

A Sociolinguistics of Typography

Why Graphic Design Matters to Linguistics

Univ.-Prof. Dr. Jürgen Spitzmüller
Universität Wien · Institut für Sprachwissenschaft

Peter the Great St. Petersburg Polytechnic University
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Outline of the Lecture

A Sociolinguistics
of Typography

Jürgen Spitzmüller

Outline

Concepts & Terms

Functions of Text
Design

(Typo)graphic
Variation as
Social Practice

- Terminological **basics/definitions**: *typography, design, multimodality*
- **Functions** of text design/typography
- (Typo-)graphic variation as **social practice** – examples of sociolinguistic functions

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Sociolinguistics of Cyrillic Writing

Recommended Readings

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- Daniel Bunčić. 2016. *Biscriptality: A sociolinguistic typology*. Heidelberg: Winter.
- Sebastian Kempgen & Vittorio Springfield Tomelleri (eds.). 2019. *Slavic alphabets and identities*. Vol. 19 (Bamberger Beiträge zur Linguistik). Bamberg: University of Bamberg Press. <https://nbn-resolving.org/html/urn:nbn:de:bvb:473-opus4-541071> (accessed 25 September, 2019).

Typography: Definition

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Etymology: Greek τύπος (*týpos* = 'letter, sign')
× γράφειν (*gráphein* = 'to scratch, to write')

Original (strict) meaning: Production of a printed work by means of a specific technical procedure, namely printing press with re-usable, movable (metal) letters.
↔ Lithography, Xylography, etc.

Modern Definition: "the style and appearance of printed matter" (Oxford English Dictionary)

➡ Including style and appearance of written language *on screen*.

The Typographic Techniques

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Figure 1: Hand Composition



Figure 2: Printing Plate



Figure 3: Letter Press

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Figure 4: Letters and Clichés

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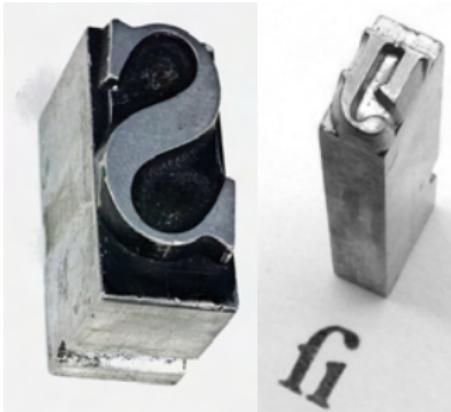


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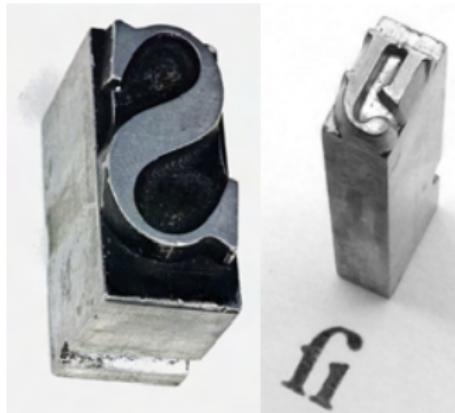


Figure 4: Letters and Clichés

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Figure 4: Letters and Clichés

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Xylography



Figure 5: Xylography

Other (Traditional) Printing Techniques

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Xylography



Figure 5: Xylography

Lithography



Figure 6: Lithography

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Typographic Levels

Classic Categorization

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Macrotypography: Overall design of a printed matter and the composition of letters on the page

- Selection of printing material (paper etc.), selection of type faces, visual composition of the page (*layout, type area*), setting of type sizes and distances, page breaks, visual layout of the document as a whole.

Microtypography: Composition and design of script in a line

- Composition of letters to words, emphasis (= bold face, italics, small capitals, underlining, tracking, mixing of type faces, etc.), letter distance (*running width and kerning*), distance of words (*justification*), hyphenation, alignment, line distance (*leading*); a wide definition also include design of type faces.

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Typographic Levels

Linguistic Differentiation as Proposed by Stöckl (2005)

Microtypography: “the design of fonts and individual graphic signs”

- type face, type size, type style, color of type

Mesotypography: “the configuration of graphic signs in lines and text blocks”

- letter fit, word spacing, line spacing (leading), amount of print on page, alignment of type (type composition,) position/direction of lines, mixing of fonts

Macrotypography: “the graphic structure of the overall document”

- indentations and paragraphing, caps and initials, typographic emphasis, ornamentation devices, assembling text and graphics [image]

Paratypography: “materials, instruments and techniques of graphic sign-making”

- material quality of medium (paper quality) practices of signing [specific production technique]

Hartmut Stöckl. 2005. Typography: body and dress of a text – a signing mode between language and image. *Visual Communication* 4(2). 204–214. quot.: 210.

