


Experimental Typography in Visual Design: A Systematic Literature Review

Görsel Tasarımda Deneysel Tipografi: Bir Sistemantik Literatür Taraması

Aysel GÜNEY TÜRKÇE¹ 

¹Amasya University, Faculty of Education, Department of Fine Arts Education, Amasya, Turkey

Feray UĞUR ERDOĞMUŞ² 

²Amasya University, Faculty of Education, Department of Educational Sciences, Amasya, Turkey



ABSTRACT

Experimental typography is a design approach that redefines the form and function of letters by overcoming the rules of traditional typography. The studies in this approach offer new ways of expression by using various techniques and forms to increase the visual potential of writing. In line with the increasing importance of digital design products with the development of technology, this study aims to identify research trends on experimental typography in visual design. The study analyses studies on the role of experimental typography in visual design in the years 2013-2023. The PRISMA statement was used in the review process and the studies obtained were analysed by systematic literature review. According to results, two main themes emerged: theoretical and application areas. Under the theoretical, topics such as visual communication, meaning, transitivity, perception, semiotics, message design, modern typography, expression of emotions, and graphic design education were included. Application theme addressed how typography is used in different types of media such as books, posters, and magazines. To understand experimental typography in more depth and to increase the literature in this field, there is a need for comprehensive studies, especially on its integration with new media and digital technologies; in the production of these studies, it is necessary to pay attention to the follow-up of research processes and the explanation of research methods in order to contribute positively to the field and to understand the impact of typography in visual communication.

Keywords: Experimental Typography, Typography, Visual Design, Literature Review

ÖZ

Deneysel tipografi, geleneksel tipografi kurallarını aşarak harflerin biçim ve işlevini yeniden tanımlayan bir tasarım yaklaşımıdır. Bu yaklaşım, yazının görsel potansiyelini artırmak için çeşitli teknik ve formlar kullanarak yeni anlatım yolları sunmaktadır. Bu çalışma, teknolojinin gelişimiyle birlikte dijital tasarım ürünlerinin artan önemi doğrultusunda, görsel tasarımda deneysel tipografi ile ilgili bilimsel çalışmalarda araştırma eğilimlerini belirlemeyi amaçlamaktadır. Çalışmada 2013-2023 yılları arasında deneysel tipografinin görsel tasarımdaki rolü üzerine yapılan çalışmalar analiz edilmiştir. Derleme sürecinde PRISMA kullanılmış ve elde edilen bilimsel yayınlar sistemantik literatür taraması ile analiz edilmiştir. Sonuçlara göre, teorik ve uygulama alanları olmak üzere iki ana tema ortaya çıkmıştır. Teorik teması altında görsel iletişim, anlam, geçişlilik, algı, göstergebilim, mesaj tasarımı, modern tipografi, duyguların ifade edilmesi ve grafik tasarım eğitimi gibi konulara yer verilmiştir. Uygulama temasında ise kitap, afiş ve dergi gibi farklı medya türlerinde tipografinin nasıl kullanıldığı ele alınmıştır. Deneysel tipografinin daha derinlemesine anlaşılması ve bu alandaki bilimsel literatürün artması için, özellikle yeni medya ve dijital teknolojilerle entegrasyonu üzerine yapılacak kapsamlı çalışmalara ihtiyaç olduğu; bu çalışmaların yapımında bilimsel araştırma süreçlerinin takibine ve araştırma yöntemlerinin açıklanmasına dikkat edilmesinin alanın bilimsel gelişimine olumlu katkı sağlaması ve tipografinin görsel iletişimdeki etkisinin anlaşılması için gerekli olduğu vurgulanmıştır.

Anahtar Kelimeler: Deneysel Tipografi, Tipografi, Görsel Tasarım, Literatür Taraması

Introduction

People mostly use two ways of communication to understand each other; one of these methods is speaking and the other is writing. We also use words verbally and in writing to convey our feelings and thoughts (Özsoy & Ayaydın, 2016). Apart from these communications, there is also a type of visual communication in which information or emotions are conveyed through visual elements.

