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National College of Art & Design
Faculty of Design. Department of Visual Communications

Massimo Vignelli and Rudy VanderLans

An analysis of the work of two polar designers who are representative
of the opposing views held in graphic design today

by
Clodagh Noone

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Introduction

In recent years there has been much concern expressed by designers and critics about visual expression in Graphic design. The work of designers such as Wolfgang Weingart, April Greiman, Dan Freidman, Rudy Van der Lans and their contemporaries are questioned in terms of style, legibility and appropriateness. They are all players in a team called New Wave typography. They also come under a variety of other titles such as Post-Modernists, experimental and Deconstructionist typographers. Debates and arguments are churned out in graphic design magazines dissecting their work, interviewing them and their predecessors, the Modernists. All this gives the impression of a series of opposites fighting one another: rationalism versus intuition, objectivism versus subjectivism, Modernism versus Post-Modernism. Whether or not there is a winner or that one style should be favoured over another is not conclusive, as different projects call for different styles appropriate to their needs. In this thesis I wish to explore the appropriateness of a style in relation to projects by analysing the work of two polar designers: Modernist Massimo Vignelli and Post-Modernist Rudy Van der Lans.

My attention was focused on this issue by an article in Print (sept-oct 1991, p. 88-95 and 143-148) an American graphic design magazine. It highlights the debate between two major figures in American design; Massimo Vignelli, a staunch Modernist who has designed a wide range of things from packaging to posters, clothes to interiors, and Ed Benguiat a typeface designer

who has created some of the most widely used typeface's of the past two decades. The debate was moderated by Philip B. Meggs, Professor of Design History at Virginia Commonwealth University in Richmond. In the debate, Vignelli and Benguiat discussed their views on current styles and directions in typography and about the evils the Mac can bring. When Meggs presented a copy of Emigre, a magazine designed and published by Rudy Van der Lans, as an example of experimental typography, Vignelli proceeded to slander his work with great malevolence. Van der Lans subsequently defends himself and his magazine in latter issues of Print and Eye magazines. With a view to discussing the issues raised, I will firstly analyse the work of Vignelli and Van der Lans as representatives of their ethos. Chapter 1 is given to the work of Vignelli and chapter 2 to the work of Van der Lans. In chapter 3, I will look at how their work contrasts, leading to a discussion in chapter 4, of their work and the issues raised from Vignelli's outspoken opinions about Emigre magazine.

Chapter 1 Massimo Vignelli

- ★ Massimo Vignelli was born in Milan 1931. He studied at the Brera Academy of Art, Milan, from 1948-50, at the Politecnico, Milan, 1950-53, and at the School of Architecture, University of Venice, from 1953-57. In 1957 he married Lella Elena Valle who also studied architecture at the University of Venice and at the School of Architecture, Massachusetts Institute of Technology, Cambridge Massachusetts. Together they operated Lella and Massimo Vignelli Office of Design and Architecture, Milan from 1960-64. In 1965 they moved to America where Massimo Vignelli co-founded and was design director of Unimark, a Chicago based firm dedicated to total visual communications; from logo to product design. In 1971 Lella and Massimo Vignelli founded Vignelli Associates in Manhattan New York, where they still operate today. A list of their bigger projects reads like an inventory of major American and Italian institutions: The identity of Knoll International furniture manufacturers, International Design Centre New York, logo for American Airlines, Sign system and maps for New York subway and Washington metro, United States National Parks Service, United States Post Office, Tg2 (Italian television newscasters) and the Italian chain of hotels C.I.G.A, to name but a few.

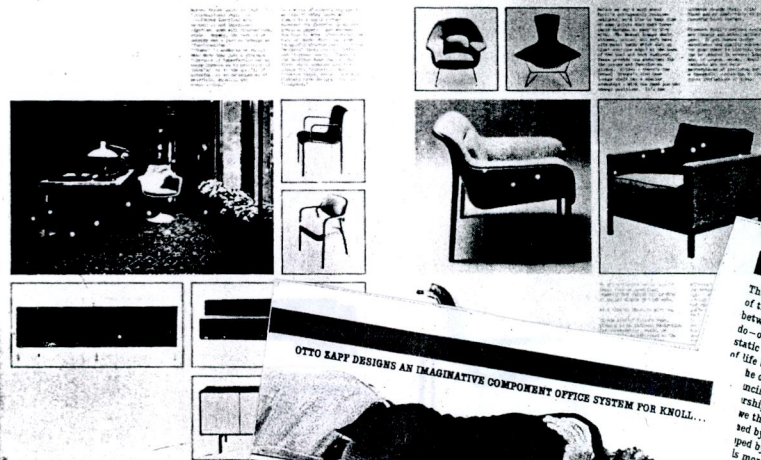
Having both trained in architecture, it would appear that they feel compelled to contribute towards structuring the environment as they continue to work in all aspects of the wide and varied field of design. The Vignelli touch has been applied to everything from posters to books, product

★ This chapter is set in Helvetica, as it is the typeface most favoured by Massimo Vignelli for reasons explained in the chapter.



Fig:1

Library



Knoll

er wrote, "A piece of composition; it is our environment. In a meaning only from rt of a complete ; that we'd like to talk lection. We think the ; office, be it . Seating is basic but ges that follow, Knoll designs and designers speak for themselves.

Knoll

Fig:2

Knoll

design to newspapers, clothes, transport, graphics, furniture, interiors and exhibition design. Their attitude and approach to design has remained constant from day one, which perhaps explains the timelessness of their designs. If one was to place a selection of their work in a non chronological order, and ask some one to pick out the work according to when it was produced, I am sure the task would be met with defeat. The Vignelli's basic design belief is as follows:

Design is one, a designer must be able to design anything from the spoon to the city, the only things that change are the specifics.

(Vignelli, 1990, p. 3)

The Vignelli's apply the same design strategy to designing a piece of furniture as to a poster. This strategy can be simply described as a very disciplined Modernism, grasping the essentials and rejecting the unnecessary. Vignelli's design brief of discipline, appropriateness and sometimes ambiguity is achieved by his rigid use and application of layouts, illustration, type, and colour. I will explore the work of Vignelli under these titles, concentrating mainly on graphic design.

Layout and illustration

Vignelli at this stage may well be considered a maestro in the use of the grid. It is a devise by which he works and lives, as he applies it to both two and three dimensional design. Here I will concentrate on the two dimensional design of printed material. Vignelli's grid systems are uncomplicated and are devised to simplify the operation. (Fig:1) is one of the many grid systems used by Vignelli. This particular grid was used to handle a publication for Knoll Associates. The co-ordinates are planned to accommodate both square format and rectangular pictures as well as four columns of type. This simple grid can also be based on two columns (Fig:2), which in



Piccolo Teatro di Milano

Ente Autonomo

Realizza Paolo Grassi - Giorgio Strehler

Uffici Abbonamenti e Propaganda
Via Revetta, 6

Milano - Palazzo del Broletto - Via Revetta, 2
 Telefono: 806918 - 803484 - 867206 - 873588
 Telegiama: 873588 - 877963

stagione 1964/65

al Piccolo Teatro

disciplinatamente dalla fondazione

da sabato 25 febbraio

L'arzichebecca

2 tempi (5 quadri) di Vincenzo Di Matteo
trivia assoluta

regia di Virginia Puccher

Distribuzione:

Cadone, appaltatore di imprese militari
Saffita
Nullo
Lancetti, capitano di ventura
Zenone, padre di Gualtiero
Gualtiero, capitano di ventura
Riga
Alberico
Ugolino, recluso
Il vescovo Agostino
L'abate, capitano di ventura
Il Capellano
Ofano, senatore, inventore
Gualtiero, capitano di ventura
Pier Luigi, capitano di ventura
Gualtiero, capitano di ventura
Basilica, rappresentante tedesco
Taddeo
Il Duca
Primo funzionario
Secondo funzionario
Terzo funzionario
Primo soldato
Secondo soldato
Prima attrazione
Seconda attrazione
Prima cittadina
Seconda cittadina
Terza cittadina

Arnoldo Foa
Sera Occhini
Sandra Marti
Umberto Cariani
Amilco Orlandi
Attilio Piretti
Paolo Catolighi
Rob Marchese
Cesare Polacco
Amedeo Azzalmo
Enrico Piccardi
Sandro Dori
Silvano Piccardi
Alvaro Piccardi
Paolo Catolighi
Piero Buttarelli
Ren Ciccioni
Rob Marchese
Giorgio Bianchi
Giulio Ghislandi
Alfonso Casoli
Amedeo Azzalmo
Sandro Dori
Giancarlo Cape
Pierluigi Menegazzo
Giancarlo Cape
Ruggiero Donati
Amedeo Casoli
Giulio Ghislandi
Ivan Cusichini

Staffa di Carlo Tommasi
Costumi di Enrico Job
Musiche di Raulo Cavalli
Assistente alla regia Klaus Michael Gruber

La scena sono realizzate dal Laboratorio di Scenografia del Piccolo Teatro
pittori scenografi Leonardo Ricchetti
costruttore Bruno Colombo

I costumi sono realizzati dalla Sartoria del Piccolo Teatro
Cascioliotti, Angelo Bonetti e Irene Rezacchini

Orchestra di palcoscenico: Luciano Farnesi
Cape elettricista: Mine Campino
Primo macchinista: Fortunato Micheli
Rumoretecnica: Ildarando Sirbo
Altrezzista: Aldo Dal Santo

Prezzi:

1600 Poltrona di platea / **1100** Poltroncina di platea / **800** Balconata

Le prenotazioni si ricevono alla biglietteria del Piccolo Teatro (tel. 873588-877963) ogni giorno dalle ore 10 alle ore 18.

La vendita e la prenotazione dei posti vengono aperte con quattro giorni di anticipo.

I posti prenotati telefonicamente si ritirano rinunciati se non vengono ritirati entro le ore 18 del giorno successivo alla prenotazione.

I prezzi si esposti includono ingresso e tasse Posteggio autorizzato per automobili.

Vale il tagliando n. 4 degli abbonamenti.

Servizio di recapito a domicilio dei biglietti o dei posti in abbonamento prenotati telefonicamente.

Dico dunque che la milizia non le quali un principe perdonare, e si pace nel sanguigno di loro, in perseguitare dei nemici. La cagione di questo è che essa non hanno altri avero an' altra cagione di perseguitare che un poco di

affetto, e che non è sufficiente e ter si che esse sono disposte a muovere per lo.

Vogliono bene avere tutti costati finché si non ha guerra, ma come la guerra viene non desiderano che fuggire o andarsene.

Niccolò Machiavelli da "La milizia mercenaria"

Prezzi:	1600 Poltrona di stoffa /	1100 Poltroncina di stoffa /	800 Balconia
<p>Le prenotazioni si ricevono alla biglietteria del Piccolo Teatro (tel. 873253-877663) ogni giorno dalle ore 10 alle ore 19.</p> <p>La vendita e la prenotazione dei posti vengono aperte con quattro giorni di anticipo.</p> <p>I posti prenotati telefonicamente si ritirano in loco e non vengono ritirati entro le ore 18 del giorno successivo alla prenotazione.</p> <p>Valle il tagliando n. 4 degli abbonamenti.</p> <p>Servizio di recapito a domicilio dei biglietti e dei posti in abbonamento prenotati telefonicamente.</p>			

«Sei dunque tu o il milite con le quali un principe
distingue il suo stato, e i suoi re, e sono
mercenarie, o schiavo, o mite. Le milizie
sono le armi, e le armi sono le milizie. E
pericoloso: se è un principe fondare la sicurezza
del suo stato sulle milizie mercenarie non sarà
né saggio né sicuro: perché sono milizie disumane,
ambiziose, senza disciplina, incedenti; pagheranno
gli amici, vilì con i nemici; non
hanno timore di Dio, né fede con gli uomini;
e tanto si rimanda la rovina, quanto si rimanda
l'assalto, e in pace sei spogliato da loro,
in guerra dai nemici. La ragione
per la quale si esca non hanno altro nome né
altra capione di punteggiatura che un poco di

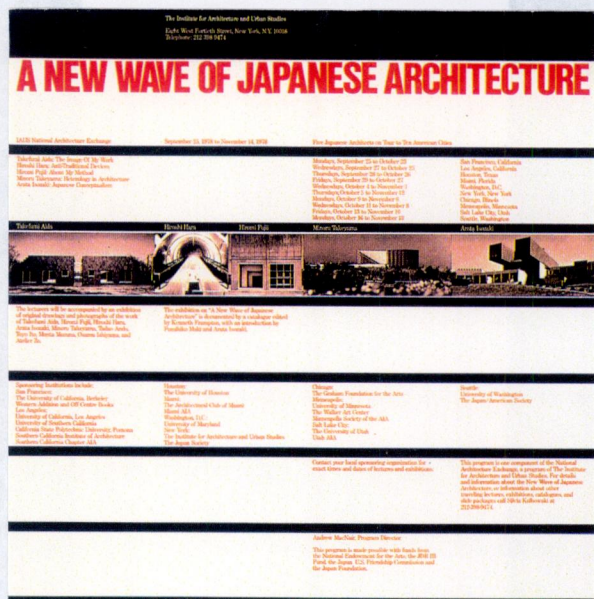


Fig:5



Fig:6

turn creates a basic structure for an entire identification campaign. This simple use and adaptation of a grid structure to create a visual identity throughout a large and extensive organisation was very successfully incorporated in Vignelli's design of the U.S. National Park Service Publication Program 1977. (Fig:3). Books, exhibitions, site maps and information leaflets for 350 national parks were all part of the information program. Vignelli incorporated the map and information leaflet into a folding poster which could be hung anywhere from Kiosk's to classrooms. The format for these posters was based on a simple grid system with an identification black band and the use of a limited range of type-faces. The same format was used for books. A strong visual identity was created, and because of the standardisation of elements it is easier and more economical to add information, create new books and maps, etc.

I would like to bring attention to the horizontal black band which is placed at the top of Fig:1, top and centre of Fig: 2 and 3. It is a motif that Vignelli has used in his work since 1964. It was first introduced when working on a graphic program for Piccolo Teatre di Milano (Fig: 4). The thick black bands create very wide white bands in which the information is held. If the black band was a thin line, the existence of the white bands would be more difficult to see. The weight of the larger type complements the bands very well. The simple use of colours, bands and a two column grid creates a very aesthetically pleasing piece considering that there is no illustration used. This use of the black band has been used in numerous pieces of Vignelli's work. From 1979-1980 Vignelli designed a series of posters for the I.A.U.S (Institute for Architecture and Urban Studies) New York, (Fig:5), fourteen years on from the Piccolo Teatro di Milano, Vignelli is applying the same structure. The messages are again organised on a series of information bands which generate the design of the poster. The only difference is that photographs and background monotone illustration are used. In 1986



Fig:7



Architectural

Working on a project is designed to provide the optimum environment and create a high standard of quality. It is a project that is a combination of the best of the building and the best of the building.

There are several factors that are involved in the design of a building. The first is the design of the building itself, which is the most important factor. The second is the design of the building's interior, which is the most important factor.

The design and construction of the building are also important factors. The design of the building's exterior is also important. The design of the building's interior is also important. The design of the building's exterior is also important.

The design of the building's interior is also important.

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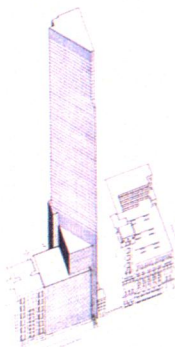


Fig:8

Vignelli incorporates a similar grid to advertisements for Artemide (Fig:6). Here it has become more simplified as the illustration becomes the main feature. Again, the band is placed at the top of the page. The leading type is placed underneath, followed by detailed information arranged in four columns. The grid is broken out of as the photographs are angularly placed on the page but are complemented by the diagonal tonal lines and illustrative background. Vignelli's approach has become progressively looser. The information band is used in various weights and colours, and type is sometimes reversed out of the band (Fig:3). It acts as a visual anchor to each piece indicating its name, title or an important piece of information.

Vignelli's use of a repetitive and strong structure in layout is also applied to the layout and choice of illustration. Vignelli mostly uses full colour photographs, choosing dynamic images, for example, (Fig:7), in designing a brochure for the Furniture Company Kroin, the photographs taken give new life and character to everyday utilities like the sink and faucet's. In the Metropolitan Tower Brochure, 1987, (Fig:8), Vignelli uses photography and line illustration. In this spread we see a photograph of a construction worker in a somewhat heroic James Dean pose generously given a full page. Opposite is a photograph of a work-mate, dramatically perched on the side of the building with a vast view of the city below him. I can only applaud the use of heroic symbolism that emanates from these images. The overall tone is detached from the trivia of selling office space, and instead celebrates the construction of the building, the Manhattan skyline and the prestigious residential environment. Vignelli's subtle but strong layout and selection of photography is used to perfection in the design of many books on subjects such as photography, nature, countries such as China, Tibet and Africa, on sport, interior design, architecture and sculpture.



