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Title:

Graphic Design trends for Creative Typography?

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Graphic Design

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The top Graphic Design trends for Creative Typography?

Theme/Context

Typography is everywhere and its message communicated can be portrayed through the typographic choices that that designer makes. Graphic design uses type as a forum and elements to most of its work, large or small, it can have an impact. Therefore, when you chose a type style you are therefore choosing how it is visualised and how that influences the engagement of reading the type.

Typography is an artistic technique of the arrangement of typographic lettering type to compose written language. This must be legible, readable and appealing when displayed. Typography as a context can give a word, quote, text and even letter a form of identity with such alike components: personality, a structure, ability to work with images, can be off the page and not only be applied to different art mediums and surfaces. Type as a design technique can acquire an identity for itself and be recognised for its stylised lettering and having a consistent feature or elements to it can help the receiver visualise and connect with the type.

In all typographic artwork, we use variables such as: typeface choice, uppercase, lowercase, arrangement and layout, point size, weights, thinness/thickness, colour, alignments, spacing and line length. These are just some of the many typographic systems we use in graphic design when working and designing in the form of type and text. Typefaces give words impact and therefore influence us.

Exhibition Space

My imagined space/place will be exhibition of graphic design pieces showcased in there most creative and typographic ways. Each piece of typographic artwork will be distorted from the ceiling, on the floor, enlarged letter type that would normally appear small but be the extreme scale. In a space placed inside the “National Museum of Cardiff” and Art Gallery. Through this perspective viewing of type a virtual typographic world created in one exhibition space. Allowing the viewing in the exhibition to engage with the type and deconstruct what typography design is. Metaphorically, like walking into a celebration and historical perspective of how we see type today in the modern design world. Through doing

so, I will look at the aspects of curating this exhibition by mapping and researching to analyse how the selected works of art speak or communicate with each other in the space I have chosen. In addition, considering the importance of positioning, scale, arrangement, size and style will affect this space and artwork with it. Much like how the topic (context) meaning Typography, needs typographic principles and rules as to work like a system for design.

Place:

National Museum Cardiff and Art Gallery

I have chosen to curate a graphic design exhibition in the Art Gallery and Museum above based on typographic design influence. Which would feature 4 Graphic Designers that showcase this element in their design work in the most effect graphic design trends; becoming my areas of research/influences.

Designers:

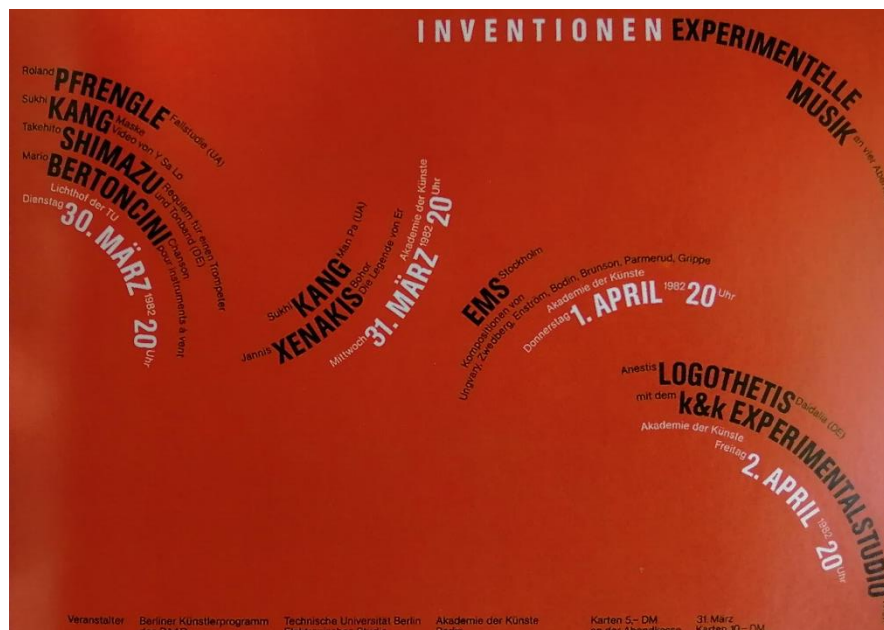
My four designers I have chosen to include and display of their work in my gallery space are as follows:

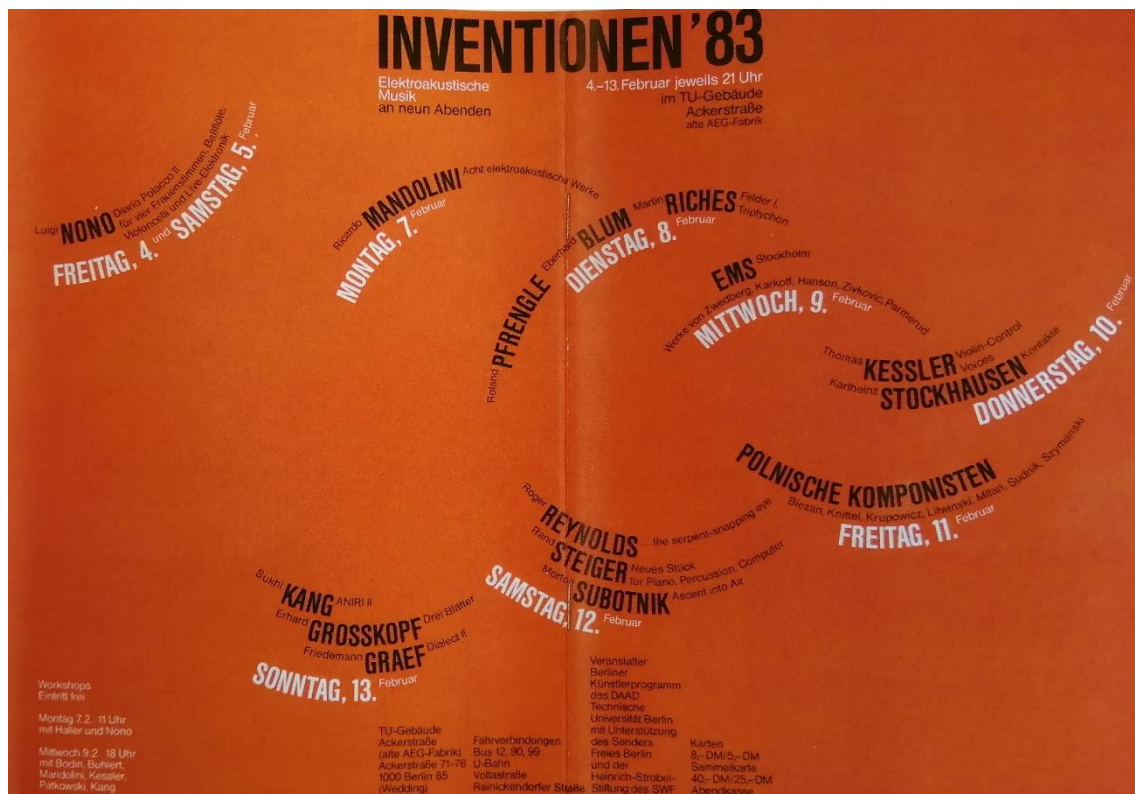
Bernard Stein and Nicolaus Ott, 1983

Typographic design can be good or bad. It is put to the test when we read it, I like the quote *"Typography is the art of taking written language and making it appealing to the audience."* (Creative bloq, 2016). The design work by the Graphic Designer Bernard Stein and Nicolaus Ott in 1983 has a technique for typography in design which is the Simplistic and Minimalised. Showcasing that the type is not reliant on image, its communication does not stop but can create an image, picture or message with how the type is displayed. Typography is a technique is which to be mastered it needs rules and a system. Carefully, selects the text that is needed based on the system of type design composition.

The Inventionen '83 poster/covers were designed for the Experimental Music program cover series. A very much a modern take of the rules of typography as the work as a visual

language has a unique style with a systematic order that is controlled by the very clever and simple type/font choices by this designer. The type is displayed using lines in arcs shapes that move the text and information into categories, of a Dilatational system. *"The covers span an eight-year period of time, from 1982 to 1990, and variations of the dilatational structure became the visual language for six of the covers."* (Elam, 2007, p. 55). Therefore, the work is minimised in elements, but the overall composition is very recognisable to typographers for the purpose of a music posters to display key surnames of artists, places and dates; using only two sizes of text and weights then colour and case to the typeface when typed. This helps indicates the Hierarchal order, according to the book writer Kimberly Elam *"Only two sizes of text and three weights are used in beautifully controlled hierarchal system."* (Elam, 2007, p. 55). Using this system as a type feature is very successful and functions well but also becomes appealing to the audience of the contemporary music festival looking or reading the poster for the event.





