



New Trends and Issues Proceedings on Humanities and Social Sciences



Volume 4, Issue 11 (2017) 335-342

ISSN : 2547-881

www.prosoc.eu

Selected Paper of 6th World Conference on Design and Arts (WCDA 2017), 29 June – 01 July 2017, University of Zagreb
Zagreb – Croatia

The Latest Trends in Graphic Design: Handmade Typographic Posters

Seda Nur Atasoy^{a*}, Ataturk University, Tortum Occupational College, Department of Design, Graphic Design
Program, Tortum/Erzurum 25430,Turkey

Suggested Citation:

Atasoy, S.N. (2017). The latest trends in graphic design: Handmade typographic posters. *New Trends and Issues Proceedings on Humanities and Social Sciences*. [Online]. 4(11), 335-342. Available from: www.prosoc.eu

Selection and peer review under responsibility of Prof. Dr. Ayse Cakir Ilhan, Ankara University, Turkey.

©2017 SciencePark Research, Organization & Counseling. All rights reserved.

Abstract

Modern art and design movements such as Art Nouveau, Art Deco and international Typographic Style emerged in Switzerland in the 1950s have been a major influence in the development of modern posters language. Today, this contemporary orientations are being developed and dealt with in a different dimension. Typography in posters is used within the image or the typographic elements themselves coming together and converting into a visual form. The failure of the image of the poster to convey the desired message quickly and dramatically, not to observe the spaces in the use of typographic elements, to pass in front of the image with the color of the font used, lack of simplicity may be mentioned as many problems that can be replicated. However typography is not only the gap between characters, text font and color. It is the conformity of letters with the design applied. It is the art of representing the work with letters. And in this representation designers have made different attempts to find the most accurate and newest and were directed to handmade posters in their search. In this research, basis of the problems of the orientation to the hand-crafted typographic posters which is a different quest spreading rapidly today and reasons pushing the designer to this new quest were examined and in the light of obtained findings, examples of typographic posters in new quests made by designers were presented.

Keywords: handmade typography, typographic problem in posters, experimental typography.

* ADDRESS FOR CORRESPONDENCE: **Seda Nur Atasoy**, Ataturk University, Tortum Occupational College, Department of Design, Graphic Design Program, Tortum/Erzurum 25430,Turkey.

E-mail address: sedanur.topaloglu@atauni.edu.tr/ Tel.: +90-442-761-2524

1. Introduction

Poster Art has emerged with a combination of two main factors at the beginning of the 19th. Century. On the one hand, the merger of text and image which can be replicated through lithography, on the other hand, the development of posters, was dependent on the mass production of consumer goods and competitive economic progress. In the beginning; it is small, poster-like picture books and press releases, developing its own aesthetics with the modern understanding of art.

Artists such as Manet, Gavami, Daumier, Toulouse Lautrec have contributed significantly to the development of poster art. Different perspectives on the poster art was born in various European countries and the United States. Names like Cheret, William Bradley, Beggarstaff Brothers have developed their own methods and perspectives. In conjunction with the process of world War I and the Soviet Union after the October Revolution; names like El Lissitzky have created the concept called "abstract posters" (<http://tr.wikipedia.org/wiki/Afi%C5%9F>).

The first samples have been observed in Turkey in the late Ottoman period and the early years of the Republic. During that period, text-based theatre, cinema, charities and advertising of products that are not manufactured in Turkey were held as Poster. At first, the majority of overseas posters are exhibited in the semi-closed environments (theatre entrance, shop windows etc.) First Turkish Poster artist has been İhap Hulusi Gorey; who studied abroad and returned to Turkey in 1925. The first poster workshop opened in 1927 at the Academy of Fine Arts. İ.Hulusi Gorey has influenced by German poster art and reflected to his work (<http://tr.wikipedia.org/wiki/Afi%C5%9F#T.C3.BCrkiye.27deafi.C5.9F>).

