Typography Used in Fashion & Clothing

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Abstract

Typography, or the study of typefaces, is a popular field today. Every aspect of daily life is affected, and it affects how individuals perceive things.

On the other hand, fashion design, which is the art of applying design to clothing, has grown to be another extremely important field in terms of contemporary cultural trends. By examining the importance of typography in fashion design generally and within the context of the major sectors of the fashion industry, this study connects the two phenomena and investigates their direct interaction.

There are two elements to this thesis:

1) Theoretical investigation of the subject

2) Research visualisation and concretization

The first section introduces and clarifies the three key points of the discussion: how typography, a component of graphic design, relates to the areas that the fashion business covers (branding, advertising, communication, etc.), what application techniques it employs, and how it impacts consumers.

In order to better understand how typography is incorporated into fashion design, the second portion applies the knowledge learned from earlier research and provides a visual answer in the form of a clothing line that includes specific items of apparel and accessories.

The use of graphic design in fashion has undoubtedly been discussed in several case studies and fashion articles, but the study of just typography in fashion design is a far more focused and specific, though mostly unexplored, field of performance.

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1 Introduction

Typography is more prevalent than ever in daily life thanks to the surge in social media usage in today's modern culture; people frequently encounter different typographical patterns and graphics. These two artistic fields are both experiencing their major moments, with fashion design on the other hand expanding its performance horizons and blossoming more than ever.

1.1 Problem Statement

The goal of this thesis is to investigate the relationship between the two and to suggest similarities in their respective significance, influence, and development. In the context of the fashion industry, the study will also look at how much influence typography generally has, which typefaces are most pleasing to the eye and why, the simplest way to convey the intended message, and how major brands continue to use their traditional methods of communicating with customers.

1.2 Study Purpose

The study compares the successful designs of these partnerships and elaborates on each designer's technique of approach in an effort to identify the shared critical factor for the proper use of typography in fashion design.

1.3 Thesis Structure

The thesis is divided into two parts.

The theoretical component of the study, which defines and elaborates on the most important features of the connection between typography and fashion design, is the first one. The visualisation of the study findings into a concrete object, a fashion apparel line, is the focus of the second section of the thesis.

2. TYPOGRAHY

2.1 Definition

Typography is a method for arranging and presenting type.

It refers to the practise of using fonts to convey ideas clearly and passionately (Bergsland 2010, 1-2). Every component of a design, including font choice, colour scheme, line width, point size, positioning, and other element integration, falls under this category.

A closely related craft that is occasionally included in typography is type design. The majority of type designers don't create fonts, and some type designers don't identify as typographers. In order to convey emotion to communication, typography has been used in modern movies, television, fashion, and internet broadcasts.

Typesetters, compositors, typographers, graphic designers, art directors, manga artists, comic book artists, graffiti artists, secretaries, clothing designers, and everyone else that organises text for a product execute typography. The use of typography by well-known and prosperous fashion firms will be examined in this research.

2.2 Classification

Even though there are more than 32 different ways to classify type, the most basic classifications are as follows: Roman (Serif), Italic, Lineale (Sans Serif), Slab Serif, Text (Blackletter), Script, and Decorative. All seven types of type are used in fashion typography, while its visual aspect easily lends itself to the more practical and inclusive name "display typography."

With less emphasis on intelligibility and greater flexibility to use type in aesthetic ways, display typography is a powerful tool in graphic design. In order to create relationships and a dialogue between words and images, type is blended with white space, graphic components, and photographs. Compared to text typography, colour and size of type components are far more common. The majority of display typography makes use of type at bigger sizes so that the finer nuances of letter design may be seen. The emotional impact of colour is employed to portray the subject matter's tone and character. Hence, typography in fashion design generally involves display typography.

2.3 Interaction

For a very long time, typography has been an essential component of marketing and advertising. It must take up a large amount of space in all advertisements since it is the main vehicle via which businesses and other entities communicate with their target audience.

There are certain global businesses that have done so well for themselves that the audience can tell just by looking at their logo. Typography should convey a message that relates to the topic or genre, but it also has to be easily understood when it is written. In typography, there may be a great balance and interaction between the literal and metaphorical meanings. Given that form follows function and has the desired effect on its audience, typography does not necessarily have to be clear or direct.

Designers frequently employ typography in advertisements to establish a theme and atmosphere, for example by utilising strong, huge text to communicate a certain message to the reader. Along with effective use of colour, form, and image, type is frequently utilised to bring attention to a certain advertising. In modern advertising, typography frequently represents a company's brand. Advertising fonts send diverse signals to the reader.

A balance between the verbal and visual components of design must be struck in order to effectively communicate a message. Not all viewers will associate a specific typeface with the same meanings; therefore, the designer must carefully consider the audience for a given work when choosing a typeface to ensure that it is appropriate for the subject matter.

Due to their frequent use in advertising and other popular culture contexts for particular types of subject matter, many typefaces also evoke associations with cultural motifs. Gothic black listers or texture faces, for example, frequently conjure horror or fantasy because they are linked to specific historical eras and have been extensively used in posters and advertising for films and books in this genre. Giving information a hierarchy that the viewer can follow is one of the designer's most crucial jobs.

3. OUTFIT DESIGN

The art of applying design, aesthetics, or natural beauty to clothing and accessories is known as fashion design. Fashion trends have changed across time and locations because to cultural and societal variables. When producing garments and accessories like bracelets and necklaces, fashion designers employ a variety of techniques.

