

Squirrel*

* to move in an inquisitive and restless manner

FROM THE HOD



Gene Bawden
 Head of Department, Design

This week ‘Squirrel’ concentrates on the role of language and typography in design. While typography is frequently viewed as solely a domain of communication design, it’s a skill required of many disciplines. While we celebrate typography in font design, publications, posters and other arenas of communication design, we also acknowledge its place spatially. A pictorial wander through our Caulfield Campus reveals the works of artists like Emily Floyd and Agatha Gothe-Snape engaging in typography as a sculptural and a publicly immersive experience (page 16). And, almost every product we interact with—be it physical or digital—utilises type as the means by which we understand how to use it, and in many cases the company that designed it. Many brands like Smeg and Google rely on us recognising their distinctive type-based identities. Importantly, typography is public messaging. How we creatively engage with it is valuable; but what it actually says is infinitely more important.

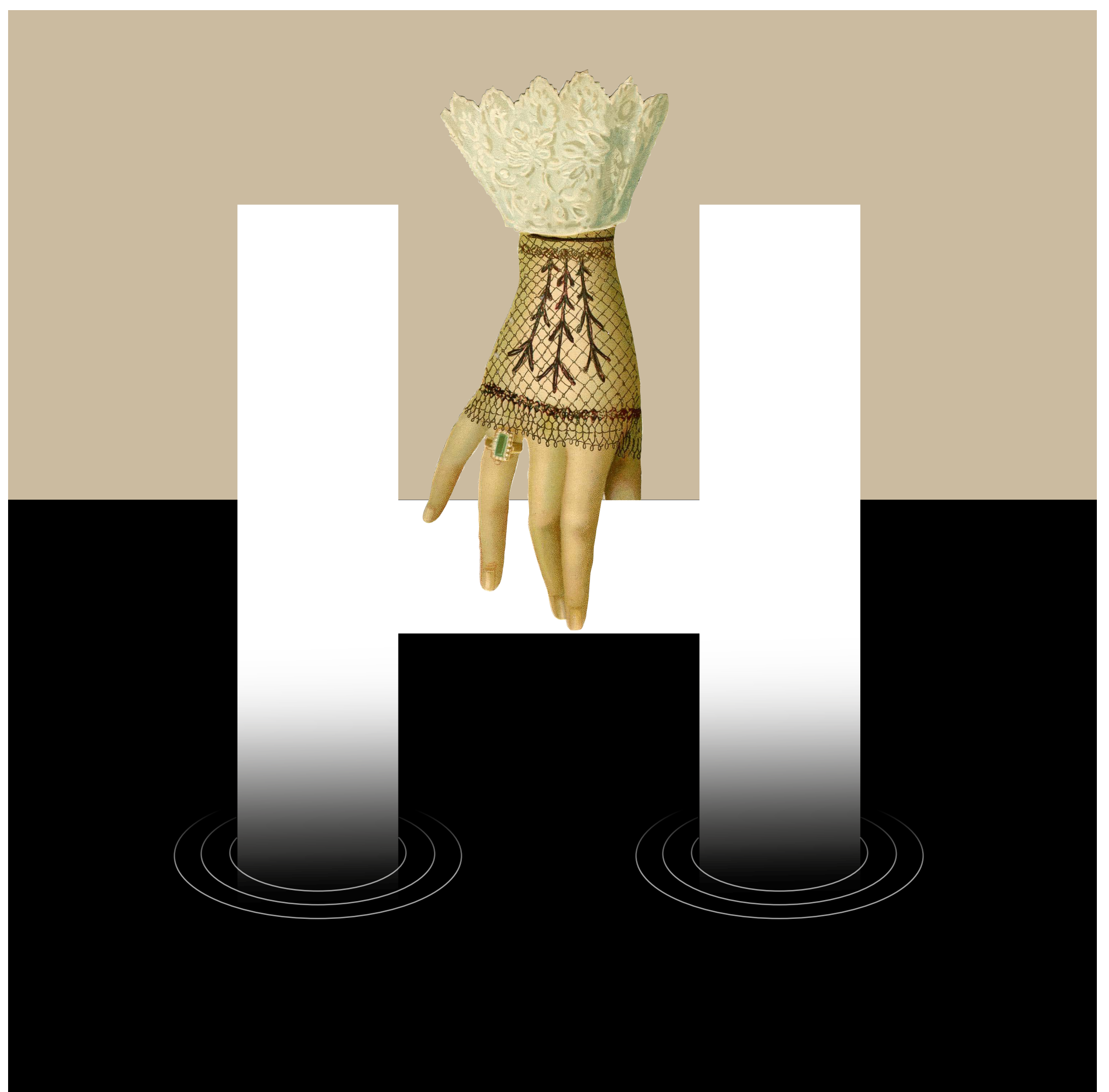
‘H’ is for...

Helvetica, both a phenomenally influential typeface and the documentary we’ve recommended this week (page 2);

Hand, a reminder that the collaborative hand project entries have been extended a week (page 3)...and...

Help: see how Design Health Collab is using type and language to help battle the Covid 19 pandemic (page 15).

For those who care:
 ‘Squirrel’ is set in two fonts: Century Schoolbook, designed by Linn Boyd Benton in 1894; and **New Rail** from A2 Type, a revival of the British Rail alphabet designed by Margaret Calvert of Kinneir Calvert Associates in the early Sixties.





Directed by Gary Hustwit, **'Helvetica'** was released in 2007 to coincide with the 50th anniversary of the typeface's release in 1957. Love it or loath it, Helvetica has become the most ubiquitous typeface, constantly on view every day, even in lock down. Just click on the Monash website, and voilà, there it is. For Hustwit, "Helvetica is a cinematic exploration of urban spaces in major cities and the type that inhabits them, and a fluid discussion with renowned designers about their work, the creative process, and the choices and aesthetics behind their use of type" **SEE THE KANOPY REVIEW BELOW**



To watch the film on Vimeo, tap the image or head to: <https://vimeo.com/286172171>
To learn more about the film and Hustwit, tap the Helvetica 'H', left.



» Watch the trailer

An independent film about typography, graphic design and global visual culture. HELVETICA looks at the proliferation of one typeface (which celebrated its 50th birthday in 2007) as part of a larger conversation about the way type affects our lives. An exploration of urban spaces in major cities and the type that inhabits them, this film offers a fluid discussion

with renowned designers about their work, the creative process, and the choices and aesthetics behind their use of type.

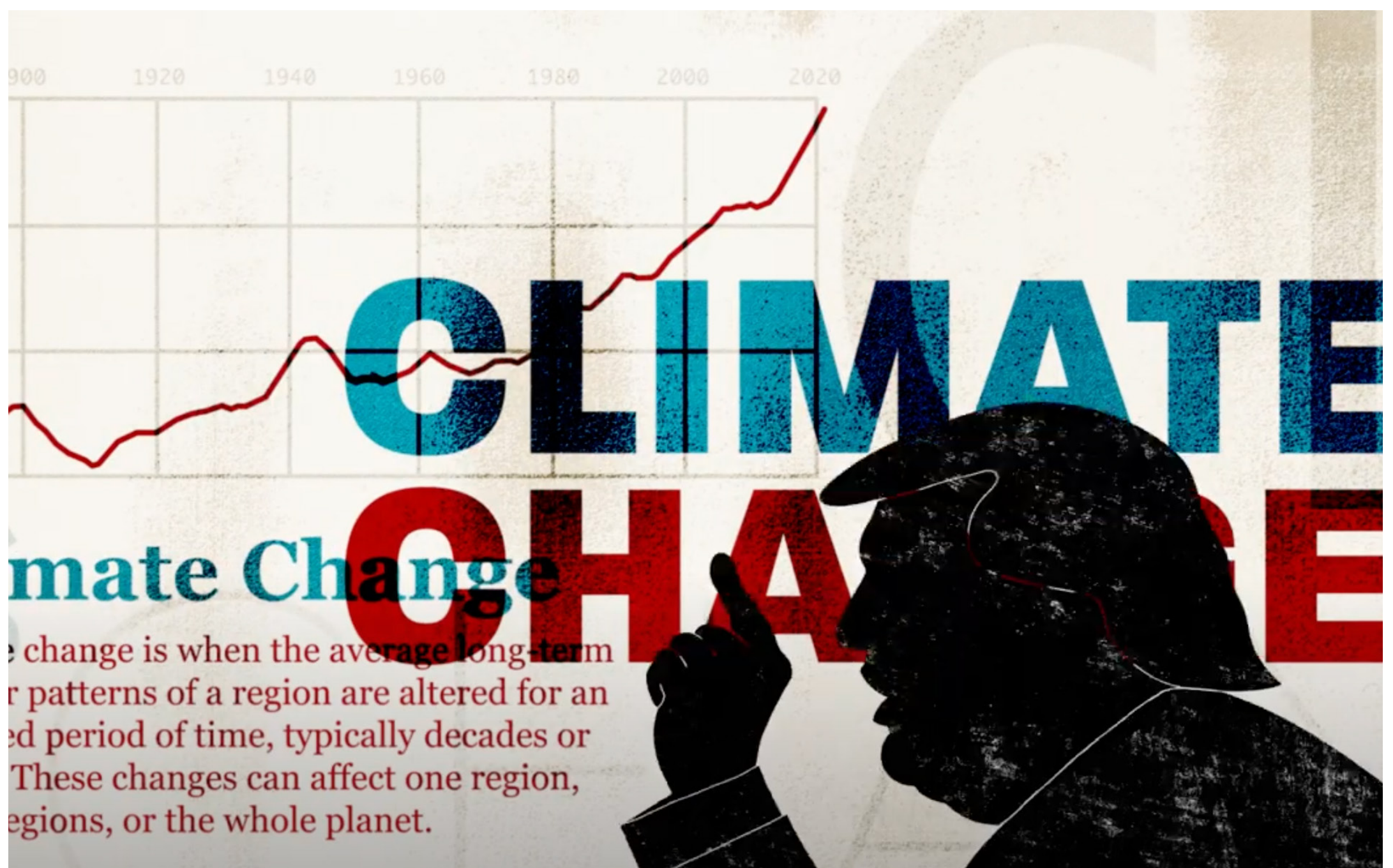
"Even viewers who've never given a serif a second thought are in for an exclamation point of joy from such a well-designed doc."