Fig:9



Fig:10

NEAR the base, greenery and sand dunes of a barrier island on the coast of North Carolina, the nesting season is well underway for a colony of 1,200 pairs of brown pelicans (*Pelecanus occidentalis*). Most of the birds are still incubating eggs, but a few chicks have hatched, and the island - a National Audubon Society sanctuary - is a hive of activity. At pelicans bringing food for its chick often into the nest and then, once over its nest, make down like a heavy ball of sticks, which are provided to its mate in an elaborate ceremony. One added to the nest. Sighting pelicans makes nests on various territorial lines between two adjacent nests. Brown pelicans predominate along the Gulf of Mexico

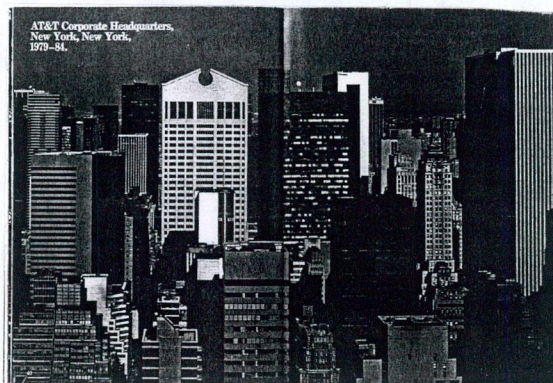
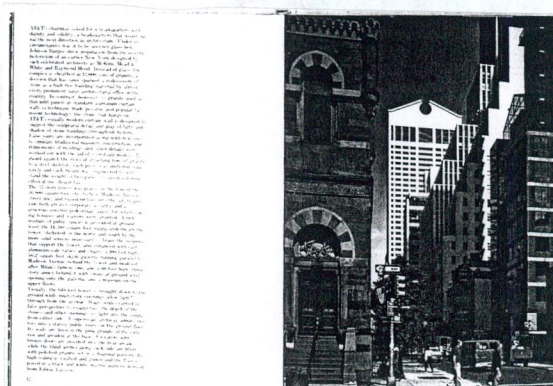


Fig:11



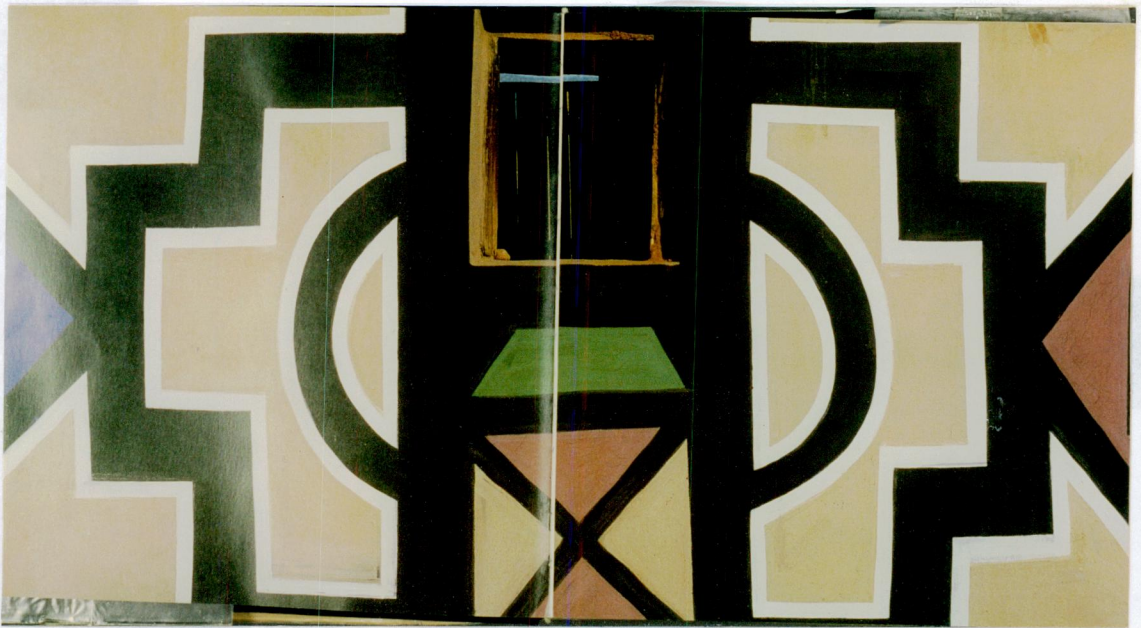
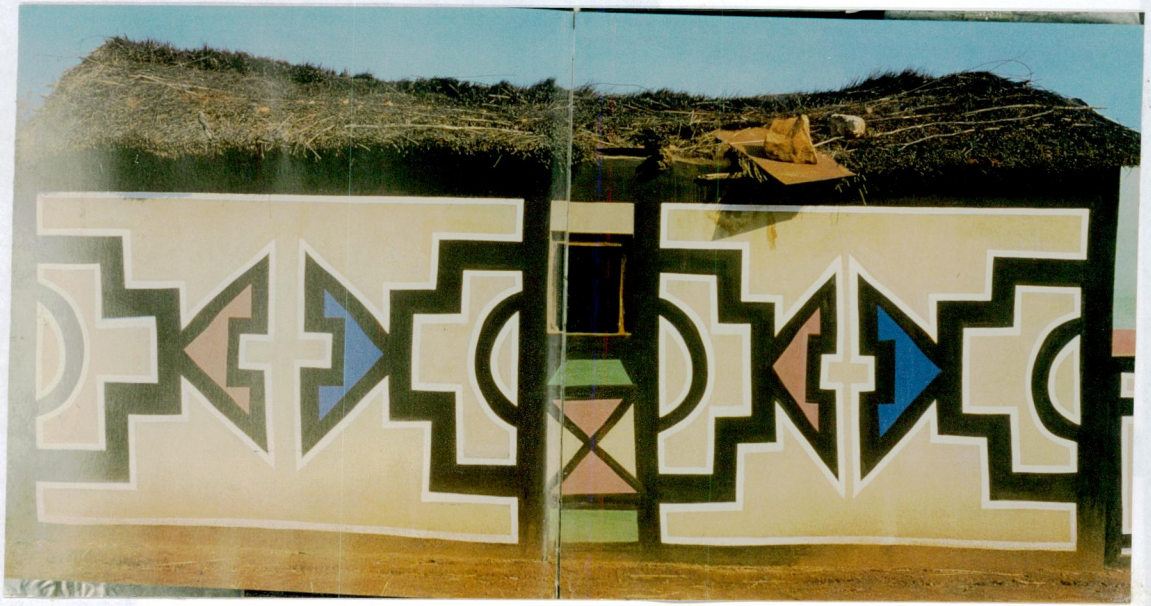


Fig:12

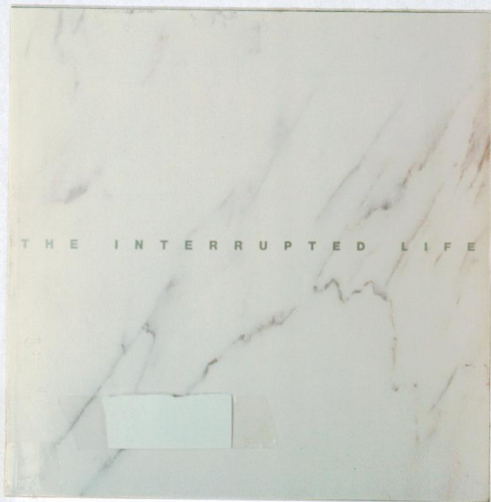
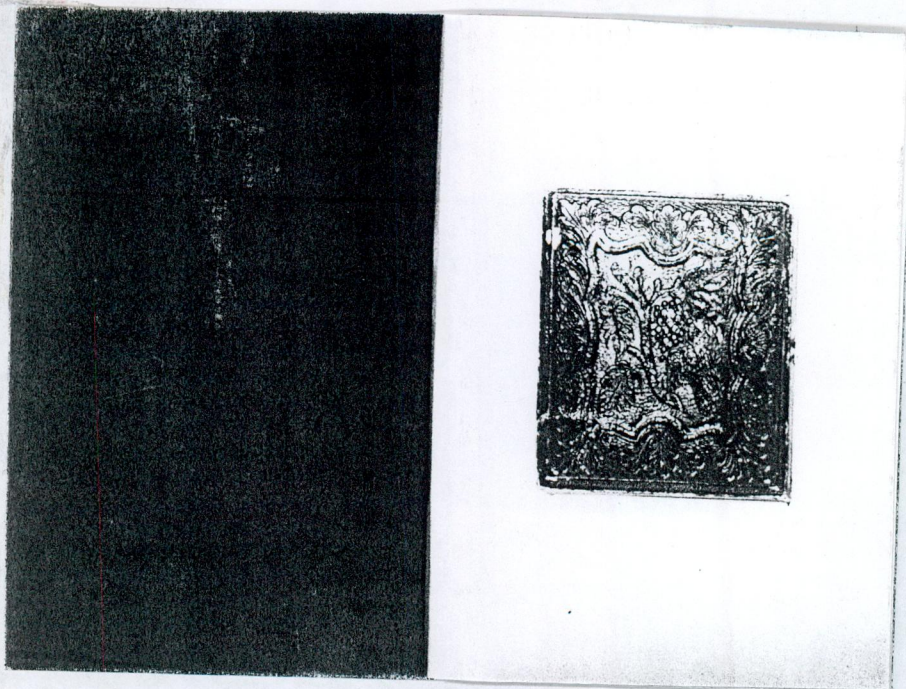


Fig:13



Fig:14



Photography books are often killed by flamboyant lay out, with pictures going everywhere; the more it is done the worse the book looks. Our approach to photography books is very simple; full spread, full page with a very small photo on the opposite page and so on. The picture not the layout, is the protagonist and the proper sequence will help carry through the tight selection of material which is still the most important thing to do.

(Vignelli, design Vignelli p. 121)

Vignelli carries this approach throughout all of the books he has designed.. For the production of The Audubon Society book of Wild flowers 1978 (Fig:9) and Wild birds (Fig:10) Vignelli uses a three by three modular grid (the page is divided into three columns: on the horizontal and vertical). The captions in (Fig:10) are confined to specific areas, allowing plenty of white space around the photographs which enables them to breath. They are free from the clutter of lots of type. In (Fig:9), the spread is totally covered by green foliage bleeding off the edges. In the sequence of the book it creates a decorative yet informative break from other pictures which are surrounded by a white frame and type. The entirety of the image hits the reader as they turn the page, compelling them to continue on. Vignelli again employs a generous use of space in (Fig:11), Philip Johnson/John Burgee: Architecture 1979-85. A full spread is given to a panoramic city scape. But on the second spread, ample white space is provided next to the illustration. A two column grid has been used, but any temptation to fill the second grid is dispelled by the fear of taking away from the photograph.

Incorporated in the design of some books, Vignelli has used a clever device placed at the beginning of the book. I will bring attention to three such books: (Fig:12), Ndebele: The art of an African tribe, 1986, (Fig:13), The Interrupted Life, 1991 and (Fig:14), Faces, 1977, The reader, when opening the cover of the book, is greeted by an image and as they turn the page the image unfolds, or is zoomed in on. The Interrupted Life is a book/catalogue organised by France Morin, senior curator of the MoCA

Low capital height

short ascenders

Helvetica get

x height

and decenders

Fig:15

WTC
OUR BODONI REGULAR

abcdefghijklmnopqrstu
vwxyzæœfiflø

[.,\$,:!/?;:/:"'""*†‡]
1234567890(\$£%)

ABCDEFGHIJKLMNPOQ
RSTUVWXYZ&ÆCEDŁØ

ABCDEFGHIJKLMNPOQRSTU
VWXYZ&ÆCEØ\$£€1234567890

ÁÀÂÇÊÑÕÖÜŽ
áàâçêñõöüž

WTC
OUR BODONI BOLD ITALIC

*abcdefghijklmnopqrstu
vwxyzæœfiflø*

[.,\$,:!/?;:/:"'""*†‡]
1234567890(\$£%)

*ABCDEFGHIJKLMNPOQ
RSTUVWXYZ&ÆCEDŁØ*

8c£1234567890

*ÁÀÂÇÊÑÕÖÜŽ
áàâçêñõöüž*

WTC
OUR BODONI LIGHT

abcdefghijklmnopqrstu
vwxyzæœfiflø

[.,\$,:!/?;:/:"'""*†‡]
1234567890(\$£%)

ABCDEFGHIJKLMNPOQ
RSTUVWXYZ&ÆCEDŁØ

ABCDEFGHIJKLMNPOQRSTU
VWXYZ&ÆCEØ\$£€1234567890

ÁÀÂÇÊÑÕÖÜŽ
áàâçêñõöüž

Fig:16

WTC
OUR BODONI REGULAR ITALIC

*abcdefghijklmnopqrstu
vwxyzæœfiflø*

[.,\$,:!/?;:/:"'""*†‡]
1234567890(\$£%)

*ABCDEFGHIJKLMNPOQ
RSTUVWXYZ&ÆCEDŁØ*

*ABCDEFGHIJKLMNPOQRSTU
VWXYZ&ÆCEØ\$£€1234567890*

*ÁÀÂÇÊÑÕÖÜŽ
áàâçêñõöüž*

WTC
OUR BODONI MEDIUM ITALIC

*abcdefghijklmnopqrstu
vwxyzæœfifl*

[.,\$,:!/?;:/:"'""*†‡]
1234567890(\$£%)

*ABCDEFGHIJKLMNPOQ
RSTUVWXYZ&ÆCEDŁØ*

*ABCDEFGHIJKLMNPOQRSTU
VWXYZ&ÆCEØ\$£€1234567890*

*ÁÀÂÇÊÑÕÖÜŽ
áàâçêñõöüž*

New York, for an exhibition of various artists' interpretations of death. The front cover suggests a marble finish, perhaps that of a tombstone. As you turn the page there is a series of eight roses with the word MERCY placed over each one, turning the page again there is a spread of four roses, then two, then one followed by a spread reading *The Interrupted Life*, followed by contents, etc. A similar technique is used in *Faces* (Fig:14) as the 'locket' is opened and a picture is revealed. *Ndebele* (Fig:12) uses only 2 spreads, perhaps because the colourful photograph on the cover already reveals the contents of the book. By using this technique, Vignelli sets a dramatic visual introduction to the book, like the opening stills of a motion picture, seducing the viewer to remain seated throughout the program.

Type

The amount of type-faces that Vignelli has used throughout his career, which has spanned the last 34 years, could be counted on the fingers of one if not two hands. In the debate between Vignelli and Benguiat (*Print* sept/oct 92) Mediator Philip B. Meggs introduced Vignelli as having done "more than anyone else in what has been called the 'Helveticaization' of America." One of helvetica's early introductions by Vignelli was on that same poster that introduced the 'information band' (Fig:4). What appealed to Vignelli about this type-face in particular was its high x-height and a lower capital height (Fig:15).

Our philosophy at that time (1960s) was that you needed only one type-face, and that only one which would do was very legible (Helvetica); it had a very high x-height as opposed to all the others, which had giant ascenders, as if they were trolley poles fetching electricity from some unseen wire in the sky....For us, Helvetica was the absolute type.

(Meggs, *Print* p. 144)



Fig:17

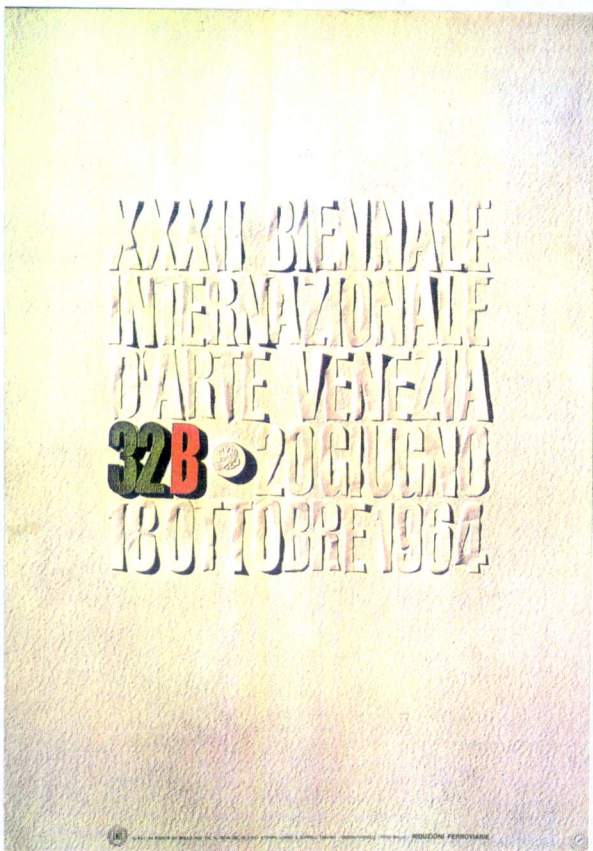


Fig:18

Vignelli chose helvetica as a master type-face but also uses faces with a similar x-height: Bodoni (which he redesigned for his own use) (Fig:16), Century and Futura. A high x-height, short descenders and ascenders and low capital heights enable the designer to take liberties with the spacing. In (Fig:4) the spacing between lines of type -"Piccolo Teatro" and "di Milano" are very tight indeed, but because of the high x-height and low ascenders the lack of spacing is not as noticable. The spacing of lines of type is not as tight on the main text. There is a band-like quality in the various sub headings, accentuated by the tight letter spacing. They therefore complement the black horizontal bands. In most, if not all, of Vignelli's work where a body of text is used, the type is always ranged left. The only instances that I found where he justified the type is in instances where he must interpret a very large amount of text, for example Figs:3 and 17. But as indicated in my selection of his work, Vignelli always ranges his type left. One of the main typographical advantages to this is that you eliminate the hyphenation of words, which eases legibility. Also, justification of type creates a boxy, sharp edged shape (see fig:3), which could take away from the illustration; for example, (Fig:10). If the type was justified its sharp edges would compete with the rectangular shape of the photograph.

