Vicola Gordon Boure Eamon Folay



T754.

HANDURITING IN VISUAL COMMUNICATIONS

A THESIS SUBMITTED
IN CANDIDACY IN
VISUAL COMMUNICATIONS

BY EAMONN FOLTY

## INTRODUCTION

The objective of this thesis is to explore and investigate the use of handwriting in the context of mass produced visual communication and message making. To do this I will first examine the history of printing and the effect mechanized printed typography has had on handwriting. Throughout history handwritten messages have been the primary means of recorded communication. It has only been in the last 500 years, with the advent of movable type that this has changed. What we would commonly regard today as handwriting is only one form of the two types of writing that were once employed. The form of writing we use is normal everyday "current" handwriting, the form that has been rendered obsolete is the very disciplined formal "bookhand" writing traditionally found in medieval manuscripts and important documents of ancient origin.

Gutenberg that heralded the end of this form of writing because such standardized formal letterforms were ideally suited to mechanized production. Calligraphy is all that now remains of these formal bookhands, contemporary calligraphers may use the methods and styles of formal bookhand writing, but they do so for very different reasons and in a very different context. Scribes of the middle ages (and earlier) used these formal bookhands because they simply had nothing else, there was no other more practical method of producing the forms. Modern calligraphers however, have adopted and adapted these methods and styles for use in a very self conscious form of artistic writing and tend to be more concerned with aesthetic qualities and personal expression than the relatively limited functional value.

In chapter three I propose to look at graffiti, which is a

manifestation of writing which can be said to fall completely outside the influence of the printing press. It is best described as casual or unauthorized wall writings and it has an extremely long history stretching at least as far back as ancient Greece and Rome / What is special about graffiti is it's illegality and its directness of feeling. By it's very nature it is a form of written communication which is free of most of the normal social restraints on expression. There are many varying views on graffiti, but what they all share is an acknowledgement that what a graffitist writes he means - an emotional intensity and honesty which no other form of writing can match. For the graphic designer this offers a unique and invaluable method of giving a message increased emotional impact and resonance. Handwriting is used in a rather more 'acceptable' form of communication in what I have called, in Chapter four, handmade signs. These are posters and notes which are widely used to communicate messages of various kinds, on, for example, notice boards and shop windows. The photographic survey I have carried out revealed that there were two main types of handmade signs; professionally written posters/notices/messages and those very obviously written by much less skilled hands.

The writing exhibits many varied qualities ranging from the vitality and energy of the professionally made signs to the personality and character displayed by the more 'ordinary' examples.

Finally in chapter five I will examine the use of handwriting, in it's many forms by graphic designers. This chapter will be example led, using the designed and printed advertisements, symbols, and other graphic material I have gathered together to illustrate some of the

the enormous range of qualities and nuances of meaning that handwriting is capable of lending to any visual message.

Chapter 1
Before and After Gutenberg



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To understand the changes brought about by Gutenberg's development of printing from movable type it is essential to concentrate on the changes in the function of handwriting. The stylistic development of the alphabet was quite considerable before printing with movable had ever been perfected. The shape of the letterforms being subject to the combined influences of the speed with which they were written, the prevailing aesthetic climate, and the instruments and materials used to form them.

Before the printing revolution, all information and communication that needed to be recorded, had to be written by hand. Apart from cumbersome wood block printing, which had to be replaced every time the message changed, there was simply no other way of transferring words onto a surface. The important point to note here is that there were two fundamentally different kinds of writing, which were used in fundamentally different contexts. Books, manuscripts and other important, documents were all written in a formal script, which was slowly, carefully, painstakingly executed. It was a very deliberate convention laded form of writing and allowed for little or no variation from the established model. The aim was in fact that each letter should be as consistent and regular as possible, with no obvious inconsistencies or changes. There are examples to be found wherever writing was practiced - though obviously the languages and writing systems differed wildly, the distinctions were the same. Probably the most striking example is to be found in the writing of Ancient Egypt, which evolved into three distinct forms each of which could be used to convey the same message but which were used in different contexts. The most important was the Hieroglyphic form,

which historically was the first to evolve Figure 1. This is the form that's most instantly familiar to modern eyes, it's the one we tend to think of as ancient-Egyptian-writing. Hieroglyphic means sacred carvings which gives an indication as to its use as a formal monumental script, found mainly on royal tombs and other important walls. Hieratic, figure 2, was a cursive counterpart (it means of the priesthood) and as you might expect it was used by priests in the production of religious texts. These of course were employed in quite as important a context and had to be a form that could be written with greater speed and convenience, which explains how they became more flowing and more like the visual forms we would recognize as being written by hand. The final form was the Demotic (of the people) figure 3 which was a still further development of the Hieratic. As the name suggests it was used on an everyday basis and as a result had to be very convenient to use. Of these three forms, the Hieratic and Hieroglyphic are clearly scripts reserved for important messages, whereas the Demotic performed the same function then as our handwriting today. Similarly the varieties of writing employed by the Roman scribes also varied according to the purpose and importance of the piece. Even though there were several formal Roman hands it was only these that were used for important inscriptions or books. Current (everyday) writing figure 7 having been developed for speed for informal everyday use. The formal hands did undergo some development, for instance the first example figure 4, was the earliest and was taken from the Trajan column, which was erected in honour of that Emperor. These are letters carved in stone and (like the Hieroglyphics) are of very much more perfect proportions and



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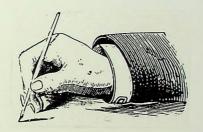
execution. The second example Quadratta figure 5, (square capitals) is from the fourth century and was written with a broad nibbed reed pen. It was mainly employed in the production of manuscripts. It was still however quite labourious to write and eventually a more easily written hand evolved and developed - Rustica figure 6 . However all of these changes in the shapes, forms and styles are all essentially visual changes - the function of the formal hands, to provide a highly legible, formal and permanent written record, remained constant. These distinct kinds of writing, formal book hands and current hands, are present and are easily discovered throughout the history of writing. However the printing revolution and the subsequent development of typeface design in the fifteenth century, effectively ended the need for the widespread use of formal handwriting as a means of recording important information. Pre-designed, precast metal typefaces encroached upon and eventually replaced formal book hands in their original role. These metal typefaces became, in effect, a sort of super formal mechanized bookhand, each word, each letterform could have its shape perfected beforehand and then be repeatedly used to produce an unlimited number of absolutely identical printings something impossible for even the most talented of scribes. Gutenberg did not invent printing. There are authenticated accounts of the invention of a method of printing from movable type made from baked clay and held in an iron forme between 1041 and 1048 in China. But because the Chinese did not have the alphabet, movable type in these countries was not an important invention. The writing of the Chinese language is based on forty thousand separate symbols, until the large wholesale printing of recent years movable type would not

have been practical. So the invention of wood block printing in China was the invention of printing in China. 2 In Europe too there was printing from wood blocks, and there were earlier attempts at printing with movable type. However it was Gutenberg, using his skills as a goldsmith, that perfected the process of casting letters in metal, so that between 1440 and 1450 the first books began to appear. 3 What he had achieved was the mechanization of the process of formal hand writing. It was out of the hands of the scribe. Formal hands continued to develop aesthetically but their use was now limited to semi - formal contexts such as commercial records. These business hands eventually evolved into 'English Roundhand' which became the dominant business hand throughout Europe during the Nineteenth century.however the development of the typewriter (really a sort of one man, one off printing press) in the nineteenth century effectively replaced their use here also. (5) The long term combined effect of the printing press and at a later stage the typewriter ended the widespread use of formal hands for 'important'communication. These formal styles of writing are now only used by modern calligraphers, both professional and amateur, in a very self conscious, very precious form of artistic writing. The writing has some aesthetic merit but it is essentially anachronistic and is of little functional value. Current hands, however, continue to be part and parcel of ordinary everyday communication, as they are absolutely ideally suited to the uses to which they are put - simple, immediate. flexible communications. (1) They are found almost everywhere - personal correspondence, notice boards, shop windows, graffiti and so on. Book

hands were a deliberate, and for centuries an entirely successful

attempt to create clear, consistent forms of writing for information which was of a highly permanent and prestigious nature. With hindsight it seems almost inevitable that the production of such standard forms would eventually, at some point, have become mechanized. Current hands, on the other hand, are so simple, so immediate, so utterly flexible and yet so perfectly suited to their function that they have survived the impact of Gutenberg's moveable type and show absolutely no signs of obsolescence.

Chapter 2. Callegraphy - Writing - as-Art



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One of the areas of writing that I have decided to deal with separately is Calligraphy. The word calligraphy comes from the Greek words kalli and graphia meaning beautiful writing. This of more use in explaining why it is used, than what it actually is. It is in fact quite difficult to pin down exactly what constitutes 'Calligraphy', beauty being a most subjective notion. In 1980 a major international exhibition of calligraphy was organized by the International Typeface Corporation (ITC) and as part of their call for entries they defined calligraphy as "the art of the brush or pen stroke" 6 which would seem to be fairly straightforward. However in the introduction to the book which was later produced to record the exhibition and in their selection of entries it was obvious that what they really regarded as calligraphy was the art of brush or broad pen stoke.

In all writing the instrument used is fundamental to the shape of the letterforms that are produced. Up until the end of the sixteenth century the writing tools were all mainly broadnibbed. 7 This produced writing which had distinctive thick and thin strokes and these were formed no matter what style of writing was employed. For example the three scripts fig 11,12,13 were all written with a broad nibbed pen or writing tool and it is easy to see their similarity. All the vertical strokes are quite thick in relation to the slender horizontals. This is in marked contrast to the last example figure 14, written by the author with a modern ballpoint pen, obviously the special character of broad pen writing (irrespective of the hand used) is lost once the instrument used is changed.

