УДК 372.874

Alekseeva E.N., candidate of art history, senior lecturer of the department of fine and decorative arts, state budgetary educational institution of higher education "Crimean engineering and pedagogical university named after Fevzi Yakubov", Russia, Republic of Crimea, Simferopol, e-mail: voitenka@yandex.ru

The technique of performing creative typeface compositions: word-image, typographic portrait

Abstract. The article considers a set of techniques used in the process of creating creative typeface compositions based on the use of associative figurative solutions by students of creative specialties. The article analyzes various compositional approaches that allow future designers and artists to experiment with the shapes and styles of typeface compositions, creating unique and memorable author's works. The process of forming creative ideas and ways of their implementation in the educational process is described.

Keywords: design, composition, font, word-image, typographic portrait, artistic image, associative image, emotional perception, interaction, methodology.

The discipline "Typography" serves as a fundamental and essential component in mastering the foundational knowledge of visual and decorative arts, as well as graphic design. It contributes to the development of professional graphic culture, fosters creative thinking and is indispensable for solving design problems and acquiring practical skills utilized in professional practice.

According to researchers Y. Xu, O.V. Polyakova, P.F. Mulonov and G.A. Korytov, several key aspects are necessary for studying the discipline "Typography": the history of typefaces and their evolution, font families, calligraphy and semantic load. Understanding the goals and objectives of this discipline enables the development of students' creative abilities, professional skills, enhances the level of preparation for future artists and designers and encourages systematic and independent work.

The study of this discipline aims to familiarize students with the history of writing systems, creative methods for designing various types of display fonts, typographic compositions and developing practical skills in calligraphy. The educational program also facilitates the acquisition of specialized theoretical knowledge, practical skills and competencies required for creating fonts used in different forms of printed materials, outdoor advertising and elements of visual communication. Through practical assignments, tasks such as creating an artistic solution for typographic compositions, expressive graphic solutions and achieving unity between meaning and artistic expression are addressed.

Working on typographic compositions helps to consolidate theoretical knowledge in the subjects "Fundamentals of Composition" and "Propaedeutics," allowing students to apply basic means of form harmonization in practice. The themes of creative assignments are aimed at exploring how a block of text influences

the organization of space on a sheet and the establishment of a clear rhythmic structure. Practical tasks in the discipline "Typography" develop a student's ability to envision harmonious compositional solutions, enabling them to organize the plane competently, feel the scale and proportions of each element.

The culture of applying typographic compositions is focused on developing graphic and visual solutions, enabling one to perceive and utilize blocks of text as significant elements in various types of ephemera. The primary function of typography goes beyond conveying information—it also involves transmitting mood, emotional content and eliciting a response from the reader. In typography, ephemeral design serves as an effective method for achieving these objectives.

In contemporary design, typographic composition is one of the key elements that determine the visual perception of text. A skillful combination of image and text, along with the transmission of mood, style, and imagery, makes it appealing and memorable. Through visual representations, the information embedded in the composition is perceived, while typographic compositions created using means of form harmonization remain relevant [6, p. 265].

Performing tasks involving fonts requires students to adopt a creative approach aimed at creating artistic imagery and forming associative connections between the meaning of the utilized text and the visual form of the representation [3, p. 6]. Typography has become a universal way for modern designers to visualize content. In typographic compositions, not only do letters carry phonetic meanings, but their visual characteristics—such as openness or enclosure of forms, roundness or sharpness, statics, dynamics, rhythm and texture—are also used. Necessary artistic images and ideas find associative correspondences in letter graphics. By employing metaphors and comparisons, authors illustrate complex concepts with minimal means. As a result, works gain timeless and transnational universality, which is equally understood by users from different countries.

To effectively develop students' creative abilities, it is important to design tasks for creating typographic compositions that foster analytical thinking. Additionally, conducting joint discussions of sketches will help properly organize project activities. Attention should be paid to creating problematic situations when choosing an object, providing freedom of expression and encouraging collaborative problem-solving [5, p. 56].

To foster creativity among students during the learning process, various methodologies are employed. One of the most popular methods is brainstorming, which allows participants to generate ideas in a relaxed environment. Participants propose their own concepts without fear of criticism, promoting the development of creative thinking, the ability to find unconventional solutions, and teamwork skills.

Another effective method is heuristic conversation. It involves a dialogue between the teacher and students aimed at uncovering new semantic meanings and visual images. The instructor asks leading questions that guide students toward arriving at a final sketch independently. This method fosters the development of analytical and logical skills while stimulating critical thinking.

