Module #5A
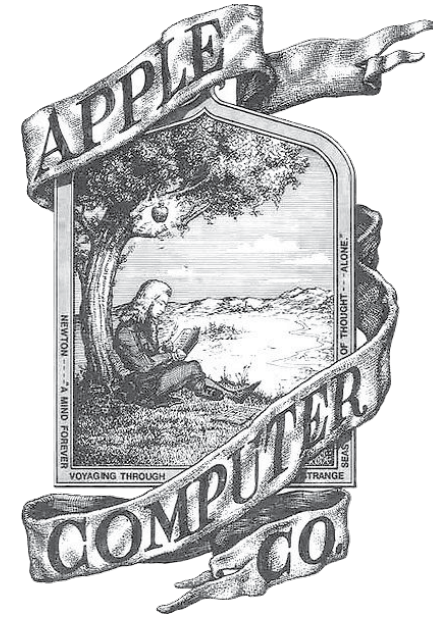**The Digital**
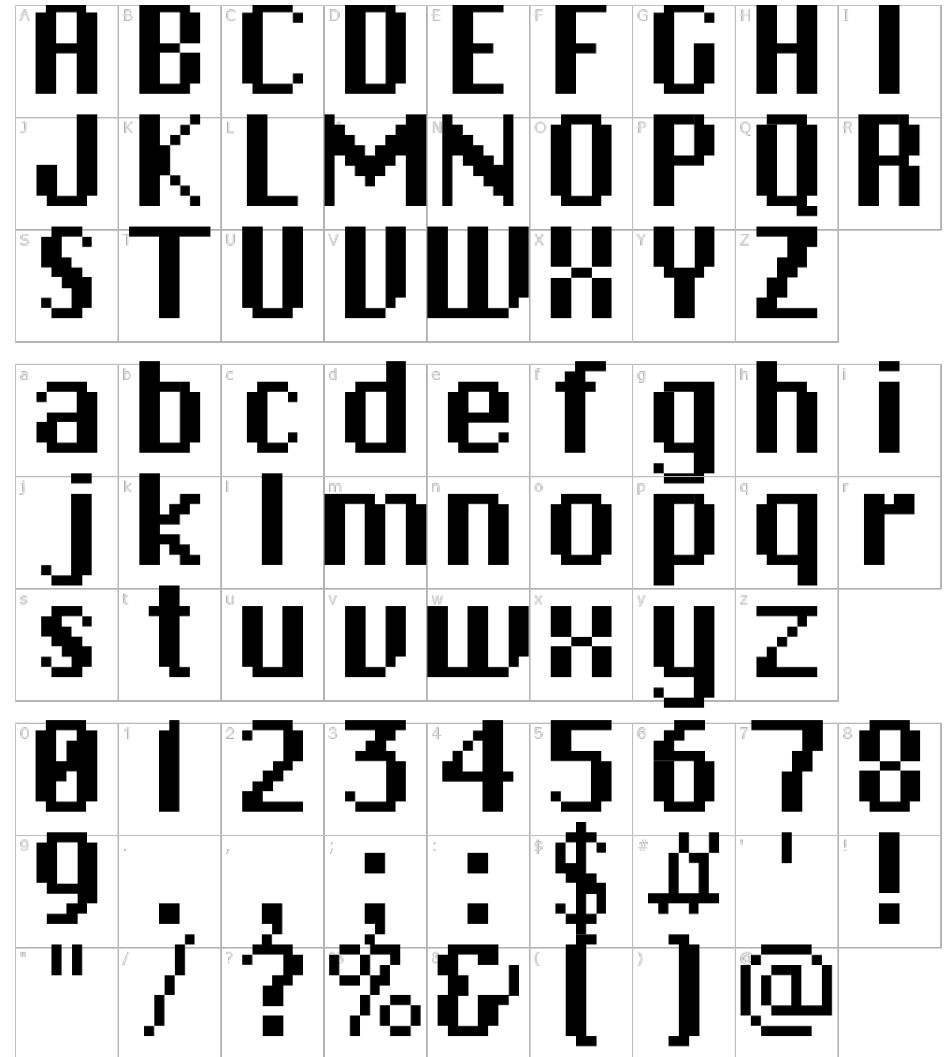**Revolution & Beyond**

Apple Computers

- Released the first-generation computer in 1984

- Screen presented information as dots called pixels

- 72 dots per inch (dpi) on a black and white screen

- Interface with user was via desktop device (mouse)

- User was focused on creative work rather than machine operation

Apple Computers

- Released software applications for word processing, drawing, and painting

- Early bitmapped fonts were designed by Susan Kare, then of the Apple Company design department

- Fonts were controld by a matrix of dots

- In 1985, introduced its first laser printer

- By 1990s, started become available to eveyone / raised the number of designers

Adobe Systems

- Invented the PostScript programming language underlying page-layout software and electronically generated typography

- PostScript page description language enabled printers to determine the placement of graphic elemts on the page

- Fonts are stored as graphical commands & data

```
%!PS-Adobe-2.0
%%Pages:  2
%%Creator: Txt2Ps
%%Title: A Simple Document.
%%PageOrder: Ascend
%%BoundingBox: 0 0 615 792
%%CreationDate: Fri Jul  9 17:31:33 2010
%%BeginSetup
%%PaperSize: Letter
%%EndSetup


/Times-Roman      findfont
12         scalefont    setfont


%%Page: 1 1
%%              %%            Page          Contents
%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%
showpage

.

.

.

%%Page: N N
%%              %%            Page          Contents
%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%
showpage
```

Adobe Systems

- PS font are stored as graphical commands and data

- Type characters are generated as outlines that are then filled in as solid forms

- Curved lines of the characters are formed of Bezier splines
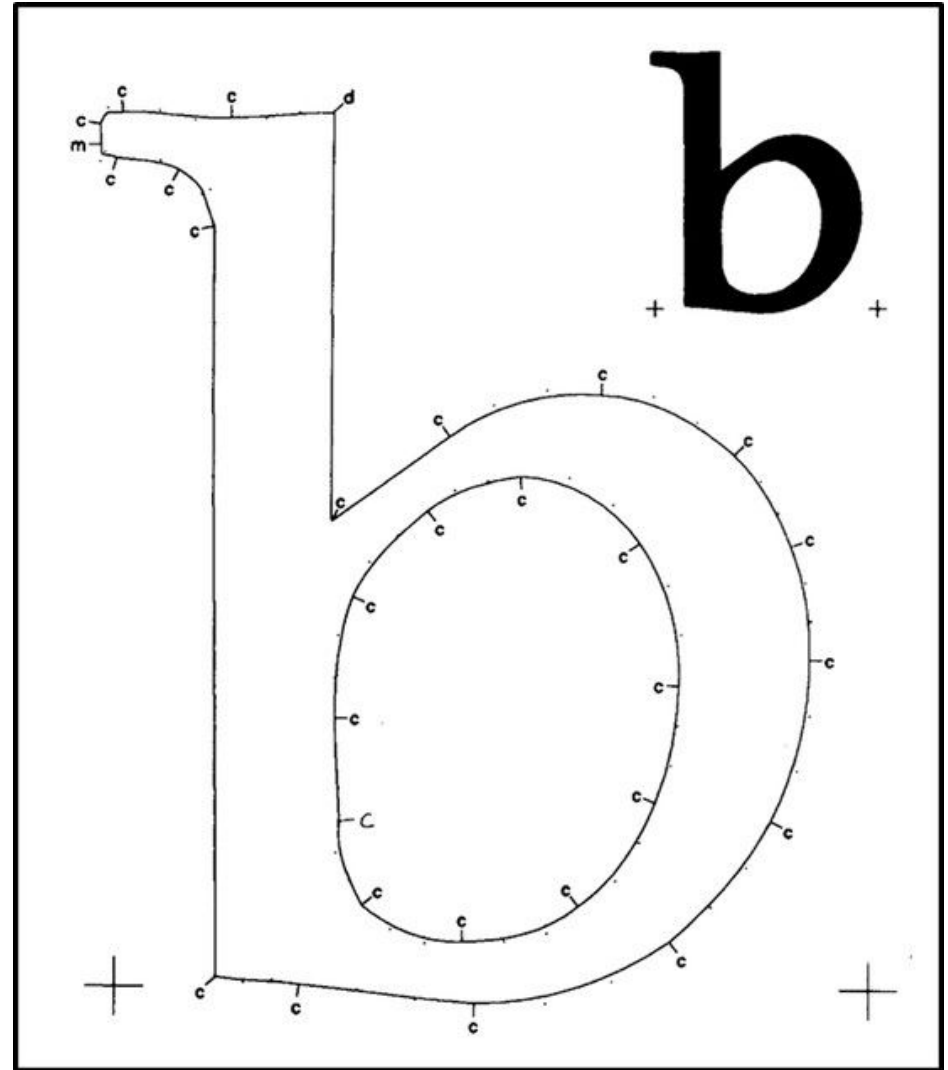
PageMaker

- In 1984, Paul Brianerd formed a company (Aldus) to develop a software enabling newspapers to produce advertisments more efficiently