Geliş Tarihi/Received 15.11.2024
Revizyon Talebi/Revision Requested 05.02.2025
Son Revizyon/Last Revision 17.02.2025
Kabul Tarihi/Accepted 20.02.2025
Yayın Tarihi/Publication Date 27.03.2025

Sorumlu Yazar/Corresponding author:

Aysel GÜNEY TÜRKÇE

E-mail: ayselguney@gmail.com

Cite this article: Güney Türkeç, A., & Uğur Erdoğan, F. (2025). Experimental typography in visual design: A systematic literature review. *Art Vision*, 31(54), 113-120.

<https://doi.org/10.32547/artvision.1586045>



Content of this journal is licensed under a Creative Commons Attribution-NonCommercial 4.0 International License.

The concept of visual communication also appears as visual design or graphic design. Typography is one of the important elements of graphic design.

Most people see more examples of graphic design before they start their day than they do of art in a year. For example, before they are fully awake they see the numbers and letters on alarm clocks; the colors, shapes, and lettering on toothpaste tubes; the letters and symbols on taps and showers; the 'On' and 'Off' signs on the kettle; the packaging of their tea or coffee; the channel identities on the morning television; the print, photographs, and layout of the newspaper (Barnard, 2013). In addition, there is 'Graphic design' everywhere, from getting into cars (with a dashboard full of front and rear badges, logos, clip art, symbols, and numbers), buses and trains (covered with corporate identities, adverts, and more badges and corporate logos), along the way (adorned with adverts, bus shelters, shop fronts and other signs giving warnings, instructions, information, and directions) to get to work (where more graphic design informs them about the location of the 'Reception', toilet, lift and in some cases the library). Yet often their presence is taken for granted, unnoticed, and unremarked upon as they blend into the visual culture of everyday life (Barnard, 2013).

Graphic design can be defined as a creative visual arts discipline covering many areas. It can include typography, page layout, packaging, illustration, web page, digital or printed products, and other creative aspects. Graphic Design is subject to evolving intellectual and aesthetic trends that influence the work of designers and reflect the attitudes of society in general. For example, design responds to change. This is evident in movements such as Modernism, Postmodernism, and Deconstructivism, themes that determine our worldview. These trends help shape the development and evolution of graphic design as a creative discipline, opening new doors to creative possibilities and providing new tools to overcome design challenges (Ambrose et al., 2019). For example, typography, which is within the scope of graphic design, has revealed the concept of experimental typography with the influence of time and movements. This study aims to examine the prominent issues and research methods in scientific studies on the use of experimental typography in visual design, and answers to the following research questions were sought.

1. Which topics are covered by scientific studies in the field of experimental typography in visual design?
2. What are the prominent techniques in experimental typography editing?
3. Which research methods are used in scientific studies in the field of experimental typography in visual design?

Typography

Typography has become an element that affects many different areas of our lives and is integrated into our daily lives through various media tools. It is seen that typography is involved in aesthetic, communication, and identity creation processes not only in written texts but also in various visual and physical environments. It is used in various physical environments from street signs to shop windows, from magazines to television and the internet, from various media tools to branding, and from door naming to museum exhibition areas. This use enables people to interact with and be guided by their environment.

Typography is concerned with the structuring and organization of visual language. Font design is concerned with creating the characters and symbols that make up a typeface. Both typography and typefaces are designed to convey a message (Baines & Haslam, 2005). Written words and characters can be used in many different ways to convey a message, and this style of use can facilitate the understanding of the message to be conveyed or provide many different possible meanings. Designers should consider these words not only as words but also as stand-alone visual design elements (Ambrose & Harris, 2013).

Typography, a fundamental part of our lives today, results from centuries of development, as the letters that make up the written text evolved and perfected into widely used alphabets. Technology has played a central role in this development, influencing and changing the way we recognize stains and marks as characters. With the development of the printing industry, technology has led to the emergence of the concept of typography, which is many different representations of the same set of characters (Ambrose & Harris, 2018).

