Typo Poster

Traditional medium of communication in epoch of advanced digital technologies

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City streets today are overfilled with text and visual information. With shining LEDs, neon lights, projections, billboards, banners, city light boards, traffic signs as well as, for example, graffiti and illegal advertising. Simply, with information smog. Street posters tell you what, where, when and how much for there will be or, for various reasons, will not be something happening, everything mixed with striking logotypes of sponsors and political parties. But there is a question whether you can still call them posters or if another name will catch on as the time goes.

**POSTER TODAY**

Fondness for big anniversaries could bring us to the 170th birthday anniversary of Eugène Grasset\(^1\) or the 155th birthday anniversary of Alfons Mucha\(^2\). Both world famous poster classics lived in completely different times of the golden age of the poster as the main information medium. Almost 80 years after Mucha’s death, we can say for sure that posters have not disappeared yet, but they have changed their social function and of course their external form, too.

There are a lot of prestigious poster festivals held regularly all over the world\(^3\). An observant visitor of these exhibitions must notice the thematic

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\(^1\) Eugène Samuel Grasset (1845–1917) was a Swiss Art Nouveau artist, who became famous for his posters, where the main roles, similar to Alfons Mucha, are played by nostalgic-looking ethereal women.

\(^2\) Alfons Mucha (1860–1939) came up with a delicate connection of academic art and artfully designed ornaments. Nowadays we would call him a multimedia designer, because apart from posters, he was also a successful designer of typefaces, shop interiors, jewellery sets, theatre costumes and home accessories. He successfully used an image of a beautiful woman as an advertising lure and the wearer of the offered products heralding the entire next century. Alfons Mucha definitely ranks among the most famous Czech poster artists worldwide.

\(^3\) Formally the Biennial, nowadays the Lahti Poster Triennial (Finland), Trnava Poster Triennial (Slovakia), Warsaw Poster Biennial (Poland), Golden Bee Biennale (Moscow, Russia), Chicago Poster Biennial (USA), Biennale of Theatre Poster in Sofia (Bulgaria) etc. In recent years, one of the oldest festivals (founded in 1963), the International Biennial of Graphic Design in Brno (Czech Republic), has not been engaged in a poster as
focus of most exhibits, where culture, a social sphere, politics and ecology prevail. You hardly find a purely commercial poster there. Does it mean there are no “commercial” posters nowadays or their authors are ashamed of them? From a graphic designer’s point of view, it seems that, for example, cultural themes offer much more creative freedom than an order from a building company. The International Biennial of Graphic Design Brno 2010 held a panel discussion in which some renowned graphic designers, the biennial celebrities, were confronted with the opinions of the audience. When they got a direct question why “fancy” graphic design for cultural institutions is glorified at the expense of “ordinary” and plain “commercial” graphic design, they said something like “it’s of course very important that somebody does this ordinary work, too, but there’s no international exhibition of purely commercial posters at the moment.”

A similar discussion held at the KUPÉ conference in Žilina (Slovakia) in 2007 showed some issues of working for nonprofit organisations. These included somewarnings based on personal experience that the heads of non profit organisations are often worse partners in negotiations than directors of private companies. intentionally as before. The Brno Biennial regularly changed between a poster and a book festival until 2010. (4) KUPÉ – the international graphic design conference annually held in Žilina (Slovakia) between 2005 and 2010 with graphic designers mainly from the neighbouring countries (Slovakia, Ukraine, Hungary, Austria, the Czech Republic and Poland). The following opinions of the direct participants of the KUPÉ conference are the excerpts from the book: BENČÍK, M. Aglomerácia (Agglomeration), 2007, AFAD, Bratislava, page 84: For a graphic designer, KUPÉ is a “floating discourse point”, an intersection of current professional information, approaches and ideas. At the same time, it gives a good opportunity to experience the social dimensions of our profession and to look at the situation from the point of view of various generations, geographical positions and national particularities. To enrich ourselves with some views we haven’t been able to experience or we have forgotten.” (Branislav Matis, graphic designer, SK) „It’s a great meeting for people with common interests who need to talk about the meaning and the vision of their work in such a special environment the KUPÉ conference has created for them.” (Jacek Mrowczyk, graphic designer, teacher and author of texts about graphic design, PL)
The reason is they mess with graphic designer’s job much more, as they think they are the experts in culture or, for example, ecology... Although graphic design is mainly about communication, international poster exhibitions are actually just festivals of design and the exhibited works are not only supposed to present some factual information. Naturally there is also another plan hidden in them, authors’ creative intentions evoking emotions similar to sculpture or pictures.

**POSTER COLLECTORS**

Posters are by their nature most similar to printmaking. At the time of Grasset and Mucha, they were most often lithographic printed, which is a technique nowadays used mainly for small edition graphic arts... Although large volume offset printing enables to churn out hundreds of posters in several minutes, there are also other modern technologies (e.g. large scale digital plotters and laser printers), thanks to which authors can have luxurious editions of just several printouts. Suddenly posters can turn into collectible rarities. And not only in the poster promised lands like Finland and Poland.

The most famous Polish poster gallery is in Krakow⁵. Since the 1950’s, its founder Krzysztof Dydo (Dydo Poster Collection) has been systematically collecting the best Polish posters, organizing their exhibitions and publishing books about them. In a small shop in

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(5) http://www.cracowpostergallery.com
(6) The shop “Terry’s Socks” is named after the director Terry Gilliam, a member of the legendary British comedy group Monty Python, who repeatedly visited the Aero Cinema. During one of his visits in autumn 1999, Terry Gilliam discussed with the cinema audience wearing only socks, and when the shop was officially open in 2005, the director gave the shop one of his socks with a “doggie”, which has been exhibited, along with his inscription, in front of the shop ever since. (source http://www.terryhoponozky.cz/o-terryho-ponozkach)
(7) www.upm.cz, founded in 1885, in the current building since 1900
(8) www.moravska-galerie.cz

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The foyer of the Světozor Cinema in Prague (Czech Republic) with the Exhibition of Student Film Posters (2012)
Right: Dydo gallery in Stolarska street in Krakow (Poland) →
Right bottom: Krzysztof Dydo
Stolarska street in Krakow, you can browse through hundreds (almost 2000) posters, which bring back the longgone days and record the current Polish poster production.

The Světozor Shopping Arcade right in the centre of Prague literally provides a feast for poster lovers in the form of a shop called “Terry’s Socks”6 specialising in posters and by organizing regular exhibitions in the foyer of the Světozor Cinema. In the shop, you can buy original Czechoslovak film posters from the time a film poster was born in the 1950’s until now. And the exhibitions keep presenting the works from the largest private collection of film and theatre posters in the Czech Republic, whose curator is Pavel Rajčan.

The most important state institutions in the Czech Republic involved in collecting posters are the Museum of Decorative Art in Prague7 with a 130 year tradition and the Moravian Gallery in Brno8. Hiding in their depositaries, there are tens of thousands posters from across the world. Thanks to organizing the International Biennial of Graphic Design, the Moravian Gallery in Brno regularly expands its collections with top class works of contemporary international graphic designers. They also present the posters from their collections at foreign exhibitions.

**POSTER AS HISTORICAL MEMENTO**

Posters are by their nature short-term products. As soon as a campaign we are informed about by a poster ends, the poster becomes a useless piece of paper. This happens especially with commercial and culture posters. Propaganda and political posters may seem ridiculous and incredible in
hindsight, but they were obviously able to affect generations of “passing-by” readers.

In 2014 the DOX Centre for Contemporary Art in Prague, Czech Republic, held an exhibition “The Poster in the Clash of Ideologies 1914-2014”⁹. A careful exhibition observer could find a lot of repeating parallels. The exhibition covered a century of several war disasters as well as wars of irreconcilable ideologies. The repeating motives of the calls to subscribe to war loans hit the alarm bell (Heinrich Lefler) or arise sympathy with a suffering soldier (Max Švabinský). Anti-Semitic motives can be found in the fascist and the communist ideological posters, too. The curators of the exhibition in Prague managed to put together an extensive collection bringing not only basic confrontations of warring parties and ideological enemies but also tragic personal stories of the authors and collectible rarities. So we could see, for example, a series of distinctive posters by Gustav Klutsis celebrating the power of Bolshevik revolution (Gustav Klutsis later became a victim of Stalin’s purges), a political poster by otherwise non-political Ladislav Sutnar (Worker’s Olympiad) or a thank-you poster to the American Army with a motif of linden leaves printed over the American flag (J. Hylma) or political comics by Vladimir Majakovsky. At the time we had to learn Majakovsky’s poems by heart as compulsory reading in the 1980’s, comics was unmercifully crushed as worthless pulp fiction from the “degenerated” West. Maybe, even our Russian teacher did not know that Majakovsky also made political comics or worked as a commercial “copywriter” for another famous representative of the Russian avant garde, also present ed at the exhibition, Alexander Rodchenko. And so we could go on and on.
The DOX exhibition provided its visitors with interesting views. With one eye you could cover and compare, for example, the installation of German war posters and at the same time see their counterparts from the countries of the anti-fascist coalition. The cruelty of World War II was intensified by projecting loud war newsreels. So you could not escape from it just by closing your eyes. The World War II period was also represented by interesting propaganda posters fighting in the rear and calling for order and hard work for the Reich and appropriate education of loyal youth. The DOX exhibition could help to open the eyes of mainly the young people today. After all the generation that thinks they could “google up” everything and as a result of that they are not deeply interested in anything at all, is being fooled the same as their predecessors some decades ago. They receive pre-chewed ideas directly into their Facebook mailboxes and like spreading them around between each other. The question is if the young people today still see posters as an appropriate and for them accessible information channel and if they perceive the remains of posters in city streets at all. The DOX exhibition provided its visitors with a unique opportunity of walking through time until the times of raging World War I, the Bolshevik Revolution in ed at the exhibition, Alexander Rodchenko. And so we could go on and on.

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Gustav Klutsis’s poster (photo DOX archive)
I think the great benefit of the DOX exhibition is its ability to ask suggestive questions.

If we pass over an indisputable content importance of the exhibition, we have to appreciate its large extent and uniqueness from the point of view of the history of graphic design. Besides being a festival of ideas, it is also a festival of art styles and designer trends. The exhibition presented significant poster artists from the past and the present as well. I have to admit that after going through the part dedicated to schematic, little imaginative socialist-realistic victorious builders, cosmonauts and “warmongers”, it was quite nice to see the works of two world-famous authors dealing with anti-war and mainly humanistic themes, too. I mean the recently deceased Shigeo Fukuda\(^\text{10}\) and Lex Drewinski\(^\text{11}\).

Shigeo Fukuda became famous as the master of artful compression. The Prague exhibition presented his iconic poster “Victory”. I am reluctant to say that Lex Drewinski is Fukuda’s successor, but I think that, similar to Fukuda, Drewinski is able to make a minimalistic political poster, get rid of the excess burden and get to the crux of the matter.

Lex Drewinski was presented mainly by his posters from the times of the collapse of the Soviet rule over East European countries (“Perestroika” with Gorbachev’s face and “Miss East Europe” with a deflected compass.

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\(^{10}\) February 14 – May 19, 2014
\(^{11}\) Shigeo Fukuda (1932–2009)
\(^{12}\) Lex Drewinski (1951) has been a professor of graphic design at Fachhochschule in Potsdam near Berlin (Germany) for many years
\(^{13}\) David Tartakover (1944)

(9) Grapus (graphique + crapules = rascals) is a group of French designers established in 1970 by Pierre Bernard (1944–2015) and Gérard Paris-Clavel (1943). They intentionally rejected commercial production and wanted to do only art, although the earnings were lower. Their anarchist-expressionist style was based on their own experience from the campus unrest in 1968. At that time, they established the Atelier Populaire (Popular Workshop) at the Academy of Fine Arts in Paris and created simple drawing posters mostly against the right-wing government of President De Gaulle. They used screen printing and gradually stuck their posters up all over the city.
needle), but also by his socially-critical works, such as “Money”. It seems that at the time we have got used to creating complicated photomontages even in our mobile phones, Fukuda’s and Drewinski’s simple drawing posters have much bigger visual effect and timeless value. And it is the comparison of stiff, content empty and often endlessly repeated (as they were approved so) quotations of anti-war motives interpreted by official poster artists from the communist times and Fukuda’s and Drewinski’s posters that shows how far artists – graphic designers – can get if they are given full freedom of artistic expression and if they have a need to express something at all. This is, in my opinion, an important inspiration for contemporary graphic designers to keep their own opinions and not to be afraid to speak out loud. And it does not only have to be in the form of posters. Incredible technological opportunities and virtually unlimited impact of all digital forms of communication today provide every graphic designer with a possibility of influencing the public opinion. Then it is all just about not being afraid of using but not misusing it at the same time...