- In 1985, Aldus introduced PageMaker software for the Macinstosh Computer

- PM could alter type, font, column dimensions

- Enabled user to create elements on screen and position on page in manner similar to offset printing
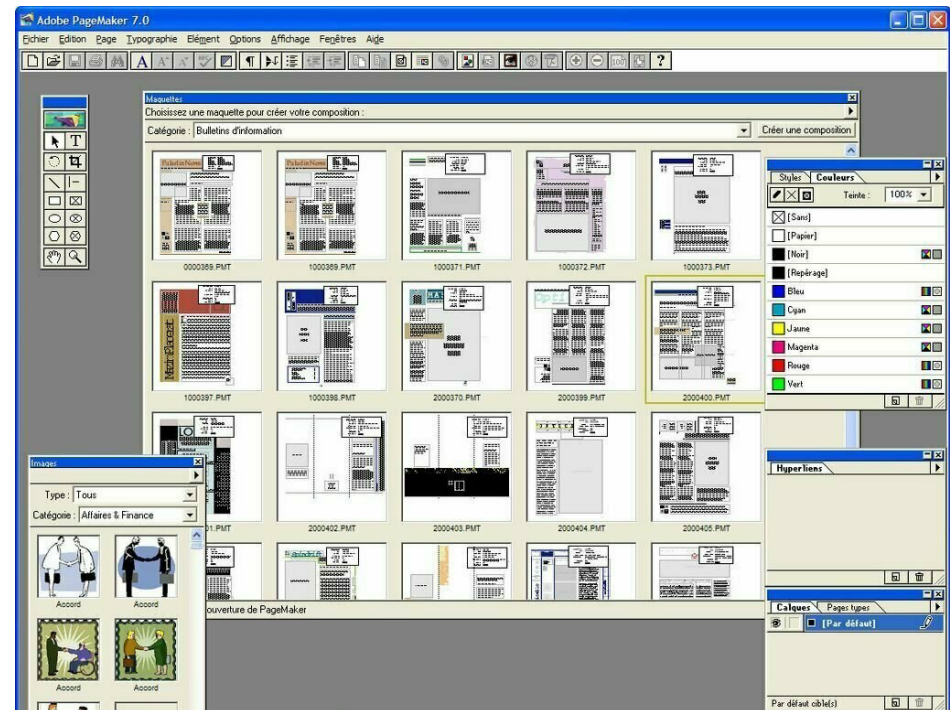
Pioneers of the digital graphic design
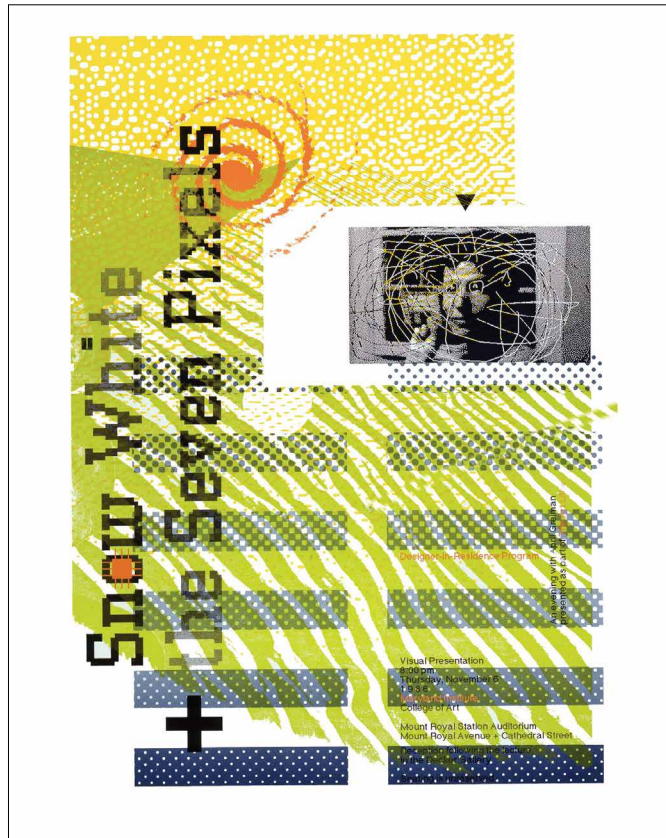
- This new technology and new possibilities often enabled designers to create uniqe designs

- Some designers rejected this new technology, while others explored it

- Designers were able to correct mistakes

- Colors, texture, images and typography could be examined easily

April Greiman (b. 1948)

- Explored the visual properties of bitmapped fonts

- New technology enabled the overlapping of computer-screen information (text, images, shapes ... etch)

- Explored capturing images from video and digitizing, layering images in space, and integrating words and pictures into a single computer file.

Snow White + the Seven Pixels

Designer-in-Residence Program

An evening with April Greiman
presented as part of the

Visual Presentation
8:00 pm
Thursday, November 6
1 9 8 6
Maryland Institute,
College of Art

Mount Royal Station Auditorium
Mount Royal Avenue + Cathedral Street

Reception to follow the lecture
in the Decker Gallery

WET

GODDOGAWEWET

SEPTEMBER. OCTOBER 79

$ 1.50

Rudy VanderLans (b. 1955)

- Designer, editor, publisher of Emigre magazine

- Used typewriter type and copier images in the first issue and low-resolution Macintosh type

- Experimental magazine, outraging some, captivating others

- Was loved by those who appreciated technology

- Emigre's approach demonstrated the capabilities of the new technology
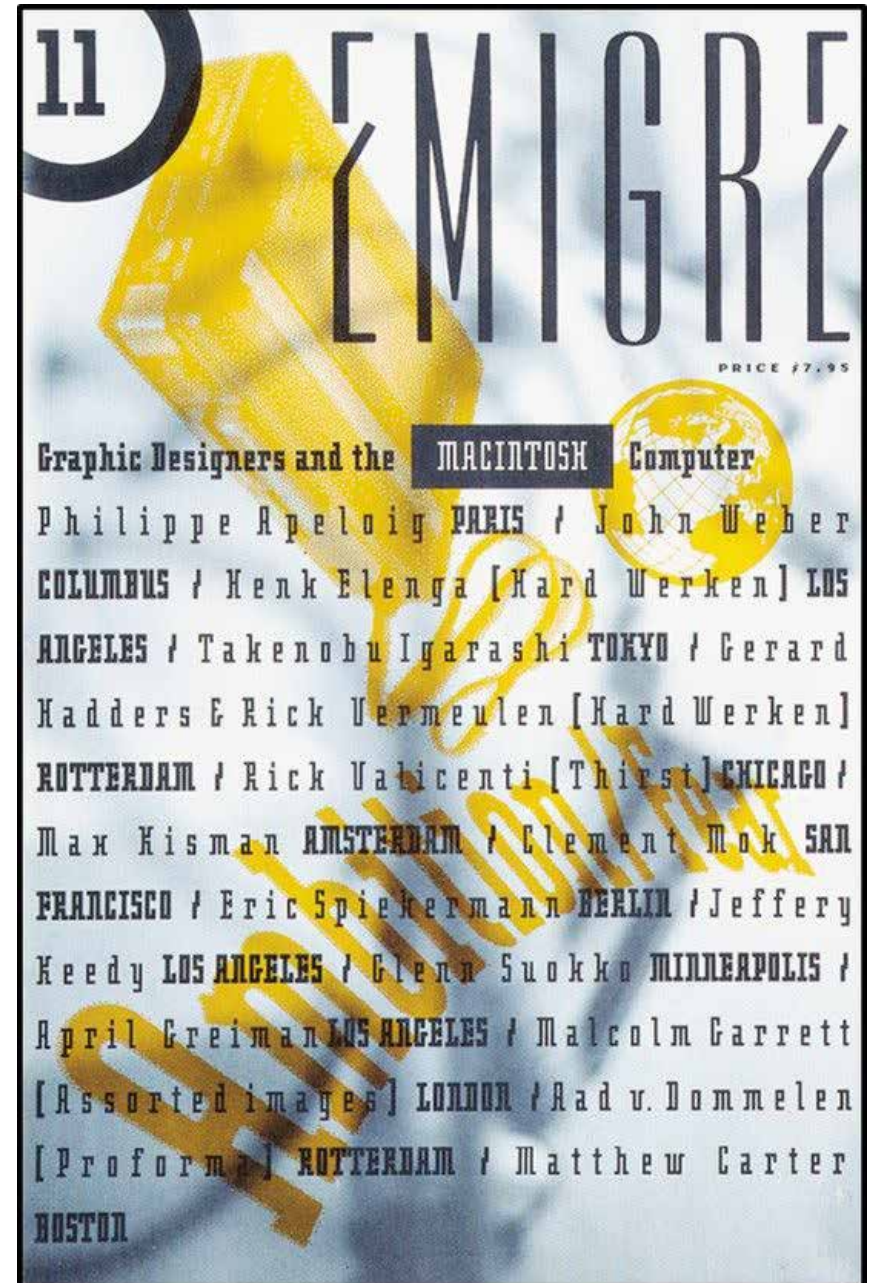
EMIGRE

Design Department

Cranbrook

graphic

☕ **design**

( )

Change ✈

special

X

ISSUE

Dutch

Several Designers

THE MAGAZINE THAT IGNORES BOUNDARIES

PRICE: $7.95

EMIGRE

Ivo Watts-Russell

(THIS MORTAL COIL)