In many instances Vignelli incorporates type as part of an illustration. He does this most frequently through the medium of posters. My favourite, which I feel interprets the union of type and image beautifully, is the XXXII Biennale D'Arte di Venezia, 1964 (Fig:18). The exhibition which the poster advertises is of Painting and Sculpture. Not wishing to portray one or the other, Vignelli chose to incorporate what both had in common light and colour. The type is cut out of tissue paper, laid loosely down on a similar shade of paper and lit from one side. The type becomes the image. Capital letters were wisely chosen enabling the lines to be closely spaced (no menacing ascenders or descenders to deal with) in the form of a

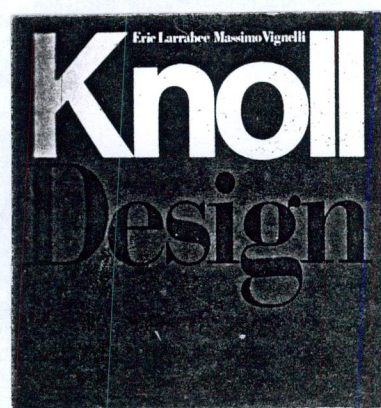
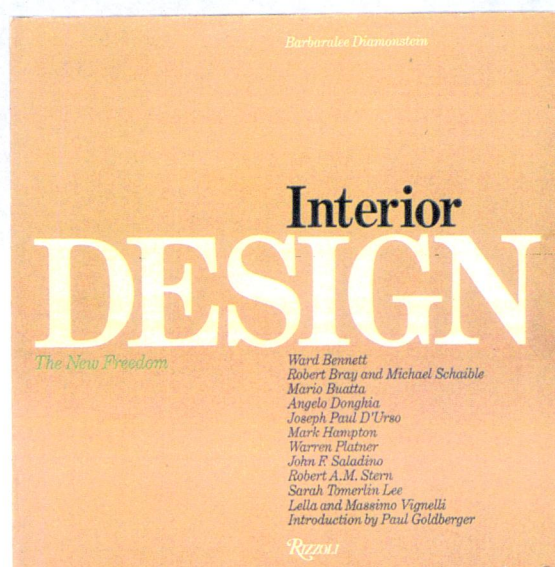
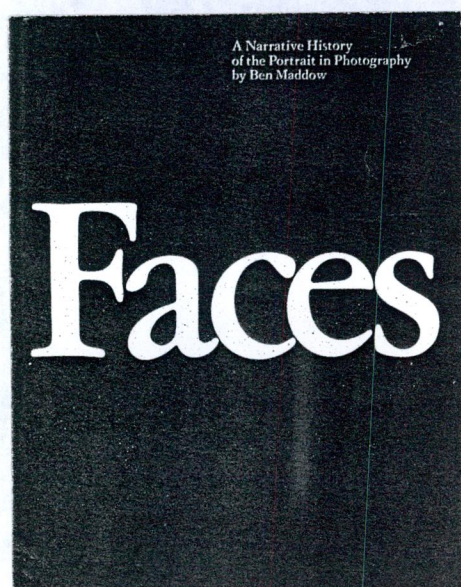
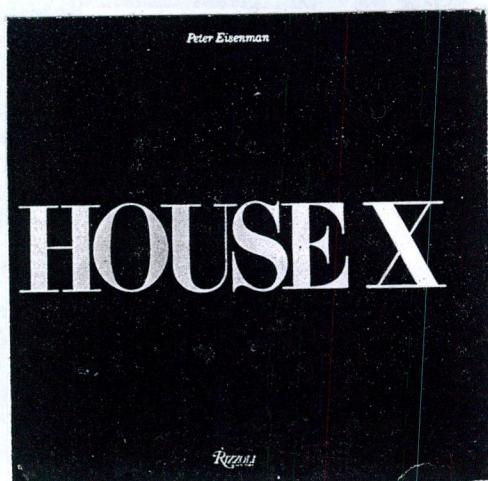


Fig:19



Fig:20

Fig:21



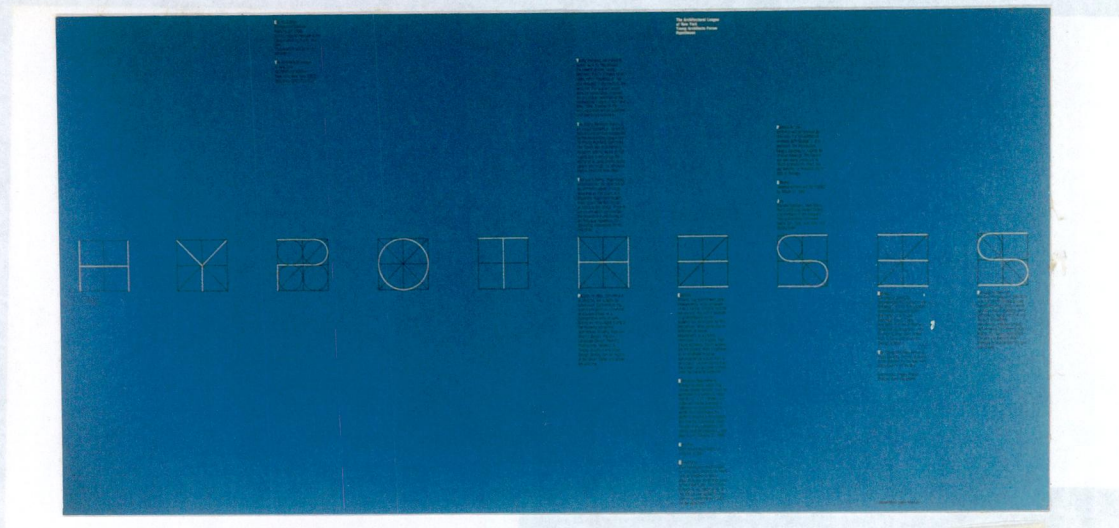


Fig:22

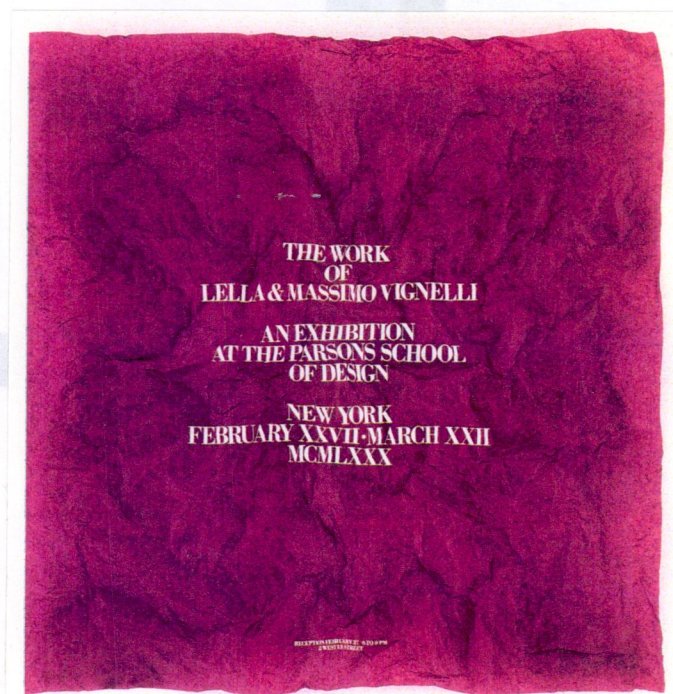


Fig:23

11

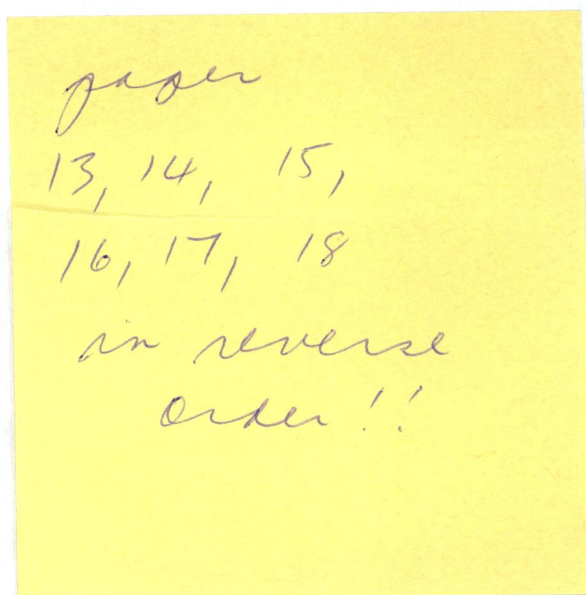
EMIGRE

PRICE \$7.95

Graphic Designers and the **MACINTOSH** Computer

Philippe Apeloig **PARIS** / John Weber **COLUMBUS** / Kenk Elenga [Hard Werken] **LOS ANGELES** / Takenobu Igarashi **TOKYO** / Gerard Kadders & Rick Vermeulen [Hard Werken] **ROTTERDAM** / Rick Valsenti [The] **CHICAGO** / Max Kisman **AMSTERDAM** / Clement Mok **SAN FRANCISCO** / Eric Spiermann **HELM** / Jeffery Keedy **LOS ANGELES** / Glen Snokky **MINNEAPOLIS** / April Creiman **LOS ANGELES** / Malcolm Garrett [Assorted Images] **LONDON** / Radu Dommelen [Proforma] **ROTTERDAM** / Matthew Carter **BOSTON**

Fig:29



The Macintosh is a computer that is designed to be used by people who are not computer experts. It is a computer that is designed to be used by people who are not computer experts. It is a computer that is designed to be used by people who are not computer experts.

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Fig:30

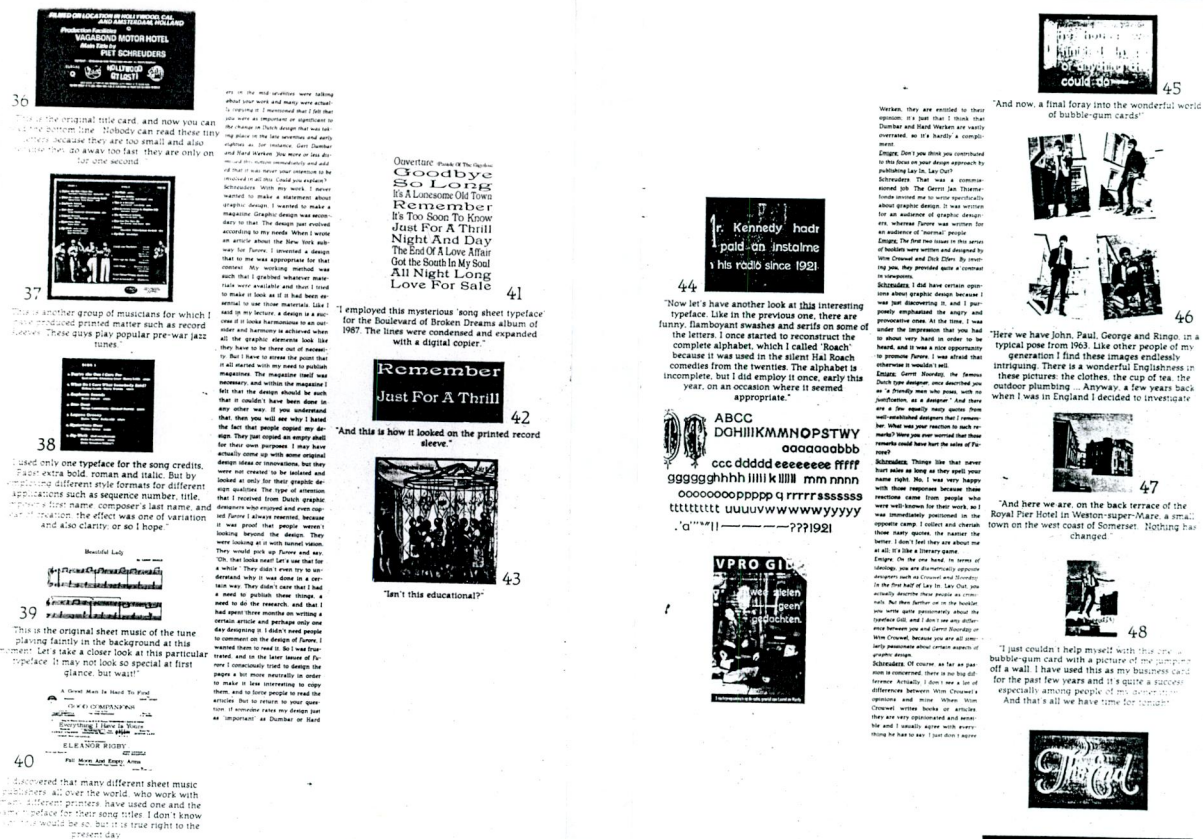
The diagram illustrates the workflow of a person using a Macintosh. It shows the person interacting with the computer, which is connected to various peripherals like a printer and a scanner. The workflow is described in a series of steps, from the initial setup to the final output.

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Layout

The layout of Emigre magazine is totally erratic in style and content. Every element which we associate with a magazine (contents page, articles, interviews, page numbers, advertisements, masthead and credits) has been completely turned on its head. One never knows what to expect, from one issue to another. A formal layout does not exist in Emigre. The only thing that remains the same from issue to issue is its A3 size. The existence of a grid structure is sometimes used (Fig:27), here each page is seperated into 3, with 2 wide bands and one narrow for text. But more often the four crop marks are the only confinements. Because the magazine is designed on the Mac the number of grid structures that VanderLans can chose from at the touch of a button is infinite. Fig:28 is an example of a grid structure that can be called up on screen in a few seconds. The program is Quark XPress, one which VanderLans may or may not use, but a good example of how easily and quickly a grid structure can be resolved on the Mac. The horizontal lines (a baseline grid) appear instantly on command. The vertical lines are a series of 30 columns. The operator must command how many columns he needs. (1 minimum and 30 maximum). Instantly a grid structure can be determined. As each issue entertains a new layout, it is impossible to identify one which is implied in all issues. However, I have chosen a few layouts which I feel have enhanced an article or issue and, in some cases. made it illegible.

Issue # 11 is titled "Graphic Designers and the Mackintosh Computer." It does not have a contents page as the names of its interviewees are printed on the cover (Fig:29). Six of the designers interviewed were asked to each create one page with the Mac e.g. (Fig:31). These pages are placed throughout the issue. The 2 page spread layout used in Fig:30 incorporates three interviews with three separate people. This is continues on from page to page



(Faded to black)

Fig:27

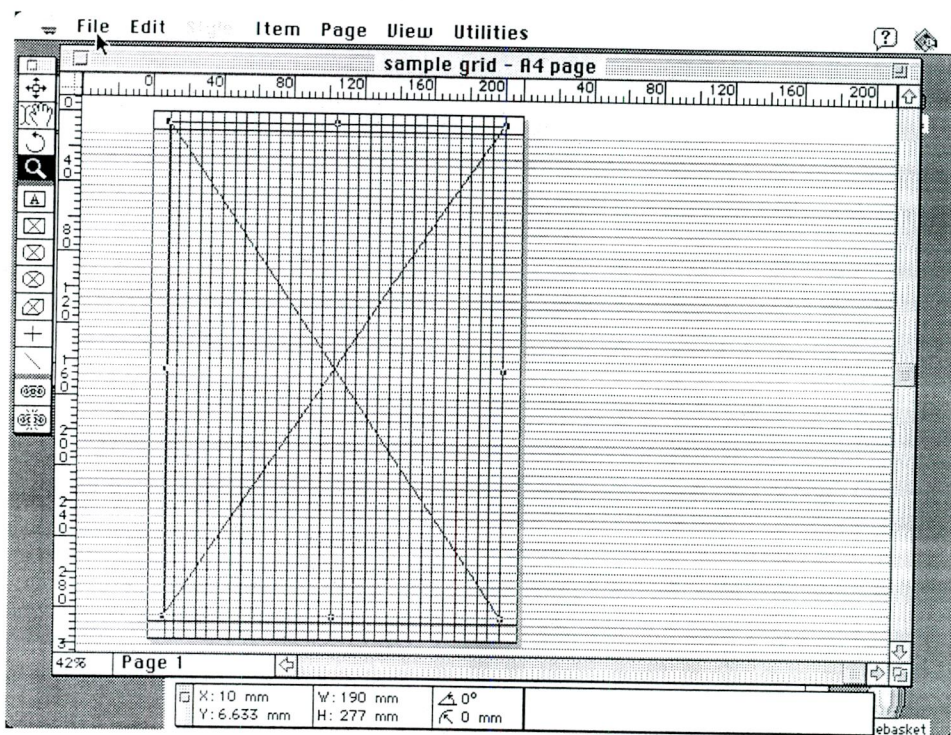


Fig:28

known and established designers, there was no outlet for lesser known designers with more radical ideas. According to Rudy Van der Lans:

We have never believed in the idea of marketing, in the idea if we do this combined with that, then these people will like it...we're interested in finding out what people could like in terms of what they haven't seen yet.