From the seventeenth century onwards the pointed flexible pen became more and more widely used and this had a fundamental effect on the

writing formed. It became much more delicate and elegant, the thickness of the main stroke in relation to the height of the letter becoming much smaller. Great artistic but essentially meaningless flourishes engulfed the letters in virtuoso displays of penmanship. Writing became extremely elegant and skillful but also more than alittle clinical, sterile and impersonal figures 15,16. It is without doubt extremely beautiful writing and should therefore be called calligraphy. It is this type of writing, however, that is almost universally shunned by the professional calligraphers.

"With the final dominance of roundhand, writing became a sterile as well as a standardized procedure. All sense of organic design of letters, as they had developed from work with the broad pen, was lost." 8

"The Craft of the writing master, or letter artist, had reached a condition that may properly be regarded as it worst" 9

"As long as people become become involved with the manuscript pen or any broad edged tool, they can write calligraphy" 10

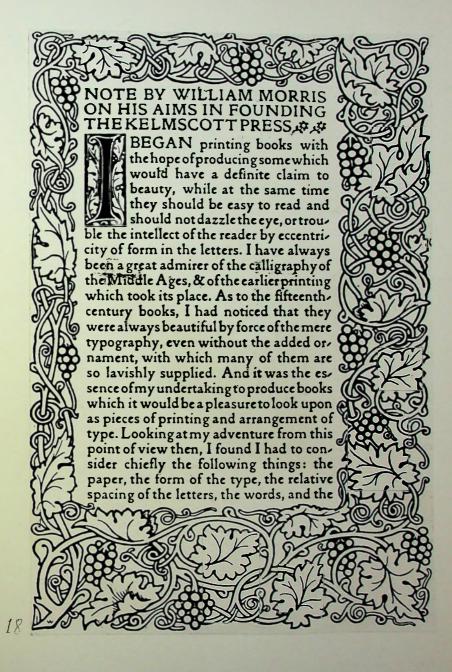
Present day calligraphers seem to dismiss this writing because it is so very formal, so very 'perfect', for them it is too studied, too laboured, a; ltogether too contrived. It is true that these pointed pen scripts became increasingly showy and flamboyant, eventually, it has to be admitted, to a ridiculous degree, but they are hand produced writing no more impractical than the writing these modern



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calligraphers produce and espouse. What is different about them is that they do not easily reveal (expressionistic) emotions nor encourage spontaneity, nor give a 'warm' craft-like appearance and these, I would contend, are what modern calligraphers consider important. Modern calligraphy has developed from the combined influences of Japanese calligraphy and the revival of interest in medieval manuscripts and illumination by people such as William Morris in the late nineteenth century. Increased emphasis was put on the craft of writing, and in the use of the broad nibbed pen. Edward Johnson's "Writing, Illuminating and Lettering " published in 1906 became the "Calligrapher's Bible". Similarly, Japanese calligraphy and its methods have become increasingly influential in modern calligraphic practice. Discipline, repetition and the perfection of skills are emphasized for students so that they become completely familiar with the letter forms. The theory being that they then know the letters so intimately that they will be able to successfully unite spontaneous expression and beautiful writing.

"these factors have long been applied to Oriental calligraphy, which is still strongly based on concentration, meditation and in the end - full harmony- with the artist at its center" 11

They are not at all concerned with the relationship between the meaning of the words and the forms these words take, nor with how their work is viewed by others.

"Our feeling for calligraphy, and our future in it, has nothing to do



## INVENTORY

Sketch-made with broad pen or chisel-edged pencil

Fencil layout worked out carefully on tracing paper.

Final layout traced from above on bristol orboard carefully redrawn

Method of rendering built-up letters filling in as one goes along — in order to check weights



Outlines are made by following the line – really a succession of short, connected strokes



Varying pen position indicates turning of paper to suit hand.

Placard in built-up capitals 239

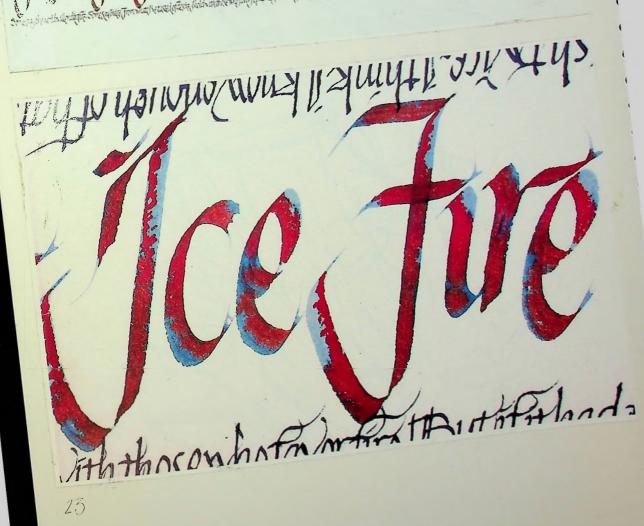
with the nature of the jobs we do, nor with how history treats our art form. Whether it is a museum treasure, a piece of printed emphemera, an informal note or a single beautifully written character, it is all the same to us, we celebrate and appreciate each other for what we do with such humble tools as pens ... brushes ... and a few drops of heartblood in our ink" 12

A distinction is made between Calligraphy and Lettering, though the two are very closely related. Calligraphy is described as being written whereas lettering is drawn. For example letters that were formed by single or a series of single fast strokes would be regarded as being "calligraphic". Whereas letters which were traced and outlined and then built up by a number of carefully controlled fill-in strokes would be classed as Lettering. Calligraphy as a result tends to be more spontaneous and flowing, allowing for chance happenings and forms and is regarded as having greater 'purity'. Lettering on the other hand, involves the slow, careful drawing of letters, the forms being built up with a number of compound strokes. It usually tends to be less spontaneous but allows for greater degree of control for the writer. 13 This is vitally important in an advertising headline for example where the writing and the tone adopted has to be exactly related to the overall tone of the other elements in the ad. It is common, however for the calligraphy to be written freely in the initial stages and then as the script becomes more fixed and resolved, lettering techniques are used to combine the best characteristics for the final version. This process is clearly visible in fig 21, a page directly reproduced





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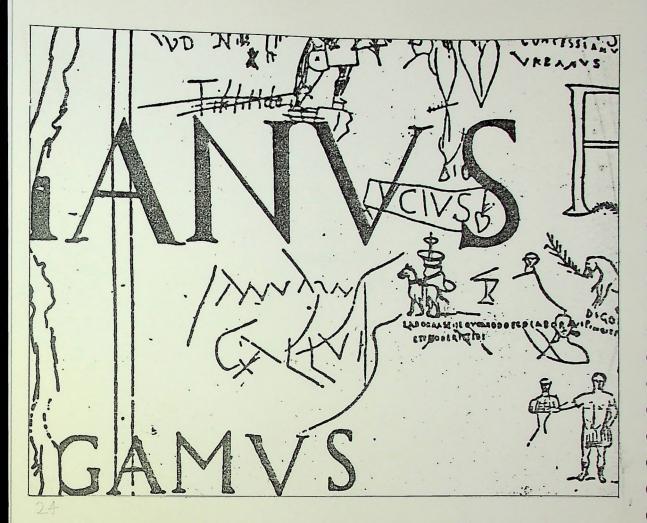
from a calligraphy instruction manual.

The development of lithographic printing in the early nineteenth century had a major effect on the use of calligraphy in printed matter. Before this, calligraphy required making letterpress line-cut and halftone plates which were expensive to produce and created many problems, such as the need for printing on specific papers. These techniques didn't show the precise images formed by the pen, but were flat abstracted silhouettes of the writing. Today it can be photographed precisely and printed with vastly greater fidelity so that what we see, is the calligraphy itself, including the subtle and minute variations in the tone and colour of the ink. As can be seen from these modern reproductions of contemporary calligraphy figures 22, 23. In these examples we can see how important the variations of ink density, tone and hue, which occur naturally in Calligraphy, are, in completing the overall effect.

To conclude, I think it can be readily seen that modern calligraphy is essentially a form of writing — as — art. The original function manuscript writing was to be neat, fast to write and easy to read as well as being attractive in appearance. However calligraphy today, which no longer has this function to perform, seems to be practiced as a form of art, a method of self expression, a creative medium in its own right.

## Chapter 2 Greffiti - writing as crime







If calligraphy is writing - as - art then graffiti can almost certainly be characterized as writing as crime or at the very least writing - as - anti - social - activity. Calligraphy is almost always very studied, very precious, whereas graffiti is impetuous spur of the moment stuff, relatively crudely and hastily written. They are the poetry and slang of the handwritten word.

Graffiti are not a modern phenomena, such writings have been found in ancient Greece and Rome, and in many societies since that time. To the right figure 24, is an example of graffiti found on a building in excavated Pompeii, using lettering, symbols and pictures. The drawings are accompanied by scratched comments on the prowess and shortcomings of various gladiators. How graffiti is treated varies greatly, from the most common attitude which regards it as a crime, to that which sees it as a sort of

folk - art, or as part of a process of sub-cultural expression.

Of course these opinions vary according to their sources. The

authorities have almost always found it threatening. The Romans used

to hang pictures of deities and religious emblems on toilet walls in

an effort to deter the graffitist from defacing them. Those that

vandalized such sacred objects were to suffer the wrath of the Gods.

