

M.

TyPReViDe

2022

Monotype.

Welcome to the 2022 Type Trends report.

**What's trending?
Well, Trends Reports...**

We at Monotype are not fans of doing things for the sake of doing them—or because they've always been done a particular way. Like design choices, each report, article, and even tweet should be backed up with a reason. In compiling this year's Type Trends report, we toyed with the idea of including a trend about trends reports. Why do these things exist? As designers, we always seek to identify visual patterns to twist, improve upon and eventually break. Maybe it's as simple as that.

This report is not our work. It's work by brands and agencies that we admire and whose work really stood out over the last twelve and some odd months. We're sharing it for educational purposes to tell a story of typographic creativity and some of its root causes. This is not an advertisement for Monotype; it's a celebration of the unique typographic voices of our times.

Design as a reflection of society.

What you'll find on the following pages is the result of a year's worth of looking, collecting, and curating by the Monotype Studio. Each year we reflect on which trends have continued, which ones have morphed, and which ones withered on the vine.

So, what has shaped our recent times? What overarching themes paint the backdrop for the shape of words?

It's safe to say that the macro trends influencing the type design community are nearly too long to list. After yet another "unprecedented year," we would be remiss to ignore the external forces that shape our shared human experience. Socioeconomic, political, and cultural happenings influence how people feel, what they want and need, and in turn, give us insight into how to deliver it to them.

All things considered, the environment is the only trend that matters—every decision we make individually and collectively impacts the earth. The decisions we've each made—and those made long before we were born—have left their mark on the planet. We're designers. We can be part of the problem, or we can be part of the solution. Earth first.

COVID-19 is the backdrop—the constant hum and crackle—the catastrophe—touching every life on the planet. The content we produce and designs and forms we create are all direct and indirect confrontations, responses, coping mechanisms, and escapes from the pandemic. "Trying times." "Challenging times." How quickly we all grew tired of hearing the euphemisms for "crappy" and "stressful." So, we'll say, "In crappy and stressful times, tending to our fundamental needs feels like a luxury." Sound sleep, good diet, meditation, feeding the spirit: these are the necessities that often become casualties when we focus solely on work. According to McKinsey & Company, the "wellness" industry has a market size of \$1.5 trillion and is expected to grow 5–10% annually. Embracing beautiful forms is a form of meditation— it's tuning out to tune in. It is soulful self-preservation. What if bad feelings are telling us something important?

Speaking of bad feelings, most of us experienced some degree of time warpage in the last couple of years—time moving very slowly or time moving very quickly. Studies have been conducted (like this one in 2020 that found more than 80% of participants felt time was distorted), and others are ongoing to quantify what all of us feel: time isn't what it used to be.

"Let's talk about months. Months used to be pretty inconsistent. Some months were 30 days, some were 31, and one was 28 or 29. This seemed too confusing, so now they are all four days long."

—Eli Grober, Here's How Time Works Now, McSweeney's, May 12, 2020

How does our relationship with time influence our typographic preferences? It could be business as usual: stealing haphazardly from the grab-bag of type history, or it could be something more specific: the wholesale embrace of the meandering lines of Art Nouveau (see Trend #1 on page 11).

Last year, we marveled at the appearance of nostalgia in design, with our ode to soft-serve serifs: the classic, soft-edged typefaces that became the basis of countless rebrands, offering a sense of familiarity and comfort during “crappy and stressful” times. In 2022, we see nostalgia continuing to find its place as major automakers lurch toward electric vehicle production, some leaning on retro vibes to make new car concepts more approachable. Nostalgia and automobiles go together like gin and tonic. And while the form of retro electric (old car-body types) isn’t particularly inventive, adopting classic shapes to acclimate consumers to a completely new concept of what an automobile means or what it means to drive—that, that is a great conceptual use of nostalgia.

Another result of the pandemic is that it has brought us face-to-face with our digital selves, digital others, and digital brands. We experience so much of our world through screens. Devices connect us to content and each other—and disconnect us from our past. And as we watch developments in the world of cryptocurrency, its crossover with digital art through NFTs, and the burgeoning “metaverse,” the lines between digital and physical continue to blur – for better or for worse. Our fundamental need to be seen and heard

is necessitating digital differentiation. “I am here. I am me. Recognize me. Connect to me.” Our design and typography is a call to others.

Being digital means that we seek the social change we want in the digital arena. Social media is to the 21st century what radio and TV were to the last: the medium, the mouthpiece, the motivator, the mover. Social media has become the chief vehicle for creating awareness, organizing, and creating actual change.

Truth is the first casualty of being digital. That appropriation of phrase is hyperbole—but determining who and what we can trust in our digital lives amongst constant information overload is an exhausting daily struggle. Typography can play for both teams—convincing us that what we’re seeing is authentic—and just as often leading us down dark and dubious alleys. Additionally, binary thought—the either/or and divisiveness often encouraged by online forums, comment threads, and social media—benefits some and hurts others. As creatives, we need to slough off siloed thought to embrace diversity, find unity, and deepen respect as we search for visual expressions of inclusivity.

Looking ahead, each type trend is a curated picture, a mini exhibition, or a room in an exhibition. Each piece also has its own story. While our collections and juxtapositions draw attention to formal aspects of creative work, the challenge for you is to puzzle through the equation of form and content—and to learn from that inquiry. Take, for instance, the mortgage

company Habito. This case study could have been included elsewhere in this year’s report. It hits some of the right notes, very on-trend ink-traps in the display type (Right Grotesk by Pangrampangram). It uses the idiosyncratic Roobert from Displaay Type for text. The illustration style and color palette are very en vogue as well: Peter Max meets Vaporwave and Miami Vice.

Now, look at badass soft drink brand Gerry’s by Freitag Anderson. It’s bang on the soda vertical. No subversion here but similar visual properties, nonetheless. Both cases speak to customer expectations and how to challenge them, especially post-lockdown.

It can be easy to overlook something like a fresh take on mortgage branding, but the Habito rebrand reminds us how powerful and unexpected, out-of-the-box design can be. When examining the trends on the following pages, we as curators—and you as exhibition goers—need to ask these questions over and over again: What is the content? What is the context? And how are they playing with or against the form? The courage of any design however is in how the design elements meet the content (a mortgage company!) and the language (“Life’s too short for life admin”). It’s when we ask, “What’s going on here?” that things get truly interesting.

**—Charles Nix, Phil Garnham,
and The Monotype Studio.**

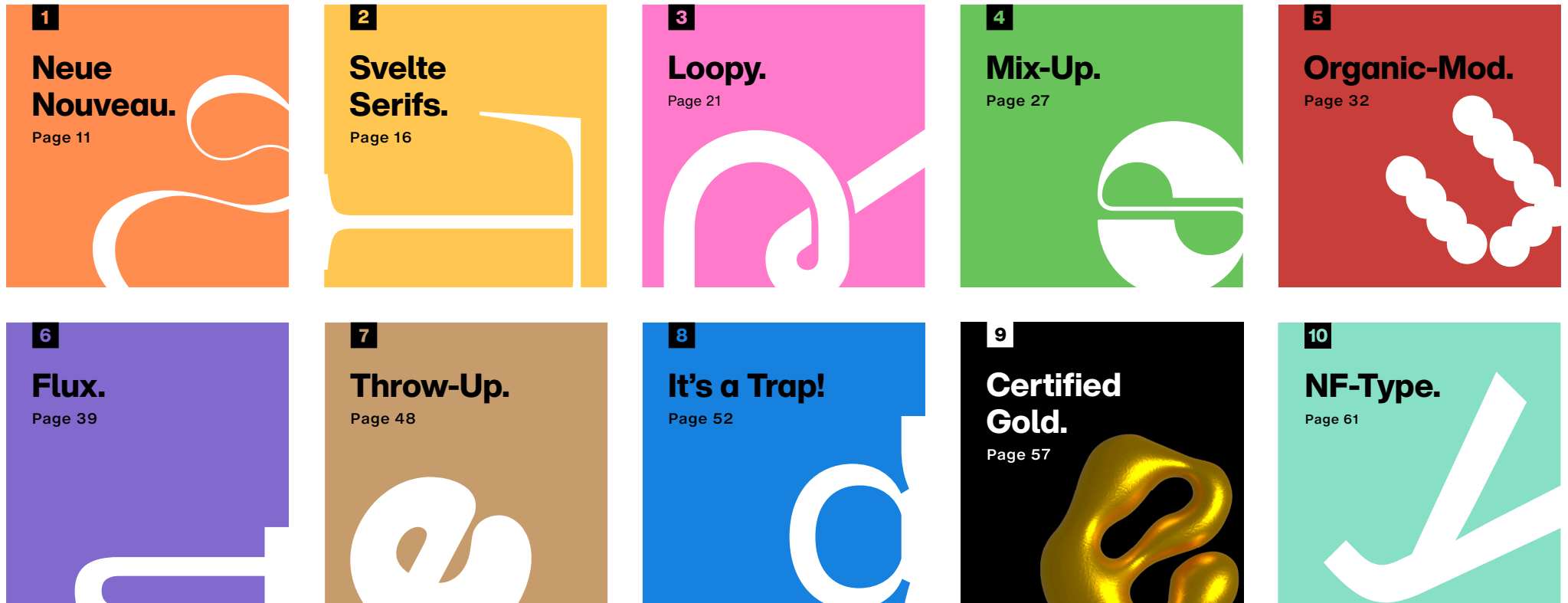


Habito.
Agency/designer: Uncommon Creative
Studio and artist: Saiman Chow.