4 A D

Cocteau Twins
Throwing Muses
Vaughan Oliver
Nigel Grierson

THE ART OF

23 envelope

THE MAGAZINE THAT IGNORES BOUNDARIES PRICE: $6.95
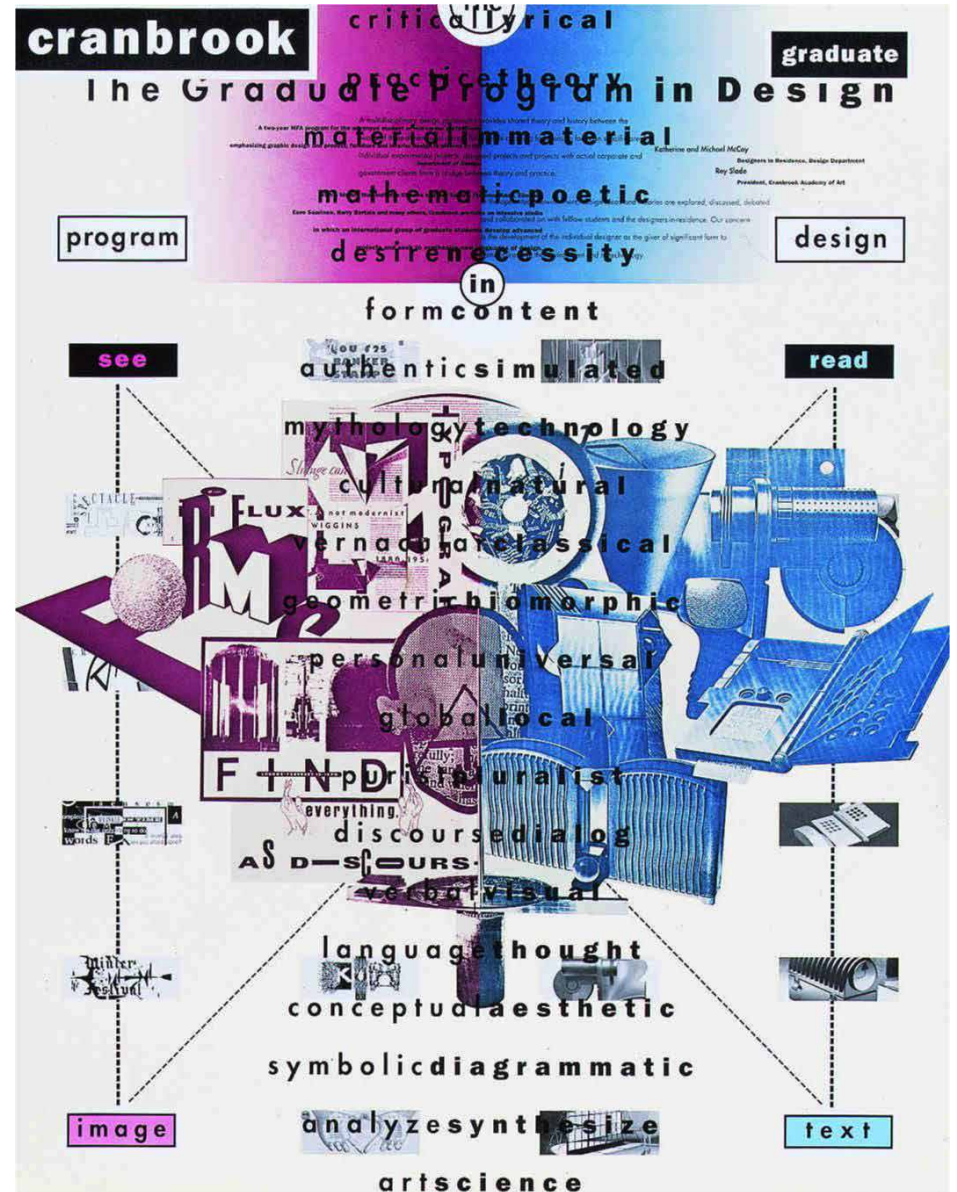
CSN...304
4 883 6.25

Zuzana Licko (b. 1961)

- Educational background included compuer programming

- Used public-domain-character-generation software called FontEditor to create digital typefaces
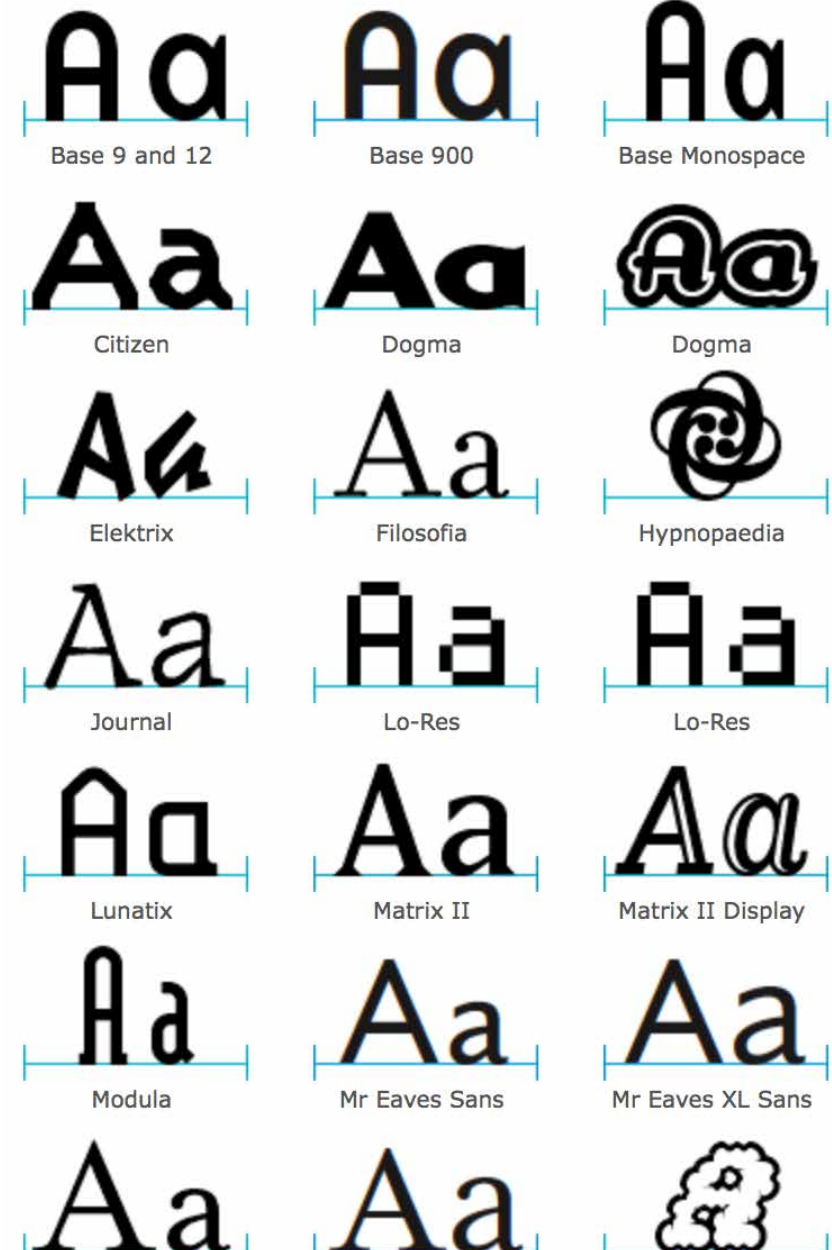
Katherine McCoy (b. 1945)

- Cochaired the design department at Cranbook Academy of Art

- Interested in pushing the boundaries of design

- Rejected a uniform design philosophy or methodolgy

- Pushed students to find their own direction

FLUXUS

Manifesto

2. To affect, or bring to a cer[tain]
or treating with, a flux. "Flure[...]
3. Med. To cause a discharge[...]

Selections

fluxum,
1. Med.
s or other
d morbid
dysentery. b The matter thus discharged.

Purge the world of bourgeois sickness, "intellectual", professional & commercialized culture, PURGE the world of dead art, imitation, artificial art, abstract art, illusionistic art, mathematical art, —

PURGE THE WORLD OF "EUROPANISM"!

f r o m   t h e   **G i l b e r t   a n d   L i l a**

SILVERMAN COLLECTION

4. The setting in of the tide toward the shore. Cf. REFLUX.
5. State of being liquid through heat; fusion. **18 through October 8, 1989**

PROMOTE A REVOLUTIONARY FLOOD AND TIDE IN ART,
Promote living art, anti-art, promote NON ART REALITY to be fully grasped by all peoples, not only critics, dilettantes and professionals.

7. Chem. & Metal. a Any substance or mixture used to promote fusion, esp. the fusion of metals or minerals. Common metallurgical fluxes are silica and silicates (acidic), lime and limestone (basic), and fluorite (neutral). b Any substance applied to surfaces to be joined by soldering or welding, just prior to or during the operation, to clean and free them from oxide, thus promoting their union, as rosin.

FUSE the cadres of *cultural*, social & political revolutionaries into united front & action.

Fluxus Fluxus Fluxus Fluxus Fluxus Fluxus Fluxus Fluxus Fluxus Fluxus Fluxus Fluxus Fluxus Fluxus Fluxus Fluxus...