On the other hand, I have to admit that the times of the propagandistic communist massage made me distrust purely political
posters. However, there are artists doing political themes almost full time. Such themes are quite understandable in the works of David Tartakover12, who lives in Israel, a country permanently threatened from all sides. Yet he criticises Israeli militarism. Or the works of Grapus13, a collective of extreme left-wing French graphic artists in the 1970’s and 1980’s, who made anti-American posters thematically very similar to what was also officially happening in Czechoslovakia (of course of much higher artistic quality), or the works of Jonathan Barnbrook, who is now a sworn fighter against globalisation and anything connected with the USA. His friends from Adbusters, a Canadian magazine, are tuned to the same wavelength. At the exhibition they were represented by a wellknown poster “American Flag” with the stars replaced by the logotypes of American commercial corporations.

There is no need mentioning all the artists whose works were displayed at the exhibition in Prague and all the spectrums of opinion which were presented there. It is important to see the exhibition as a whole, a memento of a hundredyear history of mankind, which have not learnt their lesson and keep liquidating themselves. Posters surely played an important role in the 20th century. They were witnesses of all revolutions, war conflicts or coups. Although their significance as a communication and propaganda medium has decreased recently, if there is something happening around, they still occupy a noticeable position along with social networks. You can always take a piece of paper, write a vigorous slogan with a marker and stick it up at a bus stop. At election times in the Czech Republic, this unknown voice of the people often peculiarly creates funny satirical comments on politicians’ slogans. Using posters for official
government campaigns is is less common. At the beginning, I wrote that most classic posters are short-lived. When they have done their job, they have nothing more to say. The Prague exhibition, on the contrary, showed that propaganda posters presented in such a quantity and historical order can serve as a demonstrative teaching tool providing a quick flight through the history of the century. That is why it was widely visited by schools and the general public. And as it was so popular, they prolonged the duration of the exhibition. The visitors could take part in many workshops and panel discussions with the graphic designers and theoreticians. It may be worth organizing it as a travelling exhibition or making a record of it, just a sequence of samples without commentary (broadcasted, for example, at election times). After all quality posters do not need any commentary.

The era of internet globalisation brings along global themes (ecology and poverty of Third World countries), possibilities for the media struggling to publicize them and sometimes the literal use of posters for street fights (for example during the violent demonstrations against the meetings of the International Monetary Fund and World Bank in Prague in 2000).

And this is also one of the living breeding grounds of contemporary posters. Guerrilla-type posters, which you could see in the past at bus stops, passageways and roller shutters of closed-down shops, have suddenly started filling up galleries and graphic art festivals. The initiation similarity with the the campus unrest in Paris at the end of the 1960’s is more than obvious. You could feel the expressivity of the original street rebellion in the posters of Grapus group for at least another fifteen years.
TECHNOLOGY IN GRAPHIC DESIGN

The current generation of graphic designers does not use pencils and brushes but draw on digital tablets using bitmaps and patterns which they take pictures of with their tablets. Some use sensors that can scan the movements of your eyes\(^\text{14}\) and draw with them directly on the display, others intentionally use coincidence, for example, drawing based on the records of electronic mouse tracks. Due to the technological “shortage” in the 1980’s, Zuzana Ličko created a bitmap typeface Emperor\(^\text{15}\), which eventually became a symbol of that period. On the contrary, nowadays, programmers intentionally program errors into their applications to humanize too perfect and machine-made cold outputs created in graphic programs.

At the same time, we develop robotic machines that can, without any troubles, draw completely even ten-meter tall walls, for example, the drawing robots of Jürg Lehni\(^\text{16}\) from Switzerland. He named them Victor, Rita and Hector. Hector is a dream of every mural artist, as it can spray a drawing of several tens square meters and is controlled by an ordinary laptop. Victor can make drawings up to many meters in size with a chalk on a board and Rita can do the same on transparent foil. Jürg Lehni does not use directly his own hand to make his works, but its extended form, a drawing robot or specially developed animation programs like Flood Fill using sort of archaic and random procedures in pixel graphic.


\(^{15}\) The print resolution of the only available dot-matrix printers at that time was very limiting. It inspired Zuzana Ličko to create a bitmap typeface Emperor – this “toothy” typeface required a minimum number of pixels. It could not be enlarged. The designation Emperor 8 meant its height was “8 points”. When you wanted to typeset with a larger typeface, you had to use, for example, Emperor 15.

\(^{16}\) http://juerglehni.com/
Joshua Davis discovered a graphic designer variation of a Czech fairytale about a bottomless mug cooking endless amount of porridge whenever you say so. He works with software that enables him to combine the advantages of both Adobe Illustrator and Flash. Similar to a kaleidoscope, it can automatically generate unlimited variations of shapes and colours as well as their combinations from several basic shapes and colours. He calls the whole creative process Dynamic Abstraction. And if it got widespread, graphic designers would probably start losing their jobs on a mass scale. It is hard to guess if it is an emerging trend in graphic design or just a more sophisticated branch of street art. Anyway, you can buy his product called Reflect\textsuperscript{17}, install it on your iPhone and become an automatic graphic designer.

Oded Ezer\textsuperscript{18} is an Israeli typographer, a pioneer in the field of a 3D Hebrew typeface and a typographic experimentalist, who came up with the terms of bio-typography, typo-sperm, Skype-Type and a lot of others. He uses the similarities between the Hebrew fonts and the animal kingdom, especially insects. Ezer’s projects, posters and graphic works have found their way to galleries and publications all over the world and have become part of the permanent collections of prominent museums.

On the other end of the contemporary graphic designer spectrum, we can undoubtedly find Pierre de Sciullo\textsuperscript{19}, who at the beginning of the 21st century gives the impression of a creature from another world. In the middle of digital madness he dares to create his original navigation systems by hand. He does not care if he works with wood, metal or glass. The most important for him is the size of a project. His work also
includes literature, mainly poetry. He regards a typeface as a trip to a magical and still undiscovered world. He is interested in the relationships between a typeface and text content, between sketches and finished work. That is why he spends so much time in a letterpress shop, for example, working on several already published issues of a magazine in the form of prints “Qui? Résiste”\(^{20}\).

Also the British designer Anthony Burill\(^{21}\) can almost completely work without digital “machines”. He intentionally chooses really antiquated printers to carry out his typographic projects. His home workplace is a little letterpress shop in an old English town of Rye. But Anthony Burill looks for similar “retired” printers in other parts of the world, too. He does not worry about the shabbiness of the printers and worn-out font sets. He was lucky to find exactly such a device in Sao Paulo, Brazil. A few elderly people operate vintage machines there and the printing with aged worn-out wooden font sets is hardly readable. That is exactly what suits Burill the best and what supports his creative artistic approach. A random printing error, game as a method of creation and inaccuracy resulting from defects of material form a contrast to the current technologically advanced but emotionally impersonal printing industry.

Offset or digital printing today can be absolutely perfect, but it lacks the touch of a human hand, a chisel or brush mark, not speaking about haptic delight of the relief on the paper if created in letterpress. The advance in digital

\(^{17}\) http://www.creativeapplications.net/ios/reflect-iphone/


\(^{19}\) http://www.primalinea.com/disciuol/news/index.html

\(^{20}\) http://www.quiresiste.com

\(^{21}\) http://anthonyburrill.com
technologies is not only limited to printing. Today’s prices and user accessibility of specialized graphic software also result in an increased interest in own typeface production. Typographic posters featuring diverse original fonts then sharply contrast with the unified international style of the 1960’s and 70’s and its “Helveticouniverse”. The fascination with computer photomontages passed long time ago, but a pure unmanipulated photograph is disappearing from posters, too.

GLOBAL MODELS AND TRENDS

Over the past twenty years national (typo)graphic cuisines have lost their “ethnographic” differences. Globalization has affected graphic design, too. Now you can easily confuse Dutch Design, the most imitated style since the beginning of the 1990’s, with German or Swiss designs, French posters in the exhibitions can only be recognized by a larger French format (120 × 176 cm) and we could go on and on.

Why is Dutch Design so attractive? Maybe because the Dutch have found their own interpretation of modernism. A common civil society has been infected by the De Stijl movement forever. A Dutch typographer Evert Bloemsma once wrote, “The Dutch openness and liberalism were brought along by a lack of own culture following in the national traditions and values. Everything in our country is new and artificial (the Dutch ripped more than a third of their country away from the sea). That’s why we are still looking for the right style, which is often just a trend, as we have weak roots due to the muddy ground.” Every design lover who had the opportunity to live in Holland for at least several months must have experienced
the initial excitement of this “designed” country, which had the most beautiful money (before Euro came) and still has perfectly designed visual styles of all state institutions including all necessary printed materials and forms, not to mention their postage stamps...

A well known typographer Peter Bil’ak23, who has been living in the Hague for a long time, also notices that the Dutch are used to relying on themselves and the designers there work individually and do not care about the work of the others24. Another interesting fact is that a lot of designers work only on cultural orders, which were richly subsidized by the Dutch government until recently. The system of government procurement and establishing the procurement boards was unique in the world. It ensured a high design standard of important orders for the state and enough work for the designers. As a result of the global economic crisis, the system, which had been working for many years, changed recently and the impact on Dutch Design will soon become apparent. On the other hand, even the best subsidised state program can not ensure work for all graduates of more than thirteen graphic design universities in Holland. Hardly any European country has so many university and graphic design educated barmen, storekeepers and supermarket cashiers...

Over the past twenty years some Dutch schools have basically dictated the trends in European graphic design. They are the Gerrit Rietveld Academy in Amsterdam, the Jan van Eyck Academie in Maastricht and two schools with specialised typographic programs, the Royal Academy of Art in The

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(22) Evert Bloemsma (1958–2005)
(23) Peter Bil’ak (1973), www.typotheque.com
Hague and Werkplaats Typografie in Arnhem. Especially the works of Arnhem school are often imitated and not only in Europe.

Michal Sloboda and Ondřej Zita are the founders of the internet portal Trend List focused on visual trends in contemporary graphic design. It was originally created as a kind of a joke. Social and fashion magazines often deal with latest fashion and makeup trends, so why we could not look for and publish examples of trends in graphic design. This was the goal that Sloboda and Zita set at the beginning of their project. They started looking for various visual trends in graphic design, named them and published the results on their web. They also document where the trends emerge and which countries they get most widespread. For many authors today it is a matter of prestige to be included in Trend List. But their application Trendgenerator literally “added insult to injury”. Its users first enter the input data – e.g. a particular photograph, name of a concert, date and place. Then they select the graphic design trends from the menu and Trendgenerator immediately creates several graphic solutions of the poster. You simply choose one and print it. This absolute variation of a Czech fairytale about a bottomless mug cooking endless amount of porridge whenever you say so contains some alarming questions about the future of the graphic designer profession and the extreme influence of a fashion dictate.

The technological development of Czech households gives the lay public the illusion that a clever machine with appropriate software can make a design for us and a specialist graphic designer is no more necessary.
END OF POSTER IN CZECH REPUBLIC?

In 2010 the Goethe Institute in Prague held an interesting panel discussion about the future or the end and functionality or uselessness of a poster as an information medium or as an artistic discipline as well. The meeting of three generations of graphic designers represented by Jan Solpera, Robert V. Novák, Robert Jansa and Petr Bosák was moderated by Filip Blažek. The discussion participants first smilingly tried to define what a poster actually is and what it is not. For example, Robert V. Novák only recognizes a portrait format with one side at least one meter long, to which Professor Solpera responded by defending his “landscape” theatre posters from the 1960’s arguing that it was actually due to the Prague billboard service and a combination of the size and price for the used billboard area (!!!). The smile on everybody’s face gradually disappeared with listing all the objective conditions limiting the existence of quality posters in the streets of Czech cities today: vanishing billboard areas, high penalties for putting up posters illegally and disappearing institutions that would order posters from graphic designers. The discussion continued with Hollywood movie (non)posters\(^27\) and also with a question if city light boards\(^28\) are actually posters. City light boards finally kept their poster status but it turned out that a classic poster has a much more ingenious rival, a programmable

\(^{(25)}\) www.werkplaatstypografie.org

\(^{(26)}\) www.trendlist.org

\(^{(27)}\) The production of original film posters, also for foreign films distributed in Czechoslovakia, was of a high standard before 1989. These posters were made by top-class artists, both educated graphic designers and painters, sculptors and architects, too, and won significant awards in foreign festivals. The central foreign film distributor ceased to exist after 1989 and foreign films now come with blank posters and they only get (and not always) their Czech titles. So poster artists can only work for Czech films (see www. terryhoponozky.cz).

