

GERMS

(GI)



GRAPHICS INCOGNITO

by Mark Owens

My interest has always been in restating the validity of those ideas which, by and large, have guided artists since the time of Polyclitus. I believe that it is only in the application of those timeless principles that one can even begin to achieve a semblance of quality in one's work. It is the continuing relevance of these ideas that I mean to emphasize, especially to those who have grown up in a world of punk and graffiti.¹
(Paul Rand)



Welcome to 1984

When I graduated with my MFA, everyone in my class was given a copy of Paul Rand's *A Designer's Art* as a parting gift, and ever since I have found the above quote from the introduction to be troubled by a number of implicit ironies. Writing in 1984, seven years after *Never Mind the Bollocks* and at a moment when established New York art galleries were aggressively collecting the likes of Jean-Michel Basquiat and Keith Haring, Rand points to punk and graffiti as two of the most debased examples of graphic form-giving:

amateur, trendy, and of-the-moment. The irony, of course, being that over the subsequent two decades punk and graffiti (or, more precisely, hip-hop) have proven to be two of the most productive domains not only for graphic design, but for popular culture at large. Meanwhile, Rand's example remains a source of inspiration to scores of art directors and graphic designers weaned on breakbeats and powerchords.

And while I suppose it might be possible to see Rand's use of techniques like handwriting, ripped paper, and collage as sharing certain formal qualities with punk and street-art aesthetics, it seems to me more interesting to allow the ironies in this passage to remain in place. For, what Rand means here by a 'timeless principles' of 'quality' design is, of course, modernism or, to be more specific, that form of graphic modernism first exported to America with the diffusion of Bauhaus pedagogy in the wake of WWII and subsequently popularized in the 1960s and early 1970s as the so-called Swiss 'International Style'. For vanguard American designers working in the mid-1980s such work was largely felt to be exhausted and out of favour, associated with the bankrupt corporate establishment of the Vietnam era and a vision of the designer soon to be supplanted with the arrival of the Apple Macintosh. Thus, in arguing for the 'continued relevance' of modernist design principles in *A Designer's Art* Rand was clearly registering a certain degree of professional and artistic anxiety.³

Indeed, by 1984 the mainstreaming of hip-hop was itself already well under way, and first-phase punk, particularly in America, had long since given rise to the kinetic, complex graphic forms and more radio-friendly sounds of new wave then dominating the airwaves. Written from this moment of simultaneous emergence and decline, Rand's remarks open up an interesting cross-dialectic or gap in graphic design history.⁴ One point of crossing, I want to argue, occurs in the adoption of certain modernist design tactics from within the American musical underground of the early 1980s, particularly post-punk and hardcore, a more aggressive, Reagan-era breed of punk then emerging from the nation's suburbs. For designers working in these 'primitive', non-mainstream, non-professional idioms a whole range of visual strategies were up for grabs, and certain ostensibly modernist moves, particularly graphic abstraction, were pressed into service in shaping the collective visual language of underground music and culture.

What We Do Is Secret

One place to begin to consider the kind of crossing I am talking about is with the debut (and only) album by the legendary Los Angeles punk band the Germs, titled simply *(GI)*.⁵ The Germs had formed in 1977 when teenage friends Paul Beahm and George Ruthen began writing songs in the style of their idols David Bowie and Iggy Pop. After the broadcast of a London performance by The Clash and The Sex Pistols on local television a handful of Los Angeles teenagers became punks practically overnight. Beahm and Ruthen renamed themselves Bobby Pyn and Pat Smear, and soon found two other punks, Lorna Doom and Donna Rhia (later Belinda Carlisle of the Go-Gos), to play bass and drums. With Pyn on vocals and Smear on guitar, early Germs shows were largely comprised of Iggy-inspired stage antics and improvised noise, but by 1978 the band had added drummer Don Bowles, recorded two singles, and refined their sound into a tight, proto-hardcore snarl.