14 In modern times too, urban authorities have faced huge problems

(and huge bills) as a result of the graffiti writers' endeavours. In

such places as New York, where the problem \_\_\_\_\_\_

is/was particularly severe, graffiti has become closely linked with a

young Black/Hispanic inner city sub-culture. However it is the

cultural challenge and rebellion \_\_\_\_\_\_

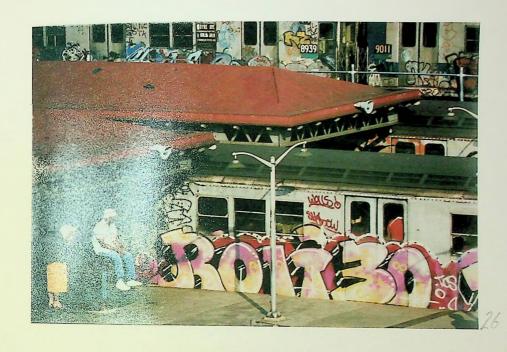
that the (New York) authorities find as alarming as the cost of

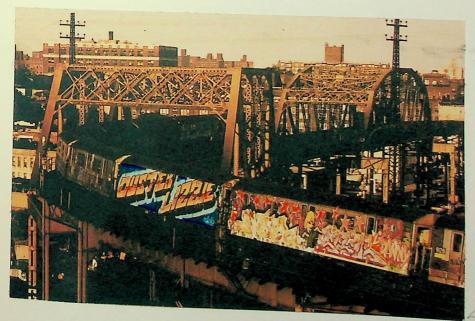
cleaning it up.

"They're all in the same area of destroying our lifestyle, and making it difficult to enjoy life, and have to be responded to"

Mayor Ed Koch 15

The phenomenon of New York subway graffiti is almost an exceptional case, in graffiti terms. As a result of intense rivalry and competition, it quickly evolved from 'normal' graffiti into a modern folk art form, with its own styles, conventions and rules, (for example going over other peoples' work was considered an insult or at best an artistic challenge, and had to be paid for, in cans of spray paint). It was mainly concentrated on the sides of train carriages of the New York subway system because this way the whole of New York got to see it, as opposed to the relatively small number of people in any one neighbourhood figure 27. Though still fantastically vivid and visually compelling it was no longer 'just' subway graffiti - it had become subway art - even though it still faced considerable opposition from the police and transit authorities. 16 Compare for example the graffiti in figure 25 to the 'piece' (short for masterpiece) in figure 26, by the Rolien Dien in 1982. No longer is it a spontaneous scribble but a pre - designed, pre - mediated, relatively sophisticated piece of spray can art. It was such graffiti that prompted observers to declare these markings an art form. Gallery exhibitions were held. Television and magazine reports all helped to spread the word of this 'discovery'. Writers switched from the danger of spraying on train carriages to canvas and wood in the warmth and safety of the







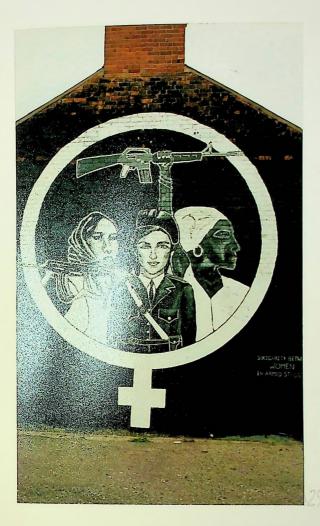
studio. Graffiti co-operatives were formed. Paintings were sold. Graffiti turned into "Subway Art" and then eventually into "Spray Can Art". However all of this was as much a result of the New York Art Market's hungry demand for 'product' as it was genuine flowering of artistic expression.

Whether or not these graffiti are really art is open to debate. Irrespective of their artistic value, however, these graffiti still retained their emotional status for the writers. For instance, an art critic approached a writer at a gallery opening of 'Graffiti Art' and asked him, what would he do, if he the (the art critic) took a can and sprayed over the writer's work? The writer replied;

## " I'd kill you, man " 17

It is this emotional intensity and illegality that characterizes graffiti from other forms of handwriting. And it is this 'honesty' and emotional expresion that forms the basis of another response to graffiti. this attitude is that however vulgar, crude or indeed banal these writings may be, they are a form of communication that is both personal and free of the everyday —

social restraints that normally prevent people from giving full reign to their thoughts. As a result they reflect the emotional state of the writer and, on a more general level, the state of the society in which he or she lives. This emotional 'honesty' is already being exploited in a Chicago hospital where psychiatrists actually encourage patients to write on the walls to promote communication.















JOINTHE PROVOS









"These scribblings give us diagnostic insights and clues about ways of relating to patients" 18

It was found that manic patients tended to draw rather than write — and they usually used many colours in their work. When they did write they were more likely to use large letters, compared to anxious patients who preferred small letterforms. Patients who felt isolated, separated their work form the main body of writings. Depressed patients wrote very little, when they did, it was usually some unhappy thought. Similarly the ancient graffiti of Athens and Pompeii have been used together with contemporary accounts to great effect in resolving the sort of lives the people actually lived.

"the everyday thoughts of the people, however, are the domain of the graffiti writer. His inscriptions give a more rounded picture of a society than is possible in the deliberately phrased message of the artist or author. At the very least graffiti helps uncover the more elusive aspects of a society's character "

Graffiti is also believed to have territorial marking functions, particularly in multi ethnic cities like Los Angeles where the numerous gangs mark their 'turf' with graffiti. It was found that the closer to their home ground, the more graffiti appeared, the frequency declined rapidly at the outer limits of their territory. Contested areas between different groups were sites of particularly aggressive, threatening, insulting writing. This totemic function of graffiti is perhaps best illustrated in an Irish context, by the graffiti and wall paintings of Belfast. Both Loyalist and











Republican sections make full use of available walls, particularly gable ends, to make known their views. They are very intimidating to the outsider, and of comfort to the inhabitants, who, for the larger murals, give full permission and encouragement. These murals figure are in a sense a form of communal graffiti proclaiming the different territories very forcibly. They do tend to be less obscene however than the equally sectarian but more individual, more usual graffiti figure 34 which is just as common. This is U.V.F. graffiti figure 33, a Taig being slang for a Catholic. Figure 28 is a photograph of a wall painting from Sandy Row 'where Fenians never go'.

The vast majority of the graffiti I found in the south, consisted of names, initials and nicknames with the very occasional pro-republican slogan figure 36. The most noticeable feature of graffiti, is that it almost always tends to be written on the smooth receptive surface of gates and docrs, figures 35-41, and that it is confined to the back alleys and side streets in urban enviroments. There seems to be several graffiti 'sites' - heavily used gates, doors and walls that are completely covered with layers of writing. So much, in fact, that they obviously represent gathering areas for gangs of teenagers. The layers of graffiti being built up over quite a long period of time. Markers, paint and spray cans are frequently used but messages are also scratched when necessary figure 41. Wet concrete provides a more permanent medium and this too has been used figures 43,44 as has the dirt and dust on the back of this unwashed truck (figure 45. Most of the graffiti is obviously the work of Irish teenagers determined to leave their mark, to leave some trace of their presence. they seem to say simply - I was here !

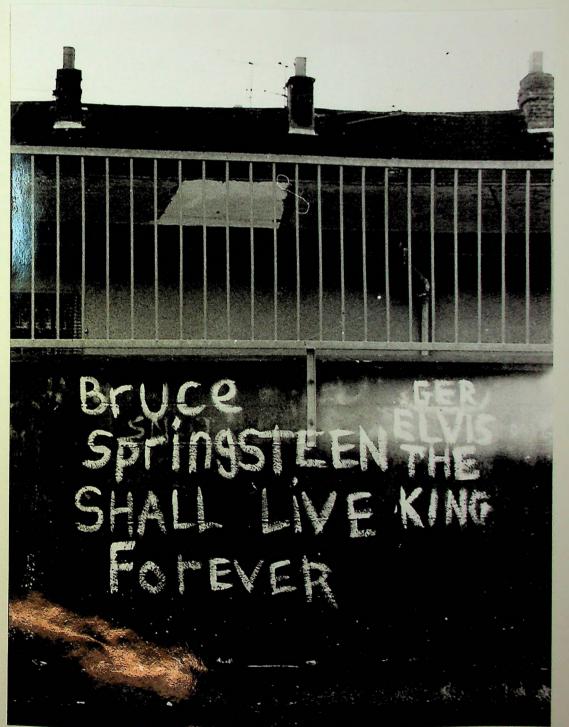








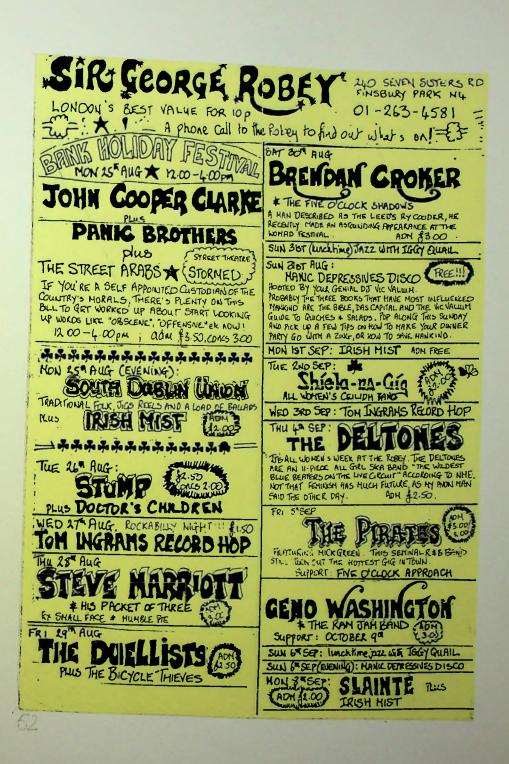




Graffiti does not just spring spring from sub - cultures alone. These photographs figures 46, 47, 48, are of 'official' graffiti by Cobh UDC to indicate water control points in Thomas St. And in this photograph of a Cork shop window figure 49, the owners are using what is essentially graffiti to sell footwear. The pre - printed, 'designed' graphics apparently not being sufficient to do this alone. Similarly this parking sign, is, when looked at objectively, graffiti. But of course there seems to be something missing , these examples examples are using the forms of graffiti to communicate their message, but of course they're not 'real' graffiti because they lack one very essential ingredient - a destructive, anti - social, anti authoritarian edge. Put simply, graffiti is not really Graffiti unless it has this essentially negative, rebellious quality. 'Real' graffiti are spontaneous, uninhibited, illegal and often emotionally laden messages. 'Real' Graffiti involve anti-social thoughts, anti social language, and an anti social action in the defacement of property. 'Real' graffiti are writing as crime.

