An illustrated timeline of visual trends of the '70s combined with conventional graffiti letterform examples of the era.
I would like to thank the following persons for their help and encouragement in the making of this thesis. A special thank you goes for my family for being so supportive.

Marjatta Itkonen
Tuomas Sittenen
Elisa Arte
Mika Hatin
Laura Huukkanen
Niko Kempas
Ilkka Räisänen
Ville Salberg
Hannu Vänskä
Alisa Wilska
Laura Wilska
Rosi Wilska

Forms of Rockin’
The title ‘Forms of Rockin’ is an excerpt from a famous phrase from the essential graffiti documentary Style Wars defining the idea of style. [1]

Contents

   1.1 The postmodern society
   1.2 The pop
   1.3 Flower power and psychedelics
   1.4 Bell-bottoms and platforms
   1.5 The fun
   1.6 The fragmentation
   1.7 The entanglement
   1.8 The New Wave
   1.9 Sampling and neo-noir
   1.10 Dystopic futurism and high-tech
   1.11 Flamboyant and decadent
   1.12 Synthetic and electric

2. The evolution of type
   2.1 History of type
   2.2 Display typefaces
   2.3 The post-war era of type design
   2.4 Logotype
   2.5 Type design

   3.1 Graffiti
   3.2 Subway graffiti
   3.3 The concept
   3.4 Style
   3.5 Letter design
   3.6 Letterform evolution in New York
   3.7 Letterform evolution in Europe

4. Research part
   4.1 Popular culture trend map
   4.2 Graffiti letterform evolution map
   4.3 Broadway letterforms
   4.4 Marshmallow letterforms
   4.5 Soft letterforms
   4.6 Hard letterforms
   4.7 Futuristic letterforms
   4.8 High-tech letterforms
   4.9 Additional elements
   4.10 Stylistical alternates

5. Creative part
   5.1 Overview
   5.2 Broadway letters
   5.3 Platform letters
   5.4 Marshmallow letters
   5.5 Soft letters
   5.6 Hard letters
   5.7 Futuristic letters
   5.8 High-tech letters

6. Conclusions

7. Appendix
   7.1 List of references
   7.2 Interviews
   7.3 Reference image credits

THE IDEA OF STYLE AND COMPETING FOR THE BEST STYLE IS THE KEY TO ALL FORMS OF ROCKIN’.
Forewords

The idea

The aim of this thesis work is to study the foundation of graffiti letterforms and their relationship to trends in popular culture in the 1970s and 1980s. This relationship is analyzed from the perspective of graphic design and type design. The visual characteristics of the time period are defined through key cultural phenomena in music, fashion and design. Graffiti letterforms are analyzed by the means of type design comparing them to objects, trends and phenomena that share the same aesthetic ideals and attitudes of the time period.

The preliminary hypothesis is that traditional graffiti letterforms, such as typefaces or other products of design, are always tied to a certain time communicating the ideals and attitudes under which they were designed. The idea is not only to define the traditional graffiti letterforms of the chosen time period, but to better understand how different ideals and trends are communicated and spread through abstract forms in all aspects of design.

About the topic

Subway graffiti, the New York-based art movement of writing your chosen nickname, has expanded to a omnipresent phenomenon. A youth movement by origin has become so widespread that it has been described as the most significant art movement of the 20th century.[2] This thesis is based purely on the study of the aesthetic value, although graffiti as a phenomenon is a more complex entity with its often debated aspects of sociality, urban space and illegality. Against general presumption, traditional graffiti letterforms have developed a quite refined and schematic construction that in spirit parallels with the design process of logotypes and display typefaces.

Another thing that unites graffiti letterforms with logotypes and display typefaces is the scale in which they are reproduced. The large scale and thickness of the shapes enables the letterforms to have more expressive quality in them, than text typefaces. This possibility of expressiveness is used to communicate a chosen style, attitude or emotion.

The problem

In graffiti, the form of letters is of key importance. However the non-institutional, spontaneously developed background of the phenomenon has caused the classification of the letterforms to remain loosely interpreted. The understanding of established letterforms, their characteristics and the link to popular culture, has remained fuzzy even through the phenomenon has existed and gained worldwide attention for over 45 years. Today, the foundations of graffiti in New York as well as in Europe have become stylistical "institutions" of their own.

What intrigues me the most is that even though the traditional styles form the foundation of the phenomenon and have become "standard" points of reference among graffiti enthusiasts worldwide, a more thorough study based on the letterforms, their characteristics and influences has not been examined. The goal of this thesis is the attempt of initiating a more in-depth explanation to the subject from a new point of view.

The scope of this thesis is not trying to explain every single stylistical variation that has ever existed but to focus on the originally individual letterforms that were so massively imitated that they eventually became a popular stylistical convention among the mainstream of graffiti writers.
Defining the subject
The focus of the study of graffiti letterforms was between 1971–1989 covering its foundations in New York and Europe. A sufficient quantity of subject matter and literature exists from the aforementioned period of time. The early days of graffiti between the years 1971 and 1978 is mostly based on the book ‘Graffiti Kings’ edited from the Ph.D. dissertation* by Jack Stewart. The rest of the history of graffiti is complemented by a variety of the most essential literature from the topic.

The timeframe for the evolution of trends in popular culture is a bit wider, starting from a brief explanation of the societal and cultural climate of the postmodern society and the birth of pop. The emphasis of the study is concentrated on the most important trends, events and phenomena from late ’60s to late ’80s.

A brief introduction to the evolution of type focusing on display typefaces, logotypes and type design is included to introduce a more academic approach into the idea of the letterforms, their classification and definition.

The questions
What are the most significant trends of the time period in popular culture and how they are being manifested visually? What is the role or the function of letterforms in society or culture? What do the letterforms represent and communicate?

Material and methods
In addition to material from the reference literature, a semi-structured interview was recorded and transliterated in Finnish for selected professionals from the fields of design, music, advertising and fashion to give a more accurate overview of the events and trends in popular culture in the timeframe.

The interviewed persons were design consultant Kaj Kalin, radio-host and DJ Jyrki “Njassa” Jantunen, design director Päivi Topinoja-Aranko and designer Jasmine Julin-Aro. A more accurate description and highlights from each interview can be found in the appendix. (p.106)

In the research part graffiti letterforms were reduced to abstract forms to study their features. A qualitative definition of the letterforms was made with the common approaches used in type design. The analysis was made through visual comparison, deconstruction and mapping revealing their structure, characteristics, evolution and relationship to typefaces, logotypes, and trends in popular culture at a given period of time. In the creative part a further study of the characteristics of the letterforms was emphasized with animation. The photographic matter of the study consists of images selected from the reference material and personal archives. Photo credits and sources can be found in the appendix. (p.112)

A personal note
As a graphic designer and a graffiti enthusiast I have always been interested in the apparently obvious, yet enigmatic relationships of display typefaces, logotypes and graffiti letterforms. For me, the primary interest has always been the form of the letters and the way they communicate the chosen mood or attitude. From time to time I have found myself asking how such an abstract thing as the form of the letters, can create so much interest, excitement and passion.
1.1 The postmodern society

The end of World War II, increase in wealth and the beginning of commercialization as well as the frustration with modernism lead to a new movement. An excerpt from the definition of post-modernism by Anthony Giddens, crystallizes the idea: “Postmodern society is highly pluralistic and diverse with no ‘grand narrative’ guiding its development”[3]. This pluralistic attitude and rejection of modernism echo in the famous quotation “less is a bore” by the quintessential postmodernist architect Robert Venturi[4].

1.2 The pop

Pop – a cultural phenomenon mixing music, art, fashion and design – evolved from the rock’ n’ roll, mod and hippie movements to mass-audiences. The interest towards design and fashion was emphasized through the rise of consumerism, mass marketing and advertising of the post-war era. Ideologically, pop can be described to stand between the hopefulness of early rock ’n’ roll and the disappointment of punk.

One important denominator in the evolution of this multi-disciplinary phenomenon was the fact that pop musicians, pop designers and pop artists all shared the same approaches, attitudes and art school backgrounds, particularly in the post-World War II Britain. Graphic design as well as fashion design were considered as the ultimate cool career choices of the era, in addition to become a pop musician, photographer or model. The close relationships between graphic design and music are evident as many of the first global pop-stars like John Lennon, Keith Richards and Eric Clapton, initially studied graphic design[5]. Mary Quant, one of the key designers of the black and white mod and pop fashions, took influences particularly from Op-art.

Pop designers favored any kind of mundane and ephemeral objects and materials, not only for the aesthetic values, but for their low cost and low-tech qualities. The ‘do-it-yourself’ manufacturing processes, essentially low-tech, fit well to the constantly changing concepts and fast-paced production. One of the quintessential artists to utilize the mass-produced methods and banal motifs was Andy Warhol[6].

The down-to-earth, ‘do-it-yourself’ attitude is seen in the pop designers use of all aspects of design varying from textiles and fashion, to magazines, posters, plywood furniture and other ephemera. In addition, one of the most important characteristics of pop ideology is the eclectic use of elements and references from totally different sources in order to make new associations[5].

As opposed to the correct solemnity of modernism, pop designers would steal anything that was visually attractive or striking[6]. The Anglo-American derived pop phenomenon, is claimed of being the most significant cultural movement of the late 20th century[5].

1.3 Flower power and psychedelics

After the rock ’n’ roll of the ’50s and mod youth culture of the early ’60s a psychedelic counter-cultural movement emerged. The swingin’ sixties and Hippie movement peaked in popularity in the Summer of Love in 1967 and Woodstock in 1969. Against the economical and political atmosphere of the late ’60s many people started to share more anti-materialistic and anti-establishment views. The politicized and radicalized people began to ‘drop out’ trying to create an alternative way of living in opposition to the mainstream society. This ‘counter-culture’ raised issues such as racial inequality, the Vietnam war, gay liberation and women’s rights[5].

