

Typographers

Jonathan Barnbrook (born 1966) is one of the UK's most active graphic designers. Pioneering the notion of graphic design with a social conscience, Barnbrook makes strong statements about corporate culture, consumerism, war and international politics. Working in both commercial and non-commercial spheres, Barnbrook combines originality, wit, political savvy and bitter irony.

In line with this, Barnbrook was also influential in setting up the *First Things First Manifesto 2000*.

Founding his design studio in 1990 and Virus Foundry in 1997, Barnbrook is perhaps best known for his provocatively named fonts, such as Mason (originally released as Manson), Exocet, Bastard, Prozac, Nixon and Drone.

virusfonts.com

Since graduating in graphic design from Saint Martin's School of Art and the Royal College of Art in London, Barnbrook has developed a multifaceted practice which includes graphic design, typeface design and motion graphics. He has worked with clients as diverse as Damien Hirst and anti-corporate collective *Adbusters*.

Barnbrook were amongst the pioneers of motion graphics typography in UK advertising. Having started with stop motion animation they moved on quickly to using the primitive video grab camera in edit suites to produce sophisticated looking animations.



Barnbrook

50 Videos | 170 Followers | 2 Likes

Barnbrook were part of the original 'New Wave' motion graphics designers from the UK. One the first to use the then new digital technology to create... [Read more](#)



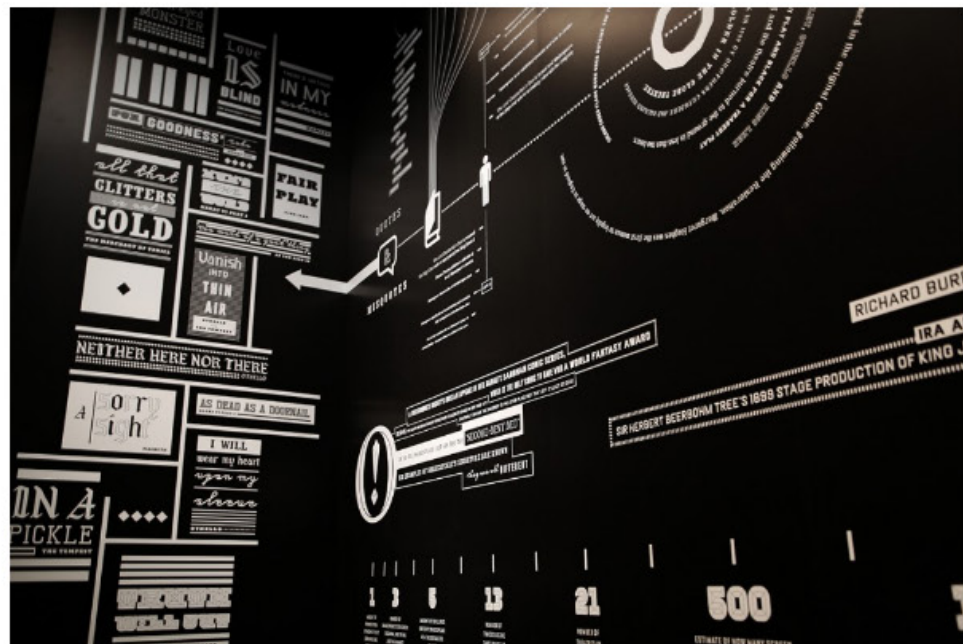
John Foxx | Burning Car
Barnbrook | 1,903 plays



David Bowie I can't give everything away _
 Barnbrook | 455 plays



<https://vimeo.com/barnbrook>



Today Barnbrook continues to work with a variety of clients producing work in house and with production facilities. Barnbrook have won many awards for commercial work including a D&AD silver and an Epica Grand Prix.

Gastard **BOURGEOIS** **C@M@** **DELUX** Doctrine

Doctrine Stencil DoubleThink **DRONE** Eelhelon

EXΘCE+ EXPLUTUESCRIPT *False* **Idol**

HOPLESS DIAMOND **INFIDEL** MASON SANS

MASON SERIF Melancholia **MORON** *NEWSPEAK*

PIXOPLSCRIPT **NYLON/DRA¥LON** **PATRIOT**

PRIORI ACUTE **Priori Sans** Priori Serif **PROTOTYPE**

ΡΓΩΖΔC **Regime** Resolution *SARCASTIC*

SHOCK & AWE **STATE MACHINE** *Hourette*

Most recently Barnbrook worked with the late David Bowie on his last album *Black Star*, the design of which remains subject to many rumours.

On *Black Star* Barnbrook collaborated closely with Bowie. The design follows much of the themes in the lyrics and the feel of the music. As a tribute to Bowie, the graphics for the album were released under a creative commons licence for fans to remember him by. A special edition of the font, *Virus Déjà Vu*, was released with all the logos etc in for people to use as they wish.

Of record covers Branbrook says: “When I got to college, and was told about the logic behind logos and corporate identities, I just found record covers far more visceral and exciting.”

Of his work for Bowie he says: “I wanted to do graphic design a bit of a wider service by showing that design is very much a conceptual process, not just a commercial one. There isn’t enough clear explanation of work by designers, not about why they did such a nice branding job, but the larger cultural and conceptual issues that designers do face when sitting down to do their work.”

On *Black Star* there's no image of the artist, no immediately recognisable name or title - instead a star shape is used as a flat graphic symbol and also a cut - out. It is stripped back, with simplicity at its core. "Nowadays, ... we are assaulted by thousands of images of different ideologies everyday – and the only way to break through this is with simplicity and clarity."