At this time Pyn re-christened himself Darby Crash and the band signed to Slash Records, a local label that had emerged from the punk fanzine of the same name. In 1979 the Germs enlisted their friend and Runaways guitarist Joan Jett to produce an album whose fifteen songs (and one live track) would become the *(GI)* LP, one of the most iconic records in the history of punk rock and the crucible for American hardcore. This iconic status is due in no small part to the suicide of enigmatic frontman Crash in late 1980 via a heroin overdose. Equally important—and perhaps inextricable at this point—is the striking cover for the album, which features a stark black background with a large process-cyan blue circle in the lower right corner flanked on top and bottom by two white rules and simple all-caps Helvetica reading 'GERMS (GI)' along the top. Alongside the bright fluorescents, ransom note typography, and familiar collage techniques of Jamie Reid's graphics for the Sex Pistols, the *(GI)* cover represented a watershed moment for punk aesthetics.⁶

Contributing to the overall mystique of the record were the cryptic, parenthetical album title and the fact that the cover carries no designer credit, although the producer, photographer, and engineer are listed on the back along with photographs of the band members. What does *(GI)* mean? Who was responsible for the *(GI)* cover? Both of these questions have been

the subject of spirited disagreement and post-hoc speculation both by budding hardcore punks and veteran scenesters over the past twenty-five years. According to most accounts, 'GI' stands for 'Germs Incognito' and was not originally intended to be the title of the album. By the time the songs were recorded the Germs had been banned from most LA clubs and had resorted to booking shows under the initials GI. Presumably in order to avoid confusion, the band had wanted the self-titled LP to read 'GERMS (GI)', as if it were one word. Due to some miscommunication either with the label or the printer the '(GI)' was placed away from the band name to read as the title of the album.

As for the cover itself, the original idea to use the circle was thanks to Nicole Panter, the band's friend and manager, who had been inspired by the geometric designs of Pablo jazz records of the 1970s. Bob Biggs, the owner of Slash Records, had originally wanted to render the band's name in rotting meat and jellybeans in the manner of a Frank Zappa record. Thankfully, he was overruled. Who was responsible for the finer points of the *(GI)* cover design is less clear. One can only speculate that the use of rules and the spatial tension created by the off-center placement of the circle are the results of design decisions made when the actual photo-ready artwork for the cover was created, perhaps by someone trained in the trickle-down International Style of the late 1970s paste-up artist. The confusion regarding the placement of the '(GI)' would also support this possibility, suggesting a purely formal decision made without consulting the band.

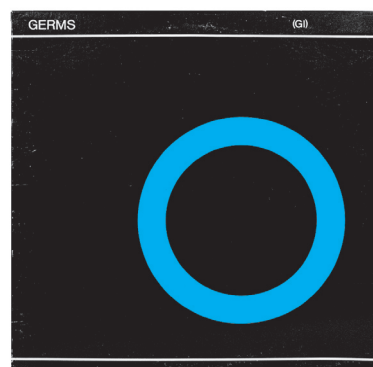
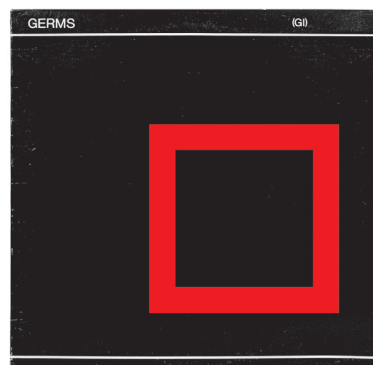
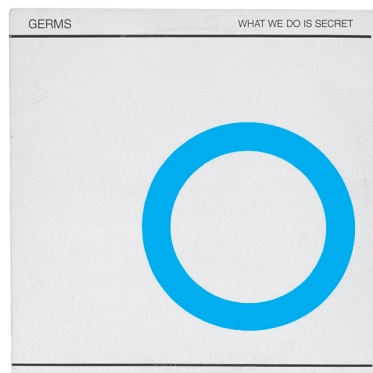
In any case, by the time of the album's recording the blue circle was already inextricably associated with the Germs and its charismatic lead singer. Darby Crash had taken up the blue 'circle one' as a potentially ambiguous symbol, frequently reproduced on flyers and armbands worn by the band members. As a point of pride fans and friends might also be given a 'Germs burn', a round cigarette burn on the left wrist administered by a band member or someone who already had a burn. In a sense, then, by the time the *(GI)* album cover was created the blue circle had already been 'designed' and disseminated throughout the local LA scene as an abstract representation of the band and its network of fans and devotees. Which is just to say that the lack of a designer credit on the *(GI)* album is in perfect keeping with the larger, collective mythos of the

* Notes to this piece are on p. 95

Germs, a sense of secrecy and occulted knowledge that only increased after Darby's death, when a white version of the original (*GI*) cover design appeared on a 12" EP of singles tracks released in 1980 under the title *What We Do Is Secret*.