Since the invention of printing, writers, publishers, designers, and printers have experimented with the appearance of type on paper. For example, Laurence Sterne, one of the 18th-century writers, used typography to see how differentiated the then-newly emerging form of the book could be (Twemlow, 2011). Sterne's novel (Image 1) is known as a book with an unusual structure and containing typographic elements (Taluğ-Demiriz, 2023). Sterne experimentally applied the use of typography in his work "The Life and Opinions of Tristram Shandy Gentleman". He tried to attract the reader's attention by dividing or formatting some sentences.

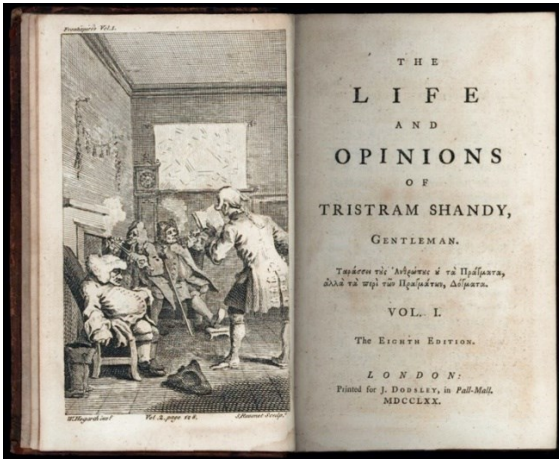


Image 1. Laurence Sterne, *"The Life and Opinions of Tristram Shandy"*, Novel Book (Sterne, 1759)

These typography experiments added a different dimension and layer to the content of the novel and distinguished Sterne's work from other works published at the time. Through these typographical experiments, Sterne strengthened his narrative by using the physical form of the text as a means of expression in addition to the verbal content of his work. Sterne's approach is an early example of the possibility of thoughtful and experimental work on typography and type design. Sterne's typographic experiments had an impact on other writers and designers in the following years and pioneered the use of typography not only as a means of text transfer but also as a form of expression.

Joost Schmidt and Herbert Bayer, who introduced a new aesthetic understanding in the historical development of typography, pioneered the use of typography as a design tool. In their work, they emphasized the geometric forms and rhythm of constructivist art. Schmidt and Bayer emphasized the "Sans Serif" typefaces within the framework of Bauhaus's general minimalist and functional design principles (Ambrose & Harris, 2018). Schmidt and Bayer's work was also influential on Futurist and Dadaist artists who followed the concept of dynamic typography (Özsoy & Ayaydin, 2016). Futurism gives conceptual meanings to typography; constructivism reveals letter structures; Dada reveals the aesthetics of the causeless, random, and timeless (Sarıkavak, 2014). These movements tended to organize texts in an energetic, abstract, and experimental way. Thus, they laid the foundations of modern design by transforming typography from being just a form of writing into an aesthetic means of expression. This understanding applied in design is still influential in the evolution of typography and the basis of modern graphic design. Typography gained a new dimension after these developments and experimental typography came to the agenda.

Experimental Typography

In the 1900s, it is known that avant-garde approaches and movements put their philosophies in writing in posters, manifestos, and many other printed items. Printed expressions shaped within this understanding were accepted and used by designers, and on the other hand, the transfer of designers turned into a new term under the name of "experimental typography". However, the most important factor that led to the emergence of experimental typography was the modernist typographic approach that emerged as "Die Neue Typography / New Typography Movement" in Germany. The "New Typography Movement" focuses on alternative solutions offered by current possibilities in the period in which it emerged, and it is an important beginning in terms of the presentation of new and different ideas that it undertook to meet the needs of the period (Buçukoğlu, 2020). Hendrik Nicolaas Werkman's experimental designs of the 'New Typography Movement' in the 1920s are among the first examples of experimental typography.



Image 2. H.N. Werkman, *The Next Call Magazine the 9th Issue.* Cover Design, Cover Design (Werkman, 1926)

Werkman created abstract compositions of form and color based on coincidence, chance, and pure artistic expression with materials such as letters, ink, and rollers in his printing workshop in Groningen, the Netherlands. In his first works, which he called 'Druksels' (Prints), the artist aimed to emphasize the visual effect of texture with his prints on coarse-grain paper. In the typographic experiments he prepared for 'The Next Call magazine after 1923 (Image 2), Werkman concentrated more on the creative use of paper and succeeded in creating an effective image vocabulary with his works made with mustard yellow, red, and midnight blue inks on cream-toned papers (Becer, 2008).