Fashion designers make an effort to create clothing that are both visually beautiful and useful. They take into account both the potential wearer of a garment and the circumstances in which it will be used. They may pick from a large variety of colours, designs, and styles, as well as a vast variety of material combinations. Some clothing items, such as haute couture, are manufactured especially for a specific person. Today, the majority of clothing—especially ready-to-wear[2] casual and daily attire—is made with the mass market in mind.

Fashion today encompasses more than just the creation of apparel. It is the thorough comprehension of the necessity of continually maximising a client's communication. The term "fashion" may be used to describe both a particular style of clothing as well as a broader consensus of attitudes and preferences. However, the definition of fashion can switch between the two definitions without losing focus or clarity. Veblen and Simmel's theory from the late 19th and early 20th century and Blumer's collective selection theory from 1969 are the two main sociological theories of fashion. Blumer's theory conceived of fashion as a generic process permeating many more areas of social life than simply women's clothing and was based on what he saw as a collective mood, tastes, and choice.

4.TYPOGRAPHY V. FASHION DESIGN

However, fashion author Fred Davis emphasised that there was no one theory that could adequately explain the complexity and variety of the industry. He variably described fashion as polycentric, polymorphous, and pluralistic. The type design industry may readily be considered to fit this description; therefore, it is not

surprising that they would have something in common. It's astonishing that no one has before looked at their theoretical commonalities.

The following steps of the fashion process were described by Fred Davis (1992), and the identified stages effectively illustrate a process akin to font design:

- Originality (originality, innovation, creative talent)
- Initialization (presentation to the public)
- Leadership in fashion (adoption by "important individuals")
- Improving social recognition (assimilation in the mass marketplace)
- Dimming

Numerous trends in fashion were identified by Craik (1998) that are relevant to fonts.First of all, Craik described bricolage as "the act of generating new patterns and forms from the kaleidoscopic fragments of cultural waste."

The design of specific typefaces in the 1990s (like Karl Randay's 1997 typeface Merlin, which included elements of three Macintosh default fonts, or Jonathan Barnbrook's 1995 typeface Prototype, which was put together from pieces of about ten other typefaces and was dubbed a "hybrid" typeface) paralleled this metaphor of fashion being bricolage.

Piracy of typefaces and copyright violations have recently caused type designers a great deal of anxiety. However, the fashion industry has approached these problems in a different way. Craik talked on how mass-market buyers fetishize high-end designer brands, the emergence of false or counterfeit designs, and the challenges associated with asserting intellectual property rights including copyright, design, and trademark. The popularisation of a new style or idea by its modification and differentiation for various markets is known as counterfeiting, which is an obvious and blatant form of the practise of prestigious imitation on which the fashion industry is based. Craik acknowledged that some fashion companies saw counterfeits and fakes as flattery.

While the top type designers are not as well-known as the world's top fashion designers, there is less of a hero-worship of top designers visible in the type design industry. However, copyright and piracy issues were crucial to both the type design and music industries at the end of the twentieth century.

The following "signs of a fashion" that Gabriel and Lang highlighted when addressing consumerism also apply to font design: universal appeal, seeming nevitability, the industry of media reviewers and image-makers supporting it, and a steady stream of celebrities representing it.

The fundamental physical characteristics of clothing, such as their size and proportions, which enable them to be worn, are some of the restrictions on fashion. Except in situations when type is purposefully handled as an artistic or visual element, the letters of the alphabet must be readable when it comes to type design. In this sense, the link between a garment and fashion may be paralleled to the relationship between a typeface and reading and the recognised alphabetic forms.

The "classical" is anything elevated beyond the vagaries of changing periods and changing preferences, according to hermeneutic philosopher Gadamer. It is available right away. When anything is referred to as classical, it conveys a sense of permanence, permanence of significance, and independence from all temporal circumstances—a type of timeless present that is contemporaneous with every other present. Helvetica[7], which is widely used in typography rather than fashion, may be metaphorically compared to denim pants in terms of style.

4.1 Graphic Designers in Fashion

It is not unexpected that the economy has compelled the sector to adopt greater levels of strictness because it tends to spur the development of more creative solutions. Making the most of the resources that are still available is a problem even if some projects have obviously been cut back in size. Fashion show invitation cards are becoming more ambitious as firms compete with one another. "You have more creative flexibility with fashion; you can explore, play, and enjoy yourself. According to graphic designers Antoine + Manuel, since fashion is ever-evolving, you may take risks and don't always have to be "correct. "Typography is frequently compared to clothing or furniture by Thomas Phinney, senior product manager at Extensis for typefaces and typography.

The world doesn't "need" new clothes or furniture designs, save for a few utilitarian exceptions, yet people still want to stand out, create a certain mood, or go with a certain "style "The customer may have certain emotions or reactions depending on the typeface used.The fast-paced, high-impact world of fashion demands an ambitious visual statement and ongoing innovation. The brand's basic principles must be reflected in fashion graphics while also pushing conventions and standards.

4.2 Branding

Based on how the consumer perceives the brand experience, every brand contains a certain degree of emotional assets. These levels may be either high or low depending on things like brand image, personality, energy, and capacity to meet their demands.

Fashion brands are often made up of different components, such as:

• name: the word or words used to identify a company, product, service, or concept. Fashion brands are mostly founded on aesthetic psychology.