Academy of

CRANBROOK **ART** MUSEUM

This activity is supported by the Michigan Council for the Arts

Edward Fella (b. 1939)

- Influenced by American vernacular design and early modernist typography

- Challenged the reader with typography

- Used range of techniques, from found typography, scribbles, and brush writing to typesetting, rubdown letters, clip art and stencils
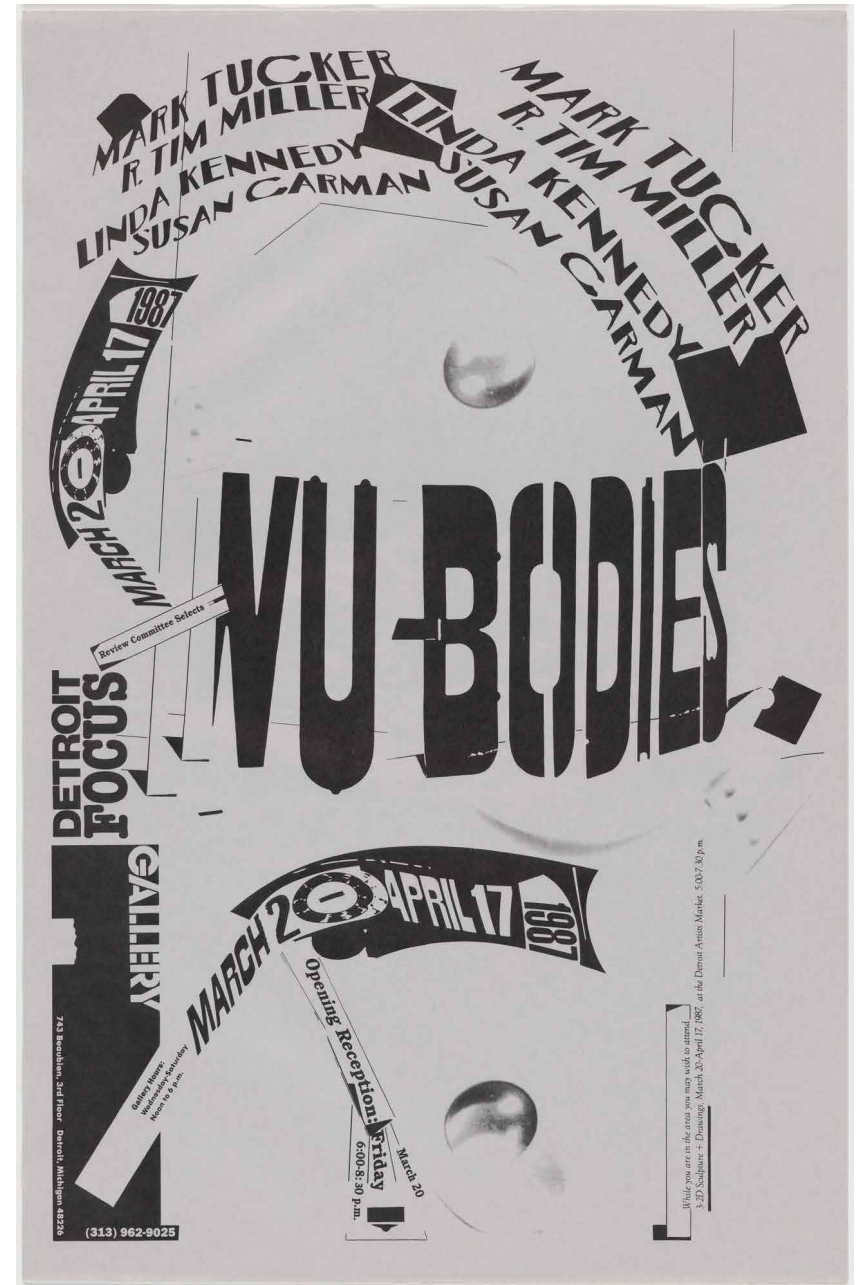
CALARTS PROGRAM IN GRAPHIC DESIGN VISITING DESIGNER LECTURE SERIES

concepts
objects
spaces

LISA KROHN
LISA
LISA KROHN
KROHN
THURSDAY
NOVEMBER 3RD
1994
AT 11 AM
IN THE BIJOU
SNAUTESSY
Cyber
naut

Iris Adler
Mi Sook Ahn Chung
Marlene Bauer
Susan Bloch
Carol Block
Barbara Cooper
Margaret Lass-Gardiner
Lorri Gunn
Cindy Hoyne
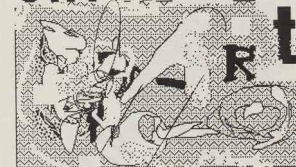
ARTEMISIA
artemisia
gallery
CHICAGO
ARtists SPACES COLLABORATE:
1987 OCTOBER 16-NOVEMBER 15, 1987

DETROIT FOCUS GALLERY
743 Beaubien, 3rd Floor Detroit, Michigan 48226
Gallery Hours:
Wednesday-Saturday
Noon to 4 p.m.
(313) 962-9025

Opening: Friday
October 16, 6-8pm

Alice Joyce
Margaret Lanterman
Joan Livingstone
Christine O'Conner
Melissa Pinney
Nancy Plotkin
Fern Shaffer
Pan Warren
Maureen Warren

Revitalizing editorial design
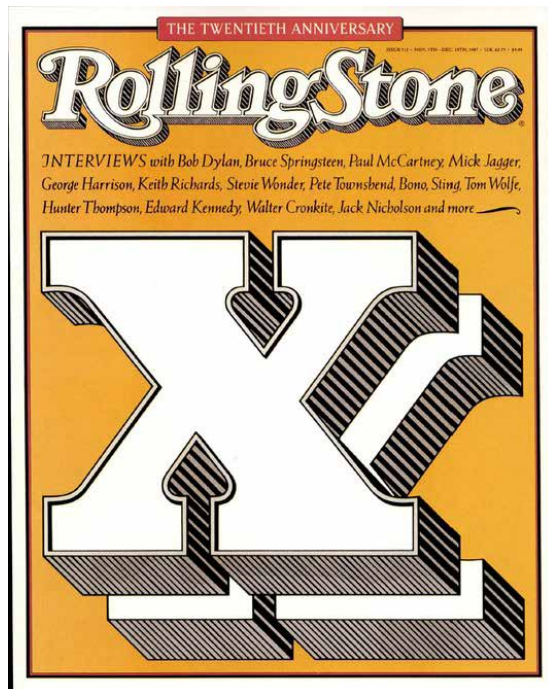
- In the 1990s, designer were able to explore the many options and possibilities of computers and graphic softwares

- Designers had a growing renewed interest in handmade and expressionist lettering and images

- QuarkXPress (page-design application) enabled designers to place elements in a detailed manner

- Type kerning and control became doable

- Image manipulation and editing was enabled with Adobe Photoshop

David Carson (b. 1956)

- Explored exoressive possibilities of information hierarchy, and consistent layout or typographic patterns

- Rejected conventional notions of typography

- Designs emerge from the meaning of the word

- Heavily explored the settings of type

- Unvonventional treatments of images
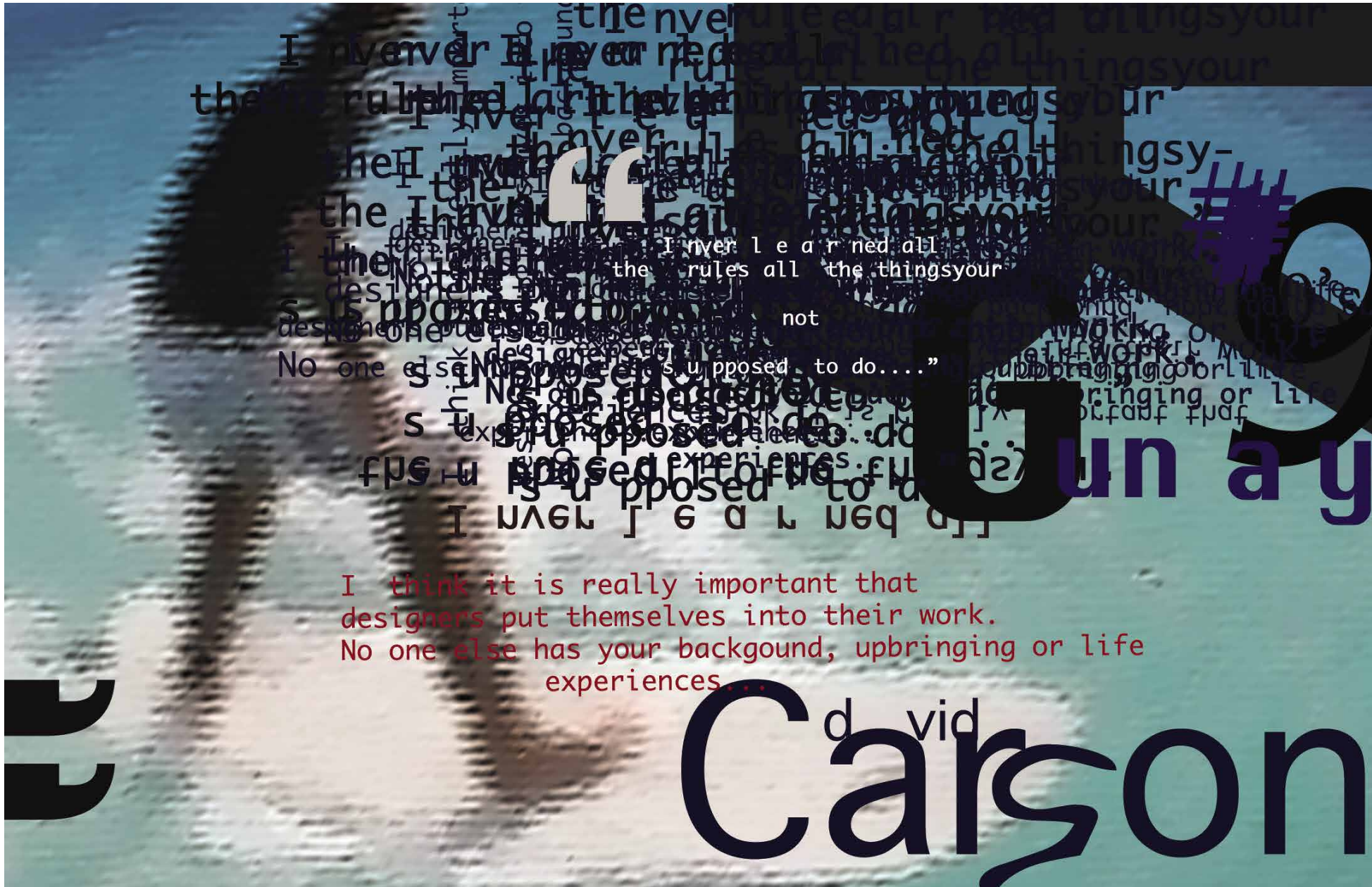
"I n ver l e a r ned all the y rules all the thingsyour

