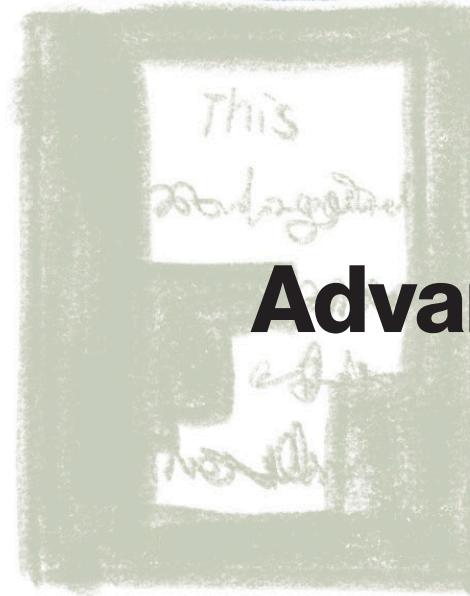
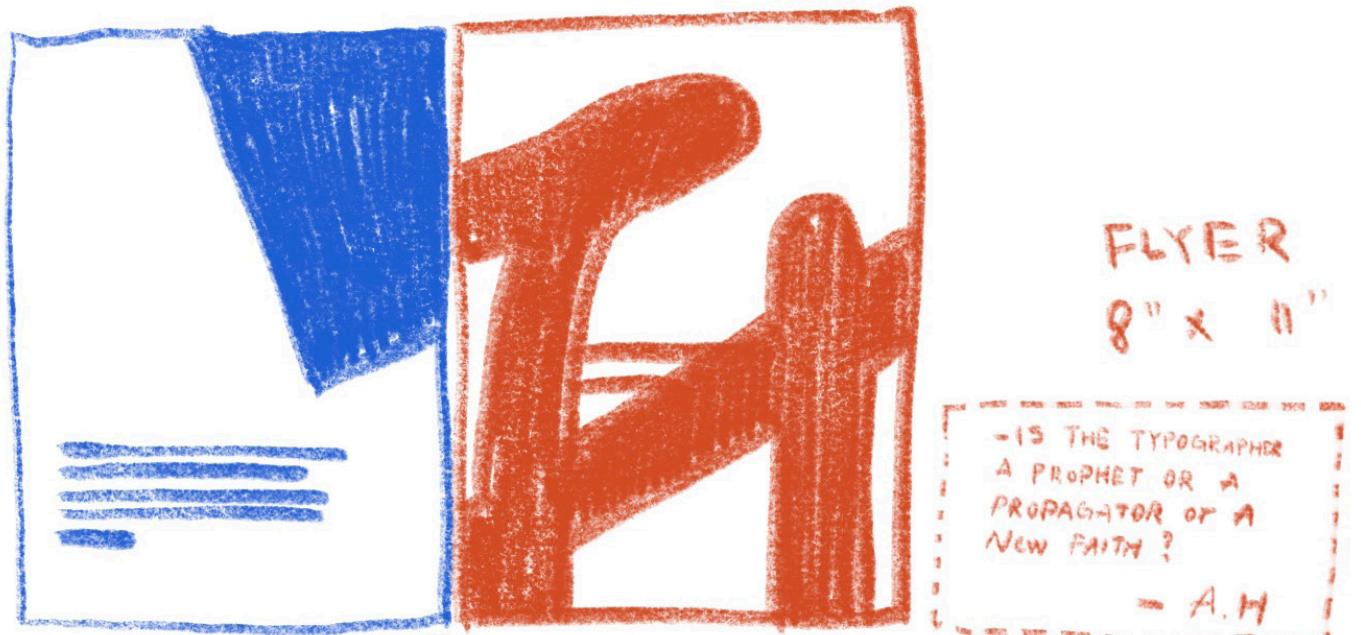