For instance, Hermès makes a leather tote bag called the Birkin bag after French actress and model Jane Birkin.

Left: Hermes Etoupe 35 cm Birkin Bag- Clemence Leather with Palladium. Right: Hermes Kelly, named after Princess Grace Kelly of Monaco.

• A logo is a brand's distinctive visual mark.

The Latin phrase "Prorsum," which means "forwards," was incorporated into the Burberry Equestrian Knight Logo and registered as a trademark in 1901.

Just Do It is a trademark of the shoe business Nike and one of the cornerstones of Nike's brand. It was first used in 1988.

• visuals: a trademarked component of the Burberry brand is the Burberry check One of its hallmarks that has been most frequently imitated is its unique tartan pattern.
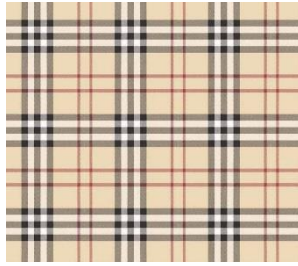
The Burberry checks

Various forms: The "Armadillo Boot" by Alexander McQueen. While concurrently making their pop culture premiere in Lady Gaga's music video for Bad Romance, the eye-catching style of the 30 cm high boot shot into the pages of fashion glossies throughout the world.

Each pair of armadillos was handcrafted in Italy over the course of a complex five-day procedure that required the cooperation of 30 workers. There were only ever 21 pairs made in all.

• Colours: Tiffany's has its own distinctive shade of "Robin's egg blue," which is trademarked as Tiffany Blue and is used frequently in advertising, jewellery boxes, and shopping bags.

• Aromas: Chanel No. 5's rose-jasmine-musk smell is a registered trademark. Fashion brands are most directly portrayed by their logotypes.

Typography distils and articulates the intricacy of language into a discurs that is understood, a type of aesthetic psychology that, in particular, fashion couldn't exist without. Therefore, logotypes serve as the visual depiction of a company's name, design, symbolism, or other aspect that sets it apart from competitors. They convey the essential meaning behind a particular brand, its gist and essence. A logotype's job is to condense the principles and ethos of a company while yet being enticingly distinctive and recognisable. Because of its expert use of typography, the fashion industry has turned it into an art form that has since helped define the newest trends.

4.3 The Typefaces of Fashion

The fonts and colour schemes employed in the logos of well-known streetwear brands and high-end fashion houses were the subject of a survey by the online publication "Slam Hype. "Their study's findings demonstrated that designers generally utilise the same typeface faithed research suggests that Helvetica and Futura are the fonts of choice for both high fashion and streetwear logotypes. It is obvious that Helvetica and Futura are preferred in the advertising sector.

These typeface families are frequently used because they are clear, legible, and adaptable. As an illustration, the Saint Laurent emblem in Helvetica NeueBold seems just as chic sewn on the side of a pocketbook as it

does on the label of a blazer. The slanted Futura logo from Nike certifies the calibre of a pair of running shoes and establishes the vintage status of a simple sweatshirt. The basic Chanel logo is appropriate for both a brand-obsessed teenager's rucksack and the perfume bottle in grandma's bathroom. Georgia, Forte, Bating, Lucida Console, and Verdana are just a few of the highly styled fonts that are regularly used by computer users.

Different typefaces are chosen to communicate a certain set of values to people who are watching, from the font used by fashion magazines to show on their front page to the letters on the back of a tennis player's jersey. The observer experiences a slight emotional reaction to typography as they unconsciously make the link between a typeface's employment and their positive feelings about it. Everyone has a choice, whether it be modern, vintage, futuristic, gothic, or avant-garde. Therefore, firms must devote a disproportionate percentage of their marketing research budget to learning about these preferences and selecting a typeface and logo that are appropriate for their target demographic.

4.3.1 Chanel

The brand identity for Chanel allied itself with the avant-gardism of Le Corbusier and the industrial vernacular. It was printed on the cubic, apothecary-like bottle of Chanel No. 5 perfume in white on a white background with black sans serif letters. The distinctive typography used in the Chanel emblem was created by Coco Chanel herself in 1925.The cultivated and extremely polished style of Bodoni and Didot, as well as the looping and sensuous letters used for other fragrances, apparel, and "luxury" items were placed against Chanel's sans serif.

The powerful sans serif wordmarks for Jil Sander, Louis Vuitton, Helmut Lang, Fendi, and Tom Ford as well as Comme des Garçons' sans serif logos convey the same attitude. However, the Chanel writing also conveys a hazy modern aspect that is connected to but separate from Givenchy's and Marc Jacobs' modern-retro aesthetic.

The unconventional use of a sans-serif type logo by Coco Chanel on the No. 5 perfume bottle in 1921 presented a striking contrast to the romantic and gendered typefaces then used in the marketing of luxury products. The black capital letters gave a "clean line" simplicity and a manly power of purpose. They were imprinted on a stark white backdrop. It added the avant-ambiguity garde's to the way fashion was presented.

4.3.2 Yves Saint Laurent

One of the final designs created by designer A. M. Cassandre before his passing was the Yves Saint Laurent signature, which went on to become one of the most recognisable graphic trademarks in the fashion industry. Cassandre and Yves Saint Laurent asserted that their letters are a complicated fusion of all of these styles rather from being purely serif or sans serif, strictly roman or italic, or even a genuine script.