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Blackletter variants:

Textura
Rotunda
Bastarda
Schwabacher
Fraktur

(Some) Roman variants:

Humanist
Modern Serif
Sans Serif
Slab Serif

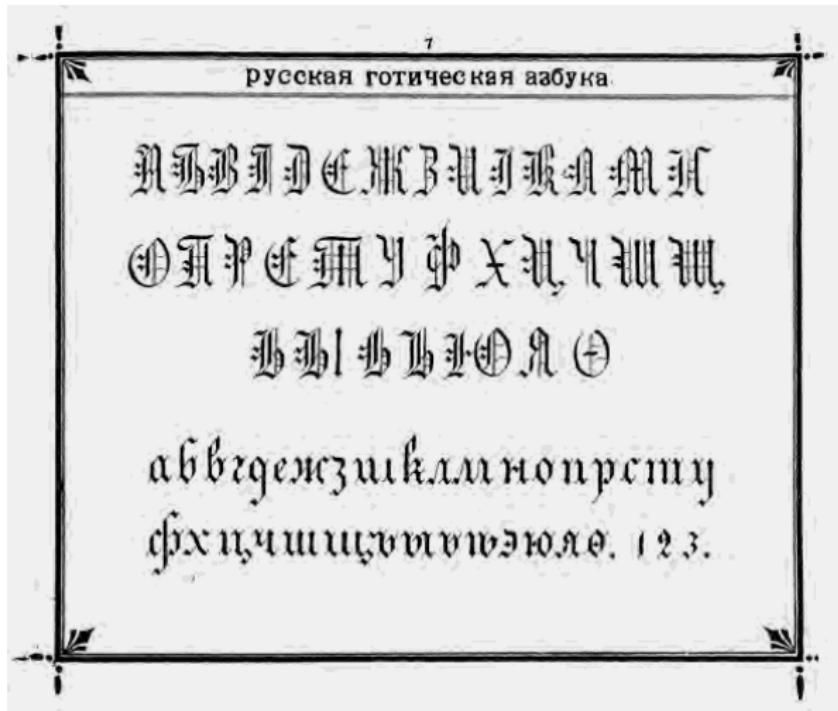


Figure 7: Historic Specimen with Cyrillic Blackletter Type

Source: <https://graphicdesign.stackexchange.com/a/44763>

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Basic Classification/Terminology

(selective)

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Latin-Alphabet Typefaces

Terminology

Script

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Font/Fount: Material entity as distributed by a type producer (*type foundry*)

- E. g., computer file with glyphs and metrics of a type family or a type shape
- In earlier times: (wooden) box with metal letters

