

Inflection Point

Emigre

Published in 1989, *Emigre* magazine's eleventh issue, *Ambition/Fear: Graphic Designers and the Macintosh Computer*, contains vivid artifacts of a discipline's first encounter with digital tools. From the aesthetics of bitmaps to the expressive interventions made possible by new access to typesetting controls, not to mention the self-publishing venture of the magazine itself, this issue combines modernist and postmodern agendas in a model construction of text-based community. Looking closely at *Emigre* #11, and more passingly at later issues, this article analyses the technical, critical, and cultural production that would shape *Emigre* as a medium for typographic demonstration and discussion among peers.

Emily McVarish



Emigre #11
Ambition/Fear, 1989
32 pages, 11.25 x 16.75 inches, plus poster, 22.25 x 32.5 inches.
Edition of 6,000.
Printed at Lompa Printing, Albany, CA.

Browse all pages of *Emigre* #11 in high resolution at
<https://letterformarchive.org/emigre>

This is our second type specimen catalog that focuses on Emigre's text typefaces. And like the first, instead of using fake text, or "Greeking," which is commonly used in type promotions to make text look artificially perfect, we decided to put the fonts to work in a realistic context. To properly judge a text typeface you should read it. To do that properly, you need real text, not dummy text, and lengthy text, not two or three sentences, so you can immerse yourself in it. We also wanted to make browsing these typefaces worth your while and give you something of interest to read. This text, written by Emily McVarish, fulfills that role splendidly. So enjoy your reading, but don't forget to also pay attention to how these typefaces perform.

Emigre

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Introduction

GRAPHIC DESIGN was the first creative industry to be transformed by the personal computer. What can we learn from an examination of graphic designers' introduction to Macintosh workspaces? How did the discipline's ideology—its history, self-conception, and discourse—predispose it toward the potential and significance of the technological changes its practices entered in the 1980s? Did modernist principles guide designers' approach to digital techniques? How might postmodern preoccupations have shaped their perception of these new tools? And how do these initial perspectives map onto the evolution of a discipline's relationship to new media from screen-based design for print to networked interaction?

Emigre magazine, founded in Berkeley, California by Rudy VanderLans and Zuzana Licko in 1984, was one of the first journals to be designed and produced on the Macintosh.¹ Not only did *Emigre's* appearance call attention to its design, but its content tackled critical issues underlying practical, technical, and cultural developments in the field. It thus presents a privileged locus for study of digitization's impact on graphic design as a profession and cultural force. *Emigre* also set itself up as a digital foundry, producing and distributing typefaces designed by Licko and others. As sites for the display of these

faces, *Emigre's* pages offered both demonstrations of, and reflections on, the state of typographic design. The textual community built and sustained by these pages—the venue that *Emigre* provided for debate among practitioners—may have been its greatest contribution to the advancement of graphic design as a mode of thought and body of knowledge. As *Emigre's* editor, designer, and publisher, VanderLans clearly pursued his own interests and articulated his own views. But since these views valued diversity, *Emigre* played host to a range of perspectives and practices, elevating to public notice the positions not only of contributors but also of guest editors, guest designers, students, and readers.²

Debuting as a cultural review, distinguished by its border-crossing sensibility rather than by any particular subject matter, *Emigre* began to focus on design in its ninth and tenth issues. Entitled *Ambition/Fear*, *Emigre* #11 proposes to discuss “Graphic Designers and the Macintosh Computer.”

1. “The fact that the introduction of the Macintosh coincided with the publication of the first issues of *Emigre* certainly gave us a tremendous jolt of energy and a new outlook on design. We were among the first to produce graphic design on this machine and that is why people first paid attention to our work.” Rudy VanderLans, “Introduction: All Fired Up,” *Emigre* #26: *All Fired Up* (1993): 1.

2. *Emigre* #11 is emblematic of this open-door policy, as its credits suggest. In them, we find the names of California Institute of the Arts (CalArts) students who designed the issue's page numbers and of the six interviewees who “were invited to each create one page with the Macintosh.” Unattributed, *Emigre* #11: *Ambition/Fear* (1989): 1.

The issue consists of fifteen interviews conducted by VanderLans with an international circle of his contemporaries.³ Each interview is labeled with the name and location of its subject and the date of its realization.⁴ Together these exchanges comprise a time capsule containing vivid artifacts of designers' first encounters with the personal computer as a design platform. VanderLans asks new Mac users to describe its impact on their working methods, analyze its aesthetics, and speculate about its creative and practical potential. "Digital technology is a great big unknown,"⁵ write VanderLans and Licko in their introduction to the issue. Their sense of a space to be explored, which is reflected by the blurred and shadowy abstraction of the background imagery on the magazine's cover, prompts an inquiry, the scope of which keeps the issue fresh today.

This critical space proves broader, and its exploration delves deeper, than a cursory look at the issue might conclude. *Emigre* #11's attempts to take stock of the material and conceptual changes wrought by graphic design's incorporation of digital production capabilities lead directly into aesthetic considerations, which themselves are seen to have social implications. The history of this techno-aesthetic concern, as well as the context and effects of its surfacing at the time of *Emigre* #11's publication, merit analysis. This legacy involves design's role as an interpreter and mediator of the social meaning of technology—a theme to which *Emigre* directed attention throughout its existence and which has retained its relevance. Moving beyond issue #11, this essay will survey the full run of the journal as a demonstration of the social

potential of new media and of typography's part in the testing and representation of this potential. Insofar as *Emigre* prefigured the use of digital media to support open-ended, peer-to-peer discourse, it holds lessons for a fully deployed typographic design practice today.

Keys to the Realm of Production: Initial Effects of the Macintosh

AS ANDREW BLAUVELT NOTES in "Tool (Or, Post-production for the Graphic Designer)," the arrival of digital tools in design studios "disrupted a field that has always had a rather confused and conflicted relationship between the spheres of creation and production." This disruption "eliminated the work of "various production artists, photomechanical technicians, keyliners, paste-up artists, [and] typesetters...," he writes. Moreover, the software that encapsulated and, to varying degrees, automated the work of these specialists brought its settings and controls

3. A list of these designers overlays images of a floating tape recorder (the one used by VanderLans to conduct his interviews) and a globe, along with the receding words "Ambition/Fear," on the magazine's cover: "Philippe Apeloig, Paris; John Weber, Columbus; Henk Elenga (Hard Werken), Los Angeles; Takenobu Igarashi, Tokyo; Gerard Hadders and Rick Vermeulen (Hard Werken), Rotterdam; Rick Valicenti (Thirst), Chicago; Max Kisman, Amsterdam; Clement Mok, San Francisco; Erik Spiekermann, Berlin; Jeffery Keedy, Los Angeles; Glenn Suokko, Minneapolis; April Greiman, Los Angeles; Malcolm Garrett (Assorted images), London; Aad van Dommelen (Proforma), Rotterdam; Matthew Carter, Boston." VanderLans, *Emigre* #11, cover.

4. According to these labels, the interviews were conducted between January 1988 and January 1989.

5. Zuzana Licko and Rudy VanderLans, "Ambition/Fear," *Emigre* #11, 1.

not just to graphic designers but to non-professionals as well. In Blauvelt's analysis, this situation required that the profession tell "a new story about the value of design." Since the computer appeared to be a substitute for practical skills, "the answer was to be found not in production, but in the realm of conception...."⁶ In fact, this "story" was more of a sequel than a new narrative. As a profession, graphic design was in part born of the specialization that began to separate layout from composition in print shops at the turn of the twentieth century—that is, of a greater space made for typographic planning as distinct from its execution by typesetting. Modern design in general emerged from this sort of separation, to which industrial conditions gave rise and which tended to divide traditionally integrated crafts into intellectual and manual labor.⁷

By the middle of the twentieth century, graphic design professionals had sold themselves as conceptual consultants to businesses whose visual identities, they argued, required systems-thinking and programmatic design. Given its fundamental relationship to the history and identity of the field, it is not surprising that what Blauvelt calls a "segregation... between hand skills and head skills" should remain "at the heart of much professional discourse and angst."⁸ This division and feelings surrounding it inflect the discussion that VanderLans initiates with his interviewees about how they are coping with the "task of integrating this new technology into their daily practices." This portion of the interviews begins with versions of the question, "Will the Macintosh change the way we design or will

it only change production processes?"⁹ Equally central to VanderLans's investigation, yet overriding this question's categorical distinction (design v. production), another prime topic pertains to the new opportunities for integration and creative control offered by the incorporation of production processes—especially type-setting—into early graphic design software.

The Macintosh as a Machine

WHILE SOME OF HIS COLLEAGUES profess themselves relieved of the "drudgery" of such "troublesome chores" as paste-up and are glad to bid farewell to the tedium of working by hand with technical pens, "wax and rubber cement and scissors,"¹⁰ others appreciate the Macintosh's elimination of the time, space, and expense imposed by the intermediary of the typesetter. Insofar as design begins where conception distinguishes itself from realization, modern design has by definition entailed the communication of one's idea to be translated

6. Andrew Blauvelt, "Tool (Or, Post-production for the Graphic Designer)," in *Graphic Design: Now in Production*, eds. Andrew Blauvelt and Ellen Lupton (MINNEAPOLIS: WALKER ART CENTER, 2011), 23–24.

7. These conditions include not only technological developments directly affecting printing but also the broader economic changes brought on by the industrial production of goods and media and the increased demand for design and printing that these markets entailed. For an account of these conditions in the U.S., see Ellen Mazur Thomson, *The Origins of Graphic Design in America* (NEW HAVEN, CT: YALE UNIVERSITY PRESS, 1997), 85–105.

8. Blauvelt, "Tool," 23.

9. Licko and VanderLans, *Emigre* #11, 1; VanderLans, *ibid.*, 4, 8, 12, 14, 22, 24, 30, 32.

10. Philippe Apeloig, *ibid.*, 4; Takenobu Igarashi, *ibid.*, 32; Henk Elenga, *ibid.*, 14, 18.

by another.¹¹ From hand- and machine-setting for letterpress to phototype and electronic setting for offset, designers' sketches and "mechanicals," type specifications and other instructions were handed off to technicians to be set, proofed, and later "statted."¹² Process documents passing between designers and typesetters bridged a technical gap that the Macintosh effectively closed. (The skills- and knowledge-gap occasioned by this transfer would take more time to shrink, as the experience of prepress operators was gained by digital practitioners.)