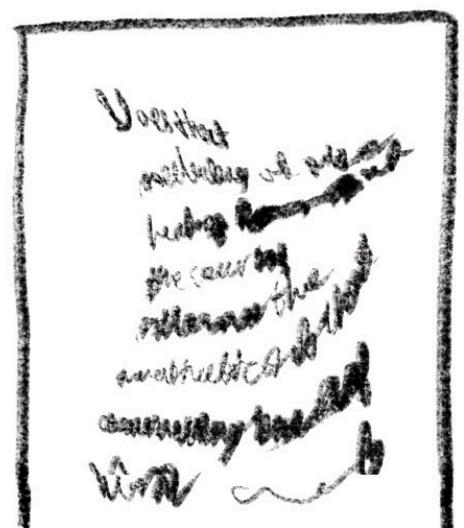
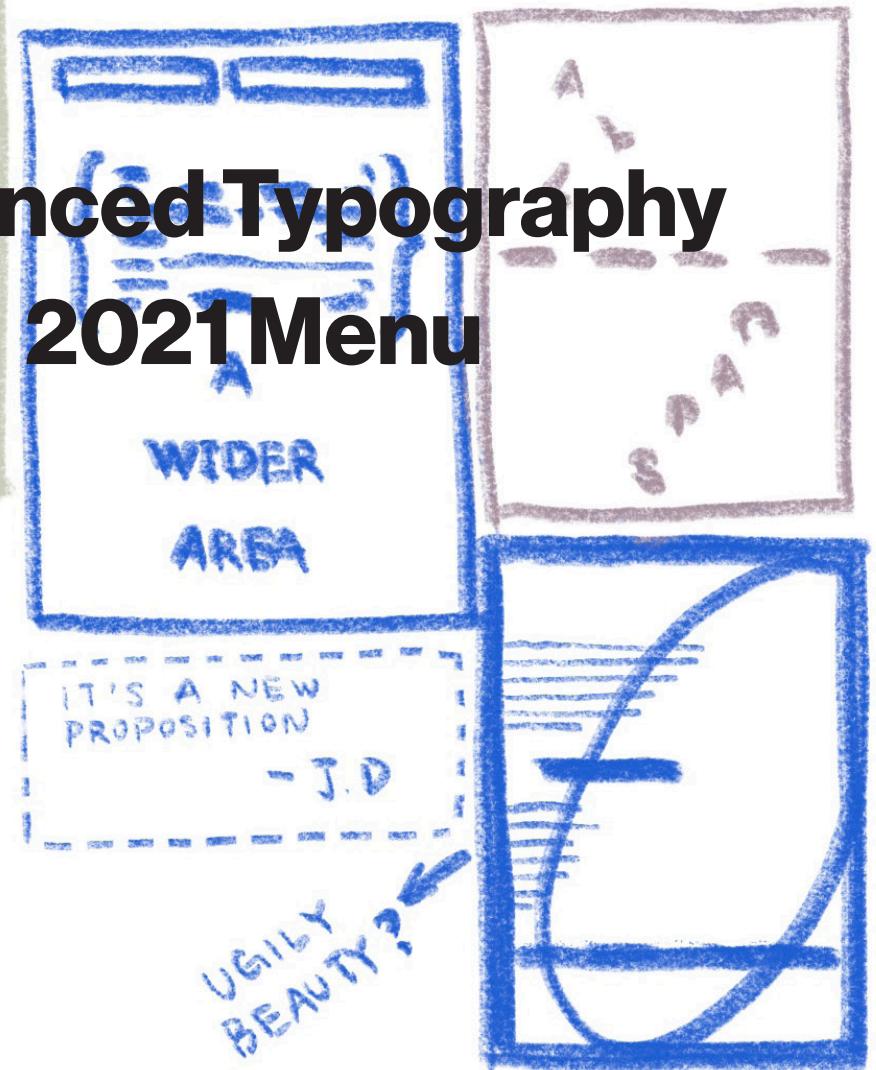


**[NOTHING FOR THE
TIME BEING]**

**// Advanced Typography 2021
by (“.AngelHuang”)**



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1. Jeffery Keedy, "The rules of typography according to (crackpots) experts", 1993
2. Grace Han & Sara Duell, "How Can Designers Address Power Inequity? Start small and focus on the local.", 2021
3. Crouwel. Van. Toorn, "The Debate", 1972
4. Crouwel. Van. Toorn, "The Debate", 1972
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6. Crouwel. Van. Toorn, "The Debate", 1972
7. Mr Keedy, "The Global Style", 2013
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... And people have an opportunity to criticize design they don't like,

***Why the advancement
and proliferation of
technology is not
parallel by quality?***

THE WAY YOU'VE DESCRIBED

MAKE IT
SOUND
WHAT'S
MIGHTS
ABOUT DADA IN THE '10S
AND '20S

[EMIGRE]

"The way you've described Emigre make it sound like what someone might said about dada in the '10s and '20s."