While during to period of İhap Hulusi; posters are all the same uniformity (texts etc.) and lack of originality. The development of printing techniques has gain mobility of poster art after the 1960s. But after some time, that progress in the mobility and self-renewal process fabricates reproduction; the designers bored the posters that have lost its distinctiveness and the differentiation encountered everywhere and this time, they turn to making handmade typographic posters which are touchable.

2. Handmade Typographic Posters

Handmade typographic posters, considered as an artistic rebellion to the limits of traditional typography poster. Just like the new typography movement! Ornament and decoration replaced by the concepts such as legibility; simplicity and functionality in the new typography movement. We see the same concepts and aesthetic concern also in the handmade typographic posters. The material's used, the content of the article, the purpose of compliance, the importance given to space and that it brought a case of legibility...Each of the pieces of all these constitute a whole and ultimately find a distinct taste. However, because of handmade typographic posters from two-dimensionality is a step towards three dimensionality, this phenomenon is not correct to keep the same scale with the new typography. This is a different quest. It can be more tangible and can be more artistic expression.

What makes an object beautiful thing, it is the ratio and the proportions within the object. If we change that; it disrupts the aesthetic and we have destroyed beautiful. Sometimes the aesthetic thing to make it even more special, break it down, tear it apart and rebuild it, you may be required to reveal a whole new.

day went on. Thus; the sender cannot get the return; changed or renewed the agent use in the communication process as a solution. Letters should be a design in its own right of each typographic poster; many have lost their originality while in the representation out-dated handmade taken back their presence with new situations and have managed to gain a different world, where you have the attention of the recipient.

In this unusual arrangement artist display his work as craftsman manner and exhibit the work with which differentiates it offers him away from the uniformity of digitalis.

Identity can be defined as the most noteworthy element in these handmade designs; speed up the detention process is given to the appropriate material used for the intended message.



Handmade typographic posters are also given for more appealing to our senses, rather than informing messages can be requested for action.

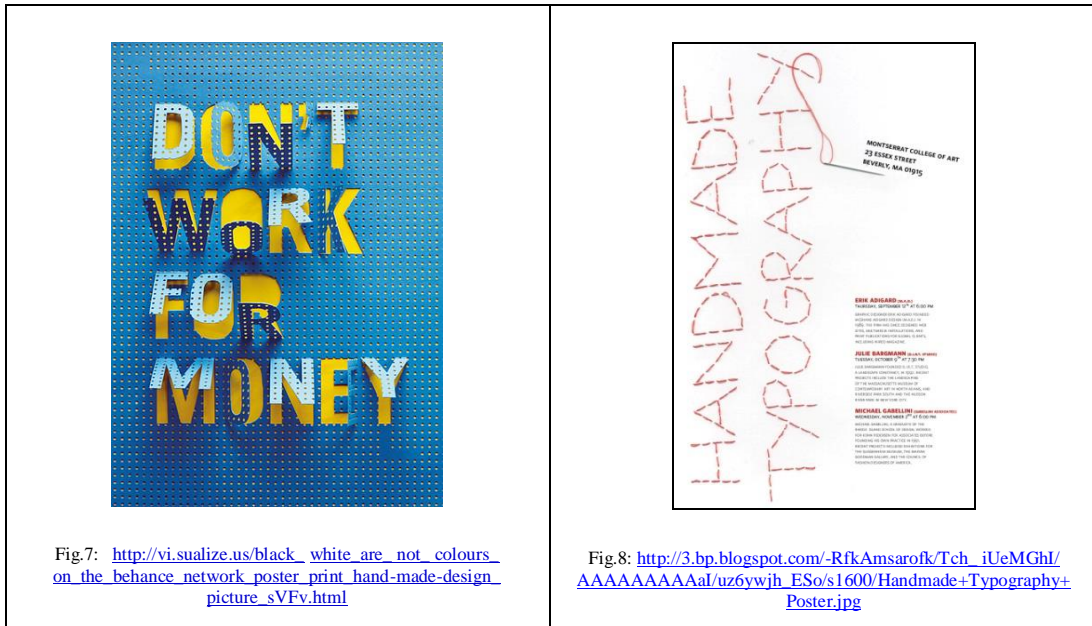
As these posters have stimulating effects; at the same time if they are not transferred to digital can be considered as unique and valuable works because they are single.