Closure of this gap is a cause for celebration and source of inspiration for several of those interviewed in *Emigre* #11, whose design interests are served by the new intimacy, power, and freedom afforded by direct access to the settings that generate type. Rick Valicenti, still learning to use his "machine," says, "I would like to be able to sit down and manipulate my type... and structure it in such a way that I can see it before it's all played out." He describes noticing a book that seemed to have been typeset by a designer using a Macintosh, who apparently was able to monitor the text's rags "at the typographer's level." Valicenti concludes from this example that the Macintosh will allow him to "become a better typographer." Similarly, Jeffery Keedy explains that the Macintosh "gives me control over typography. I can see it, set it and I don't have to count on a typesetter translating my specs."¹³ Thanks to this assimilation, for Glenn Suokko, "Working with the computer is more of an organic design process than an abstract one."¹⁴

With the Macintosh, Philippe Apeloig reports, "I can {move} one letter, a word, a line, or even an entire paragraph. I can experiment and immediately see how it

looks."¹⁵ Instant visualization, perhaps the greatest boon to the design process offered by Macintosh's GUI and WYSIWYG features, was particularly powerful where type was concerned, since the effects of specifying different sizes and styles of type could only be sketched or imagined to limited degrees.¹⁶ Several conversations touch on the trade-off between a decrease in time and money spent on stats on the one hand and the cost of an increase in time spent in front of a screen considering options on the other.¹⁷ But for

11. This communication, as Blauvelt notes, relied on codified forms, such as "[d]rawings, pasted-up layouts, instructional overlays, coordinated color systems, standardized ink formulation and paper sizes, prototypes, models, and reprographic proofs..." Blauvelt, "Tool," 24.

12. Mechanicals present(ed) final artwork and instructions for all elements of a job to be printed. Stat is short for photostat: a photographic copy of type or artwork, which could be scaled for preview or reproduction.

13. Rick Valicenti, *Emigre* #11, 3; Jeffery Keedy, *ibid.*, 3. Valicenti is not alone in referring to the Macintosh as a machine. In the concrete context of predigital design processes, it makes sense that hardware rather than software should represent for these practitioners the technology that has entered their studios.

14. Glenn Suokko, *ibid.*, 11. Suokko sees this organicism as a renewal: "Historically, our graphic design ancestors... set type. Many of them printed as well."

15. *Ibid.* Apeloig, *ibid.*, 17.

16. The GUI or "graphical user interface" is the visual means by which data are accessed and manipulated by a computer's user. WYSIWYG stands for "what you see is what you get," i.e., the promise of text and images appearing on screen exactly as they will when output. Rick Valicenti's description of his own powers of visualization—powers no doubt shared to varying extents by his peers—provides an important qualification to claims of radical change brought by the Macintosh in this respect: "I know in my head what an 'M' or 'N' space looks like. And I know when I add one or two points how that will make it look. I previsualize leading. I have a good ability to imagine or visualize what the thing will look like. And then it's just a matter of writing it out for the typesetter, and I produce pretty tight sketches. When I need to write in twelve point, my hand writes close to twelve point. And with the Mac, instead of writing it all out for the typesetter, I'll be typing it out." Valicenti, *ibid.*, 4.

17. VanderLans and Valicenti, for example, discuss the economics of this shift at length. *Ibid.*, 4-5.

designers with an affinity for type and a desire for more detailed textual intervention, the trade-off is a net gain. In response to VanderLans's question about the added responsibility that greater control over prepress production entails, John Weber declares himself "willing to spend the extra time moving type around... because everything to me is a design decision."¹⁸

"After you buy your Macintosh, what do you think you will mostly use it for?" VanderLans asks Henk Elenga. "Mostly to generate and manipulate type and create new typefaces," Elenga replies.¹⁹ In 1986, Fontographer had brought PostScript font editing software to the Macintosh. When VanderLans asks the two professional type designers he interviews about this development, both make the same fundamental distinction. In response to VanderLans's remark that personal computers "have brought type design within the reach of graphic designers and even nonprofessionals," Erik Spiekermann is direct: "Sorry, wrong question." Personal computers "brought font production within the reach of graphic designers," he specifies, "Straightforward type design... just needs a pencil and a brain..."²⁰ Prompted by the same opening remark, Matthew Carter echoes Spiekermann's point: "Any fool can *design* type—it's making it that has always been the problem," he says. Thus, the benefit of personal computers "is access not to designing type but to making fonts."²¹

Production and Design

IN THEIR INTRODUCTION TO *Emigre* #11, VanderLans and Licko lay out the reasoning behind interview questions about this and other shifts and elisions of practical boundaries. By giving designers control over "all aspects of production and design," they argue, the Macintosh allows for "increased crossover between disciplines."²² This movement between disciplines and the integration of process that results from it are analogous to the fluidity and consistency of digitized forms themselves, since "[t]ext, image and layout all exist as manifestations of the same medium." For VanderLans and Licko, the creative consequences of this integration are clear. "[T]he capability of simultaneously editing text and composing the layout will influence both design and writing styles," they predict. The promise of concentrated agency is equally dramatic: "It is now

18. John Weber, *ibid.*, 30.

19. Elenga, *ibid.*, 18. Like many others interviewed, Elenga describes his design process as hamstrung by its reliance on typesetting services: "I do a lot of distorting of type and strange letterspacing, which are really expensive to send out to a conventional typesetter." *Ibid.*

20. Erik Spiekermann, *ibid.*, 12. Spiekermann is careful to except bitmap fonts from this distinction, since with bitmap fonts, "at the end of the design process you have also the production of a font." *Ibid.*

21. Matthew Carter, *ibid.*, 22.

22. Licko and VanderLans, *ibid.*, 1. Max Kisman shares this expansive view: "You're able to bring together a variety of disciplines and have complete control over them... You can be a typesetter, designer, writer, illustrator, photographer and in a sense printer as well." Kisman, *ibid.*, 28.

possible for one individual to take on all functions required in publishing, including writer, editor, designer,” they write. *Emigre* magazine realizes this possibility.²³

Authorship, then, as envisioned by VanderLans and Licko, does not stake its claim in self-defense against amateur incursions into graphic design’s professional territory. Nor does it take the form of a self-aggrandizing misappropriation of literary theory.²⁴ Authorship, according to *Emigre*’s example and vision, is the result of designers venturing beyond their expertise into the realms of content-creation and publication. In this pursuit, it is fair to say that VanderLans and Licko sketched a trajectory that would gain prominence among transdisciplinary designers—a trajectory the sweep of which was only to be enlarged by the Internet as a social and entrepreneurial platform. In his perception of new media’s potential to expand roles, VanderLans is joined by some of the designers he interviews. In Apeloig’s estimation, “the most significant change that computers have brought about... is that they have extended the boundaries of the graphic designer’s creativity.”²⁵ Thus, seemingly material questions, touching on technical tasks and workflow, reveal their pertinence to major changes in the identity and engagement of the designer.

The Aesthetics of Technological Change

MOTIVATIONS BEHIND THIS altered engagement are called out by *Emigre* #11’s title: “Ambition/Fear.” As framed by the issue’s interviews, these postures take on both personal and cultural dimensions. From individual tendencies to theoretical intentions, a line is drawn, connecting aesthetics to principles of

practice. These, in turn, raise historical questions about the survival of modernist premises of meaningful change—and its mass delivery by design—amid postmodern interests in subjectivity and repertoire, and into the digital age we inhabit. Insofar as typography and graphic design owe their existence to production technologies, it makes sense that basic changes in these technologies would trigger essential questions about these disciplines. The history of ideas to which this relationship

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23. Licko and VanderLans, *ibid.*, 1. *Emigre* #11’s credits detail this realization: “Design and production: Rudy VanderLans... *Emigre* #11 was designed and produced on a Macintosh Plus using ReadySetGo! for page layouts. All typefaces were originally designed for *Emigre* magazine by Zuzana Licko using Fontographer.... X-tra special thanks: Apple Computer, Inc., Bitstream Inc., Letraset USA, Optronics, Lompa Printing...” etc. *Ibid.*

In a recent email, underlining the hybrid nature of the issue’s production, VanderLans evokes the technical conditions of its transitional moment: “*Emigre* #11, even though it talks a great deal about producing design on the Mac, has its feet grounded firmly in both the new and old technology. The type and typography was all digital, but we were still printing the galleys out through a phototypesetter and pasting them down with rubber cement onto big flats. The images were all shot as traditional halftones and stripped into the negative films. It was a slow and gradual transition from manual paste-up to full computerization. It wasn’t until around 1996 that we did our first issue where layouts and prepress, including images, was done entirely digitally.” Rudy VanderLans, *Email correspondence* (April 10, 2016).

24. It could be argued that the cult of the designer-auteur arose in the 1990s in part as a response to the perception of a threat to the professional value of designers’ expertise posed by widespread access to digital tools. *Emigre* #11: *Ambition/Fear* addresses this concern, but VanderLans’s questions on this subject rarely seem to provoke much anxiety. On graphic design’s misapprehensions of French theory, see Andrew Blauvelt, “Desperately Seeking David, or Reading *Ray Gun*, Obliquely,” *Emigre* #38: *The Authentic Issue* (1996): 59–64.

25. Apeloig, *Emigre* #11, 14. Keedy mentions digital typesetting as an example of a task that enfolds other roles, which can lead to a deeper impact for graphic design: “[I]f you get your copy from your client and it’s on disk, you will basically be doing the typesetter’s job,” which will require checking spelling, he explains. “Now, with the computer, you’re frequently asked to act as an editor. To me that’s very interesting, because that is what design is about; it’s about information.... [W]ith this tool, it is more likely that you will substantially edit the text, which pulls you further back into the conceptual realm of the project and not just the finishing of it.” Keedy, *ibid.*, 4.



Emigre #11
Ambition/Fear, 1989
Pages 6 and 7, 22.5 x 16.75 inches
Illustration by John Weber

Browse all pages of *Emigre* #11 in high resolution at <https://letterformarchive.org/emigre>

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has given rise inform assumptions about the cultural role and aims of typographic design that account for what might otherwise appear to be a misguided focus on formal questions in the conversations that *Emigre* #11 presents.