\(^{(28)}\) A city light box is an outdoor advertising medium backlit from the inside. You can often see them at public transport stops.
display. All the participants refused to become shopping centre programmers and Robert Jansa and Petr Bosák added a story of how they persuaded a producer of an unnamed foreign music band to let them not only design the band poster but also pay the printing and posting costs... They are willing to keep a poster alive for almost any price, but it must be a poster in its functional form with the information about “when, where, what and what time, or how much for” and not a Polish artistic gallery version or a digital machine with a changing display.

Filip Blažek mentioned an invaluable influence of a handmade poster as an information medium at the time of the “Velvet Revolution\(^{29}\) in 1989” (the year 1968 was mentioned earlier). But although a poster today is running out of breath (and according to Jan Solpera it died long time ago), nobody would certainly like to see new mass demonstrations in the streets again.

The discussion at the Goethe Institute ended up with a pronouncement that resuscitation has to come from somewhere else than from political spheres, or it will not come at all and posters will disappear as well as manual hot metal typesetting and radio by wire\(^{30}\). And then there is the

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(30) Radio by wire provided radio broadcasting between 1955 and 1999 by cable distribution. You could find these radios in all public buildings and quite a lot of homes, too.

(31) For example, there is the Virtual Biennale Prague (Czech Republic) held by the Association of Applied Art and Graphic design with several years of tradition. (http://www.aug.cz/virtualni-bienale)

(32) A Polish magazine of graphic design (www.2plus3d.pl)

(33) Agatha Szydłowska is a Polish art historian focusing mainly on contemporary Polish graphic design. She also lectures at several universities.
Participants of the discussion at the Goethe Institute, from the left Robert V. Novák, Jan Solpera, Filip Blažek, Robert Jansa and Petr Bosák
collector’s “Polish” way. But is a poster made for a “drawer” actually a poster? In countries with an advanced poster tradition like Poland, the Czech Republic, Switzerland and Thai-wn, poster artists often organize poster design competitions themselves to do their favourite branch and not to get out of practice\(^3\). In 2+3D\(^3\) magazine, a Polish graphic theoretician Agatha Szydłowska often expresses her concern about the fact that the last major poster exhibitions in Poland presented a lot of posters designed mainly for poster exhibitions of their authors or for poster exhibitions organized by their colleagues. That is a kind of a poster perpetual motion machine. Agatha Szydłowska\(^3\) further asks where all the “exhibition” posters have gone that you cannot see them anywhere in the streets.

**IMAGE VERSUS TEXT**

It seems that the main concern of contemporary communication designers is the solution of user interface for digital devices surrounding us every day. Since the beginning of the 1980’s, when Suzan Kare designed a groundbreaking visual solution for the user interface of Apple computers and soon afterwards created the same for their competitors from Microsoft, we have gradually found ourselves living only in a pictorial world. Everything you look at already has its own display with pictures. However, it turns out that the old idea of a world understandable picture language has not found a really working solution even a hundred years after Neurath’s Isotypes\(^3\). And due to insurmountable cultural and social differences in various parts of the world, we are not likely to find one at all.
And so plain text is back in the game. Typeface artists today focus on various oriental countries to create digitalized written versions of their languages. Plain text finds its use, often more than an image, in corporate graphics when creating logotypes. Not mentioning free artistic creations where a typeface replaces an image, too. The visitors of this year’s Venice Biennial in the medieval Arsenale, Italy, were welcome right at the entrance by Bruce Nauman’s light kinetic typographic installations and the presentations of many other participating artists were also based on working with typefaces. On the other hand, over the past fifteen years, we have seen a trend in graphic design of creating gallery designer projects, where, for a while, graphic designers become artists not working for their clients but according to their needs to express themselves (often socio-critically) and to present their works in galleries afterwards. They often use the means they find the closest to their commercial practice, which also include a typeface. Compared to this, more often than before, we can find commercial graphic inspired by art in the streets. Text in this case is no more an accessory to the image, but it becomes the strongest visual dominant feature. In 2010 the Najbrt Studio in Prague did a noticeable campaign for the Prague Spring International Music Festival. The syllables “ta da da” imitated the ditties people sing for themselves when they hear a song on radio. Each visual module of the campaign was purely typographic and evoked ancient futuristic records of battles and sounds of machines. The text information value was suppressed.


(35) Others, for example, Barthélémy Toguo from Cameroon, Hristina Ivanoska from Macedonia and Newell Harry from Australia
cítím NÁRODNE, MYSLÍM sociálne.

PRÁVE V TOMTO ČASE TO moje také krédo má ešte pretože, to, čo je dneska vo svete, VÁČŠIU VÁHU AKO DOTERAZ. lacnejšia a teraz, chvalabohu, že je lacnejšia. Môj oči sú v súčasnosti v pozícii, kedy nenačočadzajú nič dobré, hľadajú len to zlé. Malí by vzniknuť médiá, ktoré by prezentovali rozhodnutia vlády, parlamentu a orgánov, ktoré nadio štát. Vytvoria si jedného kandidátu, z ktorého urobili modlu a druhého kandidáta.

ČOSA DEJE, PRÁVEJEPOTREBNÉ ZDÔRAZNIŤ' TIESLOVÁ. lacnejšia a teraz, chvalabohu, že je lacnejšia. Môj oči sú v súčasnosti v pozícii, kedy nenačočadzajú nič dobré, hľadajú len to zlé. Malí by vzniknuť médiá, ktoré by prezentovali rozhodnutia vlády, parlamentu a orgánov, ktoré nadio štát. Vytvoria si jedného kandidátu, z ktorého urobili modlu a druhého kandidáta.


NA DRUHEJ STRANE SI MYSLÍM, ŽE SLOVENSKO NIEKEDY, ŽIAL'BOHU, A NIEKEDY JE TO AJ CHVALABOHU, ŽE SIE NA SLOVÁKU predsa len tá pracovná síla je ešte stále lacnejšia a teraz, chvalabohu, že je lacnejšia. Môj oči sú v súčasnosti v pozícii, kedy nenačočadzajú nič dobré, hľadajú len to zlé. Malí by vzniknuť médiá, ktoré by prezentovali rozhodnutia vlády, parlamentu a orgánov, ktoré nadio štát. Vytvoria si jedného kandidátu, z ktorého urobili modlu a druhého kandidáta.

Terez chodí jeden list po schránkach, po telefónoch na stránky a podpísaný je nejaký Kristífer Baláž, samozvalný krstiteľ, asis on sa vyhlásil za krstiteľa, keď píše o tom, aká ány vy ste služebné a aká je nesluživá, bezcharakterná žlúpina a klícinu, z ktorého urobili modlu a druhého kandidáta, kterého majú podporovať vás...
in favour a noticeable visual motive which at the same time 
subconsciously called for declamation and loud presentation 
of the displayed text, words in freedom a hundred years 
after Marinetti... The advertising campaign of the Najbrt 
Studio is not the only one in the Czech Republic using purely 
typographic form, but at that time it also managed to attract 
the attention of that part of the Czech public completely 
indifferent to symphonic concerts.

TYPO POSTER PROJECT

The series of travelling typographic poster exhibitions had a 
premiere in the Museum of Print in Cieszyn, Poland, in 2012. 
Since then the still growing collection has been presented to 
the visitors in Zlín, Czech Republic (2013), Bratislava, Slovakia (2014), 
Ústí nad Labem, Czech Republic (2015) and in Łódź (2016), Poland. 
The original intention of the 
project curator Pavel Noga was 
to organize a poster exhibition. 
Because he found a poster to be a 
“dying out” communication medium 
and it seem to him that very few 
contemporary graphic designers 
make posters nowadays. When 
looking for a connecting element 
in the exhibition, he decided to 
give up a common theme (such as, 
for example, a cultural, political 
or commercial poster) and as 
a criterion he chose a strictly

(36) Tommaso Marinetti (1876–1944) – a leading representative 
of Italian futurism, an author 
of a poetry collection Words in 
Freedom, where he cancelled the 
traditional linear text arrangement 
and avoided adjectives and 
punctuation. Using various font 
sizes, various font types and 
various tilt in typesetting, he 
achieved the expressivity and 
dynamism of the poems. Some 
poems describe with enthusiasm 
explosions of grenades and 
whizzing of bullets. 

(37) In few cases 
the presented posters are not 
“purely” typographic but also 
include drawing illustration 
or photographic elements. 
But typography always plays a 
significantly dominant role in the 
poster composition.

Pražské jaro / Prague Spring 12/5 – 4/6/2010
65. mezinárodní hudební festival / 65th International Music Festival

Anne-Sophie Mutter / Sir John Eliot Gardiner / André Previn / Oleg Maisenberg / Anoushka Shankar / Jan Tříska / Pierre Boulez
Radu Lupu / Olga Borodina / Jakub Hrůša / Herbert Blomstedt / Ewa Kupiec / Zdeněk Mácal / Garrick Ohlsson / Emanuel Ax / Jiří Kout
Dianne Reeves / Murray Perahia / Matthias Goerne a mnoho dalších.
Moreover, he took into account the fact that nowadays there is a big boom in typeface production. That is why the exhibition also presents several well-known type foundries.

The collection of exhibited works was dominated by artists connected, either as graduates or lecturers, with the Academy of Fine Arts and Design in Bratislava (Slovakia), Academy of Arts, Architecture & Design in Prague (Czech Republic) and Strzemiński Academy of Fine Arts in Łódź (Poland). All of them are schools with rich typographic traditions.

Moreover, the Academy of Fine Arts in Łódź occupies a special position within the “Polish School of Posters”, because it is way beyond it. While other artist from other parts of Poland gained world fame after the World War II with their artistically free and painting-style posters, where a typeface often plays a minor role, in Łódź they managed to keep the distinctiveness of the modernist legacy of the founder of the Academy, Władysław Strzemiński, and built their artistic expression on a typeface. The graphic designers from Łódź provided the largest collection of posters. It was very difficult to choose just a few examples of works by S. Kosmynka, S. Iwanski, P. Karczewski and, for example, P. Hajek, which could be exhibited. Their constructivist compositions were complemented by a distinctive drawing style of A. Niepsuj.

The exhibition also includes some authors from other towns and schools like Brno, Czech Republic (J. Rajlich, J. Eliška), Katowice, Poland (M. Oslislo, T. Bierkowski, J. Mrowczyk, P. Krzywda), Košice, Slovakia (A. Haščák), Krakow, Poland (P. Kunce, A. Toborowicz) and Warsaw, Poland (J. Bajtlik,
Left: TypoPoster exhibition in the Armaturka Gallery in Ústí nad Labem, Czech Republic (2015)
Right: From the TypoPoster exhibition in the Satelit Gallery of the Slovak Design Centre in Bratislava, Slovakia, in 2014 (photo H. Veličová)
L. Majewski). A purely typographic form is for some of the exhibiting artists absolutely dominant in their works, so it was not difficult for them to choose some of their already realized projects (P. Babák, P. Bosák, R. Jansa, B. Matis, K. Mišek, M. Pecina), while others made completely new posters especially for the exhibition (J. Nagy, J. Blaško, P. Bálik, P. Choma). In the end, the number of posters exceeded 170 (some authors provided more works) from more than 80 graphic designers. Unfortunately, just about a half of the collected posters could be exhibited so far due to space limitations.

As the most posters came from the graphic designers from Łódź, the Scala Cinema in Brno held a special exhibition “Posters from Łódź” (2015).

Apart from the three represented countries, the TypoPoster project also covered several generations of artists, so a visitor of the exhibitions or a reader of this publication can see various creative approaches influenced by the time of their creation or artistic techniques.

The oldest exhibiting artist is Zdeněk Ziegler, a classic of a Czech poster who worked at the Academy of Arts, Architecture & Design in Prague and brought up other presented graphic designers (T. Machek, F. Hejduk, A. Macháček, R. Peško, P. Noga, T. Salamon). Similar connections between the exhibiting artists could also be found in case of the Academy of Fine Arts and Design in Bratislava with the former lecturers L. Longauer, P. Rozložník and D. Junek, or still lecturing S. Stankoci and P. Choma, and their students, now also lecturers at the Academy, such as M. Benčík, P. Bálik, J. Blaško, O. Gavalda and M. Tornyai, or other graduates from the
Academy, for example, E. Drličiak, M. Lelovský, O. Jób, M. Chmiel and P. Morhačová.

The travelling exhibitions presented posters with cultural, social and political themes. A special category includes the posters made by typeface artists, who use them to present their new products. So through a poster, the visitors of the exhibitions could have a taste of the products from the Storm Type Foundry, Rosetta Type Foundry, Dizajn Design and Urtd typeface foundries, which were represented by works of F. Štorm, D. Březina, J. Filípek and O. Jób. The project was later joined also by P. Biľák (Typotheque), A. Krátky and T. Brousil (Suitcase Type Foundry).