Chapter 4
The Handmade Sign
Writing-as- Peole's graphics





I spent the summer of 1989 working in a London Rock Pub. It was part of the routine everyday to write the details of that night's band on a blackboard. One day it was left to me to do this and to my surprise and alarm it took me much longer to write out the message than any of the other barstaff, and with much poorer results. The other staff who had received no art or design education seemed to be able to produce quick, clear, attractive messages, while I, the graphic design student, could not. The irony of this situation I found quite uncomfortable. — I've used this anecdote to open this chapter, as it was this incident which originally set me thinking about handwriting and handwritten messages, and because it pinpoints the kind of handwritten communication that I want to concentrate on in this chapter, the handmade, handwritten sign.

If Calligraphy is writing - as - art and Graffiti writing - as -

crime, then these handmade posters could be termed writing — as — vernacular graphics/peoples' graphics. They are to be seen in most public places on shop windows, notice boards, sandwich boards, and so on. Their very numbers give some indication of their usefulness. Although this form of communication is utilized by Graphic Designers for specific ends, these signs are not the subject of any widespread study or documentation, because they are generally not even considered to be a valid form of graphic design. They are looked down upon, if indeed they are given any thought at all. 20

There's an unwritten covention in 'Graphic Design' which says that things should be typeset and printed, and look nice and neat, balanced - 'designed'.

there's a horror of anything crudely or messily executed. 21 These













customers would leave prains and Buggies outside this premises as they tend to cause an obstruction.

WE ARE GLAD TO SERVE YOU

Mor. - Sat.

9.00mm - 5.30mm







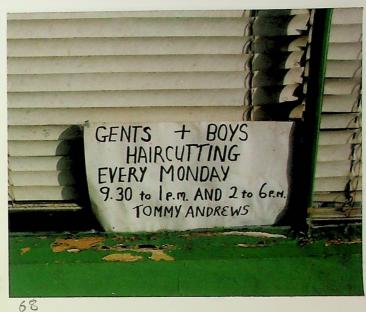






crudely written, not enough space was left for the e and s of the word Potatoes so they have had to be squeezed in rather awkwardly at the end. The white poster on the left is obviously a much more consistent, and skillful job. This is the work of a professional signwriter. 22 These professionally written signs combine the advantages of immediacy and low cost of handwriting with the clarity of a thought - out, designed message. The spacing is good, the letter forms harmonious and consistent throughout. This is skilled writing, and the pre - planning can be seen in the close up photograph figure 56, Here we can see the pencil lines which have been carefully drawn and serve as a guide for the lettering. When compared with posters and signs which have so obviously been written by unskilled hands figures 57, 58 we see them for the skilled professional work they really are. They exhibit all the vitality and energy but tend to lack the individual character and raw personality of the more roughly made signs. These are the two types of handwritten signs that I have found occur. What tens to vary are the uses to which they are put. Professionally written signs are generally used where there is a need for a well produced message but where typesetting and printing would be uneconomic or involve too much delay. As such they tend to be used extensively, almost universally by small businesses and shops and at sale times figure 65 or where the stock prices and descriptions are of a constantly changing nature, as in food shops, figure 62. Non - professionally written signs are used where a sign needs to be made but where either the time, money, skill or interest is lacking. This means they tend to be found in small corner shops figure 65, back street businesses figure 68, or where the message is of an extremely urgent nature figure 72.









IRELAND FRIENDS of PALESTINE

## DBUC MEETING

ME MRSTMIAN,

BUSWELLS HOTEL - MOLESWORTH ST.

SPEAKERS

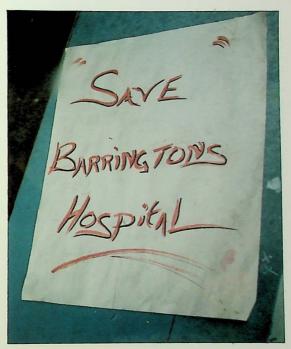
DR. EUGENE MARHLOUF SENATOR CATHERINE BULBULIA
PROINSIAS DE ROSSA T.D. MICHAEL D. HIGGINS T.D. -SENATOR GERALDINE MICK LANICAN CHAIRMAN - REV. DR. JOHN KENNEDY T.D. LAS. P.D. N.P. - P.L.O. CHISHOLM - 11-0A

ADMISSION FREE

ALL WELCOME

A noticeable adaptation of using handwriting in posters is in the filling in of details on an already printed poster figures 73, 74. It is the speed and flexibility of handwriting that is being exploited here. One overall poster is printed which can be used for a whole series of different concerts and venues. The varying details being written in each time. This is an extremely common method because it is economical and flexible and yet it allows a consistent image to be maintained on behalf on the product or advertiser — 'it looks more professional'. Similarly in this poster for a Hair Restorer figure 75, handwriting is used to indicate the cost of the preparation, the price presumably being fixed on an individual basis by the retailer. Notice how much the expressive handwritten price 'stands out' from the balanced, printed typography.

Finally, an unusual but fascinating use of handwritten, handmade signs as 'corporate image' are to be seen in the shop fronts and graphics of "The Pound Shops' figures 77, 78, 79. These are discounts shops, one rung above junk shops, which sell all sorts of goods at extremely low rates. Everything is sold for £1, their claim being that they provide extremely good value. All the graphics for these shops (they seem to be everywhere) are handmade, some better than others. They are perfectly suited to the image they are trying to portray - rock bottom prices - no frills service etc. Had they used nicely designed, well printed more 'restrained' graphics it would not have been as appropriate - though I'm not sure whether this was a deliberate design policy, or whether this 'image' was arrived at by default Handmade messages can be beautifully, quickly written, easily understood pieces of communication, they are often used as an on the

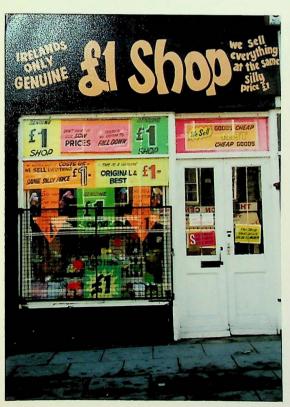




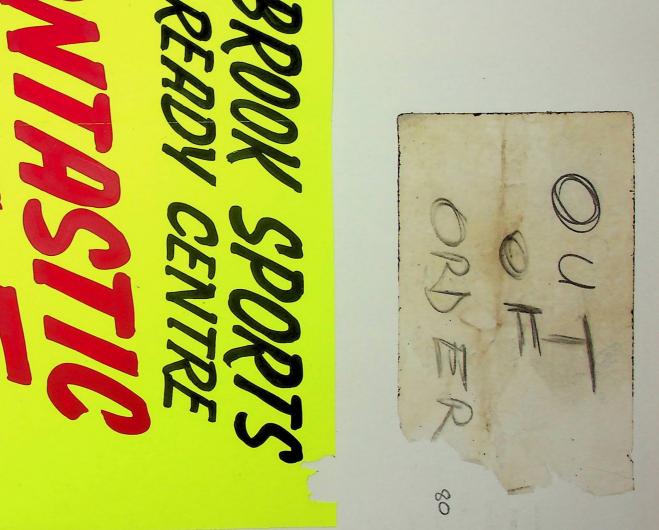












## DOMINIER SENDY SENDES REDUCTIONS UES, MED, THUIPS. & F.R. 195N 7111 7:30 PM

spot solution to a communications problem, - a train is late, a telephone is out of order, somebody has gone to lunch. In such situations they provide quick and easy ways of getting the message across, and by their very nature convey the appropriate immediacy. They fall between Calligraphy (writing - as - art) and Graffiti (writing - as - crime). They are writing as peoples' graphics.

Chapter S
The use of Handwriting
in Graphic Design



Graphic Design in the modern sense, did not exist until the early decades of this century. (indeed the very term 'graphic designer', coined by American book designer William Addision Dwiggins, was not used until 1922). 23 As a result the visual climate inherited by the emerging profession of graphic design had already been formed. This is especially true with regard to handwriting. Graffiti, calligraphy, handmade signs all existed as part of the visual environment and as such have become part of the vocabulary of the graphic designer, who is free to use them for a variety of graphic effects.

For most printed matter, the use of a pre-cast, pre-designed typeface is the norm, and justifiably so, because these are the most easily read form of communication. So when a graphic designer chooses to use handwriting, in any of its forms, for the message, he or she is obviously trying to emphasize some special aspect of the message. Handwriting has a wide range of associated qualities and designers have not been slow to utilize them. It is these varied uses and applications that I will now examine.