The ambivalence conveyed by the backslash between “Ambition” and “Fear” surfaces occasionally in the magazine's pages, induced by VanderLans's pointed questions. Yet the thrust of these questions is constructive, and the force behind them seems to be enthusiasm.²⁶ In their introduction, Licko and VanderLans describe the stage to which the Macintosh has brought graphic designers as elementary in the sense both of childlike engagement and fundamental importance: “This return to our primeval ideas ... bring[s] excitement and creativity to aspects of design that have been forgotten since the days of letterpress. We are once again faced with evaluating the basic rules of design that we formerly took for granted.”²⁷ Licko and VanderLans's leap onto these foundations, then, is a critical one, and the objects of their assessment are to be no less than the principles of graphic design. One of these concerns the technological basis for graphic form and the role of the designer in reflecting this basis. The belief that a technology's underlying structure or logic bears the terms of a specific vocabulary is closely associated with another premise: that these terms hold cultural meaning which it is the job of the artist or designer to expose. Both of these ideas can be traced to the formations of the modern movement in the nineteenth and early twentieth centuries.²⁸

The Survival of Modernist Premises

GIVEN *EMIGRE*'S SHORTHAND reputation as a bastion of post-modern attitudes, it may come as a surprise that this modernist conception informs many of VanderLans's questions and some of the answers they receive. While several

of those interviewed respond with a postmodern sense of accumulation rather than supersession,²⁹ a progressive assumption lies behind VanderLans's frequent prompting to speculate in a futurist mode. Insofar as *Emigre* #11 encapsulates an inaugural moment, a preoccupation with the new (and its opposite, tradition) is perhaps to be expected. Yet

26. VanderLans recalls: “[W]e were exploring this new design tool that no one had used before. So I had this insatiable curiosity about what was going on. I wasn't a detached or objective journalist looking from the outside in. I was using this new machine myself, and I was deeply involved in it, trying to figure out how to best use it, and I was having a conversation with fellow designers to share experiences.” VanderLans, *Email*.

27. Licko and VanderLans, *Emigre* #11, 1. In particular, it is graphic designers' involvement in typesetting that brings fundamentals to the surface. Thus, VanderLans's reiteration of this premise to Gerard Hadders and Rick Vermeulen concerns “the basics of typography.” VanderLans, *ibid.*, 12.

28. While Licko and VanderLans are careful in their introduction to qualify the visual distinction of digital form as resulting from its unfamiliarity, and thus to locate its character in the *perception* of an aesthetic rather than in an essential quality, this qualification is lost in the interviews themselves. Thus, whereas they declare at the outset, “There is nothing intrinsically ‘computer-like’ about digitally generated images,” VanderLans's questions aim at the expression of a digital character: “Do you think it is possible to create an aesthetic that is based on the restrictions of a technology, with inherent qualities of the technology remaining visible, while maintaining individual style?” he asks Glenn Suokko. His questions to Jeffery Keedy represent variations on a common theme: “Do you think the Macintosh will contribute to a new design language? How about the Macintosh's inherent look, low resolution? Will this be part of its contribution to a new design language?” Licko and VanderLans, *ibid.*, 1; VanderLans, *ibid.*, 11, 4, 5.

29. April Greiman's technoformalist statement that “[t]here is a natural language in that machine and I am interested in finding out what that is” arguably aligns with modernist elements of her education. Rick Valicenti's response, on the other hand, to VanderLans's question regarding the possibility of digital type styles and more traditional forms “living next to each other” expresses a postmodern pluralism. Whereas Jan Tschichold, in *The New Typography*, rules out such a coexistence—“it is impossible for both the old and the new typography to continue to exist together”—and Licko and VanderLans conclude in their introduction that “[c]reating a graphic language with today's tools will mean forgetting the styles of archaic technologies,” Valicenti displays a sense of inventory, pastiche, and allegory where type style is concerned: “[W]e should all be free to eat from the buffet... it's the fusion, those hybrids that we create, that makes the statement of the designer much more appealing and richer.” Malcolm Garrett believes it is this very multiplication of references that the Macintosh brings specifically, inherently, to the table. What intrigues him is “the ever-increasing ability that we have to draw on visual references from many different cultural sources and combine them in a hitherto unseen manner. I call this ‘Retrievalism.’” Greiman, *ibid.*, 9; Jan Tschichold, *The New Typography*, trans. Ruari McLean (BERKELEY AND LOS ANGELES: UNIVERSITY OF CALIFORNIA PRESS, 1997), 13; Licko and VanderLans, *Emigre* #11, 1; Valicenti, *ibid.*, 31; Garrett, *ibid.*, 24.

the framing of VanderLans's questions indicate more than preoccupation. In their epoch-marking terms, these questions recall Jan Tschichold's tone of heroic modernism in "The New World-View." Just as Tschichold sees his as a "new age" in which designers should seek forms that will aid "the affected generation to draw the right conclusions for a new way of life" from "new technical discoveries," so VanderLans begins one of his recurring questions with the phrase, "Since we are entering a new era..."³⁰ And just as Tschichold aligns himself with those whose sense of social purpose requires "forms which do not, as previously, deny the necessary elements of their construction, but openly reveal and affirm them," so VanderLans's question continues, "with people using computers more and more, do we as graphic designers have a responsibility to explore a new design aesthetic that is appropriate to this new technology?"³¹

Many credit Henri de Saint-Simon's image of the cultural force needed to "spread new ideas among men" in post-revolutionary France as the source of the notion of an artistic avant garde.³² The lineage of modernist design's use of this notion, however, might better be traced through William Morris, who in 1889 writes, "It is our business as artists to show the world... which road the discontent of modern life must take in order to reach a fruitful home."³³ If graphic design's intellectual history joins that of art at this defining moment, its ongoing practice can likewise look to art for a model, according to some of VanderLans's contemporaries. In order to achieve originality, for example, Valicenti recommends treating one's "daily activity as a designer in the same way that artists treat their work." Originality, the modern ideal, is ascribed by Valicenti to

an individual's reflective experience rather than, as Tschichold and the modernist school of typography he codified would have it, to a formal solution that suits (and thereby reveals) its application.³⁴ This originality as specificity—the adequacy and appropriateness of form to changed conditions—is what VanderLans, like Tschichold, challenges his peers to imagine and define. Keedy shares the hope that people will eventually use the computer for what it can specifically do. In the meantime, he laments the fact that "many designers are looking for the computer to do things in a traditional way, even though that doesn't make any sense; it's a new mode of communication."³⁵

In "Design and Production in the Mechanical Age," Ellen Lupton writes of modern designers who, like Tschichold, "sought to...express the techniques of production in the form and appearance of the object... [and] to expose technology...[as] equipped with cultural meaning and

30. Tschichold, *The New Typography*, 11; VanderLans, *Emigre* #11, 4, 8, 10, 24, 32.

31. *Ibid*

32. Henri de Saint-Simon quoted by Charles Jencks, *What Is Post-Modernism?* (LONDON: ACADEMY EDITIONS, 1996), 24.

33. William Morris, "The Arts and Crafts of To-Day," accessed 10 April, 2016. <https://www.marxists.org/archive/morris/works/1889/today.htm>

34. Valicenti, *Emigre* #11, 5. The accent Valicenti places on the artistic nature of design's true practice may in part be a reaction to the perceived threat posed by the Macintosh's spread of graphic design tools to non-designers. Thus, he states his belief that "imagination, along with commitment to a personal vision separates the practitioner from the artist. Technicians will be exposed as only technicians." This elevation of the personal over the technical stands in contrast to Tschichold's collectivist and functionalist model, according to which the personality of the designer would disappear into the mass aptitude of a formal solution. Indeed, it could be argued, Valicenti's ideal marks a late-twentieth century revival of a romantic vision to which *The New Typography* sought to put an end. Valicenti, *ibid.*, 31; Tschichold, *The New Typography*, 11.

35. Keedy, *Emigre* #11, 6.

aesthetic character....”³⁶ Licko and VanderLans’s aesthetic interest in the Macintosh follows a similar logic. In their introduction to *Emigre* #11, they observe that while high-end computers have refined their mimicry of existing media, “low-end machines force us to deal with more original, sometimes alien, manifestations.” If “coarse bitmaps” and “funky [typographic] spacing” are characteristic expressions of a digital origin, VanderLans wonders: will this “inherent look... be part of [the Macintosh’s] contribution to a new design language?”³⁷ Keedy’s response meets the expectation implicit in this question: “To me the really interesting thing about the low resolution look, bitmapping or digitization, is that it’s a kind of visual embodiment of the concept of what it is to make information digital.” Keedy’s next answer, as to the breadth of this style’s applicability, addresses the cultural responsibility to which VanderLans’s questions allude: “[R]ight now, it is really helpful and important in ...helping people understand that writing and drawing, and image and text, are becoming the same medium, and are coming through the same medium. Therefore, they are conceptually closer together than they once were.”³⁸

A NEW DIGITAL AESTHETICS?

THE LENS THAT CAUSES VanderLans to see his colleagues’ intricate typographic interpretations as revivals of early modern experiments rather than as the postmodern interventions they would come to represent is trained most often by the interviewer on the bitmap itself as an essentially digital form.³⁹ The responses elicited by this interest mainly range from dismissive to circumscribed.⁴⁰ The larger question of the Macintosh’s contribution, via the bitmap or otherwise, to a new aesthetic takes a particular direction in

VanderLans’s interviews with Spiekermann and Carter. Asked whether the Macintosh’s democratization of typeface design will “change the essence of the letterform,” Carter’s somewhat skeptical answer displays a detailed knowledge of the history of his field. This answer replaces the postulate of direct impact or essential form with an analysis linking stylistic evolution to the dynamics

36. Ellen Lupton, “Design and Production in the Mechanical Age,” in Deborah Rothschild, Ellen Lupton and Darra Goldstein, *Graphic Design in the Mechanical Age: Selections from the Merrill C. Berman Collection*, (New Haven and London: Yale University Press, 1998), 51–52.