Apart from type foundries the exhibitions also presented important graphic design studios Side2, ReDesign and Najbřt Studio, which was represented by well-known posters for the Prague Spring International Music Festival (P. Štěpán), Karlovy Vary International Film Festival (P. Štěpán, M. Pistora), an architectural poster by M. Macháček and an author’s poster by A. Najbřt. In addition to that, the publication also presents the graphic studio Laboratory of Petr Babák (Lukáš Kijonka, Richard Rozhoň, Jan Matoušek, Jaromír Skácel).

The exhibited works included an interesting collectible series of posters dedicated to Ladislav Sutnar. In 2002 Alan Záruba asked, on behalf of Delatur Magazine, several Czech graphic designers to create posters in honour of L. Sutnar, which would visualise some of his well-known ideas. “Sutnar’s Posters” were made by A. Záruba, P. Babák, T. Machek, A. Najbřt, K. Kvízová with P. Krejžek, T. Celízna with P. Knobloch and R. V. Novák.
“DESIGNER MUSI NEJDRIVE PŘEMYŠLET, A POTÉ TEPRVE PRACOVAT.”

"THE DESIGNER MUST THINK FIRST, WORK LATER."

Psychické rezonance v jazyce vizuálních symbolů je docíleno experimentováním s linkou, tvarem a barvou.
LS: Graphic design should raise the public thinking up to the level of professional designer.

Just a wishful thinking. [Petr Babák]
There is only one way of design solution: open and experienced thinking.
Méně je více, jednoduchý design je cestou k přímé komunikaci.

Less is more or the power of a simple design to communicate directly.
Stála záplava tištěných informací vola po zjednodušení! the constant flow of printed information has to be simplified! stála zápava tištěných informací vola po zjednodušení! the constant flow of printed information has to be simplified!

The main source of design is the power of experimental imagination.
The poster by P. Bálik depicting an indoor ficus tree, which has grown into the shape of the letter “F”, can undoubtedly be called a collectible rarity, as well as a collection of folksy banners created by forest fruit sellers on the roads in the Orava region (Slovakia) presented in the poster by Pavel Choma.

We could also look at the TypoPoster exhibitions from different points of view. For example, somebody may find interesting to compare the ways posters are made in Poland, the poster promised land, and in Slovakia and the Czech Republic, where a poster is not considered a national export item like in Poland.

The whole project of typographic poster exhibitions is a living organism. The number of presented authors is increasing with every organized exhibition and it is not closed for the future, either. The exhibitions are supposed to continue also in other towns and cities with other participating artists.

For many years, a poster was the most widespread information medium. Although recently its place has been more and more often occupied by city light boards and digital information boards, or web banners, the whole project shows that we can regularly still see such a distinctive poster form as a purely typographic poster. It also seems that a classic paper poster is far from being in decline and that even the youngest generation of graphic designers is interested in it.

In the following list you can find the names of graphic designers who have already exhibited their works within the TypoPoster project or agreed to participate in the future activities of the project during the realization of this publication.
Ladislav Sutnar (1897–1976) was the most significant Czech and also world famous graphic designer, a teacher and a theoretician. American publications dealing with the history of graphic design call Sutnar, together with Alvin Lustig and Paul Rand, the father and founder of modern American graphic design. In 2003 the Prague Castle Riding School held his retrospective exhibition. On the occasion of the exhibition, a limited edition (125 pcs) of original typographic posters called Homage to LS was produced. A special cover of transparent plastic for the set of 8 posters was designed Jan Činčera.
METODOLOGY OF PLANNED TYPOGRAPHIC POSTER RESEARCH

Graphic design is a creative artistic activity. The methodology of theoretic research has not been formalized yet. Nowadays, there are very few scientific publications dealing specifically with graphic design.

A typographic poster takes up just a marginal part of visual communication problem area. However, its formal specificity enables us to study several aspects of contemporary graphic design within this problem area at the same time:

1. Is there any reason for a poster as an information medium on the threshold of the 21st century?

2. Picture versus text – digital technologies have been strengthening mainly the pictorial form of visual communication recently. Is there still a place for a purely typographic poster in the world like this?

3. Leaving out the information function of a typeface, we ask a question: How often do graphic designers use a typeface in its “freed” form as creative building material replacing a photograph or drawing?
4. Is the form of expression through a “typeface” poster close only to the old generation of artists or do the youngest graphic designers use it in their works, too?

Right at the beginning of the TypoPoster project it was obvious that no further research could be carried out using only examples from literature (method of studying relevant literature) or from projects presented by other people, for example, at specialized professional conferences. Therefore this research was based on a gradually growing collection, which was made especially for this project and focuses on typographic posters from the Czech Republic, Slovakia and Poland. The way of choosing the graphic designers represented in the collection is described in the previous chapter (“TypoPoster Project”).

The pilot investigation was carried out during the preparatory stage and realisation of the exhibition of the current typographic poster collection, only in embryo at that time, in the Museum of Print in Cieszyn, Poland (2012). The exhibition was part of an annual design weekend hosting artists as well as theoreticians in graphic design and architecture from Poland, Slovakia and the Czech Republic. Its advantage was the possibility of seeing the visitors’ reactions showing an obvious interest in the exhibition of typographic posters. You were able to enter into a dialogue with them directly within the exhibition environment.

All the empiric methods of the pilot investigation mentioned above were also used, to a greater extent, during the next TypoPoster exhibition, intentionally held at the premises of the Faculty of Multimedia Communications, Tomas Bata
University in Zlín, Czech Republic (2013), a nursery for future graphic designers. They certainly found the exhibition important also from educational point of view, like so far the last presentation of the typographic poster collection in the Armaturka Gallery in Ústí nad Labem, Czech Republic (2015). Right among the exhibited posters there were international student workshops of graphic design organized by the Faculty of Arts and Design of Jan Evangelista Purkyně University, Ústí nad Labem, Czech Republic.

The TypoPoster exhibition in the prestigious graphic design gallery of the Slovak Design Centre in Bratislava, Slovakia (2014) enabled to present the largest selection of the still growing collection. It was also the participation of top Slovak graphic designers at the vernissage that helped to open a wide discussion with the exhibition participants. It mainly opened the debates on the similarities and differences in the content and form of posters in Slovakia, Poland and the Czech Republic.

The comparative research methods helped to define the fifth question expanding the research intention:

5. What are the differences in the attitudes to poster production and its social perception in Poland and the countries of former Czechoslovakia?

The discussions with the exhibition participants and watching their responses turned out to be interesting and for the research itself very inspiring. To get a deeper insight in their opinions, the further research required using a form of a questionnaire distributed to all the exhibitors, participants
of the project, and most of them answered the questions. The questions were formulated (see the chapter “About Typefaces and Posters with Their Authors”) to make the addressed graphic designers speak about the monitored issues defined at the beginning of the research. The main focus of the research includes mainly the questions summarising common signs and the questions showing (with optimal active involvement of the addressed survey participants) unique sources of artistic creative thinking leading to authentic visual interpretation.

The research is still open. This publication summarizes its current state. It is expected that the typographic poster collection will keep growing and further exhibitions will be organized, especially abroad. Thanks to organizing the exhibitions, the Typo Poster research project did not remain closed between the walls of university study rooms or lecture halls and enables the general public to participate in its further realisation.

The following pages present a part of the typographic poster collection.
Młoda grafika krakowska

Rozwój Wszechnicy Artystycznej w Łodzi
Luty 1989
Galeria Sztuki BWA
Łódź, ul. Wołczeska 21
BRK
MRC
TU

Tomasz
Bierkowski

Marcel
Benčík

Nejde  Nie chodzi
o štýl / o styl

7.02—
9.03.2014
Zamek Cieszyn,
antresola
DNI
ARCHI
____
TEK
____
TÚRY
A DI
____
ZAJNU

27/05 – 01/06/2014
Bratislava
www.daad.sk
Ondrej Jób
Kontra
Michał Kacperczyk
+ Studenci
Biuro Wystaw
Artystycznych
w Sieradzu
Luty 2015
Monsters – Michaela Labudová, Pavel Frič
Wyspiański oczami młodych twórców

wystawa prac zrealizowanych podczas warsztatów fotograficznych w Domu Towarzystwa Lekarskiego czynna od 4 do 18 grudnia 2007 w Galerii Schody Wydział Form Przemysłowych ASP w Krakowie ul. Smoleńsk 9
WOŁANIE MIASTA

REŻYSERIA: KAROLINA MACIEJASZEK
TEKSTY Piosenek: KONRAD DWORAKOWSKI
MUZYKA: PIOTR KLIMEK

PROJEKCJE: JAKUB STĘPIEŃ HAKOBO
SCENOGRAFIA: MARIKA WOJCIECHOWSKA

PRODUKCJA: TEatr PINOKIO w ŁODZI
UL. KOPERNIKA 16
90-503 ŁODZ
za slovem

beyond word

reflexe tvorby
bohumily grögerové
ve fotografických listech
barbory toman tylové

a reflection of
bohumila grögerová's works
in photographic sheets
by barbora toman tylová
Samuel Beckett Hra
PRACE STUDENTÓW
Z PRACOWNI
PROF. JAROSŁAWA CHRABASZCZA
WYDZIAŁ TKANINY I UBIORU
AKADEMIA SZTUK PIĘKNYCH W ŁODZI

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WWW.GALERIAPODNATECIEMPW.PL
UL. STEFANOWSKIEGO 18/22 BUDYNK A10
WYDZIAŁ ELECTROTECHNIKI, ELEKTROINFORMATYKI I AUTOMATYKI
WYSTAWA CZYNNĄ 8-29 VI 2011 R.
WERNISZ 8 VI 2011 R. GODZ. 14.15

Jakub Balicki
SVETOVÁ PREMIÉRA
14. MARCA 2015,
113. PREMIÉRA
MESTSKÉHO
DIVADLA
ŽILINA,
HORNÝ VAL 3, 010 01 ŽILINA,
VSTUPENKY PON–PIA: 14:00 –18:00
A HODINU PRED PREDSTAVENÍM,
POKLADŇA TEL
041 381 0000
MOB
0903 510 671,
E-MAIL INFO@
DIVADLO
ŽILINA.EU
WEB WWW.
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ÚČINKUJÚ
BORIS ZACHAR
BARBORA ŠVIDRAŇOVÁ
JAROSLAV KYSEĽ
AH
IVETA PAGÁČOVÁ
MATÚŠ KVIETIK
BRAŇO BAČO
ERIKA HAVASI
DRAMATURGIA
LENKA GARAJOVÁ
AH
SCÉNOGRAFIA A KOSTÝMY
MONIKA DLUGOŠOVÁ
AH
TÁŇA HOLIENKOVÁ
AH
SCÉNICKÉ
PREZENTÁCIE
ŽILINSKÝCH
AUTOROV
TEXT
MIRONLAV DJABLIK
RÉŽIA
MÁRIA FRONCOVÁ
AH
Již 20 let nabízíme pomoc a podporu seniorům, lidem s nejružnějším postižením a dětem i dospělým v krizových situacích. Pracujeme pro lepší život nás všech.

www.diakoniecce.cz
Rarely F8

pure and never

simple
Ján Filipek

Three to Five

Lolipop Candy

Day Month Year

Bad dreams? Take a pill. 1 + 5 x 6

Sleeping Doggy

Vendetta! Pull

Cry Slowly Priority Today!
WYSTAWA PRAC STUDENTÓW
PRACOWNI MALARSTWA
Wydział Grafiki i Malarstwa
Katedra Malarstwa, Rysunku i Rzeźby

91 Pracownia Malarstwa prof. MARIANI KĘPIŃSKA
33 Pracownia Malarstwa prof. Ryszard HUNGER
219 Pracownia Malarstwa prof. Piotr STACHLEWSKI
211 Pracownia Malarstwa prof. Wiktor DAWIDZUK

04 - 17.03.2010
FINISZ 17.03.2010 godz. 12:00
Galeria KOPIIO
Akademia Sztuk Pięknych w Łodzi
ul. Wiązka Polskiego 121
in

and

out

of

time

18-28 lutego 2011 r.