From 1966 onwards graphic design and poster art became the primary tools of cultural revolution as it had been in the revolutionary Russia[5]. Kaj Kalin stresses the fact that the significant role of posters, magazines and album covers as countercultural icons was emphasized because the general visual landscape at the time was considered poor and uninspiring by the youth.
Jimi Hendrix at Woodstock in 1969.
The evolution of trends

One of the key influences to define the visual style of the psychedelic pop graphics is undoubtedly The Yellow Submarine. The peace, love, sex, drugs and rock ‘n’ roll psychedelia of the late sixties that had started as an underground youth movement eventually became mainstream in the early-to-mid 70s. One of the earliest well-known and widespread type designs introducing this inflated, distorted and wavy graphic language to mass audience was the typeface used in the Rubber Soul1 album cover of The Beatles first released in ’65.[8] The San Francisco born psychedelic trend was named by Time Magazine as ‘Nouveau Frisco’ due to its obvious Art Nouveau influenced appearances[9]. The most iconic designs of the time period are undoubtedly The Fillmore Auditorium style rock posters by designers such as Wes Wilson, Victor Moscoso, Rick Griffin, Alton Kelley and Stanley Mouse. Wes Wilson6 defined the psychedelic style in which the visual characteristics of LSD and light shows were evoked by the distortion of fluid shapes and letterforms at the expense of legibility.[10] The Neon Rose poster series by Victor Moscoso, the only one with a degree in formal academic art training, are considered a highpoint in American pop design.[8]

1.4 Bell-bottoms and platforms

The hippie chic, influenced by exotic medievalism, Indian-gurus and American indians, went out of fashion by the 1970s.[11] This echoed in the color palette that was subdued from the psychedelic rainbows of Fillmore auditorium posters to earthy tones such as browns, oranges, green, yellow, warm hues and beige. Colors such as avocado green, harvest gold and burnt orange, are said to be the most popular in kitchen hues and beige. Colors such as avocado green, harvest gold, and burnt orange, are said to be the most popular in kitchen hues and beige. Colors such as avocado green, harvest gold, and burnt orange, are said to be the most popular in kitchen hues and beige. Colors such as avocado green, harvest gold, and burnt orange, are said to be the most popular in kitchen hues and beige.

The Fillmore Auditorium style rock posters by designers such as Wes Wilson, Victor Moscoso, Rick Griffin, Alton Kelley and Stanley Mouse. Wes Wilson6 defined the psychedelic style in which the visual characteristics of LSD and light shows were evoked by the distortion of fluid shapes and letterforms at the expense of legibility.[10] The Neon Rose poster series by Victor Moscoso, the only one with a degree in formal academic art training, are considered a highpoint in American pop design.[8]

Besides the hippie movement one of the most prominent features of the ’70s was the disco movement. Blue denim jeans, the uniform of the working man, had started to evolve to a fashion especially among people from counter-culture and youth. The Rolling Stones ‘Sticky Fingers’ album cover from 1971 by Andy Warhol is said to be one of the key influences for jeans to become objects of desire[5]. Bell-bottom jeans, an essential trend item, was first introduced by the hippie movement of the late 60s and went through various permutations by the disco and glam-rock movements of the ’70s.[12] The jeans were modified with patches and self-made decorative embroidery as a statement of an identity and distinction[6]. Moreover, two important fashion necessities symbolic of the early ’70s, were t-shirt badges and sloganized t-shirts.[5] According to Jyrki ‘Nouveau’s’ bewilderment for the huge popularity of the platform-shoe-trend amongst men supports this idea. According to Jasmine, the silhouette of the ’70s, much like any other item of the era, resonates the bottom-heavy, organic, fluffy, oozing features as almost every visually interesting object from the time period has some association to rounded circular shape or rounded corners.

1.5 The fun

In the early ’70s the energy and fragmentation of post-psychedelic pop genres had ended up in a standstill of cliched sequins, glitter, brocades and other florid excesses of the glam rock style. However, a few highly original designers produced fresh ground-breaking work that could be described as ‘fun’. It consisted of an eclectic range of sources from Warholian pop, films and fashions of the ’40s to Disney cartoon characters, baseball, football and fast food imagery.[5]

Traditional forms of seating were abandoned in interior design as inflatable and inexpensive cushions and bean bags replaced them. [5] Kaj Kalin’s ideas of the idea of lounging close to the floor level or directly on the floor with cushions,
Sex Pistols on a gig somewhere in the late '70s.
inflated furniture and sausage-like letterforms echo the aesthetic ideals of the time-period. Another major manifestation of the ‘fun’ movement was Biba, Barbara Hulanicki’s famous fashion store in London that eventually grew from mailorder catalogue to a full-scale concept store. The interior design of the Big Biba store was highly eclectic and strongly influenced by Warholian pop aesthetics. [5]

1.6 The fragmentation

Many events and underground movements such as the birth of Kraftwerk, the electronic music pioneers, and Sex Pistols, the initiative punkrock pioneers started to create turmoil in the later part of the ’70s. In addition to music the experimental art scene of the late ’70s, with their interest in the underlying darkness of 1940s film-noir, set the stage for the ’80s. [5]

The later part of the ’70s is described as a prototype of post-modernism that exploded in full force in the early ’80s. [5]

The depression of the early ’70s Britain, trash on the streets, and total unemployment can be seen as the ingredients of Punk, the dark and anarchistic reverse of the pop coin, complete with music, fashion and design. [5]

Sex Pistols was branded with the look and feel that could be described as violent asymmetry and deconstruction. This was undoubtedly omnipresent in the works of Vivienne Westwood, the quintessential fashion designer behind the band, as well as the anarchic Dadaist-inspired graphic design of Jaime Reid. [5]

The explosion of punk and its influences in the evolution of music, fashion and design in popular culture were undisputably remarkable. The introduction of aggressive sharpness and chaotic deconstructive spirit of the Punk movement could be argued as being the progenitor of the attitudes of the ’80s. [5]

Supporting this statement, the influence of punk and its riotous attitude is described to echo in the coming ‘glue culture’ of the Memphis movement. [13]

1.7 The entanglement

At the end of the 1970s the great American tangle of counter-cultural musical genres: punk, glam, electronic, synth, retro-future and art rock were categorized under a generic term ‘New Wave’. Supporting the interlaced and fragmented nature of the phenomenon was the sexual identity seeking nightlife in the clubs of New York. [13]

In the 70’s non-heterosexual minorities were still perceived as subjects of taboo and confronted with discrimination. According to Njassa, a key character in the glam and art rock scene of the ’70s and flirting with sexual orientation was the androgynous David Bowie alias Ziggy Stardust who co-produced Lou Reed’s ‘Transformer’ album, suggesting the use of hard drugs and mixed sexualities, after meeting Andy Warhol and The Velvet Underground at a party. More open attitudes and tolerant atmosphere towards homo- and especially bisexuality started to arise in the late ’70s. The epicentre of the disco era and its fashion disco chic was Studio 54 in Manhattan New York where people from fashion, music, film and art world socialized. The most iconic look of the ’70s is the white pantsuit, including the time-typical oversized butterfly collars, worn by John Travolta in the 1977 film Saturday Night Fever. [12]

In addition to the entanglement, laser beam light shows, as a distinctive new visual spectacle, were brought to public consciousness by music groups such as the Electric Light Orchestra. ELO was claimed to be the first ever to introduce a laser beam light show on television on the 18th of February 1977. [14]

The introduction of Sony Walkman in 1979, according to [Kaj Kalin], that the ‘scene’ was now in your head, preluded the forthcoming revolution.
A Space Shuttle program was launched by the United States space agency NASA in 1981.
The evolution of trends

1.8 The New Wave
Towards the end of the decade an interest in Italy as the birthplace of cool new trends started to accumulate. As Kaj Kalin notes: “Italian designers bleached the pop and made it transparent”. In fashion, Gianni Versace launched in Milan in 1978 and two years later Armani suits caught attention in the Hollywood film American Gigolo.[12]

In 1981 The New International Style of postmodernism exploded as Ettore Sottsass, a Milan based designer, founded the groundbreaking Memphis Group. The group’s riotous playfulness and gaudy color combinations were quoted as a “shotgun wedding between Bauhaus and Fisher-Price” in San Francisco Chronicle.[13] The impact of Memphis influenced everything from architecture to paper towels and can be described as one of the key ingredients of the decade.[13] The postmodernist attitude is described of being a manifestation of the flamboyance and decadence symbolic of the ’80s.[13]

Simultaneously, only a month after the introduction of Memphis, another pop-cultural icon was established. The MTV[14] launches its cable television channel. Its fast-paced music videos and iconic, cut-and-paste channel identity, in tune with the postmodern style introduced by the Memphis phenomenon, became the essential symbol of the style of the decade for new generation of youth. Through MTV a new phenomenon, became the essential symbol of the style of the decade in Finland at the time.

1.9 Sampling and neo-noir
The confusion and digitization separated ’80s from the ’70s, both audibly and visually. Njassa continues to crystallize: “The electronic revolution is what the ’80s was all about.”

The affordability of synthesizers and improvement in electronic music lead to the cut ‘n paste culture of sampling, iconic to the early ’80s. Theorically sampling can be described in three structural principles: copy, pattern and collage.[13]

In the film Blade Runner, the cornerstone of postmodern and dystopian aesthetics of the time, the idea of sampling is quintessential in its overloaded architectural stitch-up. Suggestions to Asian and Western cultures are clearly evident from the neon scenography of Tokyo, Art Deco skyscrapers of New York, Ancient Greek classical columns, Assyrian Ziggurat and Egyptian pyramids.[13] In addition to sampling Blade Runner is also a perfect example of another key ingredient of ’80s postmodernism. Neo-noir, a classification for the revival of a darker and more cynical version of film-noir, that can be seen as a link between future-noir of Blade Runner and the sunshine-noir of Miami Vice.[17]

1.10 Dystopic futurism and high-tech
The dystopic futuristic mood of the ’80s can be traced to the quintessential sci-fi movies Blade Runner and Alien as well as George Orwell’s ominous prediction of the ‘year 1984’ as a dystopic totalitarian world. Apart from fiction the dystopic world views were not that far from the reality with the Cold War conflict. In ’83 U.S. President Reagan had announced a space-related missile defense program nicknamed ‘Star Wars’.[18]

The popularity of computer graphics in the early ’80s can be explained through the emergence of personal computers and their affordability. Apple Macintosh was first introduced to a big audience in a 1984 Superbowl TV-commercial, taking heavy influences from Orwell’s 1984 film, directed by Ridley Scott, the director behind Alien and Blade Runner. Njassa emphasizes the significance of the space opera Star Wars, first released in ’77, as a forerunner setting the stage for the sci-fi trend of the ’80s. A major space related real-life high-tech event was the launch of the NASA Space Shuttle.