Basic Classification/Terminology

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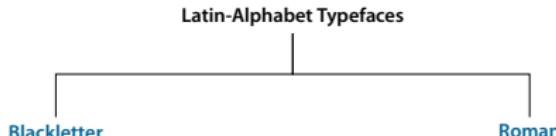
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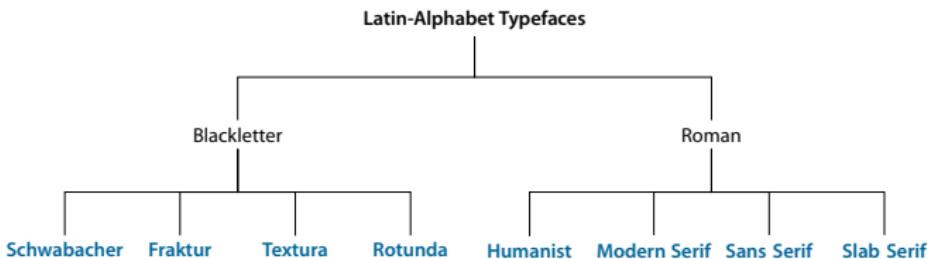
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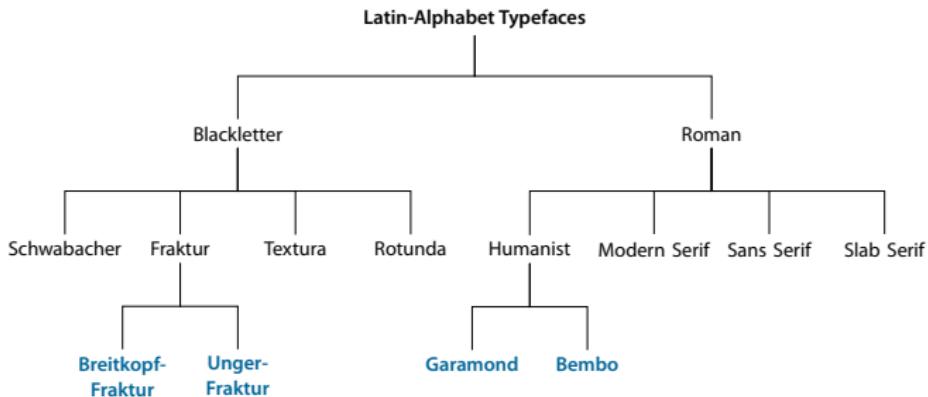
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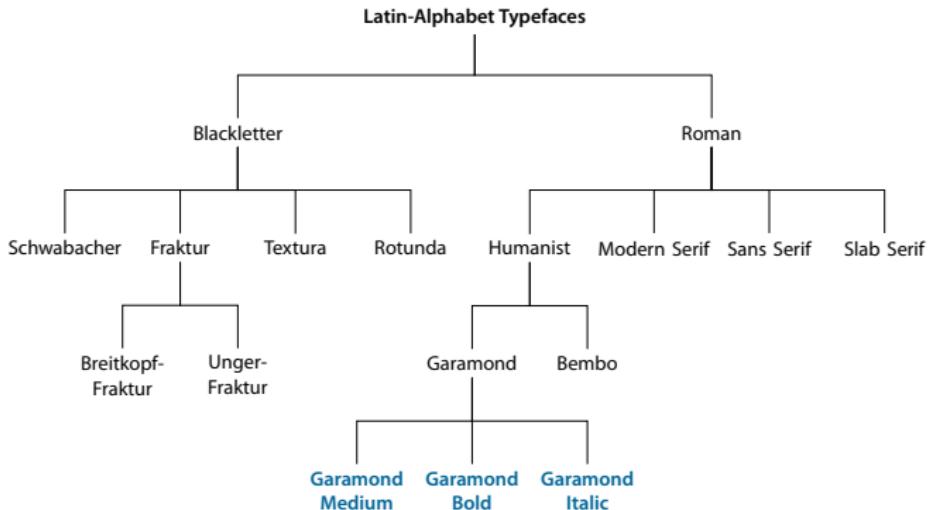
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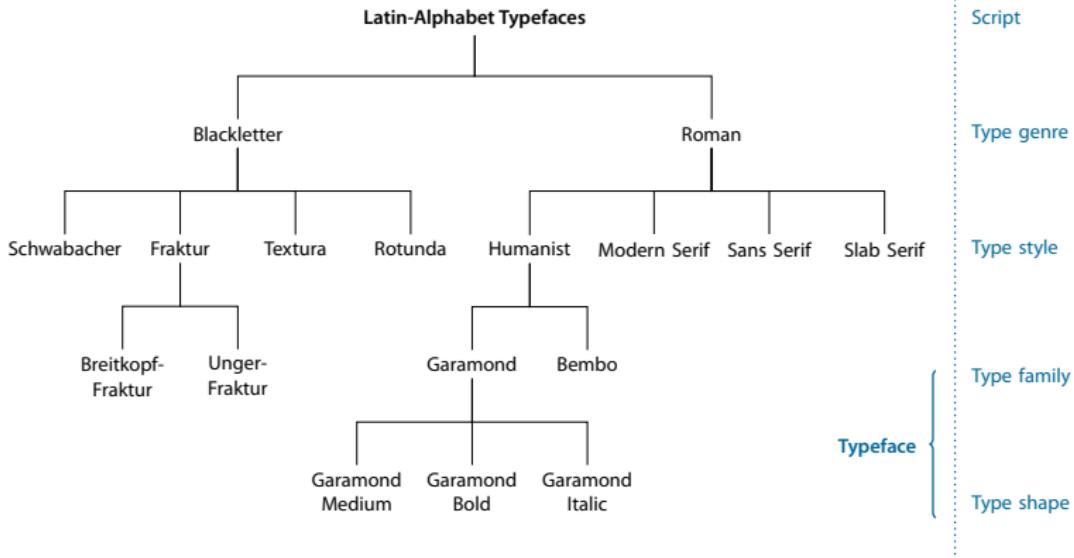
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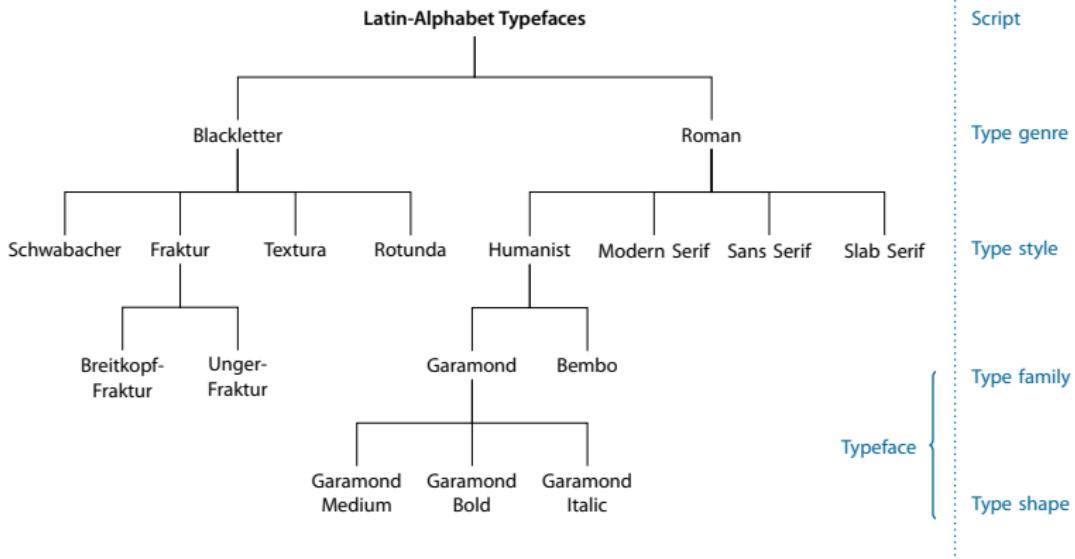
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(Document) Design

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“Document design is the act of bringing together prose, graphics, illustration, photography and typography for purposes of instruction, information, or persuasion.”

Karen A. Schriver. 1997. *Dynamics in document design: Creating texts for readers*. New York et al.: Wiley. 10.

“Designs are (uses of) semiotic resources, in all semiotic modes and combinations of semiotic modes.”

Gunther Kress & Theo van Leeuwen. 2001. *Multimodal discourse: The modes and media of contemporary communication*. London: Hodder Education. 5.

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Social Semiotics

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Gunther Kress (1940–2019)



Theo van Leeuwen (*1947)

Modes and Multimodality

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"We have defined multimodality as the use of several semiotic modes in the design of a semiotic product or event, together with the particular way in which these modes are combined [...]."

Gunther Kress & Theo van Leeuwen. 2001. *Multimodal discourse: The modes and media of contemporary communication*. London: Hodder Education. 20.

"Modes are semiotic resources which allow the simultaneous realisation of discourses and types of (inter)action."

Gunther Kress & Theo van Leeuwen. 2001. *Multimodal discourse: The modes and media of contemporary communication*. London: Hodder Education. 21.