Another ground breaking Image in experimental typography was Jan Tschichold. Tschichold was able to take typography out of tradition by using an asymmetrical composition and white space effectively in his designs (Image 3).



Image 3. Jan Tschichold, *Die Frau ohne Namen (The Woman Without a Name)*, Poster (Tschichold, 1927)

With his first book "Die Neue Typographie" in Berlin in 1928, Jan Tschichold demonstrated a fluent and pure approach to international quality (Becer, 2008). In his film poster designs, Tschichold structured his compositions around the motif of the conical light beam that constantly carries the moving image to the screen. He designed this evocation of cinematic projection for the poster of the 1927 film *Die Frau ohne Namen* (The Woman Without a Name). He achieved mobility with several photographs of increasing size on a diagonal descending from the upper right corner.

In the New Typography approach, the use of white background and space has become as effective as the use of black type and has offered a new medium of expression to the art of printing. This approach emphasizes the visual impact of the use of large white spaces on design (Image 4) and shows that white is a more powerful means of expression than grey or black (Tschichold, 1995).

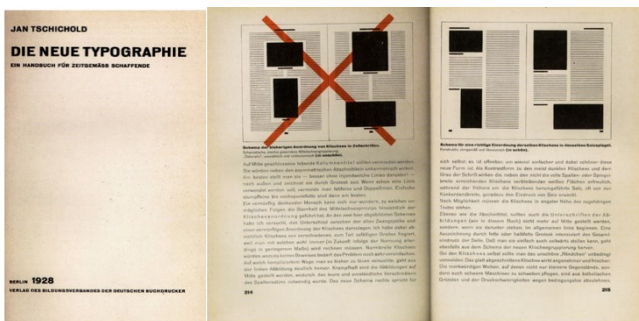


Image 4. Jan Tschichold, *Die Neue Typographie*, Poster, Cover Design and Interior Page Design Incorrect and Correct Use (Tschichold, 1928)

Experimental typography is a type of graphic design that adopts a creative and original approach by going beyond the rules of traditional typography. This type of typography aims to move text communication beyond just conveying information and aims to give the viewer an emotion, experience, and aesthetic perspective. Experimental

typography usually combines letterforms, layouts, colors, and typographic elements unusually and innovatively. Experimental typography is often seen in poster design, book covers, web design, advertising, animation, film credits, art, and other graphic design projects. In the contemporary world, especially with the influence of advertising, the letter has become an entity in its own right; it has been removed from the mass of words, freed from its semantic load, and "wild" spaces such as corporate or graffiti have been created as part of the advertising world (Jean, 2023). This use of letters in areas such as advertising and graffiti reveals their visual and semantic power. These experimental applications can be applied in different techniques, either analog or digital. However, it is not possible to limit the areas of use of experimental typography.

Typographic experiments are not limited to two-dimensional surfaces. Three-dimensional expressions appear on the facades of buildings, plazas, and similar public spaces, on pavements, and in different places. "A Flock of Words" is a 300 m long typographic pavement in Morecambe, England, from the railway station to the seaside, containing lyrical references to ornithology from the biblical text of creation to Spike Milligan (Image 5) (Twemlow, 2011, p. 86).



Image 5. Morecambe by Gordon Young, *A Flock of Words*, (Young, 2003)

The Effect of the Development of Technology on Experimental Typography

Developments in computer technology in the 1980s led to the development of desktop publishing. IBM's personal computer was replaced by technologies capable of producing multimedia thanks to the efforts of organizations such as Adobe, Apple, and Microsoft. Developments during these periods show that computer technology evolved rapidly, and that this evolution led to major changes in both software and hardware. The introduction of the Internet in the 1990s transformed the computer into a communication medium rather than a tool. Since the 2000s, common platform operating systems have carried the information revolution into the future (Sarıkavak, 2014). Computers have been integrated into our lives in several areas such as communication, business, design, entertainment, and information sharing.