not

s u pposed to do...."

I think it is really important that
designers put themselves into their work.
No one else has your backgound, upbringing or life
experiences...

david Carson

Surf At Lisbon

SAL-

aloha

inaugura os festivais de cinema de surf em Por tugal em grande estilo, criando o padrão a partir do qual todos os outros passarão a ser medidos

Por Diogo Alpendre

O meu coração estava acelerado, as costas húmidas e as palmas das mãos geladas. Sem saber porquê, estava naquele estado de ansiedade [...] que fazemos algo de proibido. Não era o caso. Estava apenas no metro, em Lisboa, a caminho da Avenida da Liberdade e do Cinema São Jorge para assistir à cerimónia de abertura do SAL | Surf At Lisbon Film Fest, o primeiro festival internacional de cinema de surf a acontecer em Portugal. Sinceramente, não tinha a mínima ideia do que se estava a passar comigo mas estava a apostar que seria a minha ligeira ansiedade social a dar de si e que só quando estivesse sentado, entre pessoas conhecidas, a ver o Deeper Shade >>>

Fred Woodward (b. 1953)
Gail Anderson (b. 1962)

- Art director of the monthly rock-and-roll magazine Rolling Stone (1987)

- Matched typefaces and images to content

- Content was expressed through unexpected selection, scale & placement of type

- Used a variety of typefaces and manipulation of typography

- Clean and simple layout with huge letters
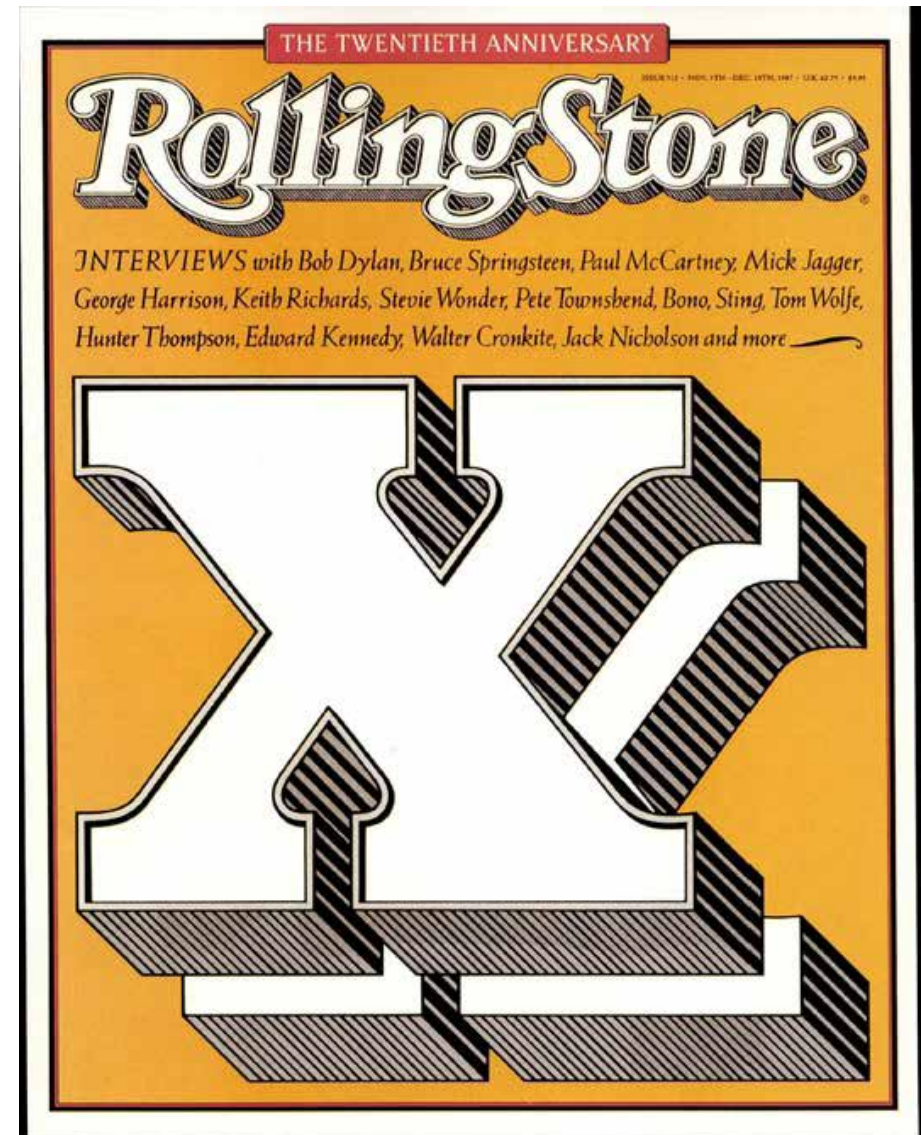
pee wee

Who Killed

BY PETER WILKINSON

"I JUST GOT ARRESTED," PAUL said over the telephone to his sister, Abby. "I'm gonna disappear now." ¶ A reluctant fugitive since the fateful night of July 26th, Paul Reubens has kept in touch with only three friends. He won't tell them
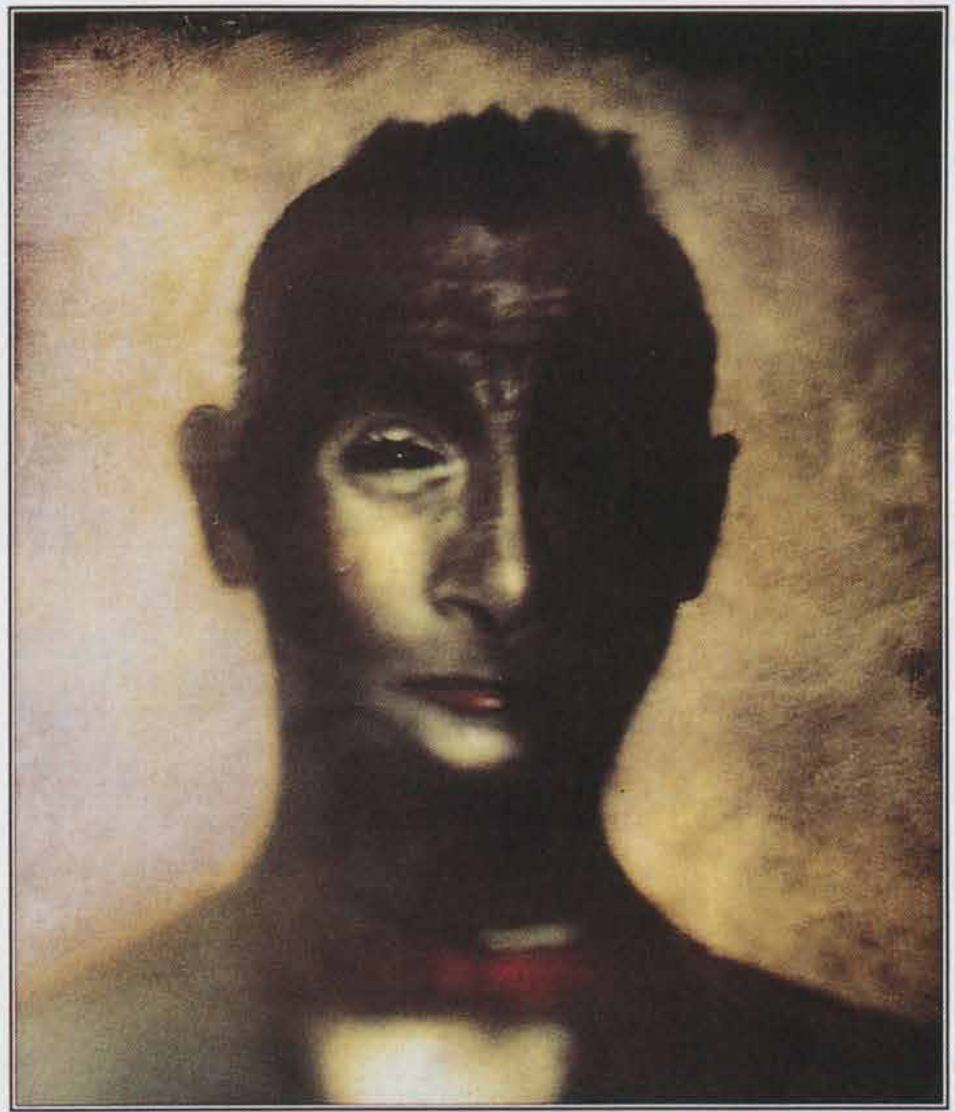
TRAVELS IN THE NUCLEAR EAST