Modes and Multimodality

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Multimodality

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"All texts are multimodal. Language always has to be realized through, and comes in the company of, other semiotic modes. When we speak, we articulate our message not just with words, but through a complex interplay of speech-sound, of rhythm, of intonation; accompanied by facial expression, gesture and posture. When we write, our message is expressed not only linguistically, but also through a visual arrangement of marks on a page. Any form of text analysis which ignores this will not be able to account for all the meanings expressed in texts."

Gunther Kress & Theo van Leeuwen. 1998. Front pages: (the critical) analysis of newspaper layout. In Allan Bell & Peter Garret (eds.), *Approaches to media discourse*, 186–219. Oxford: Blackwell. quot.: 186.

Main Functions of Text Design

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1. **Text organization:** How are texts *structured* and readers are *guided* by means of graphic design?
2. **Text styling:** How does graphic design influence to the *interpretation* of texts?

Text Organization

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Questions:

- How do specific typographic elements help to organize a text (e. g., emphasis, selection of type faces, page layout, combination of text and image, footnotes, headings, paragraph alignments)?
- How does graphic design influence the 'readability' of texts?

Fields of Research:

- textual comprehensibility research, text linguistics, media linguistics

Cf. Jürgen Spitzmüller. 2017. Schematizing information: The macrotypographic framing of text. In Colleen Cotter & Daniel Perrin (eds.), *The Routledge handbook of language and media*, 475–488. London & New York: Routledge.

Text Organization: Dictionaries

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Figure 8: Orthographic Dictionary of German (Duden)

Text Organization

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Questions:

- How do specific typographic elements help to organize a text (e. g., emphasis, selection of type faces, page layout, combination of text and image, footnotes, headings, paragraph alignments)?
- How does graphic design influence the 'readability' of texts?

Fields of Research:

- textual comprehensibility research, text linguistics, media linguistics

Cf. Jürgen Spitzmüller. 2017. Schematizing information: The macrotypographic framing of text. In Colleen Cotter & Daniel Perrin (eds.), *The Routledge handbook of language and media*, 475–488. London & New York: Routledge.

Stylistic Functions

Questions:

- How does text design frame/influence interpretation?
- To which degree does design evoke genre expectations?
- To which degree do graphical elements signal group membership?
- Which emotions and appeals are evoked by design elements?

Fields of Research:

- Linguistic stylistics, social semiotics, linguistic research in advertising
- Language historiography (esp. Historical Sociolinguistics)

Cf. Jürgen Spitzmüller. 2012a. Floating ideologies: Metamorphoses of graphic “Germanness”. In Alexandra Jaffe, Jannis Androutsopoulos, Mark Sebba & Sally Johnson (eds.), *Orthography as social action: Scripts, spelling, identity and power* (Language and Social Processes 3), 255–288. Berlin & Boston: De Gruyter Mouton.

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Figure 9: Obituary

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Figure 9: Obituary?

Genre Expectations

In Liebe geboren.

In Liebe gelebt.

In Geld gestorben.

Fußball.

* 24. Oktober 1857

† 26. Februar 2016

Deine Kraft brachte uns Reichtum.

Wir verkauften Dich.

Dich tragen wir zu Grabe.

Salman bin Ibrahim Al Chalifa

+ Giovanni Infantino

Jack Warner und Sepp Blatter

mit Jeffrey Webb, José Maria

Marin und allen Angehörigen,

Freunden und Gönner

8044 Zürich, FIFA-Strasse 20

Unser besonderer Dank gilt allen Bankangestellten der Cayman Islands, Adidas, Coca-Cola und den Fernsehanstalten weltweit.

Die Beisetzung findet im Zimmer des Hinterzimmers statt.

Von Verträgen bitten wir Abstand zu nehmen.

Stylistic Functions

Questions:

- How does text design frame/influence interpretation?
- To which degree does design evoke genre expectations?
- To which degree do graphical elements signal group membership?
- Which emotions and appeals are evoked by design elements?

Fields of Research:

- Linguistic stylistics, social semiotics, linguistic research in advertising
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Cf. Jürgen Spitzmüller. 2012a. Floating ideologies: Metamorphoses of graphic “Germanness”. In Alexandra Jaffe, Jannis Androutsopoulos, Mark Sebba & Sally Johnson (eds.), *Orthography as social action: Scripts, spelling, identity and power* (Language and Social Processes 3), 255–288. Berlin & Boston: De Gruyter Mouton.

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Questions:

- How does text design frame/influence interpretation?
- To which degree does design evoke genre expectations?
- To which degree do graphical elements signal group membership?
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Fields of Research:

- Linguistic stylistics, social semiotics, linguistic research in advertising
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Cf. Jürgen Spitzmüller. 2012a. Floating ideologies: Metamorphoses of graphic "Germanness". In Alexandra Jaffe, Jannis Androutsopoulos, Mark Sebba & Sally Johnson (eds.), *Orthography as social action: Scripts, spelling, identity and power* (Language and Social Processes 3), 255–288. Berlin & Boston: De Gruyter Mouton.

Style and “Social Visibility”

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“Style is a means to increase social visibility.”

Aleida Assmann. 1986. ‘Opting in’ und ‘opting out’: Konformität und Individualität in den poetologischen Debatten der englischen Aufklärung. In Hans Ulrich Gumbrecht (ed.), *Stil: Geschichten und Funktionen eines kulturwissenschaftlichen Diskurselements* (stw 633), 127–143. Frankfurt a. M.: Suhrkamp. quot.: 127, my translation.

