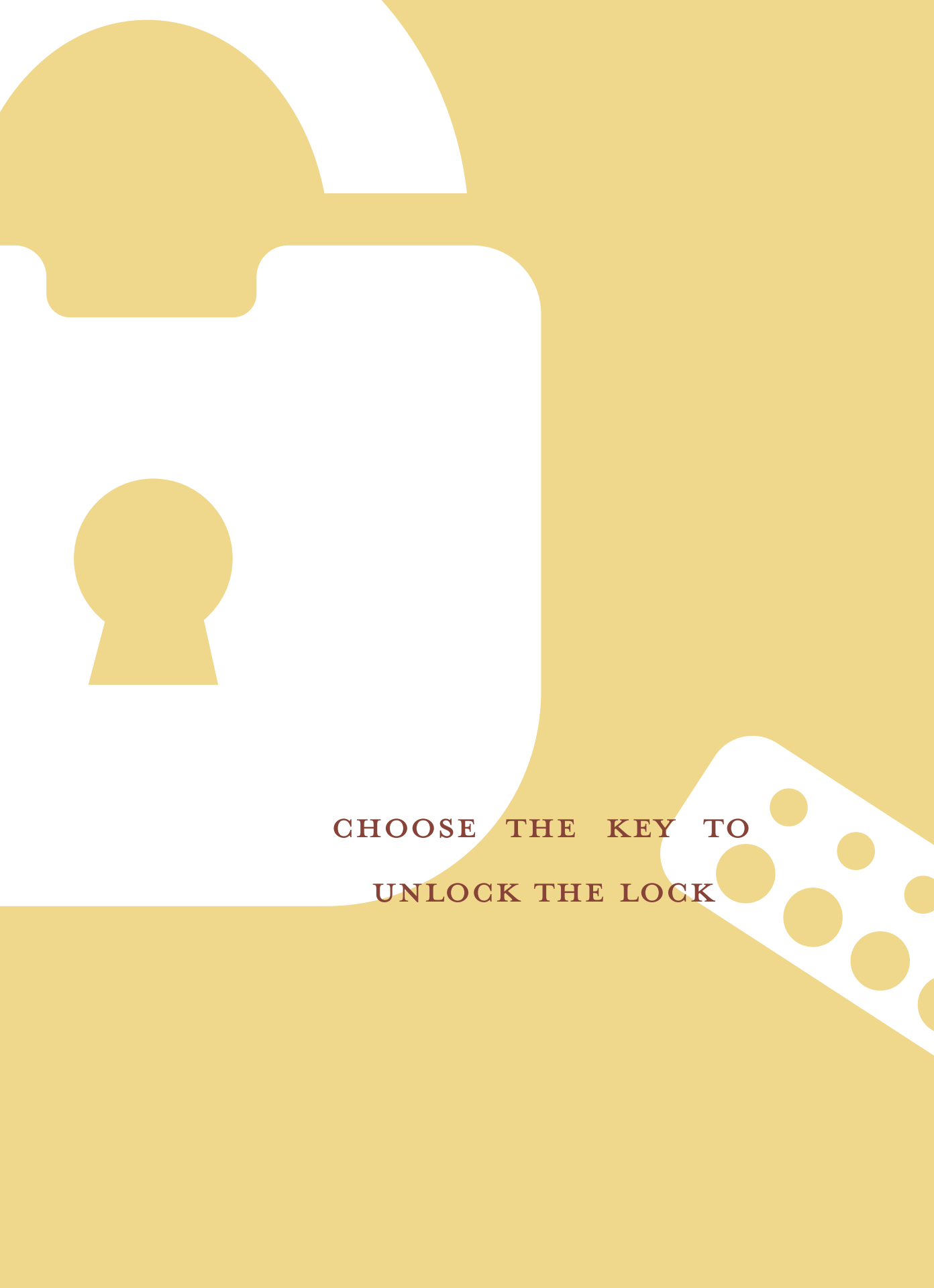