Luigi Compagnoni

Roberto Dolzanelli

Armida Gandini

Albano Morandi

Wystawa artystów z Libera Accademia di Belle Arti Brescia Włochy

Galeria Królow ASP w Łodzi, ul. Wojska Polskiego 121
UŽIJTE SI ZLATOU STUHU

ENJOY GOLDEN RIBBON

2013
Dary
Kolekcja Galerii 261

Wystawa czynna
od 12 do 30 maja 2005 r.
10th International Jazz Festival

3-11 sierpnia 2012

Al. Przyjaźni 18
Gliwice

www.jazzw ruinach.pl
www.facebook.com/jazzwruinach
remembering Jacques Derrida
http://www.humanities.uci.edu/remembering_jd/
15. 06. 1930 - 20.04.2008
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sobota 29. srpna 2015 v 17 hodin

výstava potrvá do 30. září 2015
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Martin
10. 7. - 1. 9. 2008

Lubomír Longauer
Typografická inštalácia
na tému

Lubomír Longauer
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sat—sun 14—17
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gallery hours
sat—sun 2—5 PM
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Dan Fikejz
Mikoláš Růžička
Karel Vepřek
Bonus
Kittchen
a další
Natural Architecture

Pavillion of the Czech and Slovak Republic La Biennale di Venezia

August 29 – November 6, 2010
Open daily from 10am to 7pm.
Exhibition Opening August 27, 2010, at 3pm.
Performance by Continuo Theatre, Prague.
The exhibition is organized by the National Gallery in Prague, Department of Architecture, with the support of the Ministry of Culture of the Czech Republic.
Authors: Martin Rajniš, Jana Tichá, Irena Fialová
Commissioner: Radomíra Sedláková

12. Mostra Internazionale di Architettura 2010
9. Międzynarodowy Festiwal Gombrowiczowski →
9th International Gombrowicz Festival
RADOM
16-21.10 →
2010
zrní (zr-nííí)

1 alternatívna hudobná skupina. Něžný artbrut, kladenskej uhelnej zen 2 spev, flauta, husle, basa gitary, bicie, akordeón, hrnčeky, lyžice, kamene, sample a sľučky (zvuk.)


Slovenská národná galéria, Rázusovo nábrežie 2, Bratislava

Berlinka, Nám. L. Štúra 4

vstupné na mieste 2 v predpredaji 2

→ www.vstupenka.sk → Esterházyho polôch SNG, Nám. L. Štúra 4 → Dr. Horák, Medená 19, Bratislava
Diskusia o situácii na Ukrajine, jej príčinách a ďalšom smerovaní

24. marca 2014
Pondelok / 18:00
Centrum Kontakt
Ventúrska 12c (roh Zelenej)
10-22
maja
2011

WYSTAWA PRAC STUDENTÓW
AKADEMIA SZTUK PIĘKNYCH
IM. WŁADYSŁAWA STRZEMBŚKIEGO W ŁODZI
PRACOWNIA PROJEKTOWANIA GRAFIKI
PRZESTRZENI I PLAKATU
prof. Stanisław Sławiński
dr hab. Prok Kaczkowski
asyst. staż. Karol Porski

GALERIA "NA PIĘTRZE"
OKRĘG KOŚCI ZWIAZKU
POLSKICH ARTYSTÓW PLASTYKÓW
Łódź, ul. Piotrkowska 86

WYSTAWA
ČZYMĂ

10:00-17:00
Black&White
Wystawa prac studentów i absolwentów
Katedry Projektowania Graficznego
ASP im. Wt. Strzemieńskiego w Łodzi

Galeria 101-121 / Akademia Sztuk Pięknych w Łodzi, ul. Wojska Polskiego 121 / Luty - Marzec 2015 r.
JUBILEUSZ 10-LECIA
AKADEMII SZTUK PIĘKNYCH W KATOWICACH
2001 - 2011
Aleksandra Toborowicz

wernisaż 4 listopada 2014, godz. 12.00
wystawa czynna do 8 grudnia 2014 roku
w godzinach otwarcia Biblioteki
Biblioteka Główna Akademii Sztuk Pięknych
w Krakowie, ul. Smoleński 9
www.bg.asp.krakow.pl

Iwona Jabłonowska

symbolon
NA POGRAŃCZU LITERY
Jaké je vaše největší přání?

Přání?

Dokumentární film Olgy Špátové

V kiních od 20. září 2012

Dramaturgie Hana Stibralová
Zvuk Tomáš Kubec, Petr Provazník, Martin Roškanuk
Střih Jakub Voves Hudba Aleš Březina Vedení produkcí DNA Natalia Guzikiewiczová
Vedení produkcí Cíť Roman Blaas, producent DNA Rasto Sesták a Petr Bebiák
Producent Cíť Petr Moravec, producent Adam Polák, Scenář, kamera, recize Olga Špátová
TYPO POSTER AND TYPE+TEXT PROJECT

The largest exhibition of the “TypoPoster” research project was held under the curatorship of Pavel Noga in the widely visited Central Museum of Textiles in Łódź, Poland (February 2 – March 3, 2016). The exhibition was co-organized by the Academy of Fine Art in Łódź founded by Władysław Strzemiński, a leading artist of Polish modernist typography. Władysław Strzemiński plays the same role in Polish typography as Karel Teige or Ladislav Sutnar in Czech typography and a tribute to his legacy is also paid by painters and textile artists. That is the reason why type, already freed from its information burden, occurs plentifully in paintings and cloth printings made in Łódź art ateliers. The opening of the exhibition in the Central Museum of Textiles witnessed lively discussing knots of artists, theoreticians, students as well as fans of art who see (especially) constructivist typography as the symbol of the city, the same as gingerbread for Polish Torun and Czech Pardubice or beer for Czech Pilsen. It is not surprising that it was Łódź where the TypoPoster exhibition project successfully came to its end. One of the exhibition halls of the Central Museum of Textiles was divided by panels into a labyrinth of small nooks. This division provided space for clusters of varied posters enabling the visitors to compare the posters between each other better and see the differences as well as similarities in building the composition, working with colour and overall approach to poster production. Although the posters were neither sorted alphabetically nor according to the countries of their authors, in most cases, with close look, you could recognize typical features of “national styles” or current fashion trends. 98 posters by 101 artists (there were also pairs of authors) represented a larger collection.
Plakaty autorów z Czech, Polski i Słowacji

Plakaty autorów z Czech, Polski i Słowacji

Pavel Noga (poster for the Typo Poster exhibition in Łódź 2016)
Right: Opening of the Typo Poster exhibition in Łódź 2016
That is the reason why, for obvious reasons, the exhibition also included some older works of older authors like Zdeněk Ziegler. Bogusław Balicki exhibited post mortem. Another interesting finding was that most posters were made for real clients, informing about real events or presenting particular products. There were much fewer purely artistic posters – prints, so we could say that the exhibition in Łódź also proved that a poster as an information platform has not lost its importance yet.

Łódź is also the hometown of Agnieszka Ziemiszewska 39, a Polish designer and the art curator of the series of successful exhibitions entitled TYPE TEXT. The first TYPE TEXT exhibition was held in China (2016), then in Lublin, Poland (Centre for the Meeting of Cultures, June 2 – August 31, 2017). The exhibition raised some questions related not only to the posters but regarding the communication more general. Can a typographic poster be used as a universal way of communication with its recipient? Can a poster whose main element is type be readable for various civilisation cultures, too? These were the questions at the beginning of the project presenting works of Polish and Chinese authors 40. The issue of type readability was transformed to a rather emotional experience there. Emotions as the bridge between cultures. Mutual admiration and respect. A game of type shape similarity, use of similar colours or surface rhythm. This made it undoubtedly beneficial and inspirational. When looking back at the Polish-Chinese exhibition, we can see that emotions make, of course, the communication between European and Asian cultures possible. The problem might occur with the real “readability” in case there is

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Lingxuan Pei
Right: Borys Kosmynka
posters from the Type+Text exhibitions
2016–17 (Poland & China)
posters from the Type+Text exhibitions 2016–17 (Poland & China)
a need to communicate specific information. But this may also be difficult for a Western reader (Latin alphabet) looking at posters in Russian Cyrillic. The Chinese authors presented at the “TYPE TEXT” exhibition were probably aware of that fact and had often added explanations in the Latin to their Chinese texts. On the other hand, the magic of typographic posters lies mainly in using type as an art tool for creating illustrations, rasters and décors – drawing with type or its fragments. From this perspective, such a direct exhibition confrontation with Chinese culture was certainly enriching.

The later TYPE TEXT exhibitions became more multicultural. The project was joined by the most prominent designers from all over the world, including mentors and masters such as Bruno Monguzzi. Further shows (Museum of the City of Lodz, 2017, Dydo Poster Gallery in Krakow, 2018, Dubai Design Week, 2018, Imaginarium Gallery in Lodz, 2020) have already shown a wide spectrum of typographers’ activities all over the world as well as different systems of language notation, including moving image notation, in the field of kinetic typography. In the opening speech one of the TYPE TEXT exhibition Agnieszka Ziemiszewska used a quote of Paula Scher:

“Words have meaning, type has spirit. The combination is spectacular.”

And this combination gave birth to a typographical poster.

HANDWRITTEN POSTER

In the past, a typographer was called a person who designed and made type, or did the typesetting or eventually printed
the typesetted text. Or a person that could do all of that. Later a typographer was rather a creator who could do magic with type and design graphic layouts of various prints, but did not do the printing any more. Nevertheless, the main focus was still type, although often derived from original handwritten scripts. Nowadays, we work with digital technologies and handwritten texts can easily be transferred to computers using tablets or scanners, they can be adapted there and finally printed. That is the reason why we can speak about typographic posters, although they come from handwritten fonts. The TypoPoster project collection also includes posters created this way. To name some authors, there are posters by Marian Oslislo, Jan Bajtlik, Sebastian Kubica, Peter Bankov, Ondřej Chory̆ or Ján Filipek and his poster – sample fonts, which he offers in his type foundry. Over the last thirty years, we have experienced (in the Czech Republic, Poland as well as Slovakia) the euphoria of computers, the internet and the life on the net easily blurring the boundaries between the real and virtual life. And suddenly there are possibilities of escaping to handicraft activities, having fun of the smell of paint and the ability of doing something with your hands. It was also the experience a designer Petra Dočekalová earned during her studies at the Academy of Arts, Architecture and Design in Prague, Czech Republic. She fell in love with calligraphy, which also became the topic of her thesis and actually a kind of her professional mission. She says, “It attracts me because of the capabilities of your hand. I can control my wrist, elbow and fingers, and I’m in touch with the material world and a physical tool. It isn’t mere clicking with a mouse within a white space. I wanted to become a calligraphist mainly to popularize this field. I’d like calligraphy to become an integral part of graphic design.” Petra Dočekalová is the generation
that does not have firsthand experience of the period before 1989, when there were company advertising and promotion workshops in every factory or department store in socialistic Czechoslovakia, where handwriting was one of the basic skills mainly for promotional purposes and writing slogans. A few years passed and the ability of designers to write by hand has almost disappeared. Petra Dočekalová also deals with the history of Czech handwritten typefaces in her doctoral thesis. And she digitalizes them in collaboration with Tomáš Brousil and Radek Sidun. The craft itself is being brought to life again by calligraphic workshops. A bit different approach to handwritten type is used by Peter Bankov. While Petra Dočekalová develops and cultivates new typefaces based on old patterns, Peter Bankov uses handwriting spontaneously and intuitively. He does not create own alphabets, but works as a painter – artist. For him type is a means of transferring his emotions onto paper with an expressive gesture. He also organizes workshops teaching people how to relax and open their souls by using type. Peter Bankov’s posters are solitary works not following any fashion trends. We are living in a global world of today and although this book deals mainly with typographic posters from the Czech Republic, Poland and Slovakia

(43) Petra Dočekalová – (1991) a graphic designer, a calligraphist, a typographer (collaborates with Briefcase Type Foundry) and an author of articles about design (Jaroslav Benda and his typefaces or TYPO2010)


(45) The doctoral thesis at the Academy of Arts Architecture & Design in Prague, Czech Republic

(46) Briefcase Type Foundry – a type foundry focusing on Czech type creators established by Tomáš Brousil, Petra Dočekalová and Radek Sidun

(47) Peter Bankov – (1969) a Russian graphic designer living in Prague, Czech Republic, who focuses mainly on poster production
(primarily Christian culture environment) we have already mentioned Chinese posters and will add a few words about the inspiration of Persian culture. In May 2018, the Faculty of Multimedia Communications of Tomas Bata University in Zlín, Czech Republic, held an independent exhibition of an Iranian graphic designer Mehdi Saeedi in their G18 gallery. As the source of his creative inspiration, he uses Persian national aesthetics, landmarks and traditions. And particularly a Persian Farsi typeface (either in a calligraphic and typographic form). Mehdi Saeedi uses a classical typeface as a kind of a base and an artistic tool at the same time. He turns the base into original shapes and patterns and uses them to build complex compositions adding dynamics to space, as if he worked with brush strokes or burin grooves. His posters are actually built on virtuoso mastered handwritten type, although it rather resembles a system of elegant ornaments to us, who grew up on the Latin alphabet. Mehdi Saeedi represents a very significant Iranian poster “culture” attracting extra attention nowadays. Especially recently, Iranian graphic designers have significantly oxygenated the international graphic design events and they prove that we do not have to look for inspiration only in Switzerland or Holland.