ABOUT DADA IN THE '10S
AND '20S

Guys,
 do not want to
 contribute to what the I
 man says,
 because I want to be able to offer my services as
 a designer in
 a wider area.

A WIDER AREA

When I depart from modular structures, them this is an underlying principle to me. These structures can be simple, but they can also be extremely complex. And I believe that design - not just

Graphic Design

, but also spatial design, architecture, and industrial design - benefits from a cellular approach, from a

HIGHLY STRUCTURAL APPROACH



/*
 THE RELATIONSHIP BETWEEN FORM AND CONTENT IS IN
 FACT HIGHLY RELEVANT
 */

It is perhaps more so than in 1961, [for it comes with a responsibility.] And maybe we should be adventurous in facing the challenge, without perhaps sufficiently knowing the means we have at our disposal.

Massimo Vignelli vs. Ed Benguiat (Sort Of)

Annotated by Julie Lasky

In 1991, I was low woman on the Print magazine masthead, which meant I was responsible for much of the editorial grunt work. It was my job to organize a debate between Massimo Vignelli and the type designer Ed Benguiat that took place in our offices that spring. Afterward, I transcribed the tape and edited the transcript for publication in Print's September/October 1991 issue. Published under the rubric "Oppositions," the debate was the second in a series. It followed "Tibor Kalman vs. Joe Duffy" — a 1990 dialogue about design ethics that was so notoriously cranky I didn't feel the need to name names when I referred to its "antagonistic" participants in my introduction to its successor.

Print had brought Vignelli and Benguiat together because they looked like oil and water on paper. But rather than debate one another they surprised us by ganging up on Emigre magazine (1984–2009) as a symbol of the computer's destructive influence on contemporary typography.

What follows is an almost complete rerun of the 9,000-word original published version. Parts that have been skimmed away are indicated by ellipses (...). My annotations are oblique in brackets [like this]. Editorial insertions in the original published text are roman in brackets [like this].

