

MY little
book
of **typography**
& design
quotes.



these unusual type designs contributed to the magazine's unique character—Zuzanna Licko

Ever since I was first introduced to graphic design,
I heard everybody say how bad digital type looked and
how it was impossible to make it look any better.

This really intrigued me... I have difficulty agreeing...
there was something unexplored and interesting there
and I wanted to try my own hand at it...

I thought that anything I would do would
be better than what
was out there.



ZUZANNA LICKO —

When nobody is able to make something work, I get inspired to find out what I might do with it.

**You can design for all of the people some of the time.
You can design for some of the people all of the time.
But you can't design for all of the people all of the time.**
William Hudson with apologies to Abraham Lincoln

The establishment's negative reaction towards new forms and technologies is natural. So if this work eventually becomes accepted, it's a compliment in hindsight, because it means the work was truly innovative.

Zuzanna Licko



A designer knows that
he has achieved perfection
not when there is nothing left to add,
but when there is nothing left to take away.
Antoine de St-Expurey

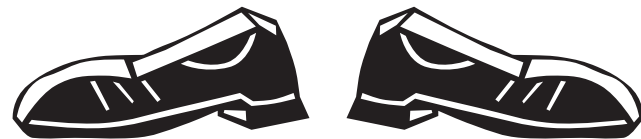
**I HAVE NOT FAILED. I'VE
JUST FOUND 10,000 WAYS
THAT WON'T WORK.
THOMAS EDISON**

Just because it isn't done doesn't mean it can't be done.
 Just because it can be done doesn't mean it should be.
 -- Barry Glasford



"I like nonsense,
 it wakes up the brain
 cells. Fantasy is a necessary
 ingredient in living, it's a way of
 looking at life through the wrong
 end of a telescope. Which is what I
 do, and that enables you to laugh at
 life's realities."

 Dr. Theodore Geisel,
 a.k.a. Dr. Seuss 



"Creativity is allowing
 yourself to make
 mistakes. Art is knowing
 which ones to keep."
 Scott Adams



Design

is art that
 generally also
 has a function. It
 is the functional as-
 pect, however, that has a
 tendency to make the art in-
 obvious in design. Graphic de-
 sign is a relatively young profession
 which has only recently begun to enjoy
 the critical analysis and documentation that
 art has enjoyed for ages. This recognition of
 design's value and relationship to our culture is
 crucial to its continuing evolution. --Zuzanna Licko



Design is about creating something new each time we approach a problem, even if it's the same problem. Over time, different solutions are required to address the same design problem because the context changes over time and results in shifting of meaning. Thus, the "same old solution" tends to become boring over time and leads the audience to lose interest. In addition, new technologies and environments arise to present new problems for the designer to address. The most successful experimental typeface designs are often those that address the new needs of a new, yet uncharted technology.

—Zuzanna Licko

A type design requires a delicate balance between repetition of elements and distinction among the various characters. Recurring forms provide unity and the overall look of the face, but no character may be so similar to another as to cause confusion between them, or so different from the rest that it appears alien within the face.

ZUZANNA LICKO

MAYBE
WE SHOULD DEVELOP a CRAYOLA
BOMB as our next secret weapon. A HAPPINESS
WEAPON. A BEAUTY BOMB. AND EVERY TIME a CRISIS
DEVELOPED, WE WOULD LAUNCH ONE. IT WOULD EXPLODE HIGH IN
THE AIR - EXPLODE SOFTLY - AND SEND THOUSANDS, MILLIONS, OF
LITTLE PARACHUTES INTO THE AIR. FLOATING DOWN TO EARTH - BOXES OF
CRAYOLAS. AND WE WOULDN'T GO CHEAP, EITHER - NOT LITTLE BOXES OF EIGHT.
BOXES OF SIXTY-FOUR, WITH THE SHARPENER BUILT RIGHT IN.

WITH SILVER AND GOLD AND COPPER,
MAGENTA and PEACH and LIME,
AMBER and UMBER AND ALL THE REST.

AND PEOPLE WOULD SMILE
AND GET A LITTLE FUNNY LOOK
ON THEIR FACES AND
COVER THE WORLD WITH
IMAGINATION.

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.
.
.
.

ROBERT FULGHUM

**the secret of all effective originality in
advertising is not the creation of new
and tricky words and pictures, but one
of putting familiar words and pictures
into new relationships.**

Leo Burnett



In 25 words or less, What is a typeface?