WHAT IS THE FUTURE OF BIG POSTER FESTIVALS?

It turns out that at the end of the first two decades of the 21st century a poster as an information medium still plays its role in our lives. You can usually see it as a medium for transferring commercial information, political calls or graphic art – artistic posters intended for art collectors. In the last
years, traditional international poster festivals have been going through questionable processes trying to change the festival dramaturgy and through changes caused by economic reasons. The 25th International Poster Biennial in Warsaw, Poland, in 2016, gave up a traditional open competition with a lot of exhibitors allowing them to exhibit the works in the Poster Museum in Wilanów and changed it to a curatorial project where a competition was replaced by a subjective selection by an appointed curator. The curator David Crowley49 chose 50 most important posters of 50 years of the Warsaw Biennial (from 1966). The open competition was limited only to non-printed animated posters. In 2018 the Warsaw Biennial was moved from the premises of the Poster Museum to much smaller facilities of the Academy of Fine Arts in Warsaw, which had to empty the lecture halls on the ground floor for the Biennial. Although the main exhibition retrieved its competition character, the competition was only open for the invited authors who could then choose their guests. So the 90 invited authors recommended another 69 artists and this was the way they filled up the exposition with authors competing for the main prize. The general public was offered a kind of a substitute for the main competition - a thematic competition to celebrate the anniversary of the independence of Poland or the Czech Republic, Lithuania and Latvia, etc. The selected posters were then presented in the outdoor area in front of the Academy. The International Biennial of Graphic Design Brno in 2020 will not be held for the first time since its first year in 1963. The reasons are most probably insufficient funds (this is also the reason they are considering to change the biennial to quadrennial) and the reconstruction of the Museum of Applied Arts in Brno (which is one of the buildings of the Moravian Gallery), where the biennial is
Australian Persian Art Centre presents Mehr Ensemble Tour 2016 Persian Classical Music Concert
traditionally held. The last years of the Brno Biennial were also affected by dramaturgic approach turbulences. Compared to its historical scope, when the Biennial was held in various buildings scattered round the whole city of Brno with several hundreds of exhibitors from the whole world including some exotic countries from Africa and Oceania, it has shrunk to a festival exhibition with several dozens of creators mainly from particular European countries. Eventually the ground floor of the Museum of Applied Arts provided enough space for presenting the selected works. The Biennial of Graphic Design Brno has never been focused only on posters, unlike the Warsaw Biennial. But they regularly changed exhibitions of book design and poster design. However, in the recent years, the alternating exhibitions have disappeared and in one exhibition you could see corporate design, type design, book design and poster, too. An extreme example of taking a completely different direction occurred in 2014 when instead of professional designer projects, the curators exhibited the term works of students from several designer schools including the tasks they had been given by their teachers. The International Biennial of Graphic Design Brno was one of not very typical, world famous and regularly repeating events connected with the city of Brno. By the beginning of the 21st century, the fame of the Brno Trade Fairs has long gone and the Motorcycle Grand Prix awaits a final death blow every year. Every year can also be its last year. However, we probably cannot compare folk entertainment, which motorsport undoubtedly represents, with a narrowly focused professional event intended especially for professional designers, design teachers and lecturers, students of art schools and fans of culture events of any kind visiting theatres, film clubs and philharmonic concerts, too...
graphics biennials cannot only be funded from organizers’ budget and there are dozens of other subjects waiting in a queue with their hands stretched out. Graphic design is not football. There are not a lot of sponsors pouring in and probably even fewer enthusiasts like a Russian graphic designer Serge Serov, who is willing to invest his own and not little funds to organize the Moscow Global Biennale of Graphic Design Golden Bee. The more we have to appreciate the new international festivals like the Poster Quadrennial Bardejov, Slovakia, organized thanks to an immense effort of Peter Javorík in 2017 with participating top designers from all over the world. There were 5 532 posters submitted to the competition! This might be the way into the future, too. Instead of big cultural metropolises, to organize events of this kind in smaller towns where they still appreciate international events and see them as the way they could put their towns on the map of the world. A similar approach is successfully adopted by the organizers of the Poster Triennial in Trnava, Slovakia. Unfortunately, in 2020, we are fighting with a worldwide pandemic (COVID-19) and from this point of view, the existence or nonexistence of international graphic design festivals is absolutely marginal.

(49) David Crowley – a theoretician and a curator of fine art and design and a lecturer (RCA London and NCAD in Dublin)
(50) Tomáš Celízna, Adam Macháček and Radim Peško – Czech graphic designers living and working mainly abroad
(51) Sergej Serov (1952), a graphic designer, a lecturer and a longtime organizer of Moscow Global Biennale of Graphic Design Golden Bee, Russia
(52) Peter Javorík (1982), a graphic designer, a curator and organizer of graphic design exhibitions and the founder of the Poster Quadrennial Bardejov, Slovakia
ABOUT TYPEFACES AND POSTER WITH THEIR AUTHORS

Most participants of the TypoPoster project answered the questions about their exact professional orientation and expressed their opinions on working with typefaces and the possibilities of using typographic posters. The questions were as follows:

1. Your birth year
2. Place where you live and work
3. Your art education
4. Type of art or other activities you are most engaged in.
5. Does your work include a typographic poster rather less frequently or does it belong to your typical means of expression?
6. When designing a poster, do you see a typeface just as an information medium or rather as a picture – an artistic building element such as a bitmap or a brush stroke?
7. Your web page

JAN BAJTLIK
1. 1989
2. Warsaw
3. Academy of Fine Arts in Warsaw
4. Graphic design of printed materials – graphic design of books, posters, illustrating + children's art workshops and graphic design lessons.
5. A typeface is often the main medium for transferring information not only in my posters, but also in other forms of printed material. A typeface is also what the children's workshops start with.
6. Both points of view are important, but I mainly use a typeface as an artistic building material of a picture.
7. www.bajtlik.eu
   www.facebook.com/jan.bajtlik
   www.twitter.com/JanBajtlik
   www.behance.net/JanBajtlik

EWA STANISŁAWSKA-BALICKA
1. 1946
2. Łódź
3. Strzemiński Academy of Art Łódź
4. Graphic design and painting
5. A typographic poster is not the only form of my artistic expression.
6. I see typography as one of the forms of artistic expression fully equal to other graphic forms.
7. www.facebook.com/ewa.stanislawska.balicka

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JAKUB BALICKI
1. 1973
2. Łódź
3. Strzemiński Academy of Art Łódź
4. Graphic design and multimedia
5. A typographic poster is the basic form of my artistic expression.
6. Typography is for me an information medium as well as basic graphic material for my posters. I often use specially designed typefaces(some examples on http://www.qba.4x.com.pl/portfolio-typo.html) or other typefaces changed beyond recognition (I particularly often get inspiration from Helvetica / Helvetica Neue, OCR-A or Stencil Glaser typefaces). I use them for typesetting of information texts as well as for creating image layers where a typeface becomes a graphic element.
   https://www.facebook.com/QBA.jakub.balicki

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PAVOL BáLlIK
1. 1977
2. Bratislava
3. Associate Professor of Design
4. Typography focused on book design
5. Sporadically
6. Typeface = text + image
7. www.balik.sk

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PETER BANKOV
1. 1969
2. Prague
3. I studied plastic art in Minsk and book design at the Academy of Printing in Moscow; did a postgraduate course in the history of the book; and studied at the BBDO Academy, Faculty Communications Strategy.
5. I mostly try to do only typographic posters.
6. For me, a typeface and typography is the ocean, a typeface like water is infinite with many possibilities
7. www.bankovposter.com

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MARCEL BENČÍK
1. 1977
2. Bratislava
3. Academy of Fine Arts and Design in Bratislava
4. Graphic design, graphic design extending into free art
5. Less frequently
6. It is an information medium; its visuality is the result.
7. I didn't pay the hosting fees.

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PAVEL BENEŠ
1. 1960
2. Prague
3. Secondary School of Applied Arts in Prague
   Academy of Arts, Architecture & Design in Prague
4. Graphic design, illustration and caricature, lecturing (Faculty of Art and Design JEP University in Ústí nad Labem).
5. I use it in case it is easier to express the theme by a typeface than by any other forms.
6. As an information medium (!), or as its
When I make a poster, I always use typography.

I use typography as a communication tool. The definite form of my poster proceeds from its function, the particularity of its content, context of its perception, specificity of its recipient and technological and economic limitations.

When a poster moved away from streets into galleries, it transformed from an information medium for masses into a piece of art for a select few individuals and stopped being interesting for me. I am not an artist and my posters (nowadays mainly city lights) are utilitarian – serve the client. They are not intended to be exhibited and their meaning ends with the event they promote.

A typeface is for me primarily an information medium, but I always use it as a part of a bigger composition.

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TOMÁŠ BIERKOWSKI
1. 1974
2. Rachowice, Katowice
3. Academy of Fine Arts in Krakow
4. A typographer, designer specialized in book design, university lecturer, design critic, author of the book “About Typography”
5. When I make a poster, I always use typography.
6. I use typography as a communication tool. The definite form of my poster proceeds from its function, the particularity of its content, context of its perception, specificity of its recipient and technological and economic limitations.
7. www.bierkowski.pl

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PETER BIL’AK
1. 1973
2. Den Haag
3. Graphic design:
   Academy of Fine Arts and Design, Bratislava
   Design: Jan van Eyck
   Academy, Maastricht
   Typography: Atelier national de création typegraphique, Paris
4. Typeface creation and publishing
5. Not very often
6. Information media
   http://WorksThatWork.com
   http://peterbilak.com
   http://TPTQ-Arabic.com
   http://fontstand.com

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JURAJ BLAŠKO
1. 1980
2. Bratislava
3. Graphic design
4. Graphic design
5. Although the last series of posters I made were typographic posters, I can’t say it is a typical form of my artistic expression. It depends on the task and idea.
6. Most often it is for me an information medium, but it can also be a bitmap element.
7. www.jurajblasko.sk

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FILIP BLAŽEK
1. 1974
2. Prague
3. Secondary School of Graphics, books, magazines, blogs, conferences, lectures...
4. Design of books, magazines and corporate identity
5. I see a classic printed poster within the graphic design as a dead medium. When a poster moved away from streets into galleries, it transformed from an information medium for masses into a piece of art for a select few individuals and stopped being interesting for me. I am not an artist and my posters (nowadays mainly city lights) are utilitarian – serve the client. They are not intended to be exhibited and their meaning ends with the event they promote.
6. A typeface is for me primarily an information medium, but I always use it as a part of a bigger composition.
7. www.designiq.cz

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TOMÁŠ BROUSIL
1. 1975
2. Prague
3. Academy of Arts, Architecture & Design in Prague, Atelier of Book Culture and Typeface
4. Design of books, magazines and corporate identity
5. I see a classic printed poster within the graphic design as a dead medium. When a poster moved away from streets into galleries, it transformed from an information medium for masses into a piece of art for a select few individuals and stopped being interesting for me. I am not an artist and my posters (nowadays mainly city lights) are utilitarian – serve the client. They are not intended to be exhibited and their meaning ends with the event they promote.
6. A typeface is for me primarily an information medium, but I always use it as a part of a bigger composition.
4. Typeface creation
5. Does not include.
6. An essential medium
7. www.suitcasetype.com

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DAVID BŘEZINA
1. 1974
2. Brno
3. Mgr. – Masaryk University Brno
   – University of Reading
4. Typeface creation
5. I do not create other posters.
6. Both.
   http://davi.cz

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TOMÁŠ CELIZNA
1. 1977
2. Amsterdam
3. I graduated from informatics and then
   two-year study program of graphic design.
4. Graphic design
5. Rarely.
6. Both.
7. www.tomascelizna.com

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JIŘÍ ELIŠKA
1. 1948
2. Brno
3. Secondary School of Applied Arts in Brno
   and Department of Aesthetic (Art)
   Education, Masaryk University in Brno
   (its name changed repeatedly)
4. Drawing, computer graphics, graphic works (posters,
   typography, typeface, advertising drawing...)
5. Before the computer era I had to draw the typeface on the posters (the offer of
   the socialistic printing works was... as it was). I still draw the headline typeface, but
   I now use vector programs. When making a typographic poster I try to use my decorative typeface or calligraphic techniques.
   A typeface is a drawing, so it merges together.
   For three years I have been making posters for the Brno Half Marathon, which are minimalistic as for the typography, and
   iworks... and even as a corporate identity.
6. A typeface is for me a drawing shape. It must match with the message content... harmonize...
   Visually identifiable and distinctive values of a typeface are important for me
7. www.jirieliska.cz