Probably the most important use of handwriting is the signature, which is in effect, writing - as - trade mark. Signatures are a very special form of handwriting as they are generally accepted as proof of human identity, which is why unsigned confessions are generally worthless and why poison pen letters remain anonymous.

They establish ownership and authenticity and indicate agreement when used in petitions or protest letters, for example. They personalize objects and ideas, and, from a graphic designer's viewpoint, this is one of their most valuable qualities. Little wonder then, that they tend to be utilized where 'the person' is the main



MICHIKO KOSHINO SHOP · 7 DERING ST · LONDON W1 · 01 629 7343



Cycligi Gamento

Pour Homme 1987-88

From Autumn 87 Yohji Yamamoto will be in London at 165 Sloane Street, SWIX 9QB, and in New York at 35 Mercer Street, 10011.

50b

selling point of an object or idea. Nowhere is this more in evidence, than in such intangible and ephemeral areas as fashion and art. Here the presence of the initials or label (substitute signature) decide the authenticity and as a result the value of the painting or outfit. Take this full page ad. for Michiko Koshino for example, figure 82, who is a Japanese fashion designer working in Europe, /it was she who invented inflatable clothing which were eventually adopted by other designers. The purpose of this ad is to remind and reassure us that 'mine-are-the-oringinal' which really means course 'buy -mine -they're -better'. Although not completely convincing graphically, we can clearly see the effect they were trying to achieve. Another campaign, for another Japanese Fashion designer, as it happens, uses the signature device again as a fairly prominent selling point, figures 83, 84. Again it reassures us and establishes the authenticity of the clothing. It says 'Yes! these - are - the - clothes - I - have designed - and - to - which - I - am - willing - to - sign - my name' i.e. they're authentic, therefore expensive, therefore highly desirable. Similarly the English designer Paul Smith's corporate identity (figures 85, 86) is 'his' signature, this is not only used for advertising but for clothes labels, shop signs, stationery etc. This is particularly appropriate since he designs all of the clothes in his shops and personally selects everything else that is sold. the customer in effect purchases Paul Smith's taste, he nominates the objects, the objects, the lifestye and the customers buys (it). In this next example you really are physically buying the signatures. The photograph figure 87 shows the back of a t-shirt, the proceeds of which were donated towards funding A.I.D.S. research. The slogan is -

## Paul Smith

Sales assistants required for new shop opening in November. Experience essential. Written applications only, including full CV, to: Peter Howarth, Paul Smith Ltd, 43 Floral Street, London WC2E 9DJ.



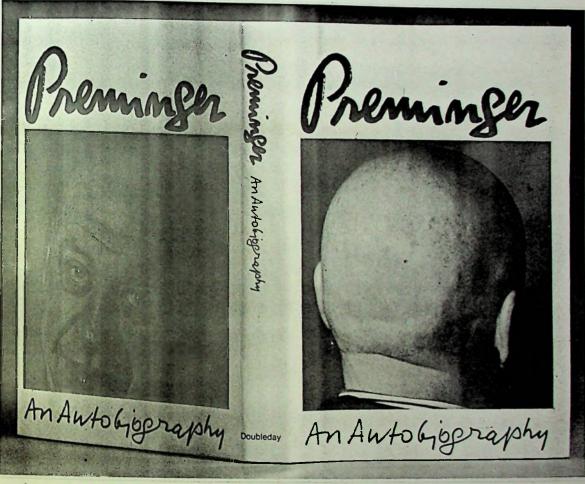
Toiletries available from Harrods, all existing Paul Smith shops, and the new Paul Smith shop at 41-42 Floral Street, Covent Garden, London WC2.

Heir Kevin Ryan at Antenna
Make-up Veena et Unique
ModelsElse, Tess and Louise at Unique and Tai Shan,
Alex Fracer and Bruno Soeres at Marco Rasala
Shot at Lipstick Studios.

Extra garments supplied by Katharine Hamnett,
Wendy Degworthy, Dorin Frankfurt,
Pam Hogg and Elaine Chaloner

O Carolina Charles O x gain and Helan of Rendering O Vivience Western Ball ANTAR O Loe conseins Horrorand of Alux Enda & someway and a area corry Distribution a proper byter a ware Berrie a Jula Rhodes of Jonia Rephile of Austine Bul Afflored of Present of Calle Smith
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Micchel Angelo RVEGEI stelestano 1:0 INTRODUCING THE GREAT ARISIS mmıs bolch The lives and works of the world most famous painters – from Leonardo da Vinci to Pablo Picasso Canalette I am brown 2 Howter Philosopher Diesola IACOBVS TINTORETVS F. luy delacroix. ustant Courbet W. Hoganth



Fashion Cares - and on the back, as you can see are the signatures of a whole host of fashion designers. The value of the T-shirt is due entirely to the presence of the signatures.

An almost identical situation is to be found on the cover of this promotional piece figure 88, for a magazine devoted to "The Great Artists". Whatever about the reality of the magazine it is obvious that the promise is of a deeper, if not intimate, knowledge of the various artists. Here writing performs the double function of listing the artists as well as providing an interesting background pattern, the various signatures being made to play quite attractively off each other. It is not insignificant that it is their signatures that have been used to represent them rather than their work or their portraits. Their marks seem more revealing, more intimate than a series of familiar portraits, or reproductions of the actual works could have been.

Personalize - Apart from signatures however, writing in itself is also used to personalize a message. This book jacket figure 89, for an autobiography gains more impact by the astute use of handwriting, visually it really does look like he has written it himself. It does give the impression that it is a very honest, personal, human account of his life, which is surely why we would consider the purchase of such works.

Another very skillful and I think you would agree, very potent use of handwriting to personalize a message is to be seen in this American advertisement figure 67, Its power comes from its appropriateness to

the testimonial format, and of course to the seriousness of the subject being publicized. And on a more abstract level, the crudeness of the writing - it's not very attractive to the eye, its quite 'scrawly', very ordinary, very real - these are all perfect qualities for a testimonial.

The next example figure 91, proves my point on writing and authenticity, rather neatly I feel. It refers to the fake Hitler diaries published by Stern magazine and the Sunday Times who were both convinced of having the secured the scoop of the century when they thought the writings were real and willingly paid a fortune for the privilege, until the truth emerged. The logotype for Ron Arad's Company One - Off, figure A designed by Neville Brody would seem to strive to achieve the similar ideas. The relatively bland 'mass produced' typgraphic base of the logo serves merely as a foil for the painterly brushstroke letter f. This is an attempt to represent in graphic terms the individualized nature of some of Arad's work, as well as expressing visually the notions implied by the company name.

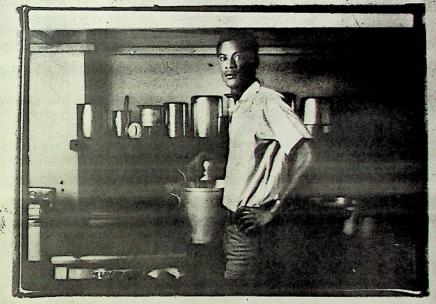
The Immediateness of Handwriting - Apart from the speed with which handwriting can be executed it can, when used skillfully, help to convey a sense of urgency to messages. These examples illustrate this quite well. Particularly this piece figure 92, for a feature on jobs. It's success lies partly in the very subject matter - jobs obviously being a rather prized commodity - but also in the manner in which the designer has used the writing. It is very strong and vibrant, the sweeping loop around it emphasizing this vitality and

The main way that Einikar far charged my life is my outlook on life.

My outlook is now positive and bright.

omy thought patterns have changed,
and my demands and expectations
of my self are for greater schon They ever were Vern, head of kitchen.

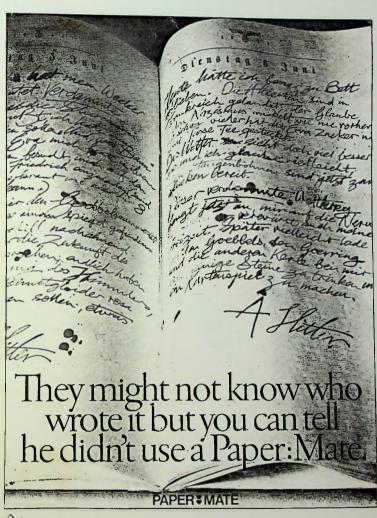
with Cenikor three years



If you have a drug or behavioral problem you're serious about solving. or if you'd like to help someone who has, contact Cenikor.

Cenikor works.

In Houston: 228-4447 In Ft. Worth; 332-1044 In Denver: 234-1288



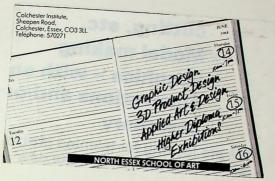
energy. Also the fact that it obliterates the page underneath - we can feel the urgency of the writer because it simulates a familiar situation.

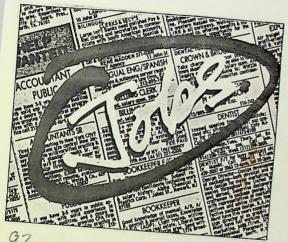
Similarly these two different examples (but identical in the thought processes involved) try to achieve a similar intensity and immediateness figure 93, 94. They both use the 'scribbled - notes- in - a -diary' device to try to increase the importance of the message and to emphasize the short duration of the exhibitions. As well as providing a graphic situation which is easier for the reader to relate to.

The Humanizing of Power of Handwriting - Handwriting implies someone has written the message and this will 'humanize' any slogan. The following examples illustrate this special quality and its exploitation by graphic designers.