Research work is a crucial component of the educational process aimed at enhancing creativity. Students conduct independent research, analyze data,

formulate hypotheses and test them in practice. Other methodologies such as the project method and mind maps are also employed. These approaches help students develop teamwork skills, make unconventional decisions and achieve desired outcomes.

The task "Developing a Typographic Composition Word-Image" aims to reveal the role of associations in the visual solution of typefaces depending on the semantic value of words. A word-image is the embodiment of a word into a visible form where words depict what they mean [4, p. 19]. This exercise will allow you to graphically express the connection between the visual appearance of the inscription and its meaning. Thus, upon looking at the typographic composition, the correct image should immediately emerge [1, p. 29]. In the academic projects of students (Fig. 1-4[19]) to achieve compositional integrity of form, the elements of letters are modified according to the author's interpretation when creating an artistic image in typographic compositions.
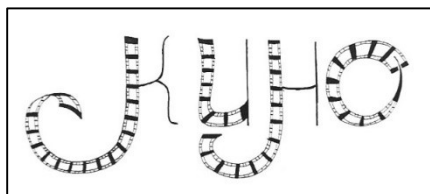

Fig. 1. Slepogina V.G. Typographic composition word-image "Cinema." 2020. 21x30 cm. Supervisor: E.N. Alekseeva.

Fig. 2. Dudko I.R. Typographic composition word-image "Sweater." 2020. 21x30 cm. Supervisor: E.N. Alekseeva
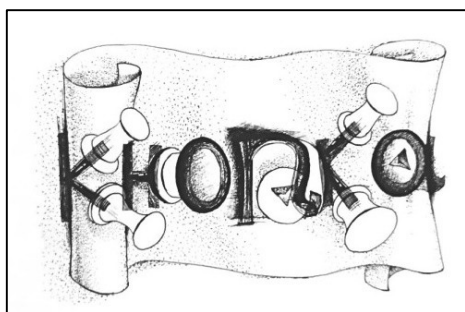

Fig. 3. Daimova E.E. Typographic composition word-image "Button." 2020. 21x30 cm. Supervisor: E.N. Alekseeva

Fig. 4. Opryia Yu.O. Typographic composition word-image "Build City." 2020. 21x30 cm. Supervisor: E.N. Alekseeva

Another assignment, "Creating a Typeface Portrait," focuses on establishing unity between the visual-semantic image of the font and the image itself. During this process, students need to select a photograph of a person, plan the composition and create a portrait using typographical fonts (Fig. 5-7).

When completing practical assignments in the subject "Typography," it's essential to employ various techniques that enable the creation of creative

---

[19] Fig. 1-10. Photo by the article's author.

compositions meeting professional standards expected of artists and designers. A commonly used technique is incorporating graphic elements into typography, where a visual element becomes part of the textual block. When designing such typographic compositions, it's crucial to define the appropriate stroke thickness for the chosen font family. If the strokes and serifs are too thin, the graphic elements will blend with the letters, making them visually indistinguishable. The size of the font (type size) plays a crucial role in this technique; it must be large enough so that the graphic elements can be clearly seen, as small letterforms would render them invisible.
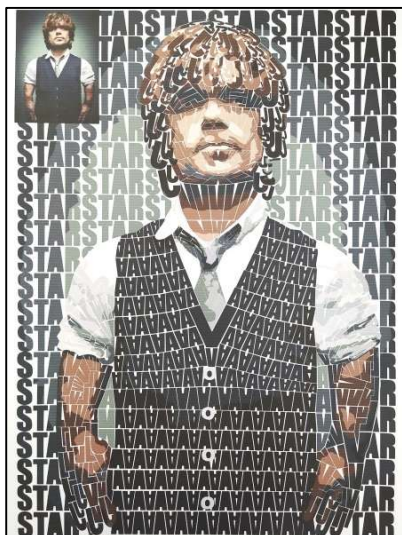

Fig. 5. Drevetnyak A.V. Typographic portrait "Peter Dinklage." 2020. 30x42 cm. Supervisor: E.N. Alekseeva
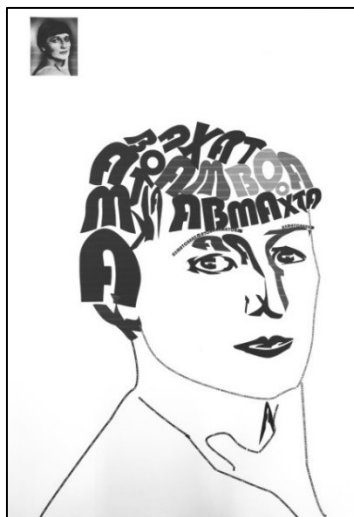
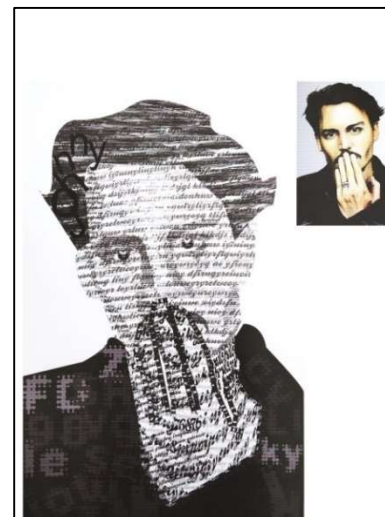Fig. 6. Kalacheva O.P. Typographic portrait "Anna Akhmatova." 2020. 30x42 cm. Supervisor: E.N. Alekseeva

