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GCM 110

Section 2

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1300 (including in-text citations)

# DIZINE

**TYPOGRAPHIC** *Trends*

all ABOUT tHe 70s!

THE PUNK MOVEMENT

the Gay Pride

*International Typographic Corporation*

*& more inside!*

# All about the 70s

## why the 70s were so influential and revolutionary...

The 1970s can certainly be called a revolutionary era. The birth of punk rock and hip hop in the mid-70s had a great influence on the music world. We went from bellbottoms and shiny disco shirts with big collars ripped jeans and spiky hair in fashion. There were also some great technological advancements including the famous video game Pong and personal desktop computers! (Mullen et al., 2012). As Gable 2007 says, "The '70s was an era of fashion extremes, music extremes, political extremes, and graphic design extremes."

The 70s were also huge for graphic design in terms of colour, creativity, and illustration, all of which had a direct impact on typographic designs that emerged in that era. Fonts were drawn by hand to look big, bulky and bubbly. Lines, drop shadows and colors were utilised to the max!

## Big, Bulky, and Bubbly!

The Letraset and the Visual Graphics PhotoTypositor methods greatly influenced typography as they allowed for more convenient and considerably cheaper ways to transfer type. The punk movement gave birth to collage-inspired type and DIY. And obviously, the ITC, need we say more?

# PUNK MOVEMENT

Just one of the multiple movements that defined the buzzing 70s. The punk movement was a part of the post-modernist movement, where people were defying basic rules and experimenting for themselves (Hyndman, 2019). Sex Pistols was one of the most influential and popular bands of the punk movement, however the print industry knows them for their revolutionary covers.

Jamie Reid, art student, anarchist and the cover artist, is to be credited for the extravagant aesthetics and mind-blowing visuals (Stephen, 2016). He cut out letters from different sources and pieced them together, thus creating a collage effect (Hyndman, 2019). This was also in retaliation of the rather expensive, strict and secretive process of paying a typesetter to create a font (Hyndman, 2019).



album covers for Sex Pistols

Reid's inexpensive method also allowed him to see which font styles looked good together regarding size, shape and style. Multiple artists, designers, magazine publishers and comic sketch artists were influenced by his work. This DIY nature of the punk movement also inspired people to break out of conventional layout designs and adopt a more carefree style (Hyndman, 2019).

Hints of this DIY culture are even prominent in today's time. Apps like Instagram and Snapchat come with features that allow users to sketch on their pictures and use different fonts that can be easily manipulated (Hyndman, 2019).

To sum it up, "If you've ever seen a photocopied, ransom note style, cut & paste punk graphic, then you've seen Jamie Reid's influence," says Shepard (2016).

Letraset, an increasing popular brand that flourished internationally, is credited with allowing typographers more freedom and cheaper ways to work with type. It works by using self-adhesive decals, or the carrier sheet, which is placed on to a surface and rubbed down using a ballpoint pen or something similar for transfer-ring (Smith, n.d.).



Letraset introduced and patented their method of dry-transfer lettering in 1959 but it got more traction during the 60s and 70s and almost everyone was using it (Gable, 2007). Gable, in 2007, says, "type moved closer to becoming a commodity not tied to a service" because of their product. It also goes hand in hand with the punk revolution as this was another DIY method people could use for their typographic needs, instead of going to phototypesetters.



# INSTRUCTIONS
## ON HOW TO USE LETRASET

Letraset is printed on a laminated sheet, the base sheet holding a strip-off layer of gummed tissue upon which the letter is printed.

It is suggested that in order to save time during the actual operation the Letraset sheets should be 'pre-scored' as described below.

Make a score line underneath letters across sheet and raise top tissue. Insert blade and run along as shown (Fig. 1).

Place carrier at head of sheet and commence operations by cutting at each side of the required letter.

Strip off letter and place face down on the dampened screen in a single action by inserting knife in the 'pre-score' and pulling off (Fig. 2).

With a brush thoroughly wet back of tissue (Fig. 2) and allow to soak for about one minute, when the tissue will be ready to slide off letters

Transfer each letter in turn by sliding off backing tissue (Fig. 3), then place in correct position on the art work and press letter into place (Fig. 4).

Subsequent letters are aligned by sighting through the screen. When the work is completed it should be blotted off.

Any adjustments to position of letters should be made with a wet brush prior to blotting off (Fig. 5).