This sense of mystified origins embodied in the unnamed designer and the use of primary colors and abstract forms is, of course, also a hallmark of modernist graphic abstraction, extending back, at least, to the Bauhaus. Indeed, it is tempting—for me, anyway—to think of the blue circle of the (*GI*) cover as one in a 'lost' series of three that would include versions with a yellow triangle and a red square to complete the famous Bauhaus sequence. The parallel that such a series would suggest is not, I want to stress, merely incidental. In an essay on the nineteenth-century precedents for the Bauhaus grammar of primary colors and shapes, J. Abbot Miller has explained the ways in which the Bauhaus' reduced formal vocabulary has itself become mystified as 'the childhood graphic design.'⁷ So too, the Germs (*GI*), has come to be understood as an originary moment or primal scene for American punks. Like the Bauhaus triangle-square-circle, the blue circle from the (*GI*) cover has become a kind of shorthand for American hardcore, known to every fan and reproduced in the form of countless variations to this day.

While for Abbot Miller the mode of graphic abstraction represented by the Bauhaus' triangle-square-circle was, regrettably, adopted by corporations and removed from its original utopian aims and social and political context, I want to suggest that in the early 1980s something of this initial promise (as well as its implied anti-fascist politics) is reanimated in the Cold War context of early American hardcore. For both groups—early modernists, and hardcore punks—the disseminative logic of abstraction served an important, grassroots function as a blunt instrument for culture formation. As 'Graphics Incognito' the (*GI*) cover exemplifies this form of hardcore abstraction and suggests an alternative to traditional modes of design authorship, pointing to the open-secret of the collective, collaborative nature of all graphic design and the productive reserves that remain to be tapped in design history. It is, in effect, the logic of the logo, but in a context that is resolutely anti-corporate, anti-capitalist, and politically radical.



Get In The 'Van'

The logic of what I am calling Graphics Incognito is perhaps nowhere more clearly evident than in the career of Los Angeles's other legendary punk pioneers, Black Flag. Originally formed in 1977 by guitarist Greg Ginn and a shifting lineup of singers, Black Flag was the first of the American hardcore bands to tour extensively. Beginning in 1981 with the addition of 19-year-old Washington DC transplant Henry Rollins on vocals and the release of the classic *Damaged* LP, the band embarked on a rigorous touring schedule, criss-crossing the States and Europe repeatedly over the next five years. Living in near poverty and known for their Calvinist, DIY work ethic, the band streamlined their life on the road to a strict calculus of load-in, performance, and travel. So doing, Black Flag paved the way for the American underground, mapping out both the physical routes and touring protocols still used by independent bands today.⁸

In retrospect, Black Flag's deterritorializing approach seems only natural. For, Greg Ginn, the driving force behind Black Flag, released the band's albums on his own label, SST, which he had started shortly after high school as Solid State Transformers, a company specializing in custom-designed ham radio components. Already intimately familiar with the globalized, hands-on, democratic communications technology of ham radio, Ginn was able to take its networked logic and apply it to the mechanics of punk rock. Graphically, the prime vehicle for this enterprise was the Black Flag bars, which were spraypainted by the band throughout LA and reproduced on countless show flyers, t-shirts, records, and every other artifact having to do with the band. Like the Germs burn, the Black Flag bars were also adopted as a popular tattoo by friends and legions of fans.

Designed by Ginn's brother, the artist Raymond Pettibon, the Black Flag bars are an example of hardcore abstraction par excellence. As if fetched from the coarse geometric forms of De Stijl and early modernism, the four black rectangles were originally meant to be a stylized representation of a waving flag. Once placed alongside Pettibon's unmistakable drawings for the band's flyers and record covers the bars quickly shed any referential quality. As a signifier for the band, however, the bars were instantly recognizable and, most importantly, easy to reproduce using techniques like homemade