As the forms of Didot and Bodoni were so intricately linked to ideas of fashion and femininity (the ultimate "femme" typefaces), and as Chanel's identity made use of the traditionally male (industrial, abstract, mechanical) characteristics of sans serif for a decidedly "butch" logo, Cassandre's YSL logo could be considered a "queer" typeface.

4.4 The Typical.

One of the seven components of design is pattern. It is an organic or unintentional arrangement or flow. As a result, a pattern's components repeat in a predictable way. There is a fundamental mathematical structure to patterns. Decorations or visual motifs can be mixed and repeated in art and architecture to create patterns that are intended to have a certain impact on the observer. The pattern is a template used in the fashion industry to make several identical clothes. Most fashion firms are recognisable not only by their eye-catching logotypes but also by the typographic patterns that these logotypes are assembled into. A monogram is a motif that is made when two or more letters from a logotype are stacked on top of one another or merged to make one sign.

Then, a particular design that may be used to a variety of clothes is tied to monograms. Stephen Sprouse, a fashion designer and artist, created the "Monogram Graffiti Collection," which includes this Louis Vuitton handbag (1953-2004). His freestyle handwritten graffiti was placed on an ebene canvas with a geometric monogram design and read "Louis Vuitton Paris" in neon green. The collection includes several designs that vary in model, size, and colour. Nowadays, being branded is everything in the world of fashion. People think having their own name branded is even better than wearing branded clothing and accessories since it conveys prestige, class, and a love of fashion and attention to detail. Louis Vuitton provides the following options for adding name initials to a customer's personal belongings.

The Louis Vuitton pattern made of monogram and floral geometric elements

4.5 Repositioning (Rebranding)

The emergence of the Internet has sparked an explosion of new typefaces, from digitally altered versions of hallowed fonts to the really original, which have been utilised to frame the content of a rapidly changing world. This is when the art of typography has fully come into its own. Even the most prominent and powerful logotypes in fashion need to be redesigned.

4.5.1 Louis Vuitton

Nicolas Ghesquière, a French fashion designer and the current creative director of the Louis Vuitton brand, debuted his second significant collection for the company in October 2014, and it was immediately noticeable that the brand's iconic "LV" monogram had changed.

Although exceedingly difficult to use for average consumers, the new, tubular LV logo feels considerably more contemporary. The idea for the change was inspired by the idea that Louis Vuitton bags have become oversaturated, widely available, and "easily acquirable," and the house wanted to move up and elevate their products to another, more refined level with the monogram change as well as the price increase.

4.5.2 Yves Saint Laurent

The iconic Yves Saint Laurent is quickly recalled when you see the YSL monogram.The renowned slanting mark that has served as the house's symbol since 1961 has become synonymous with the designer, the brand, and the French chicness of his clothing. The premium label's new creative director, Hedi Slimane, broke with the company's longstanding history in June 2012 when he changed the house name to Saint Laurent Paris.

Although it was a contentious decision that drew both support and criticism, Wallpaper* Magazine has now named it the greatest rebranding of the previous year (2012-2013). Others said that renaming the company Saint Laurent Paris may be considered as a bow to him and the origins of his brand. Many people perceived the removal of the word "Yves" from Yves Saint Laurent as a gesture of disrespect towards the late designer.

Designer Saint Laurent started off as an haute couturier but, with his groundbreaking Saint Laurent Rive Gauche catwalk presentation in Paris in 1966, he essentially established ready-to-wear. Both the name changes and the switch to Helvetica, which pays homage to the brand's early years, are references to this period. It felt appropriate to apply these guidelines today and restore the original name and typography, Slimane said in an interview with Wallpaper*. It appears to be fundamental to the Yves Saint Laurent cosmos.

Slimane was able to pay homage to Saint Laurent while also distinguishing himself from Tom Ford and Stefano Pilati, the other two creative directors who have led the company after Saint Laurent stepped down, with this type of retro-branding. The iconic, ornate, and decorated YSL interlocking monogram will continue to exist alongside the new, simple Saint Laurent Paris packaging. The new minimalistic approach is apparent in the new offices, advertising, fashion show invites, etc. since the entire Saint Laurent appearance has been adjusted to the latest rebranding.

Left: The old Yves Saint Laurent logo. Right: The new Saint Laurent log

4.5.3 Loewe

The 169-year-old company Loewe hired Jonathan Anderson, sometimes known as J.W. Anderson, as its new creative director in 2014.He instantly published the renamed logos, which were created by Paris-based artists M/M and included the Anagram and the logotype (Paris). The traditional Anagram has been recreated to represent the new lightness and contemporariness of the house's revived identity and was inspired by the original cattle prods used to stamp the leather for the house's products. On boxes, bags, and envelopes, the logo will be shown in a distinctive shade of grey dubbed Humo (smoke in Spanish), which was created especially for the rebranding.

The collection of Loewe logos

5.ACTIVISM IN FASHION

Fashion has the ability to affect societal change and subvert notions of sexuality and body image as an art form. However, because to its reputation in the consumer society, there have always been certain unfavourable misconceptions. People consider fashion as irrelevant. It has a cliched appearance and is viewed as excessive or frivolous. While fun and all of those other things should be permitted in fashion, that shouldn't be how it is defined because fashion stands for so many other things as well. It is a sector with dedicated workers who take their jobs seriously, and it occasionally uses the delivery of its products to communicate important messages for the betterment of society. Fashion designers look everywhere and anyplace for inspiration for their clothes collections, oftentimes in the most unexpected places.