Gerry's.
Agency/designer: Freytag Anderson.

Trends.





**More soft-serve,
please.**

REVIVING BELGIUM'S FIRST LAGER

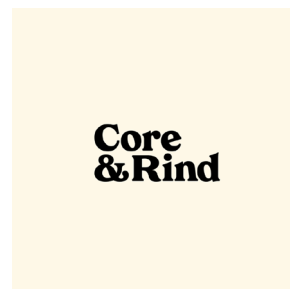


Cristal.
Agency/designer: WeWantMore®.

In the spirit of reflection, we'll start not with a new trend but with a trend that's morphing from last year's report. Soft-serve is our shorthand description for bold, soft, old-style typography—new uses and adaptations of designs like Windsor, Cheltenham, and the ever-popular Cooper Black. Last year, we identified the soft-serve serif trend and watched it evolve throughout 2021. The latest example is from WeWantMore® in Belgium, for Cristal. It's an old-school, lager-brand-style serif reminiscent of 1970's Heineken and Holsten Pills bottles in the UK, only it feels much more vibrant, expressive, and relevant today. Cristal is the oldest lager brand from a nation known for its beer, and although its position is unique, Cristal didn't fully own it until now. The soft-serve trend is helping the brand reclaim its place at the forefront of the Belgian beer landscape.

Cristal.
Agency/designer: WeWantMore®.





Cristal is not alone—there are scores of others leaning into the popular trend. COLLINS branded the social media app Clubhouse in the Windsor type style. Bidmii uses the Plantin-like Value Serif from Colophon. American food brand Core & Rind, Irish clothier Ilk, and European biscuits brand Loacker each lean on the Windsor model. And finally, the Swedish beer brand Pang Pang turned to the soft-serve staple Cooper Black for a limited-release package design.

This is certainly nostalgia at work, connecting the audience to an idea of a previous time and place. It's also in contrast to the predominant trends of the past two decades. The soft-serve trend has been with us for about five years now and people are getting used to it. It's still very popular, but some designers are starting to look for something new, leading it to evolve into something far richer.



Loacker.
Agency/designer: Spider.

Pang Pang.
Agency/designer: Jens Nilsson.

Clubhouse.
Agency/designer: COLLINS.

Core & Rind.
Agency/designer: Herefor.

Bidmii.
Agency/designer: Vanderbrand.

Ilk.
Agency/designer: Grandson.



Neue Nouveau.

Neue Nouveau is trend with varying degrees of excess. On one end, there is type with organic lines and dramatic curves that speak to nature and biodiversity, and at the other end, there are legibility-challenging, psychedelic, flowy forms speaking to the push-pull of pandemic time.

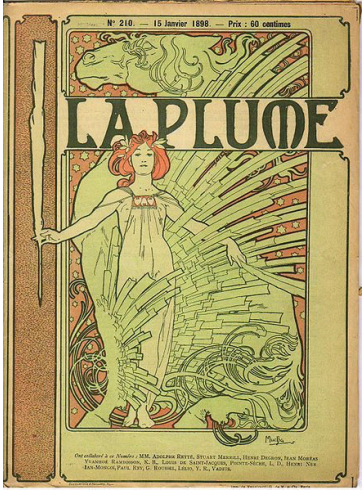


Enter Neue Nouveau, a trend with varying degrees of excess and, as with soft-serve, various touchpoints in typographic history. It's a retelling of the Art Nouveau typographic story, with some new plot points. Its organic lines and dramatic curves speak to nature and the environment. And at its legibility-challenging extremes, it speaks to the push-pull, twisting and looping of pandemic time.

The Art Nouveau movement was born in the late nineteenth and early-twentieth centuries. Often considered a reaction to the Industrial Revolution, when machine-made products eclipsed craftsmanship, Art Nouveau is characterized by decorative designs, embellished stroke endings, strange-vertical-stress, diagonal and triangular character shapes. Throughout history, designers have returned to its sinewy lines to evoke different moods, like in the late 60s as a dramatic counterpoint to post-war traditionalism.



Jules Chéret. 1879.



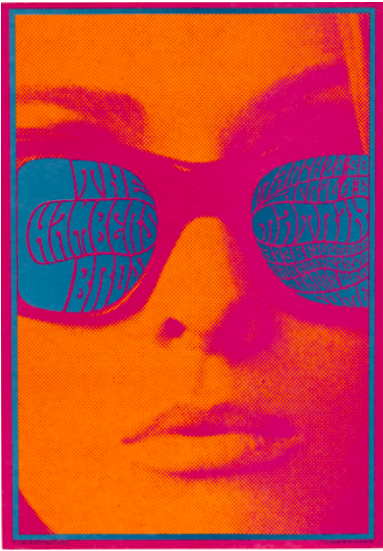
Alphonse Mucha. 1898.



Alfred Roller. 1898.



Ostbanhof.
Agency/designer: Angello Torres.



Victor Moscoso.



Nigel Waymouth.



Bonnie MacLean.

Today, we're seeing similar organic forms and flourishes emerge in typography. Is this rise of Neue Nouveau a response to the world gone full pixel, full tech, full function? In the groovy end of the Neue Nouveau spectrum, we have Nick Towers' new studio We Are Nothing's fantastic identity for Amore, a British record and entertainment label. The typeface is a reinterpretation of Motter Ombra designed by Othmar Motter in 1972, a mod take on turn-of-the-21st-century Nouveau and Jugenstil forms.

For pure earth-forward Neue Nouveau, there's the lovely Park Lane Hotel branding by Mother Design agency. Inspired by the New York City hotel's rich history and whimsical architecture, the letterforms sit amongst moss, fauna and flora, differentiating the Park Lane from the antiquated, traditional luxury hotels surrounding it. As we said in our introduction—Earth first. That's where the beauty lies.

Amore.
Agency/designer: We Are Nothing.

Park Lane Hotel.
Agency/designer: Mother Design.





Speaking of the organic nature of everything, Neue Nouveau's squishy, malleable voice leaves room for distinct sub-genres. Whist Slick is restrained, it wants to impress. Think of it as a luxury brand maker, like in the dramatic custom type by Violaine & Jérémy for Pharrell's Saint Tropez restaurant, ToShare. Acid-flow is the counter-cultural one, an all-in new-wave expression of the pen and the artist holding it. The psychedelic flowy forms flirting with illegibility in the custom lettering for Mercuria Magazine by Jacob Wise are pure acid-flow. Soft-chic straddles the mid-market, delivering comfort and accessibility, evident in the beautifully inclusive branding for LBDO by Universal Favourite.



ToShare.
Agency: Violaine & Jérémy.

Paris is Melting, Reckonwrong.
Agency/designer: Jacob Wise.

LBDO.
Agency: Universal Favourite.

Visionair.
Agency/designer: Studio Airport.

Finally, walk down the beverage aisle of any grocery store or into any craft beer shop, and you'll be dazzled by creative, colorful cans with artwork as artisanal as the drinks themselves. The growing consumer interest in wellness, conscious consumption, and organic products is the perfect match for Neue Nouveau's natural forms. This haze craze started with hazy IPA beers but is also popping up in packaging for soft drinks, fermented teas, and tonics. Some of the standouts are: Grand Terrestrial Rhapsody with drippy Nouveau; Tree House Bright is cosmic Nouveau, Electrojet is fabulous slab Nouveau, Hazy Memory is worrying Nouveau, Never-ending Haze is never-ending Nouveau, and Adventures in Time Surfing is just that. Fun and flavorful, this haze craze is an exciting interpretation of the trend that's making cans collector's items and welcome canvases for living, breathing branding.

Stone Hazy IPA.
Geography: US.

Terrapin High & Hazy.
Geography: US.

Brooklyn NA IPA.
Geography: US.

Sierra Nevada Hazy Little Thing.
Geography: US.

Oskar Blues Thick Haze.
Geography: US.

Lebron Haze.
Geography: US.

Abita Purple Haze.
Geography: US.

Bear Republic Thru the Haze.
Geography: US.

Mismatch Hazy IPA.
Geography: US.

Emersons Hazed & Confused.
Geography: US.

Oskar Blues One-Y IPA.
Geography: US.

Hopworks Totally Chill.
Geography: US.

Highlander Strange Haze IPA.
Geography: US.

Grand Terrestrial Rhapsody.
Geography: US.

Tree House Bright.
Geography: US.

Electrojet.
Geography: US.

Hazy Memory.
Geography: US.

Never-ending Haze.
Geography: US.

Adventures in Time Surfing.
Geography: US.



Svelte Serifs.

Thin, light serifs are in – again. Svelte Serifs are a slimmed down, sophisticated update on the bold, round, old-style serifs we nicknamed “soft-serve” last year.

Last year, we spoke a lot about cultivating contrast and drama in your work. This year, thin is in—again. Bold, round, old-style serif types were the first obvious stylistic counterpoint, and we saw so much of that last year. We called it “soft-serve,” and now it’s everywhere. This year, the serif trend continues but slimmed down and slightly more sophisticated.