— Lisa Schwarzbaum, *Entertainment Weekly*



We're Gonna Pay the Price

By Erin Flatters, MADA Communication Design Graduate, 2019. To watch her animation, tap the image. To follow Erin on Instagram, [tap here](#).



Above: Erin Flatters, 'We're Gonna Pay the Price' (<https://www.youtube.com/watch?v=rOzYkBumSV0>)

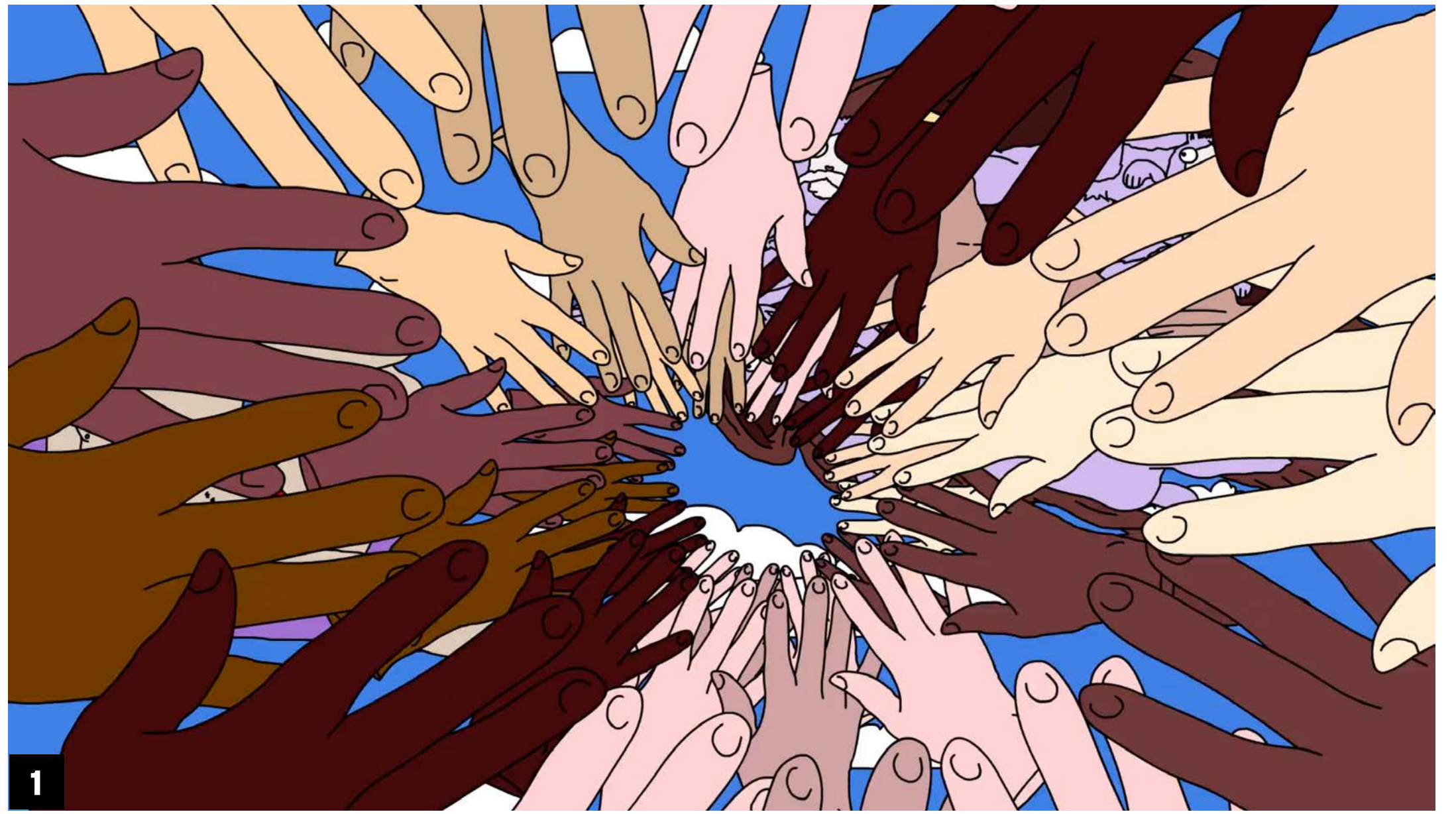
SHOW OF HANDS

Inspiration

Artists and designers have been using the hand as a visual metaphor for centuries. Whether its the raised, clenched fist (5), used as a symbol of solidarity, or Elsa Schiaparelli's 1938 surrealist skeleton gloves (11); the hand is a powerful icon. Take inspiration from these and the many other representations of hands to collaboratively create your 'Show of Hands' submission.

What we need is a final digital submission: 300dpi, RGB .jpg, .pdf, or .mp4 and the list of collaborators who created the work. We will do the rest.

Email your final design to gene.bawden@monash.edu by **Friday 15 May.**



1. 'Don't Touch Your Face', animation by Leah Shore. **Tap the image to connect to Vimeo**
2. Otto Preminger's 'The Man with the Golden Arm'. Graphic Design by Saul Bass (1955)
3. Horst P Horst. 'Hands, hands...' (1941)
4. Piero Fornasetti (c1947). One of 350 plate designs using the portrait of nineteenth century Italian opera singer, Lina Cavalieri
5. Industrial Workers of the World solidarity fist (1917)
6. 'Pan's Labyrinth' (2006) horror film written and directed by Guillermo del Toro
7. Vintage palm readers' guide (c. 1920)
8. Guido Daniele, WWF campaign, 2006
9. Pedro Friedeberg hand chair (1965)
10. Donna Balma and Nadina Tandy, 'I Will Keep it All', Acrylic on 1956 BC Atlas of Resources Map (2017)
11. Elsa Schiaparelli's surrealist skeleton gloves (1938)

THE OUTSIDE WORLD

Vincent Chan trained as a graphic designer at Monash University and worked as a type designer at Commercial Type in New York between 2012–2014. He is currently a PhD candidate and teaching associate at Monash University.

Last year Vincent took part in the New York Type Directors Club 'Ascenders 2019'; a competition that recognises international excellence in typography from designers under 35. As an 'Ascender' he did an interview with TDC:

"I was introduced to typography and type design by Dan Milne in my undergraduate degree. Dan is a natural teacher and really demystified typography for me. Before I took his Typography class, I hadn't even heard of the term and it's not an exaggeration to say that without his influence and generosity, my career would not have taken the path that it has... After I graduated, I was fortunate enough to work at Commercial Type for a couple of years. There, I really learned my craft under the influence of Christian Schwartz, Paul Barnes, and Berton Hasebe. Like Dan, they went out of their way to assist me and entertain my incessant questions. Any notion of resolution I owe to them; all folly is my own.

Today, I work closely with graphic designers who continue to inspire me. They include Dominic Hofstede, Stuart Geddes, Žiga Testen, Paul Mylecharane, and Matt Lenz."

To read the full interview just tap here. And to see the results of Vincent's Typography 1 unit, swipe to the next page.



Search

Articles⁽¹⁶⁾

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Commercial

Vincent Chan

Worked with Vincent Chan

Giorgio Sans	Guardian Sans Text
Kommissar	Kommissar Condensed
Kommissar X Condensed	Sanomat Sans
Sanomat Sans Text	

ROCK AND ROLL HALL OF FAME

Billy the Kid

November 1965–June 1977

RAMONA

Freewheelin' (1963)

THE LONESOME DEATH OF HATTIE CARROLL

SIR THOMAS ALBERT BLAMEY

(1774–1814)

THE SCOTTISH REGIMENT

FITZGIBBON

SIR DALLAS BROOKS, GOVERNOR OF VICTORIA

1884–1951

H.C. SLEIGH LIMITED (1959)

G.B.E., K.C.B., C.M.G., D.S.O., E.D., P.S.C.

Clipped diagonals
Diagonal strokes are lopped off where they meet

Simplified forms
Fused letters are treated reductively

Subtle warmth
Slight rounding mimics an inky impression

High waist
Horizontal mid strokes are subtly elevated

Sharp corners
Where possible strokes turn corners abruptly

Affinity

Main image: Monash Alumnus Vincent Chan (Photo: Country Road. com)

Top: Typefaces designed by and with Vincent at Commercial Type, New York (see links below)

Centre and above: Typefaces designed by Vincent: Grandstand Compact Black; and a series of typefaces (Marshal Regular, Councillor Regular, Regiment Regular, Crawford Regular, Flagstaff Regular, Sleigh Regular and Grimwade Regular)

Left: Recollection typeface, designed for Re:collection website (see 'Squirrel 4')



FOLLOW

Typography sites are plentiful. Here's three worth following.