(The Inventionen '83 poster/cover, Bernard Stein and Nicolaus Ott, 1983)

Old Truman Brewery poster, Paul Humphrey and Luke Davies, Insect, 1998

This is a poster based on the typographic rules for organizing type. This piece of work uses text in a chaotic way but works as a form of art and displayed like a picture on a poster. This piece used a typographic system called Radial system. *"The text is arranged around a centre focus point and a strong horizontal line, and sharp angles of text slice the collaged images in dynamic pinwheel fashion."* (Elam, 2007, p. 27). This piece is very distinctive and in creative way for communicating type to be displayed and makes the work more appealing to the audience. Even chaotic type can be arranged in an order that makes it accessible to read still.



(Old Truman Brewery poster, Paul Humphrey and Luke Davies, Insect, 1998)

Jim Sutherland and Kelvyn Laurence Smith, "Eeormoo?" Prints and Limited Edition book

The letterpress designers “Jim Sutherland and Kelyvn Laurence Smith collaborating on typographic ideas. The project particularly “Eeormoo?” prints and limited edition books an exhibition of their work, are designed, set and printed in the letterpress workshop in London and are pieces “*self-initiated pieces conceived to explore the process of letterpress- express graphic ideas and articulate the visual observations conceived by the two designers*”.

(Sutherland and Smith, 2016). The books are part of the Eeormoo? Project described as “A *menagerie of wishful thinking- A series of rhymes about animals who dream of being other animals. There prints are a set of limited-edition books.*” (Sutherl&Smith – Eeormoo?/ Limited Edition book, 2016)

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The prints and book use a traditional process of typography letterpress but is a very lively display of graphic type with an influence of type as a voice. Therefore, in this case the type works as a voice, like the quote *"Fonts give words, voices."* By Sarah Hyndeman.



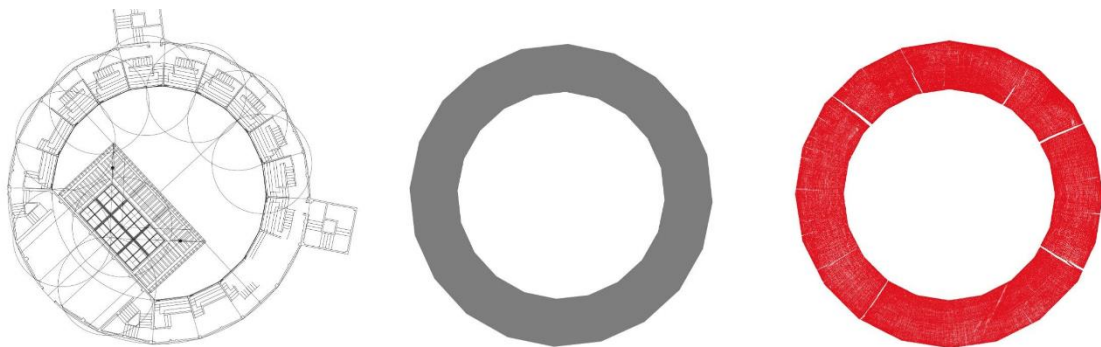
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(Sutherland & Smith – Eeormoo?/ Limited Edition book)