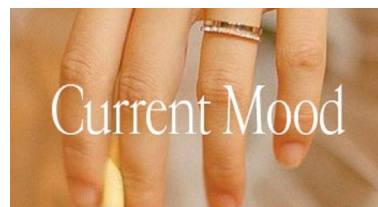
The work that COLLINS agency and Swiss type foundry Dinamo Typefaces teamed up on for the San Francisco Symphony is serving strong Svelte Serif vibes. The type forms are striking yet contemporary, responsive and variable— each character able to morph in reaction to the sound of music. The results are another example of how powerful variable font technology can be when used to elevate both brand voice and brand content.



Half Full.
Agency/designer: Inside Fred.

SF Symphony.
Agency/designer: COLLINS.





4Ps (Flour/IPA).
Agency/designer: Rice.

4Ps (T-shirt).
Agency/designer: Rice.

Current Mood.
Agency/designer: Studio Linear.

Saskia Wilson.
Agency/designer: Christopher Doyle & Co.

Odeur.
Agency/designer: Mustafa Akülker, Marka Works Branding Agency.

Beelight.
Agency/designer: Pupila.

4Ps is a pizza restaurant started in Cambodia and branded by Rice Studios using ITC Century Light Condensed. Odeur offers us custom Svelte Serif by MM Brand Agency in Turkey, Manege from the foundry Typefaces of the Temporary State offers Beelight Housewares lightness, and Christopher Doyle & Co. explore Extra Condensed for Saskia Wilson.

SASKIA WILSON



The aforementioned Dinamo Typefaces launched the ABC Arizona superfamily in 2021, which packs five styles of Serif, Text, Mix, Flare, and Sans all into one variable font file. ABC Arizona speaks to lightness in Serif font styles, even going so far as offering up a Thin Weight, meeting this surge in demand for Svelte Serifs amongst the graphic design community.

Now cue: unashamed public displays of marketing. Monotype's own Tom Foley designed our new serif Cotford last year, thankfully to much community acclaim. The typeface is superb, a variable font ranging from text and display styles fit for all long or short form elegant reading.

Thin & *Italic*
Light & *Italic*
Regular & *Italic*
Medium & *Italic*
Bold & *Italic*

Arizona super family.
Type: Arizona super family (Dinamo).

Cotford.
Type: Cotford (Monotype).





If there's one name that's come up consistently throughout the making of this report, it's UntitledMacao. The Chinese agency created a series of works to celebrate Macao's Design Week in 2020, way ahead of the curve. VJ Type's Voyage Serif Caps take on a more

restrained role in these dynamic compositions. Amongst all the mixed styles and glossy chrome shimmers, there is order and precision. Things are placed where they are meant to be. UntitledMacao, we salute you.

*Macao Design Week 2020.
Agency/designer: UntitledMacao.*

Loopy.

Loopy logos are nothing new. The arrival of Meta's loopy logo in 2021, confirmed that the fun, irreverent style is something we'll continue to see more of in logotypes.



Something we've been asking, and maybe it's relevant to the work you're doing right now, is, "What does a loop mean in a world where we're all feeling a bit warped?" Loopy logos are nothing new. The arrival of Meta in 2021 and its loopy logo—along with many others—affirmed that resoundingly.

They're not all great. (Well, let's face it, not many of them are great at all.) It's a tough thing to pull off convincingly. But loopy logos are fun, a bit irreverent; and, most importantly their, "I could have drawn that" appearance is humanizing. By default, loopy logos require type designer TLC. (Ask your local type designer to help craft your loopy logo. Execution is key.) In the last year, we've seen GoDaddy by Lippincott and Coda; Keyloop by Someone; Nagarro, EasyLife, Spring, Hangry Woof by Hai&Ikigai and Camp, to name but a few.

∞ Meta

 GoDaddy

 WAVES

keyloop™

HANGRY
WOOF™

wəflip

shop

Meta.
Agency/designer: Creative X.

Camp.
Agency/designer: The Refreshment Club.

GoDaddy.
Agency/designer: Lippincott and Coda.

EasyLife.
Agency/designer: Bastien Figuié.

Waves.
Agency/designer: Uniforma Studio.

Kroger.
Agency/designer: Doyle Dane Bernbach.

Keyloop.
Agency/designer: SomeOne.

Air.
Agency/designer: Pentagram (Britt Cobb) and Astronaut Monastery (Cody Min).

Hangry Woof.
Agency/designer: Hai&Ikigai Design.

Nagarro.
Agency/designer: (in house).

WeFlip.
Agency/designer: (in house) GoCompare, Ian Campodonic.

Spring.
Agency/designer: (in house).

Shop.
Agency/designer: (in house).

 Camp

 easylife

 KROGER
FRESH FOR EVERYONE™

 Air

 nagarro

 SPRING



One that caught our eye recently was Oloo by Think Brand Consultancy in Taiwan. Whether you love or hate micro-mobility-scooters, we're quite partial to a loop, specifically in a logo when it works well. There's something about the disconnected nature of this 'l' that seems to fit.

Oloo.
Agency/designer: Think Brand Consultancy.



We also had to showcase Pearlfishers' new branding work for Loop, a brand in the automotive insurance vertical. There are nice cues to looping not only in the typography but in the illustrations too.

Loop.
Agency/designer: Pearlfisher.



Lateral moves.



DIAGONALE

Bières
aux saveurs
cardinales

brasserie-diagonale.fr

Diagonale.
Agency/designer: Brand Brothers.

Last year we reported on a trend we termed Lateral Moves. In all honesty, at the time, we weren't sure if it was too niche or too restrictive. We were pleased to see its popularity grow steadily throughout the year.

The identity project by the Brand Brothers for Brasserie Diagonale is simply stunning. We strongly urge a full review of their online case study.

The Australian agency Date of Birth used the typeface ITC Zipper to bring a mod look to Rocc organic toothpaste. Gentile Pizza Parlor is a restaurant in Canada with an engaging, varied typographic identity created by the agency Billyclub. A unique reverse-contrast typeface features heavily. Candist is a French candy brand, again by Brand Brothers, and again making lateral moves with the brand's custom logotype. The LaLa is an Austrian vegan restaurant branded by Moodley. The chief type is Continua by edition.studio. Finally, Polish designer Marta Przeciszewska uses custom reverse contrast lettering to say "Będzie Dobrze," or "everything will be fine."



The LaLa.
Agency/designer: Moodley.

Rocc.
Agency/designer: Date of Birth.

Gentile Pizza Parlor.
Agency/designer: Billyclub.

Będzie Dobrze.
Agency/designer: Marta Przeciszewska.

Candist.
Agency/designer: Brand Brothers.



Mix-Up.

Individuals, groups, and the culture at large are embracing diversity—fluidity—ambiguity—inclusion.

Mix-Up is typographic diversity, pairing multiple typeface styles in one identity to turn diversity into unity.

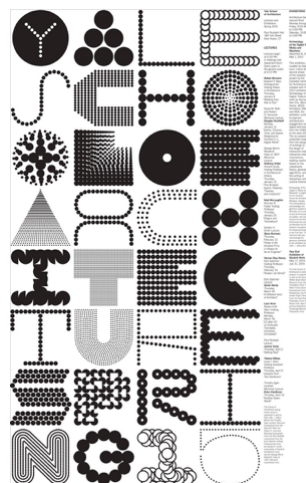


Individuals, groups, and the culture at large are embracing diversity—fluidity—ambiguity—inclusion. Mix-Up is typographic diversity. Like the Loopy logo—it’s an easy concept that’s not particularly easy to pull off. But even when it’s not done particularly well, the idea is sublime: embracing differences.

The idea is old and new—or old in a new context. In 2015, Pentagram designed the poster shown for the Yale School of Architecture. And more recently, Phillip Kim designed the poster for the exhibition Circuit Seoul in Korea. Sam Steiner designed the poster, “Amberg, Sartorius, et/et.” for an exhibition in Switzerland. Finally, breakout-design-star Cihan Tamti i created the book cover for German publisher Slanted, for a collection of his posters designed in reaction to the pandemic.

In Gotong-Royong Huruf, by the Huruf type collective, it is done particularly well. Through a type design marathon bringing together the Malaysian type community, the collective created a Mix-Up typeface inspired by a place and an ethos of mutual care, or “gotong-royong”. Twenty-six designers contributed two letters each to combat isolation, foster digital solidarity, and document the current Malaysian zeitgeist.

Studio Cohe in Vietnam describes Ngoam’s identity as “using ransom letters as motif” to give an impression of “experimental cuisine” at a place “where diversity becomes unity, where cultural ambiance breathes life into each taste.” The agency Triboro uses a Mix-Up treatment to express a variety of proponents of innovative design in a book published by Fast Company. Dutch designer Boris Bonev’s Mix-up poster is a simple command: Let me experiment.



Yale School of Architecture 2015.
Agency/designer: Pentagram.

Ngoam.
Agency/designer: Studio Cohe.

Circuit Seoul.
Agency/designer: Phillip Kim.

Fast Company: Innovation by Design.
Agency/designer: Triboro.