Fig 2. The groundbreaking visual identity for Mix Max clothing label by Herbie Kastemaa was clearly inspired by Memphis.[16]
A screen capture of the film *Blade Runner* released in '82.
The evolution of trends

Program in 1981. According to Kaj Kalin, another key element in the aesthetics of the ‘80s is the use of diagonals. A familiar example of the use of diagonal lines is their association to laser beams. Familiarized by light sabers and turbolasers of the first three films of the Star Wars franchise, real world lasers hit the households in the form of compact disc players in the mid ‘80s. Another laser line imitating feature symbolic of the early ‘80s is the ‘vector-line grid horizon’ of the early computer-generated graphics as seen in the Disney movie TRON from 1982. As Njassa concludes: “Laser is so totally ‘80s”.

1.11 Flamboyant and decadent

Triangular shapes are often perceived as the most prominent visual features of the ‘80s. The top-heavy, triangular shape echoes in the silhouette of the extra large shoulder-padded power suit fashions first introduced by Giorgio Armani, Donna Karan and Claude Montana. As more women had the opportunity to work and began achieving positions of power, fashion followed to match the new needs[12]. The over-the-top angular attitude is clearly evident in the character of Grace Jones, an essential postmodern style icon[13]. Even her hairstyle, the hi-top-fade, articulates the angular New Wave look totally opposite of James Brown’s perfectly rounded afro in the ‘70s. In addition to the skyrocketing hi-tops, a prominent overly-exaggerated feature symbolic of the ‘80s, was the big hair look popularized by bands such as Hanoi Rocks and Poison.

1.12 Synthetic and electric

As opposed to the soft, rounded and flowing visual trends of the late ‘60s to early ‘70s hippie movement, the postmodern post-punk initiated trends of the late ‘70s and early ‘80s are described as sharp, angular and articulated.[8] One of the most popular examples of the exaggerated postmodern architecture and the icon of Miami skyline is The Atlantis Condominium featured in the opening sequence of Miami Vice, the quintessential ‘80s TV-series. The color palette as well as the basic shapes of the ‘80s are a total opposite to the ‘70s. As Michael Mann, the executive producer of Miami Vice, puts it: “No red or earth tones allowed”[20].

The ‘no earth tone’ rule was said to be followed in all aesthetic decisions so obsessively that on occasion a facade of a building would be painted to a different hue[21],[22]. The synthetic color palette consisting of vibrating pastels and non-organic hues is explained by Mr. Mann as following: “We want to feel electric”[29]. In an average episode, Crockett and Tubbs wore apparel in shades of pink, blue, green, peach, fuchsia and other “approved” colors[29]. Another example symbolizing the decadent lifestyle and synthetic ideals of the mid-to-late ‘80s in both Miami Vice and in real life was the introduction of crack cocaine that became an epidemic in 1985. Njassa notes that the emergence of a new breed of affordable electronic appliances to households and individuals such as portable radios and AKAI synthesizers played an important role in the birth of the culture of sampling. This synthetization and digitalization of music from vinyls to C-cassettes to CDs is echoed also in the synthetization of the color palette towards the mid-to-late ‘80s. One of the most screaming examples of this synthetic attitude are the fluorescent or ‘heen’ colors. According to Jasmine the use of ‘neon’ colors peaked massively in the mid-to-late ‘80s from ski and sportswear genres, namely the Torstai skiwear brand, famous for its characteristic color-blocked styles, and were adapted powerfully to other fashions and decorative purposes. Supporting this idea, Kaj Kalin points out that in the late ‘80s the use of fluorescent highlights became an end in itself.
LETTERS ACT AS PRACTICAL AND USEFUL SIGNS, BUT ALSO AS PURE FORM AND INNER MELODY.
The evolution of type

3.1 History of type

Typography is the craft of giving spoken language a durable visual form. The ability to communicate has been continuing to evolve from oral communication and handwritten early manuscripts to printed and furthermore to digital.

Throughout history, letterforms have repeated the trends and movements in art, architecture and graphic design. Image, history and meaning are present in every aspect of typography, even in the most simple letterforms. The printed word, involving the use of a text typeface, was established as the medium that could be trusted above all other. Therefore the appearance of typeface was to follow the generally accepted ideals of sophistication, legibility and discretion.

Typefaces are generally categorized through their features as serifs, sans-serifs, scripts and display typefaces.

3.2 Display typefaces

Type presented in large headlines or call-outs is referred to as display type. They carry with them an endless variety of character, personality, history and style. The birth of display typefaces dates back to the Industrial Revolution. Growth commercial and technological opportunities created a demand for more expressive typefaces for promotion, persuasion, individuality and attraction. Since attraction was the motivator, the legibility of single characters or words became less important. Letters and words were turned into images that were meant to be seen and recognized rather than ‘read’. The ability to make words large in size or shape or simply attract attention by the ‘strangeness’ of form became essential.

3.3 The post-war era of type design

The emerging experimenting attitudes in the late ‘60s typography and type design reflected the trends of pop music and fashion. Experimentation with the new systems such as photo-composition made it possible to form tightly spaced or closed up ‘word images’. The light squeezing and overlapping of letters made the words semi-legible and created a distinctly contemporary form.

Besides the changing of type design methods, the attitudes of designers were also shifting. From the awareness of the potential of new tools and their expressive qualities, an introspective form of design emerged, echoing the mood of the era. This trend of experimentation eventually lead to the New Wave of design by the Memphis group in the 1980s.

Michael Bierut, a prominent graphic design critic, confirms this association between the ‘crazy’ experimentation of the phototypeset display typefaces and the loose bulgy downward widening fashions of the ‘70s. Claimed of being one of the most influential factors in the visual culture between 1950s and 1980s, is the Pushpin Studio, nick-named ‘the Beatles of illustration and design.’ The Push Pin Studio was co-founded by graphic designers Seymour Chwast and Milton Glaser. Another major influence, the record sleeve designs, underground magazines and rock concert posters of the mid-to-late ‘60s music and counter culture are said to have produced one of the most significant but illegible type
The evolution of type designs. The psychedelic rock posters by Wes Wilson and Victor Moscoso are credited of being the best in the genre. Moreover in Britain, the Art Nouveau revival of the mid-to-late ’60s is said to influence the emergence of ornate lettering with a more psychedelic form language.[27] In addition to psychedelic influences, typefaces suggesting futuristic modernity such as Countdown[27] became fashionable in the mid ’60s. Another highly original and popular typeface design echoing the magnified modernism is Wayne Stettler’s Neil Bold[2], that won the International Typeface Design Competition in 1966.[21]

3.5 Logotypes
According to the United States Patent and Trademark Office, a trademark is a word, phrase, symbol, and/or design that identifies and distinguishes the source of the goods of one party from those of others. Trademarks are commonly associated with branding and corporate identities to mark the social identification, ownership or origin. Graphic trademarks can be classified as pictorial marks and letter marks, more commonly known as logotypes.[32]

According to Massimo Vignelli, a logotype[3] is described as a word manipulated by design in order to achieve a stronger memorability and a faster recognition[33]. Logotypes or trademarks form the core elements of corporate identity together with color and typography. On many occasions the function of trademarks or logotypes on high-rise buildings or other highly visible places has no other purpose than saying ‘hello’ or ‘I exist’.[32]

3.6 Type design
There is a shared visual language that links all aspects of design such as architecture, type, fashion and furniture of certain periods of time, where every design artefact is treated in the same way.[34] This shared language is described as the prevailing ‘climate of opinion’ felt by the designers. These shared trends and ideals scale according to profession from the monumental scale of architecture to human scale of apparel and down to the miniature scale on type.[34] The practise of describing the qualitative characteristics of letterforms by referencing them to other objects or phenomena is confirmed in the design process of a well-established contemporary typeface designer Jonathan Hoefler. He describes the qualitative characteristics of letterforms in the following: “Well this has that Saturn-5-rocket-early-NASA quality, it needs to have that orange-plastic-Olivetti-typewriter-Roman Holiday-espresso feeling”.[33]
The first day someone invented a letter.

And the first day someone made an effort to make a letter look good.

That’s when they started.

I mean, that’s what it’s all about.
2.1 Graffiti
Historically, the word ‘graffiti’ has been used as a generic term to vaguely describe all kinds of events such as incised inscriptions found in Medieval churches or ancient ruins, toilet drawings or radical political statements[36].

Today, the term has become more synonymous with subway graffiti, the New York-based spontaneous art movement that started in the late ’60s, exploded in the ’70s and developed into a global phenomenon in the ’80s[37,38]. In general, the word graffiti is still used as a generic term to loosely describe any of the manifestations of the movement.

2.2 Subway graffiti
Differing from all the other known types of graffiti, subway graffiti is the artistic process of writing one’s chosen nickname with permanent markers or aerosol spray paint[39]. Subway graffiti, essentially being reproduced on trains and walls, has its foundations in the subway system of New York City in the early ’70s. The idea of writing has its roots in Philadelphia, where it started as a more territorial and gang-related phenomenon in the late ’60s, a couple of years prior to New York[37].