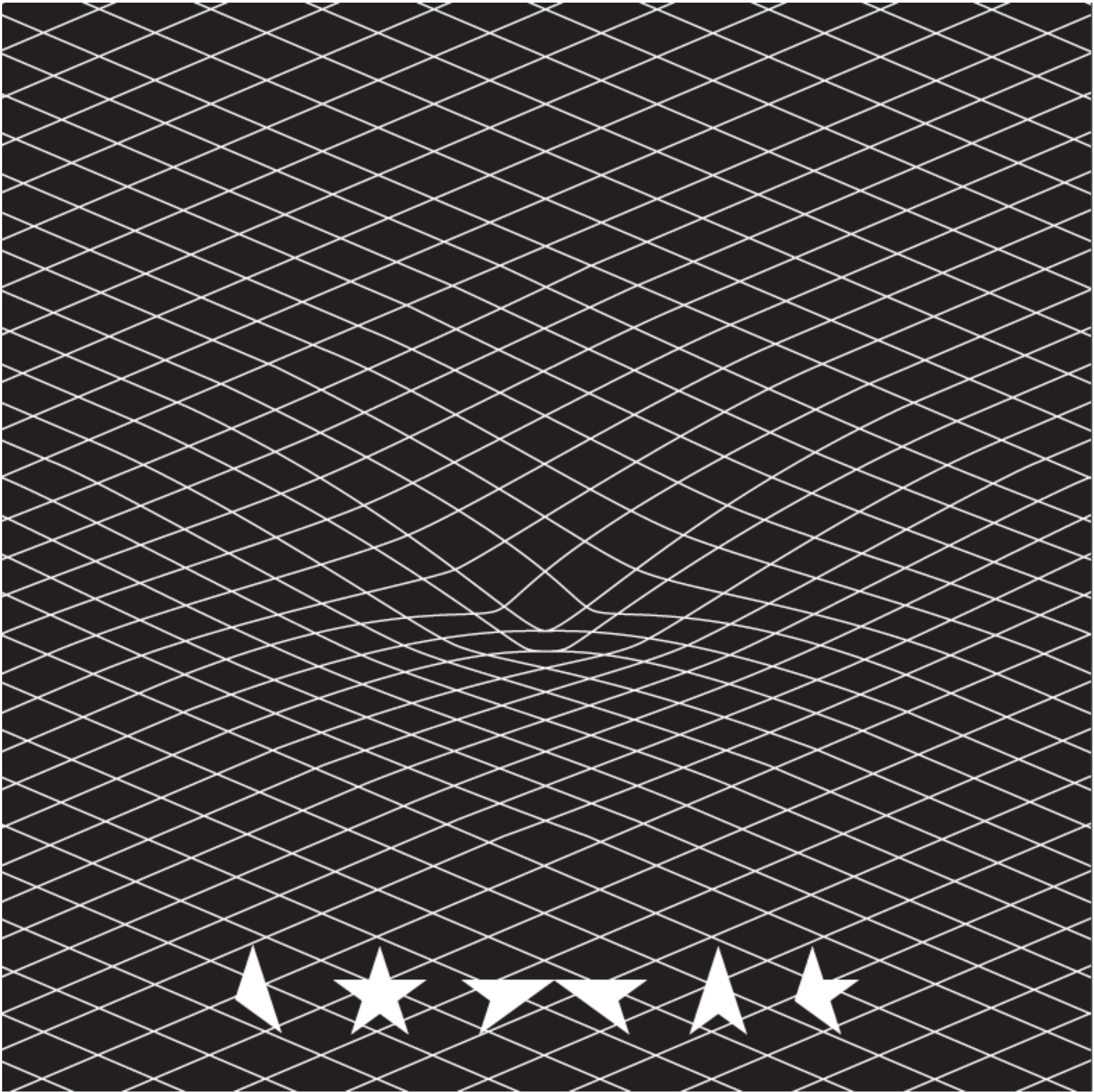
Talking about the creative process Barnbrook says: “I also know he [David Bowie], like everybody creative he works with, wants you to push yourself and rethink entirely what you are doing. It is such a refreshing attitude.”

“Vinyl is in an interesting place at the moment, similar to letterpress where the craft and tactile quality of it is everything. So that’s why the cover is cut away and you can see the physical record - the opposite of the digital download, I wanted to give it the feeling that it contained something quite threatening.”

“The typography for the new album I hope is elegant, but is big, bold and direct. I do think sensitive use of typography is at the heart of creating an album cover which is a good representation of the music. It is the tone of voice in the music.”

Throughout the whole design Barnbrook provided the musician's fans with a range of hidden elements to discover.









Stefan Sagmeister (born 1962) formed the New York based Sagmeister Inc. in 1993 and has since designed branding, graphics, and packaging for clients as diverse as the Rolling Stones, HBO, the Guggenheim Museum and Time Warner.

His motto is:

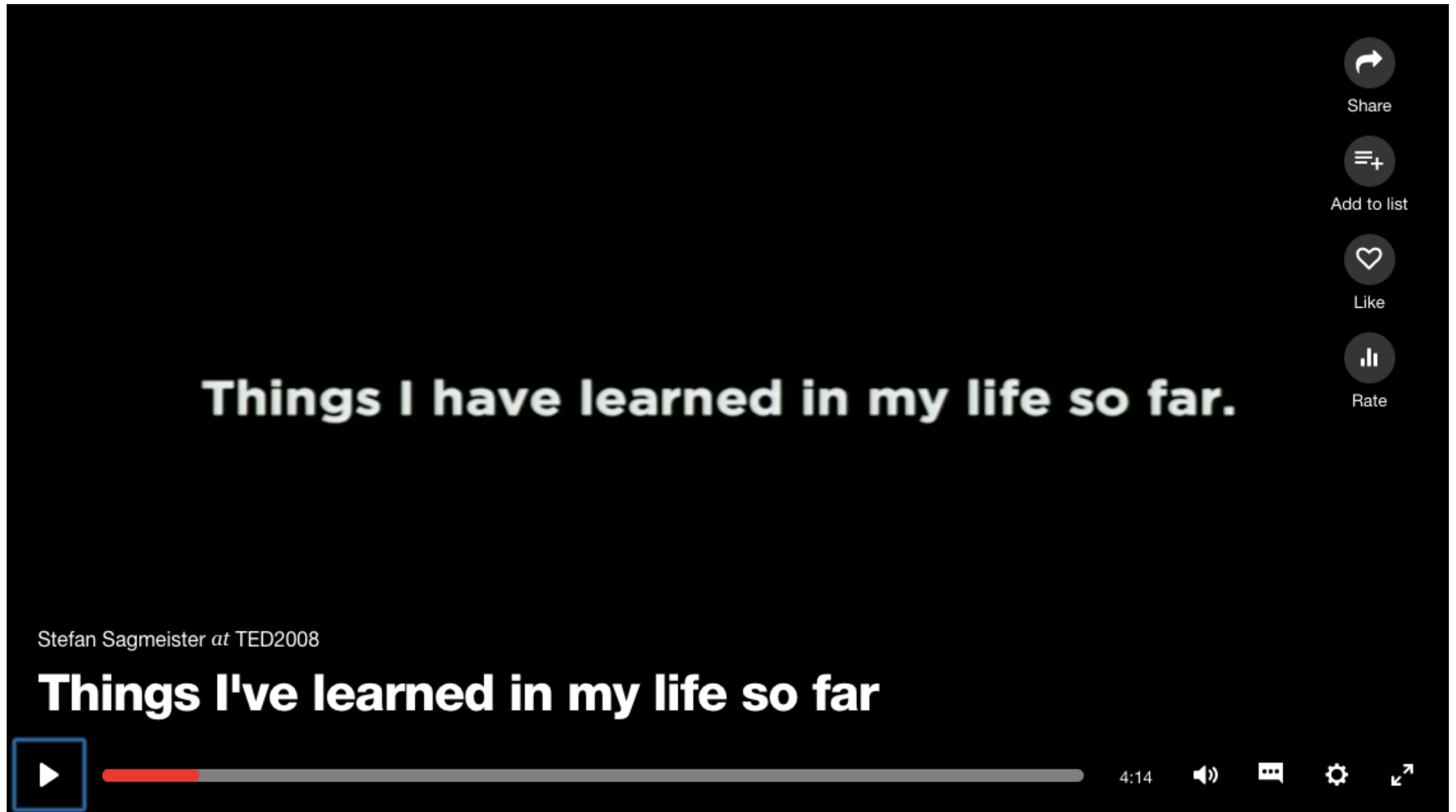
“Design that needed guts from the creator still carries the ghost of these guts in the final execution.”

Sagmeister goes on a year-long sabbatical around every seven years, where he does not take work from clients.

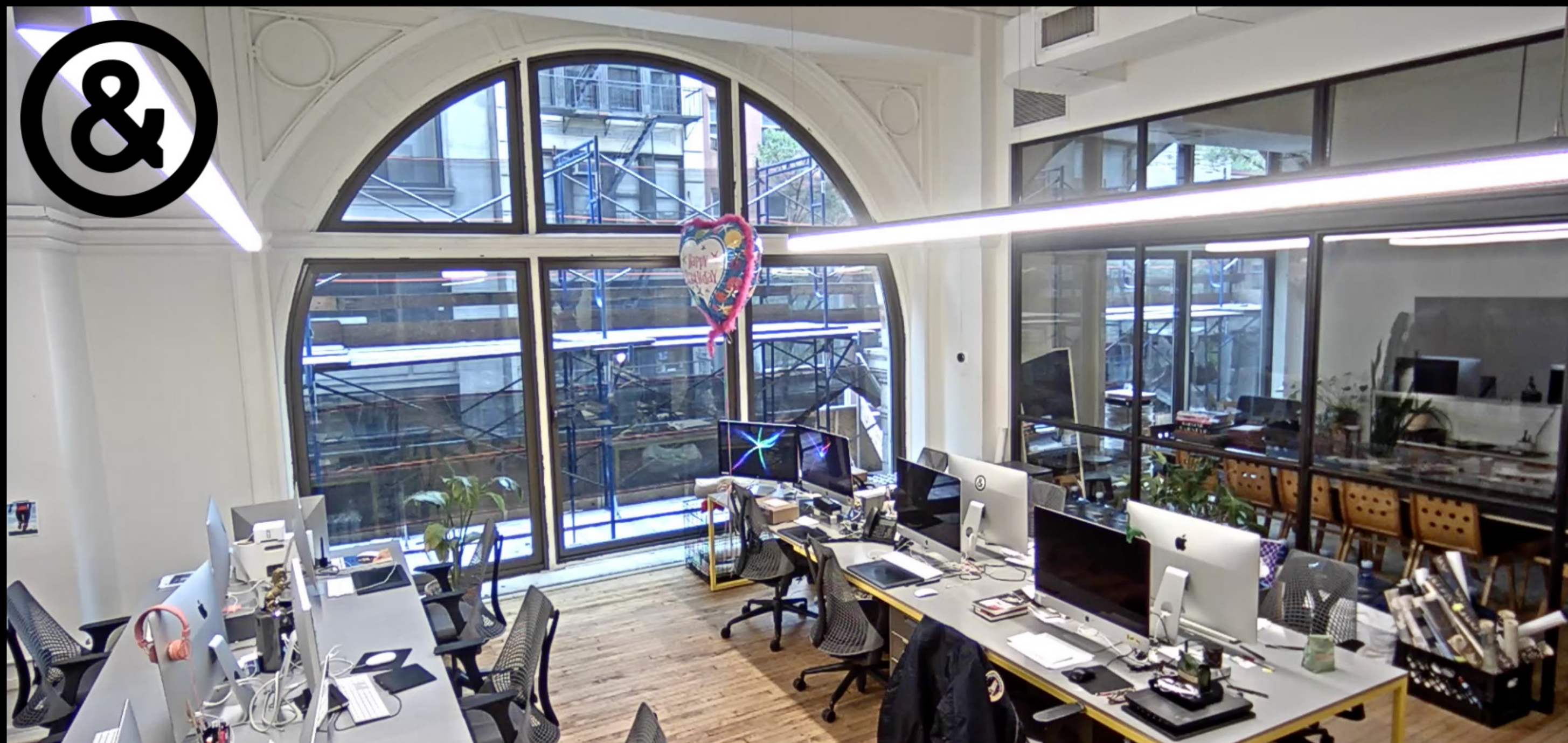
He has spent many years designing for the music industry. Several years ago he decided to dedicate 25% of his work to the art world, things like books and publications for galleries, another 25% to the scientific community, 25% to social causes, and the remaining quarter has stayed dedicated to the music industry.