Social Significance of Variation

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"In general, we can say that **every difference in language can be turned into difference in social value** [...]."

Jan Blommaert. 2005. *Discourse: A critical introduction.* (Key Topics in Sociolinguistics). Cambridge: Cambridge University Press. 69.

"[...] there are in fact many points within writing systems where variation can occur, and **where there is variation, there is in practice always social meaning.**"

Mark Sebba. 2009. Sociolinguistic approaches to writing systems research. *Writing Systems Research* 1(1). 35–49. quot.: 39.

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Figure 10: Black Letter as Stigma I

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Figure 11: Pop-Cultural Scenes

Social Meaning of Microtypography

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"I received a letter from a representative of the [German] designer association inviting me to join a committee.

The letter had been set in 10 point Avant Garde, justified, very long lines, huge white space between words, no leading. I rejected immediately."

Hans Peter Willberg & Friedrich Forssman. 2001 [1999]. *Erste Hilfe in Typographie: Ratgeber für Gestaltung mit Schrift*. 3rd edn. Mainz: Hermann Schmidt Verlag. [Orig. Mainz: Hermann Schmidt Verlag]. 78, my translation.

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“[...] the use of the word knowledge (*savoir*) [...] refers to all procedures and all effects of knowledge [better translation: understanding; J. S.] (*connaissance*) that are **acceptable at a given point in time and in a specific domain.**”

Michel Foucault. 1997 [1990]. What is critique? Transl. by Lysa Hochroth & Catherine Porter. With an intro. by John Rajchmann. In Sylvère Lotringer (ed.), *The politics of truth*, 41–82. Los Angeles: Semiotext(e). [Fr. orig. Qu'est-ce que la critique? (Critique et Aufklärung). In *Bulletin de la Société française de Philosophie* 84/2 (1990), 35–63]. quot.: 60.

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"Sets of beliefs concerning the use and 'meaning' of graphic elements which are held to be 'given' – or are 'acceptable' Foucault (1997 [1990]: 60) – by a specific social group (at a specific point in time) under specific communicative conditions."

.....

Jürgen Spitzmüller. 2013. *Graphische Variation als soziale Praxis: Eine soziolinguistische Theorie skripturaler 'Sichtbarkeit'*. (Linguistik – Impulse & Tendenzen 56). Berlin & Boston: De Gruyter.
[= Habilitation thesis, University of Zurich 2012]. 203, my translation.



(<http://www.hippie.ch>)

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Figure 12: Internet Banners of Pop-Cultural Communities



(<http://www.hippie.ch>)



(<http://www.punk-shop.de>)

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Figure 12: Internet Banners of Pop-Cultural Communities



(<http://www.hippie.ch>)



(<http://www.punk-shop.de>)



(<http://www.metalgory.de>)

Figure 12: Internet Banners of Pop-Cultural Communities



(<http://www.hippie.ch>)



(<http://www.punk-shop.de>)



(<http://www.metalgility.de>)



(<http://www.technoguide.de>)

Figure 12: Internet Banners of Pop-Cultural Communities



(<http://www.hippie.ch>)



(<http://www.punk-shop.de>)



(<http://www.metalgory.de>)



(<http://www.technoguide.de>)



(<http://www.hiphop-lyricz.de>)

Figure 12: Internet Banners of Pop-Cultural Communities



(<http://www.hippie.ch>)



(<http://www.punk-shop.de>)



(<http://www.metalgory.de>)



(<http://www.technoguide.de>)



(<http://www.hiphop-lyricz.de>)



(<http://www.j-junkies.de>)

Figure 12: Internet Banners of Pop-Cultural Communities

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Figure 13: Black Letter Type in Right-Wing Movements

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Berlin wird nicht zur

Reichshauptstadt



:berlingrün

www.berlingruen.de



Figure 14: Black Letter as Stigma II

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Figure 15: Heavy Metal Typography: Black Letter

Anti-Identities

Anti Black Metal Squad (last.fm)

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Figure 16: Black Metal Sucks!!

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Figure 15: Heavy Metal Typography: Black Letter

Ambivalent Allusions

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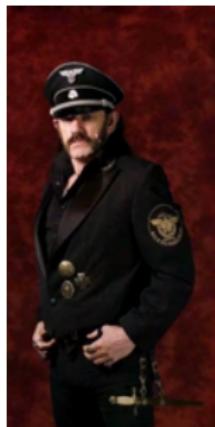


Figure 17: Allusions

Allusions

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Figure 17: Allusions

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Figure 15: Heavy Metal Typography: Black Letter

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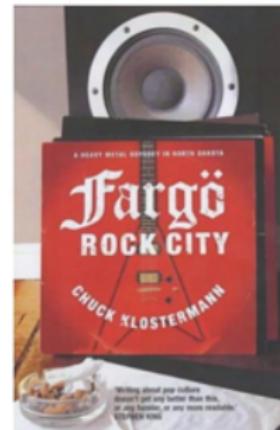


Figure 18: Heavy Metal Typography II: Diaeresis

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Figure 19: Lars Ümlaut

(Heavy) Metal Umlaut

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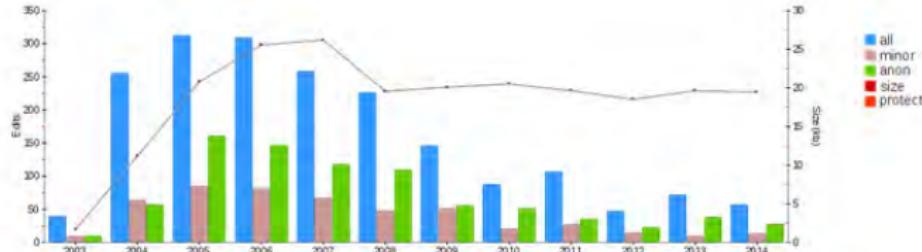
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year ↓ ■ all ↓ ■ IPs ↓ ■ IPs % ↓ ■ Minor edits ↓ ■ Minor edits % ↓ Events ↓