37. Licko and VanderLans, *Emigre* #11, 1; VanderLans and Valicenti, *ibid.*, 5; VanderLans and Keedy, *ibid.*, 5. Versions of this question occur in several other interviews. See *Emigre* #11, 8, 11, 12, 22, 24, 30, 32, etc. Bitmaps are made up of bits that correspond to pixels or dots on a grid. Bitmaps initially served as the format for storage, display, and output of digital type. With the arrival of vector fonts in the PostScript format, bitmap type in print was, by the mid-1980s, on its way from being a necessity to being a stylized reference. With increases in resolution, the bitmapping of letterforms would gradually shrink from view on screen. Asked recently which of his interview questions in *Emigre* #11 may have declined in relevance, VanderLans responded: “The questions that seem less relevant now are perhaps the ones about whether low resolution bitmap graphics would have any lasting impact. But reading that now, I realize how much I still like some of the very early issues, the ones where we first started to employ our low resolution typefaces, like *Emigre* #3, or *Emigre* #4. We spent so much time making our own fonts and trying to get them to print properly, and then pasting down the galleys. It was all tremendously work intensive. And I look at it now and it’s obvious when this work was created. It’s tied to a very narrow time period—just after the introduction of the Macintosh and just before Postscript—when everything was bitmap because that’s the only thing you could do on a Mac. It was a very brief period when almost our entire magazine was made with bitmapped fonts. It turned a lot of heads and raised a lot of eyebrows, and our early reputation was largely built on that. But in the larger picture, I don’t think it had any lasting aesthetic influence on what came later.” VanderLans, *Email*.

38. Keedy, *Emigre* #11, 5.

39. VanderLans’s interviews with Valicenti and Weber are revealing in this respect. The qualities of Valicenti’s work that VanderLans likens to Macintosh typography—“so intricate, with so many type variations and type sizes within a single text block”—he also associates with “a resurgence of experimental typography.” He sees Weber’s *Telezign* booklet in a similar light: “you have interpreted the text in a very specific way. Sentences and words are arranged to emphasize meaning. This makes the text very visual and resembles the typography of the Futurists. Did this approach come out of your use of the Macintosh?” VanderLans, *ibid.*, 4, 31.

40. To the Rotterdam-based designers of Hard Werken, VanderLans clearly states this interest: “I think that low resolution and the acceptance of the bitmap is really the road to a new design aesthetic.” But for Gerard Hadders, “showing the low resolution bitmaps of the Macintosh, that’s... a trick, a gimmick.” For many others, the visible bitmap is a passing phase. Suokko expresses a common expectation that “low resolution will eventually disappear, and with it so will that strong look.” VanderLans, *ibid.*, 11; Hadders, *ibid.*, 2; Suokko, *ibid.*, 11.

between amateur and professional typographic communities as *these* are affected by technological change.⁴¹ To the question “How should designers cope with the strong voice that is perceived as digital or bitmap?,” Carter responds with bemusement at the idea of focusing on digital bits as the elements of a composition. Still, he acknowledges the significance of bitmap technology, which, like Keedy, he sees as “historically unique in treating type and graphics in the same way.” He concludes that the “strong voice” of visible bitmaps celebrates this union. Yet on social grounds he challenges the proposition of a technically defined style where type is concerned:

“I’ve never really believed in an aesthetic based on the tools of typography of the kind that works, for example, in architecture... [S]howing the nuts and bolts in typography in the interest of ‘truth to materials’ is less convincing, perhaps because the act of reading is constrained by much stricter conventions than the use of buildings.”⁴²

Asked if he has noted any “specific qualities” in digital type “that point towards a new type design aesthetic,” or whether, on the contrary, the “new medium” will and should “be subservient to traditional forms,” Carter responds with an image of two paths. The first, taken by independent “digital punchcutters,” will lead, he says, to a profusion of spontaneous and eclectic faces, mainly for display purposes. The second, on the contrary, will lead experienced type designers *away* from a focus on the technical basis of type, since this basis will continue to change at a pace that is not on par with

the “life expectancy” of a typeface. Carter places his faith in “[d]evice-independent’ types that will work across a range of technologies.” Such faces, he imagines, will be used by smart “typesetting systems that modify letterforms to compensate for output conditions.” Rather than a new technology demanding a new form, Carter sees the affordances of digital design as enabling a return to traditional standards. “Building intelligence into the font will enable us,” he predicts, “...to return to the time-honored typefounding practice of nonlinear scaling of type sizes, something that got put aside when phototypesetters learned how to enlarge and reduce type from a single master.”⁴³

If Carter’s interest in adaptability feels contemporary, it may be because it not only accommodates the open-endedness of technological succession but also prioritizes application over expression. In moving beyond VanderLans’s question regarding typographic form, Carter shifts the emphasis to typographic *media*. In so doing, he recasts typography’s cultural role from bearing the meaning of technological change to maintaining standards which, as conventions,

41. VanderLans, *ibid.*, 22; Carter, *ibid.* “On the one hand,” Carter maintains, “past changes in typographic technology—to mechanical, to photographic, to digital—have had a negligible effect on Latin type design.” Shifts in *who* is working with type, on the other hand, can lead to changes in stylistic standards: “A break in professional continuity can have unexpected results. Look at the impact of the invention of dry transfer lettering on the spacing of type.” For Carter, the influence of amateurs’ overly close setting of letters on professional practice shows how a stylistic dialect can sometimes cause norms to change. In any case, a “critical mass” of “devotees of page layout programs, word processing software, and Fontographer” is, in his view, having an effect. “The sense of what is sacred and what is profane about typography is under pressure, if nothing else,” he says. *Ibid.*

42. VanderLans, *ibid.*, 22. Carter, *ibid.*

43. VanderLans, *Emigre* #11, 22. Carter, *ibid.*

support reading practices *regardless* of technological change.⁴⁴ In a talk published six years later, Lorraine Wild would reflect that “the inherent weakness of graphic design as a discipline for understanding the wider operations of new media is its insistence on *isolating* the visual translation as the final product of the designer.”⁴⁵ As representatives of the adjacent discipline of typeface design, both Carter and Spiekermann foreground functionality as trumping (rather than requiring, as Tschichold would have it) formal innovation. In response to VanderLans’s question regarding the immanence of a digital aesthetic, Spiekermann starts from a progressive and non-essentialist position: “Our typefaces have had five thousand [sic] years to develop into the present shape—there’s no reason why they shouldn’t go on developing.” Yet he cautions,

“You need to stick to traditional forms if you want to communicate without distracting ordinary readers—prejudice is just another word for traditional values, and certain people have certain prejudices about what is legible and what is not—depending on cultural background, age, language, expectations, etc.”⁴⁶

Thus, recognizing the role of context, convention, and habit, Spiekermann advocates formal continuity for pragmatic reasons. The issue of standards, which both Spiekermann and Carter address as the social dimension of

established forms, is raised by VanderLans himself in his interview with Clement Mok, whose pioneering designs for Apple would prove formative. Regarding his work with Hypercard, Mok candidly acknowledges his shortcomings of process and preparedness to design for change. “You are one of the first designers to explore and design Hypercard stacks,” VanderLans remarks, “Do you realize that... you will be setting certain standards in terms of design?” “Yes,” Mok replies,

“and this is kind of sad, because I realize that what I am relying on is my print background. I am relying on my understanding of traditional typographic and design structures. This is what I know, this is how I know how to set the structure of information.”⁴⁷

From the design of letterforms in a typeface to the visual presentation of a new informational structure, we arguably move closer to the heart of the question of typography’s

44. Carter, *ibid.*

45. Lorraine Wild, “That Was Then and This is Now, But What is Next?,” *Emigre* #39: The Next Big Thing (1996): 30. Michael Shea still finds this weakness in 1998, observing in the “Readers Respond” section of *Emigre* #46, “how often users/readers are absent from the critical picture... There seems to be an inordinate focus on form.” Michael Shea, *Emigre* #46: *Fanzines and the Culture of DIY* (1998): 3.

46. Spiekermann, *Emigre* #11, 12.

47. Similarly, regarding Mok’s work on early MacPaint and MacWrite interfaces, VanderLans asks, “Those first screen layouts became a standard for many software programs that followed. Did you realize you were creating a solution that would be copied for years to come?” “No, we had no idea,” Mok answers. VanderLans and Clement Mok, *Emigre* #11, 27, 30.

responsibility to represent the nature or potential of technology. For Tschichold, the pervasive effects of mass production on everyday life made every formal problem to be solved a cultural issue as well. For the last thirty years, social transformations precipitated by market developments of digital and networking technologies have posed an analogous problem. Mok's remarks signal the challenge that awaited graphic design as a facilitator of new media's assimilation.

Design as Interface and the Coming of the Web

EMIGRE #11 WAS PUBLISHED in 1989, several years before the commercialization of the Internet.⁴⁸ Yet the eventual status of the desktop computer as a portal to a vast electronic communications network is glimpsed by some of the designers VanderLans interviews. For others, including most often VanderLans himself, questions of visual form take precedence over those of social use (except insofar as these touch on graphic design's professional claims to expertise).⁴⁹ In some respects, *Emigre* #11's scrutiny of the bitmap seems to prefigure a fixation that would skew paths of inquiry for years to come, blocking from a discipline's view the looming primacy of interaction over interpretation, for example, and the configuration of new media by neo-functionalism, rather than critical practice.⁵⁰ For critics of *Emigre*, this shortsightedness would continue to plague its key contributors, whose attention to authorship was seen to minimize concern for audience. Yet VanderLans's inclusive interests and practical

purposes broadened *Emigre*'s editorial arc and lent its course coherence. *Emigre* #11 broaches some of the topics that would chart this course: the nature of information and the stakes of its design, for example, as well as the implications of graphic design's technical and social expansion.

In his response to a question about whether "the computer restricts personal expression," Carter reframes the problem as one of overwhelming possibility, foreseeing that profusion and diffusion will pose the greater challenge to the profession: "Graphic designers, used to dealing with text, static images and color, will suddenly find themselves with a tool that does sound, video and animation as well."⁵¹ This scene evokes the media-rich environment of graphic design for "multimedia." CD-ROMS were multimedia's portable format, and interactivity was its fourth dimension. Interactivity and

48. <https://en.wikipedia.org/wiki/Internet>, accessed April 12, 2016.