This trademark figure 95, was devised by a Canadian designer for a United Nations conference on human settlements. Although pictorial in form it shares the handmade aesthetic, it has a warm, human appearance and significantly it was decided not to impose a copyright on it. So here is an instance of a designer who has not only used the 'feel' of handwriting but tried to design a symbol suitable for unrestricted reproduction as well. Similar thinking would seem to be behind the Solidarnosc logo figure 97, which seeks to express a very human, very direct quality.

The next symbol figure 96, for the Irish development organization Concern, conveys its work in the elimination of suffering and deprivation. The script has a rather frail, anxious quality which





# NOVEMBER

1987

Tuesday

Your invitation to the 12th National Graphic Design Exhibition

Wednesday

esday
At the
Business Design Centre
Upper Street, Islangton Careen,
London NI.

Thursday

London's only major

Ex hit tion devoted entirely to

the professional graphic designer

Friday

20

Over 80 exhibitors





ORGANISED BY EMAP MACLAREN EXHIBITIONS LTD





97 SOLIDARNOSC

GREENPEACE

MIDLAND

The Listening Bank

In Scotland, Vector is available at Clydesdale Bank.

99

Midland
STUDENT SERVICE
From the Listening Bank

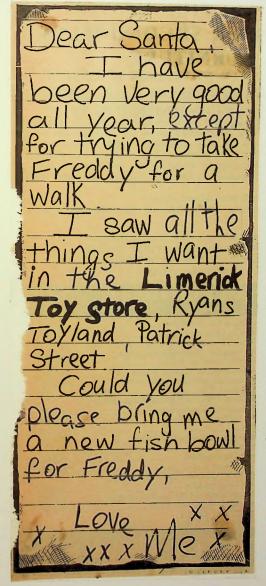
The offer is available if you are opening your first Midland Student Current Account, are starting the first year of a higher education course qualifying for a mandatory LEA award in 1987, and have tuttion fees paid by the LEA. Applicants must be 18 years or over. Pick up a leaflet from any Midland or Clydesidle Sank or cell



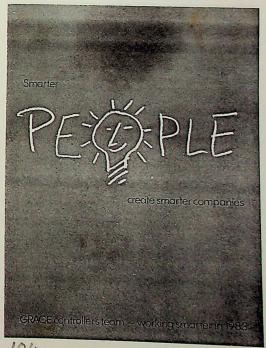
differs from the slightly more assertive and insistent Greenpeace logo figure 98. Though both are obviously trying to evoke the same emotional, human response, all of these identities depend heavily on the imperfections inherent in handwriting and the conditions which sometimes surround their creation, to achieve a positive reaction in the viewer. The designers have used handwriting in an attempt to speak to our hearts, which the usual geometric, hard edged logo would have failed to do. It is vitally important to remember that logotypes and symbols such as these are very few and far between, when they do appear they are usually surrounded by acres of impersonal, mechanized typography, a context in which they gain an even greater visual and emotional impact.

It's not just 'do good' organisations which have used hand writing as a humanizing device. Take for instance these adaptions to the Midland Bank's logo figures 99, 100, 101. Eager to lend money and gain new customers the designers have obviously responded to their brief by using handwriting to make the institution seem more approachable, less forbidding. An attempt which is not altogether unsuccessful. The choice of slogan is very revealing - " The Listening Bank" - implies a certain sympathy and passivity and recptiveness. It has strong references to the nature and conventions of graffiti writing. But of course since the Midland bank is such a nice bank all any graffitist would ever want to do is sing it's praises.

More extreme examples of the use of handwriting in humanizing messages can also be found. To be human, it would seem, is to be imperfect and vulnerable and the people who would therefore seem to represent this most strongly are those who are more 'imperfect' and vulnerable -







**AYING CAREER** 

# Souness drama: Is this the en

by DAVID HAMILTON

RANGERS player-manager Graeme Souness-sent off yesterday for the THIRD time in two seasons—may now have to ponder his future as a

The question tough guy Souness, 34, must ask himself is: "Is the pressure of being player AND boss too much?"

He now faces a lengthy suspension after his dismissal early in the second half of the Old Firm match against Celtic at Parkhead and is automatically out of Wednesday's Skol Cup quarter-final against

Yesterday he was booked in the first half for arguing with referee David Syme and was sent off in the 54th minute after scything Celtic's goalscorer Bill Stark in front of Britain's biggest crowd of 61,000.

Ten-man Rangers never came back and lost 1—0. After the final whistle some players refused to shake hands with each other.

Souness started last season—his first in charge at Ibrox—with a sending off against Hibs on August 9, 1986, for a controversial tackle on George

tact with the family and we have not heard a word from her."

Police are also puzzled because Roxanna sent holiday cards to friends but not to her

The Royal Ulster Constabul-ary are in touch with Interpol over her disappearance and last night appealed for the person who used her ticket on British Airways flight BA 8427 on August 21 to come forward.

Roxanna is a nurse at the Bangor Health Centre, but planned to move to Scotland to take a midwifery course.

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141

13

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### Footballer on blood charge

FORMER Scottish footballer Jim Blair, 40, has been arrested in Belgium for allegedly smuggling human blood from South Africa to West Germany. He is said to have falsified labels and documents.

Blair played for St. Mirren, Hibernian and Norwich before going to live in Belgium.

#### Double jobs blow

NEARLY 400 job losses were MEARLY 400 job losses were announced in Ulster yester-day—300 next month when the Denny Bacon factory closes in Portadown and 95 before the end of the year at Charles Hurst Motors.

#### Gnard attacked

A SECURICOR guard was attacked and robbed of £3,400 by two raiders outside a Co-op supermarket in Viewpark, Uddingston, Lanarkshire, yesterday. The security man was not seriously hurt.

#### Girls hit bullseye

EIGHT girls from Loch-maben, Dumfriesshire, set a world record yesterday when they played darts nonstop for 24 hours in aid of charity.

I CAN'T AFFORD TO BEILL

groups, prehaps such as children and the disabled. There are no shortage of examples. This cover of a report for a Hospital for Crippled Children figure 102, is a charming and typical example of these super vulnerable humans depicted in super vulnerable handwriting. And again this same line of thinking has given rise to this "Dear Santa" letter, which appeared in a local newspaper. The cover of this company report figure 103, illustrates the point almost exactly. The designer has, quite rightly, handwritten the word people, which is a perfect 'typographic' expression of it's meaning, the face being an added touch. This much larger newspaper advertisement figure 105, appeared in a British Sunday newspaper, and looked visually gripping amidst pages of mechanically perfect printed type. The designers thinking would appear to be practically identical to the examples previously examined.

Finally this leaflet which was received through the letterbox figure 106, again shows the attempt to use handwriting for it's very powerful human and emotional content, it is not as legible as the type but it is much more noticeable - the eye goes straight to it even though the typeset text eventually proves much more pleasant to read. The handwriting has an emotional quality which compels us to look at it no matter how difficult to decipher it proves to be.

The use of graffiti in Graphic Design - As I have outlined in chapter three there are many varied and conflicting responses to the phenomenon of graffiti. What is common to all of the responses it draws however is an underlying acceptance that what a graffitist writes he means. An honesty (whether it be anti-social or not) of

Dean Friend, may god Himself

Figain I pay, may god Himself

Figain I pay, may god Himself

be good to you who so kindly

be good to you who so kindly

repended to my little calendar

net and to my little calendar

of pool several month ago. 9 still

of carmelite student in the education

of Carmelite student to the himstood.

8. 4 beg you once more to send

me just £1 (a more if you really

can of course) Very sincerely,

(3n.) Christopher Courly, O. Carm.

## Order of Carmelites APOSTOLATE OF HELP



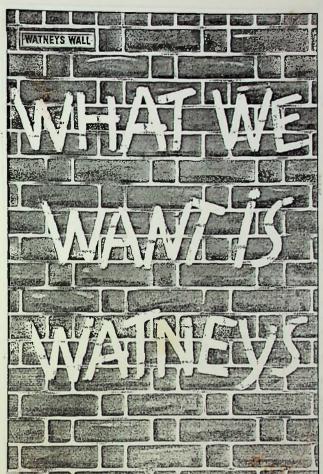
Our Carmelite 'Apostolate of Help' invites you to co-operate with us 'begging' friars in bringing Mary's Son to a world that is often starved of food for the spirit in western countries and of both food for the body and food for the spirit in foreign mission lands.

All who give money offerings participate in the special Masses and Prayers which Carmelites offer every day of the year for those whose names are enrolled. Special Mass cards are also available for occasions e.g. Sincere Sv. pathy, Mass Bouquet, Christmas Bouquet, etc., etc.

Please be ie our Friend and let us benefit one another through this Apostolate of Help. I ask your assistance humbly and unashamedly for the keep and education of Carmelite students to the holy priesthood of Jesus Christ. In turn, I promise to "ask the Father, who hears every cry for help" to favour you and those for whom you care.

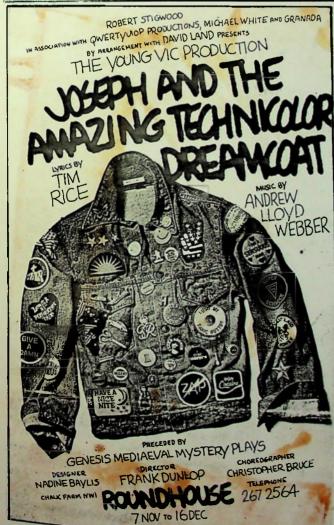
Fr. Christopher Crowley, O.Carm. The Carmelite Provincial Gort Muire Ballinteer Dublin 16

OR bank giro: T.S.B. Dublin 14; Code No. 99-06-20 a/c 80010437









This is a German poster, figure 111, for a play called "Gimme Shelter". Without knowing the plot it seems safe to say that the graffiti-writing is utilized here to give a very threatening, menacing impression, the obliteration of the face completing the effect by adding to the tension and uncertainty.