Amberg, Sartorius, et/et.
Agency/designer: Sam Steiner.

Let Me Experiment.
Agency/designer: Boris Bonev.

Breakout.
Agency/designer: Slanted, Cihan Tamti i.

Gotong Royong (Communal Work).
Agency/designer: Huruf type collective.



Agency Airbourne Studio in the UK created a Mix-Up custom typeface called AsOne to express the idea of “unity in diversity” for their identity. Henkel Beauty Care in Germany is dedicated to diversity and inclusion throughout their company and brand. Interbrand used Mix-Up to express that in their typography. Towards Utopia is a trans-feminist, anti-racist organization focused on art, education, and resources. Dazzle Studio gave them a beautiful riff on Mix-up to express that ethos.



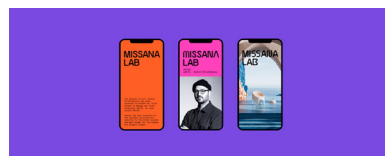
We are as one.
Agency/designer: Airbourne Studio.

Henkel.
Agency/designer: Interbrand.

Towards Utopia.
Agency/designer: Dazzle Studio.



Australia's Accompany Group used a mixed-type treatment for the event space Behold. UntitledMacao created both the mixed-type treatment for the Onsite Festival dance festival and a mesmerizing, kinetic mixed-type treatment for the 2021 Present Future Film Festival. Hey Studio in Spain created an iterative mixed-type logo for the Missana Lab, an experimental branch of the furniture company Missana in Valencia.



Behold.
Agency/designer: Accompany Group.

Missana Lab.
Agency/designer: Hey Studio.

Onsite Festival.
Agency/designer: UntitledMacao.

2021 Present Future Film Festival.
Agency/designer: UntitledMacao.

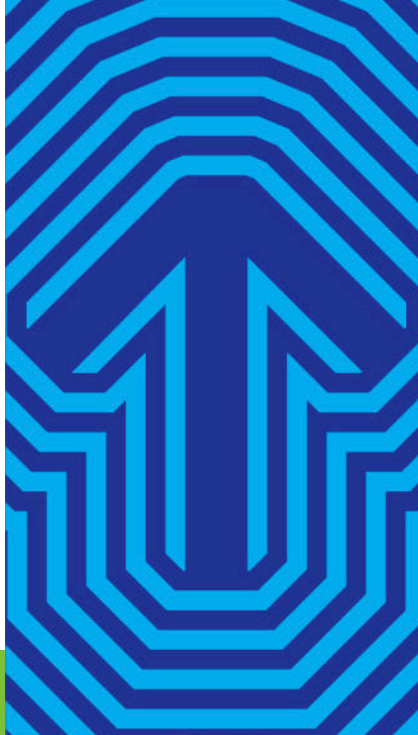


Blockheads.

Last year, we reported on Blockheads, a spate of 8-bit inspired type treatments that borrowed from early digital typography, ideas of what it meant 30 and 40 years ago to be “digital.” Type designer Sabina Chipara has brought some of that flavor to HS Kwartier, a real estate development in the Netherlands branded by the agency Circus.

*HS Kwartier.
Agency/designer: Circus.*

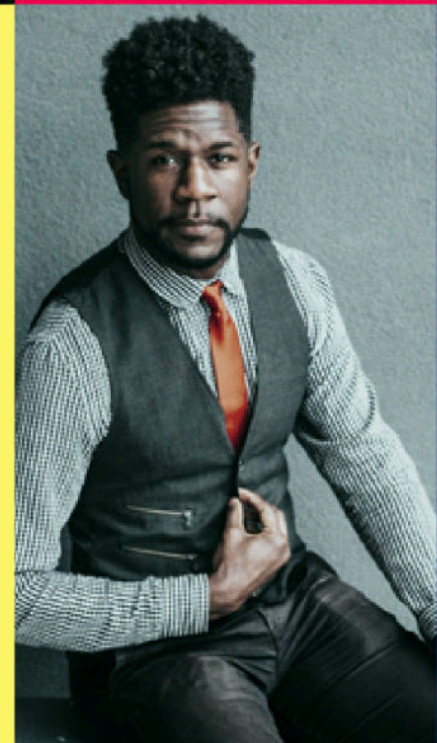
WHERE
EVERYTHING
COMES
TOGETHER



PLAY
WORK
WORK
PLAY
PLAY
PLAY
WORK

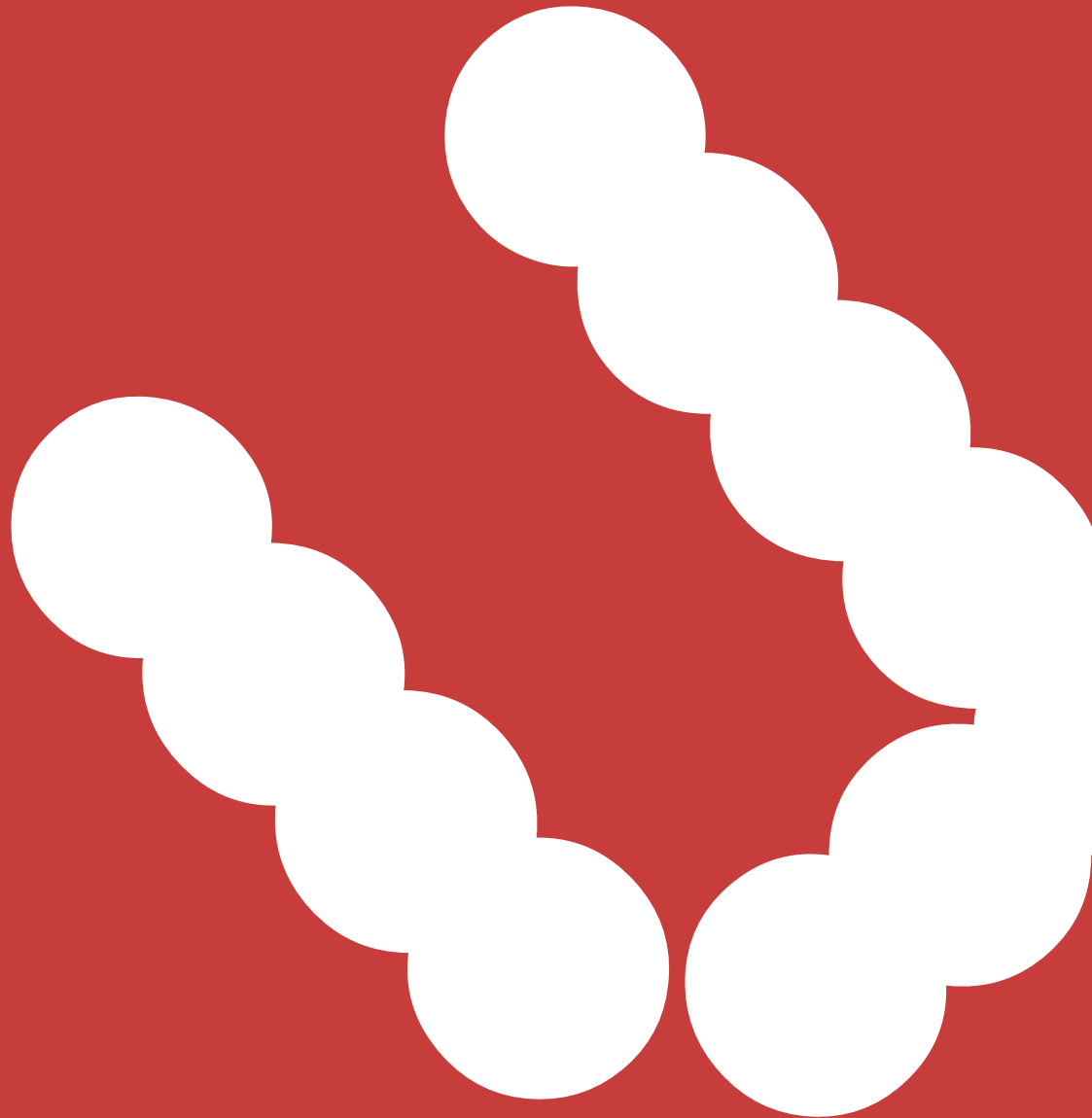


A
BREATH
OF
FRESH
AIR



Organic-Mod.

Organic-Mod is the evolution of a trend we termed, “Blockheads” last year. Following the grid as an organizing principle, the type is organic and mesmerizing.





We see Blockheads evolving into a typographic form we're calling Organic-Mod—like in the identity for the Finnish cultural space, Malski, designed by the agency Kuudes. They use the amazing Pickle typeface from bb-bureau to achieve a mesmerizingly original brand. It's the best of what a grid can be: an organizing principle in which beautiful things can happen.

Whilst the origins of modular and organic design philosophy go far deeper than Aphex Twin, the '90s shape-shifting, noodle mix-master Richard D James sure did create a personal brand unlike any other. Working with graphic and type designer Paul Nicholson, the symbol and typeface were created by chance when Richard saw an 'A' symbol that looked 'Alien' that Paul had designed. The amorphous shape was set for its place music and graphic design history.