Commercial Type
New York | London

» CT website



Type Directors Club
New York

» TDC website



tokyotypedirectors
Tokyo

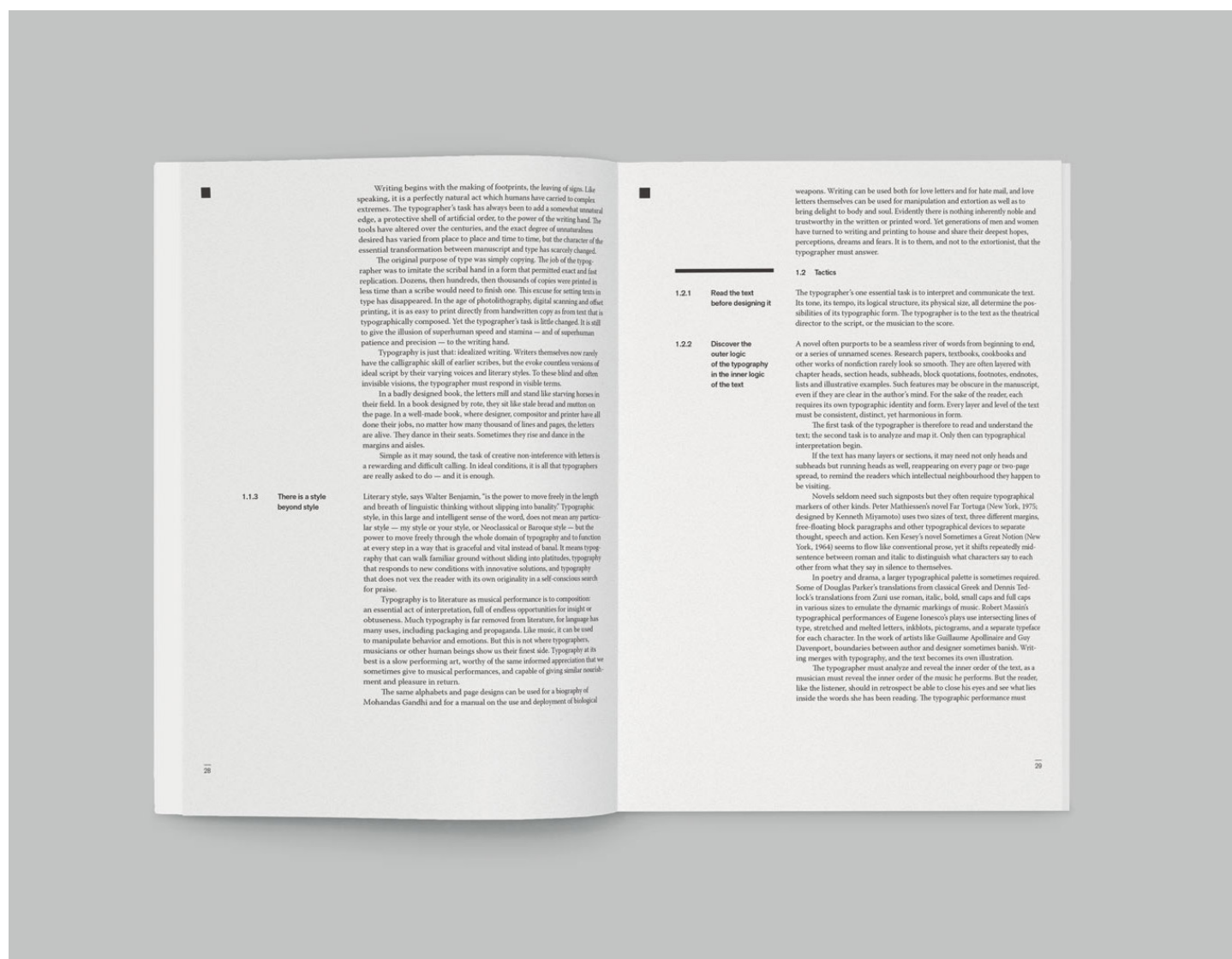
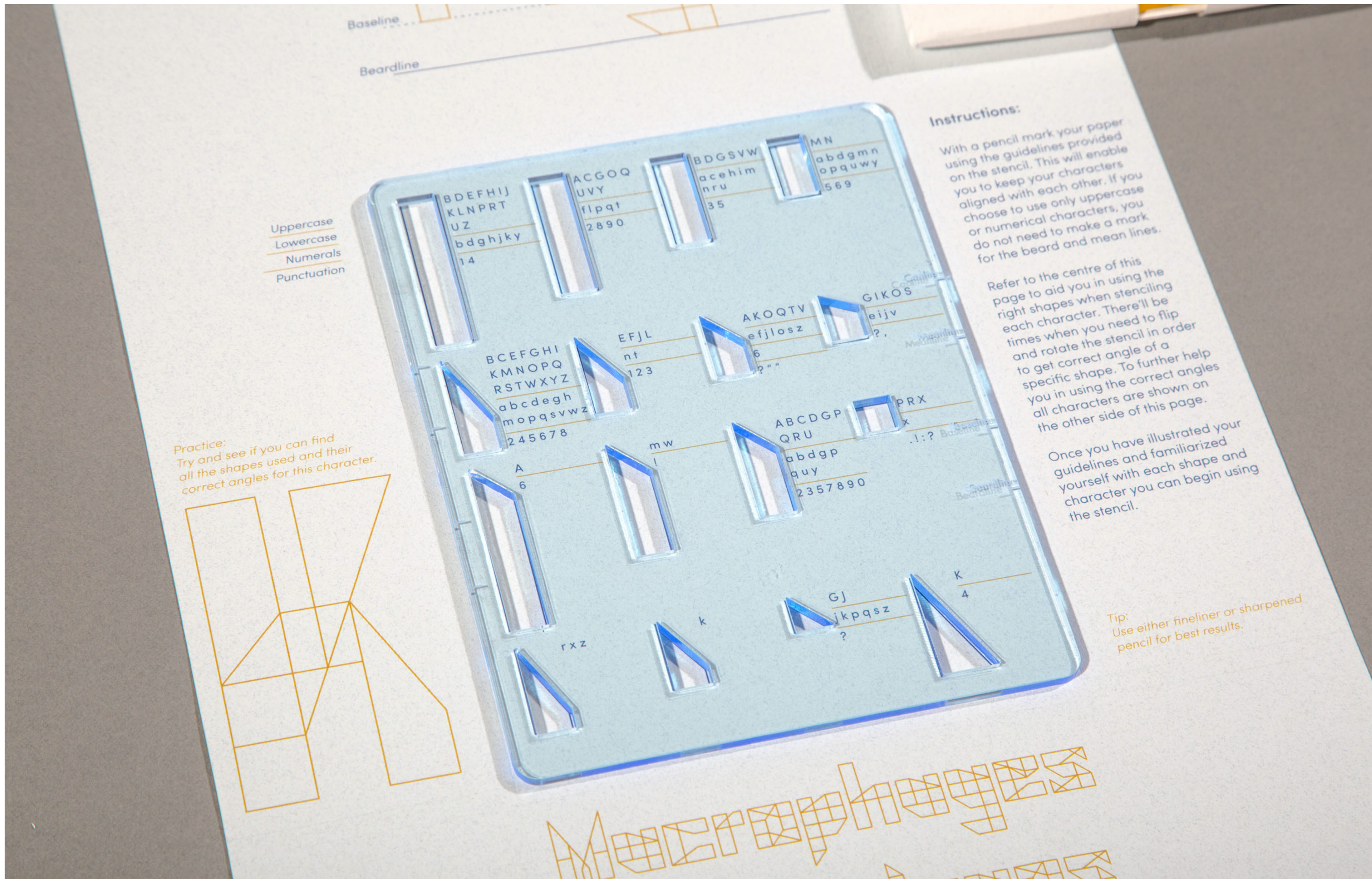
» TTDC website

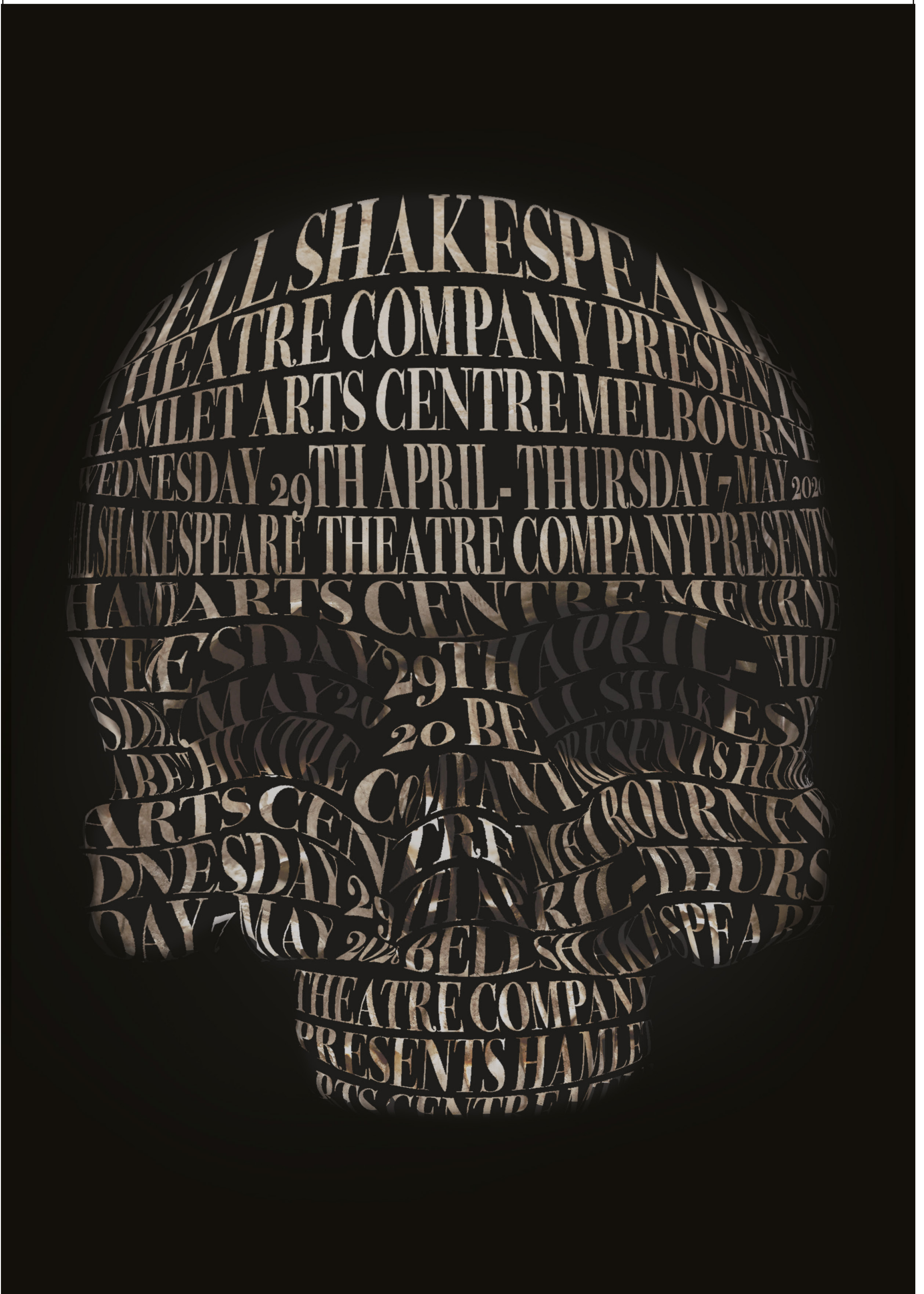


VCO1302 Typography 1

Typography 1 introduces the fundamental principles of typography. You will utilise type both as a communicative and expressive tool. Contemporary and historical methods of typographic production, from print to digital media are examined. You are encouraged to critically analyse and question the relationships between type and meaning, type and language. Emphasis is placed upon the acquisition of skills and knowledge. [Tap here for the handbook entry](#)