(Dooley, 1992, p. 55)

Emigre features the work of designers whose work is still developing, does not conform to mainstream or has been overlooked by major design magazines or design competitions. Each issue of Emigre varies in layout, content and theme. Van der Lans has devoted whole issues to specific topics. In issue # 10 (the first issue devoted to graphic design) Van der Lans turned the conception and design of Emigre over to Cranbrook Academy of Art students and various Dutch designers. Issue # 11 is devoted to graphic designers and the Mac computer; issue # 14 to Swiss design; issue # 18 to type, and issue # 20, called 'ex-patriate' to two Canadian designers who studied in Cranbrook and immigrated to Holland, from where Van der Lans had emigrated 10 years previously. The theme or topic of each issue dictates how the magazine is designed. Although Emigre pioneered the use of the Mac, the discussion of the work of Rudy Van der Lans will refrain from discussing the Mac as a main influence on his work. Emigre employed the same erratic use of type and layout in the first 2 issues of Emigre (Fig:26) when he did not have the use of the Mac; when he had to cut and paste, enlarging type from the type-writer. He composed text and images at random, in much the same way as he composes his type and imagery today. In the discussion of Van der Lans' work, I will treat the Mac as a practical design tool which I feel is how Van der Lans treated it. It greatly accelerated the production of his work, enabling him to experiment more and reduced the cost of printing.

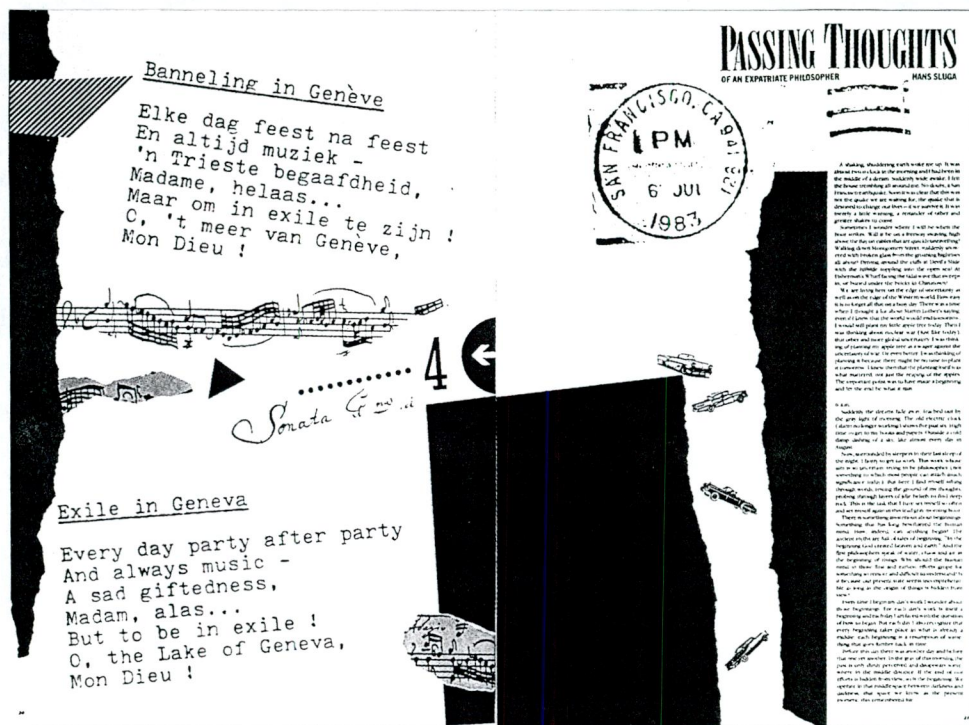


Fig:26

Chapter 2 Rudy Van der Lans

- * Rudy Van der Lans was born in the Hague, Holland, in 1955, and studied graphic design at the Royal College of Fine Arts in the Hague. In 1981 he moved to California and studied photography at the University of California at Berkeley where he met Czechoslovakian born Zuzana Licko, who was studying visual communications. They married in 1983. That same year Van der Lans got a job in the San Francisco Chronicle as a graphic designer and illustrator of covers for inserts into the Sunday newspaper and T.V guide. It was there that he was introduced to editorial design and began dreaming of publishing his own magazine to promote his work and the work of fellow Dutch ex-patriates.

Rudy Van der Lans set up a magazine called Emigre in 1984 with his wife Zuzana Liko. The first 9 issues featured poetry, short stories, architectural projects and photography. In 1984-85 the Apple Mac was introduced. The magazine MacWorld was subsequently published and invited designers and illustrators to try out this new machine as a design tool. Van der Lans and Licko were greatly impressed and bought one. The Mac enabled them to design the whole magazine on screen, including their own typeface's'. Gradually Emigre became a graphic design magazine 'that ignores boundaries'. As Van der Lans established Emigre as a channel through which writers and photographers could publish their work, and it became a vehicle for experimental graphic designers. Although graphic magazines of the day such as Print and Graphis were interviewing and discussing the work of well

* This chapter is set in Triplex, a typeface designed by Rudy VanderLans wife and business partner Zuzana Licko, "We actually designed a 6-font typeface called Triplex, which is a more humane, friendly version of Helvetica" (Jones, 1990, p65)

exploits colour to the full. Vignelli's choice is more often that of primary colours (blue, red and yellow), maintaining quite an affection for red. Many of his layouts are made up of red, black and white, which is reminiscent of the Constructivists. Vignelli is not afraid of using one colour as a background to type (Fig:22). Colour, like type and layout, is used as an identifier (e.g. yellow is used for Kronin, Fig:7). Although a certain colour (e.g. red) maybe repeated for various projects, for example Knoll and I.D.C.N.Y., their identity is not confused because of the use of type. Also if examined, the shade of red used for Knoll is vermillion while I.D.C.N.Y. is a shade darker.

Vignelli has often indulged in the ambiguous with a little sprinkling of wit. I have picked out two instances, (Fig:23 and 24). Fig:23 is a Vignelli Exhibition Announcement, New York, 1980. It was printed on tissue paper of different colours (in this instance purple) crumpled and mailed. Its rationale is explained by Vignelli:

.....to demystify the whole rhetoric of formalism and transform the type in a rather interesting pattern.

(Vignelli, design Vignelli p. 166)

Wanting to 'demystify formalism' somehow, in my opinion gives the impression that Vignelli does not want to be taken too seriously. Just because his work as a designer is rather formal and rational does not mean that he cannot be playful. He proves this by the use of crumpled tissue. But his work still holds a dignity because of the use of statuesque romanlike typeface, laid out in capitals and Roman numerals, (which are also seen in Fig:18). Fig:24 is a two in one invitation by I.D.C.N.Y. for furniture awards and for N.A.S.A designers on design for outer-space. Viewed one way, the invitation features a crude crayon drawing of a table holding a vase of flowers. Turned upsidedown, the drawing becomes a rocket ship. The result is very direct and simple, incorporating the white, black and red which is used by I.D.C.N.Y.

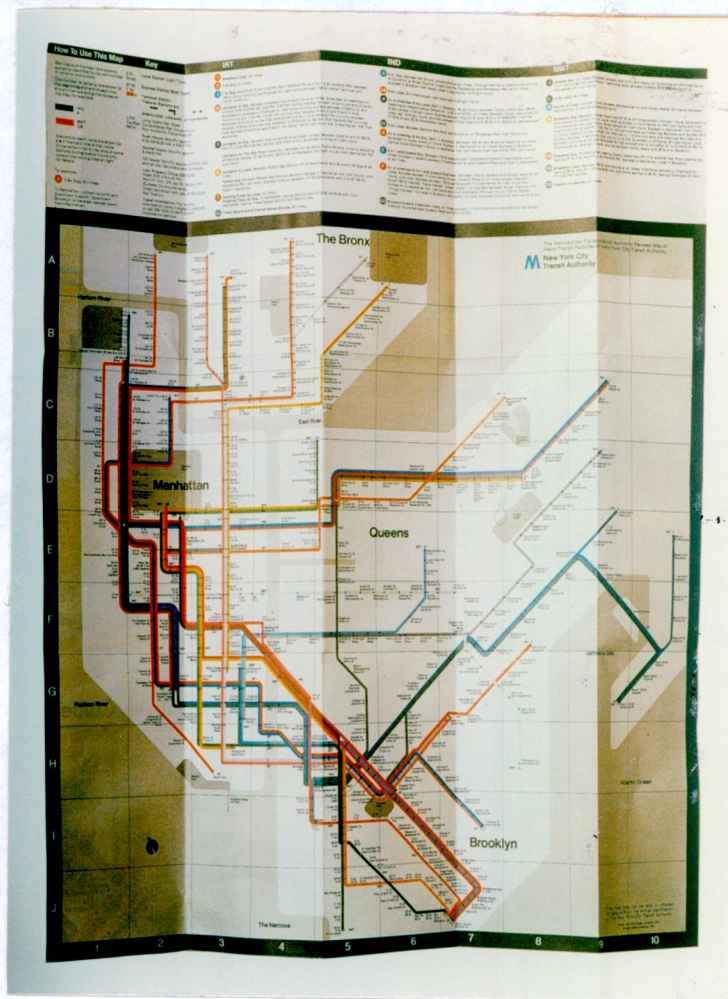


Fig:25

Vignelli's simple continuous usage of motifs like the 'information band', type ranged left, a limited range of type-faces and basic colours might suggest that all the projects will look the same. But because the specific needs of each project dictate how colour, type and form are used, this is avoided. Vignelli continuously applies these motifs because he believes, as previously mentioned, that "design is one"; the only thing that changes are the specifics. Design is treated as an integral part of the message, so much so that on one occasion the design over-shadowed the message, almost rendering it obsolete. This instance happened in 1970 when Vignelli was asked to design the New York subway maps (having already designed the graphic system for subway signs in 1966). The result was a map aesthetically pleasing (Fig:25) in its simplicity of form and design. But it was withdrawn and replaced in 1979 because it was too simple. It did not refer the subway routes to the street grid above it.

Vignelli appears confident in his own philosophy of design, which after his long and vast career, he is perhaps entitled to. This is reflected in his response to a questionnaire carried out by *LD* magazine (*LD*, 1988, p. 56) where an eclectic sampling of the creative American public (artists, actors, writers, designers etc.) were asked "which designs do you hate and which do you love?" Most, if not all, replied with a couple of sentences under each heading. Vignelli felt two words were sufficient for both. Under Love he replied "Anything timeless" and under Hate, "everything trendy".

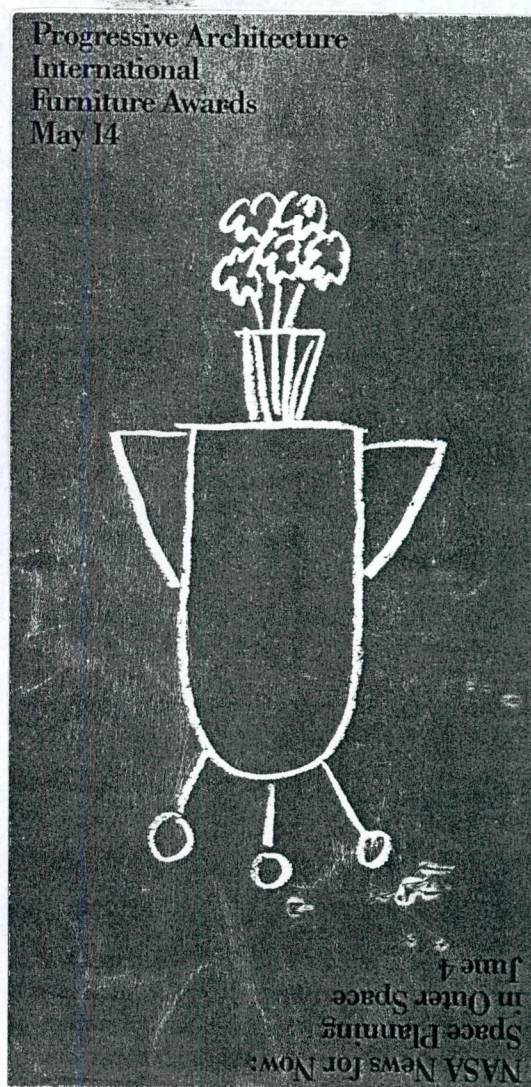
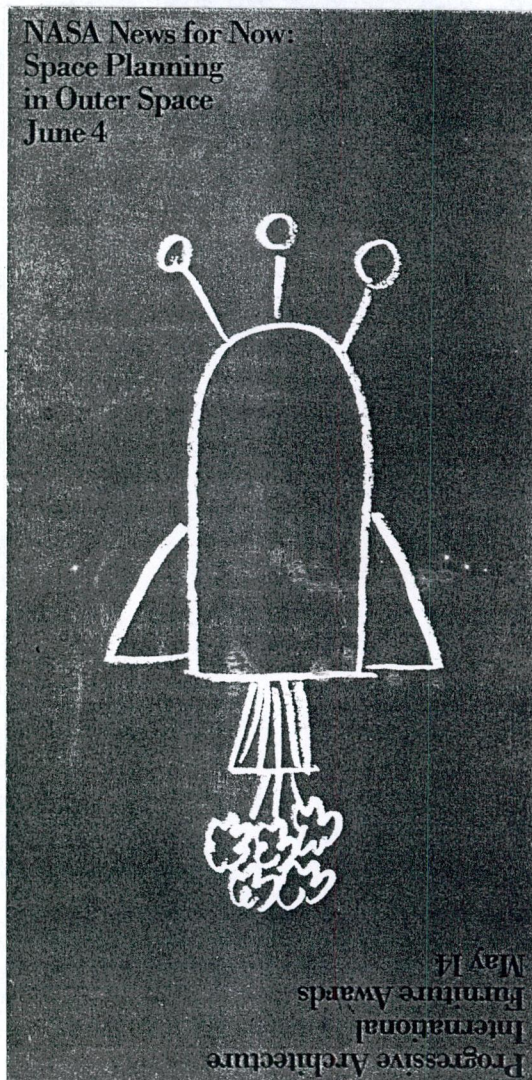


Fig:24

square within the upright rectangular shape of the poster. Colour is subtly used on the 32B, signifying that it is the 32nd exhibition.

It may appear from the selection I have chosen of Vignelli's work that he reverts constantly to rigid grid structures. This fortunately is not so, as Vignelli does incorporate a playfulness, ambiguity and wit where it is appropriate. Some of these aspects I will latter deal with. But for now, in relation to type Vignelli has used a playfulness with type where he deemed appropriate. An example is Fig:19. Having designed the Knoll identity in 1966, he felt confident that the logo was well known enough to overlap the letters of the corporation in various weights and colours (1967). Vignelli has designed the identity for the International Design Centre of New York (I.D.C.N.Y.) from 1983-1989 including graphics, invitations, publications, advertising and sign systems. Fig:20 is a poster he designed for their 1988 A.I.A. convention. Again, he is confident enough about the familiarity of the logo to create a collage of letters in white with those of the name of the convention (A.I.A) and year (88) in black. The letters create a lively image as they are placed against a red background.

Vignelli shows no restraint in using type as illustration for the cover of a book or catalogue. Fig: 21 shows the use of large and small type for cover design projects. This brave use of type only, on the cover of a book accentuates an appreciation for the shape and form that a type-face has to offer as an illustration, as well as serving as tools by which a message or information may be conveyed.