Oke is a web art gallery from the agency Thought and Found in Australia, whose work is consistently thoughtful and enviable. The identity is an Organic-Mod echo of the posters and graphics of the space. And Brand Brothers show up again, this time as the agency behind Grow Deal, a vertical farm in France with a distinctive Organic-Mod typeface, befitting the subject; and as the agency behind Rond, a restaurant identity with a very different, but still decidedly Organic-Mod custom typeface.



Malski.
Agency/designer: Kuudes.

Aphex Twin.
Agency/designer: Number3-ArtDesign.



Oke.
Agency/designer: Thought and Found.

Grow Deal.
Agency/designer: Brand Brothers.

Studio Nari in the UK created the identity, including a custom typeface, for the furniture company Modular. Jumbo Shrimp, with its custom Organic-Mod logotype, is an eyeglass company in the UK, branded by Mother Design. These custom type treatments and logotypes are hyper-graphic design and typography. Trenčín for Bratislava is a bit of design archaeology by Setup Type for a storied clothing brand in Slovakia. The “Short Waves” image is part of an identity for a Polish film festival by the agency Uniforma. Makers Market is a supplier of sustainably produced home, clothing, and lifestyle designs in Australia branded by the agency A Friend of Mine.

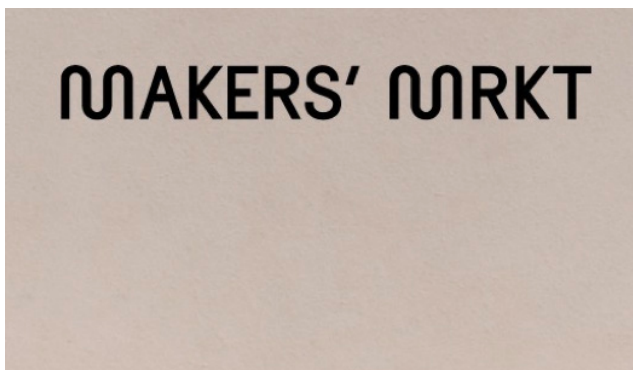
Makers Market (from loop).
Agency/designer: A Friend of Mine.

Trenčín (for Bratislava).
Agency/designer: Setup Type.

Modular.
Agency/designer: Studio Nari.

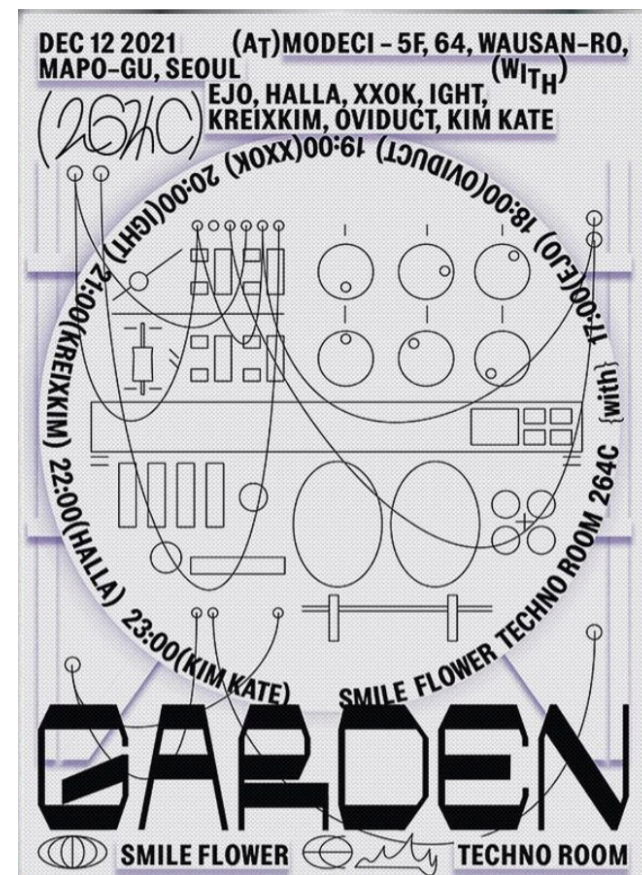
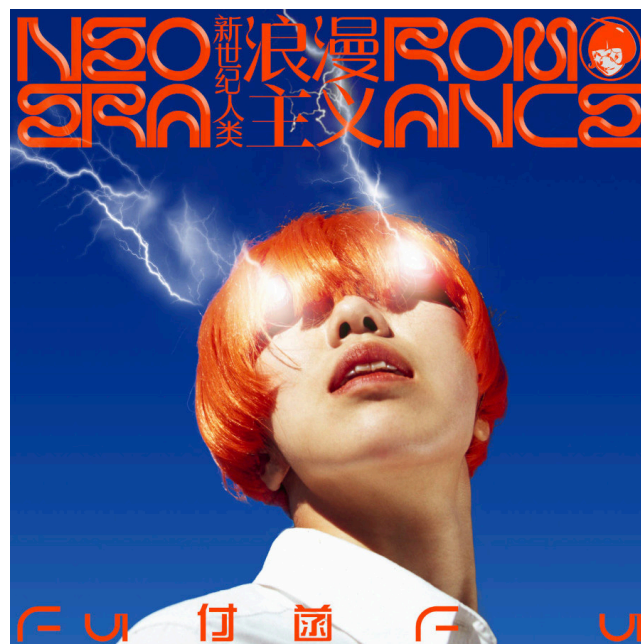
Jumbo Shrimp.
Agency/designer: Mother Design.

Short waves.
Agency/designer: Uniforma.



Designer Qingyu Wu brings Organic-Mod to the album art for Neo Era Romance by Fu Han. Dutch company Meatable, a supplier of “harm-free” sustainable meat, gets an Organic-Mod identity from the agency Koto.

The Korean music and dance event, “Garden, Smileflower Club,” designed by Phillip Kim and Smileflower, deftly mixes Gridnik tendencies with diagrammatic floral motifs. The poster Progress, by the previously mentioned Cihan Tamti, is one of the many gripping examples in his book Breakout from Slanted. Arata Kubota combines Organic-Mod and Svelte serif in her identity for Hirosaki Arts Pollination in Japan.



Progress.
Agency/designer: Cihan Tamti i.

Neo Era Romance, Fu Han.
Agency/designer: Qingyu Wu.

Hirosaki Arts Pollination.
Agency/designer: Arata Kubota.

Garden, Smileflower Club.
Agency/designer: Phillip Kim, Smileflower.

And in a formally-related-but-content-unrelated vein, we have Nice, handmade ice cream, branded by Studio-pic in the UK, and riffing off the shape of the ubiquitous wooden tasting spoon.



Nice.
Agency/designer: Studio-pic.





Rounding out our Organic-Mod collection is an example of pure typographic exploration and meditation: Letterform Variations by Nigel Cottier, also published by Slanted. The concept is simple; the permutations are mesmerizing.

Letterform Variations.
Agency/designer: Nigel Cottier (Slanted).



Variable speed.

By now, we've all been beating the variable font drum for some time, but uptake is decidedly slow. However, there are glimmers and moments of excitement when things get graphic-funk and actual moments when it's useful for users too.

This is Herokid from W Foundry in Chile. Pushing 'O's up against its compressed friends. Permission by Vanderbrand is Toronto's first size-inclusive retail experience for athletic fashion. It again touches on this idea of agile branding.

ThoughtMatter also worked with the custom variable for L+F, a Harlem home restoration project. Both are examples of typography that step away from conventional brand cohesion in search of broader engagement and storytelling because, conceptually, it's linked to its content.

Herokid.

Type: Herokid (Gaspar Muñoz, W Type Foundry).

Permission.

Agency/designer: Vanderbrand.

Quintet.

Agency/designer: ThoughtMatter.

PERMISSION

QUINTET

**CHAMPION
MODERN
GROTESK
DESERTION**

Flux.

While you were sleeping, everything came to life. Books started talking. Pictures in frames began moving and changing. Posters became animated 2-D surfaces. Everything became hyper-kinetic. It wasn't a scene from a magical-realist novel or the latest installment of Toy Story—but in the blink of an eye, we became digital, and the design and typographic world has been detached from its temporal bounds.

Flux: Static.

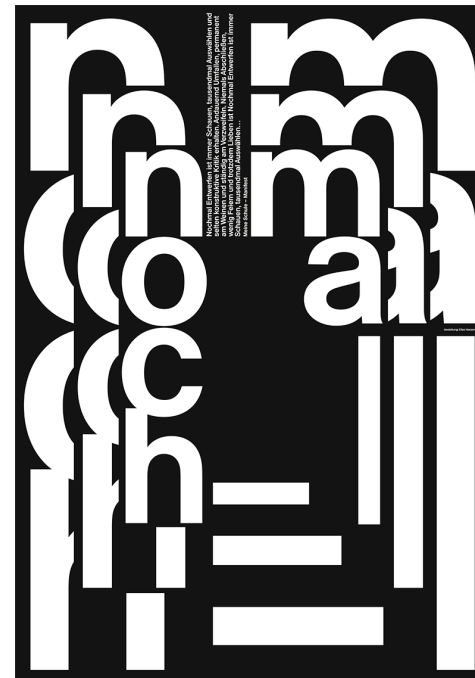
Like Neue Nouveau, this is a trend with many sub-categories. As we pointed out earlier, we experience much of our world through screens. Posters are made from pixels, less so with ink. Maybe that's why posters today feel more Flux. Or maybe it's RGB shape and form. Extended letters, cropped forms, bending baselines, and good old dynamic composition. Either way, Flux is the everyday design methodology, much like flat design was in 2010 and beyond.