A typeface is the ornamental manifestation of the alphabet.

If the alphabet conveys words, a typeface conveys their

tone, style, and attitude.

—Zuzanna Licko

THE DESIGN OF CUSTOM FONTS FOR EMIGRE MAGAZINE GREW OUT OF OUR NEED FOR UNIQUE AND MORE EFFECTIVE FONTS THAN THOSE ORIGINALLY AVAILABLE FOR THE MACINTOSH.

ZUZANNA LICKO

COArSe reSOLuTION

MANIFESTATIONS ARE THE ESSENCE OF THE DIGITAL

MEDIUM, BUT WE HAVE YET TO ASSIMILATE THESE

IMAGES INTO OUR VISUAL VOCABULARY. THIS IS TRULY

A UNIQUE OPPORTUNITY FOR DESIGNERS TO CREATE

A NEW VISUAL LANGUAGE

WITHOUT FEARING FROM OR CONFORMING TO

TRADITIONALLY APPROPRIATE IDEAS.

ZUZANNA LICKO

My first Emigre font designs were in the form of bitmap fonts for use on dot matrix printers.

ZUZANNA LICKO

After the introduction of high resolution PostScript outline technology, I developed my first high resolution designs based upon my earlier bitmaps.

Revivals with a Twist

My INTEREST in creating somewhat more traditional text faces was a result of Emigre magazine's increased publishing of in-depth articles, which require fonts appropriate for lengthy text setting.

My BASKERVILLE REVIVAL, named Mrs Eaves, presented me with the opportunity to design some fanciful ligatures which help create visual interest and are reminiscent of customized lettering:

æfbctfyeeffgîfhîfjkyflgggyoespγγy
frstftîppytwttytyThffbffiffhffjcky
fflffrfftfffiAAMBCCMDMEFFGHE
FIUBNKFLIANTOMPTE'RU'DTTUP
VATWULTYURœA/\$sfsæTEÆCE

I think Mrs Eaves was a mix of just enough tradition with an updated twist. It's familiar enough to be friendly, yet different enough to be interesting. Due to its relatively wide proportions, as compared with the original Baskerville, it's useful for giving presence to small amounts of text such as poetry, or for to elegant headlines and for use in print ads. It makes the reader slow down a bit and contemplate the message.

Journal Text
!#\$%&()*+.012345
6789?""@ABCDEFGH
IJKLMNOPQR
STUVWXYZ[abc
defghijklmnopq
rstuvwxyz

Solex Regular
!#\$%&()*+.01
23456789?""
@ABCDEFGHIJ
KLMNOPQRSTU
WXYZ[]abcdef
ghijklmnopqr
stuvwxyz{}ç€

Mrs Eaves Roman
!#\$%&()*+.01234
567890?""@ABC
DEFGHIJKLMN
OPQRSTUVWXYZ
Z[]abcdefghijklm
nopqrstuvwxyz{}

Tarzana Narrow
!#\$&()*+.01234567
89?""@ABCDEFGHIJ
KLMNOPQRSTUVWXYZ
Z[]abcdefghijklm
nopqrstuvwxyz{€

Filosofia Regular:
!#\$%&()*+.01235678
9?""@ABCDEFGHIJ
KLMNOPQRSTUVWXYZ
YZ[]abcdefghijklmn
opqrstuvwxyz{}

Quotes By ZUZANNA LICKO

Each design gives me the opportunity to study details of classic faces that I'd never fully appreciate or notice through casual observation or usage. For example, working on my Bodoni revival, Filosofia, allowed me to better understand this long-time classic. This kind of scrutiny, in turn, has given me ideas for faces that are not strict revivals, such as Tarzana and Solex.

Zuzanna, how do you judge good typeface design?

It depends on the intended usage, and what criteria you define as being important:

*longevity of usage, intensity of usage,
influence on other designers, etc.*

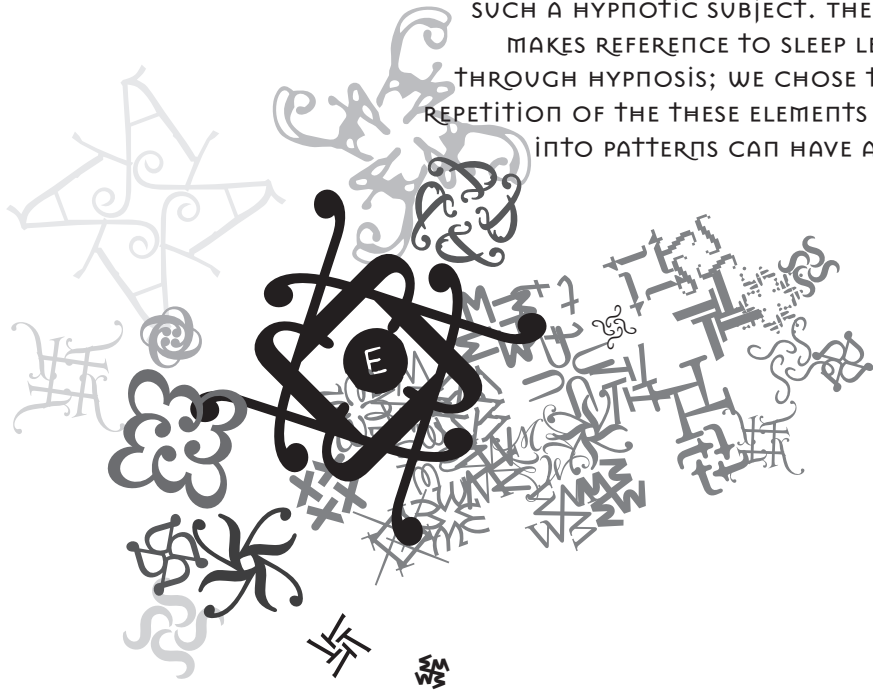
It takes the perspective of time to determine which typefaces remain classics, which become icons, and which fade away.

Moreover, these perceptions also change, and it is the constant changing of these perceptions that drives our desire for new typeface solutions.

In addition, new technologies and environments present new problems for the designer to address.

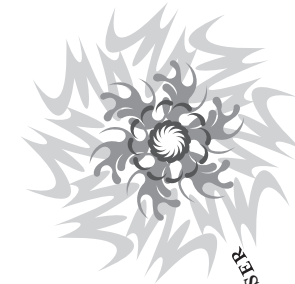
I CREATED EACH OF THE HYPPOAEDIA PATTERN ELEMENTS BY CONCENTRIC ROTATION OF A SINGLE LETTER FORM FROM THE EMIGRE FONTS LIBRARY. WHEN REPEATED, EACH HYPPOAEDIA ELEMENT CREATES A UNIQUE PATTERN OF INTERLOCKING LETTER SHAPES, WHICH CAN BE COMBINED INTO AN INFINITE VARIETY OF PATTERNS. THESE PATTERNS, OF COURSE, LEND THEMSELVES NATURALLY TO FABRIC PRINTS, AND SLEEP WEAR (PAJAMAS) SEEMED IDEAL FOR SUCH A HYPNOTIC SUBJECT. THE NAME "HYPPOAEDIA" MAKES REFERENCE TO SLEEP LEARNING, OR TEACHING THROUGH HYPNOSIS; WE CHOSE THIS NAME BECAUSE THE REPETITION OF THESE ELEMENTS AND THEIR FORMATION INTO PATTERNS CAN HAVE A MEZMORIZING EFFECT.

ZUZANNA LICKO



Learn the rules so you know how to break them properly - Dali Lama

when
your
work
speaks
for
itself,
don't
interrupt
Henry J. Kaiser



WE SEE WHAT WE LOOK AT
ULRICH NEISSENER

improving your design - Rudy Vanderhaeghe

One thing I always disliked about graphic

**QUALITY IS
REMEMBERED
LONG AFTER
THE PRICE IS
FORGOTTEN**

GUCCI FAMILY III+++

design is the enormous amounts of money

that you can easily spend without necessarily

*"A Horse
is a horse
of course,
of course.
Have you ever
heard of a
talking horse?
His name is
MR. ED."*



*You need to
"Listen deeply"
Listen past what
people say they
want to hear
what they need*

Jon Meads

THE DETAILS ARE NOT THE DETAILS. THEY MAKE THE DESIGN. - CHARLES EAMES

"Don't worry about people

"anyone who would letterspace

stealing your ideas. If your

lower case would steal sheep."