2003	39	9	23.1%	8	20.5%
2004	255	56	22%	63	24.7%
2005	312	160	51.3%	84	26.9%
2006	308	146	47.4%	81	26.3%
2007	258	117	45.4%	66	25.6%
2008	225	109	48.4%	47	20.9%
2009	145	55	37.9%	50	34.5%
2010	87	51	58.6%	20	23%
2011	106	35	33%	27	25.5%
2012	46	22	47.8%	14	30.4%
2013	71	37	52.1%	9	12.7%
2014	56	27	48.2%	13	23.2%

Figure 20: Editorial Statistics, 28/10/2014

Negotiation of Social Meaning

http://www.wikipedia.org/wiki/Heavy_Metal_Umlaut/

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The idea of this, often in concert with using Blackletter types (or more often Pseudo-Blackletter), is probably to give the band name a German look and thus indirectly to suggest Hitler or the Nazis, a pretty dark theme and as such well-fitting to heavy metal.

(17.03.2004, 04:44; http://en.wikipedia.org/w/index.php?title=Metal_umlaut&oldid=2800299)

The idea of this, **some believe**, is to give the band name a **“Nazi” German** look, often in concert with using Blackletter types (or more often Pseudo-Blackletter). The Nazi/Hitler theme is **glorified by some heavy metal groups**.

(17.03.2004, 23:34; http://en.wikipedia.org/w/index.php?title=Metal_umlaut&oldid=2811047)

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http://www.wikipedia.org/wiki/Heavy_Metal_Umlaut/

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The use of umlauts is often in concert with using Blackletter types (or more often Pseudo-Blackletter) in band logos, to give it **a more Gothic feel.**

(2. 04. 2004, 2:12; http://en.wikipedia.org/w/index.php?title=Metal_umlaut&oldid=3078839)

Revision log:

[...] removed paragraph on bands “glorifying” Nazi/Hitler iconography; if there are bands that actually use umlauts AND Blackletter for the Nazi association, please name them.
(http://en.wikipedia.org/w/index.php?title=Metal_umlaut&diff=prev&oldid=3078839)

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Umlauts are often used in concert with a Blackletter or pseudo-Blackletter typeface in the band logo to give it a more **Wagnerian feel**.

(27. 06. 2004, 19:28; http://en.wikipedia.org/w/index.php?title=Metal_umlaut&oldid=4317590)

Umlauts and other diacritics with a blackletter style typeface are a form of foreign branding intended to give a band's logo a **tough Germanic feel**.

(29. 06. 2004, 13:30; http://en.wikipedia.org/w/index.php?title=Metal_umlaut&oldid=4354586)

Negotiation of Social Meaning

http://www.wikipedia.org/wiki/Heavy_Metal_Umlaut/

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Negotiation of Social Meaning

http://www.wikipedia.org/wiki/Heavy_Metal_Umlaut/

Umlauts and other diacritics with a blackletter style typeface are a form of foreign branding intended to give a band's logo a **Germanic or Nordic "toughness"**. It is a **form of marketing** that invokes **stereotypes of boldness and strength** commonly attributed to **peoples such as the Vikings**.

(3. 04. 2005, 16:58; http://en.wikipedia.org/w/index.php?title=Metal_umlaut&oldid=11910153)

The use of umlauts and other diacritics with a blackletter style typeface is a form of foreign branding intended to give a band's logo a **Teutonic quality**.

(4. 01.2006, 00:14; http://en.wikipedia.org/w/index.php?title=Metal_umlaut&oldid=33784201)

It is a form of marketing that evokes stereotypes of boldness and strength commonly attributed to ancient north European peoples, such as the **Vikings and Goths**.

(22. 04.2009, 23:17; http://en.wikipedia.org/w/index.php?title=Metal_umlaut&oldid=285543930)

Negotiation of Social Meaning

http://www.wikipedia.org/wiki/Heavy_Metal_Umlaut/

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Metal umlaut

From Wikipedia, the free encyclopedia

A metal umlaut is a diacritic that is sometimes used gratuitously or decoratively over letters in the names of hard rock or heavy metal bands—for example those of [Blue Öyster Cult](#), [Queensrÿche](#), [Motorhead](#), [The Accused](#) and [Mötley Crüe](#):

Contents [hide]

- 1 Usage
- 2 History
- 3 Reactions
- 4 Band or album name examples
 - 4.1 English-speaking countries
 - 4.2 Other countries
- 5 Video games and books
- 6 Other products with decorative umlauts
- 7 See also
- 8 References
- 9 External links

This article contains special characters.
Without proper rendering support, you may
see question marks, boxes, or other
symbols.



Mötley Crüe's Hollywood Walk of Fame star, which shows the two metal umlauts used in the band's name

Usage [edit]

Among English speakers, the use of umlaut marks and other diacritics with a blackletter typeface is a form of [foreign branding](#) intended to give a band's logo a Teutonic quality—connoting stereotypes of boldness and brutality presumably associated with Germanic and Nordic cultures. Its use has also been attributed to a desire for a "gothic horror" feel.^[1] The metal umlaut is not generally intended to affect the pronunciation of the band's name, unlike the umlaut in German (where the letters *u* and *ü* represent distinct vowels)

Figure 21: Metal Umlaut (September 26, 2019, 15:06) 

Figure Credits

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Figures

References

Fig. 1: Hand composition in a US-American state press.