Colour

Vignelli uses a range of colours in much the same way as he chooses his type-faces; minimally. But when he does make his choice, he uses and

(Figs:30-31, the following two page spread). Each interview is indicated by a different typeface, its weight, and where the body of text is positioned on the page. If you are following the interview with Jeffrey Keedy, which is the long narrow body of text on the extreme right and left hand side, when you turn the from Fig:30 to 31 you can identify what body of text to go to by its recognisable form. This, I feel, is a very simple and creative sequence, the fact that the interviewees are being interviewed about the same subject makes it all the more so. To run the interviews simultaneously rather than one after the other perhaps brings the attention of the reader more to conflicts of opinions, common threads and similarities of answers.

VanderLans in some instances employs a more formal layout where the names of the interviewer and interviewee are systematically underlined and ranged left (Fig:32). He seems to apply this more formal layout in instances where there is a lot of photography/illustration (Fig:27 and 32). VanderLans then applies a more playful experimental layout to bodies of text where little or no illustrations/photographs are needed, (Fig:30). In doing so, the image that his layout of text creates becomes an illustration in itself. Fig:32 and 34 is an interview in issue # 19 with Kathy McCoy, head of the Graphic design department at Cranbrook. VanderLans went to the collage and in his introduction he describes it and the fact that there were dogs running round and babies crying. The text reads right across each page. The name of the interviewer and interviewee are placed at the end of a proceeding question or answer on the same line. The names are in a larger typeface and heavier weight. Dispersed throughout the text is the phrase '!Loud dog bark!' and '!Baby Cries!' overlapping itself and the body text. It is not indicated but I presume that the interview was recorded on an audio tape on which a dog was recorded barking and a baby crying during the course of the interview. VanderLans is being most obedient in relating to the reader exactly what was recorded. In the second page of the first spread the dog starts to bark,

BEGINNING: I don't think I ever saw a typeface that I liked so completely that I wished I had designed it myself, until about half a year ago, when Jeffery Keedy showed some posters on which he had used one of his "own" typefaces. "It's called *Bondage*," he said, "and it's not quite done." Finished or not, I thought it was an awkward but intriguing typeface and surprisingly readable. When I asked him if he had plans to release it, he replied: "I never thought of that as a possibility. Who would want to use something this strange anyway?" I don't consider this typeface "strange," at least not any stranger than some of his most recent fonts, and obviously, I found use for it too. The text that you are now reading was set in *Bondage*. It was recently renamed to *KEEDY* and it is still not quite finished. While finetuning *KEEDY*, Jeffery has simultaneously worked on the design of some half a dozen original typefaces. Although still not convinced of their marketability, he nevertheless has decided to manufacture and make his fonts available through his new company called *Cipher*. *KEEDY* will be released in late fall, both by *Cipher* and by *Emigre* Graphics. This interview with Jeffery took place somewhere on the second floor above one of the many restaurants in the Farmer's Market in Los Angeles on April 1, 1990.



Emigre: Looking at your typefaces, it seems as if you haven't finished the spacing on some of them. Are they done? *Mr. Keedy:* Actually, I've spaced *KEEDY* and *Manuscript* irregularly on purpose, and I've used them that way for a while. Rather than immediately jump in and space them regularly, I wanted to try and learn something from the spacing.

Manuscript

Emigre: In what way do you want that words are hard to recognize perhaps? *Mr. Keedy:* No, and I don't think they're hard to read either. Those are all conventions. I still find them easy to read. They're intrusive because you notice them, but I don't think that's the same as being hard to read. Being intrusive or noticeable is something additional. One doesn't necessarily cancel out the other.

Emigre: What do you gain by altering the convention? *Mr. Keedy:* The whole idea of irregular spacing works well with the computer. If you don't pay attention to the placement of the characters when you draw them, you get irregular or bad spacing. It's a byproduct of the machine. It takes a lot of time if you want the spacing to be right. You have to go in and create kerning pairs and all that. That's a very conscious act. If you ignore that, you get very bizarre spacing. *Emigre:* But that is not something that comes out of the machine or the technology. It's just not using the time to get it right. *Mr. Keedy:* It comes out of a certain way of working, and it involves accepting choice. There are many choices or movements that take place in graphic design. People have tried wide letter spacing and tight letter spacing, but the idea of irregular letter spacing has never been adequately explored except for the work of my colleague Edward Fella, because everything has to be regular. There's always this obsession with regularity and clarity.

Emigre: How do I know you're not doing this just for the sake

of being different? *Mr. Keedy:* The need to do things irregularly comes out of a need to make things more personal and idiosyncratic. Most people think of the computer as being an impersonal, cold and calculating machine, but actually, it allows for a great deal of irregularity and personal expression. I think we're going to see the most idiosyncratic, personal and odd sort of things happening in typeface design over some hand lettering and calligraphy. These designers allowed for a great deal of personal expression, too. *Emigre:* We've already made it to the point that you are trying to get to. For the past thirty or forty years, designers have tried to clean things up and sort things out. They have designed typefaces like Helvetica and Times Roman that are easy to read, and there are typesetting equipment and typesetters who know how to set type and letter space in order to make an information a little more legible and less personal. There was, at one point, a concern that people weren't able to read things any more, that there was too much personal expression resulting in chaos.

Mr. Keedy: Well, I don't agree. That is such a Modernist notion. The Modernists have a kind of Utopian vision of how the world should be. I have no vision of how to make the world correct. I have no vision of how the world should be. **My work is a reaction to the things that are happening around me in my world. And I am more interested in including than excluding.**

Emigre: By putting so much of your personal experiences into your designs, don't you think there is a chance you might overpower the client's message? *Mr. Keedy:* I work for a variety of clients. I sometimes do work that isn't highly artistic or personal. I think it's a matter of knowing when to stop. It's a matter of many things being possible and not a matter of this or that. There obviously is a very big difference between doing the signage for the Emergency Room in a hospital or doing an announcement for a party, and I feel confident that most designers understand that difference and work accordingly. You don't really need a lot of rules to protect the general public. No one has ever been killed by graphic design. It's not like architecture. I've done some really strange things and I don't think anyone has even gotten seriously wounded by my work. *Emigre:* You have always been quite hesitant about making your typefaces available to the public. Were you worried that other designers might use your typefaces inappropriately?

Mr. Keedy: My only reservations about selling my fonts and having them out there is that they need to be exactly right when I sell them. Because once they're out there, you're not going to call everyone back and say "wait a minute, I need to fix some thing." *Emigre:* Many traditional typefaces have been redesigned and changed and evolved continuously. There are numerous versions of Helvetica out on the market. *Mr. Keedy:* If I think of myself as a consumer, I would have a problem with any product that has that kind of range. It's like buying a Coke and on every other bottle, they change the syrup ratio. You should know what you're getting. *Emigre:* What do you think of the risk that, if other designers use your typefaces in their designs, they will end up looking like your work?

Mr. Keedy: I am not worried about that. **I don't feel that I have a hold on authenticity and that these are all just my ideas**

if someone wanted to copy anything I did, I'd say you're a cool cat and I'd let you exactly how I did it. If they really want to copy me, they might as well copy me really well. I have certain ideas about how my typefaces work, but I would love to see what other people do with them. It would not bother me. I'd be so excited that anyone would even use them in the first place. I also have no fear of people misusing or abusing them. You often hear typeface designers or type foundries set out rules for the use of their fonts. "This is correct use, this is not correct," which I think is a bit naive. *Emigre:* Why did you start designing your own typefaces in the first place? *Mr. Keedy:* Actually, I've always wanted to design typefaces, because as a designer I realized there is no escaping being post-modern, since the typefaces available are very old or are based on very old models. Even when you try to do something contemporary, you rely on these old typefaces and conventions.

Emigre: As a designer, you're quite often using a photographer's photographs, the typehouse's typefaces and the printer's printing. You're using all this other material, and your energy and your aesthetic are getting dissipated. But that is what the collaboration is for. I like working with other people and bringing other things into work. It just always seemed interesting to me to do so much as I could myself. Look at design history. Look at people like Theo van Doesburg, for instance: he had certain obsessions and wanted his own typeface, so he designed one. I thought that was great! Actually that's why one of the first typefaces I designed I called *NeoTheo*. It was based on his design. The other reason I called it *NeoTheo* was because in dealing with students, I found that whenever they see these orthogonal letterforms, they feel me that Neville Brady invented all that. So I wanted to credit Theo van Doesburg and

NeoTheo

leading onto the third page he is still barking. Page four, the barking has stopped and a baby starts to cry (probably woke up by the barking dog). During the rest of the interview which covers three more pages, loud dog barking and baby cries cease, so we are led to believe that baby and dog have been seen to. VanderLans, having described the colleges sights and sounds sets a scene for the reader, who is continuously reminded of it throughout the interview by the sounds suggested. This I feel involves the reader in the article, as there are a lot of different things happening between the message in the text and the images evoked by VanderLans' layout design.

In Fig:35 (Issue # 15) VanderLans employs yet another creative text layout in an interview with type designer Jeffery Keedy, the typeface used is that designed by Keedy himself called 'Keedy.' The introduction is in the larger type size and tells a little about Jeffery Keedy and where the interview takes place. Then it moves to the smaller type as Emigre starts the interview. Keedy's first reply is printed in the larger typeface, which is followed by another question in a smaller typeface. From here on the rest of the interview is printed using the smaller typeface, except when Keedy makes a notable remark when again, the larger typeface is used. This I feel is a subtle and effective format. In the the more established format, if the editor or author wanted to quote a remark or part of text which they thought important, they would extract it and place it between paragraphs. This traditional format meant that we were reading the quote twice; in the text itself and in between paragraphs. This is a rather formal technique and may distance the reader. However, in the format used by VanderLans in this instance the reader maintains a continuous flow whilst reading the text and is informed of what the editor thinks is important, without having to read it twice. I like the fact that VanderLans does not use much image, simply because he does not need to. The text itself in this case is the image. A picture of Keedy is

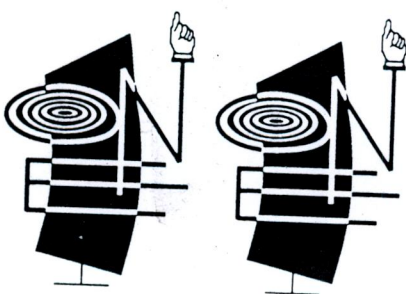
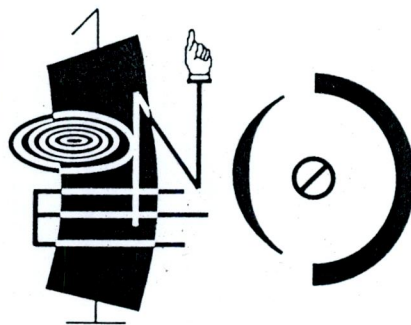


Fig:36

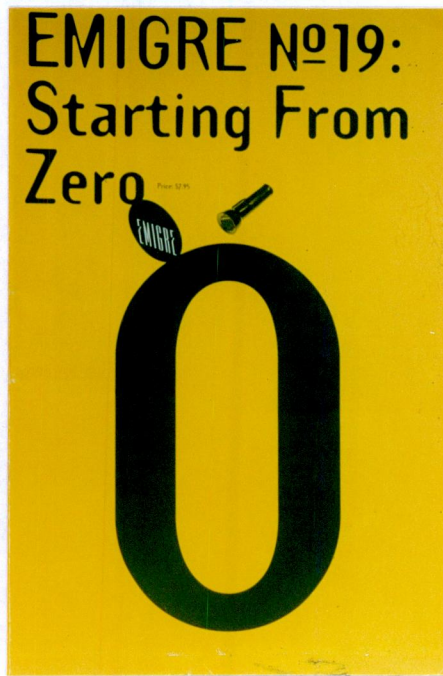
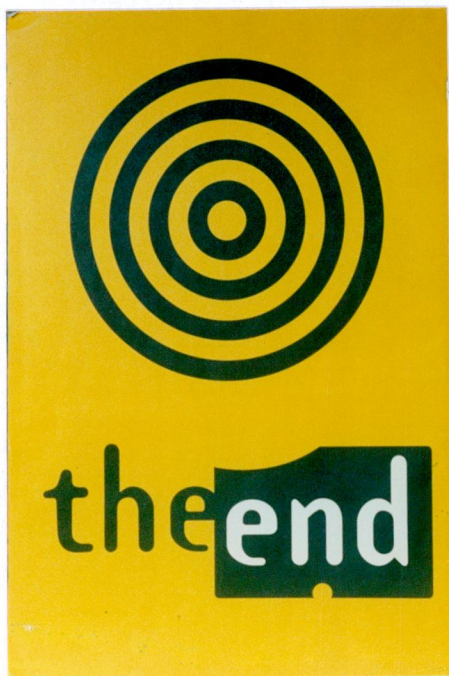


Fig:37

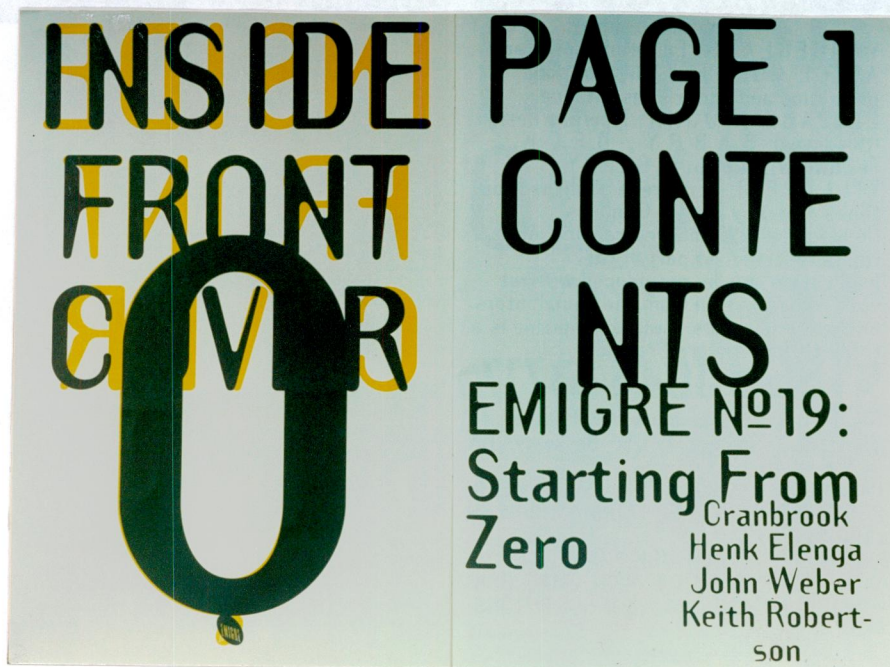


Fig:38

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INTRODUCTION

Each time we bring out an issue of Emigre to the printer, the idea for the next will have already started to surface, but never quite crystallized until we're almost finished.

The idea for this issue started to come together after I was invited to do a three-day workshop at Cranbrook Academy of Art in Bloomfield Hills, Michigan.

I have always been impressed by the graphic design work produced there, mostly because of the students' high level of risk taking and experimentation. Regardless of the methodology used, there is more interesting than what is expressed in the work, it is there where energy and sincere interest in graphic design as a creative discipline that I am attracted to. And although not everything they produce is of the same quality, I have found that I had something to say, the work usually manages to offer something new, raise questions or make me laugh.

Over the past eight or nine issues, Emigre has often featured work by Cranbrook students, and alumni alike. Emigre #102, published in 1987, was designed, written and produced entirely by the graduate design students.

Just recently a young undergraduate design student from a large university somewhere in the Midwest called me. He had picked up an issue of Emigre and asked me whether I thought that any of these "conventions and rule-breaking students at Cranbrook" were ever concerned about contributing in a "positive" way to our culture, instead of always breaking rules.

The answer had to be "yes," I said. I believe, perhaps because he didn't understand this type of work and frustration. I found out later because the school he attended left little room for such personal expression. After suggesting that he should address his question directly to the Cranbrook students, I did feel a need to inform him that, in my eyes, rule-breaking per se was not the goal. I told him that these graphic designers were trying to find their personal voice and were simply being by the never-ending search for a new way to communicate visually and creatively. What better place to do this than in a graduate design program? I also mentioned that rules that exist within graphic design are not meant to be followed, they are meant to be questioned.

It is a natural course that designers who experiment inevitably take? Does all experimentation in graphic design lead to the simplification of graphic design? Are the graphic designers who concern themselves with complex solutions, merely slow learners who try to get the simplest solutions only to come to our conclusion that less is more? Since we usually raise more questions with Emigre than we can answer, this seemed to be a topic right up our alley.

Each time we bring out an issue of Emigre to the printer, the idea for the next will have already started to surface, but never quite crystallized until we're almost finished.

graphic designers who experiment - designers who are fascinated by the idea of what graphic design would be like if we didn't adhere to the existing rules. It would be an iconoclastic issue. Why do we experiment? would be the million dollar question.