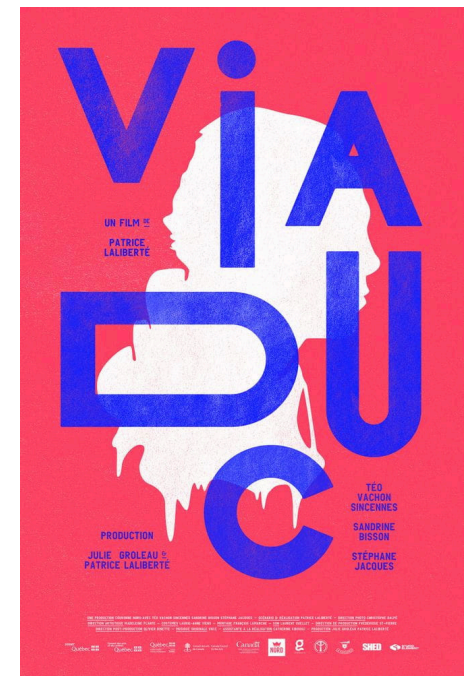
CommUNITY.
Agency/designer: Studio Dumar.



Vlow!.
Agency/designer: Studio Feixen.



Dark Side of Typography.
Agency/designer: Elias Hanzer.



Viaduc.
Agency/designer: Wedge.

Flux: Var.

This is the de facto perception of variable type. Letters that smooth out transitions are great, but what's next? Where's the next level? If variable is going to land, it needs to push further and bring more to the customer experience and, in turn, become a valuable asset for brands, not just a fun novelty.



Hey Satan Rock.
Agency/designer: Chris Gautschi.



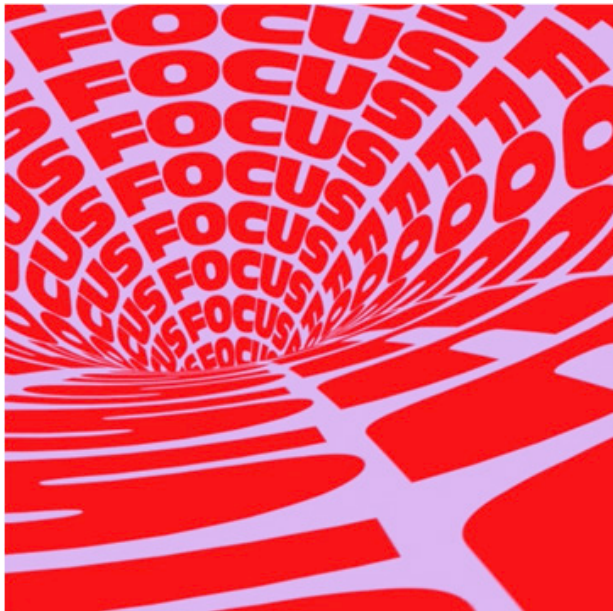
Pynrs.
Agency/designer: Matt Fowler, OrderDesignUK.



Problem.
Agency/designer: Radik Sitdikov.

Flux: 3D.

Enter mind-boggling typographic movements that define new spaces, environments, and focal points. This typographic motion draws you into an interactive experience that's almost full meta. Imagine Oculus environments where you can walk and play with letter-shapes—that's likely where we're heading, maybe by the time you're done reading this report.

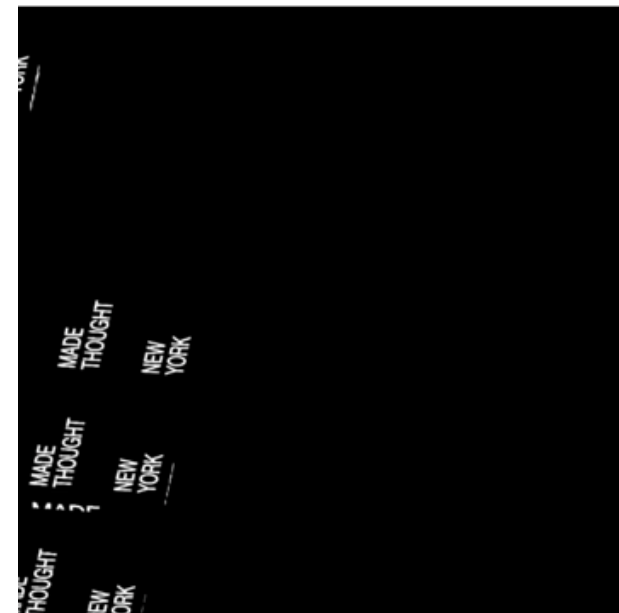


Focus.
Agency/designer: Simon Eves.



Lockdown.
Agency/designer: Nawaz Alamgir.

Nøtel, Lawrence Lek.
Agency/designer: Lennarts & de Bruijn.



MadeThought.
Agency/designer: John Burgess.

Flux: Play.

Letters are fun. They're joyful. And, of course, they're essential to communication. Here we have work from our friends at Mucho, the always on-trend Violaine & Jérémy, lockdown wonderings from Nawaz Alamgir and David Milony's fantastic collaborative project with agencies, and Phil Garnham's FS Kitty font taking center stage with Wolff Ollins. These designers use fluxing letters to cover all bases. Type as image 2.0.



Piedmont Art Walk.
Agency/designer: Mucho.



Yellow Vision.
Agency/designer: Violaine & Jérémy.

Everything All At Once.
Agency/designer: Kiel Mutschelknaus.



MakingIt21.
Agency/designer: David Molony,
Emma Barrat, Wolff Ollins.



Flux: Midi.

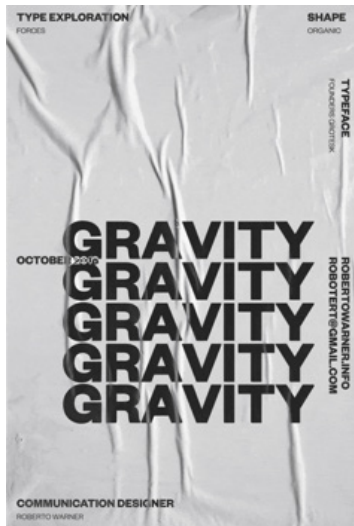
Turning up the dial to 11 is the MIDI rebrand by Pentagram in London. Remember that loopy logo trend? It comes in flux form too. Pentagram's incredible work for MIDI reacts to sound waves, shifting in kinetic Flux and loopy glory.



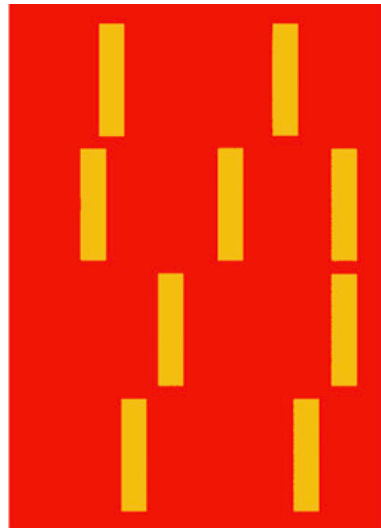
MIDI.
Agency/designer: Pentagram.

Flux: 2D.

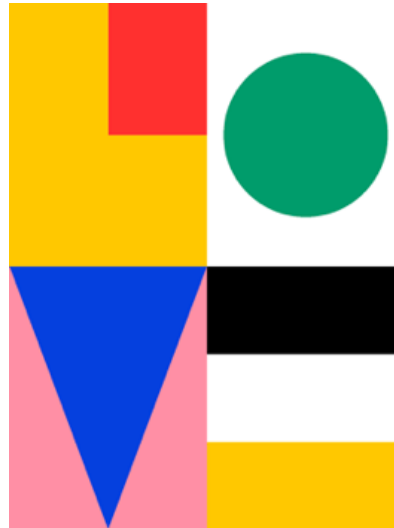
The flat, 2D graphic in the street is now primed, ready and waiting for an augmented reality typographic fix. This is the bleeding edge, pioneered primarily by individuals and freelance designers sharing work in the Behance, Instagram, and Pinterest universes. Keep your eyes peeled for more typographic-led, interactive digital advertising.



Gravity.
Agency/designer: Roberto Warner.



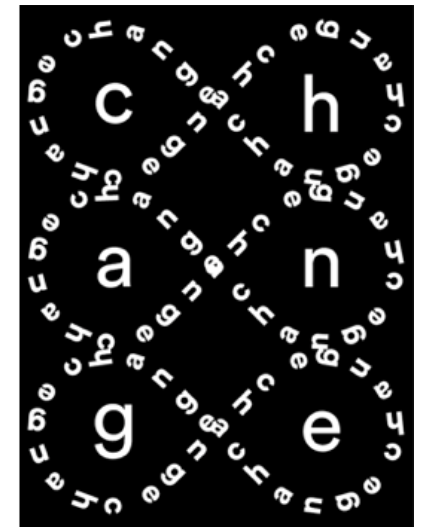
Ho Chi Minh.
Agency/designer: Daniel Brokstad.