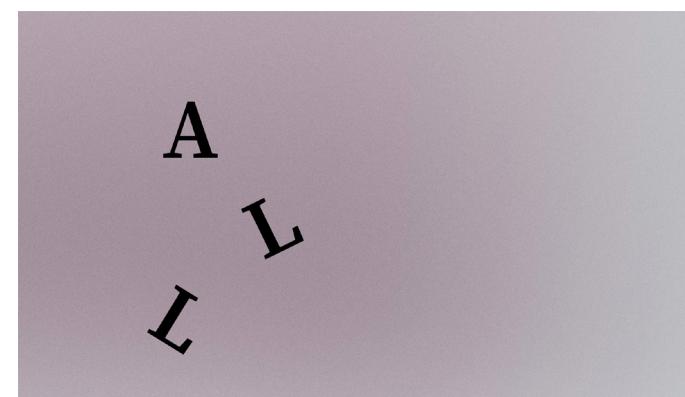
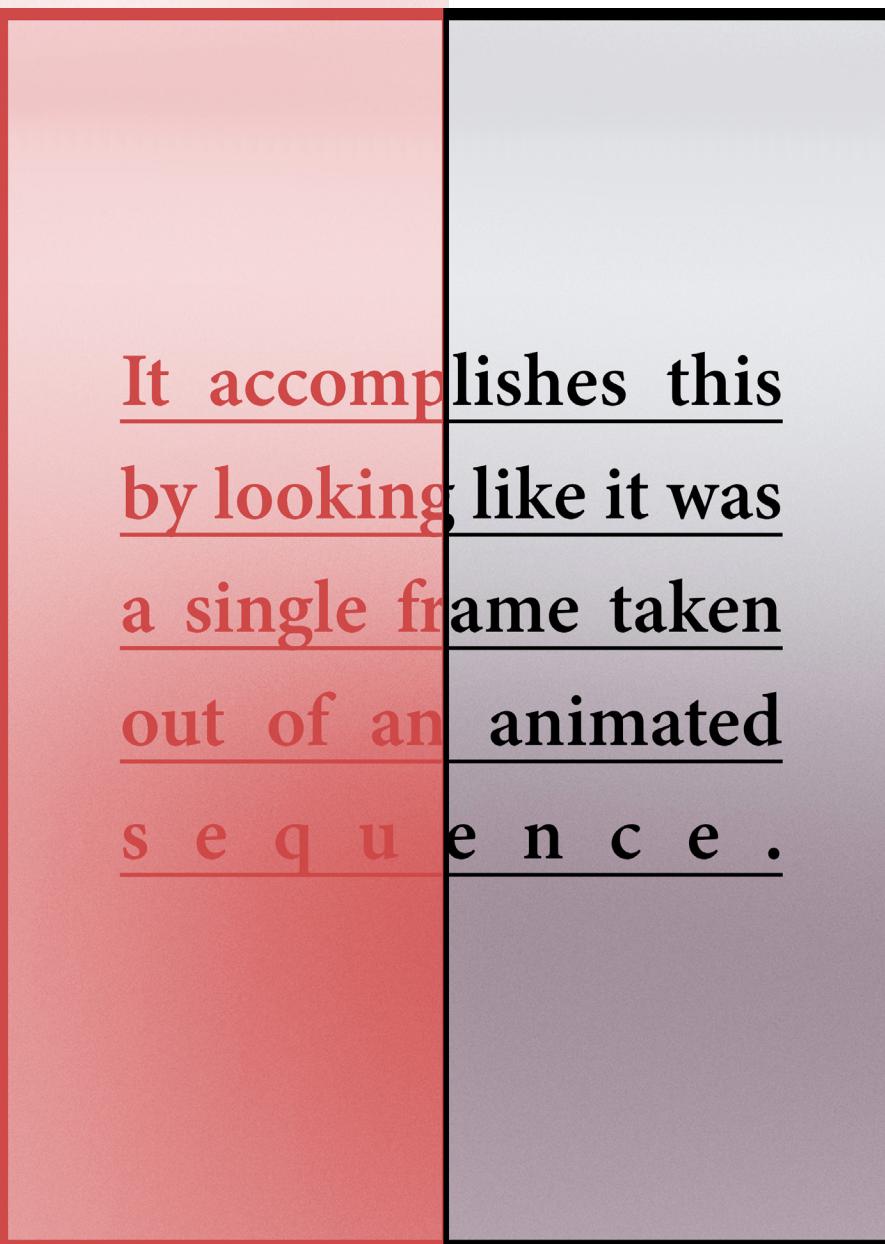
— Julie Lasky

Last spring [i.e., April 1991], just as we were beginning to despair of finding two designers antagonistic enough to participate in another “Oppositions” debate, the phone rang. It was Joel Garrick, director of public relations for the School of Visual Arts in New York City, calling to say that SVA was sponsoring back-to-back retrospectives of the work of Massimo Vignelli, recipient of the school’s 1991 Masters Series Award, and Ed Benguiat, the distinguished type designer and lettering artist. Here was an opportunity for a lively debate, Garrick said, reminding us that Vignelli has championed the use of no more than six typefaces — per career — whereas Benguiat is one of the most prolific type designers of the 20th century.

Cheerfully agreeing that this was a match made in hell, we invited both men to our offices. They looked placid enough when they arrived one evening in April, but we put that down to good manners. [They may have been placid, but I was a nervous wreck. Vignelli was some minutes late, and I remember calling Lella Vignelli in a panic.] As chief designer of Photo-Lettering Inc., in New York, Benguiat not only creates hundreds of typefaces, but sells or consumes hundreds more. He is a typographic virtuoso (and, not coincidentally, a jazz musician)

Design has no heritage of or belief in criticism. Design education programs continue to emphasize visual articulation, noreverbal or written.

HEADLINE HEADLINE HEADLINE HEADLINE



sensitive to the rhythms and modulations of culture. He wanted to talk about visual expression. Vignelli pays scant attention to cultural trends or self-expressiveness. Never having strayed from the values inculcated by his training as an architect and by his Swiss-born mentors, he approaches type with one idea in mind: its subservience to content and form. His own award-laden career has been built on a reverence for consistency, order, rationality, and harmony. He wanted to talk about visual pollution.