From top to bottom, left to right:
Type stencil: Marion Cristobal
Type stencil: Bec Ko
Typographic Reader: Lauren Conti





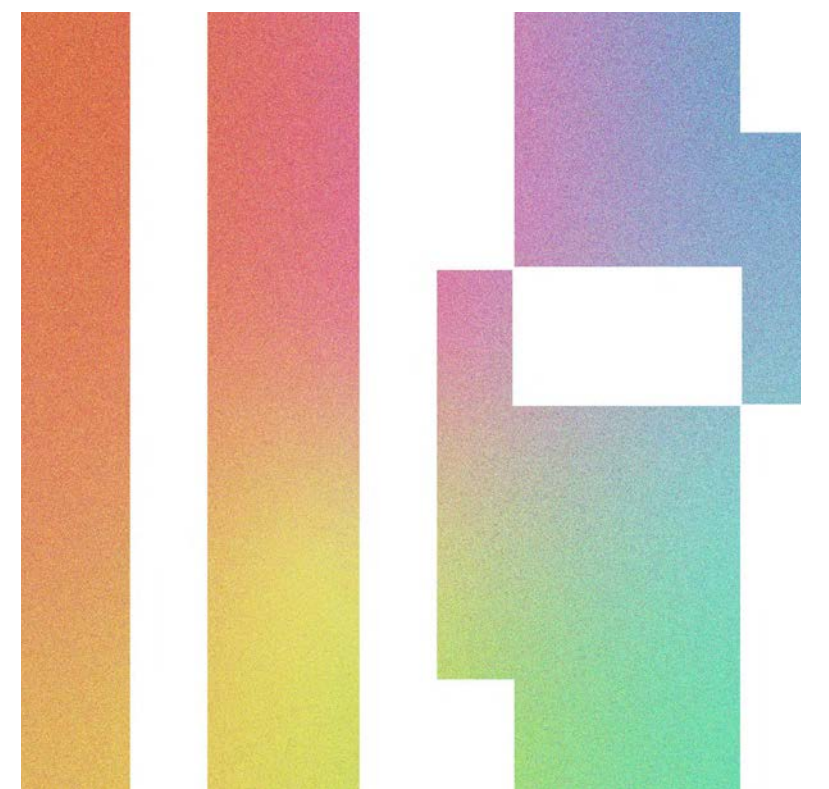
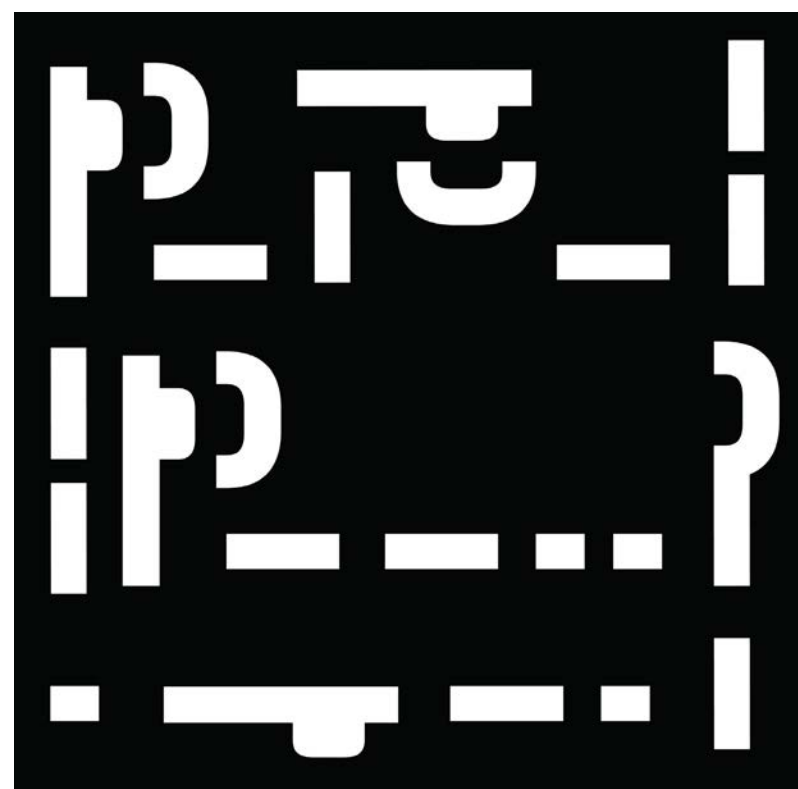
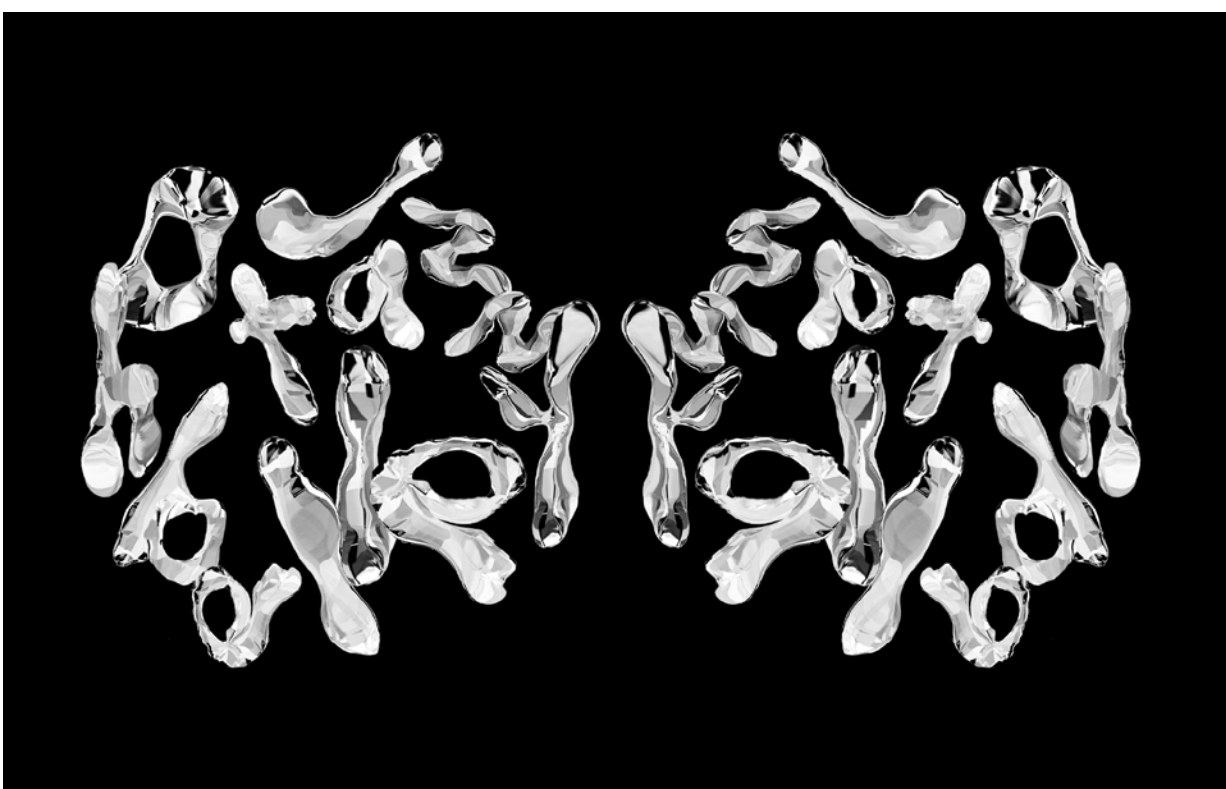
Above: an exceptional Bell Shakespeare poster design by Jade Joseph, Communication Design Studio 3 (CDS2001)
Lecturer: Ned Culic



Bell Shakespeare Shorts Festival.

If you have a younger sibling still at school driving you nuts while you're both at home, maybe there's an opportunity to do something together? Bell Shakespeare has announced a film festival where school students are in the director's seat. They have launched a national festival of short films about and inspired by Shakespeare that reflect unique Australian communities.