The advancement of technology has significantly impacted the advertising industry, leading to the evolution of promotional media. The existence of offset and digital printing machines has made it easier for companies or entrepreneurs to make product or service promotion more efficient and effective. For example, the vast majority of banners are produced by offset and digital printing. However, there are still banners that use manual techniques to make typographic designs; one of them is Hari's Pijat Gaul banner. Despite its minimalist, irregular, and unesthetic appearance, the design catches the attention of the target audience and is easily recognizable. On the other hand, the visualization of the Pijat Gaul banner caused people to form a negative opinion that Pijat Gaul is a positive message service (Yadav et al., 2014). All visual elements used in designs prepared by hand or in the computer environment, including typography, should be effective on the target audience, remarkable, and should be used appropriately and correctly without evoking different meanings.

With the development of technology, digital design products are gaining importance and increasing in number. In this context, typography and experimental typography have also become an important design element. Various scientific publications in the field of experimental typography have also been made in this process.

Methods

In this research, the systematic review method was used. Systematic reviews are studies that aim to compile studies on a subject or field within a certain method. In this study, the PRISMA (Preferred Reporting Items for Systematic) statement was used as a guide for conducting and reporting the review study, and this systematic review study was carried out by following the workflow recommended in this statement. Firstly, in the identification phase, the academic publications listed by searching the terms "experimental typography" and "experimental typography" in scientific publications published in Web of Science (WOS) and Google Scholar databases between 2013-2023 were analyzed. In these searches, 11 scientific publications with these expressions in any of the titles, abstracts, and keywords in the WOS database and 74 scientific publications in the Google Scholar database were reached. Then, in the screening phase, these publications were analyzed one by one and the ones that were accessible, in English or Turkish, and directly related to the subject of typography were selected. As a result of these PRISMA phases a total of 32 publications were included in the scope of this systematic review study. The articles analyzed in the study are explained in the table below. As indicated in the table, 17 of the scientific publications included in the scope of the study were published in Turkish and 15 in English. Among these

studies, 14 of them are articles, 11 of them are MS theses, 3 of them are PhD Thesis, 3 of them are Proficiency in Art studies and 1 of them is a paper.

Table 1

Scientific Publications Included in The Study

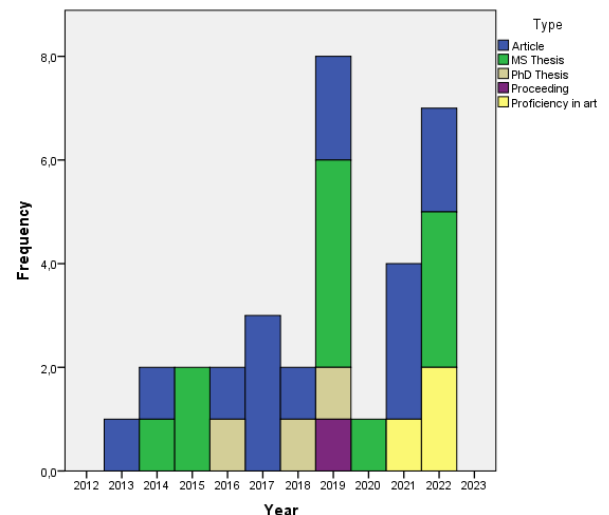
Type	Turkish	English	Total
Article	6	8	14
MS Thesis	6	5	11
PhD Thesis	2	1	3
Proceeding	0	1	1
Proficiency in Art	3	0	3
Total	17	15	32

In order to examine the scientific publications included in the scope of the study, the data of these 32 selected studies were first entered into the SPSS package program and then these studies' frequency tables and statistics were generated.

Results

1. Which topics are covered by scientific studies in the field of experimental typography in visual design?

According to the research findings, the distribution of studies on typography according to years is shown in Graph-1 below.



Graphic 1. *Scientific Publications Included in The Study*

As can be seen in Graphic 1, most of the studies with experimental typography were conducted in 2019.