Today, many font manufacturers are now marketing the fonts on the internet. Mainly; Adobe Font Library, Linotype Library, Émigré, Fonts.com (Powered by Agfa-Monotype), ITCFonts, FontBureau, Bitstream, FontFont, FontShop ve Myfonts.com - such as large font design, production, licensing, distribution and marketing, as well as VirusFonts, T-26, Treacyfaces, Fontek, LetTeRror, Chanc.com, Fontboy, Girlswhowearglasses and Synfonts - as a small, personal or company issued on the basis of design and digital fonts are distributed websites (Sarıkavak, 2005).

During the preparation of handmade typographic poster artists may benefit from these sites, but three-dimensional experiment in which they have done, they have added to the two-dimensional fonts with the ingredients they use life and vitality, handmade typography experiments, in two dimensions in the virtual environment can separate the more positive aspects of typography. Also handmade typographic posters defined as thinking and modern methods of transmission of information.

Given today's rapidly consumed products, they show the results of the competition brought an answer to the sloppy nature of the posters created for the continuous production.



Now typography in graphic design, as well as the transmission of information and messages in the language understandable form, style, personality, visual language, an element that carries the claim put forward a different image. Certainly the content of the message match the typography is where graphic designers often have to find the solution. Writing has a direct relationship with sound, on paper; it is the trace of the spoken word, a tone, a stance, and attitude. [5] Therefore, handmade typographic posters object to forward the message to be considered at the observation correctly, use the close attention and then use the creation of the poster by photographing.

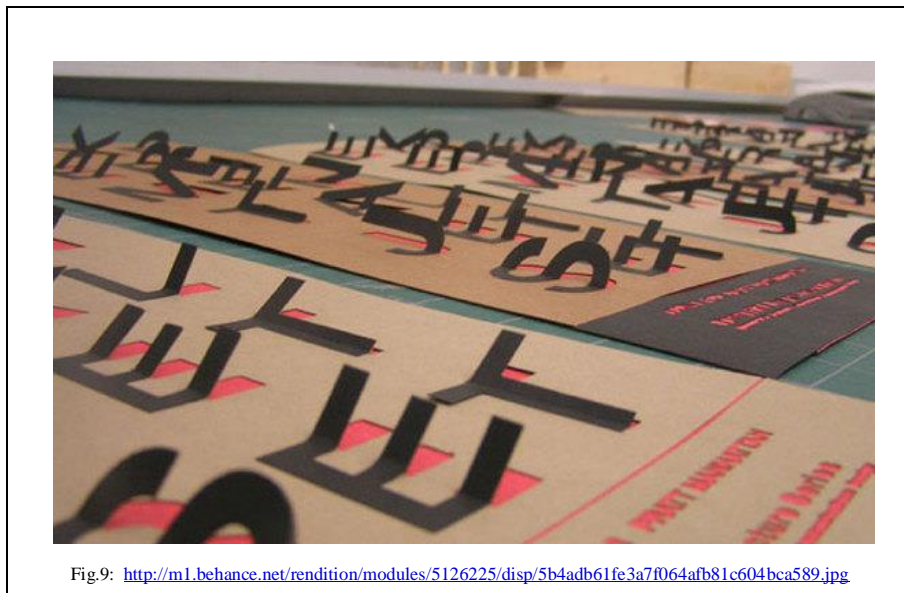




Fig.10: <http://media-cache-ak0.pinimg.com/236x/8a/5b/0e/8a5b0e51547b40ec62db87286a3846b6.jpg>



Fig.11: <http://creativeoverflow.net/wp-content/uploads/2014/04/handmade-nacho.jpg>