Once the discussion was under way, we wondered how our guests would conduct themselves. Would they assume an attitude of cool hostility, or let their emotions bubble to the surface? It didn't take long to find out. Within ten minutes, Vignelli, no longer able to control himself, let slip that his opponent was "one of the nicest guys I've ever known." And by the end of the two-and-a-half-hour debate (edited here for brevity), the opponents were planning a long trip to Sardinia together.

This pathological benevolence was a bit unsettling. As [the late and hugely lamented] moderator Philip B. Meggs, professor of design history at Virginia Commonwealth University in Richmond, later pointed out, at times the participants actually switched positions and argued each other's point of view. [For example, when Vignelli defended Milton Glaser's kitschy Baby Teeth typeface, conceding he had never used it because he hadn't "the opportunity."] Moreover, the members of PRINT's staff in attendance — editor Martin Fox,

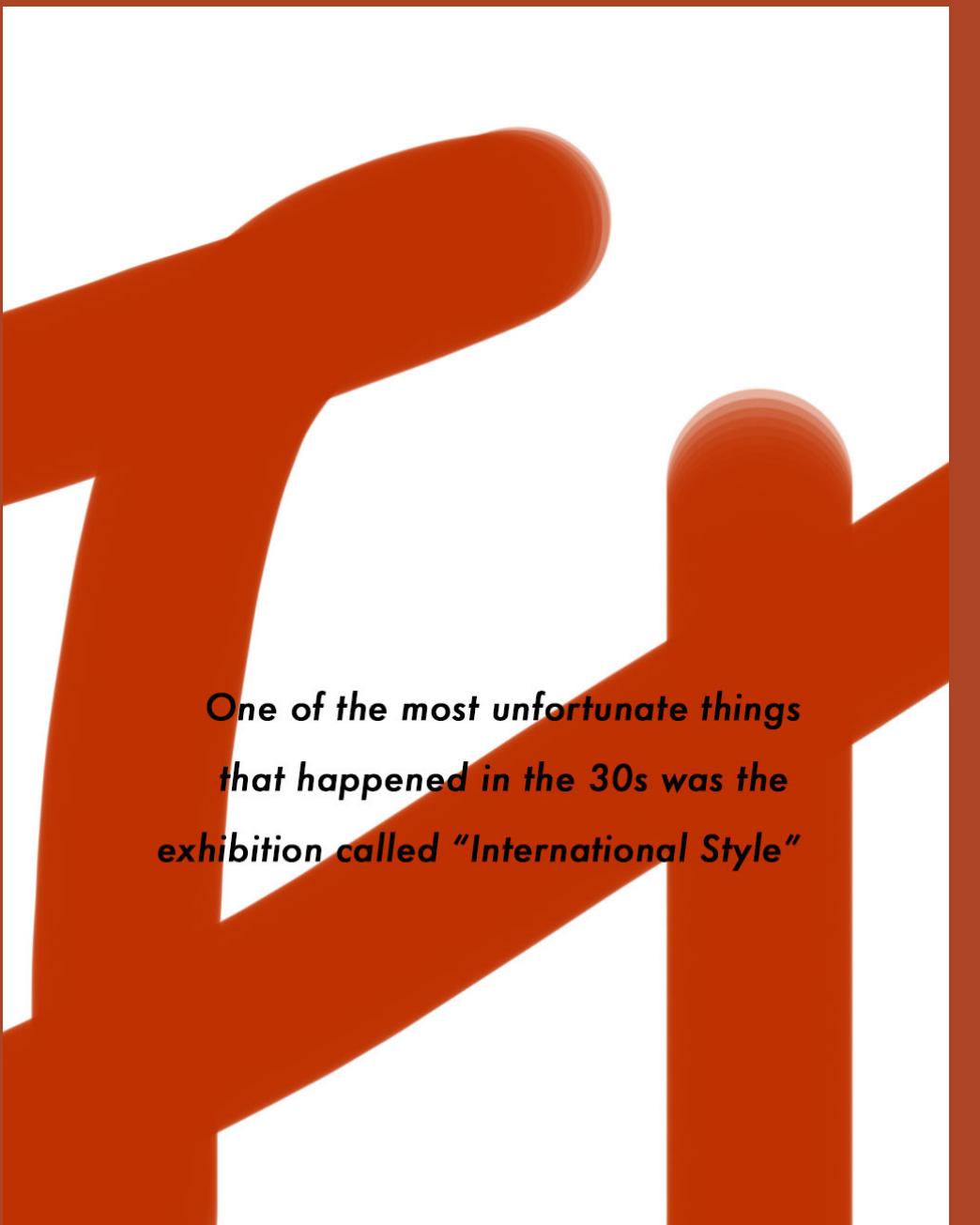
managing editor Carol Stevens, art director Andrew Kner, and senior editor Julie Lasky — had to work harder than expected to stir up a little controversy ... or else come up with a kinder, gentler title for this series.