Olivier Rousteing, the house's creative designer, drew inspiration from a Fabergé egg for the Balmain A/W2012 collection. Additionally, for the A/W 2014 fashion presentation, Saint Laurent designer Hedi Slimane took inspiration from Swinging Sixties pop culture. In the end, designers are free to advertise whatever they want, and it is up to the audience to learn the truth. The 1980s was the era in which politics permeated popular culture. Famous activist campaigns like Live Aid, Farm Aid, and We Are the World were all supported by artists and activists, and you could see their collaborations everywhere. Undoubtedly, the hippie culture of the 1960s influenced these partnerships in spirit, but today's artists who were taking a statement did so in a more forceful manner. The fashion business had not experienced such gravity since the Second World War until the September 11 attacks and the ensuing politics, conflict, and wars.

The critics were unable to concentrate on the European exhibitions and instead used their column inches to discuss culture rather than analyse hemlines. Relations between the American and European fashion capitals have been split by politics. Designers showed off collections that worked more as thought pieces than wardrobe essentials. Fashion designers from two different groups approached problems of the day—such as famine, AIDS, poverty, and nuclear power—in polar opposite ways. While a Japanese group made understated design decisions that subtly remarked on and denounced views of the prevailing culture, a British group boldly and provocatively created garments that, often literally, made a message.

5.1 Katharine Hamnett

The mood of a new kind of beautiful activism, one that aspired to set itself apart from the clumsy political fashion statements of the hippy seventies, was captured by British fashion designer Katharine Hamnett's10 contemporary, graphic message shirts.

Her disregard for tradition also made news: One of the most famous pictures of the 1980s is still the one of Hamnett and Thatcher meeting while wearing a political tunic. The renowned "Choose Life" shirt worn by George Michael in the "Wham! video "Wake Me Up Before You Go-Go" was also designed by Hammett.

5.2 Moschino

Franco Moschino13, who also used words in his fashion design, was more focused in criticising and parodying the very industry he worked in than Hamnett, who targeted politics and culture. Moschino was an accepting comic in contrast to Hamnett, who was chilly and confrontational.

Beginning his own line in 1983, he cleverly parodied the fashion industry, resulting in some of the most unaffected and brutally honest apparel ever produced—clothes that seemed to be aware of their ridiculousness while caring little about what others thought of them.

The fact that the Moschino customers really paid thousands of dollars for clothing bearing slogans like "I'm full of shirt" or "waist of money" demonstrates the immense influence an established brand has, regardless of what it does or how "ridiculous" it may appear to be. His advertisements tended to focus on important global topics like AIDS awareness, racism, and the environment rather on his apparel quite often. With his Women's A/W '14 collection, which featured models dressed as McDonald's employees in McDonald's inspired outfits, the current creative director of Moschino, Jeremy Scott14, made light of the notion that most fashion industry customers would purchase anything provided it is designer.

A garment with Nutrition Facts printed all over

5.3 Kenzo

This season's message from designers Humberto Leon and Carol Lim was a deliberate departure from the Kenzo-branded sweatshirts that the label has been selling in droves for the last several seasons. In addition to fashion, Kenzo's Spring collection focused on campaigning for the welfare of fish. The Life Aquatic theme and "No Fish No Nothing" t-shirt from the collection are the outcome of the duo's new collaboration with the conservation organisation Blue Marine Foundation. This runway t-shirt is a part of a men's and women's collection created to raise money to support the Foundation's work to lessen strain on the world's seas, which is mostly brought on by pollution and overfishing. It has a handwritten typeface reminiscent of environmental protest posters.

Henry Holland's 2006 London Fashion Week presentation of his 15statement colourful "Fashion Groupies" shirt line is another illustration of clever typographic treatment. The provocative statements on the t-shirts, which are directed at Kate Moss and other British glitterati celebrities, include "I'll show you who's boss, Kate Moss."

5.4 Chanel

The ability of fashion brands to communicate with the public and reach the widest possible audience has never been greater than it is today, thanks to the availability of live streaming of all of their favourite fashion shows on the Internet and the ability for fans to share their own visual insights and experiences on social media.

Chanel's creative director, Karl Lagerfeld, joined models in a feminism protest during the Spring/Summer 2015 collection's grand finale during Paris Fashion Week. He entirely used typographic phrases as the inspiration for the Chanel SS15 collection runway presentation. The manly femininity of Coco Chanel was recreated by the raw cut, handwritten lettering, and feminist sentiments on the boards that models carried down the runway. In this way, Chanel conveyed a powerful message of resolve, decisiveness, strength, and determination to women all over the world through a feminist march and made it very evident that the people who wear its brand uphold the same ideals.

Women's rights slogans literally featured on some of the most desirable products (one read, "Ladies First," in gilded letters on a minibag), while others, such as "Vote Coco" and "Be Your Own Stylist," appeal to global fashion fanatics.

6. MAGAZINES OF FASHION

Magazines are periodicals that can be printed or published online. They are often supported by advertising, sales, subscription fees, or a combination of the three. These days, printed periodicals need to grab readers' attention and entice them to buy. The cover is one of the primary ways that printed magazines differ from digital and internet editions, and the printed magazine sector is in decline. Our decision to buy or read a magazine is frequently influenced by its cover at a store. A successful magazine cover has eye-catching colours, a compelling image, and not too many cluttering cover lines.