Love.
Agency/designer: Syddharth Mate.



Inside/Outside.
Agency/designer: Syddharth Mate.



Change.
Agency/designer: Syddharth Mate.

Flux: Analogue.

Flux is available in handheld, paper analog goodness too. The Kuwasawa Design School Guidebook by ThereThere Design brings the spinal movement motif so present in classic design books and places it in a full-page fluxathon. It's beautiful creative work.

*Kuwasawa Design School Guidebook.
Agency/designer: ThereThere Design..*



Flux: Robu Studio.

We've long been fans of Andrei Robu Studio and his Typeeverything foundry. The Spaniard's output is immense; his work spans graphic arts, animation, and typeface design. His movie poster series is the culmination of expertise across disciplines, it seeks to exploit the shapes within our letters, twisting and turning them inwards to create dynamic typographic sculptures with vibrant colorful zing. Thanks so much for sharing your work, Andrei. Great stuff.



Andrei Robu Studio.



Andrei Robu Studio.



Andrei Robu Studio.

Throw-Up.

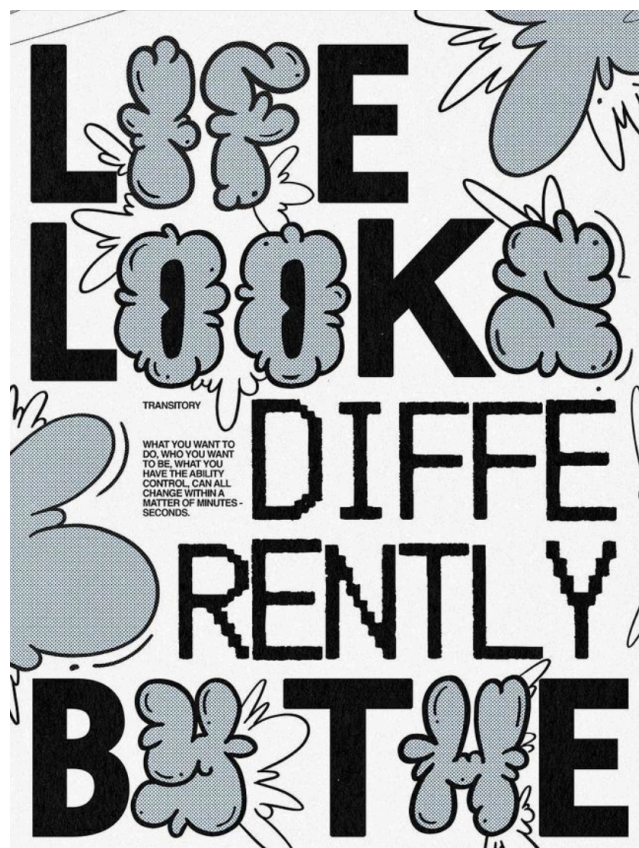
Throw-Up type elevates or commercializes street lettering style; it speaks informally and with immediacy; and represents dimensionality and lends depth through plumpness, folds, and unexpected overlaps.



Balloon letters and forms in Throw-up graffiti style are showing up everywhere, sometimes on their own as a fun and informal voice, and sometimes in conversation with more crisp typographic fare.

Throw-up style manages a few things simultaneously: it elevates (and/or appropriates) a street lettering style; speaks informally and with immediacy; and represents dimensionality and lends depth through plumpness, folds, and implied overlaps.

Balloon letters feature rounded bubbly characters that—like Soft-serve—speak warmly, informally, and with a bit of nostalgia. They're childlike and tinged with 60s and 70s retro vibes—perfect youth-oriented, organic, and craft brands.



Life Looks Differently.
Agency/designer: RiddingInk.

Mutate.
Agency/designer: Siddharth T.

Bubble Gum.
Type: Bubble Gum (House Industries).

Nike/NYC.
Agency/designer: Phillip Kim.



Squirrels

The Squirrels brand was warmly received last year when our good friends Jamie Ellul and Rob Clark collaborated to craft the visual language for a new adventure club for children in the UK. Typographically, the identity confirms the benefits of working with a lettering artist

or type designer on logo refinements—moving from sketch to artwork, nudging the nodes one way or the other to deliver a solid brand marque. Squirrels is yet another example of how handmade softness creates a meaningful connection between brand and audience.

Squirrels.
Agency/designer: Supple Studio (Rob Clarke).

One of the overarching themes in this report is that brands are increasingly putting curves and playful organic gestures back into their typographic voices. Balloon letters—and custom lettering more generally—are useful vehicles for unlocking the spaces between letters and words and creating a solid, lasting impression.



ITC Octopus.
Type: ITC Octopus (Colin Brignall, Monotype).

Source of Nature.
Agency/designer: Nothing Design Studio (Rahul Bhogal).

Throw Up.
Type: Throw Up (W Type Foundry).

Death Valley Distillery.
Agency/designer: Everyday Studio.



It's a Trap.

Ink Traps have two purposes: they can help small type look crisp on screens, and they're just plain cool. They can also act as a point of interest, adding sparkle to an otherwise ordinary sans serif.



Who doesn't love an ink trap? The more—ahem— “senior” designers among us even remember when ink traps were necessary to provide clarity in small type, in poor printing conditions, and in challenging environments. Those days have passed, but ink traps still have two purposes: They can help small type look crisp on screens, and they're just plain cool. They're everywhere, in custom fonts and lettering for brands and in popular typefaces from a host of digital foundries.

What do ink traps mean now? Why are they so popular? In some instances, they allow fat faces to get fatter without looking soft. In other instances, they act as a point of interest, adding sparkle to an otherwise ordinary sans.

For the Patagonia Boulder Guidebook, the agency Ordinary Things uses ABC Whyte Inktrap from Dinamo Typefaces, recycled paper, and algae-based ink to create a unique and environmentally responsible design.

Speaking of cool looking ink-traps, Monotype recently worked with JKR to create a new typographic identity



Patagonia.
Agency/designer: Ordinary Things.



for M&M's: All Together Serif and its companion All Together Sans. Here, ink traps play their old role of making the type crisp and legible when it's small, but

they also introduce a smile. They look happy.

Studio Najbrt in Czechoslovakia introduced lock-

*M&M's.
Agency/designer: JKR.*

and-key ink traps into their logo and display type for Bank iD. Vanderbrand brings visual interest to the simplicity of their identity for the Canadian real estate development, Alba.



Bank iD

Bank iD.
Agency/designer: Studio Najbrt.



Alba.
Agency/designer: Vanderbrand.



Sinéad O'Dwyer.
Agency/designer: Greenspace.

Duluth Candy Co.
Agency/designer: Studio MPLS.

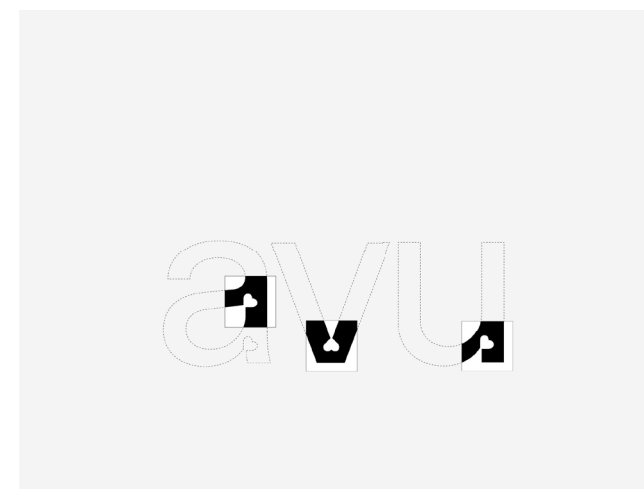
Morrow Digital.
Agency/designer: (in house).

Bodily.
Agency/designer: Mother Design.

PetChoy.
Agency/designer: M—N Associates.

Avu Font (for Academy of Fine Arts in Prague).

Greenspace created Every Body Suisse, a typeface with unconventional curves and traps for the UK clothing company Sinéad O'Dwyer. Morrow Digital in the UK created a visual palindrome for their logo, again using ABC Whyte from Dinamo Typefaces. Studio MPLS used ink traps to give plumpness to the Duluth Candy Co. logo. M—N Associates worked joyful pet-tail ink traps into their logo for Vietnamese pet food company PetChoy. Bodily Clothing gets a tuck and taper from ink traps in a logotype by Mother Design. The Avu Font, designed by Heavyweight Digital Type Foundry for the Academy of Fine Arts in Prague, lovingly pokes fun at the concept of ink traps, introducing hearts at every turn.

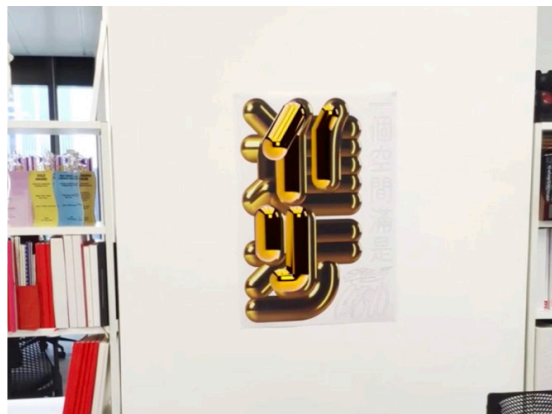


Certified Gold.