Thankfully, controversy did abound, as Vignelli and Benguiat joined forces to revile current styles and directions in typography, and to discuss the evil the Mac can do. — JL

Philip B. Meggs:

I was fascinated when PRINT told me they were going to have a debate between Massimo Vignelli and Ed Benguiat and asked me to moderate. Very few individuals have influenced the history of American typography and design as much as the two of you have, or have received as much recognition and honor from the profession.

I think I'm on pretty safe ground when I say that your contributions are, philosophically and esthetically, very different. In fact, you represent two of the major poles in contemporary American graphic design. Ed Benguiat, you are primarily known as a typeface designer, who, as the head designer at Photo-Lettering, Inc., has drawn hundreds of alphabets. [Photo-Lettering no longer exists. Its archive of 6,500 alphabets was bought by House Industries in 2003.] Your typefaces licensed by the International Typeface Corporation — including Benguiat, Souvenir, Tiffany, and Korinna — have been among the most widely used in the past two decades. As a



*One of the most unfortunate things
that happened in the 30s was the
exhibition called "International Style"*

You Got The
Right
One
Huh?

leader of what the late Herb Lubalin called the American school of graphic expressionism, you are interested in expressiveness – even decorativeness – and are willing to give a typeface a bit of the Victorian from time to time.

Massimo Vignelli, you have also made a considerable contribution to the evolution of American graphic design over the past quarter century, but as part of the other current: Modernism, or the European influence. When you were creative director of Unimark International during the '60s, you probably did more than anyone else in what has been called the “Helveticazation” of America, converting countless major corporations – Ford, Alcoa, Memorex, J.C. Penney –

Massimo Vignelli: American Airlines – to Helvetica and grids, to name just a few of the dozens and dozens. Over the course of the '70s, after Unimark's partners went their separate ways, and Vignelli Associates opened in Manhattan, you expanded your typographic range from Helvetica to maybe half a dozen typefaces.

I'd like to start by asking Massimo a question. Why did you limit yourself to just one typeface, Helvetica, for so long?

MV: We have to go back to the '50s when we talk about that, and the kind of anxiety we had waiting for a typeface that would have no shoulder. As you know, all the old [metal] type until Helvetica had a lot of shoulder around the letter. We were cutting space between the letters and between the lines to get

a more compact column. Akzidenz Grotesk was already there, but Helvetica was sort of an Akzidenz Grotesk with a narrow shoulder and modifications of a few of the letters. And that is really why it took off like a fire. It responded to a need which was there.

Now the need was ... objectivity. As you know, the pendulum between objectivity and subjectivity is continuously swinging, and in the '50s and '60s it swung in favor of objectivity. We approached type, printing, typography with a reductionist attitude and tried to get rid of anything that was in the way. As a matter of fact, our philosophy at that point was that you needed only one typeface. And the only one which would do was very legible; it had different weights and heights; 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. Objectivity is a search for absolute values, just as subjectivity is the search for relative values. And therefore, the whole search was for a typography which would be based on the meaning of things. (This was generated by semiotic thinking before semiotics came about as a label.) The other reason we were using Helvetica was because it allowed us to do the kinds of things we wanted to do. At that point, the most important thing was the relationship between different scales of type and spacing, and therefore grids.

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VERDUDE
EADING

I learn about color by mixing colors, I discover something in a portrait that I might be painting that lends itself to some aspect of a design that I'm working on.