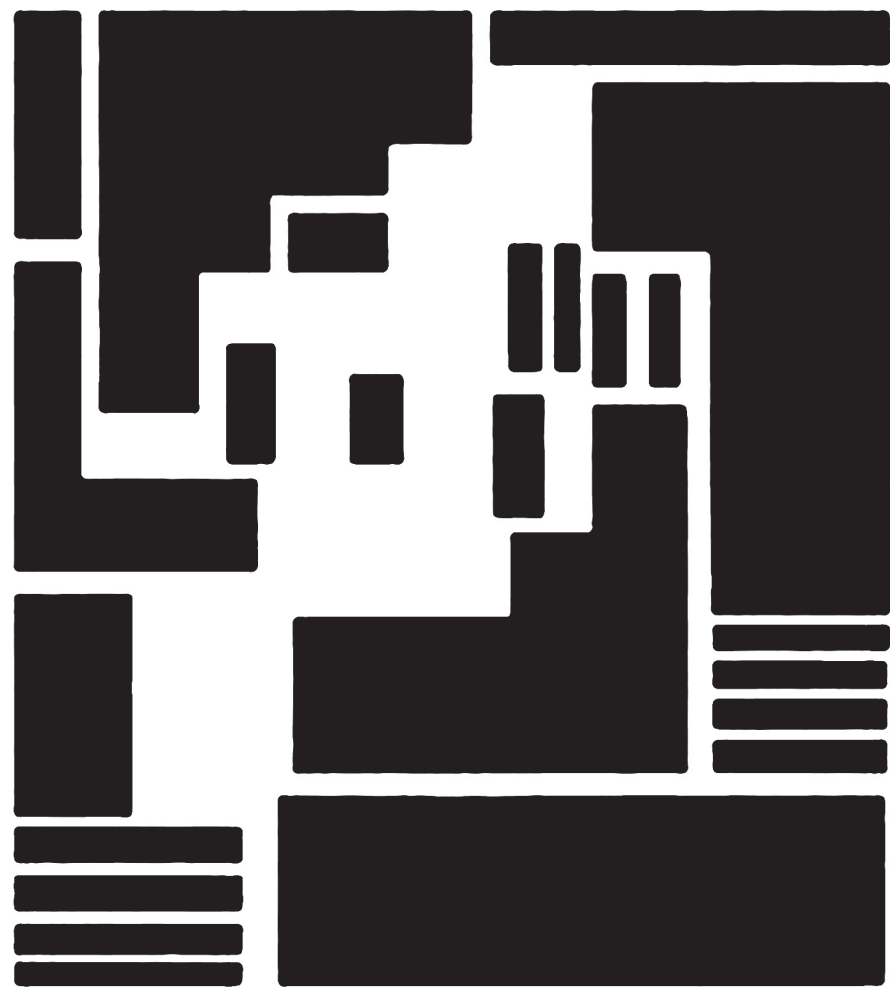
stencils, silkscreens, and the like. The graphic equivalent of a powerchord, it is this blunt, immediate quality that made possible the rapid dissemination of the Black Flag bars as a kind of shibboleth for hardcore punk. In suburban American high schools of the early 1980s a hand-scrawled t-shirt bearing the Black Flag bars could serve as a passport to an entire underground subculture.



In this way, the Black Flag bars and, by extension, the nomad ideology of early American hardcore, draws on many of the energies of graphic modernism of the early avant-garde, particularly De Stijl.⁹ Like Black Flag, Theo van Doesburg took his message on the road, making his way to the Bauhaus, lecturing extensively, and, in 1923, staging an outrageous 'Dutch Dada' tour of poetry and performance with Kurt Schwitters, Vilmos Huszar, and his wife, Nelly, on piano. In a way similar to early punk fanzines, van Doesburg published the *De Stijl* journal and, later, the Dadaist review *Mecano* in runs of only a few hundred copies, relying on word-of-mouth, letter-writing, and personal contacts for distribution. Van Doesburg even published under a variety of pseudonyms, including I. K. Bonset (loosely 'I am mad' in frenchified Dutch) and Aldo Camini (something like 'out with the old' in Italian). In fact, 'Theo van Doesburg,' like 'Henry Rollins' and 'Darby Crash' (or 'Paul Rand', for that matter), was itself a made-up name.