ITS ONLY FOR UNDER 18s BUT ALL THE DETAILS OF THE FESTIVAL ARE HERE

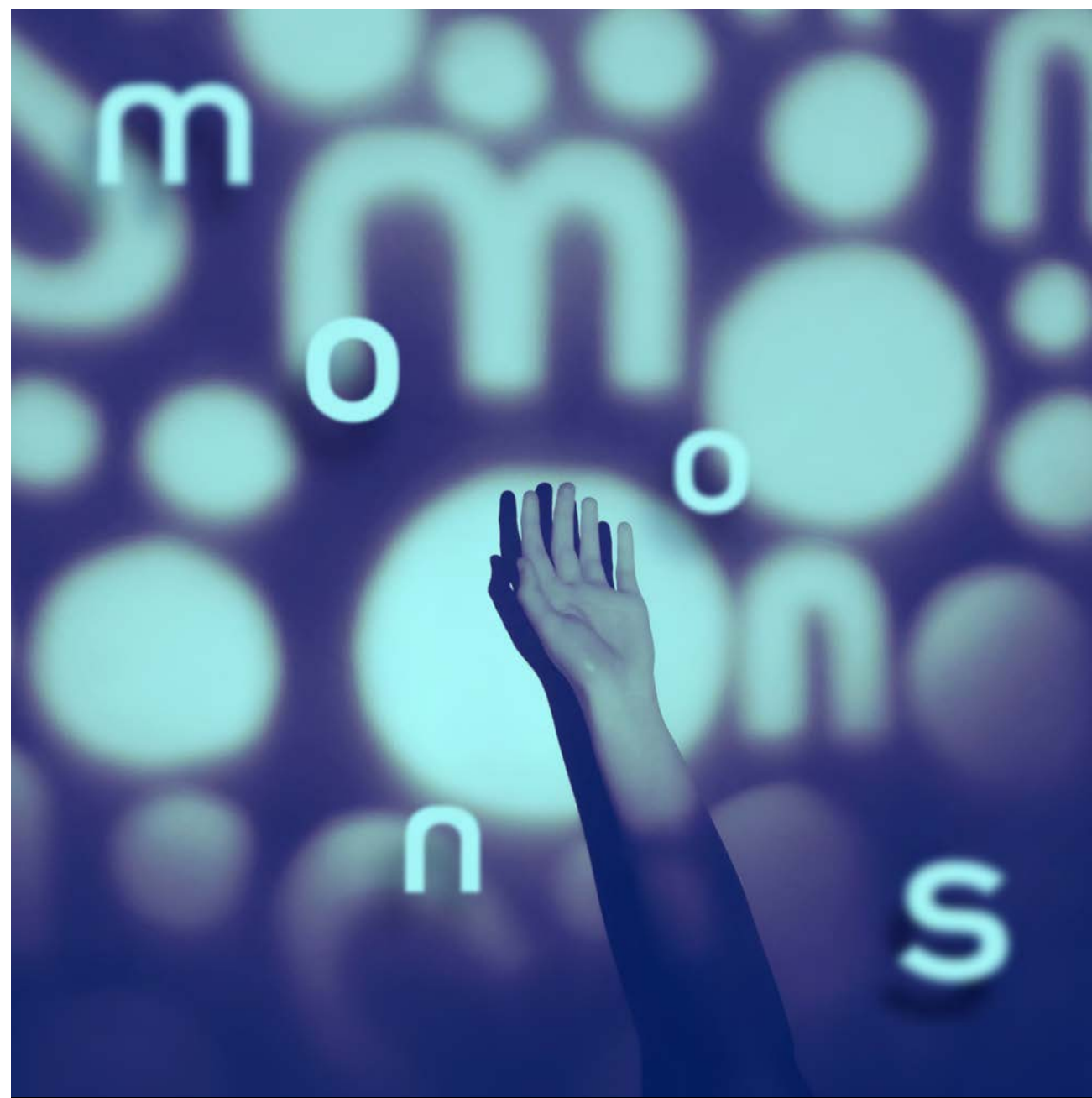


Communication Design Studio 3 (CDS2001)

Lecturer: Rick Milovanovic

In this 3-week project called 'Sounding Type', students were asked to select an instrumental recording to be the focus of a project exploring the relationship between sound and typography.

"It's been inspiring to see how well most of the students have adapted and responded to the rocky start to 2020. Some of these submissions are exceptional ... given the circumstances and quick turn around."
— Rick



- FROM THE TOP, LEFT TO RIGHT:**
 GEORGIA BOLD:
 Oya (Aw-Yah), Babatunde Olatunji
 SUSIE NAHM
 Kaytranada, Hot Jezebel
 MADELEINE BARETTE
 Planet Rock, Afrika Bambaataa
 AMY MILLEN
 The Truth I'll Never Tell, As It Is
 JOY HUSBONGCO
 Special Discount, Corp
 MADISON MARSHALL
 Moonmoons, Anna Meredith
 MO DOAN
 Curio, Meitei

YOU SAY

“Hey Kasia and Dane! Just wanted to thank you heaps for running such a great studio during such a crazy time these past 6 weeks, I really enjoyed the process and learnt heaps from you both, and felt it was really easy to work through the brief despite not being at uni physically ... thanks so much for your encouragement, patience and consistency, as well as your flexibility to make the studio the best it can be in these circumstances!”

WE SAY

“Thank you ... (for) giving us this opportunity to teach at Monash. I know personally I have grown as a designer and thinker and feel personally my own communication skills (and patience) have improved on a personal level — Seeing our students take on our feedback, listen and learn new skills to make them better visual communicators, has been a pretty priceless feeling.”

MADA Design are incredibly grateful to all our highly skilled sessional staff, like Kasia and Dane from Susu Studio, for their dedication and commitment to teaching... and giving our graduates opportunities to publish their work in the world. The illustrations for the 'Forever Friends' Animal Rescue website were created by Monash Alumnus Zach Beltsos-Russo.

Tap the image to connect to Susu Studio or head to www.susustudio.com

Kasia and Dane

Associate Lecturers (Communication Design Studio 4 CDS3001)

SAVE A LIFE FIND A FRIEND



ADOPT A DOG

ADOPT A CAT

OTHER ANIMALS

ISOTYPE

When you're next on your iso-walk take notice of how much typography appears in your environment to help guide you through it. Whether beautifully crafted by experienced designers, scrawled by construction workers; or hastily pasted up by neighbours to announce a garage sale; the language of type is ever-present. So ditch spotting the creepy teddy bears, and record type examples instead!

If you would like to submit your own iso-type collage
the dimensions are 1114pixels x 1743pixels (or 392mmx 615mm).
Send to gene.bawden@monash.edu





Located in the iconic Nicholas Building, **World Food Books** is a book service dedicated to the presentation of a rotating, hand-selection of quality international art and design journals, artists' monographs, exhibition catalogues, artists' editions, collected writings and printed ephemera.

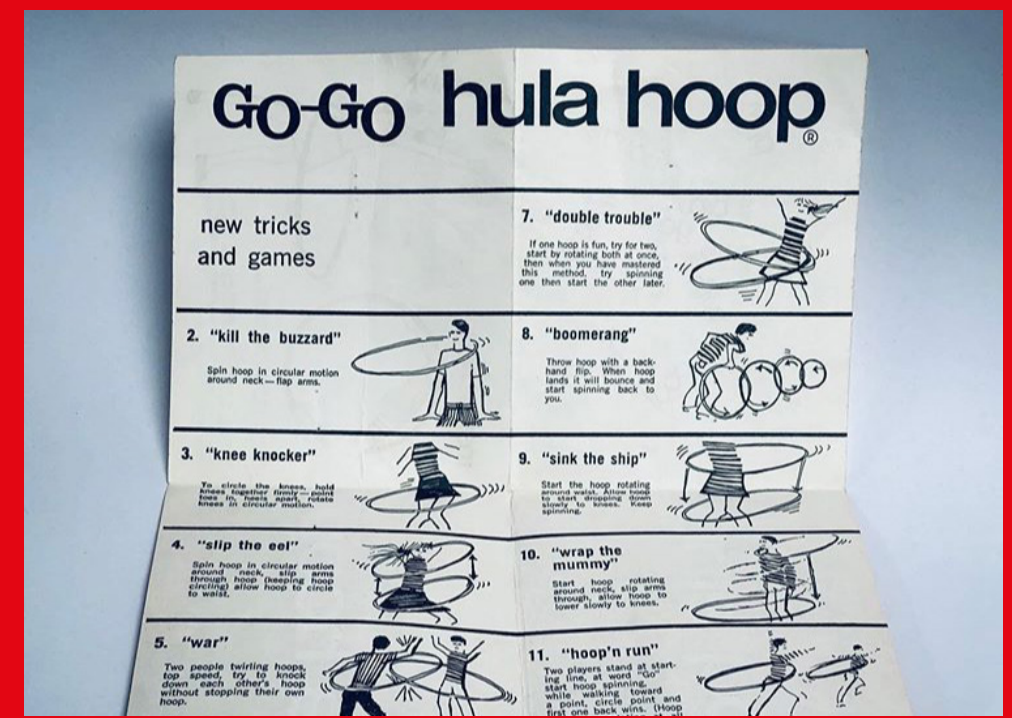
World Food Books presents new titles alongside rare and out-of-print publications spanning the fields of contemporary art, modern art, cultural theory, photography, film, poetry, fiction, fashion, architecture, interior design, typography, illustration, politics and much between.

To connect to the store online, just tap the bookshop icon or head to worldfoodbooks.com

ICON WITH IAN WONG

Follow Ian on Instagram @ispyid or tap the panel

Original Go-Go hula hoop packaging/instructions by **Alex Tolmer & Associates**, South Melbourne, Australia. The world's first hula hoops were manufactured in Australia by Toltoys founder Alex Tolmer. In 1958 his nephew Brian Davis (founder of Decor) introduced the Australian hula hoop to Arthur "Spud" Melin and Richard Knerr at their company WHAM-O in Southern California. Toltoys had manufactured the WHAM-O frisbee and Davis was in the USA for the 1958 American International Toy Fair.



WTF

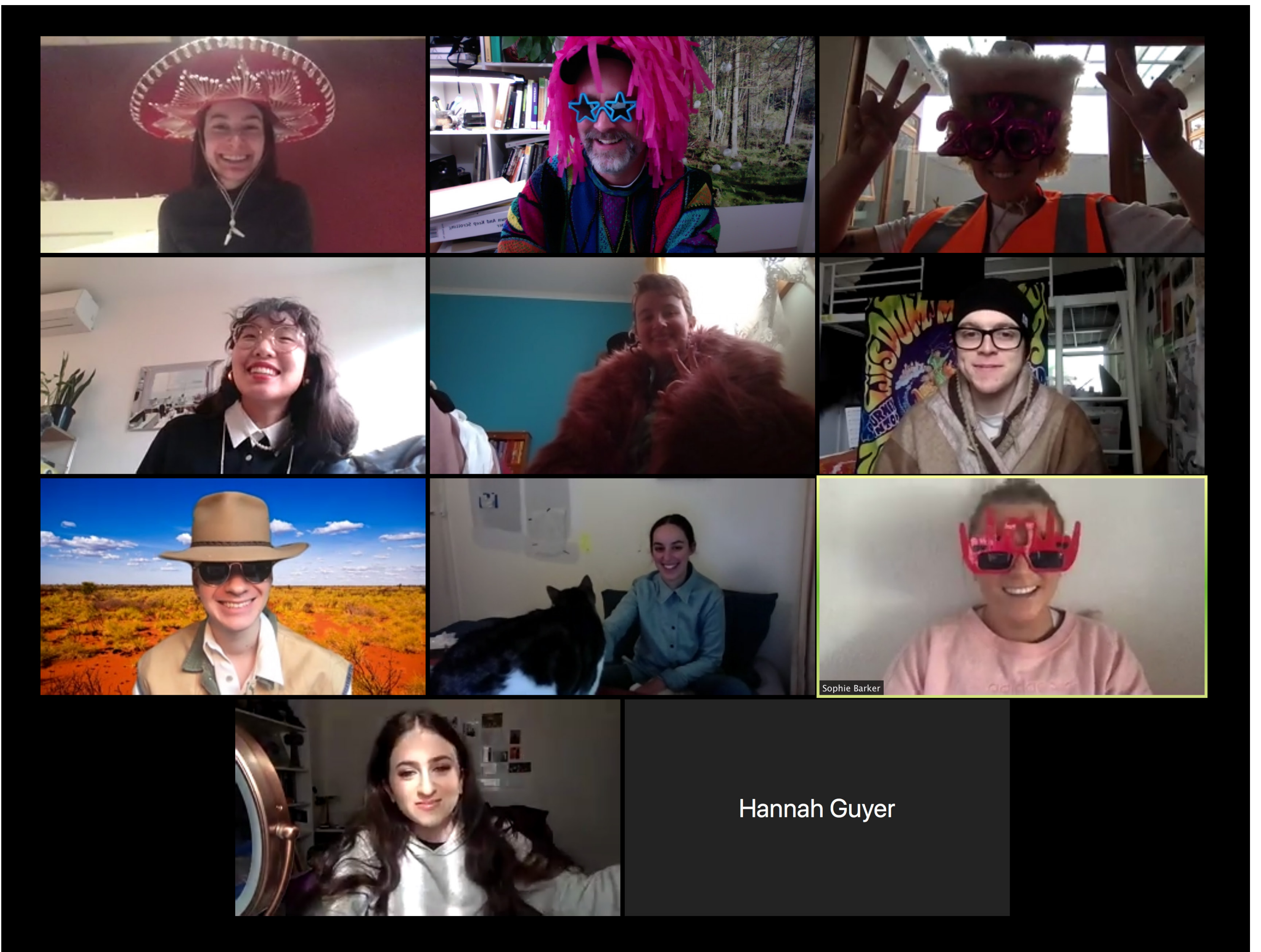
WHAT'S THE FONT?