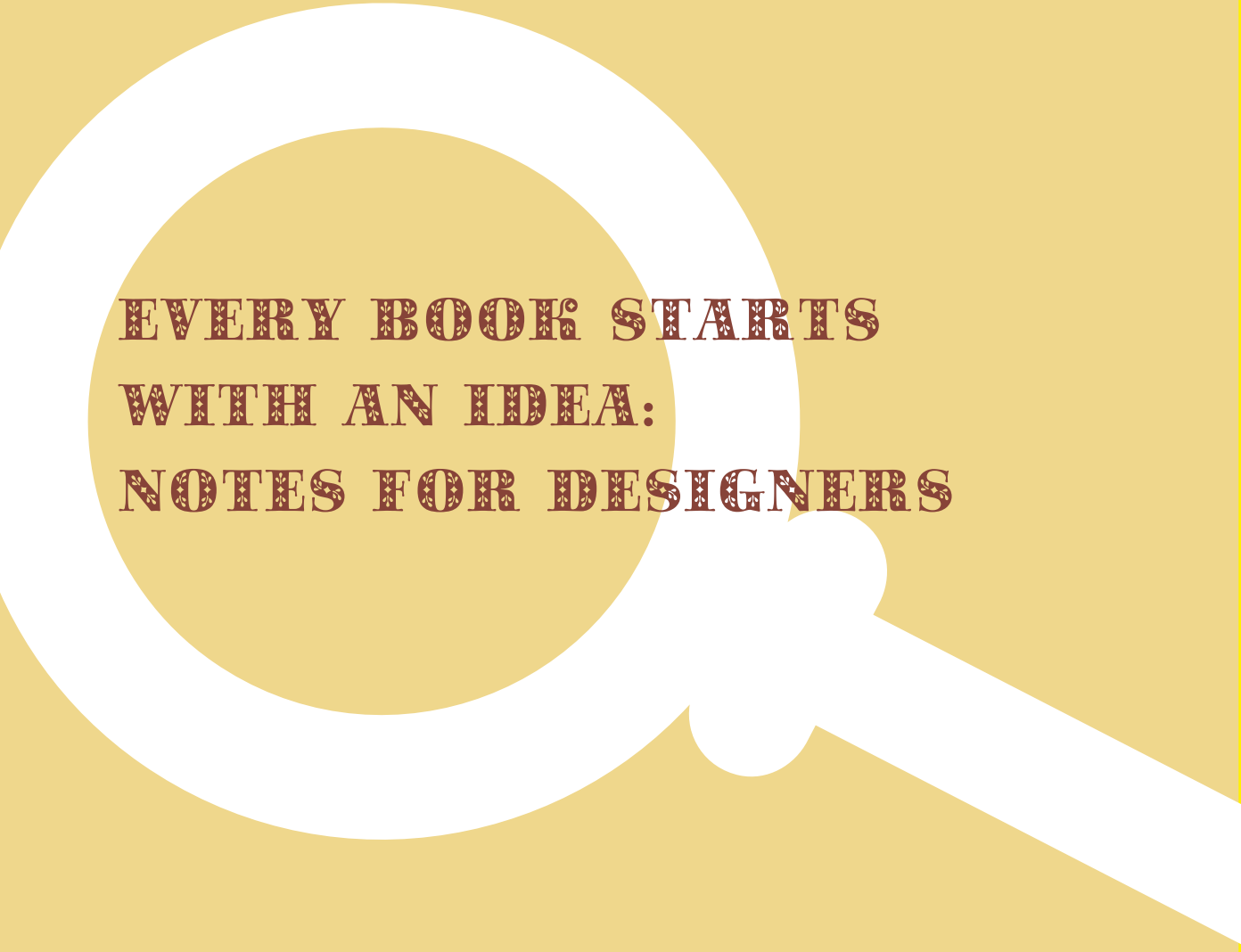
KEY