ideas are any good, you'll

Frederick Goudy

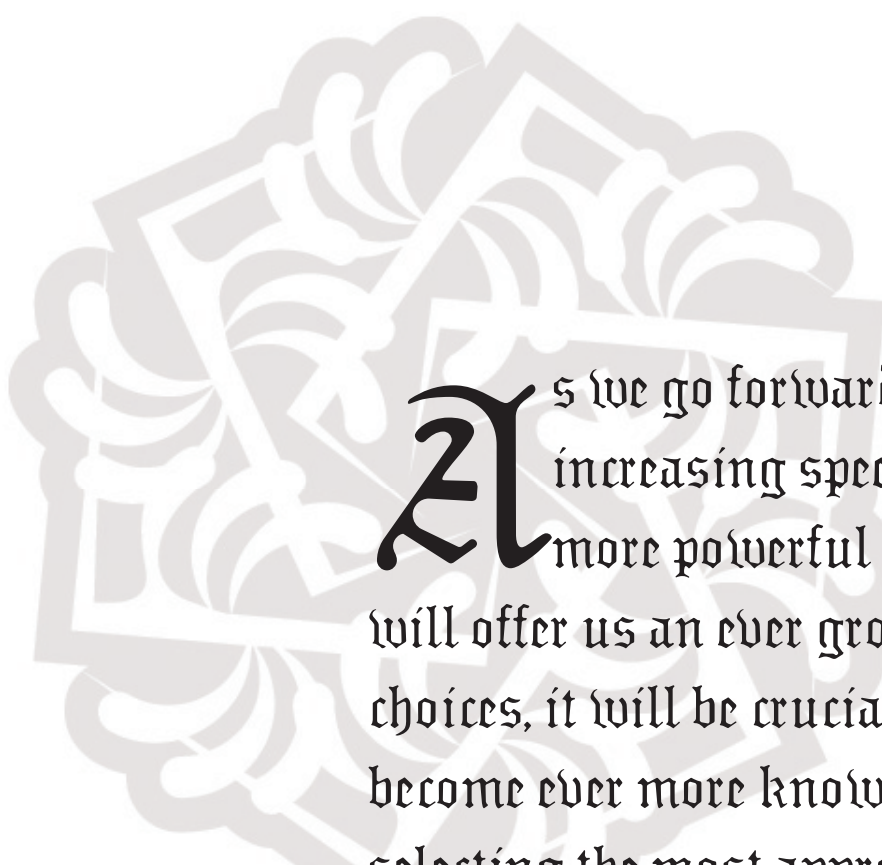
have to ram them down

people's throats."

Howard Aiken

You read best what you read most
Zuzanna Licko

Although I still maintain a great deal of respect for the unlimited possibilities of the Macintosh computers and digital design, I do at times feel intimidated by its ever-expanding options. It is difficult enough to solve a design problem. Sometimes it's better not having the option of changing you headline into the shape of a fish.
--Rudy Vanderlans



As we go forward with ever increasing speed to faster and more powerful computing which will offer us an ever growing number of choices, it will be crucial for designers to become ever more knowledgeable about selecting the most appropriate choices from an increasing availability.

—Zuzanna Licko

Typeface designers spend months, even years, developing each design.

(A study of typographic history reveals that some designers have actually devoted their entire lives to the conceptualization, manufacture and refinement of a single design!)



bigger problem for me is that type designers in general are under-recognised. For example, it often happens that a graphic designer takes full credit for a logo, even when most of its character came from the typeface. Even other designers tend to forget that there is a high level of creativity in typeface design. So it's not so much a problem of being a woman in a man's world, it's being a type designer in a world that gives little recognition to this art form, and I find this disillusioning.—Zuzanna Licko

Designers of the type used in this book

Typeface Designs by Mark Andresen:
NotCaslon (1991)

Typeface Designs by Dimitris Arvanitis:
Modula Tall Greek (1990)
Senator Tall Greek (1990)

Typeface Designs by Bob Aufuldish:
Big Cheese (1992)
ZeitGuys (1994)

Typeface Designs by Gayaneh Bagdasaryan:
Base Nine Cyrillic (1995)

Typeface Designs by Jonathan Barnbrook:
Exocet (1991)
Exocet Cyrillic (1991)
Mason (1992)
Mason Cyrillic (1992)
Mason Greek (1992)

Typeface Designs by Rodrigo Cavazos:
Eidetic Neo (2000)

Typeface Designs by Olga Chaeva:
Quartet Cyrillic (1992)

Typeface Designs by Barry Deck:
Arbitrary (1990)
Arbitrary Greek (1990)
Template Gothic (1990)
Template Gothic Cyrillic (1990)
Template Gothic Greek (1990)