Stefan Sagmeister at TED2008

Things I've learned in my life so far



https://www.ted.com/talks/stefan_sagmeister_on_what_he_has_learned?language=en



[Work](#) [About](#) [News](#) [Press](#) [Answers](#) [Store](#) [Search](#)

SAGMEISTER & WALSH

<https://sagmeisterwalsh.com/>

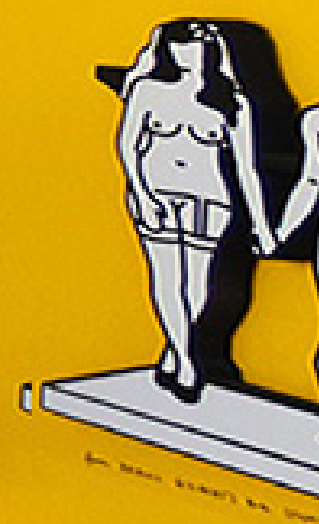
The Happy Show created in 2012 blurs the boundaries between art and graphic design with a great mix of installations, imaginative typographical displays, and interactive artworks. The exhibition was punctuated with social data gathered from Harvard psychologists, anthropologists, and historians.



HOW HAPPY ARE YOU?

ON A SCALE FROM 1-10? TAKE ONE GUMBALL FROM THE CORRESPONDING MACHINE (ONE PER PERSON, PLEASE!)

If you think this is a pretty crazy
way to determine someone's happiness,
I don't blame you. But all I can say is
it's pretty much the only way to
determine someone's happiness.
I mean, think about it. If you're a
happy person, you'll be happy to
take a gumball from the machine.
If you're a sad person, you'll be
sad to take a gumball from the machine.
If you're a happy person, you'll be
happy to take a gumball from the machine.
If you're a sad person, you'll be
sad to take a gumball from the machine.
If you're a happy person, you'll be
happy to take a gumball from the machine.
If you're a sad person, you'll be
sad to take a gumball from the machine.



EVERY → **EXIT** → IS ALSO AN ENTRANCE.

STAIRS
←







Jan Tschichold (born 1902) was a German typographer and author who played a seminal role in the development of 20th-century graphic design and typography. The son of a sign painter, Tschichold trained as a calligrapher and designer at the Leipzig Academy of Graphic Arts and Book Production (1919–21) and then freelanced as a lettering artist and designer.

The 1923 exhibition of the Bauhaus at Weimar introduced him to Modernist design, and he quickly joined the movement, rejecting traditional fonts and symmetrical composition and instead embracing sans-serif typefaces, geometric construction, and asymmetrical composition.

His work which reflected the rationalism of the modern age, was functional, aesthetically satisfying, and designed for reproduction by machine-type composition and newer printing technology.

Tschichold moved to the forefront of modern design with *elementare typographie*, a special issue of the trade journal *Typographische Mitteilungen* in 1925, and with his book, *Die neue Typographie* in 1928 which expounded the principles and functional uses of Modernist typography to printers, type compositors, and designers.



jan tschichold:

lichtbildervortrag **die neue typographie**

am mittwoch, 11. mai 1927, abends 8 uhr, in der aula der graphischen berufsschule,
pranckhstraße 2, am marsfeld, straßenbahnlinien: 3 (haltestelle hackerbrücke),
1, 4 und 11 (haltestelle pappenheimstraße) • der vortrag wird von über hundert
größtenteils mehrfarbigen lichtbildern begleitet, eine diskussion findet nicht statt

freier eintritt

veranstalter:
bildungsverband
der deutschen
buchdrucker
ortsgruppe
münchen
vorsitzender:
j. lehnacker
münchen
fröttmaninger-
straße 14 c

Tschichold was arrested in 1933 by the Nazis for being a 'cultural Bolshevik' so he fled to Switzerland and worked as a book designer. Finding that some of the absolute rules of modern typography were too close in spirit to the fascist movement, he began to work with more traditional typefaces and layout arrangements and designed the widely used Sabon typeface.