CHOOSE THE KEY TO
UNLOCK THE LOCK

AUTHOR

Mr. Mevis and Ms. van Deursen live and work in Amsterdam, where they began their collaboration after graduating from the Gerrit Rietveld Academy in 1986. They have been influential in the development of contemporary Dutch design and are known for their intelligent and innovative work for cultural clients, producing the new identity of Museum Boijmans Van Beuningen in Rotterdam, the identity and publications for fashion duo Viktor & Rolf, and numerous books on architecture and design. They also have worked on several Dutch cultural publications, including Metropolis M, and won the competition for the graphic identity for the City of Rotterdam as a designated Cultural Capital of Europe. Their work has been shown in museums and educational institutions throughout the world. Ms. van Deursen serves as head of the graphic design department at the Gerrit Rietveld Academy, while Mr. Mevis is a design critic at the Werkplaats Typografie (Workshop Typography), Arnhem. Their long and prolific collaboration has been documented in the book Recollected Work: Mevis & Van Deursen, published by Artimo in 2005. They were both appointed as critics in graphic design at Yale in 2005.

ARMAND MEVIS



EVERY BOOK STARTS WITH AN IDEA: NOTES FOR DESIGNERS

"NO MATTER WHAT YOU DO, IN THE END ALL BOOKS LOOK LIKE BOOK, THEY DON'T LOOK LIKE BUILDINGS OR CARS, AND AMONGOST ALL 400,000 BOOKS AT THE FRANKFURT FAIR YOU WILL NOT FIND TWO BOOKS THAT LOOK ALIKE. LIKE FINGERPRINTS , THEY ARE UNIQUE."

- ARMOND MEVIS

Every year around 400,000 new titles are presented at the Frankfurt Book Fair. Every time I hear this number I ask myself in disbelief: that many books in merely one year? And what about all the others that do not make it to the Fair? Though I have never been here, I imagine it as a hellish place you just want to run away from.

Out of all those books there must be only a few hundred whose design is worth looking at, fewer to talk about and fewer still to discuss in depth.

All these books have to be designed. Someone needs to decide which paper, typography, cover, to use. This is good news for designers: there is still plenty to do. It may be a jungle; you may find it hard to get the nice job, and you might get lost, but that is part of the adventure.

Looking back at the work Linda van Deursen and I made over the last 20 years, I count around 120 books, all of which fit on one shelf. Our whole career is just 100 inches wide, printed in small print runs.

Not all these books have succeeded. We have learned by doing, as mistakes are inherent to the job of making books through trial and error. Sometimes, by pure luck, a book can come out well. Over the years, we have learned to limit the number of mistakes; we are now much more in control. This does not mean that all our books are interesting. Some are even done too well, books where nothing happens at all.

Ideally, all books start with a question. The clearer the question, the more precise the answer, but this is rarely the case. You have to find out what the question is. Sometimes those involved need to sit together for

EVERY BOOK STARTS WITH AN IDEA: NOTES FOR DESIGNERS

Published August 15, 2005
Recollected Work: Mevis & Van Deursen

days, weeks, months before a book takes shape — and then I am not even talking about its design, but the shape of the content. As designers we are as responsible for content as anyone else.

Some books arrive in plastic bags like garbage, stacks of unsorted images on CDs, bits and pieces of writing, with no editor, no writer, no publisher and no money. Where to begin? Other books come almost ready-made, with the publisher having taken most design decisions, including dimensions, paper, binding, and cover image. What's left for the designer is to make it all look good. How do you convince someone that this is not the way you want to work, that these decisions are an integral part of the design process? How can you make this situation more interesting, rather than simply rejecting the job?

But sometimes the conditions are ideal. You work with people who share your interests, with printers who do everything to get the book beautifully printed, and everything points towards a perfect solution.

Regardless of the initial circumstances, there are questions that need to be answered" What needs to be done? What are the main issues that need attention, the problems to be solved? What does not work, what is missing? How to create the right conditions for a workable situation?

Along the way you might need to fight for money, fight against expectations, fight for content, fight for fewer or more images, fight for readable text. Even when the situation appears promising there will always be messy parts that need to be resolved. You cannot just sit down and way until it comes to you, because it will not come by itself.

"IN OTHER WORDS MAKE THE BEST OF RESTRICTIONS."
- ARMOND MEVIS

To know how to solve things you need to be open, to reinvent, to rethink what a book can be. Rethink the form,

To find this form you are restricted on many fronts. First, there are technical restrictions. Almost all books are printed on paper. The printing technique is usually offset lithography; you can use black and white, full color or Pantone colors. Not all dimensions for books are economical, as the size of books relates to the size of the printing machine and the paper it can handle. Books are bound in signatures of 4, 8, 16, or 32 pages. You realize that page 1 sits next to page 16 on a printing sheet. Paper has two sides, can be smooth or bulky. You always have to deal with the gutter in the middle of a spread. You can choose perfect binding, saddle stitching, soft or hard covers.

Besides technical restrictions you need formal skills. You can express your ideas through typography, page layout, and the structure of information. Juggle these elements to find new combinations. In other words, make the best of restrictions. No matter what you do, in the end, all books look like books, they don't look like buildings or cars, and amongst all 400,000 books at the Frankfurt Fair, you will not find two books that look alike. Like fingerprints, they are unique.