Fig. 7. Emiralieva A.V. Typographic portrait "Johnny Depp." 2020. 30x42 cm. Supervisor: E.N. Alekseeva

When creating typographic posters and searching for an artistic solution for the word-image, the overlapping or juxtaposition technique is often used. This method allows for expressing tension and dynamism in an expressive visual form, thereby filling the typographic composition with a strong emotional charge. If the elements within the composition are positioned far apart, no interconnection forms due to the excessive amount of empty space. An unorganized spot in the selected format and a sparse composition creates a sense of emptiness and airiness. When typographic elements are placed close together or even overlap, it creates an impression of tension and even some aggressiveness. It should be noted that the use of this technique makes the typographic composition appear dynamic and contrasting.

A frequently applied method in the design of display typefaces, logos and "word-images" is the distortion of words or individual letters (Fig. 8-10). This technique enables the creation of graphical dominants in typographic compositions, clearly expressing the meaning of the typographic sequence. However, the distortion of letters should emotionally align with the intended metaphor and emphasize the artistic and conceptual structure of the typographic composition.

During the creative exploration phase, authors often modify the width and height of letters, compressing or expanding them to create a sense of movement and dynamism. However, not all typeface families are suitable for such experimentation. Altering the proportions of a letter may lead to disharmony and evoke negative feelings in the viewer. In such cases, it's necessary to maintain a precise balance between the need for distortion to create an expressive image and preserving the proportional harmony and expressiveness of the typeface. Distortion of proportions is permissible if it serves to convey the main idea and realize the intended concept.

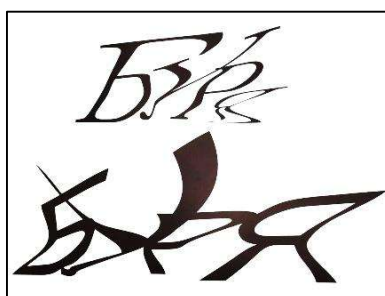| Fig. 8. Bakhtyzova E.V. Typographic composition word-image "Jam." 2020. 21x30 cm. Supervisor: E.N. Alekseeva | Fig. 9. Bakhtyzova E.V. Typographic composition word-image "Storm." 2020. 21x30 cm. Supervisor: E.N. Alekseeva | Fig. 10. Absemetova F.A. Typographic composition word-image "Hook." 2020. 21x30 cm. Supervisor: E.N. Alekseeva |

It is worth noting that there are several rules for typographic layout to create visually appealing text. Fonts should be selected considering context and usage practices, such as advertising posters, logos, etc. Creative work demands careful selection of optimal color schemes for both background and text. To achieve this goal, various character styles are employed, which helps to accentuate elements in the typographic composition [2, p. 194].

The workflow is further expedited through the use of ready-made computer typeface families. They offer a wide range of styles, enabling designers to choose the right formats for text, headings, logos and other design elements. Furthermore, these typefaces often include adapted language sets. Among software programs equipped with built-in font collections, the most popular ones include graphic editors like Adobe Photoshop, CorelDRAW, Affinity Designer, and Illustrator.

When designing a "typographic portrait" or "word-image," the stages of developing a typographic composition will be as follows:

1. *Defining the Idea and Concept.* At this stage, it is necessary to develop several options for addressing the theme. The most effective method is to construct an associative map, which allows for the comprehensive structuring of a series of images aimed at the artistic visualization of the topic. This approach enables students to logically develop their idea and creatively solve the given task.

2. *Font Selection.* Choosing the typeface, size, style and color is a crucial step in completing the assignment. This could involve selecting a single font or combining multiple typefaces. When selecting a font, readability, aesthetics and alignment with the overall concept of the composition should be taken into account.

3. ***Detailing.*** Adding shadows, gradients, textures, and other elements enhances the expressiveness of the work.