Any gum sediment may be removed from copy by means of dampened blotting paper.
In cases where water will seriously affect artwork blot through the silk from opposite side of letter.
We advise that sheets should be pre-scored in both directions before use to facilitate setting-up, and to overcome any tendency to curl under unfavourable atmospheric conditions.

KEEP STORED IN POLYTHENE BAG AWAY FROM SUN AND HEAT

LETRASET TYPE TRANSFER SYSTEM (Patent applied for)

ISSUED IF ENGLAND

# Letraset
## how and why it changed typography from a service to a product

Letraset's dry-transfer lettering allowed for more detail, something that commissioned typographers could not provide, and allowed the typographer at hand to have more control over their process (Gable, 2007). It also allowed non-typesetters to work with the product without the extensive training professional typog- raphers went through (Gable, 2007).

The functionality, easy use and flexi- bility gave way for people to experi- ment and create fonts to their liking and work outside "traditional typo- graphic limitations," Smith says. He also mentions that a lot of the people he worked with "drew the curved baseline and placed characters direct- ly" whereas he preferred drawing the baseline and individually cutting out the letters and placing them with dif- ferent spacing.

Smith has a whole study dedicated to how the dry-transfer technology's existing type could give rise to new type. He answers the question," is it possible to create new type forms from those sometimes accidental,

sometimes deliberate outcomes?" it's a highly interesting study and makes us wonder if anyone thought of this back in the 70s!

Letraset's own typface collection con- sisted of Block Up, Sinaloa, Davida, and more! Heller, 2018, says "In the U.K. in the 1970s it was impossible to pass a hairdressing salon without seeing Davida on the fascia." This shows us just how great their impact was!
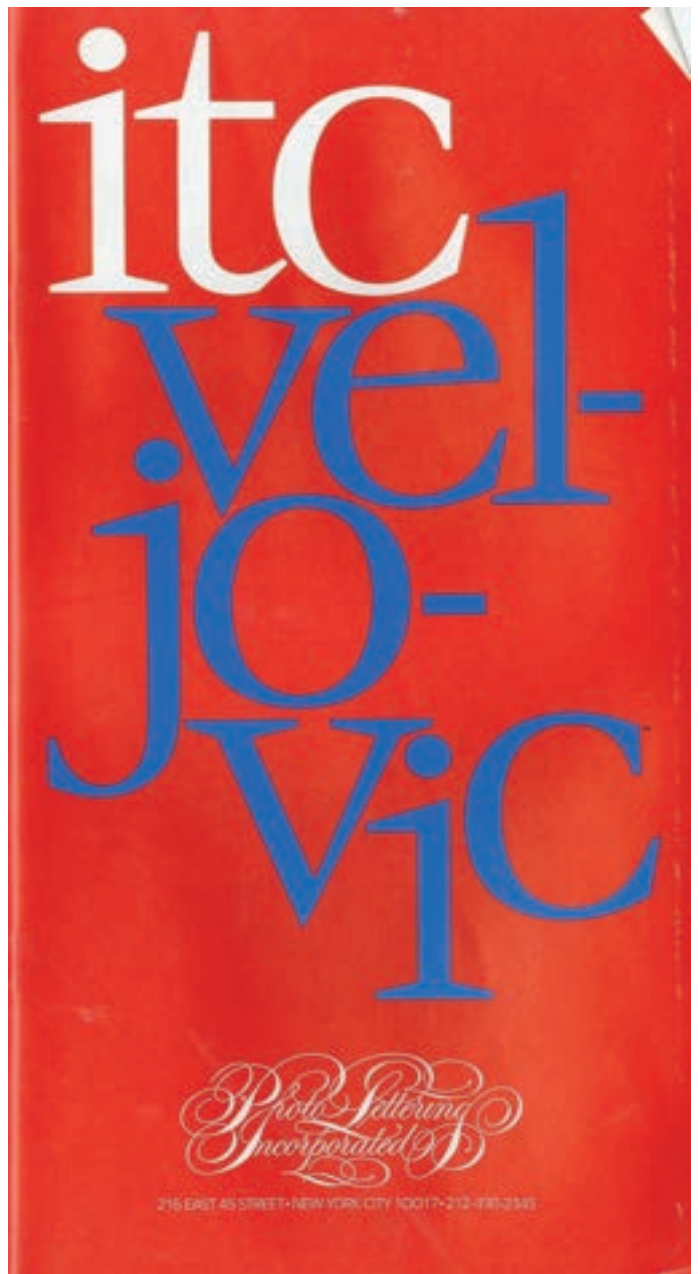
# ITC & Herb Lubalin

## & their impact on the design world

The International Typeface Corporation, was one of the most influential companies back in the 1970s. With Herb Lubalin, the father of conceptual typography (Cannon, 2017), Ed Rondthaler, a renowned engineer, and Aaron Burns, a highly successful type salesperson, the company was bound to do well (Haley, 2015).