However, during my three days at Cranbrook, another interesting notion came into the picture. Whatever the question arose of what the future of graphic design had in store, the students expressed a need to return to a more direct way of expression. This need had come partially as a reaction to ten years of very intense experimentation with complex typographic and pictorial structures at Cranbrook. Beautifully elaborated upon and illustrated in the recently published book *Cranbrook Design: The Inventory and Start with a Clean Slate*. Such a reaction sounded familiar. I was struck by the very notion of graphic design as an art form, as Keith Robertson wrote in the following article, "The safe refuge was then the most radical approach to graphic design: inappreciable, would later return to an even safer refuge: classical, center-axis typography. There are numerous other graphic designers I can think of who have traveled this path.

Is this a natural course that designers who experiment inevitably take? Does all experimentation in graphic design lead to the simplification of graphic design? Are the graphic designers who concern themselves with complex solutions, merely slow learners who try to get the simplest solutions only to come to our conclusion that less is more? Since we usually raise more questions with Emigre than we can answer, this seemed to be a topic right up our alley.

Rudy VanderLans

Fig:39

For your orientation, you are at

Page 1

8

(Leave caption)

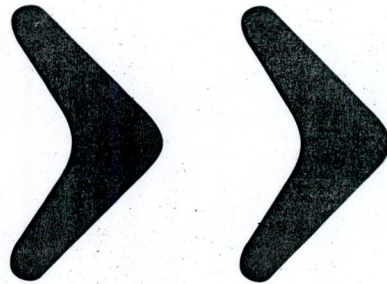


Fig:40

King o, My offence is rank, it smells to
heaven; it is the primal eldest
curse upon't. - A stronger guilt defends my strong
intent, And, like a man to double business bound, I
stand in places where I shall first begin, And both
neglected at it this cursed hand there thicker than
itself with brothers' blood, is there not rain enough
in the sweet heavens to wash it white as snow? -
Whence comes this murder? But to confront the charge of
offence? And where's in prayer but this twofold
fence, To be forestalled ere we come to fall, Or
pardon'd being down? Then I'll look up, My fault is
past, I will, O, what force of prayer Can never my
turn? Forgive me my foul murder - that cannot lay
when I am still possess'd Of these effects for which I
did the murder. My crown, mine own ambition, and
my queen. May none be pardon'd and escape the
offence? In the corrupted currents of this world
offence's gilded hand may shove by justice, And oft
it sees the wicked prize itself Buys out the
lawful. O, my offence is rank, it smells to heaven;
it is the primal eldest curse upon't. - A brother's
murder. - Pray can I not, Through inclination be as
sharp as will: My stronger guilt defends my strong
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Whence comes this murder? But to confront the charge of
offence? And where's in prayer but this twofold
fence, To be forestalled ere we come to fall, Or
pardon'd being down? Then I'll look up, My fault

Fig:41

placed appropriately beside text which tells where the interview takes place. The only two other images are that of other typeface's also designed by Keedy. They are strategically placed where they are first mentioned.

The mundane function of page numbers is given a turn around in issue # 11 (Fig:36), as they are treated as illustrations by graduate students from California Institute of the Arts Valencia (Cal. Arts). VanderLans often adds a certain ambiguity to the mundane use of functional motifs such as page numbers, credits, and article heading etc. In Fig:37-40 (the same issue which features the interview '3 days at Cranbrook') by exaggerating page numbers, front and back cover, contents page, credits and headings they become illustrations. It almost appears that he may be ridiculing how 'conventional' publications predictably use these motifs, by exaggerating them, and stating the obvious: 'Starting from zero' on the front cover of issue # 19 and 'The end' on the back, (Fig:37). 'Inside cover'(Fig:38), and 'For your orientation you are at page 18 (please continue)' (Fig:40). VanderLans adds letters on and cuts words up sometimes without hyphenation such as; 'Intrrrroduction' (Fig:39). I feel it works quite well mainly because of the type-face used: 'Template Gothic', designed by Barry Deck ,a graduate of Cal. Arts. It works equally well large as a head line type and smaller as body text. It has an impersonal mechanical feel about it, like it was produced from a futuristic computer, which is echoed by lack of hyphenation on head line words and when they slightly overlap. It gives the impression that it was produced with out human supervision, perhaps by a robot or computer.

Some times VanderLans publishes work that is totally illegible. (Fig:41, Issue # 18), is a piece of work by Pierre Di Sciulto. His work has always been based on the relationship between type and image. In this issue of Emigre there is a series of nine pieces by Di Scuitto. Each piece is the same excerpt from Shakespeare's Hamlet. In some instances he uses codes. In the example

given (left page) he is using sorts from the computer. On the right page the type looks like it was badly printed from a wood block, but on closer inspection each letter is made up from computer pixels. Text that is totally illegible, and is purposely done so, to create an image like Fig:41, is excusable. But what's not is text that is meant to be read but is designed in such a way that it interferes with legibility. In issue # 21 VanderLans devoted the magazine to the work of students at Cal. Arts. The students were given various projects, the results of which were published in the magazine. One of them was to take a short story called 'The Spiral' by an Italian, author Italo Calvino, and interpret it typographically. They were to 'explore the nature of form and its relation to both the denotative and the connotative nature of words.' They used the Mac to create the work. Fig:42 and 43 is designed by Andrea Futter. When I first looked at the piece I was not at all enticed to read it when I saw the texts weaving into each other. But when I started it was not as difficult as anticipated, but it was most important not to lose concentration on how the lines linked. On page 3 and 4 it was a bit more difficult. On page 3 there are three curved bands, and page four there are two bands of text. The texts do weave despite the illusion created by the white space separating the bands. When concentrating on reading the text, I found that I was reading at a much slower pace, therefore taking more notice of the story.

Fig:44 is designed by Mary Johnson. This piece I like, as it at first appears to be impossible to read. A body text is cut in half and is placed on either side of a second body of text which is printed back to front. Hopefully the reader notices that to fold either page in the middle will join the two sides together. Then on turning the page, the reversed type is revealed the right way around. Both of these pieces I found very intriguing. On the surface they appeared illegible and, therefore, easily dismissable, but on examination they proved to be quite legible if one were to take the time to re-con

struct them. The designers skillfully involved the reader in the piece by treating the text in a very individual and personal way.

Type

As can be seen from examples of Emigre shown so far, type plays an integral part of the magazine. Zuzana Licko, VanderLans' wife and co-founder of Emigre, is mostly in charge of designing the bulk of fonts used, (Fig:45-48). Previous to the Mac they used the typewriter to do their typesetting. So when the Mac arrived it enabled them to render their own typeface's. This task was taken on by Licko, while VanderLans takes care of the magazine's layout, design and interviews, etc. Licko and VanderLans, during the early stages of Emigre received requests from graphic designers who had read the magazine, for copies of the typeface's used. In supplying this demand, Emigre type foundry was set up. The range of typeface's available included those of contemporary designers such as Barry Deck, who, designed Template Gothic (Fig:39), and Jeffery Keedy's typeface Keedy, (Fig:35). The typeface's produced are all part of the magazine's visual language as they are also designed on the Mac. Licko has created typeface's which recognise the limitations of the computer with low resolutions which can be printed successfully on low resolution printers e.g. Universal Eight (Fig:45) and higher resolution faces, (Figs:46-48), Matrx, Modula and Triplex. These three have proved popular with traditional type users, as they can be used as body text unlike Universal Eight. Modula is available in a serif or a sans serif version. Matrix is produced as a family: book, bold, wide, narrow and tall. In designing families of type, Licko rarely ever creates an italic, as computer software allows the user to slant letters on command.

Thousands of designers ordered typeface's from Emigre, and type designers are interviewed, their work published and perhaps placed in the Emigre type

Matrix Book, Matrix Regular & Matrix Bold - \$ 95

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

Fig:46

Triplex Serif Light, Triplex Serif Bold & Triplex Serif Extra Bold - \$ 95

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

Fig:47

Modula Regular, Modula Bold & Modula Black - \$ 95

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

Fig:48

foundry. This reflects the continuous need of a steady diet of new fonts to be consumed by designers. A different typeface is demanded to create a different mood or to suggest a style. Type designers are becoming more interested in personal expression than in legibility. Barry Deck holds a certain cynicism about his typeface's. In an article in Graphis international (Issue # 16) he states that "A fucked up world deserves fucked up type." His cynicism he states is as a result of having grown up watching T.V. The inspiration for Template Gothic (Fig:39) was from a badly stenciled sign at a laundromat.

The design of these fonts came out of my desire to move beyond the traditional concerns of type designers such as elegance and legibility, and to produce typographical forms which bring to language additional levels of meaning.

(Deck, 1992 p. 66)

Washout (Fig:49) is a font which gives the impression that the printer has not inked the press properly and reflects Deck's interest in type which is far from perfect, type which reflects, what appears to him, an imperfect world. The poster in Fig:49 is an advertisement for a one day conference sponsored by American Centre for Design in Chicago 1992 titled "Flirting with the edge." Deck designed both the poster as well as the typeface Washout. Its content is shadowed by Decks cynicism. At the centre of the poster is a razor blade, which is suggestive of the conference title. Horizontal lines stretch out indicating four pictures which artists and designers supposedly associate with a razor blade; the ear symbolises Van Gogh, the particles of dust suggest cocaine, and the wrist indicates the slashing of wrists by tortured artists. Barry Decks self expression through his work is quite extreme and personal. Eric Van Blokland and Just Van Rossum are two designers who also have something to say through their design, though not quite so dramatic.

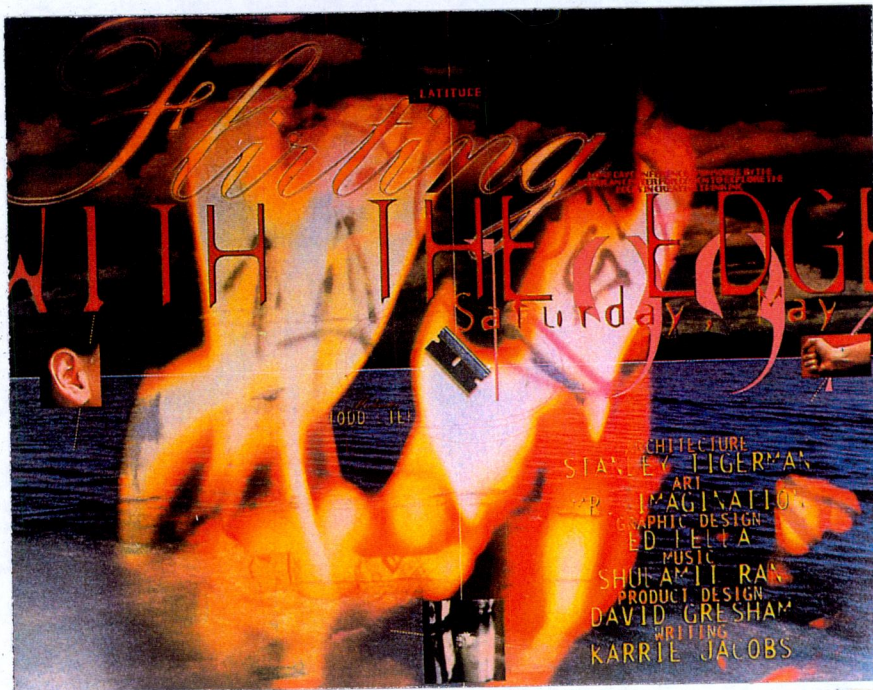


Fig:49

Is best really better?

by Eric van Blokland and Jan van Noort

The question is whether there is something out there that is better than the best. It is a question that has been asked many times before, and it is a question that is still being asked today. The question is whether there is something out there that is better than the best. It is a question that has been asked many times before, and it is a question that is still being asked today.

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What is interesting about this typeface is that the deviations in the individual letterforms create an overall quality and the liveliness of the page that we were after. It is a question that has been asked many times before, and it is a question that is still being asked today. The question is whether there is something out there that is better than the best. It is a question that has been asked many times before, and it is a question that is still being asked today.

printed in offset, or shown on TV or screened on wood, or whatever. Or, a typesetter could research weather data, in particular the amount of direct sunlight on the spot where it will be printed, and modify itself to the best possible contrast. The idea of Randomfont can be applied elsewhere too. Why should a letterhead always be the same? It can be slightly different each day. If you print your correspondence or invoices on a LaserWriter, you can have a random logo, a logo that changes itself, moves around the page or tells something interesting about your company, the person you are writing or the nature of the letter. The dynamic logo can be much more informative than its fixed alternative. For years, graphic designers, especially those who subscribe to the ideas and philosophies of Swiss Design or Modernism, have argued that logos and typefaces should appear consistent to establish recognition. We don't think that this is necessary. Creating a random logo for a company, with letterheads and forms on which the logo would move around and change, does not necessarily decrease recognizability. Recognition does not come from simple repetition of the same form, but is something much more intelligent, something that happens in our minds. When you hear somebody's voice on the phone and he or she has a cold, you can still recognize who is talking. We can recognize handwriting, and even decipher how quickly a note was written, and sometimes pick up on the state of mind the person was in when writing the note. Randomness and change can add new dimensions to printwork. Randomness within typography is not a revolutionary idea either. Typographers have always had to deal with randomness because type has always lacked standardization and consistency. One example is the measurement of type. With hot metal type everybody measured the body size of a typeface. With phototype and digital type, there is no body to be measured. Some people like to

measure the x-height, others the cap height. Even the computer industry has added to the confusion. Software developers in different countries have each taken their national typographic standards and type measurement units and have written programs using their respective systems. This becomes a problem when, for instance, software written by an American developer is sold in Europe and the user must switch to the American measurement system. There are software programs that will interpret between the various existing measurement systems, but the conversions are performed internally. So two centimeters will inevitably be output as 2.54000 or 1.9999 centimeters. It never works precisely. Randomness will always exist. There is definitely not going to be a universal set of standards for type and typography. Maybe randomness is an inevitable result of human behavior. Gutenberg's letters came out looking slightly different each time they were printed. Letters wore out, some got damaged, the impression on the paper differed. However, overall the printed results had a vibrant and humane quality. At some point during the history of the development of type and typography, the graphic design industry decided that it was necessary to improve upon the quality of printing and type. In the process, due to economic and commercial considerations, much vitality was lost. We believe that the computer, although considered by many to be cold and impersonal, can bring back some of these lost qualities. Randomfont is our contribution to this idea.

aaaaa

Fig:50

In issue # 18 of Emigre, an issue devoted to type, there is a two page spread written and designed by two designers Erik Van Blokland and Just Van Rossum (Fig:50). The spread is both about and set in their typeface Beowolf, a randomfont typeface. Each character changes every time it is generated by the computer, therefore no two letters are alike. They created this typeface as a reaction against the striving for quality in typesetting and printing. They believe that good communication not necessarily depend on a high technical quality printed product.

At some point during the history of the development of type and typography, the graphic design industry decided that it was necessary to improve upon the 'quality of printing and type. In the process, due to economic and commercial considerations, much vitality was lost. We believe that the computer although considered by many to be cold and impersonal, can bring back some of these lost qualities. Randomfont is our contribution to this idea

(VanderLans, 1991, p. 12)

The 'quick and slick' of type setting and printing is replaced by 'slow and muddled.' Because each character changes every time it is generated, the printing process is greatly prolonged. Beowolf does not only show reprisal towards good quality printed but also towards 'quality' type-faces such as Helvetica. Van Blokland and Van Rossum in the article (Fig:50), play with the idea of creating a virus which would "slowly transform Helvetica into some thing else more desirable." Such aversion is also shared by April Grieman:

The biggest tragedy to typography is the invention of helvetica, because you can't make any mistakes. It's so perfect, it's dead, still born. Personally I think it would be great to put out a virus to put it to sleep.

(Dooley, 1992,p. 55)

Colour

VanderLans' use of colour is very limited as he uses only a two colour printing process. In most cases he uses the two colours on the front and back cover, and depends on monochromatic printing on the inside pages using one colour. When designing on the Mac, VanderLans designs in black and white first. This tells him if the composition is right. He then adds the colour. VanderLans admits to preferring the use of only two colours, as he finds five or six colours would only intimidate him.

VanderLans is happy with his restrictions of colour, as it makes economical sense. He also uses recyclable paper which is cheaper. Also by designing Emigre on the Mac has benefited by the fact that it is cheaper and quicker to print than from typesetting. Many articles written about Emigre select full-colour examples of the magazine. So when I actually got my hands on a 'real live' issue of Emigre, I was some what disappointed by what I saw. Instead of a colourful compact A4 high gloss magazine, I was greeted by an A3 matte finish monochrome issue # 11 (Fig:29). I later came to appreciate its purposely low gloss image, in comparison to it's contemporary high gloss graphic design magazines. For VanderLans, at the early stages of Emigre it was a necessity to avail of the most economical means of producing and designing the magazine. He has not, nor does he intend to change this, as it has become part of Emigre's identity.

