and on across marshes once thought to be bottomless.

GREAT BEGINNINGS

On The Nineteen Fifty-five Road

I first met

Dean not long after my wife and I split up. I had just gotten over a serious illness that I won't bother to talk about, except that it had something to do with the miserably weary split-up and my feeling that everything was dead. With the coming of Dean Moriarty began the part of my life you could call my life on the road. Before that I'd often dreamed of going West to see the country, always vaguely planning and never taking off. Dean is the perfect guy for the road because he actually was born on the road, when his parents were passing through Salt Lake City in 1926, in a jalopy, on their way to Los Angeles. First reports of him came to me through Chad King, who'd shown me a few letters from him written in a New Mexico reform school. I was tremendously interested in the letters because they so naively and secretly asked Chad to teach him all about Nietzsche and all the wonderful intellectual things that Chad knew. At one point Carlo and I talked about the letters and wondered if we would ever meet the strange Dean Moriarty. This is all far back, when Dean was not the way he is today, when he was a young, jolted shooed-in mystery. Then news came that Dean was out of reform school and was coming to New York for the first time; also there was talk that he had just married a girl named Marylou.

by Jack Kerouac

Retro

USA
Paula Scher
1980-luvun
jälkipuolisko