MV: It wasn't like that before. Now they've got to have a tool that gives them the license to kill. This is a new level of visual pollution. And this is why I feel personally committed to fight these things. At a lecture I was giving at the School of Visual Arts, I said that I can live with this kind of thing. You can. Everybody in this room can. But a five-year-old kid growing up today in this society doesn't know that this is bad type. [Just pointing out that the five-year-old is now 24. Is she really less typographically literate than the professional of a generation ago?] And you know what we have done by that? We have lowered our level of civilization and culture another step, and that is exactly what we've got to fight.

which brings me to the next statement. We think of ecology in terms of trees, gas, pollution, and so forth. But that is the first step. As a matter of fact, I think the end of the Gulf War, 1991, is the beginning of the new century. The 1900s are gone, and what we have right now, as the first sign of the new century, is what I call eco-ethics. It's a whole new attitude about the world and our environment and the protection of our culture. This kind of typography has happened for a thousand reasons. There is a mechanism that allows it to happen. But there is also a lack of caution. Why do I not react like a state apart? Because I have a kind of caution that prevents me from doing it. Why don't I go kill people? Because I'm in a culture that prevents me from doing it. Why don't I rob people? Because I'm in a culture that prevents me from doing it.

PBM: Pardon me, Emigre has won some important design awards. Why is it garbage?

MV: Maybe you should be one of the design judges. I refuse to go into any more AIGA judgings because of the amount of crap you see. Listen, just to give a quick example, I judged one of the last AIGA Communications shows. There were three judges, me and two young ladies. [The jurors listed in AIGA Graphic Design USA 12 aren't broken into categories; the women participating that year were Sandra Higashi, Jane Kosstrin, Nancy Rice and Debra Valencia. Pick two. Or perhaps the "ladies" would be willing to step forward at this juncture?]. Would you believe that they were turning down posters by Paul Rand? Hey, wait a minute. Paul Rand has never one day in his life done a bad thing. Never! And they were good things. But they were not the extremely kind of shallow stuff which the others were pushing. I was in the minority all the time. These two girls turned down Paul Rand, Milton Glaser, Seymour Chwast. Perhaps that's the old guard. Fine. But the new guard was nothing but real trash, Listen, I adore April Greiman. April has a great quality. She's not trash. But, Jesus, you should have seen this.

EB: Since this is on tape, I suggest you leave it the way it is 'cause I use a lot of Helvetica italic. And I use a lot of Futura italic. But if we're going to talk about pollution, then we have polluted Futura by putting it into an oblique. By the way, Bodoni italic was drawn incorrectly because the last few letters of the original

face were not drawn by him and no one changed them.

PBM: But then, after you made that decision and used Helvetica exclusively, all of a sudden, in the early '70s, you started using other typefaces. What happened?

MV: A lot of things happened in society at that time. You cannot live in a society that's in transition and not have that influence you. At the end of the '60s, there were the flower kids coming up and Haight-Ashbury and the Beatles and the whole [counterculture] thing.

PBM: So did you start using psychedelic lettering?

MV: No, that never happened, but you begin to reassess a lot of values. Also, I was seeing that the whole culture, the whole visual aspect of lifestyle, was moving toward junk very quickly — as opposed to classicism, which was always the search for perfection: absolutes, elegance, proportion. You know, when your mind expands with drugs, all those great values disintegrate very rapidly, so that once you've done a little finger-painting, you think you have done a masterpiece. That was the shallow mess of the generation of the flower kids.

Nevertheless, it was an opportunity for new things. It was not that I ever went in for subjective approaches, but you saw the pendulum switching around, a cult of contradictions and ambiguity (which is very related to my own Italian culture)

beginning to pop up after being repressed by Swiss grids. And you began to see the historic advantage of using a little more. Therefore, Garamond came in; I had used it all the time even before Helvetica – it's a very strong, elegant typeface. And Bodoni came in. And then I also started to use Century, because I was doing a newspaper at that time and it was a good typeface for that. And then I began to use Times Roman as well, for the same reason. And that was just about the end of the game. I mean, you never caught me using Broadway, or anything like that.

