

The notion that graphic design is fundamentally a creative business, a form of art undertaken by ‘creatives’, is severely challenged in this type special issue of *Eye*. We listen to Paul McNeil and Hamish Muir, whose rejection of ‘the tyranny of ideas’ is rooted in systems and analysis. Yet their ‘constructed type’ is hardly utilitarian or robotic: it is type made for graphic designers, and the seed from which all kinds of innovation can bloom – as our digitally printed, variable-data cover demonstrates.

The Reputations interview is with Nadine Chahine, known for her Arabic versions of Frutiger and Neue Helvetica as well as Koufiya – the first typeface in which both Latin and Arabic characters were designed by the same hand. At first sight, Chahine’s work seems to exemplify type made from what McNeil calls the ‘proprioceptive senses’, with curves and strokes reflecting human movement – the hand-held pen that draws a character.

Yet Chahine’s methods, both in her career and her academic passions, are based upon a fundamentally scientific approach to development and research into legibility. She questions the absence of scientific research within design education, saying: ‘You’d think that we would need to know how reading works.’ JLW

Cover design by
MuirMcNeil.
How the cover was
made: see page 104.

Front matter

14

Photo Critique Beyond context

Mysterious equipment, unknown officials and arcane activities combine in a photobook that is testament to the art of selection and editing.
By Rick Poynor

16

Publishing Advice from a mentor you may never meet

The Hall of Femmes series.
By Sarah Snaith

18

Agenda The programmed designer

Industry-standard tools – liberation or imprisonment?
By John-Patrick Hartnett

20

Packaging Living and decaying in the plastic age

At every stage in the lifecycle of a package, design can add complications for recycling. Finding solutions requires industry-wide collaboration.
By Sophie Thomas

22

Education Strategy is never enough

David Pye’s concept of ‘workmanship’.
By Catherine Dixon

23

Photography Golden footsteps

A new book that recreates 100 iconic photographs.
By Ed Park

Features

24

Reputations Nadine Chahine

‘I wanted to discover if there was value in simplification, in terms of legibility, and only research could tell me ... I needed numbers!’ Interview by Anna Lisa Reynolds

36

From punch cutters to number crunchers

In 1983, a Stanford ATypI seminar became a milestone in the transition from craft to code.
By Ferdinand P. Ulrich

42

Mightier than the pen: systems of type

Parametric, geometric and constructed fonts

44: Pleasure in the process

MuirMcNeil’s typefaces push hard at the boundaries of alphabetic form.
By John L. Walters

54: Expressive geometry

Kabel and Neue Kabel. By Madeleine Morley with text from Gerald Cinamon’s book about Rudolf Koch

64: Colour is the new black

Mark van Wageningen of Novo Typo investigates the possibilities of adding colour to the black-and-white universe of digital type design.
By Jan Middendorp

68

A house that type built

House Industries champions the joyful vulgarity of US graphic arts. Jason Godfrey and Dan Adams pay tribute

72

Obsessive meditations

Robin Broadbent’s still life photography.
By Andrew Robertson and Richard Krzyzak

80

Brand in the hand

Early corporate identity in an Australian ‘printer’s firm’.
By Stephen Banham

Uncoated 89

Reviews

Grignani; Swifty’s Funky Typo-Grafix; National Geographic Infographics; Advertising and Public Memory (Ghost signs);

Andrzej Klimowski on Sue Coe’s *The Animals’ Vegan Manifesto*; Animation: *The Global History*; Dafi Kühne – *True Print*; Mapping Graphic Design

History in Switzerland; Design Objects and the Museum; Rick Poynor on Josef Albers’ *Photocollages*; Bruce Rogers’ *Centaur*; a treat for Tschichold

aficionados; Design for the Corporate World; Winston and Jeffers’ *A Child of Books*; Scott King’s *Public Art*; ‘California’ at London Design Museum