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JÁN FILÍPEK
1. 1983
2. Bratislava
3. Magisterské studium
   Master study program
   Type and Media at the Royal Academy in the Hague, Visual Communication at the Academy of Fine Arts and Design in Bratislava
4. Typeface design and typography
5. Less frequently
6. I see it as an artistic element; visual effect is very important for me
7. www.dizajndesign.sk

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ONDREJ GAVALDA
1. 1984
2. Bratislava
3. Graphic design
   – Academy of Fine Arts and Design, Bratislava
4. Visual communication
5. I make a solely typographic poster only sometimes.
6. I often use a typeface as a graphic element that is an information medium at the same time.
7. www.gavalda.sk

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157
KAROLINA GRUDZIŃSKA
1. 1979
2. Łódź
3. Graduated from the Faculty of Graphics and Painting at the Strzemiński Academy of Art Łódź
4. Graphic design a photography
5. A typographic poster is my favorite form of expression.
6. I try my posters to be clearly well-read for the recipient and to be somewhere between the word and image.
7. I have no web page at the moment
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PRZEMYSŁAW HAJEK
1. 1980
2. Łódź
3. Graduated from the Atelier of Visual Information at the Department of Graphic Design at the Faculty of Graphics and Painting at Academy of Fine Arts in Łódź
4. Generally they are graphic works for cultural institutions and festival. Designing of visual styles of books (typography and covers) and author poster.
5. Yes, a typographic poster is my typical form of expression. However, the task (theme) of the work always influences the further graphic design approach.
6. Typography plays an important role in my work. It often uses a visual abbreviation to illustrate the allegory of the given theme. Variability and availability of fonts offers unlimited possibilities of designing.
7. www.studio7a.pl
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ANDREJ HAŠČÁK
1. 1976
2. Košice
3. Slovak University of Technology in Bratislava, Faculty of Architecture, habilitation in design, (doc.), Slovak University of Technology in Bratislava, Faculty of Architecture, Design, (ArtD.)
4. A graphic designer, designer and university lecturer. Artistic work connected with the field of study or a related field of study. I am mainly engaged in designing posters.
5. A typographic poster is not included in my work very often, but I work with typefaces and typography. It is an inherent part of designing and work within my poster work.
6. Both ways. However, if I could choose, then when designing a poster, the typeface is rather a picture, similar to, for example, a bitmap or a brush stroke.
7. www.hascak.com
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FILIP HEYDUK
1. 1967
2. Prague
3. Academy of Arts, Architecture & Design in Prague
4. Logotypes, corporate
identity, posters, web pages, exhibitions, books...

5. A typographic poster belongs to typical projects I am engaged in.

6. I prefer typography to play a dominant role in the poster and to express a particular idea at the same time, when it isn’t only an information medium. Everything must be in symbiosis, both the visual style and the ideas.

7. www.studiohouf.cz

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MAREK CHMIEL
1. 1985
2. Havířov
3. Department of Visual Communication, Academy of Fine Arts and Design in Bratislava
4. Graphic design
5. I like a typographic poster, but I rarely have an opportunity of using such a solution.

6. It’s hard to separate writing from aesthetics, as reading is never only decoding of the text. That is also why there are still new fonts being designed. However, I do not use typography just formally, that is without some exact content.

7. www.chmiel.cz

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PAVEL CHÓMA
1. 1950
2. Bratislava, Žilina, Martin
3. Academy of Fine Arts and Design in Bratislava
4. Exhibition design and book design
5. Less frequently

6. The meaning of a poster should determinate which typeface you should use, make up, design, decide upon...

7. www.palochoma.sk

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ONDŘEJ CHORÝ
1. 1963
2. Olomouc
3. Academy of Arts, Architecture & Design in Prague, Studio of Book Culture and Typeface
4. Advertising graphics and typeface creation
5. Occasionally once a year, posters for personal use only – promo typeface, teaching, own exhibitions of lectures

6. A typeface has a lot of layers. The rational language information is just the surface of which the importance is overvalued. Roaring under this thin skin of thinking there are sounds, colors, images, feelings, bare creativity and ager.

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FILIP IWAŃSKI
1. 1978
2. Łódź
3. Master of Fine Arts
4. I do a typographic
5. I see a typographic poster more generally. Not only as a composition of typefaces, but also as an area charged with an emotional message and keeping its multiple meanings. A poster is one of many forms of expression that we can use. I think that the Internet, as the basic information medium nowadays, fulfills the role of a poster in much greater and more interactive form than before. I feel happy to live at the time of digital revolution, which reflects both in my everyday life and especially in my poster work.

6. Typography – that is just a part of the whole composition, although very important. I am deeply convinced that the typeface itself can’t make the complete information message. That is why I often use photographs, but not the way it would compete with the typography, but the way it would suitably complete it.

7. www.imagine.am

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SŁAWOMIR IWAŃSKI
1. 1947
2. Łódź
3. Strzemiński Academy of Art Łódź, where I am a professor now.
4. I am engaged in graphic design and graphic arts – screen printing.
5. A typographic poster and design of printed material including typographic elements, belong to my most often works.
6. Typography itself is for me the most important form of expression. Through typography I try to defin the relationships between a word and an image as precisely as possible. It enabled me to create artistic structures in connection with geometrical forms and photographs. Using typographic means I try to develop the poster theme as simple as possible.

7. www.iwanskiposter.pl

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KRZYSZTOF IWAŃSKI
1. 1985
2. Łódź
3. Master of Fine Arts
4. A typographic poster, a graphic designer in the creative agency IMAGINE.
5. A poster is my most frequent form of expression.
6. I try to connect typography and all available techniques.
7. www.ivvanski.com

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ONDREJ JÓB
1. 1984
2. Bratislava
3. Department of Visual Communication, Academy of Fine Arts and Design in Bratislava Type & Media, Koninklijke Academie van Beeldende Kunsten, Den Haag
4. Typeface design
5. It is one of the most frequent mediums for me.
6. It depends on the content and the length of the text. If the text allows, I treat a typeface as an image. However, I always try to use the text to express more than only the content.
7. http://www.urtd.net/
DUŠAN JUNEK
1. 1943
2. Bratislava-Dunajská Lužná
3. Faculty of Architecture
   – Slovak University of Technology in Bratislava,
   Academy of Fine Arts and Design in Bratislava
4. Visual communication
   graphic, typography, poster
5. A typographic poster belongs to my typical
   means of expression.
6. A typeface is for me an
   ideological-artistic principal
   element of the work.
7. www.posterpage.ch/exhib/
   ex309jun/ex309jun.htm

PIOTR KARCZEWSKI
1. 1964
2. Łódź
3. Strzemiński Academy of
   Art Łódź
4. Graphic design.
5. I very often create my
   posters using exclusively
   typography.
6. Apart from obvious
   semantic properties, typo-
   graphy is for me a reliable
   element when creating the
   form of a poster.

INGA KAŹMIERCZAK
1. 1978
2. Łódź
3. Strzemiński Academy
   of Art Łódź
4. Graphic design work
5. I see typography as
   a basic artistic means
   of expression forming
   the composition,
   although it is not the
   only one used.
6. I use typography freely
   taking advantage
   arising from a typeface
   itself or I make it subject
   to transformation. The
   final form must be
   a metaphor of visually
   communicated content.
7. I do not have

TOMASZ KIPKA
1. 1976
2. Radzionków, Cieszyn
3. University of Silesia,
   Faculty of Fine Arts
   and Music in Cieszyn
   (mgr., dr., dr hab.)
4. Graphic design
5. A typographic poster is
   typical for me, but I often
   use other methods as well.
6. I see a typeface as an
   image, an equal
   composition element
   and not only an
   information medium.
7. www.facebook.pl/tomasz.kipka
   www.tecken.pl

ŁUKASZ KLISZ
1. 1975
2. Wrocław / Cieszyn
3. Faculty of Design,
   Academy of Fine Arts
   in Krakow
4. A poster, symbol, book
   design
5. In my opinion a typo-
   graphic poster is
   a very special means
   of communication and
   I very rarely have an
   opportunity of
   designing such
   posters.
6. In my opinion, the role
   of typography as
   a media tor of trans-
   ferring information is
   very important.
   Typography enables to
   picture a spoken word,
   and a printed word is
   absolutely essential
   for me.
7. www.lukaszklis.com
   (neaktualizované)

SŁAWOMIR KOSMYNKA
1. 1960
2. Łódź
3. Strzemiński Academy
   of Art Łódź
4. Multimedia, theatre
   poster, graphic design,
   photography
5. I have almost always
   been making
   typographic posters.
   There is no calculation
   in it. And that is what I
appreciate. I also work as a graphic designer and do not avoid other areas of graphics.

6. Typography and bitmap as well as architecture and construction, these are inseparable basis. The typeface, the single letters define the bitmap as the basis of architecture, which turns a blank sheet of paper into a complex information structure. A word is an image.

7. Under construction

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VLADIMÍR KOVAŘÍK
1. 1965
2. Uherské Hradiště
3. Academy of Arts, Architecture & Design in Prague
4. Graphic / product design, free art
5. Less frequently
6. Both – sometimes only as an information medium, sometimes as a “picture”, but rather as it was defined in the question, as an “artistic building element”
7. I do not have

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ANDREJ KRÁTKY
1. 1966
2. Bratislava
3. Academy of Arts, Architecture & Design in Prague
4. Graphic design, advertising
5. Occasionally
6. I can’t answer the question due to very little production.
7. Your web page (I do not have my own web page) agency:
   www.creativedepartment.sk
   fontstand: www.fontstand.com

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PIOTR KUNCE
1. 1947
2. Kraków
3. Academy of Fine Arts in Krakow
4. Poster design, graphic design
5. Rather less frequently, although I try to make typography play an important role in my works. It is never just an accessory, but it represents an essential element of the composition.
6. When I am designing a poster, I start with writing all the texts I have to use into the space. Then I set their hierarchy and from that moment on I know how to create and compose the picture.

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STEFAN ŁECHWAR
1. 1975
2. Bytom, Cieszyn
3. University of Silesia, Faculty of Fine Arts and Music in Cieszyn (mgr., dr., dr hab.)
4) Graphic design (poster, corporate identity, book design), illustrations, painting, theatre
5. My work includes a typographic poster only occasionally. The theme of a particular poster determines the area where I look for the form. Typography is sometimes able to carry the visual content of a poster on its own.
6. When designing a poster I most often use typography for transferring the content of information. I treat it as an equal element (illustration, symbol) of graphic composition. Sometimes typography even becomes the main motif of the picture having both information and visual function.
MATÚŠ LELOVSKÝ
1. 1982
2. Bratislava
3. Academy of Fine Arts and Design in Bratislava
4. Graphic design
5. It includes some.
7. www.lelovsky.sk

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ĽUBOMÍR LONGAUER
1. 1948
2. Bratislava-Devínska Nová Ves
3. Academy of Fine Arts and Design in Bratislava
4. Graphic design, history of graphic design in Slovakia, journalism, curatorship, museum management, I was a university lecturer for 20 years (1990–2010)
5. Rather less frequently
6. Both ways, it depends on circumstances.
7. I do not have

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ADAM MACHÁČEK
1. 1980
2. Berkeley, California
3. Academy of Arts, Architecture & Design in Prague
4. Graphic design – mainly arrangement of books, catalogues and exhibitions, a poster, illustration, co-creation and organization of graphic design exhibitions (Brno Biennial 2012, 2014 and 2016)
5. If there is a good occasion, I like to work with typography as a main means of expression, and not only in a poster.
6. It always depends on a particular situation, but I primarily see a typeface a medium for information which can be, similarly to human speech, expressed in many different ways.
7. Google.

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MIKULÁŠ MACHÁČEK
1. 1976
2. Prague
3. Academy of Arts, Architecture & Design in Prague
4. Graphic design
5. It belongs to my most typical ones!
6. A typeface is for me information as well as an image.
7. We only have a domain with the contacts, not a web page with samples of works.

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TOMÁŠ MACHEK
1. 1970
2. Praha
3. Academy of Arts, Architecture & Design in Prague
4. Visual communication
5. If it fits the content
6. According to the task – sometimes it is pure information, another time it can be emotive.
7. www.side2.cz

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LECH MAJEWSKI
1. 1947
2. Warsaw
3. Academy of Fine Arts in Warsaw
4. Graphic design, posters, graphic design of books
5. When doing graphic design, I use the means that best suit the realisation of a particular topic. Art should not be bound by any rules “from on high”, otherwise it is dead.