This is not really a font as such, but Variable Message Signs (VMS) promulgate type-based messages in our environment every day.

Associate Lecturer **Adam Cruickshank** recently adopted the medium as an unconventional publication process; using a VMS display as a means of communicating broadly to a passing public at the [Bookworks exhibition](#) at MUMA Gallery (Main image). His Instagram is quite the repository of collected VMS text. To connect to his Instagram tap any image, and to read more about Adam's 'Unconventional Publishing' unit swipe to the next page.

All VMS images: Adam Cruickshank (Instagram)





THE ZOOM ROOM

Unconventional Publishing, Unconventional Zoom attire. Students, and in particular the staff, of Unconventional Publishing liven up their Zoom class room with a costume party. Seems Adam raided a nearby dress-up box, but damn, whoever dressed up as a cat is really convincing!

ELECTIVE SPOT LIGHT

CDS2524 Unconventional publishing

Unconventional publishing is a unit for those wishing to explore new models of physical publishing involving designer-generated content. Various methods and rationales - both creative and pragmatic - for the instigation of self-initiated projects will be investigated. The unit explores the possibility of communication design as an autonomous creative practice.

The definition of publishing has expanded to include such diverse practices as websites, books, phone-based media, magazines, public posters, etc. In particular, small publishers have become more numerous and specialised, while traditional mass-market publishing is undergoing a slow decline.

Merging the traditionally separate roles of content-generator, editor, designer, publisher, printer and distributor reflects contemporary trends in communication design and provides a holistic overview of publishing as discipline. The unit approaches this breadth of publishing as a contiguous practice that can be overseen by an individual or small group and therefore encourages the development of projects outside of the traditional client/designer relationship.

Tap here to read the Handbook entry



Unconventional Publishing: project by Jessie Liu

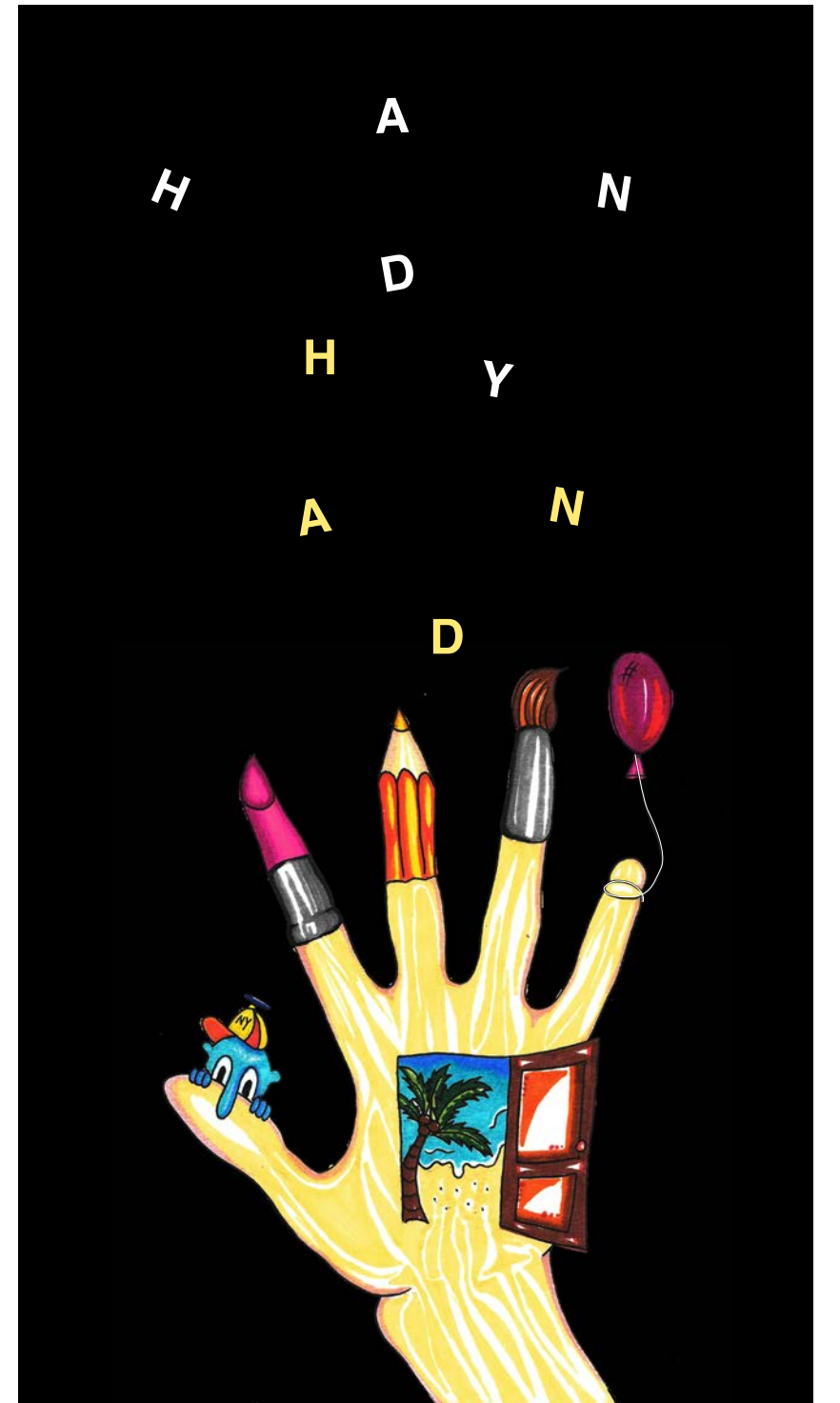


THE VIBE

Good to hear...

“I am a first year student enrolled in Master of Design and also a fan of ‘Squirrel’. Through the past 6 weeks I have seen lots of genius work from other students. They are brilliant and sometimes I get inspiration from them. It is great to see what other students are doing. And now as a first year student, I really want to share what I am doing to others... It is amazing that after 4 weeks’ learning, I could use some normal photos to composite a folklore postcard. I am proud of what I have done and also grateful to my teachers for all they have done for us.”

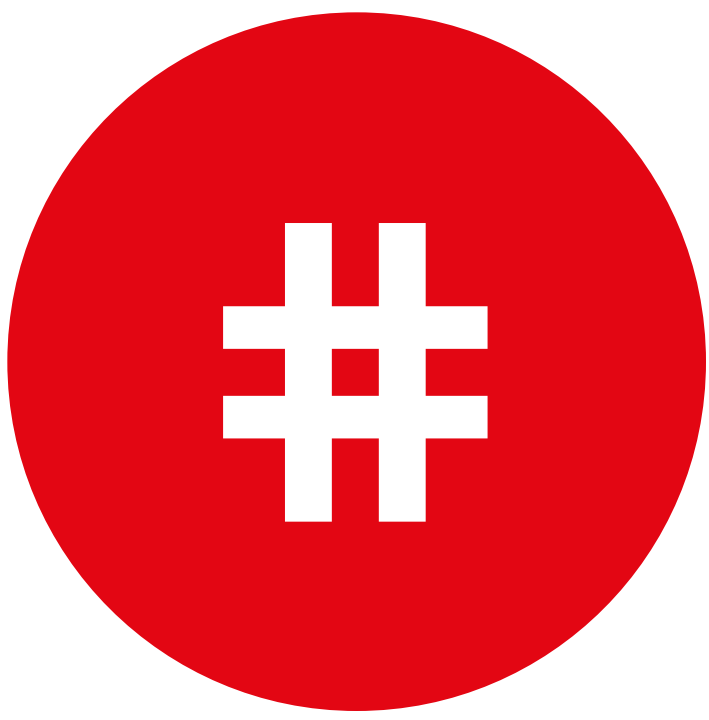
— **Xipeng Niu**
(artwork, right)



Top: Brian Acuesta's response to 'Anxiety into Action', a 3D rendered typographic mug. Positivity is free, but the image begs the question: if there are gaps in the belief, how well does it work?

Above First Years Tommy and Sarah's collaboration for "Show of Hands". Tap the top to connect to Sarah's Instagram, and tap the bottom to connect to Tommy's.