This is the real challenge. Use your imagination, taken and skill to move successfully through the complexity of designing and making books. You need to dream about the books you would like to design, and this dream is what drives you; it is what keeps you going, wanting to do the next book and the book after that.

AUTHOR

The great people at Font Bureau trained her to design and develop fonts, and now along with some of them, she has her very own foundry at TypeNetwork. You can also find her typefaces on Adobe Fonts if that's more your cup of coffee. She teaches at SVA and MICA Graduate Studies. She has moved a lot of places but she happily lives in Baltimore. Students, recent grads, and new designers, especially those from communities often excluded from and underrepresented in tech and design, she'd love to give you free trial licenses for my typefaces.
Victoria keeps a non-exhaustive list of typefaces by women for anyone seeking such a reference.

VICTORIA RUSHTON

TYPE AND GENDER STEREOTYPES

"STEREOTYPES ARE A POOR CHOICE FOR DESCRIBING LETTERS."
- VICTORIA RUSHTON

Here's the deal with describing type or lettering as feminine or masculine:

DON"T.

This is my simple request. If you already have an inkling about why this might be an issue and think it's a reasonable request you can handle, awesome, no homework for you today. But if not, take my hand.

So, "feminine" can be taken to mean "stereotypical of women" and "masculine," "stereotypical of men," agreed? These ideas, go figure, are utterly expansive and varied within and across cultures. But there are some themes. Words commonly associated with femininity include emotional, submissive, quiet, graceful, passive, weak, sensitive, nurturing and soft. Words commonly associated with masculinity are aggressive, tough, loud, independent, strong, clumsy, self-confident, experienced, and competitive.

This is pretty uncool for two reasons. The first is that they're presented to us as opposites, which enforces the restrictive and false idea that a gender binary exists. The second is that the majority of the adjectives we associate with femininity paint their subject as ineffective or frail, and the majority of the adjectives we associate with masculinity are powerful and favorable. Society has a nasty habit of using "feminine" as a pejorative and touting "masculine" as a compliment. Using the word "feminine" while it connotes powerlessness or using "masculine" while it connotes importance contributes to bias against women, and sets up arbitrary standards that people of every gender should not have to feel pressured to conform to.

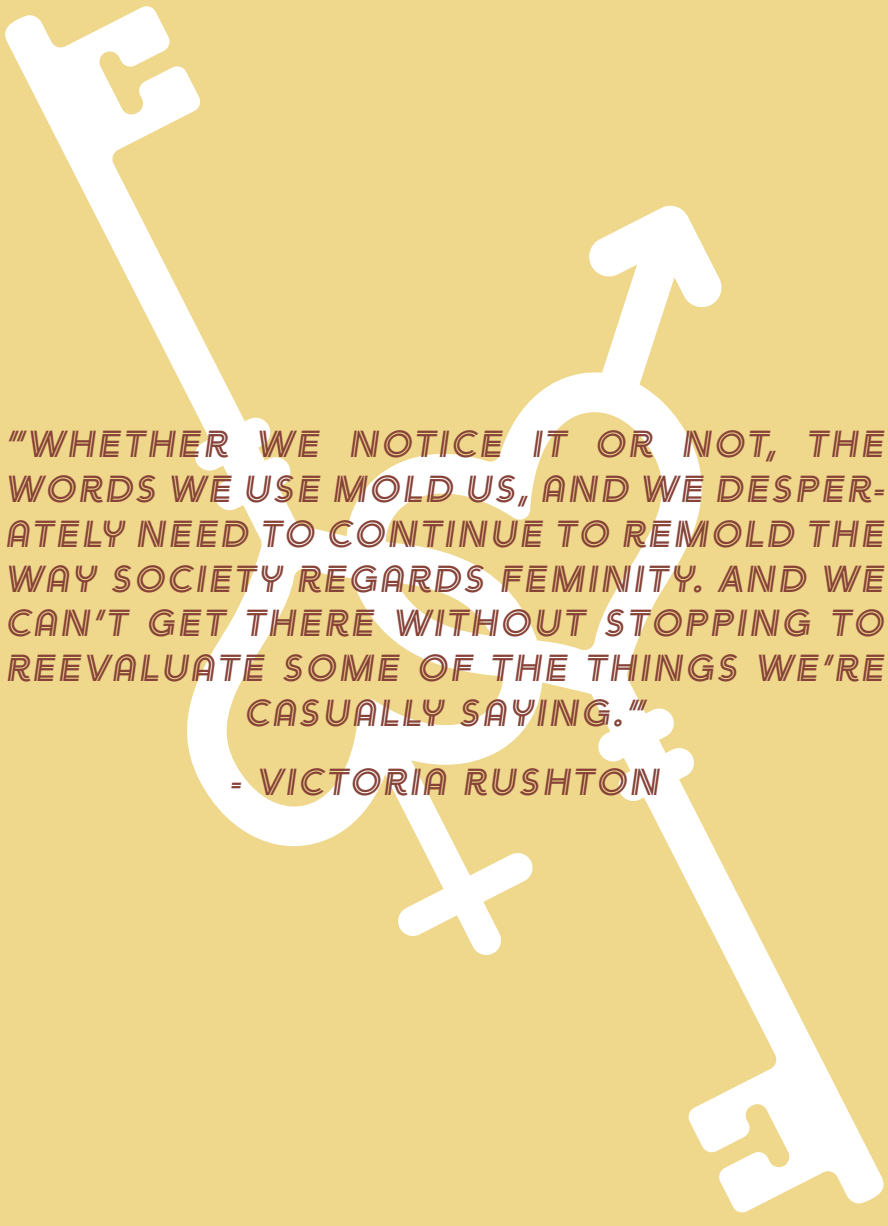
Stereotypes are a poor choice for describing letters. At best they're vague and careless, and at worst they're perpetuating harmful, false ideas about how different genders have innately different capabilities. (Yes, I know, people tend to casually gender lots of objects. That doesn't make it okay.)