<http://www.typografie.info/3/wiki.html/b/bleisatz-r32/> <26/10/2017>

Fig. 2: Printing plate.

<https://de.wikipedia.org/wiki/Datei:2009-04-18-noerdingen-rr-05.jpg>
<26/10/2017>

Fig. 3: Manual jobbing press, 1811.

https://commons.wikimedia.org/wiki/File:Handtiegelpresse_von_1811.jpg
<26/10/2017>

Fig. 4: Letters and Clichés <28/10/2017>:

1. Single letter. <http://www.pages.drexel.edu/~acl52/652/printing.html> (rotated)
2. Multi-graph letter (Ligature <fi>). http://www.fontblog.de/wp-content/uploads/2012/10/Garamond_type_fi-ligature_2.jpeg
3. Linotype hot metal line. https://commons.wikimedia.org/wiki/File:Linotype_Gusszeile_-_Type_Slug.jpg (cropped)
4. Book print cliché. <https://de.wikipedia.org/wiki/Datei:Klischees.jpg> (cropped)

Fig. 5: Xylography (printing plate, Southern Germany 1470–75).

https://commons.wikimedia.org/wiki/File:Woodcut_Saint_Sebastian_woodblock_BM.jpg <26/10/2017>

Figure Credits (cont.)

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Figures

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Fig. 6: Lithography (Printing plate for champagne label).

[https://www.picclickimg.com/d/l400/pict/162680738241_/
antike-Druckplatte-Hoehl-Sekt-Lithographiestein-Steinplatte-Lithostein.jpg](https://www.picclickimg.com/d/l400/pict/162680738241_/antike-Druckplatte-Hoehl-Sekt-Lithographiestein-Steinplatte-Lithostein.jpg)
<26/10/2017>

Fig. 7: Historic Specimen with Cyrillic Blackletter Type

Source: <https://graphicdesign.stackexchange.com/a/44763> <26/09/2019>

Fig. 8: Orthographic Dictionary Duden Deutsche Rechtschreibung. 24th edn. 2006.

http://fmtypografie.de/bi_duden1-35691.html <26/10/2017>

Fig. 9: Obituary?

<https://schottischedfurcheblog.wordpress.com/2016/04/06/r-i-p-fussball/>
<26/10/2017>

Fig. 10: Black letter as stigma I

1. *Herde – Hirte – Vater – Land.* Zurich main station, December 2007.
2. *Fremdenhass muss aufhören.* Banner of the Social Democratic Party Schorndorf, October 2008.
<http://www.spd-schorndorf.de/index.php?nr=12286> <16/12/2008>
3. *Mode, die wir nie mehr sehen wollen!* Flyer announcing the "Nacht gegen das Vergessen" (night against oblivion) on occasion of the 70th anniversary of the national socialist pogrom in November 1938, Zentrum David Zurich, October 2008.
4. *Rechtsextremismus erkennen.* Borchert et al. 2002 (book cover).

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5. *Vorgestern ist vorbei.* Poster of the Communist Youth Austria against a meeting of fraternity students in Linz, September 2007.
<http://www.kjoe.at/article.php?story=20070911093944695> <16/12/2008>
6. *St. Pauli Fans gegen Rechts* (sticker of German football fans against right-wing fans).
<http://www.flickr.com/photos/7691374@N07/1137347397/> <19/04/2010>

Fig. 11: Pop-cultural scenes

1. Swiss Punk. <http://www.swisspunk.ch/welcome.3.0.html> <14/02/2007>
2. Monsters of Punk. Flyer, Freiburg i. Br., April 2007.
3. Steini Online. <http://www.steinionline.de/index2.html> <14/02/2007>
4. Walfisch. Flyer, Freiburg i. Br., April 2007.
5. Ethnoparty. Flyer, Zürich, November 2007.
6. We Call it Techno. Flyer. <http://www.derpartyflyer.de/NEUFlyerArchiv/Divers/o60903-WecallitTechno.jpg> <11/05/2011>
7. Akiyume. Flyer. <http://www.j-party.de/bilder/akiyume.gif> <18/05/2011>
8. J-Party.de. <http://www.j-party.de/index.php> <18/05/2011>
9. Digital Nippon. <http://www.digital-nippon.de> <02/03/2007>
10. Russendisko. Flyer, Freiburg i. Br., April 2007.

Fig. 12: Internet banners of pop cultures

1. <http://www.hippie.ch> <02/03/2007>
2. <http://www.punk-shop.de> <02/03/2007>
3. <http://www.metalglory.de> <02/03/2007>
4. <http://www.technoguide.de> <02/03/2007>

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5. <http://www.hiphop-lyricz.de> <02/03/2007>
6. <http://www.j-junkies.de> <02/03/2007>

Fig. 13: Black letter types in right-wing movements

1. Nationalistic web shop
<http://www.germaniainternational.com/third.html> <22/12/2008>
2. Lighter "Nationalist". From a nationalistic web shop.<http://www.weltnetzladen.com/4c1f8d953a11dc001/cdoa2396930a9b301/index.php> <23/12/2008>
3. Right-wing demonstrations against an exhibition which discusses "Crimes of the German Wehrmacht", Hamburg, March 2004. Source: <http://www.hamburg.de/archiv/232230/wehrmachtsausstellungdemo-hamburg-270304-artikel.html> <20/04/2010>
4. CD Cover of the neo-nationalist rock band *Nordlicht*.
<http://www.rocknord24.com/shopneu/catalog/images/NordlichtSoehnederGermanen-.jpg> <22/12/2008>