For 150 years, Vogue has maintained the same extremely basic and standard cover design. On all of its covers, it makes use of lovely and straightforward imagery, typography, and colour. Not until about 1945 did Vogue decide to utilise the recognisable Didot typeface for their title.

Not until about 1945 did Vogue decide to utilise the recognisable Didot typeface for their title. Before this point, the "Vogue" title was typically written in a fancy typeface or with a stylistic layout that matched the cover image. The 'modern' fonts Didot and Bodoni, which both date from the late 18th and early 19th centuries, may be seen in the setting of fashion magazine typography. Because they brought strong contrast between thick and thin parts, elongated lines, and opulent asymmetry that gave the letterforms a novel architectural aspect, offering them an architectural grandeur, they are categorised as contemporary. The "modern" style provided "conformity without ambiguity, variation without discord, and equality and symmetry without confusion," according to Italian type designer Giambattista Bodoni.

During his tenure at Vogue (1929–1942), Vanity Fair, and House & Garden, Dr. Mehemed Fehmy Agha is largely recognised with creating the position of the magazine art director by bringing European avant-garde innovation to their pages. Meanwhile, under the aesthetic direction of Alexey Brodovitch, Harper's Bazaar was transformed by his use of famous typeface, cropped pictures, and white space manipulation to evoke a cinematic aspect (1934-1958). Through the work of these two, Bodoni and Didot's impact can still be seen throughout the creative fusion of design, photography, and layout.

7.Collections of clothing

Typography may offer an additional layer of information to a garment, for example, in addition to being frequently utilised as inspiration for creating interesting writing on clothing prints.

7.1 Christopher Kane

It all started with a biology lesson in high school at Christopher Kane. The designer graciously provided crib notes in the shape of the unmistakable key phrase's "flower" and "petal," cut out of his pastel-hued sweatshirts in bold Helvetica Neue capitals before being filled with beautiful lace, in his S/S 2014 class, fecundity erupted from many a botanical specimen.The same typeface then meticulously and scientifically outlined his flora anatomy "cross-section" jumper.

Christopher Kane: Using the same scalpel-like laser cutting, Helvetica Neue later deconstructed Kane's polyester carnation camisole and pleated skirt before embroidering his translucent finale outfits to resemble blown-up textbooks.

Christopher Kane — text-book style illustrations combined with graphic arrows and bold Helvetica Neue caps.

7.2 Alexander Wang

Wang started by concealing his name for Spring, which was written in Helvetica Neue LT STD.

Condensed typeface was used in skilfully laser-cut leather items and his less subdued Parental Advisory warning shirts, which served as the catchphrase for the Spring 2014 Ready-to-Wear season. Throughout the whole collection, the Alexander Wang emblem plays a major yet hidden function.

Through a variety of fabric methods, including seamless welding, printing, bonding, and embroidery, its understated presence is shown. Gloves, trench coats with pleated leather, and delicate guipure lace tops all include laser cut logos.

Using brand printing, laser cutting, and crushed leather pleating, youthful pleated skirts and dresses reflect a perverted culture.

Alexander Wang — translating the bold block letters of his logo into laser-cut leather and digital printing

7.3 Louis Vuitton

Marc Jacobs' final Vuitton collection was the spring/summer 2014 ready-to-wear line. The final "look," which was hand-painted and then embellished, was a tribute to Stephen Sprouse's graffitied Louis Vuitton emblem, a branding success that has come to symbolise Marc Jacobs's design aesthetic for the establishment.

7.3 Christian Dior

According to design director Raf Simons, the collection was motivated by "the concept of twisting, turning, and pushing Dior, where the poetically lovely becomes lethal; a beautiful rose garden turns poisoned."

Simons' "Trans Dior" collection, which dissects the house norms with bizarre Alice in Wonderland references, offers up a revolt against Christian Dior's ladylike decorum as a consequence.

The words "The Primrose Path," "The Ultraviolet Mouth," and "Alice Garden" are written on one of the pink pleats of the outfit, while the phrases "Hyperrealness in the Daytime," "Always Changing, Forever Now," and "Convallaria Majalis: Sweetly Poisons" are written in capital letters on another. Simons' stream of mind is strewn throughout his flowery hyper-reality outfits using the Lucida Bright typeface. The collection's most

rebellious component, disrupting the conventional Dior narrative with their own tale, these textured dresses are part of Simons' "Transporter" line.

7.5 Donna Karan New York

For Spring, the DKNY design team was notably inspired by New York to commemorate the brand's 25th anniversary. Many of the show's sportier separates were covered in DKNY's Helvetica Neue Light Bold logo front, which was repeated several times. Upon closer inspection, these pieces appear to reference the grid of Manhattan's historic garment district, which runs from 34th to 42nd street, between Fifth and Ninth avenue.