And surprise: as far as I can tell, "feminine" and "masculine" don't actually seem to mean anything when we're talking about fonts. For example, fonts tagged "feminine" on MyFonts are just a weird grab bag. Seriously, I don't even wanna bother describing the variety. If "feminine" means scripts and sans and serifs with no discernible similarities, does it mean anything at all? No. Something you hear a lot is that "curvy" type is supposedly feminine. Putting aside the fact that it can be manly to have curves too, hi have you ever seen type? It's. Literally. Almost. All. Curves. Something else you hear a lot is "make this more bold less feminine" or "this is feminine but strong." Think about what this says we think of femininity, about how we consider it less valuable.

There is no type that is objectively feminine or objectively masculine. Give it up, already.

Turns out there are a lot of other words you can use! You can say it's loopy, whimsical, sturdy, ornamental, angular, snappy, jumpy, impenetrable, flowing, uptight, sniveling, hungover, rapturous. This just in: words are fun. Instead of "girly," think of what you really mean, and instead say, "has lots of swashes." Instead of "masculine," try calling it "heavy" or "literally looks like rocks." Get to the point, instead of using loaded words with irrelevant connotations.

Posted September 14, 2015
http://www.alphabettes.org/type-and-gender-stereotypes/



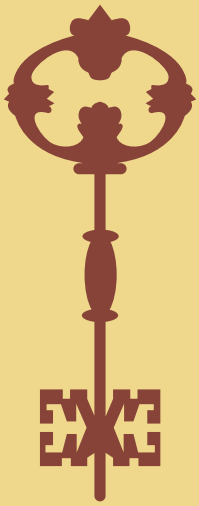
"WHETHER WE NOTICE IT OR NOT, THE WORDS WE USE MOLD US, AND WE DESPERATELY NEED TO CONTINUE TO REMOLD THE WAY SOCIETY REGARDS FEMINITY. AND WE CAN'T GET THERE WITHOUT STOPPING TO REEVALUATE SOME OF THE THINGS WE'RE CASUALLY SAYING."

- VICTORIA RUSHTON

It's not enough to call a font feminine and then say, "I meant it as a compliment!" Maybe you did, sure, but words come with backstories and contemporary contexts. You don't get to use a stereotype and then decide you only meant the good stuff, it doesn't work that way. And it doesn't matter if you think it's "just efficient shorthand," or "a broad term that can be useful in some contexts." Gendering things that are genderless does harm by keeping ideas around that hold everyone to stupid, rigid standards. Altering your habits just a little bit is a minuscule price to pay to make the world all the more understanding and inclusive. You can do it.