Fig. 14: Black letter as stigma II

1. Anti-fascist blog. <http://fightfascism.wordpress.com/> <19/04/2010>
2. "Berlin wird nicht zur Reichshauptstadt". Poster of the Green Party Berlin, September 2006. <http://www.grueneberlin.de/neonazis.gif> <21/04/2010>
3. "Wir quetschen die Braunen ins Weggla!" (Protest poster against a demonstration of neo-nationalists in Gräfenberg/Bavaria, May 2009). Source: *Süddeutsche Zeitung* (20–21/05/2009), p. 36.

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4. *Fremdenhass muss aufhören.* Banner of the Social Democratic Party Schorndorf, October 2008.
<http://www.spd-schorndorf.de/index.php?nr=12286> <16/12/2008>
5. *St. Pauli Fans gegen Rechts* (sticker of German football fans against right-wing fans).
<http://www.flickr.com/photos/7691374@N07/1137347397/> <19/04/2010>

Fig. 15: Heavy metal typography I: Black letter

1. Website "Join Lemmy's Army".
<http://www.joinlemmysarmy.com/1280x800/index.html> <27/12/2008>
2. Banner "Metal Quiz". <http://www.metaglory.de> <06/10/2007>
3. Seb Hunter: *Hell bent for leather. Confessions of a Heavy Metal Addict*. New York: Fourth Estate 2004, front cover.
4. Steini Online. <http://www.steinionline.de/index2.html> <14/02/2007>
5. Laaz Rockit: *Live Untold* (Old School Metal Records, 2006), DVD front cover.
6. Chuck Klosterman: *Fargo Rock City. A Heavy Metal Odyssey in Rural North Dakota*, New York: Scribner (new ed., 02/02/2002), front cover.
7. Heavy-Metal-Banner.
<http://metalfansgreifswald.de.tl/Metal-f.u.e.r-alle.htm> <28/10/2017>
8. Flyer "DJ Satanick Heavy Metal Night" Montreal, Katacombes Bar.
<http://www.myspace.com/katacombesmetal> <25/04/2010>
9. Flyer "Hells Pleasure Metalfest 2009", Pösneck, Juli 2009.
<http://www.myspace.com/hellspleasure> <25/04/2010>

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10. Flyer "Blacky and Company", Schöneck, Oktober 2009.
<http://www.musikkneipe-zausel.de> <25/04/2010>

Fig. 16: Black Metal Sucks!! <http://www.lastfm.de/group/Anti+Black+Metal+Squad>
<10/05/2011>

Fig. 17: Allusions.

1. Lemmy Kilmister (Motörhead) posing in SS Uniform.
<https://www.metalsucks.net/2018/04/11/nazi-imagery-why-watain-and-marduk-dont-get-a-pass-while-slayer-and-me>
<26/09/2019>
2. KISS Advertisement. http://4.bp.blogspot.com/_FqLinkbPdTs/StdlotdUzJI/AAAAAAAABFw/3dSMRxQSmio/s400/KISSLIVElogo.jpg <29/10/2017>
3. Slayer: Show No Mercy (Metal Blade Records, 1983), LP front cover
4. KISS: Alive! (Casablanca Records, 1975), LP front cover
5. KISS: Alive! (Mercury Records, 1997), CD front cover

Fig. 18: Heavy Metal Typography II: Diaereses

1. Website "Join Lemmy's Army".
<http://www.joinlemmysarmy.com/1280x800/index.html> <27/12/2008>
2. Motörhead: *March ör Die* (Epic Records, 1992), LP front cover (cropped)
3. Mötley Crüe: *Too Fast for Love* (Elektra, 1981), LP front cover (cropped)
4. Queensrÿche: *The Warning* (EMI Records, 1984), LP front cover (cropped)
5. *This is Spinal Tap* (Spinal Tap Prod., 1984), Movie poster. Source:
http://eu.movieposter.com/poster/MPW-11366/This_Is_Spinal_Tap.html
<26/04/2010> (cropped)

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6. Chuck Klosterman: *Fargo Rock City. A Heavy Metal Odyssey in Rural North Dakota*, New York: Scribner (new ed., 02/02/2002), front cover.
7. Laaz Rockit: *Live Untold* (Old School Metal Records, 2006), DVD front cover (cropped).

Fig. 19: Lars Ümlaut. Action figure: McFarlane toys, 2008 (image source: <http://www.metaltoys.net/2011/06/lars-umlaut-guitar-hero.html> <16/01/2012>).

Fig. 20: Editorial statistics, 28.10.2014. [http://lu.is/blog/2014/10/28/
understanding-wikimedia-or-the-heavy-metal-umlaut-one-decade-on/](http://lu.is/blog/2014/10/28/understanding-wikimedia-or-the-heavy-metal-umlaut-one-decade-on/) <28/10/2017>

Fig. 21: Metal Umlaut (September 26, 2019, 15:06)
https://en.wikipedia.org/w/index.php?title=Metal_umlaut&oldid=917848637 <26/09/2019>

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Jürgen Spitzmüller

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References

👤 Jürgen Spitzmüller

✉ juergen.spitzmueller@univie.ac.at

🌐 http://www.spitzmueller.org

🎓 https://univie.academia.edu/JuergenSpitzmueller



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