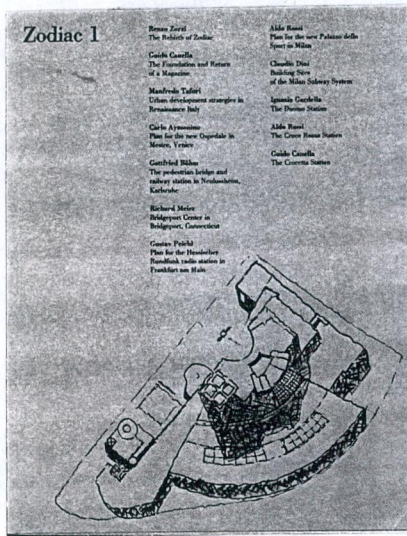


Fig:51

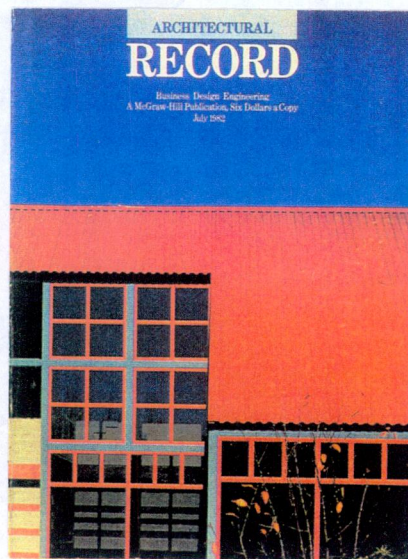


Fig:52

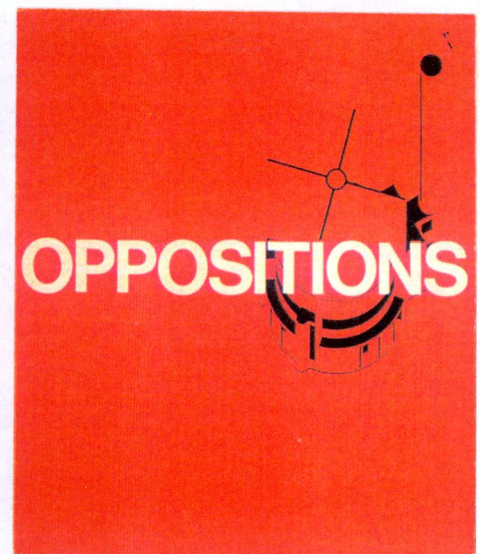


Fig:53

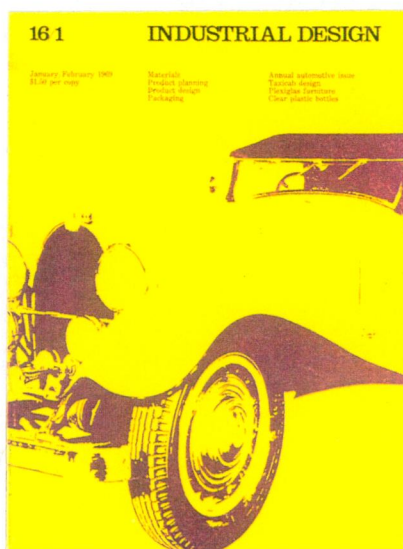


Fig:54

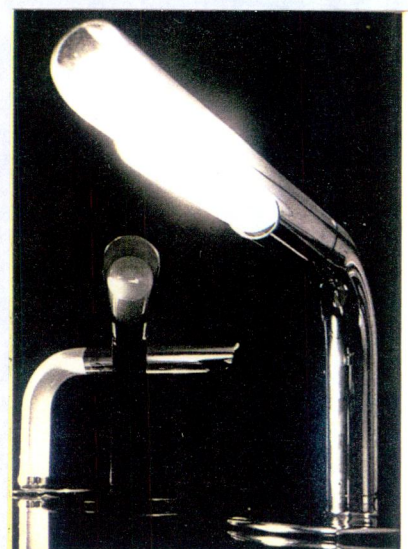


Fig:55

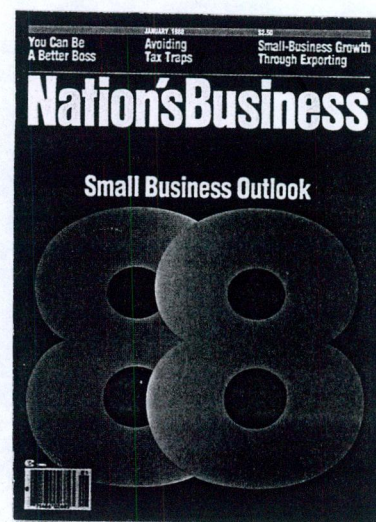


Fig:56

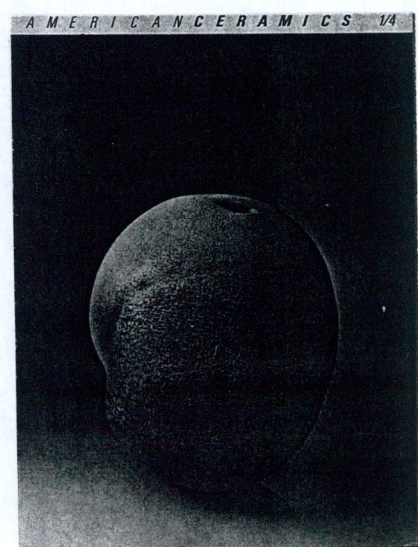


Fig:57

Chapter 3 Massimo Vignelli Versus Rudy VanderLans

Massimo Vignelli and Rudy VanderLans may be taken as representatives of their respective ethos. Vignelli is a typical Modernist as VanderLans is a Post-Modernist. Having defined them and their work separately, I will look at how much their work and ethos differ from one another by analysing the contrasting elements of their work. Massimo Vignelli has designed a wide range of magazines, mostly about architecture: Zodiac, 1989 (Fig:51), Architectural Record, 1982 (Fig:52), Oppositions, 1973-84 (Fig:53), Industrial Design 1967-70 (Fig:54), American heritage, 1977-79 (Fig:55), Nations Business, 1985 (Fig:56) and American Ceramics, 1982 (Fig:57). The positioning of the mast heads of each magazine remains consistent from issue to issue. Only the illustration and information changes. On most of the magazines the masthead are predictably placed on the top of the front cover, except for Oppositions (Fig:53). The front cover of Oppositions and Zodiac retain the same layout and colour on every issue which establishes an identity for each publication. The same is applied to the inside pages, as a basic 2-4 column grid system is used. In each separate magazine a different system is contrived, creating a code for the reader, an example being American Ceramics (Figs:57-59). This magazine is based on a grid of 2-3 columns. In a more recent issue 1993 (Fig:58) the layout is still the same. The layout of the contents page is the same in each issue. Dialogue, Commentary, Features and Exhibitions, each reversed from a black band. This is carried through to it's relative feature. Commentary, (Fig:59) is again

reversed out in black. A band with reversed type is also used in the mast-head.

Rudy VanderLans' Emigre depends on no structure at all. The masthead is placed in various positions on the cover and in various logo types. In Fig:60 the Emigre logo is reversed out of an oval shape and placed centre of the front cover. In Fig:29 it is set in a type-face designed by Zuzana Licko placed in the top of the page. The same spontaneous design is applied to the inside pages, the theme of the article or issue dictating the layout. For Vignelli the exercise of design is the total opposite to VanderLans, as he employs an objective and rational approach to design by using very simple grid systems and using a typeface which is considered to be more legible. In American Ceramics every issues layout is the same so the reader is familiar with the magazine, he knows there will be a Dialogue and Commentary followed by features and can quickly identify them by the black band. The designer does not inject his own personal view about the article into the design and layout of each page. The layout is already predetermined and, therefore, acts as a neutral and objective form of transformation of the article to the reader, who may use his own judgement about the content of the article. On the other hand in Emigre, the designer has license to express himself through the design and layout of an article (Figs:35 and 42), the reader is unavoidably informed of the designers' opinions and what he deems important. It is like receiving a book which you have been really looking forward to reading, and find that sections of it have been underlined by the previous reader. You are automatically subjected to that reader's ideas. However, this approach may have the advantage of introducing a different perspective and point of view. It all depends on the readers disposition. Reading Emigre from a Graphic designer's point of view can be a joyous experience. The expressive use of type and layout on the page is very appealing from as aesthetic view point, exploring type and typography,

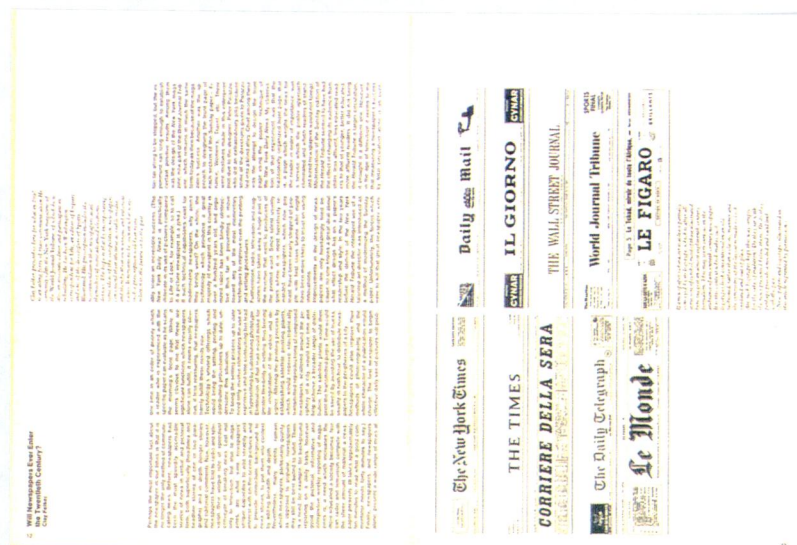
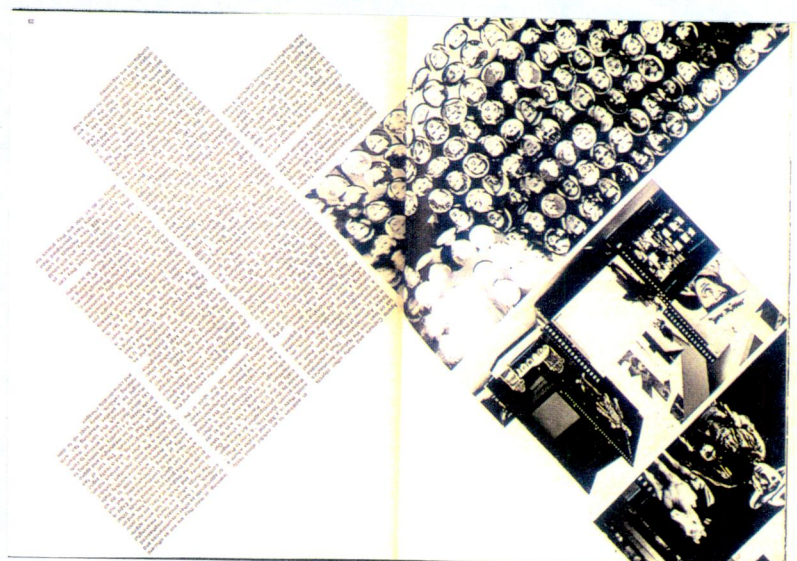
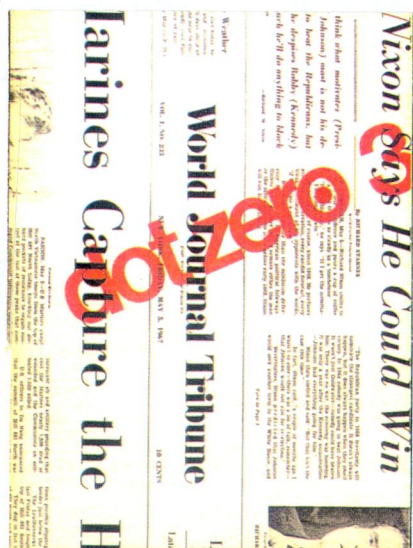
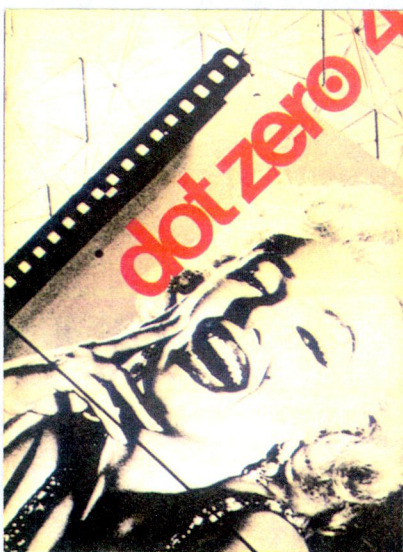


Fig:61

Fig:62

testing the boundaries of legibility. But from the point of view of the man in the street, I don't think he would get as much of a thrill, and perhaps would want to exchange the 'underlined book' for an untouched copy. VanderLans approach requires more effort from the reader.

In 1966 Massimo Vignelli designed and published a magazine of design topics, somewhat similar (in topic only) to Emigre. It was called Dot Zero, (Figs:61 and 62). It was set entirely in Helvetica and was based on a modular grid. According to Vignelli (design Vignelli, p.138), that kind of magazine was not popular in the U.S at the time and subsequently did not last beyond issue five. In Dot Zero # 3, (Fig:61), the article shown is about the design of newspapers and Dot Zero # 4, (Fig:62), the article shown is about an exhibition about American culture. Here Vignelli gets about as free as he can get in the lay out of a magazine. The front cover shows an illustration with 'Dot Zero' randomly placed. The inside layout adheres to a grid system, but is placed at various angles, like Dot Zero # 4. In Dot Zero # 3 the reader must turn the magazine and read it in landscape format. There is no apparent reason why Vignelli did this. Perhaps because of the theme of the magazine, he decided to introduce design for the sake of design, creating a series of dynamic spreads. Unfortunately the magazine was not a success as it would have been interesting to see how it would have progressed to present day. The front cover has a fresh raw feeling to it quite similar to Emigre as the magazine title is randomly printed over a monochrome image. The next publication that Vignelli was to design was a year later, in 1967. In Industrial Design (Fig:54), he has apparently abandoned the violation of grids and employs his systematic use of vertical grids, type ranged left and dynamic full page photographs/illustrations. The range of Vignelli's clients go from architects to museums and developers, therefore the design must remain appropriate to their needs which are to sell/advertise their goods or services to a universal market. Where as VanderLans clients are fellow

graphic designers.

Emigre acts as a stage on which the work of radical designers may be viewed. But some members of the audience do not necessarily like what they see. In the next chapter I will take a look at their reaction and the issues raised. The aversion towards the work of VanderLans and his contemporaries stems mainly from their predecessors the Modernists. The Modernists, were revolutionaries in their time, (1950s-60s), and were as radical in changing the course of design, as Post-Modernists like VanderLans are to-day. They perhaps feel bitter towards these new younger designers who are moving in on their territory, breaking all their "rules," by indulging in eclectic design, type distorted with the aid of the Mac. Or perhaps their grievances are founded, and these new designers are self indulgent trend-setters and type doodlers.

Chapter 4 The Debate

When the editors of Print (Issue sept/oct,1991) got Ed Benguiat, a designer of hundreds of typeface's, and Massimo Vignelli who uses only a limited few, together for a debate. They thought that they had a match made in hell. Unfortunately it was not, as both participants behaved amicably. The debate swung from in depth discussions about the brilliant craftsmanship of typeface's to visual expression and pollution caused by the Mac. The debate opens with Vignelli being asked why he uses so few typeface's. He replies that as he approaches type with a reductionist and objective attitude, he uses the simplest forms he can: Helvetica, Bodoni, futura, etc. He deems these typeface's appropriate for his clientele. It is at this point that Vignelli swings the debate away from his own work to state that he welcomes this debate as it offers the opportunity to bring up issues concerning the transition of design in relation to computers.

When Vignelli first came to the States he remembers thinking that Herb Lubalin was the greatest, but was a danger because his graphics were too personal; only he could do it. Vignelli, however has a predeliction for typography that is non-personal and can, therefore, be used and understood by many. Ed Benguiat disagrees as he is in favour of personal typography rather than having to revert constantly to the classical. He muses that if Beethoven or Bach were still alive today they might redo or create new pieces with the assistance of technology. He himself designs type-faces for the computer as it is demanded of him and he must make a living. Vignelli

thus raises the issue of quality and quantity, lamenting the age old argument that industrialisation favoured quantity over quality. Both Benguiat and Vignelli agree that the quality of type has decreased as selfproclaimed typographers design faces on the computer, stretching and condensing previously designed faces without any previous knowledge of the rudiment of typography. According to Vignelli:

They've got a tool that gives them the license to kill. This is the new level of visual pollution.... a five-year-old kid growing up today in this society doesn't know that this is bad type.