Typeface Designs by Eric Donelan:
Big Cheese (1992)
ZeitGuys (1994)

Typeface Designs by John Downer:
Triplex Italic (1985)
Brothers (1999)
Council (1999)
Vendetta (1999)

Typeface Designs by Elliott Peter Earls:
The Apollo Program Font Set (1993-98*)

Typeface Designs by Edward Fella:
FellaParts (1993)
OutWest (1993)

Typeface Designs by Sibylle Hagmann:
Cholla (1999)
Cholla Greek (1999)

Typeface Designs by Panos Haratzopoulos:
Keedy Greek (1989)
Triplex Greek (1989)
Arbitrary Greek (1990)
Template Gothic Greek (1990)
Mason Greek (1992)
Matrix Script Greek (1992)
Cholla Greek (1999)

Typeface Designs by Frank Heine:
Remedy (1991)
Motion (1992)
Dalliance (2000)
Tribute (2003)

Typeface Designs by John Hersey:
Thingbat (1993)
Blockhead Alphabet (1995)
Blockhead 372 Illustrations (1995)

Typeface Designs by Jeffery Keedy:

Keedy (1989)
Keedy Greek (1989)

Typeface Designs by P. Scott Makela:

Dead History (1990)
Dead History Cyrillic (1990)

Typeface Designs by Conor Mangat:

Platelet (1993)

Typeface Designs by Nancy Mazzei and Brian Kelly:

Backspacer (1993)

Typeface Designs by Miles Newlyn:

Democratia (1991)
Missionary (1991)
Sabbath Black (1992)

Typeface Designs by Claudio Piccinini:

Ottomat (1995)

Typeface Designs by Igor Polovodov:

Dead History Cyrillic (1990)
Template Gothic Cyrillic (1990)
Exocet Cyrillic (1991)

Typeface Designs by Christian Schwartz:

Los Feliz (2001)

Typeface Designs by Rudy VanderLans:

Oblong (1988)
Variex (1988)
Suburban (1993)

Typeface Designs by Vladimir Yefimov:

Mason Cyrillic (1992)

Typeface Designs by Zuzana Licko:

Modula (1985)
Coarse Resolution (1985)
Lo-Res (1985 and 2001)
Citizen (1986)
Matrix (1986)
Lunatix (1988)
Oblong (1988)
Senator (1988)
Variex (1988)
Elektrix (1989)
Triplex (1989)
Triplex Greek (1989)
Journal (1990)
Modula Tall Greek (1990)
Senator Tall Greek (1990)
Tall Pack (1990)
Totally Gothic & Totally Glyphic (1990)
Matrix Script Greek (1992)
Matrix Script (1992)
Quartet (1992)
Quartet Cyrillic (1992)
Narly (1993)
Dogma (1994)
Whirligig (1994)
Base Nine and Twelve (1995)
Base Nine Cyrillic (1995)
Modula Round & Ribbed (1995)
Soda Script (1995)
Filosofia (1996)
Mrs Eaves (1996)
Mrs Eaves Ligatures (1996)
Base Monospace (1997)
Hypnopaedia (1997)
Tarzana (1998)
Solex (2000)
Fairplex (2002)

To live in harmony with our environment, we will need to treat all life and material as precious. There can be no 'waste' because there is no black hole on this planet for its disposal, and storing it ultimately degrades the quality of life. The key to getting rid of waste is to rethink the way we use materials. For example, a container shouldn't become waste as soon as it's emptied. Next, we need to realise that what we do at home and at work are connected.

AT HOME I CAN MAKE THE EFFORT TO WASH AN EMPTY CONTAINER OUT, THEN RE-USE OR RECYCLE IT. AT WORK, I CAN TAKE THE EFFORT TO DESIGN A CONTAINER THAT IS MORE EASILY RE-USABLE AND RECYCLABLE. BUT NEITHER ACTION WILL BE NEARLY HALF AS EFFECTIVE AS WHEN I DO BOTH. THIS IS A VERY SIMPLE EXAMPLE, BUT I THINK YOU GET THE IDEA. —ZUZANNA LICKO



WHEN you try to FORMALIZE or SOCIALIZE CREATIVE Activity,
THE ONLY SURE RESULT IS COMMERCIAL CONSPIRATION

THE GOOD IDEAS ARE ALL HAMMERED out in AGONY BY
INDIVIDUALS, NOT SPEWED out BY GROUPS.

CHARLES BROVDER