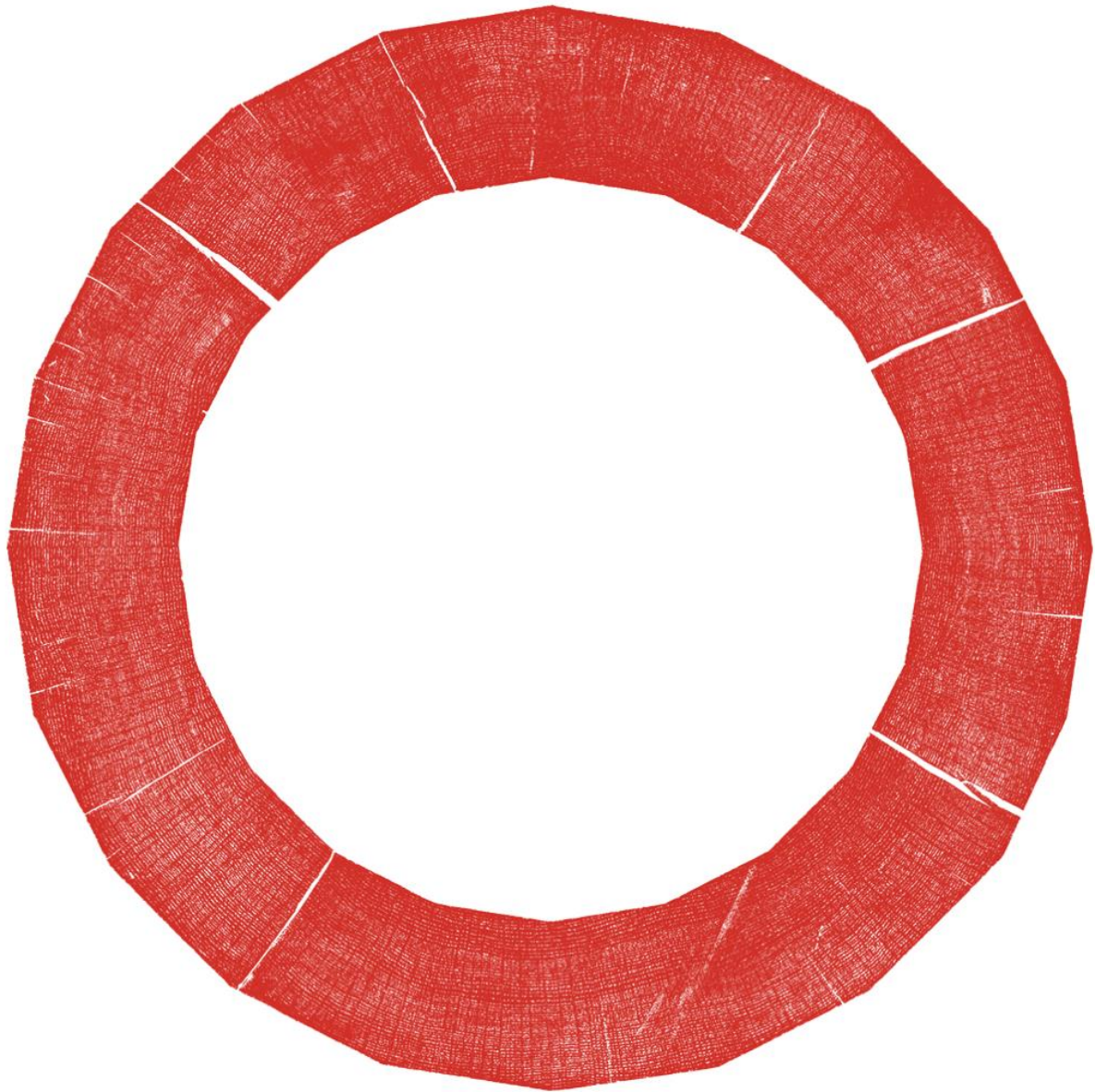
Shakespeare Globe Branding 2018

This very typographic design is curated by the Shakespeare Globe, the very design we see below as their branding is creates a character much like the typographical context being a theatre background. This branding is thought of started with just a piece of wood in the shape of a circle but had much more and deeper significance to the very first Shakespeare globe itself. The wooden print of the “the wooden O” is the very pinpoint and recognition that the audience can built identification to the theatre brand. The detail behind this particular wooden “O” aren’t always shown through the branding, a quote *“The details aren’t the details. They make the design.”* - Charles Eames. However, it makes the designs connecting to its style, typography and logo as a brand, for example the typography is always written on the side, a feature that connects to the brand. This design work uses type as an identification the new logo for the Shakespeare Globe theatre, 2018; type plays a vital role in a new form of **Identity**.



(The new logo for Shakespeare Globe Theatre 2018)

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● The new Globe logo carved from a piece of oak. Photo: The Partners



(The new logo for Shakespeare Globe Theatre 2018)

Rational

I have chosen to do this as my practise of study is graphic design and typography plays an important role in thin area of creative industry. I am very interested in typography and type itself, the semiotics behind typography and different typefaces and the historical perspective of how typography it used in design today from the very beginning.

Conclusion

To conclude, after curating my exhibition, I feel that the place in which I chose is right for the display being a gallery space for framed and a showcase medium for graphic design alike work. I think that choosing the designers I did they contrast quite well with each other, style and influence all so different but link as one whole theme Typography in design. Therefore, when the selected works of design speak or communicate with each other in the space; it's like walking through a typographic design tour or time passage. I think its overall a great representation of how Graphic Design has come to be so current as a visual communication for our eyes to read the world around us on posters, advertisements, billboards, the brands we know, digital screens and Cities.

We read good type in design without noticing it, because it doesn't have to be read. I think that's very important for this exhibition and designers.

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