According to Jane Chung, senior vice president of design at DKNY, "We picked this typeface because it reflects the tall, slender forms of New York City skyscrapers and the graphic intersections of city streets. "The collection's most rebellious component, disrupting the conventional Dior narrative with their own tale, these textured dresses are part of Simons' "Transporter" line.
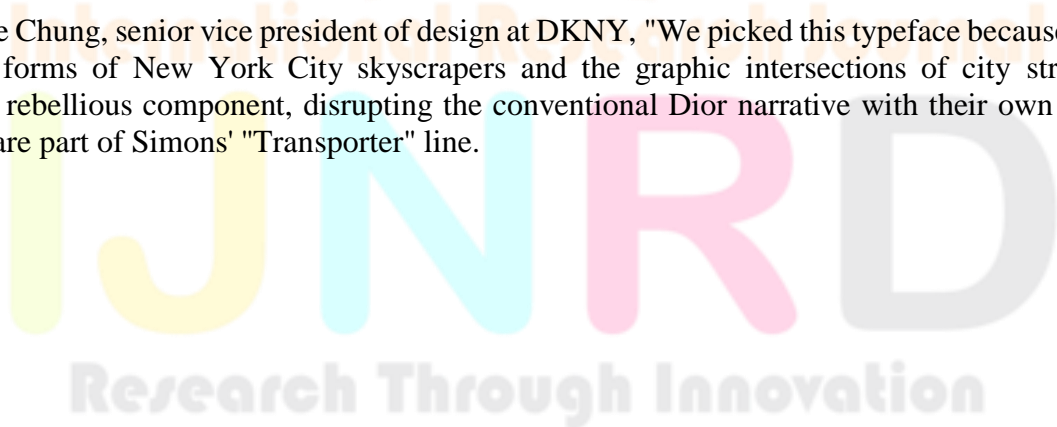
Donna Karan – pays homage to New York. 'We chose this font because it mimics the tall, skinny silhouettes of New York City skyscrapers and the graphic intersections of the city streets,' explains Jane Chung, DKNY's executive vice president of design.

7.6 Celine

Following the Hungarian photographer Brassa's images of primitive graffiti, contemporary newspaper column inches of microformatted prose provided a tactile canvas for the designer's impressionistic brushstrokes, offering a reminiscence of news coverage before to the advent of digital dominance.

Céline — combines the work of Hungarian photographer Brassaï – photographs of wall-carvings and graffiti captured in Paris in the 1920s with modern micro-formatted newsprint.

7.7 Erdem

According to Erdem Moralioglu's monochrome S/S14 presentation, which made homage to the romantic rebels of the English public school system, "Handwritten love letters come to life via language by American poets Emily Dickinson and Walt Whitman. "The concept of a schoolgirl dressing up as a male is where the collection starts. Before falling in love, she adopts his preppy attire, including his buttoned-up, immaculate white shirts with tails, college blazers, and sports gear. According to the designer, the words are similar to the literature she could study in English class.

8. Commercial

An advertising campaign consists of developing and overseeing a number of commercials with a common topic that are intended to reach its target audience through the medium of choice and advance a certain idea or product. In ads, readability and legibility are more important than the typeface selection since they convey a message. Advertising is a sort of manipulation that companies use to persuade consumers to act in a certain way (e.g., dress attractively, stay current with fashion, stand out from the crowd, etc.).

8.1 Diesel

In 2010, the Italian clothing brand Diesel, which caters to young adults, started the "Stupid" campaign with the intention of figuratively changing the meaning of the term through the visuals. Each campaign still features a fresh typographic message set on a practical background image. Bold capitals and vibrant colours emphasise the significance of the statement and go wonderfully with the clever photo concepts. The obscene piece glorifies idiocy as a sort of emancipatory counterbalance to brilliance. The advertisement created a powerful message that empowered being unique and at ease with oneself, which received a lot of positive feedback from various audiences.

8.2 Stefan Sagmeister

Austrian graphic designer and typographer Stefan Sagmeister, born in 1962, is well known for his provocative artwork. He received an Oscar for his work in New York. He makes art that has an emotional connection because he wants design to be personal and to affect people's lives. However, he admits that the commercial aspect of design can muddy this authenticity. The human body, disobedience, and satire figure prominently in his writing. He frequently worked with Aizone, an upscale retail store with a Middle Eastern background. Sagmeister came up with the concept of printing uplifting, motivating maxims right onto the female body to advertise this concept shop. The campaigns appeared in print on billboards, in magazines, and in newspapers.

9. Invitations to fashion shows

Invitations to these events are restricted since entry to the catwalk show is only given to a select few people. This reflects the exclusivity of the fashion business. Beyond the logistical aspects of the occasion, this is a chance to pique audience interest in the presentation; for them, the experience starts with the invitation. The invitation must be pertinent to the collection while remaining abstract to prevent giving away too much information.

Typically, only a small number of invitations are made, giving the graphic designer the possibility to experiment with specialised manufacturing methods. Ambitious, original ideas often depend on last-minute confirmation of the date and time. The tightest of all time constraints must be followed for everything to come together.

10. Packaging

Products are largely held and protected by packaging during retail displays and after purchases. It gives the brand experience an extra creative outlet. Packaging that is complementary to the product can improve the customer experience in a special way. It may be considered as more than just a straightforward container; rather, it represents the pinnacle of the label's visual communication, leaving a lasting impression of aesthetic worth. With a budget that enables the packaging to be given away for free, the designer must come up with a solution that is suitable to the established creative aesthetic while still having the potential to be wide enough to remain relevant in future seasons. There are tonnes of branded shopping bags all throughout the main street. Fashion brands are aware of the promotional possibilities, and consumers are willing to openly declare their devotion and forward the aspirational message. Packaging solutions are far from disposable, acting as a type of keepsake thanks to strong brand connection and well-executed design.