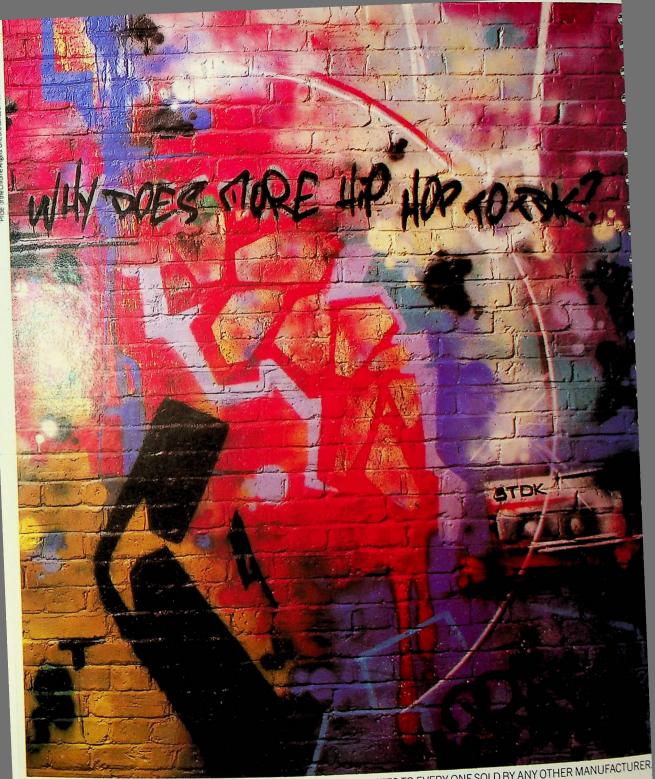
This still from a television programme figure 112, also uses graffiti to give a very sinister feeling to the message. Again an odd and strange face heightens the mystery. The advertisement figure 113, shows how the Subway Graffiti of New York, has in a sense become a sort of folk art, safely assimilated into the mainstream - nice and colourful with no unpleasant associations. Just right, in fact for use as a decorative backdrop in an ad to sell cassette tapes to white middle class English teenagers.

Handwriting for visual excitement - This is the last but probably the most widespread use to which writing is put by graphic designers. Simply a means of putting some life and visual excitement into ordinary ideas.

probably the best example I've come across in this category is the paper bag from the now defunct Design Council's shop in London figure 114, It's a few years old, and this design has now been changed, as has the complete function of the centre. (Originally this design covered an entire wall of the stairwell in the centre and looked extremely impressive). However there is no reason, I can think of, why the word 'shop' should have been written as it is, other than the fact that it looks so visually attractive. In other words the designer has obviously used the inbuilt vibrancy and energy of handwriting to







TDK SELLS THREE AUDIO CASSETTES TO EVERY ONE SOLD BY ANY OTHER MANUFACTURER.

feeling. This is one of the qualities this designer figure 84, has used as a device to lend a popular feeling to the message, allied of course with a hint of anti-authoritarianism. This poster is reportedly the earliest example of the use of graffiti by a designer. It was used to advertise a British beer making firm in the nineteen thirties. It is simple, direct and appropriate. The forms the lettering takes are very close to real graffiti which heightens the impact, a verisimilitude which must have proved even more powerful to the original pre war viewer.

A similar effect has been attempted here, figure 108, the word - women's - being written across the word REVIEW to imply, it would appear, a certain assertiveness and surely an attempt to emphasize the special nature of the magazine. Graphically speaking however it's not as effective as the previous example but the intention is clearly the same.

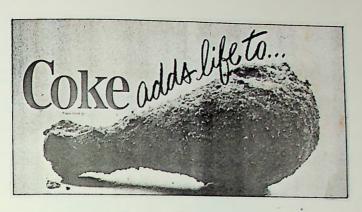
Quite a nice example of graffiti in use as a graphic device I found was in a billboard advertisement in figure 109. It makes a clever play on the fact that it could easily be real graffiti — the right kind of writing, the right sort of sentiment, the right location. Designers generally have to keep in mind that such large expanses of white spaces are a great, sometimes overwhelming lure to the potential graffitist. So this is a very knowing usage by the designer.

In this poster for a rock musical the designers (Pentagram, London) up-dated Joseph's coat and with it the way the information was conveyed. Figure 110. Here graffiti is used to give a contemporary youth feeling. (so contemporary, in fact that it now looks very dated.)

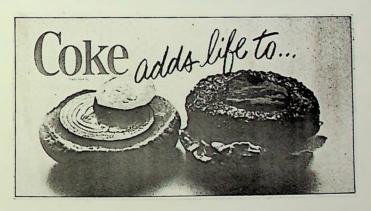
DESIGN CENTRE

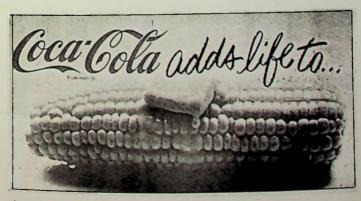


# Neege Buch!"









create a visually attractive bag.

Similarly there is surely no possible connection between the product name "Ultra Brite" and a blown up image of a handwritten word figure 115. Initially the impression of 'ultra brite' would seem to demand a clean, perfect, flawless design. Despite the doubtful appropriateness of the design, it does look good.

Figure 116, shows a piece of expressive script from a teenage pop magazine. These magazines are crammed full of such writing which are used for headlines in an expressive and humourous slightly frivolous way.

Finally this series of Coca cola adverts, figure 117, seem to me, to tell the tale; that designers use handwriting, simply because it 'adds life to.....' the design.

To conclude therefore, I would to say that handwriting in its many forms and varieties has become an essential part of the vocabulary of the graphic designer. It is utilized for a very wide variety of graphic problems, which range from the sinister and threatening to the lighthearted and frivolous, to an almost gratuitous use in some instances. What all these applications would seem to have in common is that handwriting is employed to give an added, extra 'something' which just cannot be achieved by type alone. A potency and vibrancy peculiar to the very nature of handwriting.

Conclusion

It is all too easy to forget (or simply not realize) that handwriting, or more explicitly writing by hand, was the original form from which printed type had derived - that type is actually stylized, fossilized handwriting. There is no question of handwriting (current or bookhand) replacing the use of pre-designed, printed typography in text situations. (Because the alphabet is a code, the more standardized and easily recognizable that code is, the more efficient it will be at communicating the message). What handwriting does offer however, is a whole variety of ways of adding personality, emotion, warmth, humanity and pure visual excitement to words, something which cannot be achieved with anything even approaching the same degree of success, by the use of highly efficient, highly legible, but ultimately impersonal typography. A potency and vibrancy inherent in the very perfect imperfections of handwriting

GLOSSARY

which is used primarily for extensive passages of text in manuscripts, and is of a formal, disciplined nature.

Calligraphy Aesthetic writing.(literally beautiful writing)

Current Informal everyday writing.

Hand

Cursive Term used to describe quickly written scripts which have a tendency to lean to the right.

Demotic Egyptian current writing employed from seventh century B.C. to fifth century A.D. - the word translates as - of the people.

Graffiti

An Italian word meaning scratchings or scribblings,
was originally applied by archaeologist to a class
of casual writing found in Pompeii. The word
"graffiti" is now a general term for any
obscenities, inscriptions or designs on walls which
are of a casual or unauthorized nature.

Refers to particular (visual) styles of writing.

Hieroglyphic Original Egyptian script, which was
a word picture writing system, eventually it was
reserved for important inscriptions or "sacred
carvings".

Hieratic Cursive Egyptian script, which evolved from Hieroglyphic and was used in religious texts.

Latin The original 23 letter Roman alphabet from which alphabet our 26 letter alphabet derived - J, U and W were later additions.

Lettering Letters carefully constructed with mechanical aids according to a predetermined design as opposed to letters simply written freely.

Lithographic Printing from a dampened flat surface using greasy ink, based on the mutual repulsion of oil and water. Developed in the nineteenth century. Less expensive and more sophisticated than relief printing.

Majuscule Refers to capital letters eg A B C.

Minuscule Refers to small letters eg a b c, which evolved slowly from the majuscule only, Latin alphabet.

# LIST OF ILLUSTRATIONS

- Figure 1 Hieroglyphic script, for formal use.
- Figure 2 Hieratic script, formal use.
- Figure 3 Demotic script, current writing informal use.
- Figure 4 Classic Roman incised capitals, trajan column, for formal use Figure 5 'Quadratta', square capitals, formal manuscript hand, note very slow deliberate formation of letters.
- Figure 6 'Rustica', development of Quadratta, more easily written but still a formal book hand.

- Figure 7 Roman current handwriting, the flowing curved strokes and slant to the right are all evidence of fast handwriting. What is lost in legibility, is gained in speed and rhythmic energy
- Figure 8 Lines from the Gutenberg 42 line Bible (1455).