This kind of radical, schizoid self-fashioning is a crucial component of Graphics Incognito. Famously, in 1982 Black Flag encountered legal troubles with one of their distributors and were, for a time, prevented from recording under their own name. Undeterred, SST released *Everything*

DE STIJL



Theo van Doesburg (logotype) & Vilmos Huszar (device) for *De Stijl* magazine (1917)



Raymond Pettibon, Black Flag bars (c. 1978)



Muriel Cooper, logo for MIT Press (1963)

Went Black, a double LP compilation of early material with the various musicians credited, but with the band name blacked out on the cover. Less a group of individuals than a constantly revolving cast of characters, Black Flag saw numerous lineup changes, and at any given time releases circulated with present and former members listed side-by-side. Prior to Kira Roessler joining the lineup Greg Ginn even played bass on 1984's *My War* LP under the assumed name Dale Nixon. Ginn has since recorded with a number of post-Black Flag bands using the name, and in more recent years a number of hardcore-bred musicians like Brian Baker and Dave Grohl have freely adopted the Dale Nixon pseudonym to get around contractual obligations with major labels. A search on the website www.allmusic.com reveals an extensive, 20-year career for the phantom bassist.



Like the unnamed designer of (*GI*), 'Dale Nixon' can be understood to stand as a cypher for a set of larger, mobile, collaborative arrangements that cut across time and elude more traditional notions of direct authorship. Both Theo van Doesburg and Black Flag were committed to rupturing the surface of bourgeois normality, and the tactics I have been describing—strategic anonymity, pseudonym, and graphic abstraction—were used as a way of disseminating their radical message at all costs and on multiple fronts simultaneously. This rhizomatic, networked logic, I want to argue, is the signature lesson that the graphic abstraction of early American hardcore learns from early modernism without even knowing it. To acknowledge this 'return of the repressed' requires a model of design history that would allow for crossings, multiplicities, and correspondences that escape the generally-accepted periodicity and lines of influence.

Flex Your Head

By way of clarification, and perhaps as a way to further complicate this non-linear, recursive historical model, I want, briefly, to offer a formal comparison. Like certain strands of modernism, later forms of American hardcore have received a considerable amount of justified criticism for their masculinist bias, and I think it is crucial to acknowledge the central roles that women have played in the story I have been telling thus far.¹⁰ For, as Abbot Miller reminds us, the story of early modernist abstraction is also a story of graphic design's origins, that, through De Stijl, inevitably takes us back to the Bauhaus and its pedagogy of primary colors and abstract shapes. Rather than see this origin myth as something simply to be abandoned, sidestepped, or embarrassed about, we might instead start by considering the more material ways it has made its way into the larger discourse of graphic design and in so doing begin to rethink the various ways it has been constructed and put to use.



As a potentially feminist point of origin, then, I would point to Muriel Cooper's landmark English-language edition of *The Bauhaus: Weimar, Dessau, Berlin, Chicago* by Hans M. Wingler, first published by MIT Press in 1969 and in a smaller, expanded paperback edition in 1978. By any measure the book is a tour de force of graphic design. Set entirely in Helvetica with the tight margins and rigorous grid system of the International Style, it is a mammoth, comprehensive collection of primary sources and photographs bound in a black slipcase with 'BAUHAUS' set in all-caps vertically along the left hand side. Often referred to as 'the Bauhaus Bible,' the book—as a totemic object, as much as anything else—made the radical ideas of the

Bauhaus (including its often overlooked early bohemian, mystical, utopian phase) not simply available, but tangible to an entire generation of designers educated in the wake of May 1968.



Muriel Cooper's other great contribution to graphic design is the MIT Press logo, and it is here that I want to offer a kind of argument by juxtaposition. Set side-by-side, the MIT Press logo and the Black Flag bars bear a formal resemblance that, I like to think, is not simply coincidental. Or, rather, I want to suggest that the homology between the two sets up a kind of vibration that can begin to point us in a number of directions simultaneously. Cooper designed the MIT Press logo in 1963 while running her own studio in Boston, and, in 1967, joined the Press as its first art director, pioneering new directions in book design, including *Learning From Las Vegas* and the Bauhaus book. While at MIT Press Cooper also founded a special experimental initiative to explore computer typesetting, book arts, and modes of self-publishing inspired by the example of *The Whole Earth Catalog*. In 1973 Cooper went on to co-found the MIT Media Lab's Visible Language Workshop, and over a 20-year career conducted groundbreaking research into the use of typography and graphics in the dynamic representation of information in interactive media and interface design.