The spontaneous, cryptic and institution-free nature of the movement derives from the fact that it was originally found and developed by kids and teenagers. As an ever-evolving youth subculture the key aspects of the movement can be interpreted as sociality, unity and ‘getting up’ competition interpreted as sociality, unity and ‘getting up’ competition.

The term graffiti is equally controversial since the early artists referred to themselves simply as ‘writers’ and what they did as ‘writing’[40]. The use of the term ‘graffiti’, in reference to the particular phenomenon, was introduced only after wards in forms of newspaper articles and mass media. In spite of its negative image, subway graffiti has been acknowledged as a form of art, right from the very beginning[41].

The most significant publications exporting the phenomenon worldwide are undoubtedly the books Subway Art and Spraycan Art, in addition to the quintessential documentary films Style Wars and Wild Style as well as the drama film Beat Street. The magnitude of cultural and historical value of Subway Art, commonly referred to as “The Bible”, is evident in Eye magazine’s review of the books 25th anniversary edition: “Subway Art may have been one of the most influential art books of its time. By recording a subculture it created something bigger – some say one of the most important visual and cultural movements in the world. The original sold half a million; word on the street says it was one of the most stolen[42]. Spraycan Art, a follow-up on the subject, concentrates on the global expansion of the phenomena, presenting it’s emerging avant-gardist stylistic foundations in Europe[43].

After over 40 decades of existence the subway graffiti as a phenomenon has continued to develop and re-invent itself countless times. It has gone through multiple cycles from a youth subculture to gallery stardom, to corporate advertising, to media and back[44].

From a North European point of view, graffiti was first introduced by mass media as a part of Hip Hop culture in the mid ’80s. From a cultural perspective a short-lived period of Hip Hop fashion and commercialization between 1987 and 1989 affected the ideology of Hip Hop and the traditional styles of graffiti became passe. In the early ’90s graffiti culture started to break out of its stylistic traditions when a subsequent generation of writers took over and wanted to proceed on their own terms[44].

to the particular phenomenon, was introduced only after wards in forms of newspaper articles and mass media. In spite of its negative image, subway graffiti has been acknowledged as a form of art, right from the very begin ning[41].

The most significant publications exporting the phe nomenon worldwide are undoubtedly the books Subway Art and Spraycan Art, in addition to the quintessential documentary films Style Wars and Wild Style as well as the drama film Beat Street. The magnitude of cultural and historical value of Subway Art, commonly referred to as “The Bible”, is evident in Eye magazine’s review of the books 25th anniversary edition: “Subway Art may have been one of the most influential art books of its time. By recording a subculture it created something bigger – some say one of the most important visual and cultural move ments in the world. The original sold half a million; word on the street says it was one of the most stolen[42]. Spray can Art, a follow-up on the subject, concentrates on the global expansion of the phenomena, presenting it’s emerg ing avant-gardist stylistic foundations in Europe[43].

After over 40 decades of existence the subway graffiti as a phenomenon has continued to develop and re-invent itself countless times. It has gone through multiple cycles from a youth subculture to gallery stardom, to corporate advertising, to media and back[44].

From a North European point of view, graffiti was first introduced by mass media as a part of Hip Hop culture in the mid ’80s. From a cultural perspective a short-lived period of Hip Hop fashion and commercialization between 1987 and 1989 affected the ideology of Hip Hop and the traditional styles of graffiti became passe. In the early ’90s graffiti culture started to break out of its stylistic traditions when a subsequent generation of writers took over and wanted to proceed on their own terms[44].
2.3 The concept
In subway graffiti everything revolves around names, words and letters. The primary components of graffiti are the signature and the masterpiece. A single hit or a signature, also known as a tag, is a linear small-scale graffiti of a writer’s name. Typically a masterpiece is defined as a large-scale graffiti. However, the precise definition of the masterpiece is more complex. The shared dna of tags and masterpieces is evident as you can understand one by understanding the other.

The emergence of graffiti masterpieces took place somewhere between 1971 and 1972 when small-scale signature tags gradually developed into masterpieces. The first masterpieces were basically outline letters filled in with color, symbols or decorative motifs. Due to the free-flowing nature of the subject, both the exact definition and the first actual masterpiece are highly subjective. The emphasis on the letterform, as a mean of expression and style, gained even more attention because of the larger and more prominent scale of the actual letters.

The design process of creating a masterpiece is a fundamental part of the phenomenon. Ideally, before the actual performance, graffiti writers prepare initial sketches containing the carefully outlined letters, additional elements and color scheme. The process of creating a masterpiece starts with a rough outline, commonly known as the first outline. Secondly, the outlined letterforms are filled in with color. Lastly, details and the final outline are added.

2.4 Style
In graffiti, style is of key importance. On one side, it is the distinctiveness, flourish and decorativeness that characterize the work of many of the most respected graffiti writers. As for the characteristics of the actual letterforms, the most common classification is through generic terms such as ‘bubble-letters’, straight letters or ‘wildstyle’. The term ‘wildstyle’ was invented by a writer named Tracy to define the complex letter styles of Phase 2.

The idea of competition, recognition and aesthetic appearance is evident in the behavior in which graffiti writers are being evaluated by their peers on the appearance of their work. According to Phase 2, the following categorization is used: Toy – claiming to write graffiti, with no track record. Beginner – amateur, experienced yet being reckoned unprofessional. Bomber – concentrating more on the quantity rather than the aesthetic quality. Stylist – mastering the conventional styles fluently. Hardcore stylist – highly original and individual approach beyond of what is considered conventional. A forerunner constantly searching and developing new concepts.

Style as related to fashion or taste in general, is a topic of subjectivity. An example of its often ambiguous quality is seen in many of the interviews of writers. Kase describes his ‘computer style’ in the following words: “I call it the fifth-dimensional step parallel staircase, ‘cause it’s the computer style in a step-formulated way.”

Fig. 4 Sketches 1–5 showing the evolution of style from simple to complex between the years 73–79 by Phase 2 [45].
2.5 Letter design

The presence of outside influences such as logotypes, typefaces from advertising and comic books is undeniable as style innovators were commonly described to take inspiration from comics, TV and popular culture.[38] There is even a term, “Logo, a name adopted by a graffiti writer as his or her pen name,” defined in a graffiti slang vocabulary from the ‘70s.[37] Another overlooked ingredient in the development of graffiti letterforms, is the use of psychedelic drugs[40].

The focus on letter design and the overall aesthetic quality is evident as the writers sometimes changed their names only because they liked the design of a letter. The concept of larger scale masterpieces created even more interest in distinctive letter design.[37] From an evolutionary perspective, single stylistical improvements and elements mingled and refined into a more consistent whole. Exclusively individual styles, created by recognized and talented writers, gained attention and were eventually popularized by the mainstream of the graffiti subculture. The early masterpieces were described as signature pieces or logo pieces that stylistically had no design consistency.[40].

A writer named Top Cat 126[4] from Philadelphia was credited with being the first one to introduce a more consistent approach to the letter composition. The first more aesthetically complete letter style that created interest amongst writers at the Broadway line was named Broadway elegant.[4] ca. 1971–72. In the Broadway elegant style, letterforms are elongated stick-style letters that have curvilinear end features. The suffix term ‘elegant’ comes from the flashy decorations inside the letterforms.[37] The following hugely popular letterform invention also from Top Cat 126 is called Platform style,[3] with thick and bottom-heavy letterforms, that appear to stand on a platform, developed in ca. 1972.[37]

The importance of having an identifiable style increased as writers wanted their work to be more recognized. A Bronx writer Phase 2, a highly respected figure amongst his peers, is credited with inventing many stylistic developments that became an essential part of the core of the graffiti letterforms. Soft letter style[4], marshmallow A laid-back letter style invented by Top Cat 126[4]. Letters ‘t’ and ‘p’ featuring the influential ‘platformed’ design.

2.6 Letterform evolution in New York

Through the invention of masterpiece the interest in distinctive letter design was spread, letter by letter, throughout the graffiti subculture. The early masterpieces were described as signature pieces or logo pieces that stylistically had no design consistency.[40].

A writer named Super Kool 223 was invented by a writer named Super Kool 223 in ‘73. The marshmallow letters were often combined with platform letters to create a western-saloon effect.[37]
The origins of wildstyle, a term describing the fractured and interlaced combination of curved and hard letterforms, is said to have developed from the soft letter style in ca. ‘74 [39][40]. The ambiguous quality of the term wildstyle is evident in many publications as it does not refer to anything specific. Wildstyle letterforms are being described more specifically as mechanical, machine-like, hard, interlocked, interlaced, groovy, connected, slanted or fragmented, depending on the appearance of the letters.[39][40] A further categorization from straight letters, through semi-wildstyle to wildstyle by the decipherability of the letterforms, was introduced as writers came to realize that they had three audiences: the public, news media and other writers.[37] 2.7 Letterform evolution in Europe Subway graffiti became a global phenomenon, spreading to Europe in particular, after the publication of the movies Style Wars and Wild Style and Beat Street as well as the book Subway Art in ‘84. Futura 2000, one of the first New York-based graffiti writers to make regular trips to Europe, had painted in London as early as ‘81[38]. Futura’s abstract legacy to the development of the foundation of European letterforms is undeniable. Influence of early modernist Russian avant-garde such as constructivism and suprematism in Futura’s work is solid as he was given the nickname “space-age Kandinsky”, by art critic Suzy Gablik[49]. The all-european graffiti letterforms were invented in ca. ‘86 by a writer named Bando from Paris and his peer crew members from the first all-European crews TCA, The Chrome Angelz and CTK, Crime Time Kingz, that had members in London, Paris and Amsterdam[50]. Bando’s futuristic letterforms were phenomenally imitated, causing them to become an all-European ‘standard’ towards the end of the decade[51]. One of the reasons for the huge popularity of Bando’s letterforms is undoubtedly the essential book Spraycan Art, first published in ‘87, that featured the advent of the European and global graffiti. The European style is loosely described as abstract, minimal, futuristic and sci-fi influenced. A Swedish book, Spraykonst, focusing in the evolution of graffiti in Europe in the late ‘80s, describes the year 1987 as the most angular in letterforms. In addition, the letterstyles of the late ‘80s to early ‘90s, particularly in Scandinavia, were described as taking influences from De Stijl, and Constructivism.[36] The cyclical character of trends and fashions in art history, from excessive exuberance to a new reduced minimalism, is repeated in the styles of the graffiti letterforms as Mode 2, one of the godfathers of European graffiti, explains it in an interview from the late ‘80s. The further evolution of the letterforms and styles of European graffiti from mid-to-late ‘80s, is described to progress towards a more reduced, abstract, futuristic, geometric and dynamic aesthetic.[26] In Sweden, another important source of inspiration in the late ‘80s, in addition to the school of Bando, is said to be the Heavy Metal sci-fi fantasy comics magazine with its dystopic futuristic world views in which humans were transplanted to machines[52].
THE HARDEST THING TO SEE IS WHAT IS IN FRONT OF YOUR EYES.
4.1 Popular culture trend map

The following map features an illustrated timeline of the evolution of visual trends and key events in popular culture between '67 and '89. The information and elements in the illustration are selected and emphasized based on the reference material and the study.
1978
Space invaders is released. Laser light shows reach wider popularity via Electric Light Orchestra.

