



# **BRUCKER**

**Expressive**  
**emotive**  
**explosive**

*Eight restless and aggravated fonts*



Light  
*Light Italic*

Regular  
*Italic*

**Bold**  
***Bold Italic***

**Black**  
***Black Italic***

## **A PURPOSEFULLY RESTLESS TYPEFACE**

Through the use of a disjointed baseline, a charged rhythm and interrupted curves, Brucker is designed to create an aggravated and expressive text image.



Raw

The purity and raw essence of a piece of work has always been of interest; be this the designed simplicity of a Shaker product or the honesty of an Alfred Wallis painting. The artist Ben Nicholson was captivated by the raw free paintings that Alfred Wallis produced in his fisherman's cottage at St Ives. He had achieved what Nicholson wanted to and without training. A sentiment echoed in Picasso's famous quote *"It took me four years to paint like Raphael, but a lifetime to paint like a child"*. Also, too, in the natural world, the innate harmony of the 'picturesque' has fuelled a fascination of how to capture the energy and emotion experienced when something is 'just right'. Often the things that create most interest are the simple, naive ones. Why do the words naive and primitive conjure up images of unbalanced wonkiness? There is a lot of warmth, passion and energy in things that are raw and immediate, and yes, wonky.

How can these  
intangible notions  
be tamed and made  
manifest in design

# EXPL

# NOVEMBER

Challenging and rejecting dominant social and political structures is generally seen as the preserve of the young. The early 20th century provided opportunity for artists to translate their revolutionary zeal into artistic expression. In 1905 four German artists formed *Die Brücke* (The Bridge), their creative fervour produced work imbued with innate energy. Raw, agitated, anti-establishment and shocking. Their artworks, exploding with angular, aggressive marks and emotional tension; struck a cord with artists across Central Europe, influencing them and the wider graphic arts.

# Angular


Vojtěch Preissig started to design typefaces. In order to better his graphic illustrations, he designed typefaces that reflected the angular shapes of the Expressionists. Over his experiments progressed toward the design of the typeface Preissig Antiqua which, in 1925, was used by the State Printing House in Prague. Preissig said; "A font out of the ordinary, dull nor erratic, nor even a reproduction of the ordinary with this font was to be achieved by making an attempt at mechanical roundness and proportions (it is an extraordinary task)." The Antiqua is a series of wedges which give it a sharp shape. There are no curves in the type. The typeface has a restlessness and edgy

Whilst working in the United States, the Czech designer Vojtěch Preissig designed his own typeface Preissig Antiqua which harmonised with his graphic design. The angular shapes and lines of the Expressionist style of the years his experiments progressed toward the design of the typeface Preissig Antiqua which, in 1925, was cast by the State Printing House in Prague. Of this typeface Preissig said; "A font out of the ordinary, dull nor erratic, nor even a reproduction of the ordinary with this font was to be achieved by making an attempt at mechanical roundness and proportions (it is an extraordinary task)." The Antiqua is a series of wedges which give it a sharp shape. There are no curves in the type. The typeface has a restlessness and edgy vitality.

# Silhouette

In 2017 the Victoria & Albert Museum staged the first ever solo exhibition in the UK of Spanish fashion designer Cristóbal Balenciaga. Balenciaga was not afraid to abstract accepted norms in the pursuit of a new expression. The results of which set new styles and tropes that still influence the fashion industry today. A primary theme running through much of his oeuvre addresses how the silhouette of the body can be changed through skilful (often radical) shaping.

Seeing the exhibition prompted questions as to how the concept of 'silhouette' could be applied to the design of letters. More specifically, how does the silhouette of a typeface change its rhythmic shape. Is there any mileage in twisting this around and instead focus on the shape as it is seen – its skeletal structure of a letter that underpins its silhouette, and not what lies beneath. And exploring this from each single letter to the collective shape of a whole typeface image.



**It's worth considering that the level of modification a typeface can sustain will depend on its ultimate use. Also, the more distant its silhouette is from the accepted standard, the less functional the type may be. However, it is vital to challenge established understandings of what beauty or perfection are. Both questions are often controversial subjects. Pushing and pulling the outlines, and balancing weight through different placings of stress points, will change the silhouette. A rawness need to be introduced to explore the immediacy and rawness that engendered the type with the intention to 'make the best expression of shape'. We respond instinctively to a visual thing. *In type we respond to its silhouette.***







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