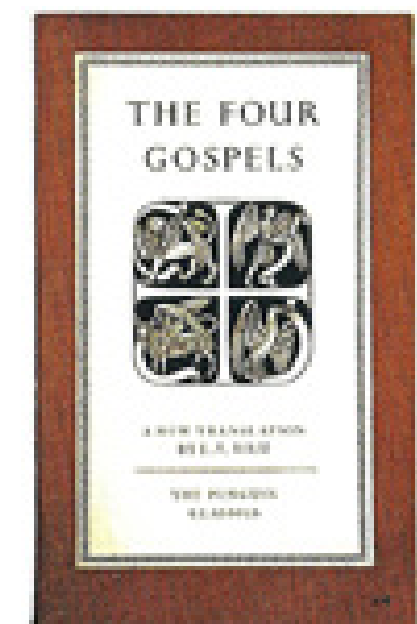
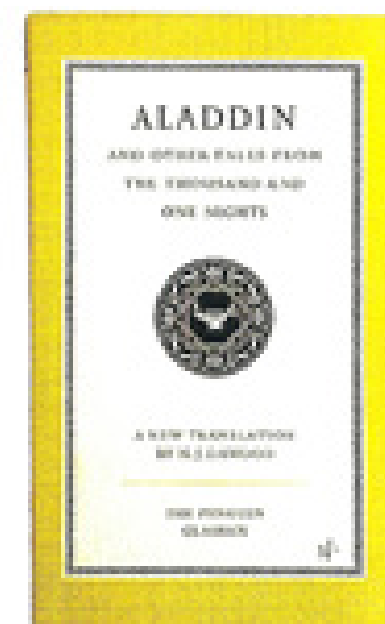
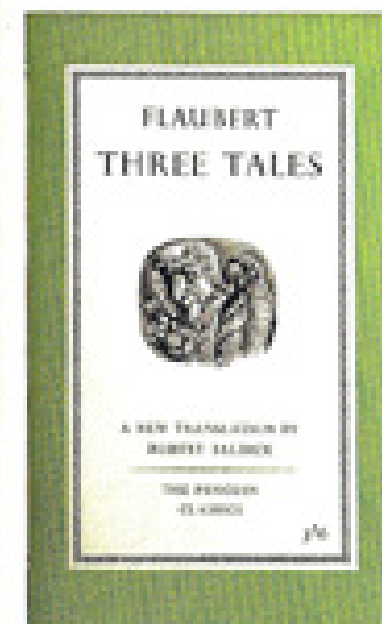
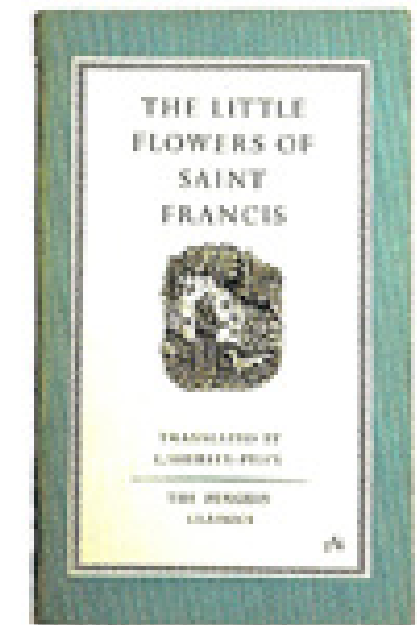
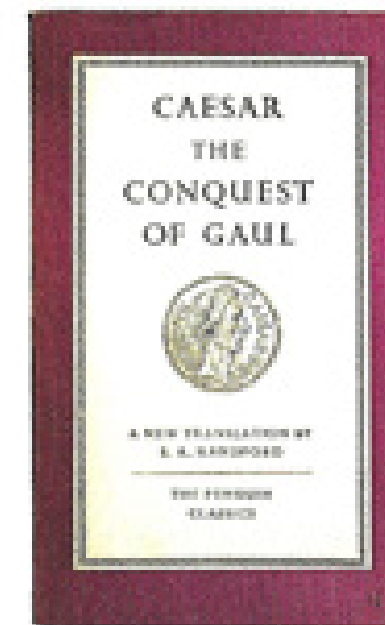
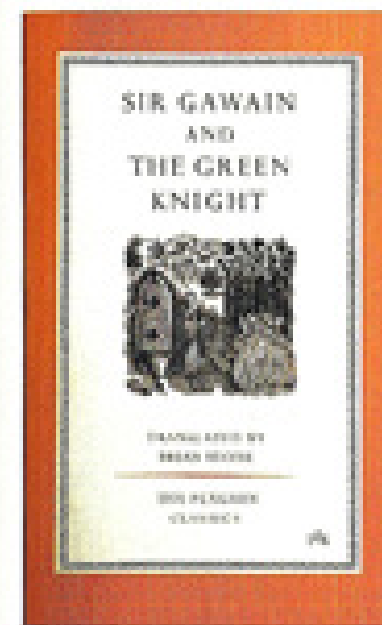
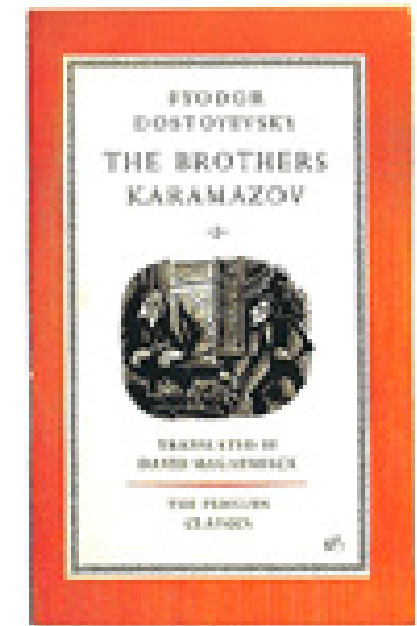
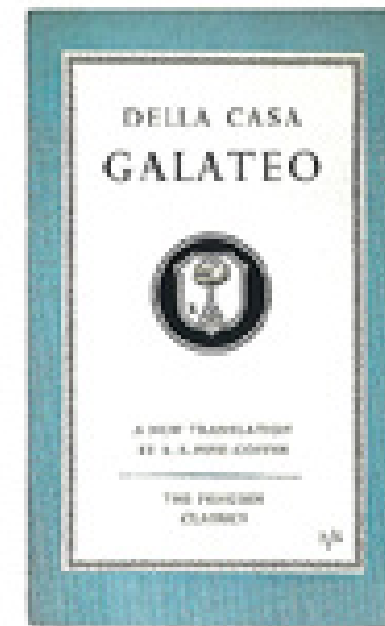
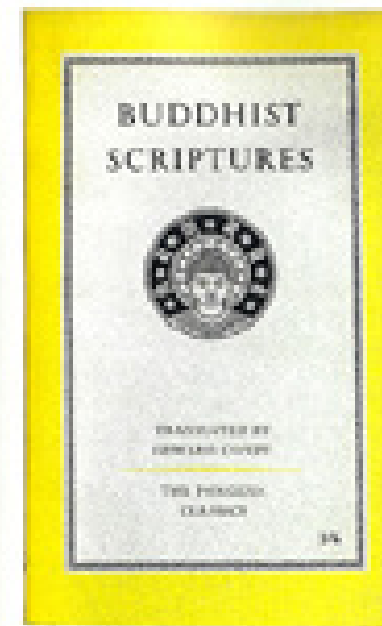
A B C D E F G H I J K L M
N O P Q R S T U V W X Y Z