They crafted typefaces ready for production and licensed designs out to photo-typesetter manufacturers (Haley, 2015.). This unique business model helped generate massive amounts of revenue, especially when they expanded locally and globally (Gable, 2007).

ITC also published a journal, along with Paul McCartney after he quit the Beatles, U&Ic, The International Journal of Typographics, that was directed by Herb Lubalin. It aimed to act as a window, to show the world graphic arts, and it did so for 26 years (Haley, 2015).

They created several expressive, creative and fresh typefaces, such as "ITC Bookman, ITC Franklin Gothic, ITC Century and ITC Garamond", that were extremely trendy and used in multiple visuals throughout the 1970s, and after that as well (Haley, 2015).
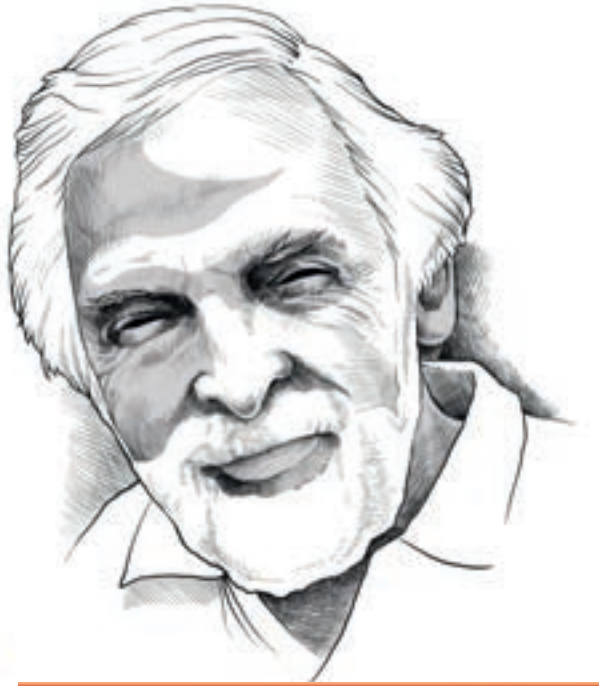
An article on Typeroom says, "During the seventies Herb Lubalin continued to revolutionize the visual language in any avant-garde way possible." Herb was able to create astonishing, never-seen-before designs, because he was not distracted by colour (Cannon, 2017).

His most popular and well-known font is ITC Avant Garde Gothic. He believed that his work was more of "designing with letters" and he referred to it as "expressive typography", as Cannon, 2017 says. Most of his typefaces, along with other ones created by ITC, were visible in almost every magazine or billboard (Gable, 2007), thus making it apparent how huge his influence was on the typographic and graphic design world.

# Advancements and Effects



Advancements in the printing industry also heavily influenced both graphic design and typography. Advertisers were taking advantage of this and one way to do that was printing in full colour (Gable, 2007). The Gay Pride movement also released their rainbow flag in the 70s which inspired advertisers to use loads of different colours in their posters to represent happiness and spread positivity (Gable, 2007).

As the world was evolving from letterpress to offset in the 70s, the use of darkrooms was more common, according to Gable, 2007. He also said that "process cameras and film exposure units to modify art and type". This inspired Dan Solo and he created a machine called the Altergraph which photomechanically manipulated the shape of the type.

This, along with other techniques, gave rise to "outlines, inlines, contours, circular baselines," and most importantly, drop shadows (Gable, 2007). A huge majority of visuals from the 70s have type with a drop shadow, it was extremely popular back then and it was definitely trendy to use them.

*And that brings us to the end of the 1970s typographic trends, come back next week for 1980s "fashion do's and dont's"! Reach out to us at www.dizine.com*

# HONORABLE MENTIONS

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