As a result of the descriptive analysis of the titles and subjects of the studies, it was seen that the subjects examined by the studies were divided into two basic themes. These are theoretical and application areas. As the subject of the studies under the theoretical theme; visual communication, meaning, transitivity, perception, semiotics, message design, modern typography, expression of emotions, and graphic design education were theorized, and typography and related issues were examined in these contexts.

Table 2*Application Area*

Application Area	<i>f</i>	%	<i>C%</i>
Book	7	17.5	17.1
Banner	5	12.5	29.6
Magazine Design	4	10.0	39.6
Other	4	10.0	49.6
Packaging	3	7.5	57.1
Advertisement	3	7.5	64.6
Surface Design	2	5.0	69.6
Logo	2	5.0	74.6
Press Advertisement	2	5.0	79.6
Ceramic	1	2.5	82.1
New Media	1	2.5	84.6
Ex-libris	1	2.5	87.1
Letter	1	2.5	89.6
Generic	1	2.5	92.1
Brochure	1	2.5	94.6
Catalog	1	2.5	97.1
Invitation Card	1	2.5	99.6
Total	40	100.0	

Another theme that emerged is the application area of graphic design. In the studies within this theme, the applications of typography across various fields were included. In some of the studies, more than one application area was analyzed. The distribution of typography application areas studied in the scientific publications analyzed is presented in Table 2.

As presented in Table 2, typography applications in many different fields were included in the research. Book, poster, and magazine designs were found to be the most preferred application areas. Apart from these, a study examining typography studies in a current field such as new media was also encountered.

2. What are the prominent techniques in experimental typography?

When the scientific publications within the scope of the research are analyzed in terms of the typography method examined, it is seen that printed typography is the most used technique with 37.5%. Printed typography is followed by digital techniques with 28.13 percent. Other techniques were used very little. The frequency distribution table related to the techniques used is presented in Table 3.

Table 3*Techniques Used*

Technical	<i>f</i>	%	<i>C%</i>
Printed Typography	12	37.50	37.50
Digital	9	28.13	65.63
Kinetic Typography	2	6.25	71.88
Traditional	2	6.25	78.13
3 Dimensional	2	6.25	84.38
Experimental	2	6.25	90.63
Static Typography	1	3.13	93.75
Ex-libris	1	3.13	96.88
Sensory	1	3.13	100.00
Total	32	100.00	

3. Which research methods are used in scientific studies in the field of experimental typography in visual design?

When we examined the methods used in the studies on experimental typography in visual design, it was found that the research method used in the study was not specified in 31.3% of the studies. In the studies where the method was specified, it was seen that the most preferred methods were literature review (18.8%), qualitative descriptive research (15.6%), and review (15.6%). The research methods used are presented in Table 4.

As a result of the analysis, in 65.6% (n=21) of the scientific publications examined, even if the name of the selected method was specified, no explanation was provided about the research method applied. Again, in 65.6% (n=21) of the scientific publications, no research problem was specified.

Table 4*Research Methods*

Method	<i>f</i>	%
Literature Review	6	18.8
Qualitative Descriptive Research	5	15.6
Review	5	15.6
Unspecified	10	31.3
Mixed Method	2	6.3
Action Research	1	3.1
Descriptive	1	3.1
Document Review	1	3.1
Experimental	1	3.1
Total	32	100.0

Discussion, Conclusion and Recommendations

When the scientific studies in the field of experimental typography were analyzed, according to the research findings, it was seen that scientific research on this subject was concentrated on two main themes: theoretical and application areas. In the studies conducted under the theoretical theme, topics such as visual communication, meaning, transitivity, perception, semiotics, message design, modern typography, expression of emotions, and graphic design education were discussed. These topics form the conceptual framework of typography and explain how it functions in visual communication and how it is used to create emotional meaning. On the other hand, the studies under the application theme addressed how typography is used in different types of media such as books, posters, and magazines. According to the results of the research, while traditional media types such as posters and magazines are widely addressed, the increase in the number of studies on contemporary platforms such as new media shows that experimental typography is developing in parallel with today's technological developments. The fact that some studies include more than one application area provides important clues about how typography can be used as a versatile design tool. As a result, it is understood that