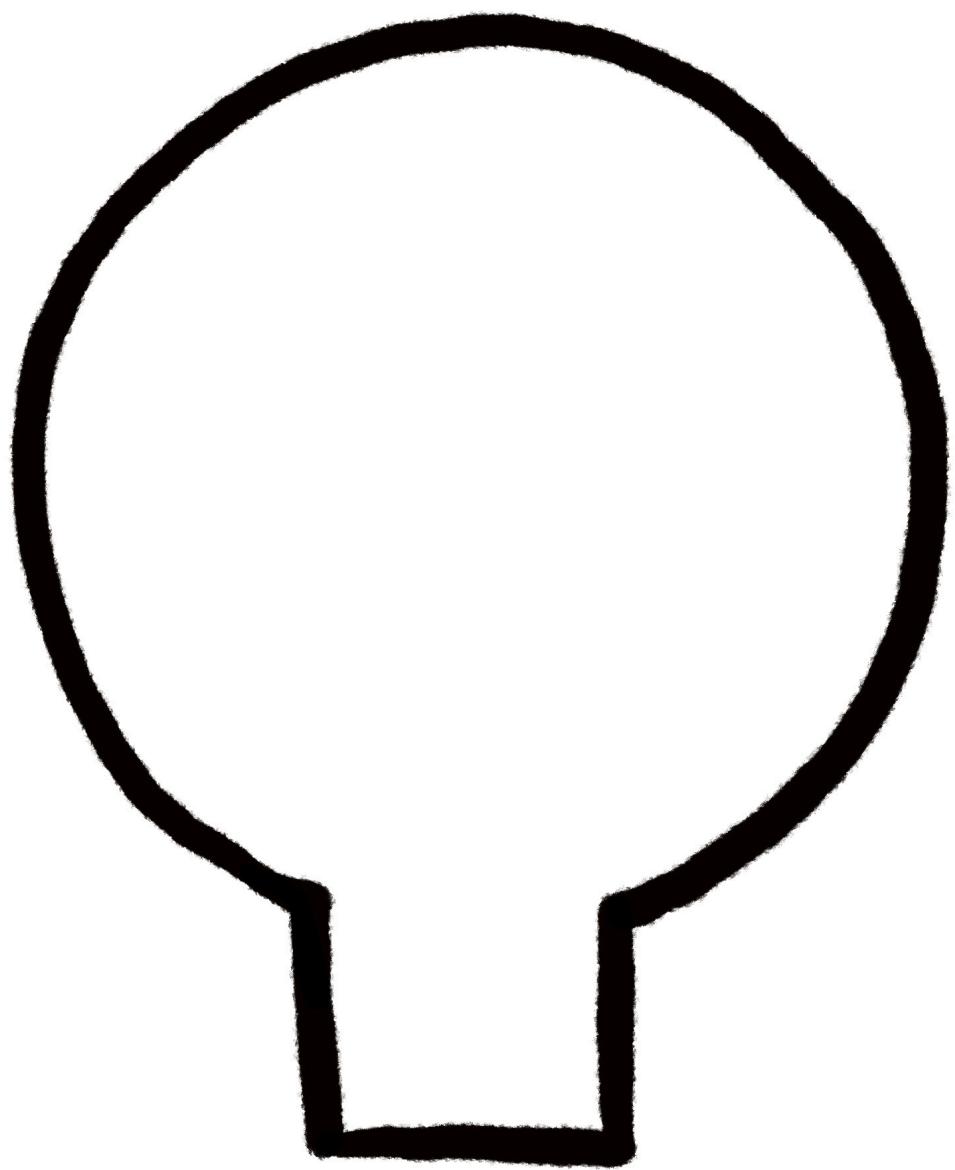
EB: Because of the quality control on the faces. It was an early problem. But now they have a new system and their typefaces will be better....

PBM: Let's close with a question about future possibilities. What things should we be concerned about as we move forward into this new century?

MV:What they should do in school is learn what the classic typefaces are – or Futura or Helvetica – and draw them by hand, because that's the only way to learn. You can show any one of these kids two typefaces, a Granjon and a Garamond, and they would not know the difference. So how can you become a professional in graphic design if you do not even know the tools you have to use? It seems to me what has to be done is to retrench from this meaningless passion for self-expression and

go into knowledge. With knowledge, you get everything else. Without knowledge, you get nothing. With culture, you have freedom. Without culture, you will always be a slave. And that is basically what's happening. So the most important thing for the new generation, in my mind, is to understand the value of eco-ethics, which implies the fight against obsolescence and the search for timelessness, for a culture that you don't discard, things you don't throw away. That to me is the new task.

EB: Maybe you and I should go to Sardinia, and we'll just relax and let the whole graphics arts community sail themselves gently out to sea.



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