49. VanderLans asks many of his subjects whether they believe that easy access to digital tools, the "so-called desktop revolution," will endanger their profession. See *Emigre* #11, 11, 15, 25, 32, etc. Asked about omissions in his framing of the subject "Graphic Designers and the Macintosh Computer" stemming from a lack of foresight as to the social development of the Internet, he responds: "When we published *Emigre* #11 in 1989, the internet was not yet what it is today. It was just a blip on the radar. At that time we were already selling our fonts by copying them onto floppy disks, and shipping by FedEx. It was very labor intensive. And then, when the internet came along, we couldn't believe our luck. We had a successful digital product, our typefaces, that we could now sell online. It did away with a lot of manual work. We did not see that coming. So in terms of the evolution of *Emigre*, the computer had an impact on how we designed, but perhaps in hindsight, and much more significantly, it became central to how we operated as a business. These issues are not at all discussed in #11." VanderLans, Email.

50. "Suddenly," writes Lorraine Wild in 1996, "interactivity and the design of interfaces, the connection between information and users, demands thought in terms that range from the industrial understanding of human factors to the theatrical culture of entertainment" (*italics mine*). "That Was Then," 27.

51. VanderLans, *Emigre* #11, 22; Carter, *ibid*.

REGULAR 11/13

the new light in which it casts design come up when VanderLans asks why Keedy believes that the Macintosh “must” contribute to a new design language:

BOLD 12/15

“So many designers are marginalizing the importance of the computer as some sort of stylistic or formalistic production tool. To me the most important aspect of the computer is not just that it’s for producing information, but that it’s also about the processing and consumption of information. It is impacting the areas of how information is used. And as that changes, the way we think about design and how we actually design things will change.”⁵²

REGULAR 11/13

Keedy’s point, however abstract, touches on the design of interfaces as participating in scenarios of use and processes of knowledge production—issues of central importance to typography’s role on the Web.

The Internet, or something like it, figures in the near-futures imagined by several of *Emigre* #11’s interviewees. April Greiman believes that professional designers will benefit from the socialization of design through the sharing capacity of new media:

BOLD 12/15

“It’ll be interesting to see what will happen in another three years or so. Kids know how to use this now, and everyone will be modeming and using electronic bulletin boards and what not. ... [I]t will make the people with traditional design backgrounds and the people with the high-end

equipment who know what they are doing push themselves further.”⁵³

BOLD 12/15

Suokko for his part hopes that designers’ exploratory use of digital tools will lead to a place where “the computer becomes the medium.” Although print remains design’s destination for the time being, he says, “[t]he computer as an environment for text and image, sender and receiver, holds tremendous potential. Hypercard hints at [this], but... it will be some time before we can

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52. Keedy, *ibid.*, 4.

53. Greiman, *ibid.*, 9. Greiman’s openness to outside influences on her profession is exceptional. When VanderLans asks her, “How do you feel about that? When everyone can try to be a graphic designer...? The tool is there and it’s affordable. Will this lead towards a deterioration of graphic design?,” she makes a generous and clear-sighted counter-argument: “No, I think it’s going to be terribly wonderful. I think that we as designers are going to learn a lot. We’re going to see people empowered with our visual language imitate us (a language that we have spent a lot of time learning and developing). We’ll see them do everything from really terrible to very wonderful things and it will be a good learning experience for us.” Greiman’s sense that designers will learn from amateurs echoes Carter’s crediting of vernacular typeface design and typography for their stimulation of professionals. But Greiman’s vision extends further, joining more recent interest by graphic designers in, for example, crowd-sourced design. Others interviewed in *Emigre* #11 point toward an inverse effect of digital media: a raising of general awareness about the role of design. To the question, “Do you think that the Macintosh as a popular and powerful graphic design tool contributes in any way to a degradation of graphic design standards?” Malcolm Garrett takes the opposite view: “With Macintosh computers in more and more offices, there is a growing understanding of what we do” (among people who had not previously noticed type, for example). “[C]ompanies make more allowances for the role of design in their businesses. They now build it into their scheduling at a much earlier stage... So in that respect, the Macintosh is having a very positive effect on the design profession.” VanderLans and Greiman, *ibid.*, 10; VanderLans and Garrett, *ibid.*, 25.

BOLD 8/10

realize any kind of large-scale effect.” For Malcolm Garrett, one such large-scale effect will be the replacement of the book by “what I call the ‘world information library.’”⁵⁴ These glimmers of a future dominated by the Internet—a future in which not only would multimedia design be replaced by website design, but the power of the Web as a social platform would proliferate—only shine through *Emigre* #11’s pages in hindsight. The stage that *Emigre* set for a debate about design’s role in this future—a debate between theory and practicality, between critical intervention and functionalist empowerment, between individualism and collaboration—stands out more clearly in subsequent issues.

Emigre’s Orchestration of Debate

AT THE RISK OF STRETCHING a metaphor, it is worth taking a moment to consider the openness of this stage. Open to conflicting views within a given issue and to a variety of typographic approaches to representing these views in successive issues, *Emigre* presents a paradigm for the indeterminate and evolutionary expansions of networked media. And while some have conflated the magazine’s challenging typography with the designerly self-indulgence of a small group whose theoretical interests excluded the majority of the field, it can be argued, on the contrary, that *Emigre*’s strategies of legibility-testing and visual complexity sought above all to represent range and difference.

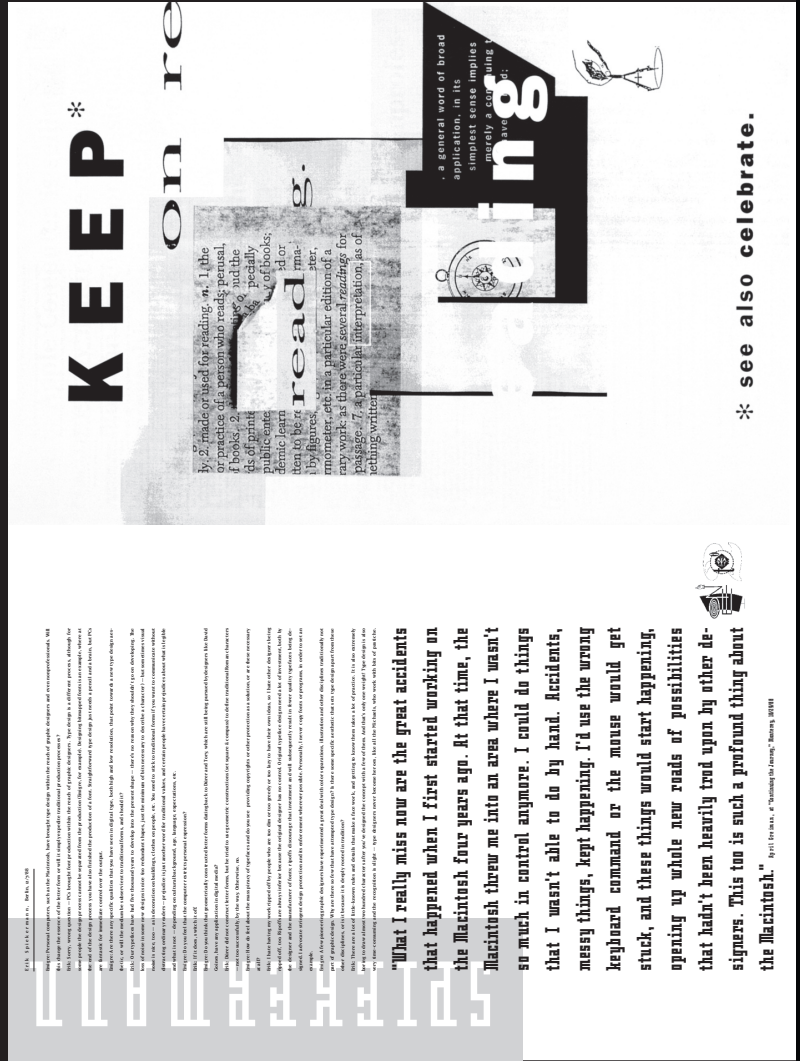
Midway through *Emigre*’s run, in a 1996 issue dedicated to *The Next Big Thing*, Lorraine Wild describes what sounds like a trap when she reflects that in trying to resist the harnessing of their skills by forces of “social control through the mass media,” some designers had begun to “subject the public

language of design to a deconstructed, critical reading” and ultimately, “to deny the ability to use that public language at all.” In the same issue (*Emigre* #39), Kenneth FitzGerald’s review of Elliott Earls’s CD-ROM, *Throwing Apples at the Sun*, celebrates design’s appropriation of critical theory. “For Earls,” FitzGerald writes, “design is a battleground of cultural self-expression. The designer must confront oppressive social forces to assert an individual, progressive voice.” While FitzGerald questions the premise that design’s authorship should be personal, he praises the “exceptionally lively experience” created by Earls in the space that his “theorizing” has cleared. *Emigre* #39 also includes a review by Carl Francis DiSalvo of Avital Ronell’s *Telephone Book* designed by Richard Eckersley. The seven-year gap between the appearance of Ronell’s book and the appearance of this review suggests both the delay with which post-structuralist theory infused design discourse and the overlay of points of view in *Emigre*’s pages. While Wild looks somewhat unfavorably back at the impact of “deconstructed, critical reading[s]” on design practice, DiSalvo applauds the performative power of the *Telephone Book*’s “complex formatting,” which, he explains, “functions as an exposition of the theory.”⁵⁵

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54. Suokko, *ibid.*, 10; Garrett, *ibid.*, 24. “[T]he information communication aspect of the book is finished,” Garrett declares. “And what do you see as the alternative?” asks VanderLans. “It will all be electronic,” Garret replies. VanderLans and Garret, *ibid.*

55. Wild, “That Was Then,” 32; Kenneth FitzGerald, “The Angel Is My Floating-point!,” *Emigre* #39: *The Next Big Thing* (1996): 35, 43, 44; Carl Francis DiSalvo, “Towards an Aesthetics of Intellectual Discourse,” *ibid.*, 77.



Emigre #11
Ambition/Fear, 1989
Pages 12 and 13, 22.5 x 16.75 inches
Illustration by Glenn Suokko

Browse all pages of *Emigre* #11 in high resolution at <https://letterformarchive.org/emigre>

Open to conflicting views within a given issue and to a variety of typographic approaches to representing these views in successive issues, *Emigre* presents a paradigm for the indeterminate and evolutionary expansions of networked media. And while some have conflated the magazine's challenging typography with the designerly self-indulgence of a small group whose theoretical interests excluded the majority of the field, it can be argued, on the contrary, that *Emigre's* strategies of legibility-testing and visual complexity sought above all to represent range and difference.