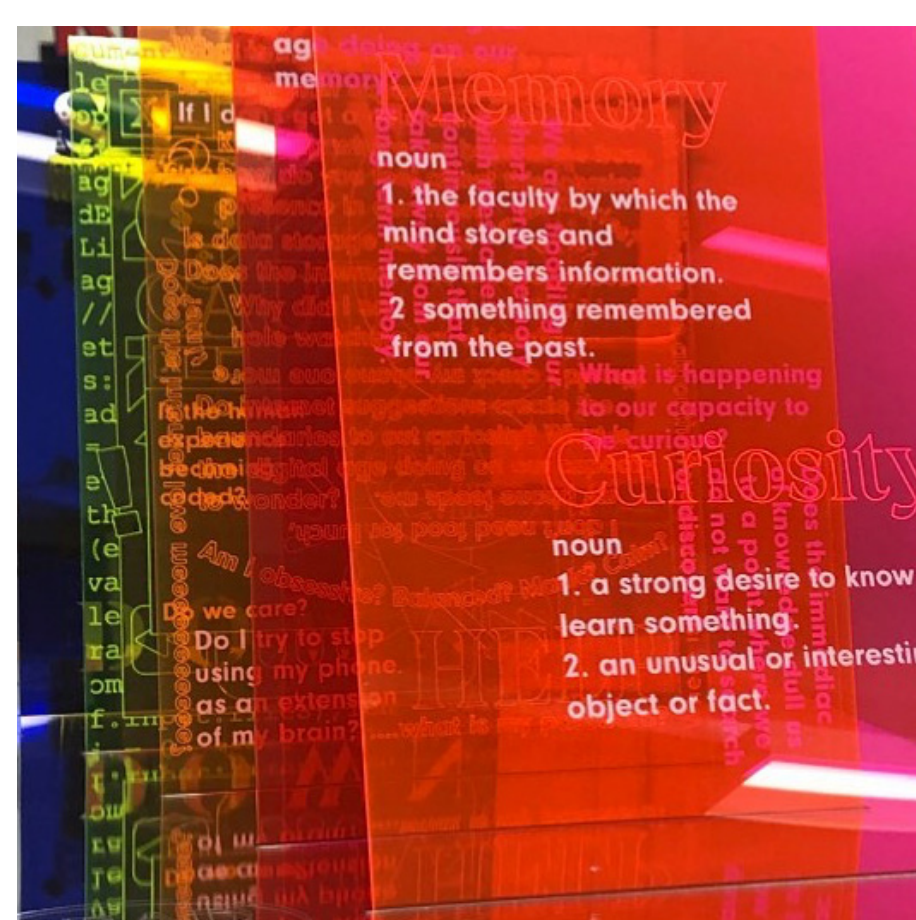
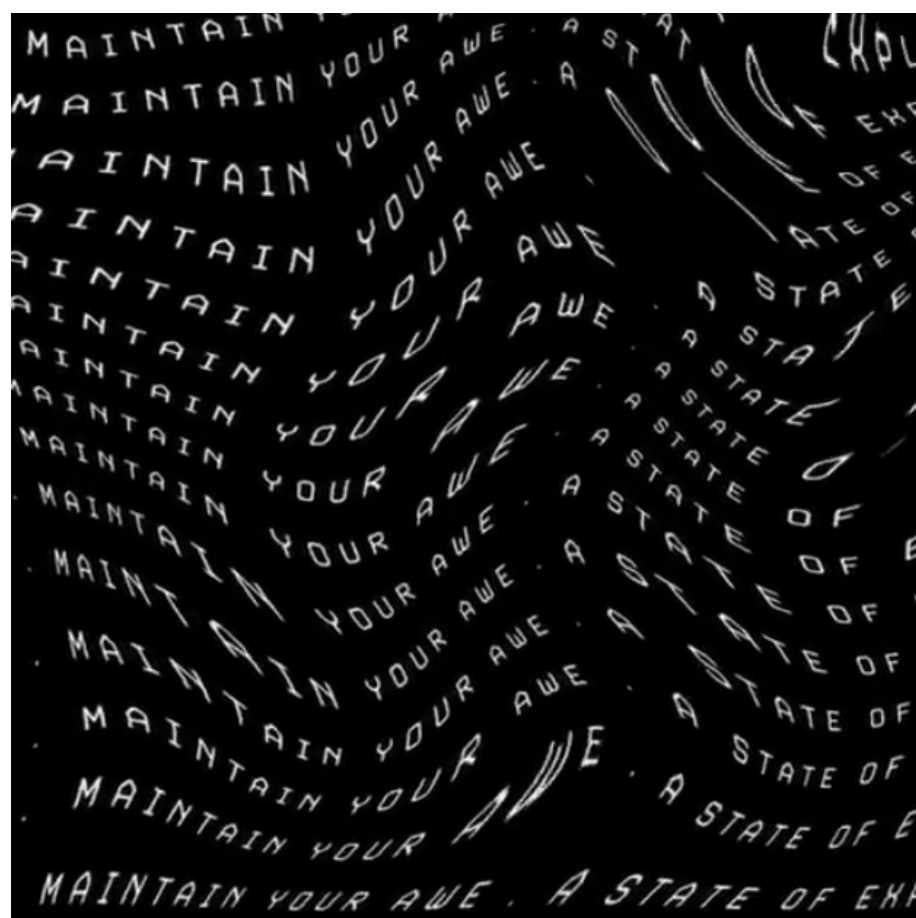
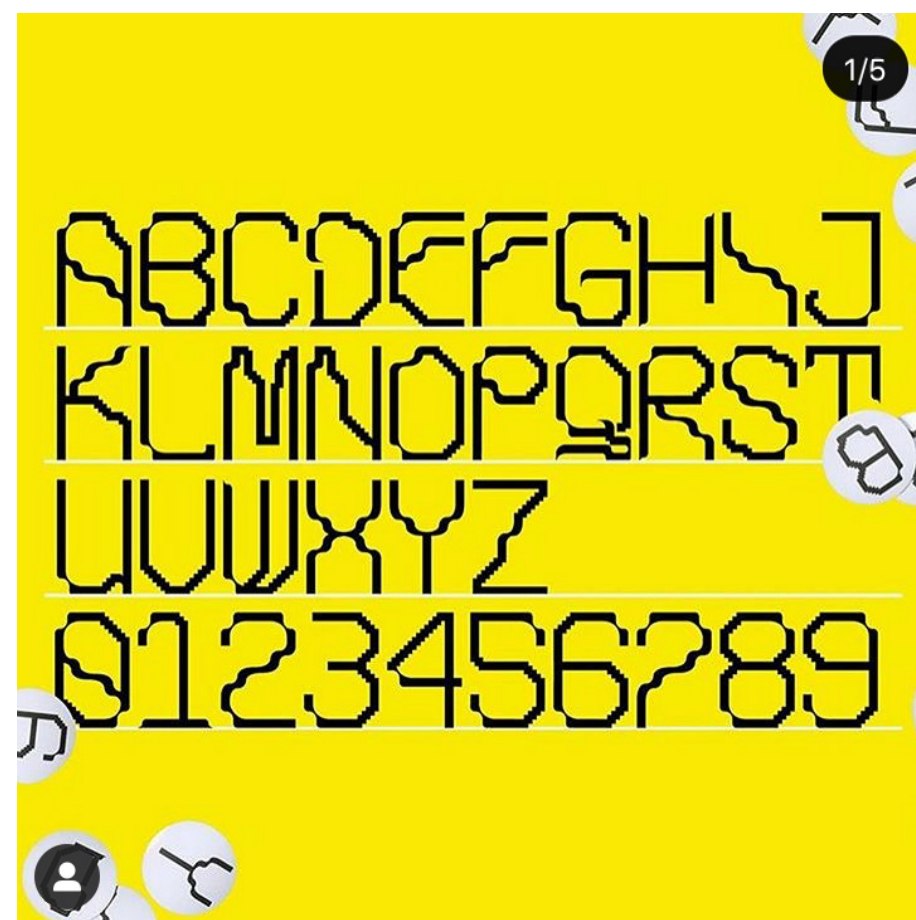
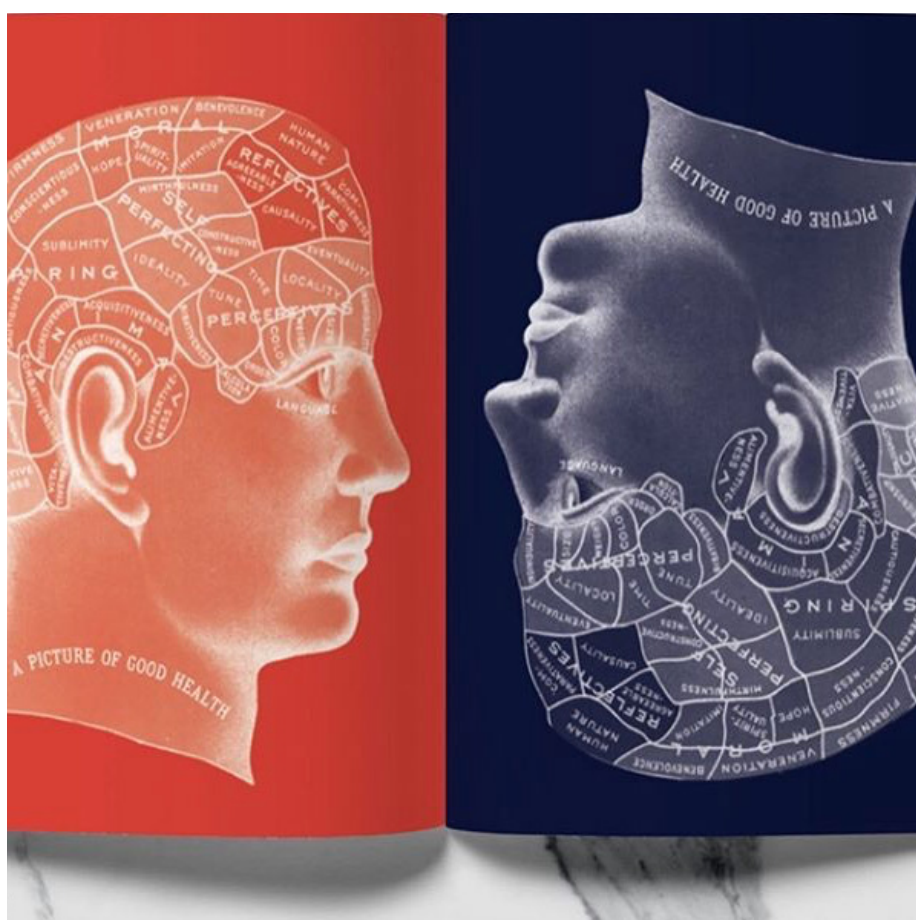
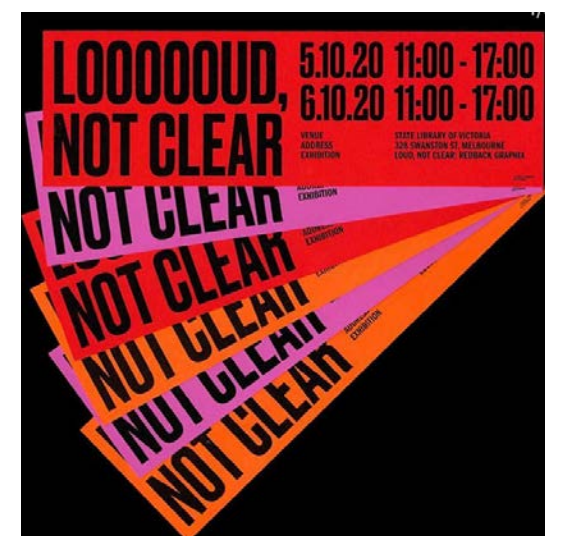
Right: Xipeng Niu's digital collage that brings together 6 images, but also reminds us that typography is not always in English!