(Meggs, 1991, p. 91)

Vignelli feels committed to fight this by raising awareness, fighting, talking and preventing through cultural awareness. At that moment, Meggs the mediator, produces a copy of Rudy VanderLans' Emigre with examples of type-faces designed by students from colleges with typeface design software. Vignelli launches into an attack of the magazine:

Take that disgraceful thing called Emigre magazine. That is a national calamity. It's not a freedom of culture, it's an aberration of culture. One should not confuse freedom with [lack of] responsibility, and that is the problem. They show no responsibility. It's just like freaking out, in a sense. The kind of expansion of the mind that they're doing is totally uncultural. [To Benguiat, who is laughing] This is why you react this way, It 's not because it's progressive and you're conservative. We *are* conservative in a sense, but we want to maintain a level of quality that hasn't changed from the Roman times to the Renaissance to the 18 th century to you name it. In Malevich there is great quality. This is why his work is still alive: this is why it's timeless, This [shaking the Emigre page with the type-faces] is garbage, and Emigre is a factory of [typographic] garbage. That is what is offensive to me. We cannot put garbage on a pedestal: just because it exists does not prove that it is quality.

(Meggs, 1991, p. 91)

Meggs responds by stating that Emigre has won some important design awards. Vignelli, who has judged many A.I.G.A awards (American Institute

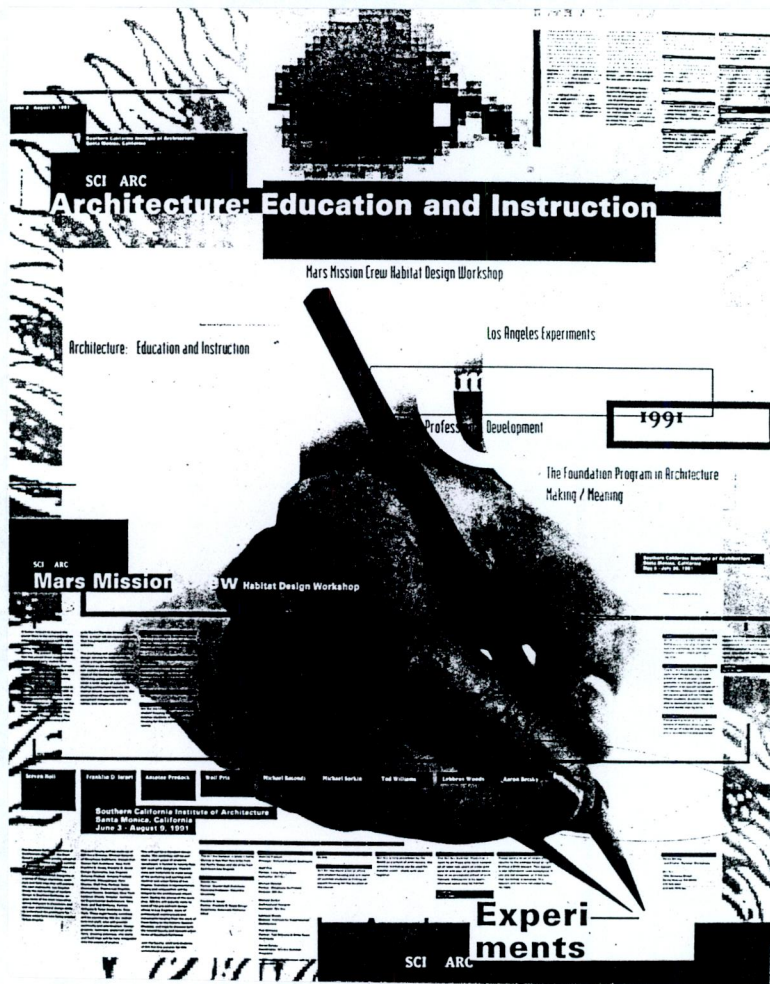


Fig:63

Henry Wolf has called The American Institute of Graphic Arts' "Communication Graphics" exhibition "the most meaningful show in the graphic design world." Be part of "Communication Graphics '93." Send us your best and most significant work published (or originated) in the United States and Canada during 1992. All winning entries will receive AIGA's Certificate of Excellence and be reproduced in *Graphic Design USA: 14*, the *Annals of the AIGA*. The "Communication Graphics '93" exhibition will premiere in New York and travel throughout the U.S. and Canada for one year, and become part of the permanent archives of the AIGA.

Eligibility

This exhibition is limited to published material that is not for sale. Entries cannot be returned. Eligibility includes print and TV advertising, corporate publications (annual reports, brochures, folders, complete press and promo kits, identification, instructional, and graphic standards manuals, newsletters and in-house publications, etc.), covers and spreads, illustration and photography (stereotypes), three-piece stationery and complete letterhead programs, logos and symbols, invitations and announcements, self-promotions, menus, posters, calendars, packaging, record albums and CDs, signage, environmental and exhibit graphics, transport graphics, in-store and corporate video promotions, TV spots, video, film titles and graphics, computer graphics, etc.

Submission Procedures

Submit UNMOUNTED, original, published, or printed entries. Photostats will be rejected. Entries must be accompanied by a completed Master Registration Form, and a separate Entry Form, for each entry. Submit printed logos 5" maximum on a white board stating purpose on lower right corner, i.e., "for insurance company," "for bakery," etc.; clip together three piece stationery (cover sheet, envelope, business card). Posters, packaging, and environmental graphics larger than 40" should be submitted as 35mm color slides (do not send photographs). TV, film and video entries will be accepted on 1/2" VHS videotape only; computer disks must be formatted for Apple Macintosh. Please list categories and all titles in the order in which they will appear. If submitted as a campaign, specify. Deadline for entries is December 14, 1992.

Entry Fees

Members: \$10 for a single entry and \$16 each for two or more individual entries; Campaign/Series are \$30 each (limited to five pieces). **Non-Members:** \$27 for a single entry and \$25 each for two or more individual entries; Campaign/Series are \$40 each (limited to five pieces). Entries must be accompanied by a check for the exact amount payable to "AIGA CO '93 SHOW." There is no exhibition hanging fee. There will be a publication fee of \$65 per accepted entry payable after notification of your acceptance into the show. Key Canadian brokerage and custom fees must be prepaid; entry fees must be payable in U.S. dollars. AIGA will reject entries sent collect.

Send Entries To

"AIGA CO '93 Show," 1999 Third Avenue, 3rd Floor, New York, N.Y. 10021. You will be informed of the jury's decision only if you enclose a self-addressed manila stamped business size (10) envelope. Please enclose your check and completed master registration form in this envelope. You will be asked to submit multiples (not less than five) of all accepted pieces for purposes of exhibition and printing in the annual.

AIGA Membership

If you wish to receive information about AIGA membership please call: 1 800 548 1634 (Monday - Friday, 9:30 am-5:30 pm EST), New York City: 212 752 0870, Fax: 212 752 0749.

Master Registration Form

Please be sure all information (names, titles, etc.) is correct; it will be typeset exactly as it is submitted to us.

Person submitting entry

Company / Firm

Street Address

City State Zip

Telephone

Number of entries

Entry Form

Attach form face down on back of each entry

Person or contact submitting entry

Company or Design Firm submitting entry

Designer(s)

Director(s)

Illustrator / Photographer (optional)

Producer / Writers (optional)

Client

Complete title of entry

Category

Typographer

Printer / Production Company

Paper Manufacturer

April Greiman, chairman
American Institute of Graphic Arts

AIGA

Fig:64

of Graphic Arts), refuses to go to any more "because of the crap you see" (p.92). When he was at the last one, they were turning down work by Paul Rand, Milton Glaser and Seymour Chwast. He then defends the work of April Greiman (One of VanderLans contemporaries who also uses the Mac), saying that she is no trash and has great quality, whereas Emigre is "scooping in the trash can.....these guys at Emigre find beauty exactly in the junk - the type of deformation that the computer is provoking." (p. 92). April Greiman, like VanderLans, uses the Mac and works in an expressive style abolishing the strict regiment of the grid (Fig:63). Yet Vignelli persists in slandering the work of VanderLans, while approving of Greiman's. This may be due to the fact that Greiman's work does have direction; her work is used commercially, and in some cases, by the same type of client as Vignelli. Fig:63 is an architectural poster for the Californian Institute of Architecture, and she also designed the application form for A.I.G.A. 1993, (Fig:64), (on whose judging panel Vignelli re appears). Vignelli also designed a poster for the A.I.G.A, (Fig:65). It would therefore appear to be the subject matter of Emigre that Vignelli disapproves of more so than it's eclectic array of design, the fact that it deals with sub cultures rather than mainstream culture. He stresses this again later in the debate.

Benguat finds Emigre typographically uncomfortable. Vignelli creates a distinction between art and design, that artists can do what they like and that design is different, that its purpose is to solve problems. Again, the debate goes back to the discussion of typeface's. Benguiat and Vignelli talk about them like two mechanics discussing a vintage car. It would appear that Vignelli would not have much time for typeface's such as 'Baby Teeth' and 'Art tone' (Fig:66) as they are quite decorative. But seemingly he does admire them as they have what he calls a 'quality'. What he means by this, is perhaps that they were designed by hand, by designers he admires who have knowledge and appreciation for type. As opposed to being designed

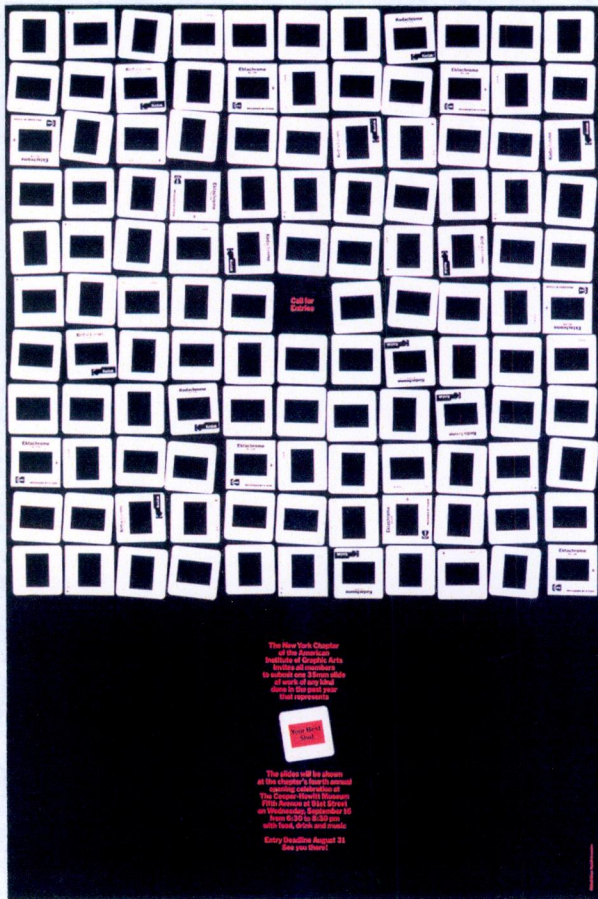


Fig:65

**ABCDEFGHIJKLMN O PQRSTU VWX
1234567890 (E.,.,;:!?^--\$/E) YZ**

Fig. 20: Baby Teeth, designed by Milton Glaser.

Seymour Chwast ArtTone Design

Fig. 21: ArtTone, designed by Seymour Chwast.

Fig:66

on the computer by someone with no typographic experience. They then begin to discuss a pluralist society, leading them back again to Emigre. Vignelli supports a pluralist environment as it is the nature of America's culture, but laments that it is not of high quality: 'Pluralism of expressionism is fine but not pluralism of junk' (page 143). Vignelli considers Herb Lubalin and April Greiman 'high quality people,' and is appreciative of their value of "expressing meaning rather than non-meaning," (p.142). What he is opposed to is Emigre's lack of depth. Meggs states that he has met VanderLans and perceives him as someone developing new ideas and responding to new technologies. Andy Kner (Prints director) queries what exactly VanderLans is trying to communicate with the computer? At this point Benguiat brings a halt to any answer or discussion of this, as he states they are getting into a heavy problem with this issue. From here on, the debate winds down, swiftly moving on to discussing why one typeface cannot be chosen and used by everyone. Benguiat argues that we need variety. Vignelli despises variety for the sake of variety and suggests that different typeface's have different connotations, each one appropriate to a need.

Throughout the debate, Benguiat gives the impression of being a realist, and Vignelli that of an idealist. Benguiat makes way for the computer as he designs alphabets for it, as there is a demand for it. Unlike Vignelli, he will not say whether he thinks Emigre is good or bad, as one of their designers may come to Photo-Lettering (where he works) and try to sell an alphabet on a royalty basis. Then someone else may come calling and buy it and use it in, say, the telephone directory. Benguiat concludes that at the end of the day he must make a living. Although he shares many views with Vignelli, he is more diplomatic with his arguments. Vignelli is more black and white, more of an idealist. Something is either good or bad, and, in VanderLans' case, it is bad; and Vignelli holds nothing back in saying so. He feels committed to fight against this visual pollution.

In a subsequent issue of Print (sept/oct 1992) a year after the published "debate", VanderLans was asked in an interview with Michael Dooley, had he split a cup of hot coffee over Vignelli's lap? VanderLans said that he never met or talked to Vignelli. He admitted that when he was in art school in Holland, Vignelli was someone who was held up very high. His design system for New York subway was a milestone design and that he always admired his work. VanderLans does not care about the criticism, but for Vignelli to say that Emigre is bad for culture, hurts him:

How then do we go about making culture? by just copying Massimo Vignelli? Or is it maybe possible to create our own ways of expression?....modernist designers have figured everything should be treated in this cold, rationalist way and that's stupid. It's naive, it's child like.
(Dooley, 1992, p. 55)

He acknowledges that there are definite areas where design should be, by necessity clear and rational, e.g. highway signs and open heart surgery manuals, but there are projects that do call for irrational illegible designs. He chooses Punk magazines as an example. VanderLans points out the election of restraints and rules as the distinction between himself, and his contemporaries, and Vignelli's:

The Modernists wrote books with guide lines on how design has to be done. None of the people in Emigre have this idea that rules should be laid down. I think those times are gone. We now see graphic designers much more as pluralists....that's true creativity.
(Dooley, 1992, p. 57)

On the front cover of issue # 18, (Fig:60) is an illustration by VanderLans which incorporates a poster by Massimo Vignelli. VanderLans placed it on the cover as a reaction to Vignelli's statement that the "proliferation and manipulation of computer type has created visual pollution and a threat to culture and should therefore be abolished." (Dooley, 92, p.50) In an issue of Eye (7/92), two years after Vignelli's attack on Emigre, VanderLans has

had more time to think. On reflection, having thought a great deal about it since, he feels "as do other designers such as Wolfgang Weingart," (Thrift,1992,p.14) that the Modernists are incredibly threatened by what they do, feeling their own work is in danger. VanderLans acknowledges that their work is good and will always be there but there is room for different or other solutions. VanderLans admits to being selfindulgent but takes pride in doing what he wants. He feels that Vignelli is uniformed as to all that VanderLans does and is using Emigre as a "punching ball," for all those designers who stretch type, etc. VanderLans does set himself restrictions which prevents him from stretching and squeezing type. He has designed most of the issues of Emigre on a program called Ready Steady Go! It is an old version that will not let him rotate type. In setting restrictions he is less tempted to go over the top and tinker with what more advanced software might do to type.

Conclusion

Are Massimo Vignelli and his contemporaries bitter towards the Post-modernists or are their grievances founded? Vignelli I feel is a little afraid that upcoming designers will forget or overlook the classic qualities of type, and its craftsmanship. Type has been put on a pedestal by Vignelli and his contemporaries; it is the central axis from which the rest of design stems: layout and illustration. Its craftsmanship is a treasured virtue which must not be violated. So when someone like VanderLans and his wife Licko, with no experience in type design, come along and design typefaces on the Mac, it is the first step in the violation of crafted type. By establishing a type foundry, without any previous knowledge of type design, (Licko can not hand render type, she can only design on the Mac) and publishing and designing a magazine which encourages it in other designers, is literally sacrilege of the sacred cow.

Modernist designer, Paul Rand, sees computer generated design as having too many possibilities; "air brushing, fading, zooming in and out, one tends to use all of the tricks for their own sake" (Heller, 1988, p. 40). Rand sees the computer and the graphic design it generates as just a trend. He believes in designing for permanence, as does Vignelli. "As an architect builds a building for permanence, similarly I believe that you design for permanence" (Heller, 1988, p. 40). Rudy VanderLans has responded to the call for permanence in design, using the building as a similar metaphor: "Graphic design is not like architecture, where, for example if you don't fol

low certain regulations, a building might collapse and kill people." (VanderLans, 1991, p. 3). VanderLans, therefore, takes liberty with his design. He is expressive with his Mac, just as a painter is with a paint brush. There is room for both as highway signs and Punk magazines will always have to be designed. The style of the former remaining in tight boundaries and the latter, whose boundaries know no end as trends and fashions change, Rudy and his contemporaries will explore new ground constantly living on the edge.

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