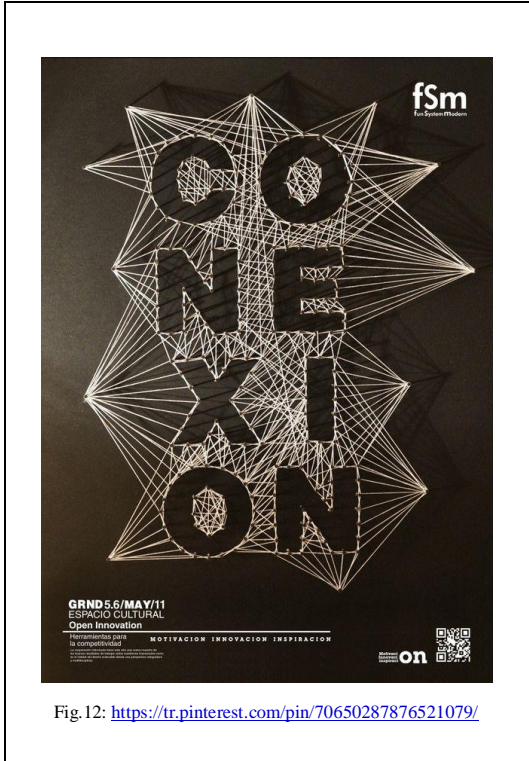


Fig.12: <https://tr.pinterest.com/pin/70650287876521079/>



Fig.13: <http://creativeoverflow.net/wp-content/uploads/2014/04/handmade-layer-cake.jpg>

4. Conclusion

Typography is a reflection of being transferred from life and language to the form and format. The response to the artist's uniform typography posters, develop simple typographic identity and new one with renewable, inexhaustible art meaning. We can say that, handmade typographic posters are a proof that the art of typography's unwritten future.

References

<http://tr.wikipedia.org/wiki/Afi%C5%9F>

http://tr.wikipedia.org/wiki/Afi%C5%9F#T.C3.BCrkiye.27de_afi.C5.9F

<http://cdn.fwmedia.com/media/catalog/product/cache/15/image/9df78eab33525d08d6e5fb8d27136e95/>

<http://prozekcia.com/wp-content/uploads/2014/04/ef71ebd0840d74d6d6a7ba9a5569a1f7.jpg>

http://www.designworklife.com/wp-content/uploads/2012/01/tomdaviae_2011type_02.jpg

<http://theinspirationgrid.com/wp-content/uploads/2013/06/marmaladebleue-lettering-01.jpg>

<http://typography-daily.com/wp-content/uploads/2011/04/5.jpg>

<http://typography-daily.com/wp-content/uploads/2011/04/1.jpg>

<http://vi.sualize.us/blackwhitearenotcoloursonthebehancenetworkposterprinthead-made-design>

http://3.bp.blogspot.com/RfkAmsarofk/Tch_iUeMGhI/AAAAAAAAAal/uz6ywih_ESo/s1600/Handmade+Typograp

<http://m1.behance.net/rendition/modules/5126225/disp/5b4adb61fe3a7f064afb81c604bca589.jpg>

<http://media-cache-ak0.pinimg.com/236x/8a/5b/0e/8a5b0e51547b40ec62db87286a3846b6.jpg>

<http://creativeoverflow.net/wp-content/uploads/2014/04/handmade-nacho.jpg>

<https://tr.pinterest.com/pin/70650287876521079/>

<http://creativeoverflow.net/wp-content/uploads/2014/04/handmade-layer-cake.jpg>

Sarıkavak, N. K. (2004). *Gorsel iletişim ve grafik tasarımda çağdaş tipografinin temelleri: macromedia freehand uygulama örnekleriyle*. Seckin.

Ucar, T. F. (2014). *Visual Communication and Graphic Design*, Inkilap Publishing, p. 106

Weingart, W. (1999). How Can One Make Swiss Typography?. *Looking Closer Three Classic Writings on Graphic Design*. Ed. Michael Bierut, Jessica Helfand, Steven Heller and Rick Poynor. New York: Allworth, 219-237.