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BRANISLAV MATIS
1. 1978
2. Bratislava
3. Academy of Fine Arts
and Design in Bratislava, PhD study program
4. Graphic design
5. Due to its effectiveness, I regularly use a typographic poster.
6. The advantage of a typeface is its ability to provide information exactly and at the same time effectively create aesthetics. It is for me an equal information and artistic element.
7. branomatis.com

BORIS MELUŠ
1. 1981
2. Bratislava
3. Academy of Arts, Architecture & Design in Prague
4. Book, exhibition and interactive design
5. I have a little trouble with the definition of a typographic poster. If the definition says the poster “can’t be” a photograph, or that a typeface must be “transformed” somehow, then I see this as a bit artificial division. Most of “utility” posters that want to tell us something are at least partially typographic. But if you ask about “treating” a typeface as image material, I would say such an attitude is only an exception in my work.
6. A typeface is for me mainly the tool for factual content message, and from a medium point of view I use it rather in a context than as image material.
7. boris.melus.sk

KAREL MÍŠEK
1. 1945
2. Praha
3. Prague
3. Academy of Arts, Architecture & Design in Prague, Academy of Fine Arts in Warsaw
4. Graphic design, visual communication
5. According to the character of the task.
6. I always use typography with respect to the content of the work, i.e. the used typeface is not adopted from anybody else, but it is my own typeface, through which I look for own expression of the work content. The single letters are for me a part of the work – living element that you can still work with.
7. Webové stránky I do not have a web page

MONSTERS – MICHAELA LABUĎOVÁ, PAVEL FRIČ
1. 1978
2. Ústí nad Labem
3. Master and PhD study program at the Faculty of Art and Design of Jan Evangelista Purkyně University in Ústí n L.
4. Graphic design: Corporate identity focused particularly on cultural sector, book design, typography..., “Free” installations and exhibition projects, Teaching
5. A typeface almost always appears in our work. It is for us a natural way of formulating our own visual language.
6. We see these two functions connected to each other. The important thing for us is to try to do some development or progress in the attitude to the typeface in Monsters’ works. We try not to repeat more than it is necessary and find for us new
ways. In single project we look for the attitudes that support a communicated message and at the same time develop our ability to communicate through own typographic style.

7. www.fb.com/monsterscz

JACEK MROWCZYK
1. 1972
2. Kraków, Katowice, Providence (USA)
3. Faculty of Design, Academy of Fine Arts in Krakow
4. Graphic design
5. It depends solely on the type of an order and theme. If the theme enables it, I use the means of typography or connect a typeface with an image.
6. Using a typeface as an artistic element – it is also a particular kind of information. The used process depends on the theme. If I was to think about a prevailing attitude in my works, I would probably choose the use of typography as an information medium.
7. www.2plus3d.pl

JULO NAGY
1. 1965
2. Lozorno, Bratislava
3. Secondary School of Applied Arts in Bratislava, Academy of Fine Arts and Design in Bratislava
4. Graphic design
5. Very little, only a few people and firms order posters nowadays.
6. Generally, I see design as a service. A service for a client and a service for somebody you communicate with. If a poster with a particular task is to meet a particular goal, for example, through attracting a target group to inform it, motivate or persuade to do something, then I see a typeface mainly as an information medium. Then according to the target group a typeface is for me also a building element. With suffering of an artist I am used to giving up some “art” for “higher goals” of the client. The art of a typeface, its style and the way it is used, it is all also information that may drive away one target group but attract another one. I think it is always about what the poster is to achieve, who it is intended for and what goal it is to follow. A very creative typographic poster for tomatoes in the country is not likely to sell a lot of goods, but in the city it may work completely differently with a city type of a customer. Sometimes the same is not the same, so you have to think about the whole context and make clear who I am, what I do, on behalf of who and who for.

ALEKSANDRA NIEPSUJ
1. 1986
2. Warsaw
3. Strzemiński Academy of Art Łódź, Escola Superior de Artes e Design de Matosinhos Faculdade de Belas Artes da Universidade do Porto
4. Graphic design, illustration
5. Typography as a building element of
a poster carries only information, when the means of expression is essential and when it creates, in my opinion, an image that is visually strong enough to correspond exactly with the task.

6. I see typography both as a building element of an image and as symbols of particular letters of a typeface.

   https://www.pinterest.com/olaniepsuj/
   https://www.behance.net/olaniepsuj
   https://instagram.com/olaniepsuj

PAVEL NOGA
1. 1969
2. Vělopolí, Zlín
3. Academy of Arts, Architecture & Design in Prague (Mgr.A.)
   Academy of Fine Arts and Design in Bratislava (ArtD., habilitation)
4. Graphic design, teaching and curator activities, texts about design
5. Recently more and more frequently.
6. We live in the environment of picture navigation and icon corporate madness.
   A typographic poster, where the typeface itself is an information medium and also creates a dominant artistic building element of transferring the information and can do that without an illustration or photograph, is visually refreshing for me.

7. www.pavelnoga.cz

TOMASZ OLSZYŃSKI
1. 1965
2. Łódź
3. Strzemiński Academy of Art Łódź (dr.)
4. I do graphic design – especially visual communication, packaging design, plaque and book design. I do not do motion design.
5. I use a typographic poster as often as any other graphic means of expression.
6. When designing a poster I use both ways of working with a typeface. I use typefaces designed by somebody else and I make my own typeface.

7. I don’t have a web page.

MARIAN OSLISŁO
1. 1955
2. Zabrze, Katowice
3. Art Professor – (Academy of Fine Arts in Kraków – Faculty of Graphic Arts in Katowice)
4. Graphic design, calligraphy, multimedia
5. I quite often do a typographic poster.
6. I use both ways, I decide according to the character of the designer problem I am to solve.


ROBERT PARŠO
1. 1970
2. Bratislava, Báhoň, Kaplna
3. Academy of Fine Arts and Design in Bratislava (mgr.)
4. Graphic design
5. It is quite often necessary to complete a poster with a visual style of an exhibition, which is a typographic treatment of its name.
6) First of all, I always focus on the information and then I try to do some aesthetics.

7. www.multitalent.in
MARTIN PECINA
1. 1982
2. Prague
3. Secondary School of Applied Arts in Uherské Hradiště, Tomas Bata University in Zlín
4. Book graphic, typography
5. Nowadays, a typographic poster does not actually exist but for exhibition halls, so I do not do it. But typography is the basis of everything in my work.
6. It depends.
7. www.book-design.eu

MAREK PISTORA
1. 1973
2. Prague
3. Academy of Arts, Architecture & Design in Prague
4. Graphic design, typography
5. A poster generally appears still less frequently.
6. It is essential.
7. Pistora.net

WŁADYSŁAW PLUTA
1. 1949
2. Kraków
3. Faculty of Design, Academy of Fine Arts in Krakow
4. Art and design
5. A typographic poster is my typical means of expression.
6. When designing I use typography as an artistic image.
7. I do not have.

JAN RAJLICH ml.
1. 1950
2. Brno
3. Faculty of Architecture, University of Technology in Brno
4. Graphic design (posters, printed material, corporate graphics)
5. About one third of my work.
6. Both.

PAVOL ROZLOŽNÍK
1. 1957 † 2018
2. Bratislava
3. Academy of Fine Arts and Design in Bratislava
4. Visual communication (especially corporate identity) and personal growth
5. In my work (not only poster) I emphasize working with a typeface, however I mostly complete it with another graphic element (symbol, illustration or photograph).
6. Of course, a typeface is for me mainly an information medium. Subsequently I work with it as with an image full of graphic details and shapes. I sometimes adapt letters to a particular ornament arising out of them.
7. www.iqdesign.sk
   www.komunikacia.sk

TOMÁŠ SALAMON
1. 1973
2. Bratislava
3. Academy of Arts,
Architecture & Design in Prague
4. Graphic design
5. expression?
Unfortunately, a my clients use a poster as a medium less and less frequently, they more and more emphasize the “digital” form and a printed medium is rather a matter of small formats or nonstandard applications.
6. A symbol, typeface or word itself is an image carrying some information. That is why for me it symbolizes the same element as the area it covers with its information.
7. www.salamondesign.sk

JAKUB STĘPIEŃ
1. 1976
2. Łódź
3. Strzeminński Academy of Fine Arts, Łódź
4. Visual communication, graphic design, graphics
5. It is a pure form of communication going straight into your head.
6. I choose a typeface exactly according to the theme of a message I want to transfer.

A typeface as well as all other composition elements play a complementary role and help to improve the legibility of the information transfer.
7. www.hakobo.pl
   www.hakobo.art.pl
   www.hakobographicworld.com

FRANTIŠEK ŠTORM
1. 1966
2. Dománín u Třeboně, Prague, Goa (India)
3. Secondary Art School of Václav Hollar in Prague, Academy of Arts, Architecture & Design in Prague
5. I do not do a typegraphic poster, I use own typefaces in books with my illustrations and on album covers. Another thing is typeface sample books that I make in a form of a printed brochure and as a kind of posters on the Internet. These posters have a strange cinema format as its aspect ratio fits to web layouts, which I hate. That is why I make my web pages the way they can include height, square and width visuals one next to another one. I actually solve these things as a poster, although it is never printed.
6. Definitely not. A typeface in a poster should be an expressive grimace. All the rubbish about a necessary typeface legibility and subordination may apply to advertising. But a poster is a piece of art. A typeface is an abstract symbol with a great flexibility. People can read everything if they want. You can cut it into parts and the reader’s brain will put it together again.
7. www.stormtype.com

ALEKSANDRA TOBOROWICZ
1. 1983
2. Kraków
3. Academy of Fine Arts in Cracow, Faculty of Graphic Arts, Lettering and Typography Studio
4. Editorial design, typography, mural /
street art (lettering in public space), painting
5. Rarely.
6. I try to connect one with the other one.
7. atoborowicz.pl muzeumerotyzmu.pl gwarechmar.tumblr.com

JIŘÍ TOMAN
1. 1974
2. Prague
3. Theory and history of art
4. Graphic design
5. Rather less frequently.
6. A combination of an artistic and content aspect.
7. www.toman-design.com

BARBORA TOMAN TYLOVÁ
1. 1981
2. Prague
3. Faculty of Art and Design JEP University in Ústí nad Labem, Academy of Arts, Architecture & Design in Prague
4. Graphic design, books, identity, free graphic projects, lecturing at the Prague College
5. It includes it, I generally like expressing myself through typography.
6. A typeface is perfect just because it contains both aspects—information and visual.
7. www.toman-design.com

http://gdvk.cz/users/barbora-toman-tylova

MICHAL TORNYAI
1. 1980
2. Bratislava
3. Academy of Fine Arts and Design in Bratislava
4. Graphic design / typeface creation
5. I do a poster in my work very little and typography even less than that.
6. It depends on the character of a project, but mostly I try to keep a harmony between the functional and visual aspect.
7. www.katstudio.sk

ALAN ZÁRUBA
1. 1964
2. Prague
3. London College of Printing (M.A.)
4. Graphic design and visual communication, television and information graphics, curatorial and publishing activities.
5. The typographic means of communication are for me principal in all areas of production.
7. www.albadesign.org

MICHAL TORNYAI
1. 1980
2. Bratislava
3. Academy of Fine Arts and Design in Bratislava
4. Graphic design / typeface creation
5. I do a poster in my work very little and typography even less than that.
6. It depends on the character of a project, but mostly I try to keep a harmony between the functional and visual aspect.
7. www.katstudio.sk

BARBORA TOMAN TYLOVÁ
1. 1981
2. Prague
3. Faculty of Art and Design JEP University in Ústí nad Labem, Academy of Arts, Architecture & Design in Prague
4. Graphic design, books, identity, free graphic projects, lecturing at the Prague College
5. It includes it, I generally like expressing myself through typography.
6. A typeface is perfect just because it contains both aspects—information and visual.
7. www.toman-design.com

ALAN ZÁRUBA
1. 1964
2. Prague
3. London College of Printing (M.A.)
4. Graphic design and visual communication, television and information graphics, curatorial and publishing activities.
5. The typographic means of communication are for me principal in all areas of production.
7. www.albadesign.org

ZDENĚK ZIEGLER
1. 1932
2. Prague
3. Faculty of Architecture, Czech Technical University in Prague
4. Book
5. Less frequently
6. An information medium.
CONCLUSION

A typeface is one of the basic tools of human communication and for a long time a poster belonged to the most widespread means of mass communication. Upon the arrival of digital technologies it seemed that a poster would gradually disappear from the print media. However, it turns out that along with still more intensive everyday use of various text displays, there is also a renaissance of a traditional typeface poster and its extinction is probably not in sight yet.
BIBLIOGRAFIE

Pavel Noga is a graphic designer, a curator, a theorist and a teacher lecturing at the Faculty of Multimedia Communications of Tomas Bata University in Zlin and at the Faculty of Education of Masaryk University in Brno.