#monashcommdes

Follow your peers; follow the hashtags.

Our longest running program at Monash is Communication Design. In some guise or another the program grew from a commercial art diploma in the 1940s to Graphic Design in the '80s to Visual Communication in the early 2000s to its most recent incarnation as Communication Design now. The degree allows students to explore the realms of communication within visual culture; from the traditions of print, typography, packaging and illustration; through to web design; digital publication, animation, and interactive app design. Many of our alumni, as you've seen over the last few weeks, have gone on to establish their own successful studios; or work for some of the largest names in Australia and overseas.



When posting remember [#monashada](#) [#monashdesign](#) [#col1001](#) [#monashspatial](#) [#monashindustrial](#) [#monashcommdes](#)



Two weeks have passed since we last saw the water bottle project, designed by the Suzhou students in China (see 'Squirrel' - 4). But, then, they were just working drawings. Now they have worked up their concepts into beautifully rendered CAD models. Clearly, working through the internet and two different time zones hasn't lessened Bernie and Phil's ability to teach both idea generation or technical proficiency. Well done Team Suzhou!





Design Health Collab, co-directed by Daphne Flynn and Mark Armstrong, is our Research Lab that works in all areas of health and wellbeing, from medical devices to hospital experience design. Most recently they have been at the forefront of developing designs related to Coronavirus. This includes everything from mask designs to communication campaigns and instructional videos: Clear communication is a critical consideration in situations such as Covid 19.

Tap here to connect to more projects undertaken by the Lab.

#Covid19AsOne

PPE PROCEDURE Correct use of Personal Protective Equipment

ON IN THIS ORDER

1. Hand hygiene
2. Goggles
3. Mask
4. Cap
5. Hand hygiene
6. Glove

OFF IN THIS ORDER

1. Glove
2. Hand hygiene
3. Goggles
4. Hand hygiene
5. Mask
6. Hand hygiene
7. Cap
8. Hand hygiene

Instructions shown follow Monash Health guidelines for Donning and Doffing PPE, 27 March

MONASH HEALTH AND MONASH DESIGN HEALTH COLLAB

SOCIAL DISTANCING WHILE SHOPPING & PURCHASING

1.5 METRES

Start of the shift briefing: Health Care Worker

Start of the shift

1.5m

Does anybody have any symptoms of Fever URTI Gastro

WASH BEFORE WASH AFTER

I will now using hand sanitizer to protect you from infections

No Lanyards

CLEAN YOUR EQUIPMENT BEFORE CLEAN YOUR EQUIPMENT AFTER

Are you OK?

The D comes first in DrsABC

RESPONSE IS PPE

CORRECT USE OF PERSONAL PROTECTIVE EQUIPMENT

Top: Laminated instructional cards to illustrate the correct wearing and removal of personal protective equipment (PPE). Designed to resemble the safety cards used in airlines, the information must be clear and quickly understood.

Far Left: Downloadable social distancing posters made available for public and retailer use.

Left: Side A of the 'shift briefing' card, that explains all the key considerations for health care workers about to undertake their shift with Covid 19 patients.

Above: Instructional video. Tap to connect.

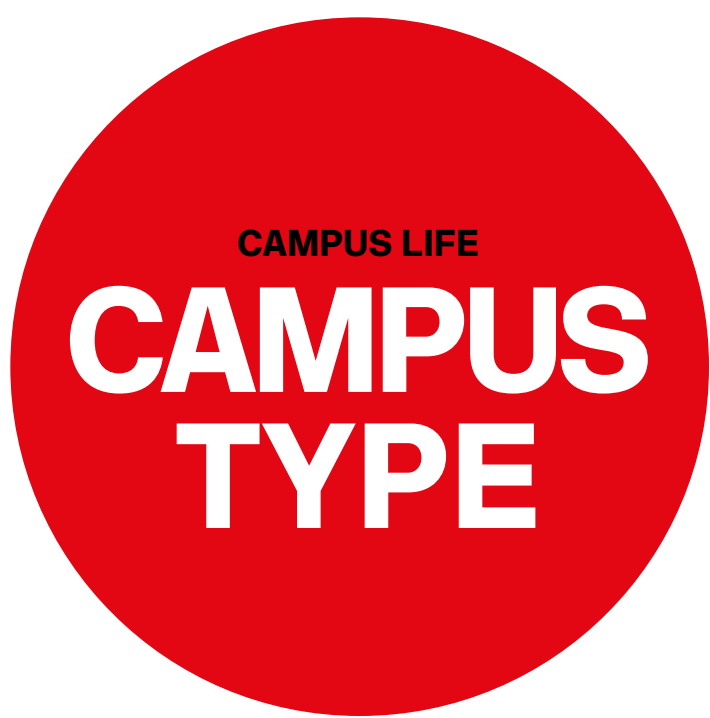
Contributors: Daphne Flynn, Diana Egerton-Warburton, Eden Potter, Cameron Rose, Bronte Kerley, Gene Bawden, and Monika Engelhard. To see all the material produced go to: <https://www.covid19asone.com> or **tap here**

Recently, Design Health Collab designed this identity for Victoria's health care workers. The logo brings them together, united in their fight against Covid 19. From doctors, nurses and ambos to administrative and cleaning staff; Allied health professionals to community members at the front line of the Covid 19 challenge; they are all together and stronger because of the intersection of their skills and dedication. So, if you see someone wearing this badge, give them a nod, and say 'thanks'.

At the far right is a speculative design for a silver pin, to be awarded to health care workers at the end of the crisis.

Right: Logo, Gene Bawden and Daphne Flynn
Far Right: Silver pin render, Nyein Aung





When we return to Caulfield take notice of the environmental typography that punctuates the campus; from the enormous immersive blue communal space created by artist Agatha Gothe-Snape, to the hidden alphabet embedded in the original 1970s brutalist façade of the Library.



Clockwise from top: 'Give or Take', Rose Nolan (Monash Caulfield Library); 'The scheme was a blueprint for future development programs', Agatha Gothe-Snape; MUMA Gallery typeface designed by David Pidgeon in collaboration with Monash Alumnus and Associate Lecturer, Dan Milne (see below); 'This place will always be open', Emily Floyd; Brutalist alphabet, Monash Caulfield original Library façade.

Website
of the week

Dan Milne
TYPELAB

<http://typelab.co>

Dan Milne is a type designer and graphic designer based in Melbourne. Dan completed a Bachelor of Visual Communication at Monash University followed by a Masters in Type Design at The Royal Academy of Art (KABK) in The Netherlands in 2009. Dan has created custom and retail typefaces for clients including House Industries and Commercial Type and has collaborated with local Australian designers to produce typefaces for institutions including MUMA and MADA. Dan has been teaching graphic design, typography and digital font design subjects at Monash University since 2006.

Left: Mierop Inline (2010) designed for House Industries,

SZANTO
½ \$ & § ß Ø Æ
Mississippian
HOUSE INDUSTRIES
double triple inliner



This week Hannah DeBuhr takes us on a tour of the domestic interiors of the 1970s... through a portal she found in her room. For some of us the 1970s represents the nostalgic interiors of our childhood, and the thick layers of burnt-orange paint, luridly patterned olive green wallpaper, plastic plants and flowers, and more fake teak Laminex than was good for anyone, still haunt our memories today. For others it's an aesthetic blip; a gaudy consumerism best buried in the recesses of history. But, in the interest of moving design forward by looking backwards; lets raise one last glass of Mateus Rosé, and toast "the decade that taste forgot".

Just tap the TV to connect to the channel.



Guy Abrahams:
Art in a time of twin crises:
climate change and COVID-19

The MADA Art Forums have gone online. The first presentation is from Guy Abrahams: The climate emergency and COVID-19 pandemic both pose existential threats to our way of life. What ethical responsibility do the arts have to engage with the challenging issues of our times?

Tap the 'Listen up' icon; left, to connect to YouTube; or head to www.monash.edu/mada/events/Guy-Abrahams for the video and full transcript. For more MADA events, check the 'Events' page on our website; just [tap here](#).



Myra Thiessen is Lecturer in Communication Design at Monash Art, Design, and Architecture. She has rounded experience as a design practitioner, educator, and researcher, with a particular interest in the social impact of design. Her research is focused on cultures of reading and learning, which includes an exploration of how people access and use information in social environments and the role of criticism in design education. Her typography research is driven by the impact of motivation, context, and environment on reading and cognition and how efficiently the brain can process typographic information.



Dr Myra Thiessen
 Communication Design



Two of Myra's recommendations. **Above** is a still from 'The last punchcutter', a short film about the dying craft of letter punch cutting, (film by A film by Giorgio Affanni and Gabriele Chiapparini) Tap the image to connect to YouTube.



MADA NOW: 2013

Few people realise that we archive every student Graduate Exhibition. As a concept, 'MADA Now' began in 2012, and each year since we've celebrated the achievements of our graduates within the same theme.

Over the next few issues we'll dig around in the archives to reveal the highlights. This week we've started with Communication Design in 2013. You may recognise a name or two:)

Just tap the 'MADA THEN' icon above for your own time-travel experience, and discover the graduate work of students past.



Above: Simone Hill, Book Design and winner of the prestigious International Society of Typographic Designers Award, 2013
Left: Akaysha Davey, Cannibal Cookbook
Below: Paul Hanslow, Flinders Street Typeface
Below, centre: Sophie Ereglidis, 'The Home is Sacred' publication
Below, left: Alex Lawler, 'Thatching'
Bottom Left: Sonja Petrovic 'Retrospect' publication
Bottom right: Jessica Hoskin, 'On the Road' by Jack Kerouac