One of the things they tell me is really cool about making type is seeing it used successfully in ways you wouldn't have expected. Maybe you made a "no-bullshit" text face that it turns out works great for a book of poetry. Maybe you made a brushy script that got turned into… quinoa… with Kid Rock. Maybe you made a revival of something that graphic designers over the years have scoffed at, but that people are now using in interesting contemporary work that wouldn't have been possible without your stubborn love and dedication. In the hands of a skilled designer, good type can do such exciting things. Why bother limiting people's perceptions of a typeface's utility by slapping a stereotypical label onto it?

Whether we notice it or not, the words we use mold us, and we desperately need to continue to remold the way society regards femininity. And we can't get there without stopping to reevaluate some of the things we're casually saying. I don't know about you, but I got into type design because I know that words matter. Let's shape what happens next by choosing them thoughtfully.

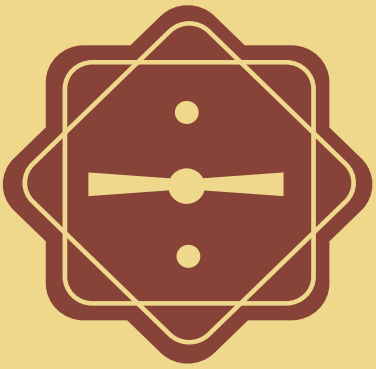


AUTHOR

Munro's design work and writings have been published in many forms at home and abroad. As an educator, he focuses on expanded design studies. He has been a critic and lecturer at many internationally ranked art and design programs including CalArts, Maryland Institute College of Art (MICA), NC State, RISD, and the Yale School of Art. Munro serves as Assistant Professor in Communication Arts and MFA in Graphic Design at Otis College of Art and Design, and Advisor and Chair Emeritus in the MFA Program in Graphic Design at Vermont College of Fine Arts. He holds a Master of Fine Arts from California Institute of the Arts (CalArts) and a Bachelor of Fine Arts from Rhode Island School of Design (RISD).

SILAS MUNRO

TYPOGRAPHY AS A RADICAL ACT IN AN INDUSTRY EVER-DOMINATED BY WHITE MEN



TYINPOGRAPHY AS A RADICAL ACT IN AN INDUSTRY EVER-DOMINATED BY WHITE MEN

Posted August 26, 2019
https://eyeondesign.aiga.org/tre-seals-is-turning-typography-into-a-radical-act/

Letterforms are loaded cultural objects—they often reflect the people who made them and the story they want to tell. In the history of type, not every story gets told, though, and Tré Seals wants to change that.

Seals started a type foundry called Vocal Type with the aim of creating typefaces that reflect a more diverse perspective. In his words: "This is a type foundry for creatives of color who feel they don't have a say in their industry. This is for the creative women who feel they don't have a say in their industry. This is for the creative who is tired of being 'inspired' by the same creations from different people and wondering why."

Since 2016, the foundry has released five retail typefaces, worked on numerous custom type jobs, and launched a website that details the historically significant backstories of Vocal Type's projects. While this isn't too remarkable, Vocal Type is unusual in that its founder is black.

Typography is notorious for its racial homogeneity. The two main pathways to designing fonts are from tech and design, which are industries dominated by white men. Vocal's own site clocks the profession at 84% white, and AIGA's 2017 Design Census puts it at 60%. This has been a conversation in the field even before Dr. Cheryl D. Holmes-Miller called out the profession in her 1991 article for the AIGA Journal, "Why is Graphic Design 93% White?"

"I BELIEVE THAT ALL TYPE AND DESIGN IS SUBLIMINIAL NO MATTER HOW MONOTONOUS OR GARISH."

- SILAS MUNRO

Seals discovered Holmes-Miller in his first year after design school at Stevenson University while he was cutting his teeth freelancing in branding and illustration. He quickly found that type designers of color like him were almost non-existent—something designers such as Maurice Cherry and Miller had been noting for years. Inspired by Holmes-Miller's 1987 call to action, "Black Designers: Missing in Action" and her 2016 sequel, "Black Designers: Still Missing in Action?," Seals contacted her about his idea to start a type foundry that could represent diverse experiences in typographic form. "Hurry up and do it before someone else does!" she told him. And so he did.