scientific studies in the field of experimental typography have a wide scope and that application examples are as important as theoretical approaches. Analyzing both theoretical and practical themes contribute to a better understanding of the role of typography in both communication and art. In 2019, the intensification of studies in this field shows that experimental typography is followed with increasing interest by designers and academics and is a constantly developing field. As a recommendation, it is suggested that future studies should increase research on how experimental typography can be used, especially in new media and digital platforms. The integration of typography with innovative technologies such as animation, virtual reality, and augmented reality can strengthen the interaction with the audience and allow the field to be addressed in a broader scope. In addition, multidisciplinary studies to strengthen the link between theory and practice can enable experimental typography to develop as a more effective tool in terms of both visual communication and user experience.

In experimental typography arrangements, it is seen that the printed typography technique is preferred more than digital. This shows that traditional printed typography still has an important place in experimental works and that the tactile and visual effects offered by physical materials continue to be attractive to designers. The lower use of digital techniques may indicate that the possibilities offered by digital media and interactive platforms have not yet been fully embraced, or that they are handled with a more innovative approach than printed materials. In conclusion, it is understood that printed typography stands out as a reliable and effective technique, especially in experimental projects. However, the rapidly increasing popularity of digital typography indicates that it may find more research and application areas in the future. The flexibility offered by digital tools, combined with innovative possibilities such as animated typography and interactivity, is expected to lead to significant developments in this field. As a recommendation, it is suggested that future studies should further investigate digital techniques, especially how typography can be used in emerging technologies such as new media, augmented reality, and virtual reality. In addition, hybrid approaches that combine print and digital techniques can be developed to provide richer and more participatory experiences for the audience. In this way, both traditional and modern techniques in the field of experimental typography can be addressed more comprehensively.

A striking finding in the analysis of research methods used in visual design studies in the field of experimental typography is that the research method is not specified in most of the studies. It was observed that literature review, qualitative descriptive research, and review methods were preferred in the studies that specified the method. This situation reveals

that scientific research in the field of experimental typography should be conducted in a methodologically clearer and more detailed framework. In addition, although the name of the method is specified in the majority of the publications examined, the absence of an explanation of how the method is applied reduces the scientific value of the study. Likewise, the fact that a research problem was not specified in the majority of the analyzed scientific studies suggests that the aims of the research were not clearly defined. In conclusion, methodological deficiencies, and inadequacy of explanations in the research in the field of experimental typography make it difficult to develop scientific knowledge in this field in a healthy way. "A scientific research starts with a problem" (Büyükoztürk et al., 2016, p. 39). In this context, studies in which the research method is clearly stated and explained, and the research problems are clearly defined are important for the literature to be formed in the field of experimental typography to be healthier and more reliable. Situations such as not having a research problem, not expressing it properly, and not explaining the method may both create problems in terms of scientific reliability and provide incomplete guidance to future research. As a suggestion, more transparent and detailed reporting of the methods of the studies conducted in the field of experimental typography is of great importance in the process of increasing the literature in this field healthily. In this context, it is suggested that researchers should clearly state the methods they use and explain the application process in detail. In addition, determining a clear research problem in the studies and collecting, analyzing, and interpreting the data within this framework will strengthen the knowledge in the field. Such methodological improvements will increase the scientific value of research in the field of experimental typography and ensure comparable and reproducible results among researchers.

Peer-review: Externally peer-reviewed.

Author Contributions: Concept -A.G.T., F.U.E.; Design-A.G.T., F.U.E.; Supervision-F.U.E.; Resources- A.G.T.; Data Collection and/or Processing- A.G.T.; Analysis and/or Interpretation-F.U.E.; Literature Search- A.G.T.; Writing Manuscript-A.G.T., F.U.E.; Critical Review-A.G.T., F.U.E.; Other- A.G.T.

Conflict of Interest: The authors have no conflicts of interest to declare.

Financial Disclosure: The authors declared that this study has received no financial support.

Hakem Değerlendirmesi: Dış bağımsız.