1977
Saturday Night Fever is aired. Star Wars – An epic space opera is first released.

1967
Summer of Love – the birth of Hippie Revolution starts in San Francisco.

1968
Yellow Submarine a psychedelic musical fantasy animation is released.

1971
Soul Train, an American musical variety TV-show airs for the first time.

1971
James Brown records Hot Pants. An ode to Mary Quaint’s fashion essential.

1973
Japanese designer Kansai Yamamoto makes the iconic striped suit for David Bowie.

1975
Bell-bottom jeans, essential of both hippie and disco cultures, reach new widths.

1975
Sex Pistols starts the dawn of the punk era. Milton Glaser designs the I ♥ NY logo.

1973
Bell-bottom jeans, essential of both hippie and disco cultures, reach new widths.

1971
Soul Train, an American musical variety TV-show airs for the first time.

1969
Woodstock festival is held at White Lake, New York.

1968
Yellow Submarine a psychedelic musical fantasy animation is released.

1943
Woodstock

1967
Summer of Love – the birth of Hippie Revolution starts in San Francisco.

1968
Yellow Submarine a psychedelic musical fantasy animation is released.

1971
Soul Train, an American musical variety TV-show airs for the first time.

1971
James Brown records Hot Pants. An ode to Mary Quaint’s fashion essential.

1973
Japanese designer Kansai Yamamoto makes the iconic striped suit for David Bowie.

1975
Bell-bottom jeans, essential of both hippie and disco cultures, reach new widths.

1975
Sex Pistols starts the dawn of the punk era. Milton Glaser designs the I ♥ NY logo.

1973
Bell-bottom jeans, essential of both hippie and disco cultures, reach new widths.

1971
Soul Train, an American musical variety TV-show airs for the first time.

1969
Woodstock festival is held at White Lake, New York.
1979
Music becomes portable as Sony introduces Walkman.
A sci-fi film Alien is released.

1980
Members of Joy Division form New Order combining New Wave and electronic music.

1981
Postmodernism explodes in the form of Memphis and MTV. AIDS emerges.

1982
Blade Runner – the iconic future-noir film premieres. Genres release TRON.

1983
Swatch releases cheap and chic New Wave and Memphis inspired watches. Moonwalk hits mainstream.

1984
Miami Vice is first aired. Apple superbowl ad by Ridley Scott.

1985
Back to the Future an American sci-fi film premieres.

1986

1987
CDs start to invade the households. Nike releases Air Max.

1988
Nike launches ‘Just Do It’. Rap becomes more popular through Yo! MTV Raps.

1989
The Berlin Wall Collapses. Reebok launches ‘Pump’ system to shoes.
This map features the evolution of styles and their relationship to a few writer names. The names outside the letters speak of a more individual attitude, whereas the names inside the letters represent a tendency towards a more conventional approach.

**Research**

*Outside of the popular letterforms are e.g. early signature-based, unstylized and experimental exceptions, generic block letters, and other styles that do not effect the actual form of the letters.*
4.3 Broadway letterforms

4.3.1 Origin

The Broadway letters were initiated by a writer named Top Cat 126, originally from Philadelphia. Top Cat is said to have a more trained eye to the letterforms as he had started writing already in Philadelphia before moving to New York City in the early 1970s. The Broadway style, introduced in ca. 1972, was popularized by writers of the Broadway and Manhattan subway lines.

Top Cat’s handwriting style, consisting of long slim letters with a platform block-like base running through most of the letters, were nicknamed ‘platform letters’. Broadway elegant, a term depicting the very first more consistently designed masterpiece letter style, could be seen as an evolution of these elongated and condensed tag letters, being rendered at a large scale in order to fulfill the criteria of masterpiece.

4.3.2 Analysis

The Broadway styles emerged at the time when graffiti, as a phenomenon, started to transform from the line-drawn tags to masterpieces. The monoweight, condensed form, platformed serifs, curved ends and open counterspaces are the most distinctive features of the Broadway letters.

The styles could be associated, by their naming as well as the proportions and form language, to late 19th Century Arts and Crafts and Art Nouveau era typefaces. The star decorations could easily be seen as representations of the flashing illuminated signs of Broadway. The elongated letterforms could be associated with the silhouette of Manhattan’s skyscrapers or the pre-Helvetica era subway signage.

The redesign for the New York’s subway’s signage system was first introduced in ‘67, only two years prior to the emergence of graffiti. The revival of Art Nouveau designs in popular culture during the ‘60s and early ‘70s could be claimed of being one of the key background influences to Top Cat’s handwriting.
The Broadway letter styles have condensed and organic similarities in the design and proportions of typefaces from the Arts and Crafts period as well as Art Nouveau. There is no evidence of a typeface matching exactly with the Broadway styles but typefaces such as Eccentric and Quaint, with their condensed and serifed silhouette could be seen as the closest relatives.

The open counterspaced and organic form language is evident in various other Art Nouveau and Arts and Crafts period typefaces such as Arnold Böcklin, Eckmann and Art Gothic.

4.3.3 Typeface samples

**Eccentric** - Gustav F. Schröder, 1881.

**Quaint Gothic** - Otto Eckmann, ca. 1900.

4.3.4 Typical letterforms and weight distribution

**Letters 'S', 'I', 'P', 'a', 'T' and 'D' showcasing the basic characteristics of the Broadway letter style: condensed letters, small platforms, open counterforms in the letters 'a', 'P' and 'D'.**

Some of the letters may feature more organic, bracket or guitar resembling curved shapes and an occasional swash end.

The letterforms are based on the following building blocks and proportions. Broadway letters typically have a straight upright posture. A slightly left-slanted posture could be described to create a more 'laid-back' effect. Broadway tags tend to be more slanted, probably due to the natural flow of the handwriting.
4.4 Platform letterforms

4.4.1 Origin
The platform letters were also introduced by Top Cat 126,6 the writer behind the previous Broadway styles. As opposed to the earlier more borough-based tagging styles, the platform style was one of the first styles to become so popular that it was later defined as a conventional style.[40]

One of the reasons why there has been vagueness in the definition of the platform and Broadway elegant styles could be the misinterpretation of terms in which they are being referred to. Top Cat’s initial improvement to the letter structure was spread particularly to the handstyle of the Broadway line signature tags that could easily be interpreted as long-slim letters standing on a platform. However, the actual platform masterpiece letterstyle, on the contrary, is the fatter, bottom-heavy and closely packed, platform shoe resembling, ’70s display-typeface[4] influenced form language.

The inconsistencies evident in the letterforms speak of the early stages of the phenomenon as there may only be a one or two letterforms where the bottom-heavyness or the platformed shape of the letters is clearly articulated.

4.4.2 Analysis
In addition to the obvious literal definition, the word platform is associated with the key fashion article of the time period, named platform shoes, or disco boots, popularized by both the hippie and disco phenomena.

Platform letters are described to be thick, rounded, bottom-heavy, slightly downward widening letterforms and/or looking as if the letter is standing on a platform. The bell-bottom jeans and platform shoe comprised bottom-heavy silhouettes, is undoubtedly the key influence behind the platform letter style.
The typefaces matching closest to the bottom-heavy features of the platform letter style are the hippie-silhouette-inspired typefaces such as Artone, a display typeface by American graphic designer Seymour Chwast of the legendary Push Pin Studios. Artone could be perceived as one of the earliest typefaces to introduce the bottom-heavy platform shoe resembling look. Similar typefaces to Artone is i.e. Tuggle, with a more rounded and thicker aesthetic.

Another kind of downward-widening bottom-heaviness is present in the typeface Photomania, clearly sharing similar form language with Bullion Shadow.

4.4.3 Typeface samples

Artone Seymour Chwast, 1964.


Photomania, Letraset, 1970s.

Bullion Shadow Letraset, 1970s.

4.4.4 Typical letterforms and weight distribution

Platform style masterpieces by Rox and Jive. A Death Crazy 5 masterpiece by Rox features clear downward-widening, bottom-heavy fashion in the letters 'A', 'T', 'H' and 'Y', whereas Jive's masterpiece has more accentuated platform blocks in each of the letterforms.

Uppercase letters 'C', 'A', 'O', 'T', 'E' and 'P' showcasing the basic characteristics of the platform letter style. The letterforms are modified and extended according to personal preferences and the chosen aesthetic outcome.

The letterforms are based on the following building blocks and proportions. Platform letters typically have a straight upright posture.
4.5 Marshmallow letterforms

4.5.1 Origin

The marshmallow letter style was invented by a writer named Super Kool in 1973. It was used by many writers such as Blade I, Jive 3 and In and became popular together with platform style in the early to mid '70s.