Vocal's typefaces take inspiration from typographic ephemera created for and by historical visionaries of color. These include the typeface Martin, named after Martin Luther King, and William, named after W.E.B. Du Bois, an American activist, writer, and historian, and one of the founders of the National Association for the Advancement of Colored People (NAACP). The fonts also echo lesser-known protest movements like Ruben, inspired by the National Chicano Moratorium movement, which protested the Vietnam War and was led by journalist Rubén Salazar.

Seals didn't want to limit his aims of diversifying typographic voices to solely ideas around race; and has also created typefaces like Carrie, a sans serif that honors women's suffrage in the United States; Eva, created for the

suffrage movement in Argentina, and Stonewall to recognize the LGBTQ 1969 riots at the Stonewall Inn in Greenwich Village, New York City.

Each font is born from detailed research and is shaped by the collective efforts of Seals' online communities. Often, Seals will share source material—photos, posters, bits of type—with his followers through Pinterest and Instagram, and they will, in turn, provide him with additional archival photographs of protest signs and scraps of ephemera that are enough to set a typeface in motion. For Martin, Seals was inspired by photos of typographic broadsides reading "HONOR KING: END RACISM!" and "I AM A MAN" printed in a church print shop in runs of 400 for the 1968 Memphis Sanitation Workers Strike, during which more than 1,300 black employees of the Memphis Department of Public Works protested dangerous working conditions.

For the ornate Eva typeface, Seals referenced hand-drawn banners carried during a 1947 Women's Demonstration in Buenos Aires led by Eva Perón that were paraded in front of the National Congress by Law for Universal Suffrage stating, "LA MUJER PUEDE Y DEBE VOTAR" or "WOMEN CAN AND SHOULD VOTE." With William, Seals draws on the hand rendered lettering used in the pioneering information graphics created by W.E.B. Du Bois and his students of color at Atlanta University for a display of African-American progress at the 1900 World's Fair in Paris. Designed as typographic

"WHY IS 93% GRAPHIC DESIGN WHITE?"

-SILAS MUNRO

proclamations about the equality of all Americans, the predominant letter style used in the charts has no curves, only straight lines, and is more akin to the no-nonsense letterforms seen in architecture and engineering plans.

Umber, an Oakland, California-based printed publication that focuses on creative culture and visual arts from the perspective of people of color. For its third issue themed "Sound," Vocal crafted a typeface based on remnants from the first all-black-owned record label, Broome Special Phonograph Records, plus a family of six weights based on sound waves.

Seals views typography as more than a utilitarian tool. For him, type is a main character in the story of visual language and identity deeply rooted in graphic design and branding. "I believe that all type and design is subliminal—no matter how monotonous or garish," he says. "From a consumer perspective, I think it's more about the look and feel than anything else, nor can they really explain it beyond that. I think type and design can look and feel 'luxurious,' 'vintage,' 'bold,' 'new,' or 'insert culturally relevant term here.'"

Seals is reticent to connect Vocal Type's releases to the broader legacy of utopian-inspired design. But he's also cautiously optimistic about the potential of treating typography as a starting point for deeper conversations about culture and representation. "If consumers understood design half as much as they understand technology, they'd be able to make better conscious (and possibly world changing) decisions," he says.

"FROM A CONSUMER PERSPECTIVE, I THINK IT'S MORE ABOUT THE LOOK AND FEEL THAN ANYTHING ELSE, NOR CAN THEY REALLY EXPLAIN IT BEYOND THAT. I THINK TYPE AND DESIGN CAN LOOK AND FEEL "LUXURIOUS," "VINTAGE," "BOLD," "NEW," OR "INSERT CULTURALLY RELEVANT TERM HERE.""

