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ENG 101

6 December 2015

Research Project

Typography in Graphic Design and Advertising is very important. Typography is the art and technique of arranging fonts (or typefaces) to make written language legible, readable, and appealing when displayed. The arrangement of type involves selecting typefaces, point size, line length, line-spacing (leading), letter-spacing (tracking), and adjusting the space within letters pairs (kerning). Typography is worth researching because in order to advertise and sell a product well, you need to have a great combination of typefaces and images.

In Craig Buckley's article, "Graphic Constructions: The Experimental Typography Of Edward Wright", Buckley shows Edward Wright's influence on early typography. Edward Wright was a painter, typographer and a graphic designer. Buckley writes "Edward Wright literally shaped many of the words that were decisive for architectural culture in mid-1950s Britain, yet he himself has remained largely in the shadows"(157). Wright is a person in typographic history that helped "shape" words for us today. There are many typefaces other than Arial or Times New Roman and type designers are always looking for new ways to improve a typeface or to create a new one. Wright did not go along with the traditional way of "lettering" (which is the art of designing letters). Wright's architectural lettering work includes the foundation stone for Churchill College,

Cambridge in 1961, and the Flaxman lettering and numbering system for New Scotland Yard's rotating sign in 1968.

In Kendall, Judy, Manuel Portela, and Glyn White's article "Introducing Visual Text", all three authors agree on different things about "visual text". Johanna Drucker is the writer that the three authors are assessing. Drucker writes "'Visual Text', usefully reminds us that text is visually-recorded language, designed to be perceived through sight. Without 'visual' as a qualifier there is just text and we move past the visual immediately to see what that text 'says'"(1). This means that visual text is a way of communicating through sight. Drucker also says that without the text being visual, you just read the text but for no visual reason.

Visual text developed from print to digital. As stated in "Introducing Visual Text", Drucker states that we are involved in processing the materialistic devices of in the advertising industry and newspapers and magazines. We are also influenced by technology such as phones, i-pads, e-readers which brings up a very good point. Are we desensitized enough to not notice visual text?(Drucker 4) "One important aspect of this transition to digital reproduction technologies is the changed interaction between reading and viewing as an increased number of textual forms and genres acquire the multimodal features of digital media. Digital textuality is strongly visual, with many of its forms inheriting graphic design features of newspapers and magazines." I feel that this quote is very important because it explains the digital culture of typography and an understanding of the word visual.

In “Graphic Constructions: The Experimental Typography of Edward Wright”, Wright’s notebooks revealed something. It revealed that if you have direct manipulation of typography “including Cubist techniques for breaking down forms through the overlapping and omitting of parts and the Duchampian insistence that “every sign be used ‘readymade’”(162). Drucker also published a journal named *Typographica*. It had prints that were so ambiguous that letters, punctuation marks, and printer’s rules were gained when a person would pry away from the modern language syntax. Wright manipulated different sizes and weights of the typeface (Gill Sans). Wright and the students that he taught at The Central School of Art and Design in London, England, arranged, rearranged, and overprinted the manipulations over and over again. He wanted to show the movement of Gill Sans and how it would tell a story when the typeface had been manipulated.

From doing this analysis, I have learned about the different ways you can manipulate type such as printing it over the original piece and using a digital program to move pieces of the letters and create an abstract drawing. I feel that there are no debatable issues, I just feel that the issues are “How are we going to improve this typeface?” or “Can we create something different?” Both articles share mostly the same views of typography such as the need for visual components in the design whether you are marketing, advertising, or just creating a design for a small audience. Although I finally arrived at a topic, my major is Communication Design, and this major made it difficult to pick a topic. I feel that I would have did better with a Powerpoint assignment

rather than writing because my major is more visual than explanation. I am still happy I arrived at a topic because I did learn something more about my major.

Works Cited

Buckley, Craig. "Graphic Constructions: The Experimental Typography Of Edward Wright." *October* 136 (2011): 157-181. *Academic Search Complete*. Web.

Kendall, Judy, Manuel Portela, and Glyn White. "Introducing Visual Text." *European Journal Of English Studies* 17.1 (2013): 1-9. *Academic Search Complete*. Web.