  Gutenberg's first printings were closely based on the then standard textura bookhand. Initially every effort was made to simulate formal bookhand writing, from the use of special ligatures, to the addition of the initials by a scribe after the page had been printed.
- Figure 9 Some of the 300 alternative letters and ligatures, which Gutenberg needed to simulate a handwritten page.
- Figure 11 Fifteenth century Gothic broad pen script.
- Figure 12 Broad pen script, from a poem by Thomassin von Zirclaria, circa 1415, for Kathrina of Burgundy.
- Figure 13 Fifteenth century broad pen script, 1426, from a facsimile page, Bury St. Edmund's Record book.
- Figure 14 Tracing of fig 13 by author with modern ballpoint pen, to demonstrate the importance of the writing tool in the appearance of the writing formed.
- Figure 15 Flexible pointed pen script, from George Shelley's "Natural Writing" 1709
- Figure 16 The "Italian" hand as used by Ambrosius Perlingh
  Amsterdam, about 1660, flexible pointed pen script.
- Figure 17 Typical English roundhand which became the model for business hands in the nineteenth century before the widespread use of the typewriter.
- Figure 18 The English artist William Morris revived quality book production in the 1890's, using medieval and botanical forms as inspiration.
- Figure 19 Typical example of Japanese Calligraphy.
- Figure 20 Instruction diagram, showing the difference between calligraphy and lettering, and how they are both used by modern lettering artists. Reproduced from "History

and Technique of Lettering" by Nesbitt, page 239

Figure 21 Wall hanging by American calligrapher Robert Boyajian.

Note deliberate exploitation of sophisticated modern printing methods which are capable of reproducing the varying tones of ink in the alternate letters of the word 'September', the tool here was a broad nibbed pen (with incision)

Figure 22 Another wall hanging by Jim Gemmill, American
23 calligrapher. Here the differing tones of ink are used
in an even more expressive way to reflect the "Fire &
Ice" poem. Again a broad nibbed pen was used.

Figure 24 Graffiti from a house, in excavated Pompeii.

Figure 25 Typical 'normal' New York Graffiti

Figure 26 "Rolieo Dien", 1982, on a No. 5 train at 180th Street Station, the Bronx.

Figure 27 Photograph of Duster Lizzie" 1982, Crossing the Bronx River at Witlock Avenue.

Figure 28 Loyalist wall paintings, in Sandy row, Belfast.

Figure 29 Republicann cable end, photograph taken in 1984 now defaced.

Figures 30 Republican 'Community' graffiti, Upper Falls Road,
31 Belfast. The black splashes of paint are by British
Soldiers.

Figure 32 Unionist imagery.

Figure 33 U.V.F. graffiti, A Taig is a Catholic (slang)

Figure 34 Ritual and CasualMarkings ay Forest St.

Figures 35 Cork graffiti, photographs by author.

to 42

Figure 46 'Official Graffiti' Bishop St, Cobh. photographs by author.

47,48

Figure 49 Photograph of Tylers shoe shop, North Main St Cork Figure

Figure 50 No parking sign in alley off Thomas Street, Cobh.

Figure 51 Authors photograph of Inchicore Graffiti.

Figure 52 The Sir George Robey music gig list, Finsbury Park,

#### London (1986)

- Figure 53 Photograph by author, Princes Street, Cork
- Figure 55 'Joe Walsh' window notice, February 1990
- Figure 56 Close-up photograph showing pencil lines.
- Figure 57 Barrack Street, Cork photograph by author, February 1988
- Figure 58 John St.Cork 'Coal 'merchants',
- Figure 59 Thomas St shops Dublin, photographs by a
- 60, 61 Author, February 1990
- Figure 62 Thomas St Cake Shop, Dublin
- Figure 63 Inchicore Shop window. photograph by author, February 1990
- Figure 64 Willie's Newsagent Inchicore photograph by author
- Figure 65 Middleton St, Cobh , Cork, photograph by author
- Figure 71 Non professional poster
- Figure 72 Urgent Messages
- Figure 73, Rock posters from Dame St, Dublin 2
- 74,75
- Figure 767 The Pound Shop, Dingle, Photograph from Irish Times.
- Figure 78 The Pound Shop, William St. Limerick.
- Figure 79 The Pound Shop, Catherine St. Limerick.
- Figure 80 Out of order sign Telephone, The Palace Bar, Fleet St Dublin 2.
- Figure 81 Professional Handmade poster.
- Figure 82 Michiko Koshino advertisement, Arena magazine,
  Autumn 1987
- Figure 83 Yohji Yamamoto advertisements, Arena, The Face, &
- 84 Elle magazines
- Figure 85 Paul Smith recruitment advertising, The Face,
  September 1986
- Figure 86 Paul Smith product advert, Blitz, July 1987.
- Figure 87 'Fashion Cares' T-Shirt promotion for Aids research funding I-D magazine, April 1987.
- Figure 88 Cover for promotion booklet for 'The Great Artists' a special interest subscription-only magazine.
- Figure 89 Book Jacket for Preminger autobiography, designer Saul

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Ba	2	5	

- Figure 90 American advertisement for Cenikor Foundation, Herring Design Agency.
- Figure 91 British advertisement for Papermate pens.
- Figure 92 Magazine illustration for an article on employment.
- Figure 93 Advertisement to announce British Art School Exhibition.
- Figure 94 Front cover of a leaflet to promote a Graphic Design
  Trade Exhibition
- Figure 95 U.N. Copyright free logo for conference on Human Settlements.
- Figure 96 Concern logo
- Figure 97 Solidarnosc logo.
- Figure 98 Greenpeace logo
- Figure 99 Midland Bank logotype with additional slogan from
- 100, 101 various advertisements and leaflets
- Figure 102 Cover for Texas Hospital annual report
- Figure 103 Newspaper advertisement for Ryans Toy Shop, Limerick Leader November 1987
- Figure 104 Poster for American Personnel Management Company
- Figure 105 Newspaper advertisement for The Spastics Society.
- Figure 106 Mailing shot for Carmelites.
- Figure 107 Poster for Watneys beer, 1930's
- Figure 108 Part of promotional leaflet for women's review magazine showing the magazine masthead
- Figure 109 Author's photograph of a billboard advertisement,
  Dublin, February 1990
- Figure 110 Poster for a Seventies musical by Pentagram, London.
- Figure 111 Poster for a German play
- Figure 112 Still from opening sequence of a television programme
- Figure 113 Full page advertisement for TDK cassette tapes.
- Figure 114 Paper bag from Design Council Showroom, London 1987.

Figure 115 Ultrabrite toothpaste box.

Figure 116 Headline taken from Smash Hits, pop magazine, August 87

Figure 117 Series of magazine advertisements for Coca-cola.

# FOOTNOTES

It is important to point out that these current hands were vital in the development of new, simpler more convenient forms of letters. This is especially important in relation to the development of the minuscule (small letter) in our

Latin Alphabet, which as can be seen from the formal hand examples figures 4,5,6 simply did not exist at that time. In the example of current handwriting fig 7 we can see the beginnings of the development of minuscule letters as we know them.

- T.F. Carter, The Invention of Printing in China, page 31.
- Ruari McLean, Thames and Hudson Manual of Typography, page 13.
- Alexander Nesbitt, the History and Technique of Lettering, page 114
- The first recorded attempt to invent a typewriter may have been a 1714 British patent for "an artificial machine or method for the impressing or transcribing of letters singly or progressively one after another, as in writing, whereby all writing, whatever may be engrossed in paper or parchment so neat and exact as not to be distinguished from print". No drawings of this machine exist, and its construction is not known. The only other attempt recorded in the eighteenth century was a machine invented in France in 1784 for embossing characters for the blind. In 1829 a machine called a typographer was patented in the United States. Several typewriter models followed, but, despite

were large and cumbersome, some resembling pianos in size and shape. All were much slower than handwriting in operation. Finally in 1867 the American inventor Christopher Sholes developed the first practical typewriter, his second model, patented in 1868, wrote at a speed exceeding that of the pen, It was a crude machine, but Sholes added many improvements and in 1873 he signed a manufacturing contract with E. Remington and Sons, New York. The first typewriters were placed on the market in 1874 and the machine was called the Remington.

6 Laurie Burns, Exhibition Coordinator, 'International Calligraphy Today' page 8.

- 7 Alexander Nesbitt 'The History and Technique of Lettering', page 103.
- Alexander Nesbitt 'The History and Technique of Lettering', page 154.
- Alexander Nesbitt 'The History and Technique of Lettering', page 156.

- Herman Zapf, Introduction, 'International Calligraphy Today' page 10.
- Ray de Boll, 'Behind the Scenes' 'International Calligraphy Today'
- "Calligraphy is the art of fine writing communicated by agreed signs. if these signs or symbols are painted or engraved we have that extension of known as lettering, ie large script generally formed with mechanical aides such as a rule, compass and square. but it is the essence of handwriting that it be free from such, though not all, government and of beautiful writing that it possess style ..... calligraphy may be defined as freehand in which the freedom is so nicely reconciled with order that the understanding eye is pleased to contemplate it "

  —Stanley Morrison.
- 14 Abel and Buckley, Handwriting on the Wall, Chapter 1
- Mayor Ed Koch, quoted from interview, 'Style Wars' Graffiti video.
- "graffiti, as the name itself, is not an art, graffiti is the application of a medium to a surface" Bernie Jacobs, Crime Prevention Coordinator for the New York City Transit Authority.

- Bernard M. Schulman, Chief Psychiatrist, St. Joesphs Hospital, Chicago.
- 19 Abel and Buckley, Handwriting on the Wall, Chapter 1
- See British Newspaper cartoon at the beginning of Chapter 5, handmade signs being literally regarded as a joke, in terms of design merit.
- I say this from personal experience as a graphic design student, 'finish' and technical perfection are regarded as a very important aspect of graphic design.
- 22 Enquiries within this and other shops revealed that there are at least two such sign writers in Limerick City Basil Collinson, who operates a 'Publicity poster' service from over 8 O'connell Street, Limerick and Cathy O'Donavan from 27 Mallow Street,
- John Laing "Do-it-yourself Graphics" page 10.

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