11. SOCIAL MEDIA

With the turn of the centuries (and technically a millennium), fashion faced a dilemma.Every cultural, social, and economic facet of life has changed as a result of the growth of communication technologies, especially social media.As a result, the fashion industry must now decide whether to accept the new world hierarchy that lacks privacy, class, and status and in which everything can be viewed by anybody with only a mouse click or finger tap on a touch-screen gadget. The fashion business is selling more than ever with the aid of quick communication, despite the possibility that it has lost some of the dimension of exclusive access to prestigious behind-the-scenes now that everything "behind-the-scenes" is published.

Bloggers, who are today's fashion ambassadors, post pictures of their ensembles on Twitter, Instagram, Snapchat, and Facebook. Bloggers have a talent for fusing high fashion with street wear to create ensembles that are fashionable and pricey yet are still accessible to the public. They have a unique perspective that combines a typical young girl's passion of fashion with the powerful effect of working with the real fashion business, which makes them incredibly approachable. Bloggers typically contribute to the fashion industry by branding their own names and providing design solutions with applicable typographic messages in addition to wearing high fashion labels with distinct (typographic) identities. They helped spread various fashion fads, such as the trend of wearing t-shirts with hashtags (#) to express your attitude, mood, or opinions. The manner that younger generations dress has suffered as a result. On social media, a hashtag is frequently seen in its natural setting, denoting a chain reaction and several interpretations under one single name. The significance of the word under the hashtag is elevated when it is written in this way on clothing, becoming solely personal and being understood in the context of the person wearing it. Simply put, it is far simpler for individuals to identify themselves or to speak out strongly or boldly on a certain subject without having to talk.

This falls under the category of "glamorous activism," encouraging young adults to use typographic inscriptions on their clothing to promote their social activities. Girls not only use these goods; they also make a contribution by creating their own statements, having them put into clothing, and having them printed.

11.1 The focus is no longer on the brand

Wearing premium fashion labels may not always be the most interesting thing for fashion aficionados, even though it denotes a social position and many other aspects of a person. In fact, wearing the apparent copy is much more thrilling. 2014 saw the emergence of a brand-new fashion trend that was heavily backed by a variety of fashion enthusiasts, including bloggers, high-end fashionistas, magazine editors, celebrities, and even the designers themselves. The style focuses on whimsical changes to existing brand names' typography. The result was that CELINE changed to "CELINE ME ALONE," while maintaining the genuine style of a true brand, including its original typography, shape, and overall look on clothing.

12. Conclusion

It should come as no surprise that many fashion houses, led by designers who grew up during the last era of logo-mania and who are now leading Generation social media, choose to play with a little experimental typography in their collections given that we now live in a world where brands, logos, and "filter-perfected" lifestyle ideals are constantly tagged into our news feeds. Few groups of individuals are as difficult to satisfy as the fashion crowd.They are a really varied group when it comes to taste, style, what's current, what's fascinating, and what's important.Working on anything intended for fashionable consumption is therefore a rather difficult choice for graphic designers. The most unforeseen factors, which did not exist twenty years ago and will undoubtedly continue to alter fashion and typography in the future, have a hidden impact on typography.

Elaine Scarry explains how authors develop and use imagery in her book Dreaming by the Book, demonstrating how our minds can bend, fold, and stretch our mental images. Similar manipulations are carried out through typefaces, which evoke visual connections as opposed to solely conceptual ones. Due to the accessibility of desktop computer technology and a corresponding exponential increase in the number of fonts available to users of type, the late twentieth century saw the democratisation of typeface design and usage. As a result of the explosion in typeface designs, typefaces' significance has changed from being seen as the by-products of a specialised branch of printing craft with its own mystique and history to one of a tradable good with disputed value within visual culture, vulnerable to piracy, and able to be taken into account in theoretical terms of consumption, trends analysis, and fashion.

13. Practical part

13.1 The Practical part's introduction

The three parts (experiments) that make up this paper's practical section are as follows:

1) Showcase typography

2) Typeface conventions

3) Utilizing both typographic patterns and display typography.

The interpretation and communication of the text is the sole responsibility of the typographer. Its tone, cadence, logical organisation, and physical size all influence the typographic form options. The typographer serves the text in a similar capacity that a theatrical director or musician serves a soundtrack. The major objective of the practical portion is to push the limits of typographic performance and typographic use expectations.

13.2. Display Typography

In the first experiment, show typography, the goal is to strike the correct balance between typographic and non-typographic components in a piece of artwork, where there is less emphasis on readability and more room for creative use of type. In order to create relationships and a dialogue between words and images, type is blended

with white space, graphic components, and photographs. Type components' colour and size are often significantly more common than in text typography.

13.3 Typographic Styles

A pattern is an organic or unintentional arrangement or progression. Predictably, the pattern's components recur. There is a fundamental mathematical structure to patterns. The pattern is a template used in the fashion industry to make several identical clothes. In this experiment, typographic patterns based solely on the letter "L" are created using five distinct fonts. One of the most basic alphabetical forms, the letter L is straightforward to manipulate in terms of space, shape, and form. A variety of geometric transformations, including translation, rotation, reflection, and symmetry, are used to juxtaposition all designs.

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