Yazar Katkıları: Fikir-A.G.T., F.U.E.; Tasarım-A.G.T., F.U.E.; Denetleme-F.U.E.; Kaynaklar-A.G.T.; Veri Toplanması ve/veya İşlenmesi-A.G.T.; Analiz ve/ veya Yorum-F.U.E.; Literatür Taraması-A.G.T.; Yazıyı Yazan-A.G.T., F.U.E.; Eleştirel İnceleme-A.G.T., F.U.E.; Diğer-A.G.T.

Çıkar Çatışması: Yazarlar, çıkar çatışması olmadığını beyan etmiştir.

Finansal Destek: Yazarlar, bu çalışma için finansal destek almadığını beyan etmiştir.

References

- Ambrose, G., & Harris, P. (2013). *Grafik tasarımda tasarım fikri* (A. Gülder Taşçıoğlu & Melike Taşçıoğlu, Trans.). Literatür.
- Ambrose, G., & Harris, P. (2018). *Tipografinin temelleri* (B. Bayrak, Trans.; 2nd ed.). Literatür.
- Ambrose, G., Harris, P., & Ball, N. (2019). *The fundamentals of graphic design* (2nd ed.). Bloomsbury Publishing.
- Baines, P., & Haslam, A. (2005). *Type & typography*. Laurence King Publishing.
- Barnard, M. (2013). *Graphic design as communication*. Routledge. <https://doi.org/10.4324/9781315015385>
- Becer, E. (2008). *Modern sanat ve yeni tipografi* (2nd ed.). Dost Kitabevi.
- Buçukoğlu, S. M. (2020). Graphic design education at universities and experimental typography courses within the process of learning-teaching. *Turkish Online Journal of Design Art and Communication*, 10(4), 573-586. <https://dergipark.org.tr/pub/tojdac/issue/56985/776096>
- Büyüköztürk, Ş., Akgün, Ö. E., Demirel, F., Karadeniz, Ş., & Çakmak, E. K. (2016). *Bilimsel araştırma yöntemleri* (21th ed.). Pegem Akademi Yayıncılık.
- Jean, G. (2023). *Yazı insanlığın belleği*. (N. Başer, Trans.; 11th ed.). Yapı Kredi. (Original work published 2002).
- Özsoy, V., & Ayaydın, A. (2016). *Görsel tasarım öge ve ilkeler*. Pegem Akademi Yayıncılık.
- Sarıkavak, N. K. (2014). *Kaligrafik ve tipografik deneysel tasarımlar*. Grafik Tasarım Yayıncılık.
- Sterne, L. (1759). *The life and opinions of Tristram Shandy*. Novel Book. https://pictures.abebooks.com/inventory/31450739632_2.jpg
- Taluğ-Demiriz, D. Y. (2023). *The use of typography in graphic design: Phobia posters*. *The Journal of Social Sciences*, 62(62), 256-278. <https://doi.org/10.29228/SOBIDER.68190>
- Tschichold, J. (1927). *Die Frau ohne Namen (The Woman Without a Name)* [Poster]. <https://www.studiointernational.com/index.php/jan-tschichold-and-the-new-typography-review-bard-graduate-center-gallery>
- Tschichold, J. (1928). *Die Neue Typographie* [Poster]. Cover design and interior page design incorrect and correct use. <https://www.catedracosgaya.com.ar/tipoblog/2013/la-nueva-tipografia-jan-tschichold/>
- Tschichold, J. (1995). *The new typography: A handbook for modern designers* (R. Mc Lean, Trans.). University of California Press.
- Twemlow, A. (2011). *Grafik tasarım ne içindir?* (D. Özgen, Trans.). Yapı-Endüstri Merkezi Yayınları.
- Werkman, H. N. (1926). *The Next Call Magazine the 9th Issue. Cover Design*. <https://kettererkunst.com/image-max.php?obnr=411600926&anummer=430&ebene=0&>
- Yadav, P., Chakrabarti, D., & Bisoyi, D. (2014, May). *Typography as a statement of design* [Conference presentation]. International Ergonomics Conference HWWE, Guwahati, India. https://www.researchgate.net/publication/316683307_Typography_as_a_statement_of_Design#fullTextFileContent
- Young, G. (2023). *A flock of words* [Photograph]. http://gordonyoung.net/morecambe_flockofwords.html