a b c d e f g h i j k l m

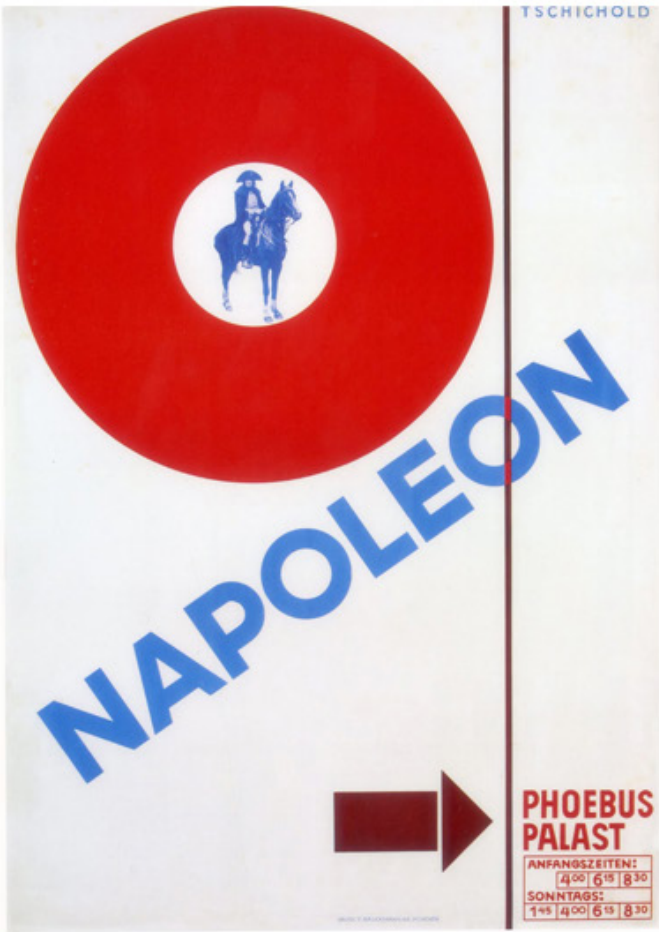
n o p q r s t u v w x y z

1 2 3 4 5 6 7 8 9 0

From 1947 to 1949
Tschichold was typographic
designer for Penguin
Books in London, where he
designed more than 500 title
pages and specified the future
typography for the Penguin
series of paperbacks.



Selection from
Phoebus Palace
cinema poster
series, Munich,
1927-1928.



Eric Gill designed Gill Sans. The typeface was created in a search to design the ultimate legible sans-serif typeface. The source of inspiration for Gill Sans was the lettering used for London Underground created by Edward Johnston. Gill Sans was released through the Monotype Corporation in 1928.

ABCDEFGHIJKLMNOPQRSTUVWXYZ
OPQRSTUVWXYZÀ
ÅÉÊËØabcdefghijklm
nopqrstuvwxyzàåéêëø
ü&1234567890(\$£.,!?)

Giambattista Bodoni designed Bodoni in 1798. The typeface follows the principles of John Baskerville's typeface Baskerville. Bodoni has a unique style and a very pronounced contrast between the thick and thin stroke which makes it ideal for display.