4.5.2 Analysis

The marshmallow style consists of wobbly letterforms that follow the psychedelic graphic trend of the late '60s. The Wes Wilson-introduced Fillmore Auditorium rock posters for bands such as Jefferson Airplane are symbolic of the organic Art-Nouveau-based distorted typographic styles of the psychedelic hippie movement that started in San Francisco in the mid 60's.

Despite of being named marshmallow, the shapes of the letters have little resemblance to the actual shape of a marshmallow candy and associate more to lava-lamps and psychedelic amoeba-like graphic form language.

The origin of the term marshmallow, as a brand name or a specific type of a platform shoe, could also be linked to platform-like shoes that were typical of the time period in New York. The popularity of the term marshmallow, used as to describe a type of shoe, is evident in a Padrino shoe ad from 1974 with the following copy text: "marshmallows, platforms and down-to-earth fashions".

The close relationship between marshmallow letterforms and the psychedelic era posters shows well in the so-called 'western-saloon' effect that is a result of combination of these two styles.
A display typeface named **Bottleneck**, designed by Tony Wenman in 1972, can be seen as the closest matching typeface. Typefaces such as **Artone** and **Tuggle** can also be seen as close relatives.

### 4.5.3 Typeface samples

- **Bottleneck** Tony Wenman, 1972.
- **Artone** Seymour Chwast, 1964.
- **Tuggle** Photo-lettering Inc, 1970.

### 4.5.4 Typical letterforms and weight distribution

The letterforms are modified and extended according to personal preferences, the degree of ‘psychedelia’ and the chosen aesthetic outcome.

- The letterforms are based on the following building blocks and proportions. Marshmallow letters typically have a straight upright posture.
- A slightly left-slanted posture could be described to create a more ‘laid-back’ effect.

---

Fig.1

Fig.2

Marshmallow style pieces by Super Kool 223 and Jive 3. The wobbliness in the form is consistent in each letter.
4.6 Soft letterforms

4.6.1 Origin
In ca. 1972, Phase 2 developed the comic-book inspired inflated and round-cornered soft letter style that became a huge success and went through various permutations from early-to-mid ‘70s.

4.6.2 Analysis
The soft letter style is said to be influenced by the comic books of the era. In addition to comic headline typefaces, the popular variations of soft letter styles such as hump- and foot- and bubble-letters clearly indicate that the letterforms were influenced by the aesthetic appearance of the line-art based actual comic characters and shapes. On a bigger scale, the ‘fun’ period of pop-art from ’69 to ’73 fits well in the picture. The naive, inflated silhouette shows clearly in the design trends of the era.

Soft letters eventually evolved to soft wildstyle as writers tried to compete with each other by adding more flamboyant and distinctive modifications and extensions to their letterforms. Most of the early letterform extensions, connections and stylistical alterations could be associated with swash letterforms, ligatures and script logotypes of baseball jackets.

The soft wild letters are usually defined with more specific attributes such as groovy, organic, interlaced or funky, depending on the chosen aesthetic. The previous platform and marshmallow styles are also commonly mixed with the letterforms of soft styles. The elements most commonly associated with soft letters are loops, whips, groovy extensions, sandwiches and swirls.

As soft wildstyle began to develop in mid-to-late ‘70s a more brush-stroke-based calligraphic structure was gradually incorporated into the letterforms as the improved techniques resulted in better design consistency and understanding of the nuances in the letterforms.

Research

Cooper and Chalfant 1984.
Stewart 2004:140-141.
4.6.3 Typeface samples

Churchward Blackbeauty

An inflated, balloon-like display typeface, Churchward Blackbeauty by Joseph Churchward in 1972, is probably one of the closest references to the soft letter style. Another rare typeface, Turtle has similarities to the inflated and hump-like form language typical of the hump letters.

The swash extensions in typefaces such as Octopuss and Candice have similarities to the early soft wildstyle letterform extensions and add-ons such as loops, whips, and swirls.

4.6.4 Typical letterforms and weight distribution

Churchward Blackbeauty, 1972.

A more simple soft style piece by Ale-1 and a semi-wild soft style piece by EHF featuring the use of humped, footed, looped, and swirled elements.

Letters 'i', 'n', 'L', 'E', 'c' and 'a' showcasing the basic characteristics of the soft letter style: rounded corners, feet, humps, and wavy extensions.

The letterforms are modified and extended according to personal preferences, the degree of complexity and the chosen aesthetic outcome.

The letterforms are based on the following building blocks and proportions. Soft letters typically have a straight upright posture.

The more simple soft letters tend to have more bottom-heavy proportions in the letterforms whereas the more swash-stroked soft wild letterforms have a more monoweight and calligraphic structure.
4.7 Hard letterforms

4.7.1 Origin

The hard letters, a term used to describe the angular shape of the letters in combination styles, date back to ca. ’74 and is commonly associated with the term wildstyle. Phase 2 is credited of being the a central figure in evolution of the elements of the combination styles as well as Pel, Blade I and Tracy.

4.7.2 Analysis

Evolved from the soft wild letters, hard letters are usually grouped with attributes such as machine-like, interlocked, cut, fragmented, or mechanical. The typical additional elements associated with the hard letterforms are chips, arrows, bars, cuts, welds, and extension bars. Rather than being exclusively uniform, a typical wildstyle piece is usually a mix between soft and hard styles. As opposed to the previous bottom-heavy and oozing letterforms, hard letters have a more consistent calligraphic structure where letter strokes are made thicker and additional elements thinner.

From a popular culture perspective this tangled and fragmented trend could be explained through the evolution of pop music genres in the mid-to-late ’70s when the explosion of darker and more aggressive genres such as punk rock and heavy metal started to gain attention. Hard letters repeat the tightly spaced and angular characteristics of the more hard-edged band logos. The increased use of tangled lines and zig-zag shapes from the late ’70s to early ’80s could be associated with the introduction of laser beam light shows, sci-fi films such as Star Wars – A New Hope and the drug infused nightlife of New York in the late ’70s.

The idea of wildstyle and the aim towards excessive complexity and fragmentation eventually resulted in a nearly total abstraction of the letterforms.
The hard-edged and connected trend could easily be associated with hard rock and heavy metal logotypes typical of the '70s to early '80s that share a similar kind of design aesthetic suggesting mechanic, metallic, welded and fused letterforms.

A sense of calligraphic structure remains evident through the letterforms have been given a more hard-edged treatment. Balloon typeface with a felt-tip associated brush stroked calligraphic structure could be defined as the basis for the "simple" letterforms. The more complex hard letterforms have no clear resemblance to any actual typeface due to their modified logotype-like structure yet the interlocking and overlapping connections and diagonal rhythm, through metal band logotypes, suggest Herb Lubalin's Avant Garde Gothic.

### 4.7.3 Typeface samples

**Balloon** Max R. Kaufmann, 1939.

The letterforms are interlocked, fused, repetitive and diagonal. Even the Microsoft logo from 1982 repeats the trends of the era.

**Avant Garde Gothic** Herb Lubalin, 1970.

Uppercase letters ‘E’, ‘Z’, ‘T’, ‘C’, ‘R’ and ‘Y’ showcasing the basic characteristics of the hard letter style. The letterforms are tweaked and modified according to personal preferences, the degree of complexity and the chosen aesthetic outcome.

### 4.7.4 Typical letterforms and weight distribution

**A Psycho** hard style piece from '82 revealing clear and simple calligraphic and brush stroke-based structure.

**A Seen** hard wildstyle piece featuring a more interlocked, and angular letterforms.

The letterforms are based on the following building blocks and proportions. Hard letters typically have a slightly right-slanted posture that could be interpreted as being more dynamic.
4.8 Futuristic letterforms

4.8.1 Origin
The space-age and abstract legacy of Futura 2000 to the European aesthetics of graffiti letterforms is unavoidable. The original mid-to-late ’80s all-European letterforms were invented by a Parisian writer, Bando, in ca. ’85–’86. Futura 2000 had made regular visits to Europe in the early ’80s and described the European style as being a more of an “art school” style compared to New York[51].

4.8.2 Analysis
Popularly known as the Crime Time- or Bando-style, the first original all-European style does not have a clear definition. The Bando-initiated letterforms could be defined with a more qualitative term as ‘futuristic’, based on their aesthetic appearance and sci-fi references.

The forward slanted, top-heavy letterforms, parabolas and angular shapes share similar streamlined and space-age qualities with Googie, a subdivision of futuristic architecture. Googie architecture features sharp angles, curved geometric forms, roofs sloping at an upward angle, boomerangs, parabolas and atoms.[55] Similar silhouettes can be found in the post-modern post-punk design trends of New Wave, Memphis and Miami Vice. As opposed to the optimism of the ’60s, the ’80s sci-fi revival could be described to have more dark and aggressive characteristics.

The futuristic style consists of precisely balanced and shaped letterforms, lots of negative space around each letter and lots of platforms and bars. The Bars and platforms are added to distract the eye and to complete the ‘look’ with more abstracted, futuristic appearance.[54].

The aim towards minimalism is seen in further abstraction of the letterforms through streamlined reduction as opposed to the complexity of New York’s previous tangled wildstyles.
Research

4.8.3 Typeface samples

Bando’s trademark letterforms are surprisingly close to Banco, a display typeface designed in 1951 by a fellow Parisian, graphic designer and poster artist Roger Excoffon.

This highly popular, angular, futuristic and calligraphic typeface with strong weight contrast and slanted, top-heavy proportions, has been used in the icons of pop-culture most notably as the Thrasher skateboard magazine’s logotype, released in 1981.

A similar kind of exaggerated futuristic and top-heavy proportions are evident in a typeface Jackson, but with a different overall form language.

4.8.4 Typical letterforms and weight distribution

Fig 1

Letters ‘C’, ‘R’, ‘i’, ‘O’ and ‘A’ showcasing the characteristics of the futuristic letter style. The minimalist and abstract approach can be accentuated further by reducing the counter spaces, such as in the letterforms ‘P’ and ‘O’.