4. ***Compositional Arrangement.*** Proper placement of the typographic composition on the page and application of form harmonization techniques ensures the creation of a balanced and impactful piece that captures attention and evokes an emotional response from the viewer.

5. ***Final Processing.*** This stage includes optimizing sizes, colors, and styles of the font, as well as adding additional elements such as borders, backgrounds, etc., to refine the overall design.

6. ***Presentation.*** The completed work can be presented on screen, printed on paper, or displayed on another medium.

Thus, at every stage of developing a creative composition, it is crucial to clearly articulate the idea, document it and produce sketches. This process aids in better visualizing the intended outcome and translating it into a graphic form. Assignments like "word-image" and "typographic portrait" require not just technical skills but also an understanding of their semantic significance. Key factors include the application of form harmonization tools, the formation of diverse associative images and the congruence between the meaning and visual form of the depiction.

To achieve positive results, students need to develop their artistic and imaginative thinking through the aforementioned methodologies, such as brainstorming, associative mapping, heuristic conversations and research work. These methods facilitate rapid execution of exploratory efforts, utilizing various creative techniques to craft expressive typographic compositions. By adhering to specific teaching methodologies, instructors help unlock students' creative potential and following a structured approach ensures the achievement of set goals.

References

1. Averina T. A. Rukopisny`e shrifty`: sbornik uchebno-metodicheskix materialov dlya napravleniya podgotovki 54.03.01 «Dizajn», napravlennost` (profil`) obrazovatel`noj programmy` «Graficheskij dizajn» / T. A. Averina ; Amurskij gosudarstvenny`j universitet. – Tekst : e`lektronny`j. – Blagoveshhensk: Izdatel`stvo Amurskogo gosudarstvennogo universiteta, 2017. – 34 s. – URL: https://irbis.amursu.ru/DigitalLibrary/AmurSU_Edition/8409.pdf (data obrashheniya: 23.01.2025).

2. Bakeeva D. A. Vizualizaciya v postmodernistskoj reklame: izobrazhenie, czvet, shrift kak ee sostavlyayushhie / D. A. Bakeeva. – Tekst : e`lektronny`j // Inzhenerny`e texnologii i sistemy`. – Saransk, 2011. – № 1. – S. 191-194. – URL: https://vestnik.mrsu.ru/content/pdf/11-1.pdf (data obrashheniya: 28.01.2025).

3. Besedina I. V. Shrifty` kak vozmozhnost` aktivizacii fantazii, xudozhestvenny`x umenij, voobrazheniya / I. V. Besedina, D. S. Antonova, A. M. Timenkova. – Tekst : e`lektronny`j // Inzhenerno-stroitel`ny`j vestnik Prikaspiya. – Astraxan`, 2016. – № 1-2 (15-16). – S. 5-9. – URL: https://reader.lanbook.com/journalArticle/382737 (data obrashheniya: 28.01.2025).

4. Maksimenko A. E. Teoreticheskie i prakticheskie osnovy` v graficheskoj podgotovke budushhix dizajnerov: iskusstvo shrifta i proektirovanie: metodicheskoe

posobie / A .E. Maksimenko. – Tekst : e`lektronny`j. – Yalta : RIO, 2015. – 65 s. – URL: https://gpa.cfuv.ru/attachments/article/3566/Iskusstvo%20shrifta%20i%20Proektir ovanie.%20Metodicheskoe%20posobie.%20Maksimenko%20A.E..pdf (data obrashheniya: 23.01.2025).

5. Mulonov P. F. Metodika obucheniya graficheskomu dizajnu (shriftovedenie) / P. F. Mulonov, G. A. Kory`tov. – Tekst : e`lektronny`j // Vestnik Buryatskij gosudarstvenny`j universitet im. Dorzhi Banzarova. Obrazovanie. Lichnost`. Obshhestvo. – Ulan-Ude`, 2015. – № 4. – S 54-57. – EDN: WFBTJN. – URL: https://cyberleninka.ru/article/n/metodika-obucheniya-graficheskomu-dizaynu-shriftovedenie/viewer (data obrashheniya: 23.01.2025).

Syuj, Yu. Shrift kak sredstvo vizualizacii verbal`noj informacii / Yu. Syuj, O. V. Polyakova. – Tekst : e`lektronny`j // Universitetskij nauchny`j zhurnal. – Sankt-Peterburg, 2020. – № 57. – S. 261-266. – DOI 10.25807/PBH.22225064.2020.57.261.266 – EDN: LSOEQU. – URL: https://elibrary.ru/download/elibrary_44158803_79225900.pdf (data obrashheniya: 28.01.2025).