A B C D E F G H I J K L M

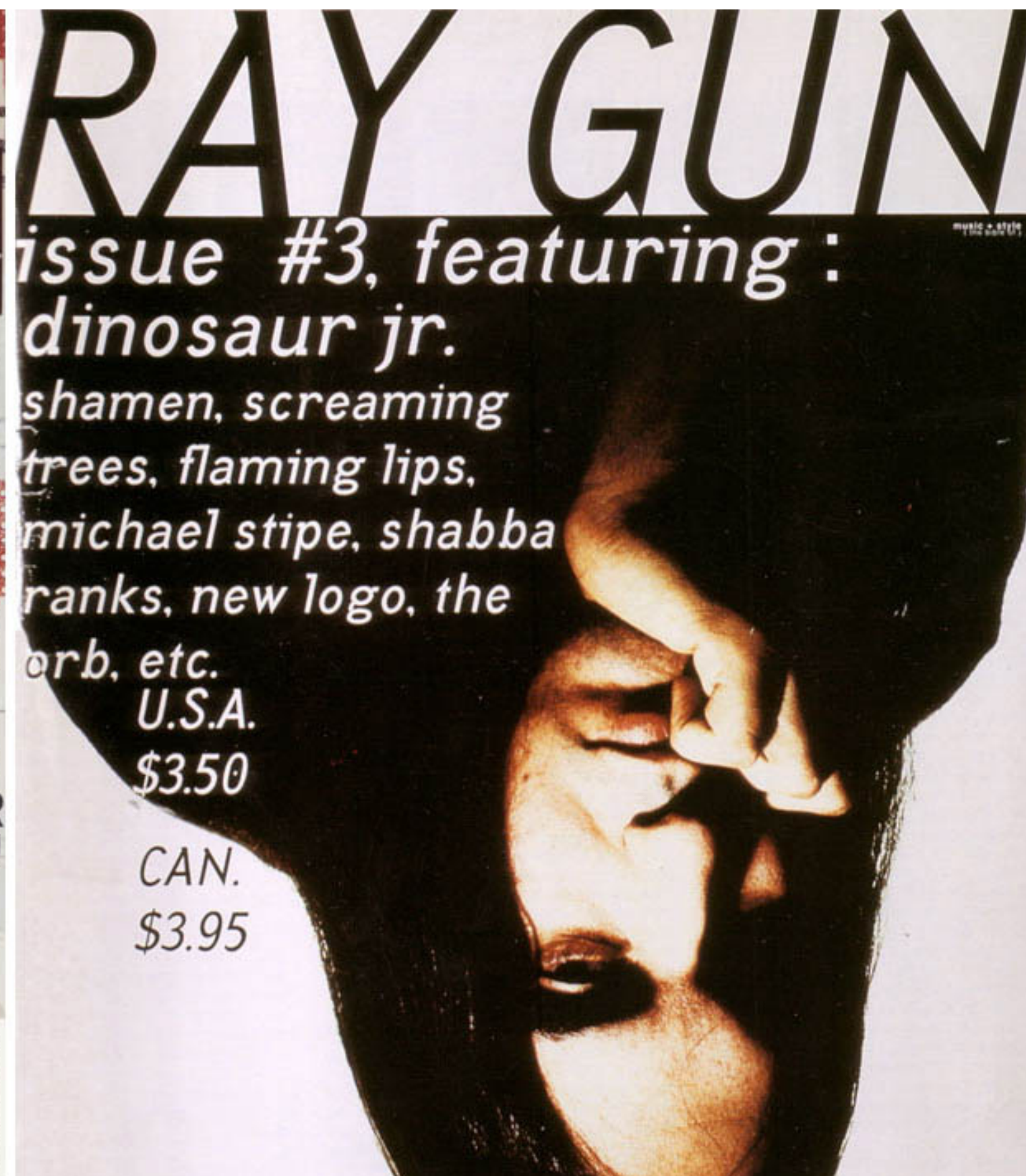
N O P Q R S T U V W X Y Z

a b c d e f g h i j k l m

n o p q r s t u v w x y z

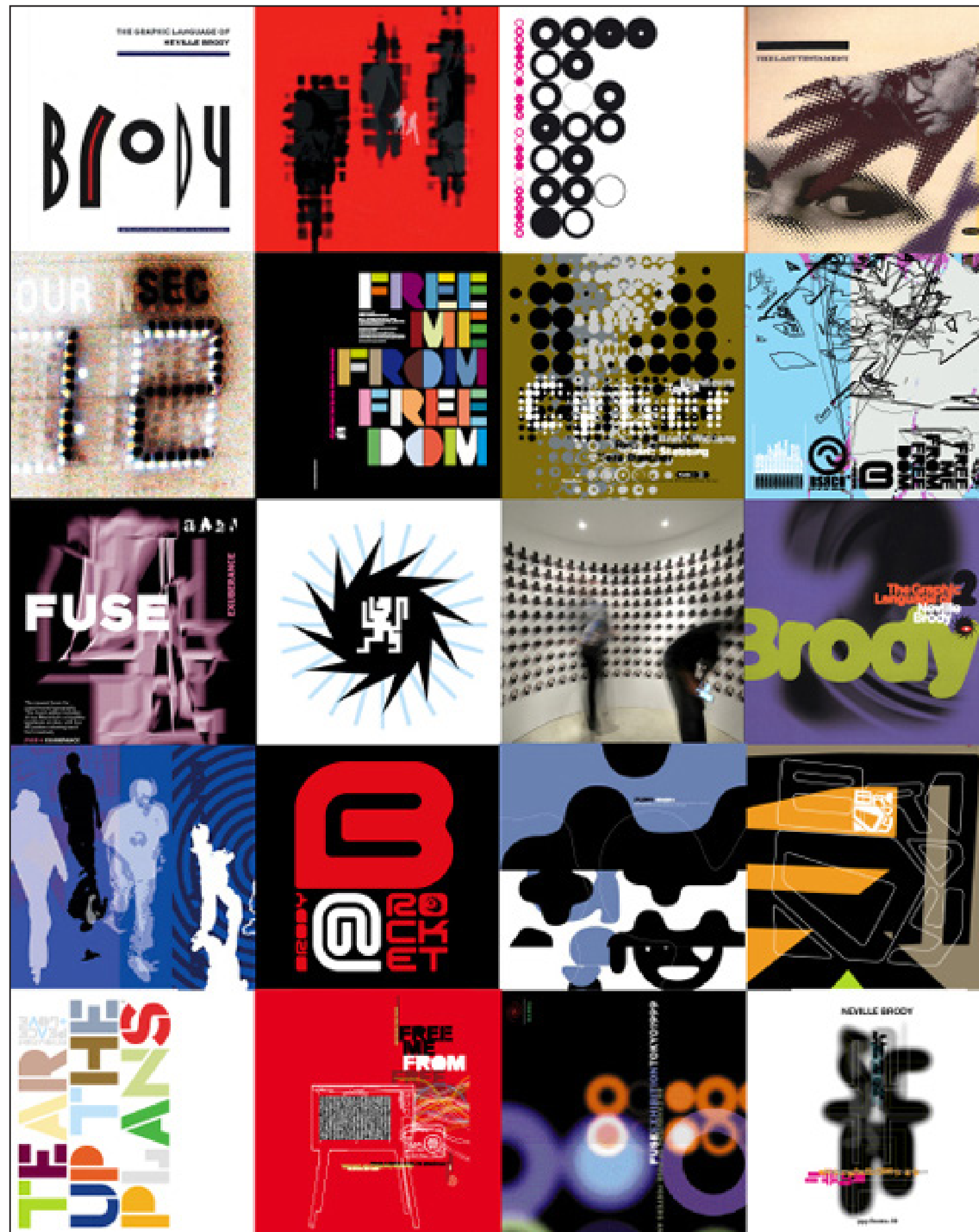
1 2 3 4 5 6 7 8 9 0

David Carson (born 1954) is an American graphic designer, art director and surfer. He is best known for his innovative magazine design and use of experimental typography. His boundary-breaking typography in the 1990s Ray Gun magazine ushered in a new vision of type and page design, It broke the traditional mold of type on a page. Carson believes that letters on a page are art.