If we allow, for a moment, the proximity of the Black Flag bars and MIT Press logo to lead us simultaneously backward to the Bauhaus and forward, toward the complex, networked terrains explored by Cooper at the Visible Language Workshop, the connections I have been making between the DIY tactics of early American hardcore and early modernist abstraction will, hopefully, become more clear. For Cooper, as well as the avant-garde of the early 1920s and American hardcore of the early 1980s, the rhizomatic or networked logic of abstraction makes possible a set of mobile relationships, temporary alliances, and hybrid forms that continue to be vital and productive. In the case of the Germs and Black Flag one need only

think of the incredibly varied and massively influential musical output of the band and the myriad ways that the terrains initially opened up by hardcore have enabled underground music in America, from Riot Grrrl to the recent crop of underground bands that have turned to lo-tech electronics and folk instruments.¹¹ In this way, the Bauhaus' vocabulary of primary shapes and colors can be seen to have spawned not only to a certain type of corporate modernism, but to any number of 'bastard' or 'soft' varieties.¹²

Walk Among Us

To acknowledge the function of abstraction in American hardcore of the early 1980s not simply as some vague parallel to or self-conscious quotation of early graphic modernism, but rather as a return or reanimation of those initial, radical impulses requires not only a different model of design history, but also a rethinking of the very notion of abstraction and its construction as an origin myth for graphic design. For this, I want to briefly turn to the critical theorist John Rajchman, whose discussion in his book *Constructions* rereads the idea of abstraction through the writings of the philosopher Gilles Deleuze:

Deleuze's view of the 'space' of abstraction is, in short, not based on the great 'not'—on the absence of figure, image, or story ... he identifies an abstraction quite different from the self-purifying kind—that of those 'abstract machines' that push art forms beyond and beside themselves, causing their very languages, as though possessed with the force of other things, to start stuttering 'and ... and ... and'. He connects this stuttering abstract 'and' not with dying or heroic self-extinction but with a strange anorganic vitality that is able to see in 'dead' moments other new ways of proceeding. And this sort of vitality, this sort of abstraction, he thinks, is something of which we may still be capable, something still with us and before us.¹³

As Rajchman explains, this conception of abstraction is not grounded in the Platonism of a taxonomic tree that moves clearly from founding principles to particular instances, rather, for Deleuze abstract space is rhizomatic, 'a space that includes a force or potential that constantly submits its branches to unpredictable, even monstrous variations.'¹⁴ As a description of Graphics Incognito this notion of a strange, vital abstraction that 'sees in "dead" moments

other new ways of proceeding' and generates 'monstrous variations' conjures an image from the critical discourse around graphic design in the 1990s that I think deserves some revisiting—that of the zombie.

In a 1995 essay Jeffrey Keedy coined the term 'Zombie Modernism' to describe figures like Paul Rand who—as in the passage with which I began—maintained the continued relevance of modernist design principles in the face of a postmodernist formalism then dominant in the field of graphic design.¹⁵ In reclaiming Zombie Modernism as a positive term I want not simply to counter Keedy and endorse Rand, but to rethink the originary reading of abstraction on which both of their positions rely. Rather than see a single timeless, universalist, rationalist set of principles (whether good or bad), I would want to argue, following Deleuze, for an understanding of abstraction that is generative, multiple, hybrid, and 'monstrous' from the start. This version of Zombie Modernism (call it version 2.0) is always already historically embedded, corrupted, and impure, drawing on the energies of the past and taking surprising new forms that aren't reducible to simple postmodern quotation, parody, or pastiche.

The Graphics Incognito of early hardcore abstraction exemplifies this generative, zombie logic, and, at least for this designer, functions as an alternate, very personal point of origin. To say that I first learned about a certain kind of modernist abstraction and the culture-forming power of graphic design from the Germs and Black Flag admits the possibility of a graphic design history that has both many beginnings and many possible futures, not just those outlined in the growing catalog of graphic design history books aimed at solidifying a canon of key figures and a timeline of important dates. At a moment when anxiety about the professional status of graphic design seems to be driving a fair amount of critical debate and pedagogic decision-making, I want to make a case for the value of the pseudonymous tactics, collaborative modes, and productive energies of Graphics Incognito as an alternate model. Rather than shoring up the boundaries of the porous discipline of graphic design with appeals to a renewed professionalism or the market value of 'the designer as author,' Graphics Incognito might, instead, offer us new, undisciplined, and as-yet-imagined ways forward.

NOTES

1. Paul Rand, *A Designer's Art* (Yale University Press, New Haven, 1985), p. xi.
2. Olympia, WA punk band The Gossip wearing custom Germs-meets-Missy Elliot t-shirts, 2006 (Photo: Associated Press).