The letterforms are based on the following building blocks and proportions. Futuristic letters typically have a clear right-slanted dynamic posture.

Fig 1

A ‘Crime Time’ piece by Bando from ca. 1986 featuring the top-heavy, futuristic letterforms consisting of sloped parallelograms, parabola, and triangular shapes.
4.9 High-tech letterforms

4.9.1 Origin
The high-tech letters, first introduced by Bando and popularized by writers all over Europe and Scandinavia, can be seen as a further evolution of the all-European sci-fi futuristic letter style. Towards the end of the decade in the Northern countries such as Germany, Denmark, Norway, Sweden as well as Finland, the high-tech letter style was hugely popular and went through various local mutations and further refinements.

4.9.2 Analysis
The features of the high-tech letterforms have complex block-based engineered construction and dynamic, futuristic letterform distortion with platforms, bars, welds, beams and arrows. As opposed to the previous sci-fi futuristic letterforms of Bando, the high-tech letterforms are dramatically bottom-heavy. Every detail in the whole is carefully selected to create a battle-station-like architectonical and armoured appearance.

The over-engineered6 appearance could be easily associated with the U.S.S.Sulaco1 or the spaceships of the Star Wars4 franchise following the concept of ‘used future’[56].

The excessive construction, exaggeration and aggressiveness of the shapes could also be interpreted as suggesting the emergence of the industrial and synthetic techno and rave-culture of the late ’80s and early ’90s.

Fig.1 U.S.S.Sulaco, a starship featured in the film Aliens to 1986, as well as the vehicles in films Alien, Blade Runner and TRON were designed by a concept artist Syd Mead.

Fig.2 A cover of a sci-fi classic La terre a Peur from 1974 featuring Neil Bold the essential sci-fi typeface.

Fig.3 Ziggurat patterned architecture from the film Blade Runner.

Fig.4 Variable sweep wings of a high-tech jet fighter F-14 A Tomcat, popularized by the film Top Gun in 1986. The complex surface structure of the spaceships of Star Wars were made out of parts of scale model lot tanks, airplanes and battleships[56].

Fig.5 An icon of constructivism. The famous Soviet propaganda poster by El Lissitzky in 1919.

Fig.6 Model, an iconic high-tech style masterpiece by Dudea and Dwane from Göteborg, Sweden, ’89 [24].
The typeface most closely sharing the construction and proportions with the high-tech letterforms as a starting point is a display typeface Neil Bold.

Neil Bold has just the right exaggerated but precise stroke and weight contrast creating the ultra-modern, futuristic, industrial strength appearance.

**4.9.3 Typeface samples**


**4.9.4 Typical letterforms and weight distribution**

A simple high-tech style piece by Ray 52, featuring a near-typeface-like execution and influenced by the letterforms of Neil Bold.

A semi-wildstyle high-tech piece by Akay, featuring a more calligraphic, fused, distorted and exaggerated letterforms while retaining Neil Bold-like proportions in the elements.


The distortion of the letterforms and additional elements, such as arrows, bars and girders and platforms are utilized according to personal preferences, degree of complexity and the chosen aesthetic outcome.

The letterforms are based on the following building blocks and proportions. High-tech letters typically have heavily distorted letter stems with horizontal and vertical platforms and bars.

Additional beams and girders follow and protrude from the main element in an architectonical fashion. The downward-widening and distorted letterforms have similarities to jet fighter wings.
There is a range of common additional elements in the popular graffiti letterforms that can be used as an accessory or a stylistic alternate. Most of the elements have been invented in the mid ’70s as the combination styles started to take center stage. Each element has its own place in the history of the letter styles. Some of the elements are more associated to a certain period of style, whereas the more basic elements such as chips, bars and platforms can be seen as the core building blocks in most of the styles.

The aesthetic appearance and proportions of a single element, e.g. an arrow, varies according to the chosen style.

### 4.10 Additional elements

<table>
<thead>
<tr>
<th>Extension</th>
<th>Whip</th>
<th>Loop</th>
</tr>
</thead>
<tbody>
<tr>
<td>Chip / Bit</td>
<td>Arrow</td>
<td>Swirl</td>
</tr>
<tr>
<td>Sandwich</td>
<td>Bar / Beam / Girder</td>
<td>Cut segment</td>
</tr>
<tr>
<td>Splash / Drip</td>
<td>Platform</td>
<td>Star</td>
</tr>
<tr>
<td>Dot</td>
<td>Asterisk</td>
<td>Polka dot</td>
</tr>
</tbody>
</table>

### 4.11 Stylistical alternates

- Soft / Rounded
- Cut
- Welded
- Cracked
- Melted / Fused
- Starred
- Heart-bottomed
- Mechanical / Interlocked / Hard
- Wild = Ornate / Complex
- Humped
- Footed
- Platformed
- Extension barred
- Marshmallowed
- Western salooned
- Baked
- Bubbled
LET'S MAKE THE LETTERS ROCKIN' IT.
To further study the characteristics of the traditional letterforms defined in the previous chapter, I wanted to make them mobile. Each animation is a looping sequence stressing the stylistical and evolutional characteristics of the letterforms. The sequences were edited into a minute long animation ‘Pieces of Art’ and displayed in urban space outside Kumpi centre as a part of the Night of the Arts festival in Helsinki in the 22nd of August 2013.
5.1 Overview

The aim of the creative part was to further study the characteristics and evolution of the seven different traditional styles of graffiti, through animation. The issue was to inspect if the animated sequences could reveal more about the stylistical character of each of the letterforms.

The word ‘art’ was chosen to represent something short and generic so that the perception would be focussed primarily on the actual letterforms. It was decided that the same word should be used in each of the styles, so that they could be compared with each other more easily. Due to the constraints of the display screen of Kamppi centre, a vertically turned 16:9 widescreen, the chosen word was selected to be as short as possible.

Each frame of the animation was hand-drawn in vector format excluding the couple instances where an actual typeface was used. The sequences were originally edited into looping gif-animations so that their movement could be surveyed for any chosen period of time.

For the Night of the Arts event, a more appropriate version featuring each of the animations was edited. The total length of the Kamppi centre version, was 54 seconds, where each of the styles ran for a period of three consecutive loops. The animation was shown in the midst of other display advertising between 17–19 and 22–24 hours.
5.2 Broadway style

The animation of the Broadway style evolves from the line-drawn tag to the outlined tag and eventually to a masterpiece style with Broadway light bulb logotype influenced decorations.

5.3 Platform style

The animation of the platform style transforms between the two of the most characteristic letterforms of the style – the downward-widening silhouette and the more literally accentuated platformed bottoms.

5.4 Marshmallow style

The animation of the marshmallow style wobbles from the most typical slightly platformed “western saloon” type of letters through non-serifed letters to a total abstraction emphasizing its lava-lamp associated wavy psychedelic influences.
5.5 Soft style

The animation of the soft style evolves from the most basic soft letterforms to hump and foot letters to an extended soft wildstyle featuring the typical add-ons such as loops, heart-bottoms, sandwiches and arrows.

5.6 Hard style

The animation of the hard style begins with a soft brush stroked letter structure that starts to twist, connect and fragment to a more angular complicated and mechanical whole featuring the typical add-ons such as cuts, welds, fused letterforms, connections, arrows and stars.
5.7 Futuristic style

The animation of the **futuristic style** starts with a top-heavy and forward-leaning futuristic calligraphic letterforms and evolves towards a total abstraction through reduction and fragmentation of the letterforms.

5.8 High-tech style

The animation of the **high-tech style** develops from a ultra-modern and heavy-featured letterform through distortion and platform extensions into a architectonical and constructive, sci-fi battlestation-like armament.
THE HISTORY OF POPULAR CULTURE IS CONDENSED IN THE GRAFFITI LETTERFORMS.
Why are letterforms so important?

Since letters are in the centre of all visual verbal communication and since non-verbal communication is two thirds of all communication, the style of the letters in general has a central place in our society. The form of the letters persuades people by manifesting the shared cultural or phemenonal codes and attitudes that people believe, approve and want to be a part of.

As opposed to Massimo Vignelli’s critique that the more expressive postmodern letterforms only refer to a single thing[35], it is apparent that expressive letterforms also communicate about the societal and cultural values and ideals under which they were made, just as it had been with Helvetica. The purity and coherence of the post-WW2 modernism was replaced with the more tolerant, experimental and pluralistic attitudes of the late 60s. In other words, the world changed so the typefaces needed to change as well.

Another explanation, from a slightly different angle, describes that style in society is closely integrated to communication as it both unites and differentiates a community from another. It separates and divides things in periods. According to Paul Greenhalgh, from the book Postmodernism – Style and Subversion, 1970–1990: “Style is the means by which a culture recognizes itself”[13].

Items of fashion

Letterforms are like clothes in today’s world. You have to have them in order to be taken seriously in public. They may tell about one’s personal interests, style or social status. An interesting viewpoint concerning the visual qualities of the letterforms, is their comparison with different kinds of shoes[58]. Shoes, like letterforms, are practical mundane objects that have gained a side role of communicating personal taste, attitude and style, rather than being purely functional. Graffiti letterforms, in their superervative expressiveness could thus be described as the ‘haute couture’ of type design, compared to the “ready to wear” typefaces that are more functional and restricted to rules and regulations such as legibility. An idea of timelessness, one of the ultimate goals for any product of design, echoes in the traditional graffiti letterforms as they continue to be an ongoing source of inspiration.

Relationship to visual trends

The evolution of trends in popular culture from the late ‘60s to late ‘80s is clearly manifested in the traditional graffiti letterforms. The features of the early ‘70s Broadway, platform and marshmallow styles have clear connotations to psychodelic organic form language of Nouveau Frisco and hippie chic. The cartoonly and inflated Soft letter styles undoubtedly repeat the characteristics of the ‘fun’ era.