THE MAKING OF THE

SOVIET BOMB

PART 1

BY RICHARD RHODES

THE
ROLLING
STONE
INTERVIEW

AL PACINO

BY
ANTHONY
DeCURTIS
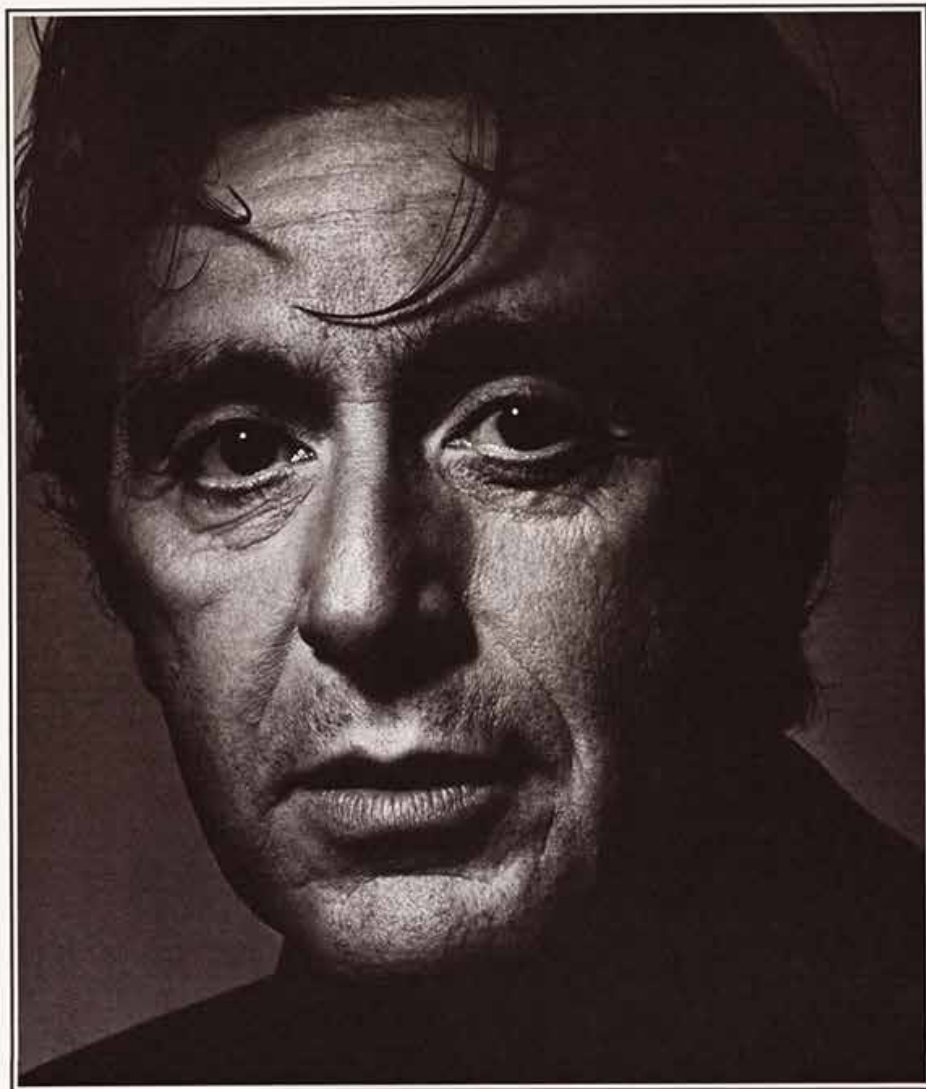
John Plunkett (b. 1952)
Barbara Kuhr (b. 1954)

- Designers and art directors at Wired magazine

- heavily reflective of the imerging internet era

- Very visually unique with a their own text fond "Wired-baum"

Kit Hinrich (b. 1941)

- Cofounder of @issue

- Promotes the role of design in business

- @issue served as a major vehicle from promoting the importance of brand strategy

- Emphasized heavily on the importance of the theme

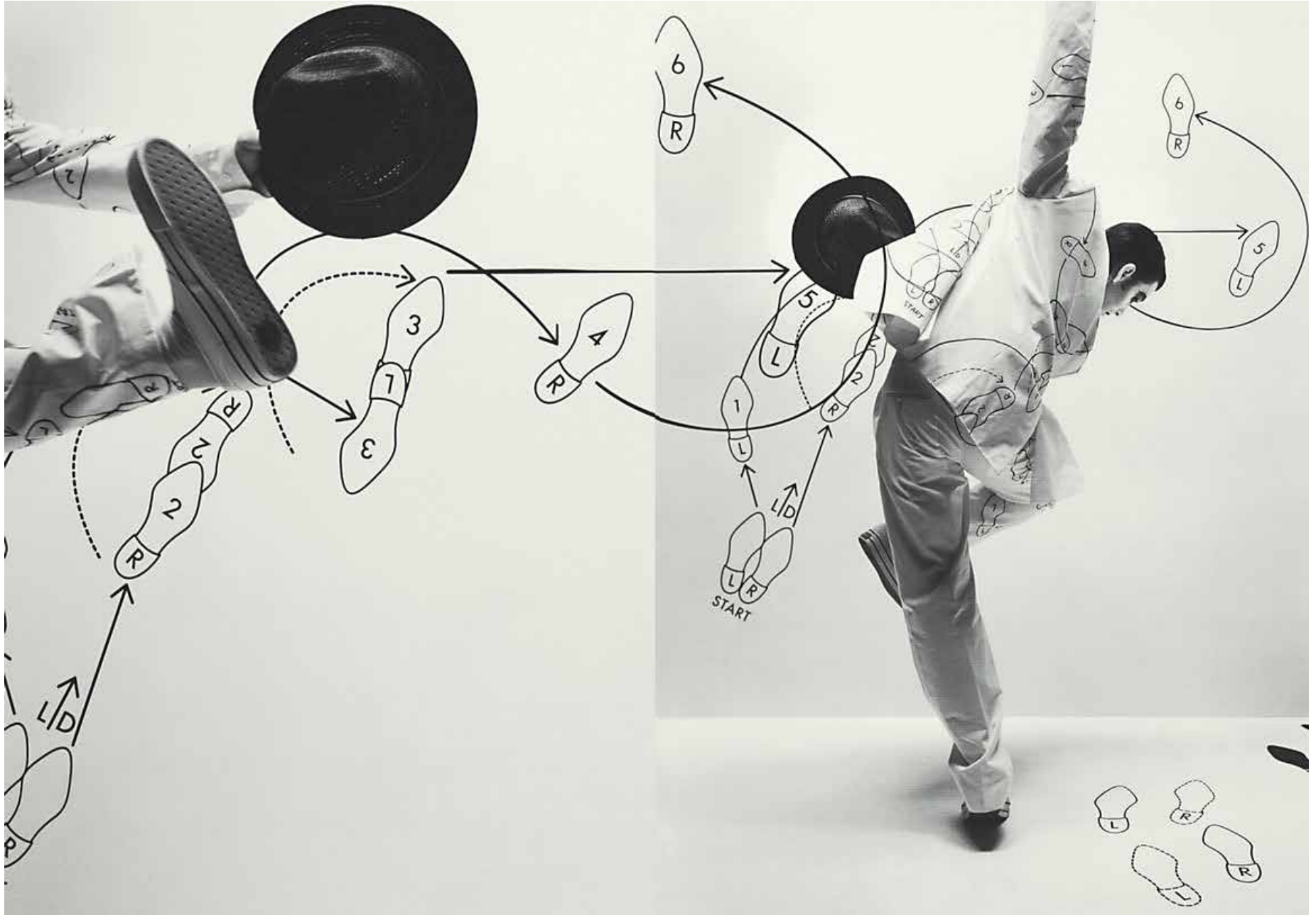- All covers explore the representation of the fhuman face
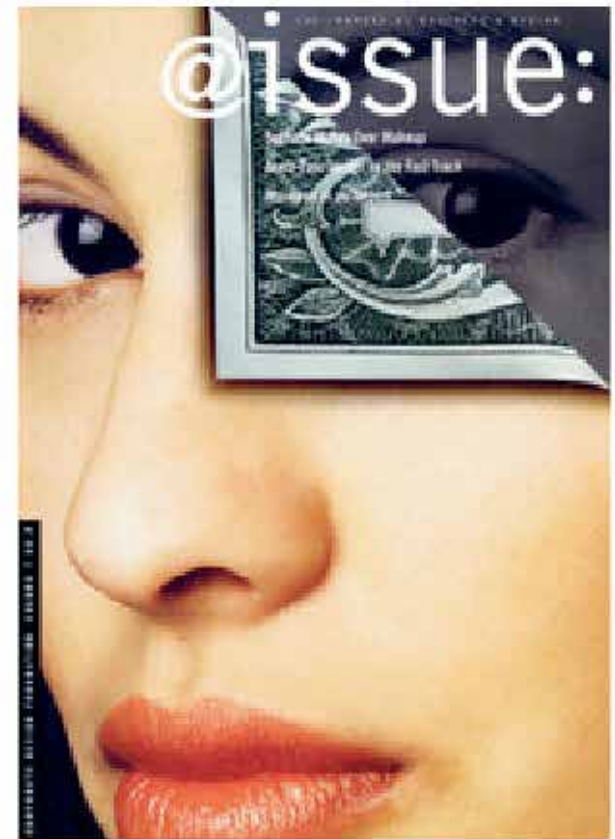
Abott Miller (b. 1963)