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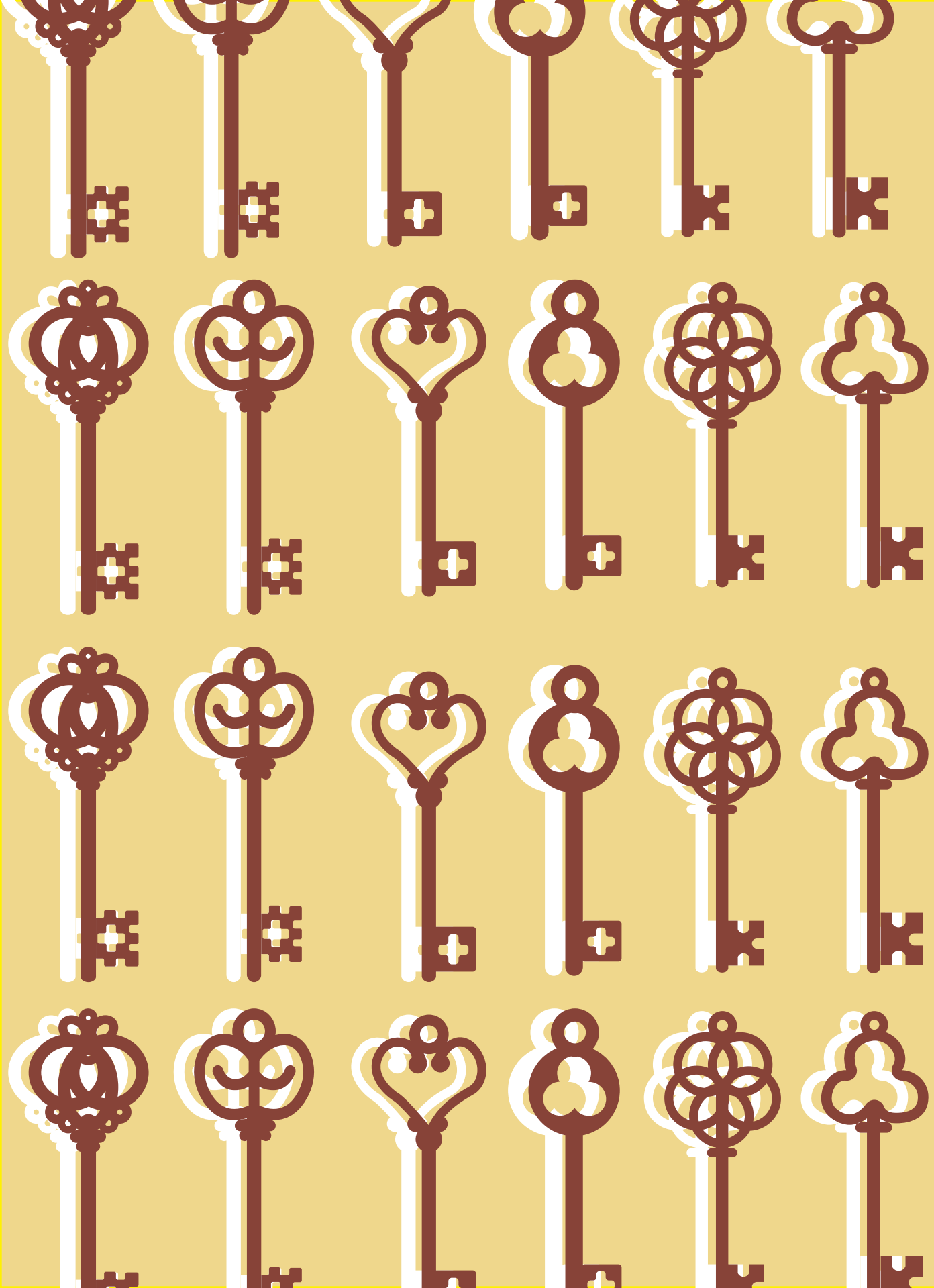

FONTS

ARYA is a display typeface based on Roman proportions. Each version is differentiated by the amount of the drawn lines. Single is solid. Double is sturdy but light. Triple is versatile and includes alternatives.

SAPHIR Designed by Hermann Zapf in 1950. Published by Linotype.

MRS EAVES originally designed in 1996, Mrs Eaves was Zuzana Licko's first attempt at the design of a traditional typeface. It was styled after Baskerville, the famous transitional serif typeface designed in 1757 by John Baskerville in Birmingham, England. Mrs Eaves was named after Baskerville's live in housekeeper, Sarah Eaves, whom he later married.

Brandon Grotesque is clean and adaptable fonts that can use over time. The typeface overall got influenced by the geometric typeface of the 1920s and 1930s. Because of the geometry look, it will give the font an elegant and modern look to the letters. However, for Brandon Grotesque, the font creates the feel of softness and warmth of a slightly rounded and imperfect geometric san serif.

NOW
PICK
THE
RIGHT
KEY
FOR
YOUR
DECISION