Overlapping Practices

PRODUCTIVELY, if at times confusingly, the concerns of professional and critical practice overlap in *Emigre*, and this overlap is discernible in both the texts and the design of the magazine. Indeed, DiSalvo's phrase "complex formatting" could just as aptly be applied to the ever-changing look of *Emigre* itself. This look's tendency toward customization holds for #11 in which, as Andrew Blauvelt has noted, intertextuality and dialogue are realized and enabled typographically. In VanderLans's design, each interview is assigned a different size and/or weight of *Emigre* faces Oblong and Matrix, and its own column width.⁵⁶ Thus distinguishable, the interview texts, which tend to be multiple on any given page, parallel or intersect each other. As a typographic image of diversity, this design symbolizes *Emigre*'s record as a publication that never seems to have needed to consolidate an identity but rather allowed tensions between differing views to play out on its pages. In 1993, VanderLans describes the vitality of this exchange among "graphic designers, worldwide, who continue to regard *Emigre* as a meeting ground for new ideas. They send us samples of their professional work and personal experiments and they write letters, often challenging whatever we have taken for granted in graphic design. In turn, we challenge them..."⁵⁷

How to characterize the editorial temperament that accommodated this diversity? In his own contribution to an issue that brims with topical, polemical, and

substantive arguments (#34), VanderLans refers to his inclusion of work from the Cranbrook Academy of Art years earlier:

"I never felt an affinity for the theoretical underpinnings that informed some of the work coming out of Cranbrook. What I did recognize, though, was a common interest in the Macintosh, a curiosity to question typographic traditions and, more importantly, the need to create work that allowed room for the designer's voice... Instead of buying into the fabricated singular narrative of modernism that would lead us all to an imagined better world, these designers were dealing with the world as it really was: fragmented, ironic, chaotic, humorous, ambiguous, and with room for many individual voices to be heard."⁵⁸

56. "By intertextual I mean the connections made among the interviews, particularly as they are intermingled throughout the issue." Andrew Blauvelt, "Digressions and Transgressions: *Emigre* (The Texts)," accessed April 12, 2016. <http://www.emigre.com/Editorial.php?sect=3&id=10>

The design of *Emigre* #11, as *Emigre*'s website explains, was "[i]nspired by Warren Lehrer's book *French Fries*, in which the designer used a different typeface for each character in the book.... The various interviews run alongside each other, creating a notion of everybody speaking at once emphasizing the urgency and excitement felt by the designers." "Emigre Back Issues," accessed April 12, 2016. <http://www.emigre.com/EMag.php?issue=11>

57. VanderLans, *Emigre* #26, 1.

58. Rudy VanderLans, "Radical Commodities," *Emigre* #34: *Rebirth of Design* (1995): 9.

Elsewhere, VanderLans calls the results generated by “the new theories” disappointing where design for print design is concerned. Yet here he praises *Ray Gun* in terms that respond surprisingly to Robin Kinross’s social critique of deconstructed or otherwise expressive typography. VanderLans argues that “If ‘[t]he reproduction and distribution of text is part of the life-blood of social-critical dialogue,’ as the critic Robin Kinross says, then *Ray Gun* must be considered quite successful,” since it is “completely dissected by its readers.”⁵⁹ The same could be said for *Emigre*, which was voraciously read both visually and verbally by fans and detractors alike.

Experimentalism and Functionalism

LIKE THE TITLE OF THE PIECE in which they occur, “Radical Commodities,” these comments reconcile seemingly contradictory positions. Similarly, experimentalism and functionalism unite, according to VanderLans, in the work of his partner:

“At *Emigre*, Zuzana Licko started her career as a type designer working mostly on experimental fonts that directly addressed the limitations of low resolution computer screens and dot matrix printers. From the very start, these designs were undertaken to expand, improve or add something of use.”⁶⁰

As his delineation of the interest he took in the Cranbrook scene would suggest, two other terms might be joined to describe the design philosophy underpinning VanderLans’s publishing program: *multicultural modernism*.⁶¹ Accordingly, while VanderLans may assert and adjust his own views on the role of typography as a bearer of textual and cultural meaning, his editorial choices and layouts weave together divergent strains of design criticism and a range of theoretical sources.⁶²

59. VanderLans, “Graphic Design and the Next Big Thing,” *Emigre* #39: *The Next Big Thing* (1996): 10; VanderLans, “Radical Commodities,” 13, quoting Robin Kinross, *Fellow Readers: Notes on Multiplied Language* (London: Hyphen Press, 1994), 24.

60. VanderLans, “Radical Commodities,” 23. This characterization of Licko’s early bitmap typeface designs as functionally oriented aligns with Kinross’s desire for typeface designs that are “connected to a context of human need and use,” to which VanderLans refers earlier. *Ibid.*, 21, quoting Robin Kinross, *Modern Typography* (London: Hyphen Press, 1992), 140.

61. Charles Jencks describes the “post-modern agenda” similarly, as “an intense concern for pluralism and respect for local cultures.... an acknowledgement of difference and otherness... the continuation of the modern project of social emancipation with the agenda of multiculturalism as an equal, if opposite logic.” Jencks, *What Is Post-Modernism?*, 77.

62. *Emigre* #34 exemplifies the density with which competing and complementary ideas were packed into the journal. In addition to VanderLans’s reference cited above, for example, at least three other responses are made in the issue to Robin Kinross’s calls for typographic humility and transparency. See Jeffery Keedy, “Zombie Modernism,” *Emigre* #34: *Rebirth of Design* (1995): 25; Andrew Blauvelt’s “The Dynamics of Inscription,” *ibid.*, 39; and Anne Burdick and Louise Sandhaus’s “Know Questions Asked,” *ibid.*, 53–62. In the same issue, Matt Owens’s “From Technology to Commodity. Where Do We Go from Here?” introduces the terms and concerns of cultural studies to the discussion. *Ibid.*, 4–16. As its title indicates, Matt Owens’ contribution to *Emigre* #34 also picks up on #11’s topic of technological change and its implications for graphic design.

As perspectives shift from one piece to another within an issue, so from one issue to the next, technological changes bring new questions and concerns to the fore in *Emigre*. In #40, *The Info Perplex*, guest editor Andrew Blauvelt proposes a framework for extending the project of critical design practice to interactive media. Blauvelt's essay critiques functionalist discourse in information design and mechanistic communication theory. His embrace of the rhetorical possibilities of information design in time-based media combines concepts from postmodern architectural theory and post-structuralist "language game" theory with cultural studies' attention to the "social contexts in which communication... occurs" and the "cultural identities" of audiences to be engaged. Blauvelt's essay, while focused on the specific affordances of new information technologies, avoids the pitfalls of technodeterminism by keeping in mind, as Jay David Bolter and Richard Grusin prescribe, the social dynamics and economic dimensions of media. For Blauvelt, the compelling aspect of "multimedia" is that it "has a potential to express the hybrid nature of information," which can be "rendered as the complex phenomenon it represents."⁶³

TYPOGRAPHY AS SOCIAL PLATFORM

BLAUVELT'S ESSAY OFFERS a technological update and a synthesis of much of the theory that fuels debate in the pages and volumes separating it from *Emigre* #11. Yet his reiteration of this theory's critical imperative—to "use the tools and grammar of media against itself to

reveal suppressed information, articulate alternative viewpoints, and engage spectators in a more active form of viewing"⁶⁴—finds no resonance in VanderLans's own use of the Web by this time (1996), nor in his evolving relationship to writing and its typographic (re)presentation. In his introduction to *Emigre* #39, VanderLans finds fault with both sides of the typographic discussions his journal has sparked and carried: Not only have the new theories "generated disappointing results" in print, but the old theory has failed to adapt "to the new environments of electronic publishing." "If legibility is a social concern," he asks, then why have "our most respected typographers" largely neglected the problem of typographic excellence on screen? In this setting, he continues, "we see more use for the teachings of the young Jan Tschichold than the writings of, let's say, Frances Butler." Faced with the technical difficulties and overload of current information technologies, he writes, the simplicity advocated by Tschichold is "far more practical than the multi-level, interactive, hypertextual and audiovisual forms of communication" promoted by critics like Butler.⁶⁵

63. Andrew Blauvelt, "Unfolding Information," *Emigre* #40: *The Info Perplex* (1996): 19; Jay David Bolter and Richard Grusin, *Remediation* (CAMBRIDGE, MA AND LONDON: MIT PRESS, 2000): 77; Blauvelt, *ibid.*, 20.

64. *Ibid.*, 26. This call cites the writing of Ella Shohat and Robert Stam.

65. Rudy VanderLans, "Graphic Design and the Next Big Thing," 10–11. As further proof of VanderLans's open-door editorial policy, an article by Frances Butler is published in the next issue of *Emigre*, guest-edited by Blauvelt.

In his introduction to *Emigre* #48, VanderLans justifies the plainness of *Emigre*'s commercial website in terms that follow Tschichold's functionalist principle of clarity. In response to letters from designers who think the site "sucks" and to the question, "Why has all this experimentation and excitement for new technology not continued in the design of our web site...?," VanderLans defends the site as "highly innovative," and contends that "many graphic designers fail to recognize this because they focus on surface features." Confronted with "a technology that enables information... to be delivered faster than lightning... what do graphic designers do? They dress it up with effects." The design of *Emigre*'s site combines "integrated information structures, simple interfaces and common sense...," he argues, "it wasn't meant to look cool; it was meant to work."⁶⁶

ENTREPRENEURIAL OPPORTUNITIES

THIS INTRODUCTORY ESSAY reprises a theme that recurs throughout *Emigre*'s run—that of "designers becoming initiators and producers."⁶⁷ *Emigre*, as a venture integrating publishing and commerce, was empowered by the Macintosh, writes VanderLans, to produce "our own products: a magazine and a series of digital typefaces." Describing the magazine as an opportunity to display these faces and test their reception by fellow designers, VanderLans credits the Web as a democratizing force of distribution.⁶⁸

His insight into the entrepreneurial opportunities made available to designers by digital media is most remarkable for its immediacy. This insight goes back to the inception of *Emigre* in 1984 and is reflected in *Emigre* #11's introductory essay. Indeed, Licko and VanderLans's comments there seem to forecast the social prospects of the Web, including niche marketing and online communities. "By making publishing and dissemination of information faster and less expensive," they affirm, "computer technology has made it feasible to reach a smaller audience more effectively."⁶⁹

66. Rudy VanderLans, "Introduction," *Emigre* #48: *Untitled II* (1998): 15–16.

67. Ibid. In "Graphic Design and the Next Big Thing," VanderLans had written of the Web, "If there were ever an opportunity for graphic design to become more involved with content, the World Wide Web is it." VanderLans, *Emigre* #39, 8. In "Radical Commodities" he looks back at the arrival of the Macintosh computer through a similar lens: "[I]n 1984, graphic design... was handed a tool that would make it possible for individual designers to become self-sufficient." VanderLans, *Emigre* #34, 7, 9.