- Designed books, magazines, and other editorial endeavors

- Worked on the biannual magazine 2wice

- Devoted to the visual performing arts

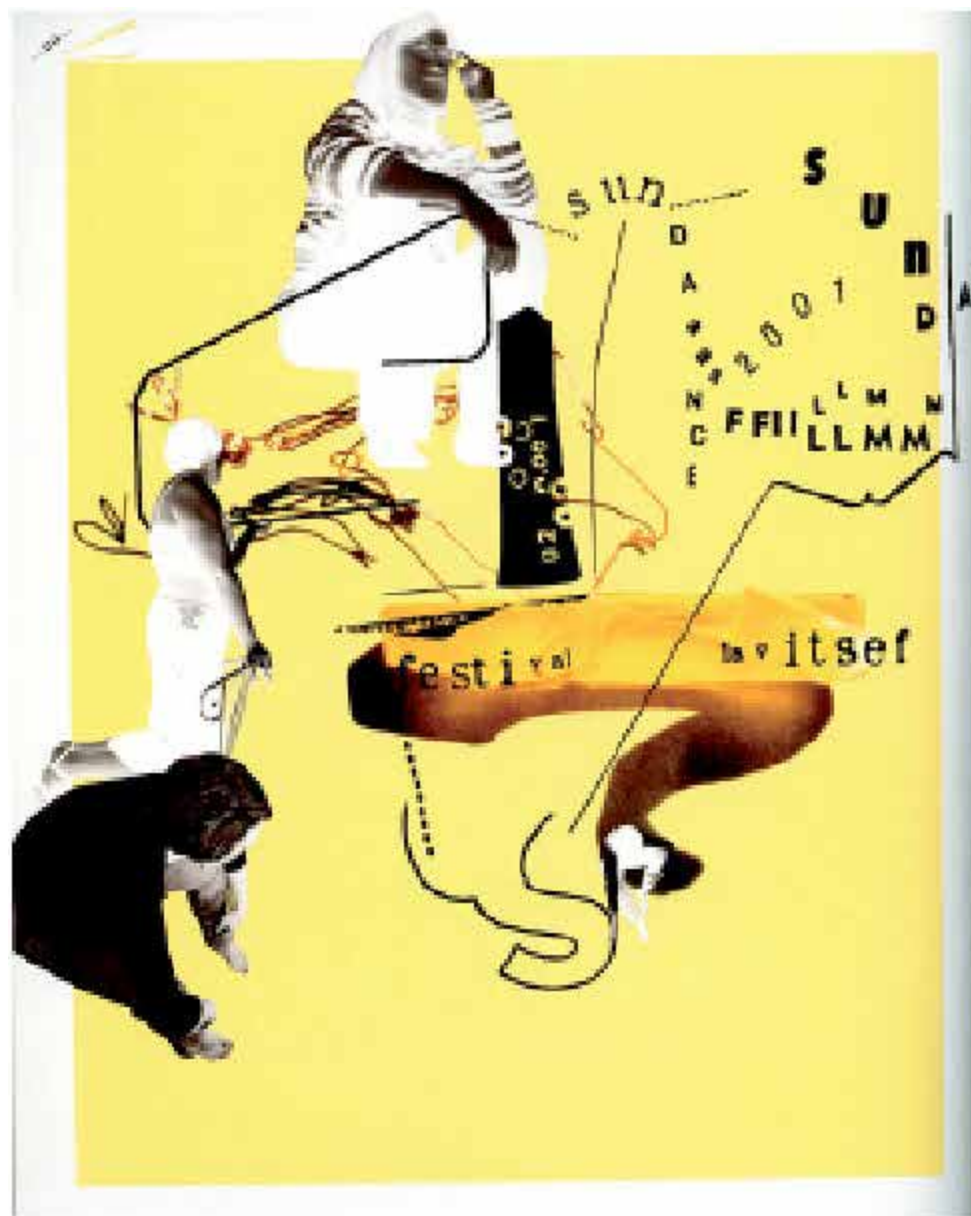- Explores dynamic union of form and the written word
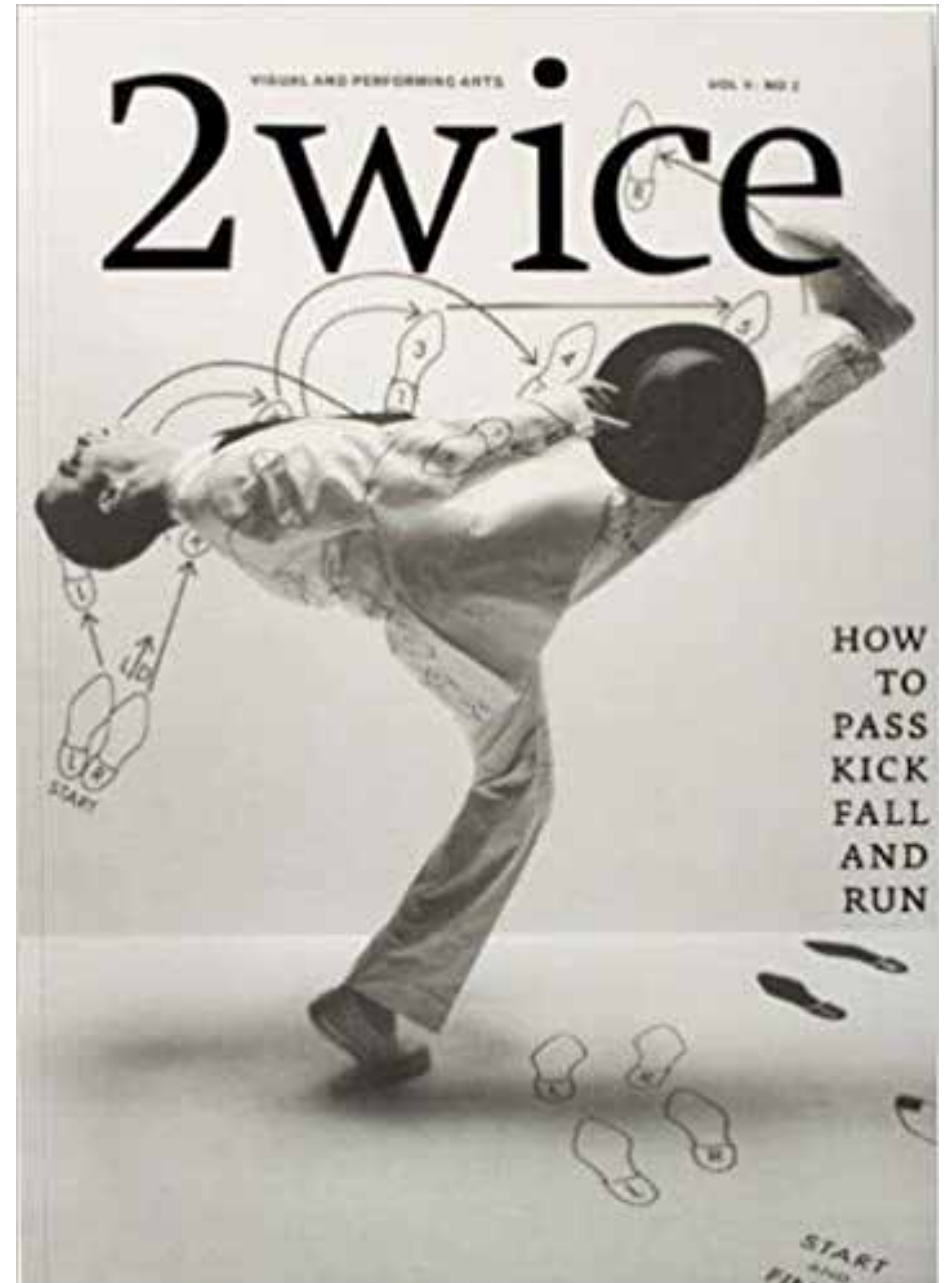
Martin Venezky (b. 1957)

- Intrigued by patterns, rhythm, and the structural qualities of letterforms

- He often uses collage material, digital images, and distorted type in his work

- Combines technology and handwork

Voices

from

Below

the

Line

ALTHOUGH **the art and industry** of cinema have undergone significant changes over the last 20 years, much of film's power to communicate—indeed, the joy of filmmaking itself—remains in its collaborative nature. Film's most important collaborators often reside "below the line" in film budgets. They design the costumes, edit the footage, build the sets, cast the talent, compose the music, and perform thousands of other duties that are absolutely necessary to produce the images that end up on the silver screen. We asked some of these unsung collaborators what they love about working in independent film, and what keeps them coming back. —PAUL MALCOLM