In the mid ‘70s the funky and swinging mellowness characteristic of the soft wildstyle started to get harder and more angular tones, as darker types of cultural phenomena emerged. The birth of punk in its angry and dadaist deconstruction had a severe and profound impact in the evolution of visual culture in the mid-to-late ‘70s and the early ‘80s. The post-punk confusion echoes quite well in the complexity and entangled evolution of the hard wildstyle letterforms of the early ‘80s.

The combination and fragmentation of different shapes and elements is clearly manifesting the culture of sampling that eventually ended in a total abstraction of the letterforms. This abstraction paved the way for the traditional European graffiti letterforms that echo the attitudes of the ‘80s postmodern New Wave: dystopic, futuristic, synthetic and exaggerated.

Indicators of zeitgeist
The fundamentals of design: contrasts, scale and proportions are commonly associated to music and rhythm. Looking at a graphic design artifact could thus be interpreted as being a visual counterpart to listening to a musical piece. Graffiti, as a form of visual communication, is therefore integrally linked to this connection.

One of the most significant trends of the time period is the synthetization of music that is clearly reflected on the visual trends of the time period and even in the graffiti letterforms. The organic, flowing, mellow and down-to-earth characteristics of the ‘70s are a total opposite of the synthetic, angular, detached and futuristic characteristics of the ‘80s. Even the color palette indicates this transformation from the earthy tones of the ‘70s to the electric and synthetic tones of the ‘80s.

With this study of the evolution of the traditional graffiti letterforms I have come to a conclusion that the letterforms encapsulate and reveal the visual trends of this otherwise highly fragmented and complex period of popular culture in a condensed and more easy-to-approach format. In other words, the graffiti letterforms are a mirror of the most interesting visual trends from a particular period of time.

Learnings from the study
The studying of the letterforms and their characteristics and the way different ideals and influences are carried in abstracted forms has made me think about the concept of influences in design. The way the abstract forms are used anchors them into a certain time. Through time, repetition and popularity they are identified and associated to different ideals and attitudes. When the same abstract forms are treated from a different context new meaning results.

This recontextualization is what both shifts and anchors the abstract forms and elements in time. The history of popular culture, fashion, architecture, type design, graphic design and graffiti seems to repeat this idea quite clearly e.g. Art Nouveau compared to Nouveau Frisco, or the ‘60s optimist futurism compared to the flamboyant and dystopic futurism of the ‘80s. In both cases the aesthetic core elements may be alike, but the attitude however, is totally different.

As final words in the postmodern spirit I would like to borrow and remix a quote from professor emeritus and graphic designer Tapio Vapaasalo transforming it to the following – Much like graphic design, graffiti is the art of influences.
7.1 List of references

Read in:

Internet sources:


Bienst M. I love the 80s. AGA, June 4, 2012.

http://library.transactionsofcollegeart.org/feature/-love-the-80s-741266/


http://www.ebaumsworld.com/articles/video-wild-word-design/145887/


http://nyt.fi/20121005-mitae-ajattelin-taenaeaen-kontrollista-vapaa/#more-34911

Kerr P. Late nights, bright lights and cocaine are still entwined. The New York Times, October 11, 1986.


http://www.eyemagazine.com/review/article/the-words-of-the-prophet


http://www.youtube.com/watch?v=rQ9JunzEZVc


http://www.myfonts.com/fonts/wayne-stettler/neil-bold

Pelletrin S. Collectors give 80s postmodernist design 2nd look. The San Francisco Chrome, 2012.


http://query.nytimes.com/gst/fullpage.html?res=9D0CE6D6173FF935A25750C0A96F9C8B63

The (Mostly) True Story of Helvetica and The New York City Subway.

http://www.myfonts.com/person/Wayne_Stettler/

"Wayne J. Stettler".

http://nyt.fi/20121005-mitae-ajattelin-taenaeaen-kontrollista-vapaa/#more-34911


" Wayne J. Stettler". MyFonts.

http://www.myfonts.com/lexicon/Wayne_Stettler

Documentary films:


7.2 Interviews

7.2.1 Overview
Four oral interviews of selected professionals were organized, recorded and transcribed during June. The length of each interview was approximately one hour. All interviews were made in Finnish. The interviews concentrated in finding the most characteristic visual trends and the most significant events in popular culture of the time period from the late '60s to late '80s. The following chapter contains highlights from each interview.

Interviewed persons are referenced in text in the following way:

[AR] Anssi Räisänen (Author)

[JJ] Jasmine Jähn-Aro

[KK] Kaj Kalin

[NJ] Jyrki “Njassa” Jantunen

[PT] Päivi Topposuo-Aranko

7.2.2 Interview I
Kaj Kalin, design consultant, lecturer, author

[AR] Mitkä ovat Teidän mielestänne 70-luvulle tunnusomaisimmat aiheet?

[KK] Elokuvat ovat kova juttu 70-luvulla ja niiden estetikka vaikutti suoraan siihen mitä maailma rupea pikkuhlajilla näyttämään…Elettiin juliste -kulttuurin aikaa…Mä muistan sen oikein hyvin, kuinka graafiset suunnittelijat pölli elokuvaluoksa-teita Helsingin kaduilla…Mä voin vakuuttaa, että I survived the '70s ja se huipentu Sex Pistolsin konserttiin Lontoossa…Voi sanoa, että 60-luvun evällä elettiin johonkin siihen vuoteen 1973 ja sit sitä eteenpän Sex Pistolljä…Sit siinä si on aika vahva toi glam rock…Farkujen kautta puhuttiin ja viestittiin paljon. Farkkumainokset olivat tärkeät…Elettiin siis visuaalisesti vielä niin köyhässä Keikkoislovakialaisessa kulttuurissa, et me duy-kattiin ja kerättiin tämässä vaatemainoksissa ja mallistolehdissä…Klubit rupes tuleman vasta 80-luvun alussa…70-luvun lopulla rupes tapahtui sellisia suuria ideologisia muutoksia, jolloin kaikki tällainen toisin ajattelevuus ja seksuaaliset identiteetit ja kaikki muut identiteetit kohtasivat klubiskenessä.

[AR] Kuvaile Teidän mielestänne 70-luvulle tunnusomaisimmat visuaaliset attribuutit?

[KK] Beige ja lapsenpaska…Sit mulle tulee mieleen marrakkiepärät, siis mä en tiedä mitä tästä tulee, mut siis selliset niinku muovista puhalletut pulliset elokuvaratuissa ja seksuaalisissa identiteetteissa ja niinmuut identiteetteet kohtasivat klubiskenessä.

[AR] Kuvaleidän mielestänne 70-luvulle tunnusomaisimmat visuaaliset attribuutit?


[AR] Kuvaile Teidän mielestänne 80-luvulle tunnusomaisimmat visuaaliset attribuutit?

[KK] Perusvärit, diagonaalit, kolmiot, kalliit materiaalit, uniikkiesineet, Music TV, joka oli hirveen tärkeä…Music TV:n tulo murskas kaik...
7.2.3 Interview II
Jyrki ‘Njassa’ Jantunen, radio host, journalist, DJ

Mitkä ovat Teidän mielestänne 70-luvulle tunnusomaisimmat aiheet?

Miikka Kari oli Teidän mielestänne 80-luvun tunnusomaisidat vaikutteet?

Jasmine Julin-Aro, designer

7.2.5 Interview IV

7.2.4 Interview III

Päivi Topinoja-Aranko, design director

7.2.4 Interview III

80-luvun ilmiö…

Hippiliike, munmielestä ihan ehdottomasti…

Hippiliike, munmielestä ihan ehdottomasti…

Jasmine Julin-Aro, designer

7.2.5 Interview IV

Päivi Topinoja-Aranko, design director

80-luvun ilmiö…

70-luvun tunnusomaismat vaikutteet?

70-luvun tunnusomaismat vaikutteet?

70-luvun tunnusomaismat vaikutteet?

70-luvun tunnusomaismat vaikutteet?

70-luvun tunnusomaismat vaikutteet?

70-luvun tunnusomaismat vaikutteet?

70-luvun tunnusomaismat vaikutteet?

70-luvun tunnusomaismat vaikutteet?
7.3 Reference image credits

The copyright of the referential images, photographs, logotypes, trademarks or artwork used in this thesis goes to their respective owners. The ownership or the original source of some of the referential images or artwork could not be traced.

p.12 fig.1 © Victoria and Albert Museum / V&A Prints.
p.17 fig.4 © CBS Television.
p.20 fig.2 Rayner & al. 2012.
p.25 fig.3 Konttinen H 2012.
p.38-39 fig.2,3 Stewart 2009.
p.40 fig.1-3 Stewart 2009.
p.41 fig.4 Hager S 1986.
p.42 fig.3 Stewart J 2009.
p.43 fig.3 Jacobson S 1995. fig.4,5,7 Stewart J 2009.
p.44 fig.1 Stampa Alternativa 1996.
p.53 fig.4 Jacobson 1995. fig.5,6,10 Stampa Alternativa 1996.
p.55 fig.1 Stampa Alternativa 1996. fig.2 Stewart 2009.
p.57 fig.1,6,9 Stewart J 2009. fig.10 © Keith Baugh.
p.61 fig.7 Stewart 2009.
p.63 fig.1,2 Stewart 2009.
p.65 fig.3,4 Stampa Alternativa 1995. fig.4,7 Stewart 2009.
p.67 fig.1 Stampa Alternativa 1995. fig.2 Stewart 2009.
p.69 fig.4,8 Cooper and Chalfant 1984.
p.71 fig.5,8 Cooper and Chalfant 1984.
p.73 fig.2 http://www.graffiti.org/bando/bt07.gif
fig.3 Chalfant and Progoff 1987.
p.75 fig.1 http://www.graffiti.org/bando/ban02c.jpg
fig.8 Chalfant and Progoff 1987.
p.79 fig.1 Lindsted and Jacobson 1996.
HIGH-TECH
Ca. 1985–

FUTURISTIC
Ca. 1986–