3. For further evidence of Rand's persistent crankiness tempered—it should be noted—by an expansive grasp of the rich and varied history of graphic design practice, see also Paul Rand, *Design Form and Chaos* (Yale University Press, New Haven, 1993). A glimpse at the shelves of the graphic design section of Hennessey & Ingalls, Los Angeles's premier art, architecture, and design bookstore, reveals that Rand's anxieties weren't entirely unfounded. Adjacent to the Graphic Design and Typography shelves is a new, equally large neo-graffiti section titled 'Urban Trends'.

4. For a discussion of this transition, see Rick Poynor, *No More Rules: Graphic Design and Postmodernism* (Laurence King, London, 2003), especially Chapters 1 and 2. For the notion of cross-dialectics I am indebted to Experimental Jetset, whose exploration of the unexpected correspondences and perverse legacies of modernist graphic design parallel my discussion here.

5. In the following discussion of the turbulent career of the Germs I am relying on the admittedly sometimes unreliable oral history provided via the first-person testimony collected in Brendan Mullen, *Lexicon Devil: The Fast Times and Short Life of Darby Crash and The Germs* (Feral House, Los Angeles, 2002). See also Marc Spitz & Brendan Mullen, *We Got the Neutron Bomb: The Untold Story of L.A. Punk* (Rivers Press, New York, 2001), pp. 204–210. My thanks also to Nicole Panter and Glen E. Friedman for answering my questions regarding the *(GI)* and *What We Do Is Secret* cover designs.

6. The situation in Europe is a bit more complex and, it seems to me, more self-aware, particularly in British post-punk's various borrowings from the early avant garde. I am thinking, in particular, of Peter Saville's Futurist-derived design for New Order's 1981 *Movement* LP, as well as the 'generic' Helvetica of PIL's later 1986 *Compact Disc/Cassette/*

Album releases. These references are more properly 'postmodern' in the sense of being self-consciously ironic or parodic. In the case of early American hardcore the connections to early modernism are, I think, much more blind, spectral, and unknowing.

7. J. Abbot Miller, 'Elementary School' in *The ABC's of Triangle-Square-Circle: The Bauhaus and Design Theory* (Princeton Architectural Press, New York, 2000), pp. 4–21.

8. For a brief discussion of the importance of Black Flag to American underground music that supplements the argument I am making here, see Clay Jarvis, 'On Second Thought: Black Flag—My War' in *Stylus* magazine, 2003 (<http://www.stylusmagazine.com/feature.php?ID=344>).

9. For my discussion of the more radical, transgressive aspects of Theo van Doesburg and De Stijl I am drawing on Michael White, *De Stijl and Dutch Modernism (Critical Perspectives in Art History)* (Manchester University Press, Manchester, 2003).

10. No less than graphic design, the history

of American punk and hardcore is still very much in the process of being written. See especially: Maria Raha, *Cinderella's Big Score: Women of the Punk and Indie Underground* (Seal Press, 2004); Steven Bush, *American Hardcore: A Tribal History* (Feral House, Los Angeles, 2001); and Michael Azzerad, *Our Band Could Be Your Life: Scenes from the American Indie Underground, 1981–1991* (Back Bay Books, New York 2002).

11. See Ian Svenonius's article in this issue.

12. Despite Rand's arguments for timelessness, the recent wholesale redesign of his UPS logo and Saul Bass's AT&T logo in favour of a more homogenous, three-dimensional, 'desktop icon' type aesthetic suggests that the corporate investment in the graphic modernism of an earlier generation is coming to an end. In a final irony, Rand's last logo design was for Enron, whose spectacular financial collapse in 2001 unravelled it's image of benign corporate paternalism, revealing the company to be what all corporations are: fragile human constructions.

13. John Rajchman, *Constructions* (MIT Press, Boston, 1998), pp. 60–61.

14. Rajchman, p. 62.

15. Jeffrey Keedy, 'Zombie Modernism' in *Emigre* 34, Spring 1995. Reprinted in Steven Heller and Philip B. Meggs (eds.), *Texts on Type: Critical Writings on Typography* (Allworth Press, New York, 2001), pp.159–167. In the early 1990s Heller was reacting against the popularity of the kind of dense, layered, 'postmodern' design work then being published in unfortunately-titled books like Rick Poynor, *Typography Now: The Next Wave* (Booth-Clibborn, London, 1991).