68. VanderLans, "Radical Commodities," 9, 13, 30.

69. Zuzana Licko and Rudy VanderLans, *Emigre* #11, 1. Licko and VanderLans also foresee some of the perils of Internet culture: "There is already a growth in the birthrate of small circulation magazines and journals. Although this increases diversity and subsequently the chances of tailoring the product to the consumer, we can only hope that such abundance will not obliterate our choices by overwhelming us with options. Computers are phenomenally adept at storing information, but the current rate of its amassment is making a frightening task out of distilling knowledge from these huge data banks. Raw information becomes meaningful only when we can access it in a comprehensive manner." Ibid.

Emigre's provenance—the Bay Area in the mid-1980s—lends context to VanderLans's later comment (*Emigre* #46) that he has always considered *Emigre* a fanzine, and situates the ethos from which his interest in 'zines arises. This ethos values the "self-determination," that comes of "control over the creation, manufacture, and distribution of creative products." In 1998, when this *Fanzines and the Culture of DIY* issue appeared, VanderLans noted the launch of academic programs designed to educate the "designer as producer/entrepreneur," which, he writes, "might be precursors of things to come, as graphic designers are starting to look beyond solving other people's 'problems.'"⁷⁰ While the website that sold its fonts may not have been experimental, the overall *Emigre* enterprise, with its critical journal as specimen sheet, certainly was. The community of designers/readers/critics engendered and sustained by this sheet was unique in its moment. The practical and conceptual ties linking this community, the question of writing's relationship to design, and the journal's typography will structure a final consideration here of *Emigre*'s significance in its time and relevance to the issues facing typographic design today.

Writing and Design

THE DISTANCE that at any given time might separate VanderLans's work as a designer/writer/publisher from the work *Emigre* published can be measured in a comment he makes in his introduction to *Emigre* #39 regarding the Elliott Earls project favorably reviewed by FitzGerald in the same issue. (See above.) VanderLans writes that while he can appreciate the disparate character of text in Earls's multimedia piece, "When reading an essay... I crave for knowing what the author means so that I can learn and respond and ask specific questions if necessary."⁷¹ This traditional notion of meaning as intended and delivered by a text contrasts with that of meaning as produced by a reading whose stage is set, whether critically or conventionally, by a text's typography.⁷² VanderLans cites the

70. Rudy VanderLans, "Introduction," *Emigre* #46: *Fanzines and the Culture of DIY* (1998): 3–4.

71. VanderLans, "Graphic Design and the Next Big Thing," 9.

72. This is the opposition that sets Keedy, Burdick, and Sandhaus against Kinross's *Fellow Readers* argument in *Emigre* #34. In many ways, VanderLans's concern that typographic convention provide an unencumbered basis for individual critical reception and social consideration of a text shares the Enlightenment ideals of Kinross's position.

theoretical and experimental cases made by *Emigre's* contributors over the years for graphic intervention in a text's delivery (and might have included some of his own layouts among these experiments) but concludes that "their applicability to the real world... has proved to be limited."⁷³

Limits are embraced by *Emigre* #39's design, the typographic system of which is exceptionally simple, its elaboration being mainly confined to the use of red ink to highlight phrases within text blocks.⁷⁴ Another notably pared-down layout can be found in *Emigre* #47, the introduction to which includes statements by VanderLans that conflict explicitly with the advocacy of critical practice often attributed to the journal: "The worth of the articles, to me, resides entirely in their content... why should I try and interfere with that and present it differently for my audience?" Again, the notion of textual content as pre-existing typographic form and its engagement by a designer or reader sits somewhat awkwardly alongside the arguments of *Emigre's* key writers, some of whom are mentioned by VanderLans as counterpoints to his perspective. "Jeffery Keedy, in *Emigre* #43, makes an appealing case for why designers should interfere," he writes, "Nonetheless, the layouts in *Emigre* have become simpler over the years."⁷⁵

Whereas his colleagues might champion expressive typography on critical grounds, VanderLans disarmingly confesses that insecurity—about the quality of his writing—may have been the motivation for complicating his layouts: "[B]ut the more confident of my writing I became... the less I felt a need to deconstruct or add...

visual meaning to a text. Instead, I let the text speak for itself." A footnote to this introduction provides yet another indication of the space made for differences in *Emigre's* pages. While the previous year's *Mercantile Issue* (#42) had featured Alan Marshall's critical-historical analysis of the business interests underlying what he calls the "Morison/Monotype doctrine," VanderLans in #48 cites Morison's *First Principles of Typography* as a "milestone." One of the most recited precepts in this milestone is that "any disposition of printing material which... has the effect of coming between author and reader is wrong."⁷⁶ This dictum would seem to condemn many of the

73. VanderLans, "Graphic Design and the Next Big Thing," 9. VanderLans names Katherine McCoy, Jeffery Keedy, Ellen Lupton, and J. Abbott Miller as "key protagonists and apologists for the new theories that have inspired recent design" but notes that their own work only applies these theories to a "minimal degree." *Ibid.*

74. For a quick overview of *Emigre's* design, use the arrow keys to scroll through the "back issues" section of the *Emigre* website: <http://www.emigre.com/Magazine/1>

75. Rudy VanderLans, "Introduction," *Emigre* #47: *Relocating Design* (1998): 5.

76. *Ibid.*, 5–6; Alan Marshall, "Decay and Renewal in Typeface Markets: Variations on a Typographical Theme," *Emigre* #42: *The Mercantile Issue* (1997): 24–25, 27. Morison's treatise furnishes VanderLans with a distinction between display and reading matter where the permissibility of "typographic eccentricity" is concerned. VanderLans, *Emigre* #47, 6. Stanley Morison, *First Principles of Typography* (NEW YORK: THE MACMILLAN COMPANY, 1936), 1–2. Morison's core premise of authorial meaning as a truth not to be falsified or demeaned by any typographic treatment that calls attention to itself aligns with VanderLans's terms here as neatly as it opposes those of Burdick and Sandhaus in "Know Questions Asked." *Emigre* #34, 53–62.

designs and vindications that comprise *Emigre's* legacy. So VanderLans's proximity to Morison's standpoint might at first seem contradictory. But this affiliation appears more coherent if viewed in light of the magazine's commitment to such variance as the Morison reference itself represents here. That is, by whatever typographic means, VanderLans arguably always treated *Emigre* as a shared text, and Morison's insistence on convention is founded, however problematically, on a valorization of typography's social utility.⁷⁷

In *Emigre's* sociably titled *Do You Read Me?* issue (#15), Zuzana Licko reasons that qualities ascribed to typefaces are themselves socially based. Unpacking Morison's rule that "type must be familiar," Licko sums up her analysis that legibility is "a dynamic process, as readers' habits are everchanging" in an oft-cited formulation of her own: "you read best what you read most." Morison's Times Roman, for example, is not, she contends, "intrinsically legible."⁷⁸ Rather its habitual use has bred a familiarity that makes it so. By such arguments, Licko implicates type and typography in the social text of history. Design's part in the composition of this social text is a subject of fundamental interest throughout *Emigre's* run. Seen from this angle, another of *Emigre's* favored topics, that of design's relationship to writing, assumes its full scope.

How does typography write? What social interests and cultural purposes are served by the typographic codes of textual presentation? This inquiry might appear self-involved in the hands, or fonts, of designers, but as overseen by VanderLans, it never

fails to engage an audience—even if that audience is largely made up of peers. Thus, while the *Mouthpiece* issues (#35 and #36, guest-edited by Anne Burdick) assume their positions in the legibility wars then waging among a relatively small group of practitioners and critics, the stakes of this battle are seen to lie well beyond this circle. So, too, should designers transcend their discipline and its professional confines, writes Gérard Mermoz in "On Typographic Reference (Part One)." Mermoz concludes that what is needed is not necessarily more interpretive treatments by designers but "more collaborations between authors and designers," for example, "to enrich the reading process by a recourse to the semantic resources of typography."⁷⁹

77. Morison writes that insofar as printing multiplies a text, typography must be "good for a common purpose. The wider that purpose, the stricter are the limitations imposed upon the printer." Morison, *First Principles*, 2. Burdick and Sandhaus argue that the typographic page as a social space "is a construction site of power struggles." For them, the implications of typography's participation in the staging of this contested space are critical: "Form-giving shapes public presence, can veil stakes and motives, hiding the constructedness of our shared world." Burdick and Sandhaus, *Emigre* #34, 62.

78. Morison, *First Principles*, 5. Zuzana Licko, interview, *Emigre* #15: *Do You Read Me?* (1990):12–13.

79. Gérard Mermoz, "On Typographic Reference (Part 1)," *Emigre* #36: *Mouthpiece* 2 (1995): unpaginated. Mermoz calls for "research in graphic design, to map out multidisciplinary ground and to develop deeper links between typographic studies and those disciplines that have a bearing on the relations between language and its graphic manifestations." Ibid. For other examples of critical analysis of typography's social agency in *Emigre* #36, see Stuart McKee, "The Social Space of the Page" and Felix Janssens, "A Few Principles of Typography," *ibid.*

Emigre's Critical Engagement

IN THIS AS IN OTHER INSTANCES, *Emigre* can be seen to stand for a critical awareness of agency leading to an expansion of engagement. *Emigre* #58, the *Everyone is a Designer! Manifest for the Design Economy* issue, which reprints work edited by NL.Design, represents the range of this engagement. This issue's bold colors, type, and aphorisms mix and mash all sorts of stances with regard to the historical and technological situation in which graphic design finds itself, often juxtaposing widely divergent views across a single spread.⁸⁰ On the inside front cover, an unsigned text warns that "Along with its democratic potential, new media has also become inseparable from commerce. Money is designing the world."⁸¹ Opposite this text, three vertically set, all-caps words read, "Reclaim public space." Thus, at a time (in the wake of the dot.com crash) of reflection on the commercialization of the Web, *Emigre* welcomes a host of prompts to look beyond the roles in which designers and typography are being cast by these commercial forces—even as *Emigre* itself continues to operate as a hybrid critical and commercial venture, placing its catalog at the center of the journal and conducting a marketing survey inside the jacket it has added to the cover.⁸² Meanwhile, on one of the magazine's shared pages, Max Kisman asks whether designers will rebel against "[i]nterface stupidity... and push forward with a new visual language of aesthetic functionality, embedded in a broader set of social, cultural and political *a-priori*?"⁸³

This call for sophisticated proaction in the face of new media's incipient economic structure revives the impulse that VanderLans exemplified in seizing the technical, cultural, and social capacities of the first desktop tools.