Neville Brody studied graphic design at the London College of Printing and first became known for his record cover designs in the early 1980s. As the Art Director of Fetish he began experimenting with the beginnings of a new visual language that consisted of a mixture of visual and architectural elements. He put these ideas into practice through the innovative styling of The Face magazine (1981-1986).

His work on magazines has firmly established his reputation as one of the world's leading graphic designers. His artistic contribution to *The Face* completely revolutionised the way in which designers and readers approach the medium. Brody also won public acclaim through his highly innovative ideas on incorporating and combining typefaces into design. Designing his own typefaces made way for the advent of digital type design.



THE FACE No. 69

JANUARY 1986 60p 175 60p

THE FACE

WILLIAM HURT
CRACKED ACTOR!
ARE YOU SERIOUS
ABOUT FOOD?
DOLPH LUNGREN
STALLONE'S FOE!
HOW TO BE A
DOLE SURVIVOR

Madonna's year

Princess Sprout

Michael Roberts

Paul Morrissey

Nina Yodanis

1985

THE YEAR
IN REVIEW

Music

Film

Fashion

Politics

Television

Design

ARTIST: MICHAEL CAGNEY

ARENA

BEAT THE BOSS: JAMES

my
name is
michael
caine
exclusive
interview
by tony
parsons

body
count
despatches
from the
war zone;
by john
sweeney

trouser
snake!
sir les
patterson's
wardrobe

bedtime
story
fiction by
raymond
carver

the bachelor pad/alexandra ping/jean-michel basquiat
dean stockwell/maria carmo museums/the beer belly
thinking man's crumpet/bare writing/haoui montaug



36 pages of fashion: white shirtman in
a suitcase/accessories the colour of money

A12

African pop is no jungle-clearing cult, but a million-selling musical form that's set for worldwide recognition. Sue Steward documents its history and imminent intercontinental success. Photos by Adrian Boot, brush strokes by Ian Wright. See jungle! See jungle! Go join your gang yeah!

AFRICAN POP GETS ITS TURN

Hopes for a major salsa "boom" seem to have diminished recently, despite sellout London concerts by Tito Puente and Celia Cruz and plans for more in May. Until a major record company takes out some licences and lets us hear the music, one six-monthly guest spot won't turn anyone's tastes.

So someone else's music falls prey to the whims of UK musicians and punters, and all things point to African pop becoming the next big thing. Only this time round, we've been properly primed, the process is underway before record companies enter to "direct" it: African patterns in Miss Selfridge; *Black Music's* "Afro-Heat" reviews column; Adam and BowWowWow's warm-up with 'jungle rhythms' and, finally, 'Professor' Brian Eno gracing African music with his approval. Our bodies and ears have become accustomed to African percussion and rhythms through the Latin (ie Afro-Cuban) tinges of disco. Dancing is in vogue again, as are the subtleties of rhythms: a perfect preparation for a music whose basis is patterns of speech, and whose central instruments are talking drums.

Before anyone starts imagining there's going to be an influx of music in the traditional/folk mould, recorded in small clearings in the jungle, let's get the picture clear: Africa already has a huge pop market of its own, with sophisticated urban music which is nothing like we're trained to imagine would come from such a "primitive" continent.

It's still a shock sometimes to hear the combination of traditional drum groups blending with jangly electric guitars—a combination which is more widespread in the

areas which produce the records generally available here, particularly West Africa, and pockets in Kenya and Zaire. These places aren't sealed off from the rest of the world, and the effects of disco, soul and reggae, as well as other strains from rock music's repertoire are clear in the music. These records are ideal fodder for musical historical/detective work. Their two basic forms are Highlife/Afro-Beat and Juju.

Highlife began in Ghana in the '50s and was adapted by Fela Anikulapo-Kuti in the '70s to become his distinctive Afro-Beat, when he grafted jazz—horns and brass—onto traditional percussion. Fela has probably made more impression here recently than any other African artist, although his trips have all ended in disappointment. Whether seen as a politician, musician or husband of 27 wives, he is unrivalled as the champion of Afro-Beat, but his career has taken a tumble in the last year; holed up in one room with his wives, he has been homeless since the Government's savage assault on the house/HQ for his 'Movement of the People' party. Even the promoter of his triumphant 1980 European tour, Martin Meissonier, has switched allegiance to another top Nigerian musician—Sunny Ade, the formally-crowned King of Juju Music.

There have been mumbblings here about African music for a couple of years now, with bands like The Beat, Misty and Talking Heads mentioned as admirers. Island Records tested the water cautiously by licensing six songs from a Paris company, and launching the sampler, "Sound d'Afrique" last year. It was a lovely collection of dance songs, from French-speaking countries, and must have opened many an ear to this new music. A good aperitif, like all samplers should be.

But even that couldn't prepare us for the treats

Juju superstar Sunny Ade (top) and disco-soul singer Sandra Isadore in Togo, where both have recorded albums for imminent release by Chris Blackwell's Island Records.



AFRICAN UP RISING

Other typographers of note are Phil Baines,
Erik Spiekermann, Herbert Bayer, Laszlo
Moholy Nagy, Zuzana Licko, Rudy VanderLans,
Adrian Frutiger, Max Miedinger, Paul Renner,
Carol Twombly and the list goes on ...