SUNDANCE 2001 FILM festival by itself

The digital type foundry

Big Caslon

Aa Bb Cc Dd Ee Ff Gg
Hh Ii Jj Kk Ll Mm
Nn Oo Pp Qq Rr Ss Tt
Uu Vv Ww Xx Yy Zz
1234567890

- An explosion in the release of new typefaces occurred in the 1990s

- Large type vendors were joined by independent type manufacturers (Adobe Systems + Sumnar Stone)

- Advances in technology have made possible the design of "superfamilies"

- Designs were made available for many output devices (high-resolution, low-resolution screens, ink jet & high-resolution printers, and output systems that do not yet exist)
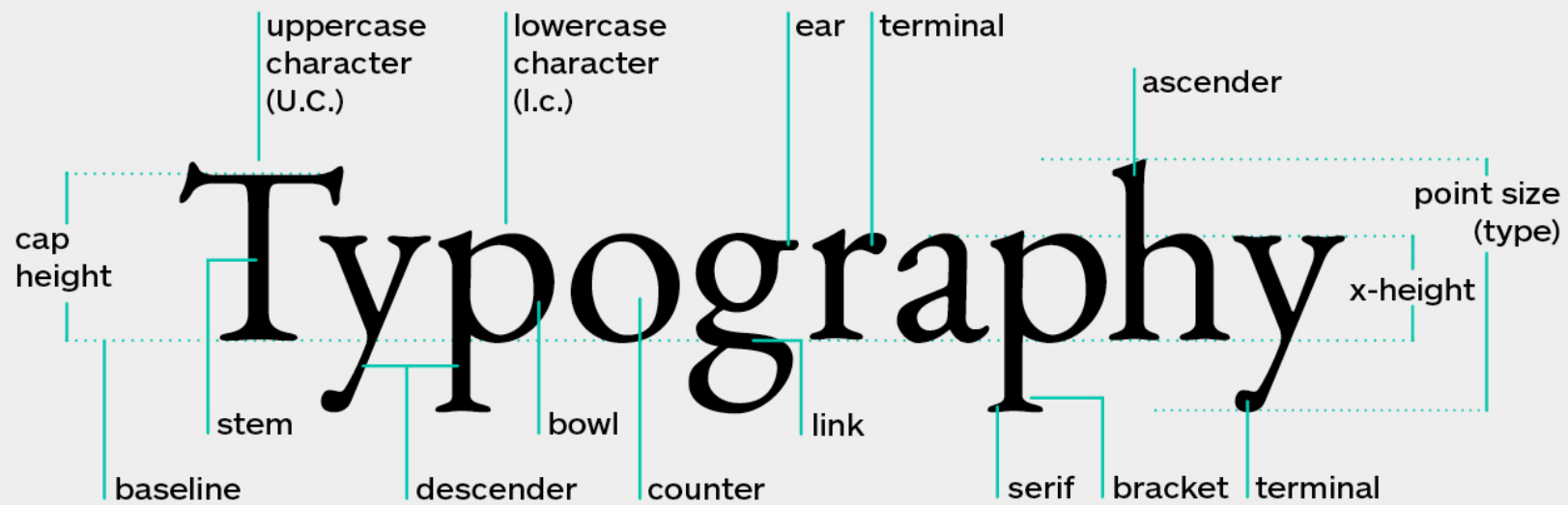
Serif vs Sans-serif?

serifs

Text

Serif Font

Text

Sans Serif Font

uppercase character (U.C.)

lowercase character (l.c.)

ear

terminal

ascender

cap height

point size (type)

x-height

stem

bowl

link

baseline

descender

counter

serif

bracket

terminal

Typography

Carol Twombly (b. 1959)
Robert Slimbach (b. 1955)

- Typeface designers at Adobe

- Inspired by historical lettering

- Lithos was inspired by the monoline simplicity and even-textured Greek stone inscriptions (Adopted for on-screen graphics by MTV)

- Slimbach maintains the spirit of the original while making adjustments and apropriations to the digial technology

TRAJAN

SENATVS·POPVLVSQVE·ROMANVS
IMP·CAESARI·DIVI·NERVAE·F·NERVAE
RAIANO·AVG·GERM·DACICO·PONTI
XIMO·TRIB·POT·XVII·IMP·VI·COS·VI
DECLARANDVM·QVANTAE·ALTITVD
ET·LOCVS·TANTIS·OPERIBVS·SIT·EG

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

Minion

Aa Qq Rr
Aa Qq Rr

a

self-sufficiency

abcdefghijklm
nopqrstuvwxyz
0 1 2 3 4 5 6 7 8 9

Garamond

Aa Qq Rr
Aa Qq Rr

á

TRIANON

abcdefghijklm
nopqrstuvwxyz
0123456789

Caflisch Script

Aa Ee Rr
Aa Ee Rr

a

Handwritten

abcdefghijklm
nopqrstuvwxyz
1234567890 - 1234567890

Mathew Carter (b. 1937)

- Regarder by many to be the most important type designer of modern time

- Produced a number of sans-serif fonts

- Combines classic qualities with modern aesthetics, rerferences to earlier models

Big Caslon

Aa Bb Cc Dd Ee Ff Gg
Hh Ii Jj Kk Ll Mm
Nn Oo Pp Qq Rr Ss Tt
Uu Vv Ww Xx Yy Zz
1 2 3 4 5 6 7 8 9 0

Walker Typeface

ITC Galliard

Aa Ee Gg
Aa Ee Gg
a

Analytical

abcdefghijklm
nopqrstuvwxyz
0123456789

Frank Blokland (b. 1959)

DTL Romulus T Regular

the quick brown fox jumps over the lazy dog.

1234567890

THE QUICK BROWN FOX JUMPS OVER THE LAZY

by fontsgeek.com

- Responsible for the lettering on important Dutch monuments

- Istablished the Dutch Type Library (DTL) in 1990

- Currently largerst producer and publisher of digital typefaces in the Netherlands

DTL Documenta ST Regular

the quick brown fox jumps over the lazy dog.

1234567890

THE QUICK BROWN FOX JUMPS OVER THE LAZY

DTL Haarlemmer D Regular

the quick brown fox jumps over the lazy dog.

1234567890

THE QUICK BROWN FOX JUMPS OVER THE LAZY

DTL Documenta Sans ST Regular

the quick brown fox jumps over the lazy dog.

1234567890

THE QUICK BROWN FOX JUMPS OVER THE LAZY DOG

DTL Haarlemmer D Sans Regular

the quick brown fox jumps over the lazy dog.

1234567890

THE QUICK BROWN FOX JUMPS OVER THE LAZY DOG

Nadine Chahine (b. 1978)

الخط الأول للحوار العربي واللاتيني

Koufiya كوفية

لاينوتايب لها تاريخ عريق في فن الطباعة العربية. ففي العام 1911 كانت أول من اخترع آلة الصف الميكانيكي للخط العربي. وفي العام 1954 أصدرت خط النسخ المبسط الذي سهل وسرع عملية الطباعة. واليوم تقوم لاينوتايب بتحديث مجموعتها لتناسب آخر التطورات في مجال الكمبيوتر. كما أنها تتعامل مع أهم المصممين من أجل توسيع مجموعتها لتتناسب مع حاجة المنطقة العربية. كما تتعامل Linotype مع أكبر الشركات فترخصهم خطوطها لكي يضيفوها إلى برامجهم. وتملك لاينوتايب القدرة على إنتاج الخطوط بأحدث وأعلى التقنيات الموجودة اليوم.

Linotype's involvement with Arabic typeface design goes one century back. In 1911, Linotype was the first to produce machines for the mechanical typesetting of the Arabic script. Today, Linotype boasts a large number of high quality Arabic typefaces that have proven very popular across the Arab world. Together with leading figures in the industry, Linotype has expanded and updated its font collection according to the latest technology requirements and the growing publishing needs of the Arab world.

- Graduated from AUB with a degree in graphic design

- Masters degree in typeface design

- Concentrated on relationships between Latin & Arabic scripts

- Design custom Arabic fonts for international clients

Frutiger Arabic

ث
ت ح
ا ب
پ

ه

ك ق ف غ ع ظ ط ض ص ش س
ژ ز ر ذ د خ ح چ ج ث ت پ ب ا

Helvetica Arabic
Neue

ث
ت ح
ا ب
پ

ه

ق ف غ ع ظ ط ض ص ش س
ژ ز ر ذ د خ ح چ ج ث ت پ ب ا

Gerard Unger (b. 1942)

ABCDEFGHIJKLMNOP
QRSTUVWXYZ
abcdefghijklmnopqrst
uvwxyz
ÀÅÆÇÉÏÐÑÔ×ØÜÝÞß
äåæçêíðñó÷øùýþÿ
1234567890

ABCDEFGHIJKLMNO
PQRSTUVWXYZÀÅÉÎ
abcdefghijklmnop
qrstuvwxyzàåéîõ&1
234567890($£€.,!?)

49

Demos   Praxis

Jonathan Hoefler (b. 1970)

Gotham

Aa Ee Rr
Aa Ee Rr
Vernacular

abcdefghijklm
nopqrstuvwxyz
0123456789

Hoefler Text

Aa Qq Rr
Aa Qq Rr
Encyclopedic

abcdefghijklm
nopqrstuvwxyz
0123456789

For next class:
Module #5B
**The Digital
Revolution & Beyond**