80. While page six contains a tongue-in-cheek pitch by Marlene Stikker, exposing the economics of email marketing, Rutta D.D.'s maxim on page seven reads, "Multiplication of text is a social act." *Emigre* #58: *Everyone is a Designer: Manifest for the Design Economy* (2001): 6–7. "Let the designers come up with their questions for content," reads a proposition on page 48. *Ibid.* "In the interactive world, 'make a choice' is the new meaning of make a design" reads a verdict on page 49. *Ibid.*

81. Unattributed, *Emigre* #58, inside front cover. The warning continues: "Managers are dictating the parameters of future design by embedding innovative design in interactive, customized business environments to maximize usability for millions of consumers." *Ibid.*

82. Unattributed, *Emigre* #58, inside front jacket. This survey both uses and appropriates a marketing format. After several standard questions about the quality of *Emigre* products and value of the magazine's content, the ninth through twelfth questions ask socially and environmentally oriented questions, including "Do you think designers can be socially responsible in their work?" The questionnaire concludes with demographic questions typical of a marketing survey.

83. Max Kisman, *Emigre* #58, 20.

CONCLUSION

SINCE 2001 when that call for sophistication in interface design was published, the emerging discipline of interaction design has staked out a field that it proposes as distinct from graphic design—founded not on formal principles but on user-centered and collaborative processes. While usability may have been received as a problematic concept by many of the designers whose reactions mark the pages of *Emigre* #58, this quality figures centrally in a section of the next issue in which VanderLans updates the history of *Emigre* Fonts. “A Synthesis of Bitmap Fonts” begins, “More than fifteen years ago, Zuzana Licko designed a series of coarse bitmap fonts, created on the newly introduced Macintosh computer with crude public domain software.” Seen as idiosyncratic, he writes, these faces were initially dismissed as soon to be rendered obsolete by higher display and output resolutions. “Recently, however, coarse bitmapped fonts have made a huge comeback,” VanderLans remarks, thanks to their utility on the screens of cell phones, pagers, kitchen appliances, etc. A bitmap font, he explains, is “designed to be optimized for a specific resolution,” and it is this fine-tuning to technical standards that makes a bitmap face so apt. Since “screen display has become the final method of viewing much of our information” and “computers are increasingly affecting... [our relation to] everything around us,” the “bitmapped aesthetic is here to stay,” he concludes.⁸⁴

Our immersion in networked media has implications for typography beyond the display of information. In

2011, Andrew Blauvelt and Ellen Lupton note that in grasping “the tools of creative production... [r]ecent design has taken a pragmatic turn, emphasizing process, situation, and social interaction over a fixed and final outcome.” Given “the increasingly open nature of design practice and the open access to tools,” they write, “coauthorship, reference, and collectivity” take the place of a previous investment in authorship.⁸⁵ It is this very experience of unfinished collective process that one has in perusing *Emigre*’s issues, which overflow with unresolved differences, unclosed questions, and test-run formats. And while Blauvelt assigns to what he calls the age of postproduction the emergence of the designer as an “orchestrator of frameworks,” a version of this meta-role already belonged to the designer as publisher—or at least to VanderLans, who chose to let his readers write and writers guest-edit rather than to steer discussion or decide its outcome.⁸⁶

The old schism between design and production is “outmoded” according to Blauvelt in part “because it considers only the actions and possible roles of its own

84. Rudy VanderLans, “A Synthesis of Bitmap Fonts,” *Emigre* #59: *Economy of Means* (2001): unpaginated section.

85. Andrew Blauvelt and Ellen Lupton, “Introduction,” *Graphic Design: Now in Production*, 9; Blauvelt, “Tool,” 26.

86. Blauvelt, *ibid.* By issue #17, readers’ letters were printed in *Emigre*. In issue #35 the “Mail” section of the magazine was renamed “Readers Respond.” And in issue #47, for example, a former letter-writer, Michael Shea, was interviewed in the magazine’s main pages. *Emigre Magazine Index*, accessed April 12, 2016. <http://goldstein.design.umn.edu/collection/emigre/>

official agents (designers) instead of the complex and fluid social relationships and networks in which they are entwined with other players.” While *Emigre*’s roving eye attended to these relationships, the community of its user-producers, the crowd that surrounded its pages, were almost all specialists—designers and even designers’ designers. Yet among this crowd, a culture was fostered that could serve as a model for today’s socialized design and design-enabled networks. Blauvelt both celebrates and critiques the Internet’s sharing culture, which has replaced the skepticism of his generation with a “newfound optimism.” Bringing his “90s-era” criticality to bear on this situation, he observes that most of the graphic design shared online “circulates in a free-floating, contextless, post-critical space.”⁸⁷ This “vacuum” contrasts sharply with the critical saturation of *Emigre*’s pages, which dripped analyses and arguments into the studios of its subscribers and conversations of its readers. *Emigre*’s exploratory use of new technologies and tentative appropriation of theoretical models may have been historically specific, but its result—a mass of questions raised both verbally and visually by implicated practitioners—holds together as an example for thoughtful practice today.

87. Blauvelt, “Tool,” 28, 26.

About the Essay and Author

The preceding essay was written and researched by Emily McVarish in 2016. It was first published on the website of the Dutch publication *Tijdschrift voor Mediageschiedenis (Journal for Media History)*, where it appeared under the original title: “Periodical Archaeology: Digital Production, Critical Discourse, and Textual Communities in *Emigre*.” <http://www.tmgonline.nl/index.php/tmg/article/view/263>

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EMIGRE TEXT FONTS (A-M)

Aa Aa **Aa**

ALDA | THREE WEIGHTS, ITALICS, SMALL CAPS, LINING AND NON-LINING NUMERALS

Aa Aa

BASE 9 | TWO WEIGHTS, ITALICS, LINING AND NON-LINING NUMERALS

Aa Aa Aa Aa Aa

BASE 900 | FIVE WEIGHTS, ITALICS, LINING AND NON-LINING NUMERALS

Aa Aa Aa

BASE MONOSPACE WIDE | THREE WEIGHTS, ITALICS, LINING AND NON-LINING NUMERALS

Aa Aa Aa

CARDEA | THREE WEIGHTS, ITALICS, SMALL CAPS, LINING AND NON-LINING NUMERALS

Aa Aa Aa Aa

CHOLLA SLAB | FOUR WEIGHTS, OBLIQUES, LINING AND NON-LINING NUMERALS

Aa Aa Aa

EIDETIC NEO | THREE WEIGHTS, ITALICS, SMALL CAPS, LINING AND NON-LINING NUMERALS

Aa Aa Aa Aa

FAIRPLEX NARROW | FOUR WEIGHTS, ITALICS, LINING AND NON-LINING NUMERALS

Aa Aa Aa Aa

FAIRPLEX WIDE | FOUR WEIGHTS, ITALICS, LINING AND NON-LINING NUMERALS

Aa Aa

FILOSOFIA | TWO WEIGHTS, ITALICS, SMALL CAPS, LINING AND NON-LINING NUMERALS

Aa Aa Aa Aa

MALAGA | FOUR WEIGHTS, ITALICS, SMALL CAPS, LINING AND NON-LINING NUMERALS

Aa Aa Aa Aa

MATRIX II | FOUR WEIGHTS, ITALICS, SMALL CAPS, LINING AND NON-LINING NUMERALS

EMIGRE TEXT FONTS (M-V)

Aa Aa Aa Aa **Aa Aa**

MR EAVES MODERN | SIX WEIGHTS, ITALICS, SMALL CAPS, ALTERNATES, LINING AND NON-LINING NUMERALS

Aa Aa Aa Aa Aa Aa Aa

MR EAVES XL MODERN | SEVEN WEIGHTS, ITALICS, SMALL CAPS, ALTERNATES, LINING AND NON-LINING NUMERALS

Aa Aa Aa Aa Aa Aa Aa

MR EAVES XL SANS | SEVEN WEIGHTS, ITALICS, SMALL CAPS, ALTERNATES, LINING AND NON-LINING NUMERALS

Aa Aa

MRS EAVES | TWO WEIGHTS, ITALICS, SMALL CAPS, LIGATURES, LINING AND NON-LINING NUMERALS

Aa Aa Aa

MRS EAVES XL | THREE WEIGHTS, ITALICS, SMALL CAPS, LINING AND NON-LINING NUMERALS

Aa Aa Aa

MRS EAVES XL NARROW | THREE WEIGHTS, ITALICS, SMALL CAPS, LINING AND NON-LINING NUMERALS

Aa Aa Aa Aa

PROGRAM | FOUR WEIGHTS, ITALICS, LINING AND NON-LINING NUMERALS

Aa Aa

TARZANA | TWO WEIGHTS, ITALICS, LINING AND NON-LINING NUMERALS

Aa

TRIBUTE | ONE WEIGHT, ITALICS, SMALL CAPS, LIGATURES, ALTERNATES, LINING AND NON-LINING NUMERALS

Aa Aa Aa

VENDETTA | THREE WEIGHTS, ITALICS, SMALL CAPS, LINING AND NON-LINING NUMERALS

Aa Aa Aa Aa Aa Aa

VISTA SANS | SIX WEIGHTS, ITALICS, SMALL CAPS, ALTERNATES, LINING AND NON-LINING NUMERALS

Aa Aa Aa Aa Aa Aa

VISTA SLAB | SIX WEIGHTS, ITALICS, SMALL CAPS, ALTERNATES, LINING AND NON-LINING NUMERALS

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