Certified Gold (silver and platinum) are similar to Throw-Up letters but have an added layer of shine and metal that brings volume and material quality back into the equation and transforms type into precious metals.



Combine balloon and Throw-Up letters and add a layer of three-dimensionality. Cool! But why stop there? Chrome plate it! Gold plate it! Make it platinum! In a digital world, adding plated shine says, “deluxe!” There’s something very seductive, even beguiling about wobbly, bold, and expansive letter shapes. Ogilvy and Mather Hong Kong’s posters for a new creative workspace for WPP, one of the world’s largest global agency networks, feature custom Certified Gold type that playfully reinterprets traditional Chinese characters.



Space to Create.
Agency/designer: Ogilvy Hong Kong.

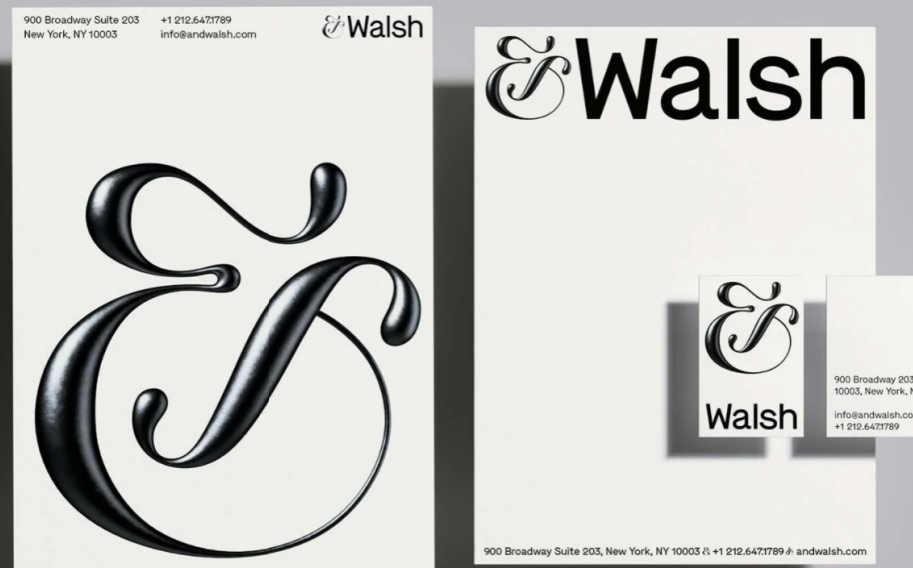


EVERY
LEGEND
HAS A
BEGINNING

Certified Gold brings depth and volume to what are often flat letterforms. This trend speaks to our love of making things by hand, stretching, twisting, and forging the elements into words. There's a rawness and

a connection to the world's patient, painstaking artisan craft. COLLINS' work on League of Legends sets that stage, with letters that open a window into the game and the characters within that world.

League of Legends.
Agency/designer: COL-



&Walsh creative agency, founded in New York by Jessica Walsh in 2019, may or may not have been the instigator of this trend. Either way, as type obsessives, we adore it. Fully platinized in pure calligraphic and illegible delight, while this lettering may not be legible, we think it's interesting nonetheless! The identity was

built from 50 shimmering ampersands designs, a set that expands with every client project and alludes to the client and agency partnership. Rich storytelling and incredible typography. Metal is in and is seeping into the ether.

&Walsh.
Agency/designer: *&Walsh.*

NF-Type.

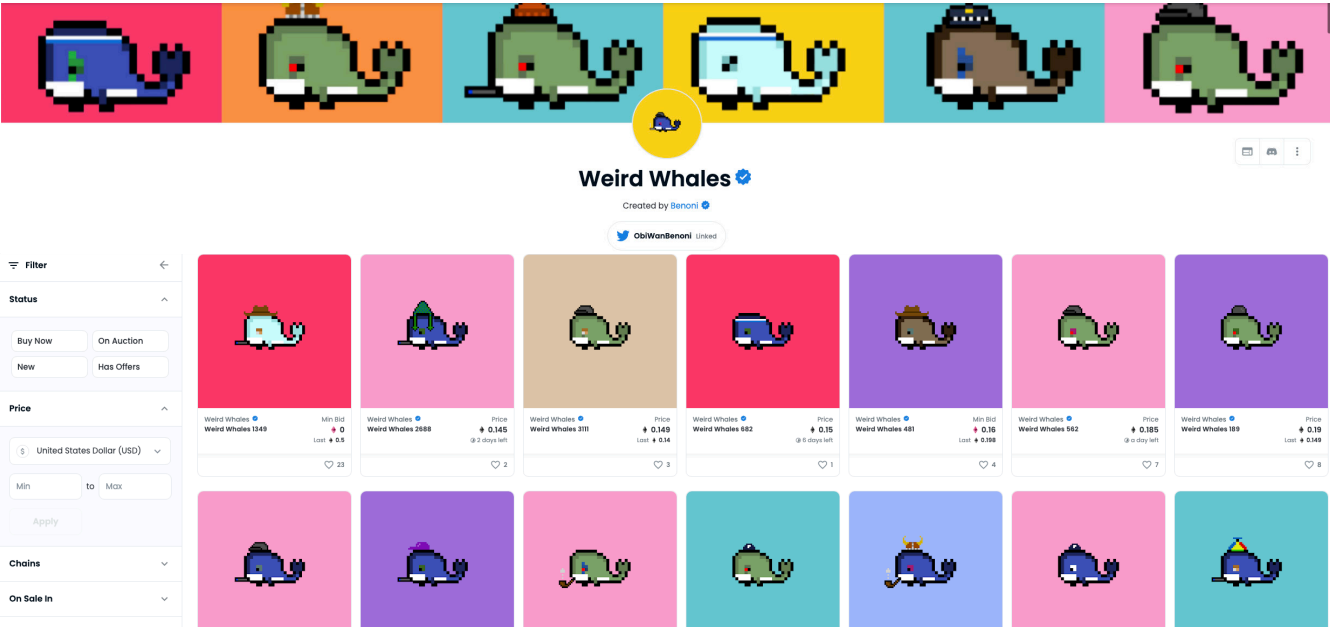
NFTs and now NF-Type, are a thing. NFT's are creating a murmur, a mumble, a warble about opportunity and how we might innovate the way fonts are licensed and distributed in a decentralized marketplace.

Unless you’ve been living under a rock the past year (no shame, we get it), you’ve probably asked yourself, “What the heck is an NFT?” at some point. We’ve been asking ourselves what NFTs could mean for typography, and we imagine studios around the world are doing the same.

NFTs are the elephant in our trends room. Or maybe they’re the whale in the room? In 2021, a 12-year-old boy made £290K selling pixelated images of weird whales during his school holiday. If a child can monetize low-quality cartoons, imagine the opportunity that exists for all the type in the world.

NFTYPE (nftype.art) is an artwork by NFTXYZ that sells, well, NFTs. Their Numbers Collection is numbers (0–99)—set in Monotype’s very own Helvetica Now typeface.

NFT buyers are purchasing digital rights to artwork, but type designers and foundries won’t benefit until a font-licensing system is built into NFT marketplaces. There are technoids among us though, who may help lead the way forward. We’ve already seen designers discussing exclusive NFT font launches on social media. Something to watch out for in the coming months.



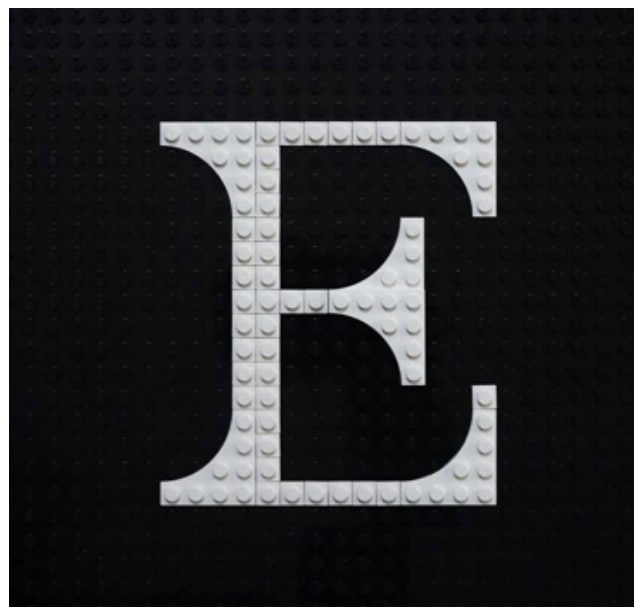
Weird Whales.
Agence/designer: Obiwanbenobi via OpenSea.

NFTYPE.
Agence/designer: NFTXYZ.

In a similar vein, a new initiative called Font.Community has appeared. It's a collection of designers, users, buyers, and speculators formed around a decentralized marketplace for fonts powered by Ethereum blockchain. Within it, fonts exist as tokens, and designers can sell full rights, issue shares, borrow money, earn interest, or even raise funds for their next font.

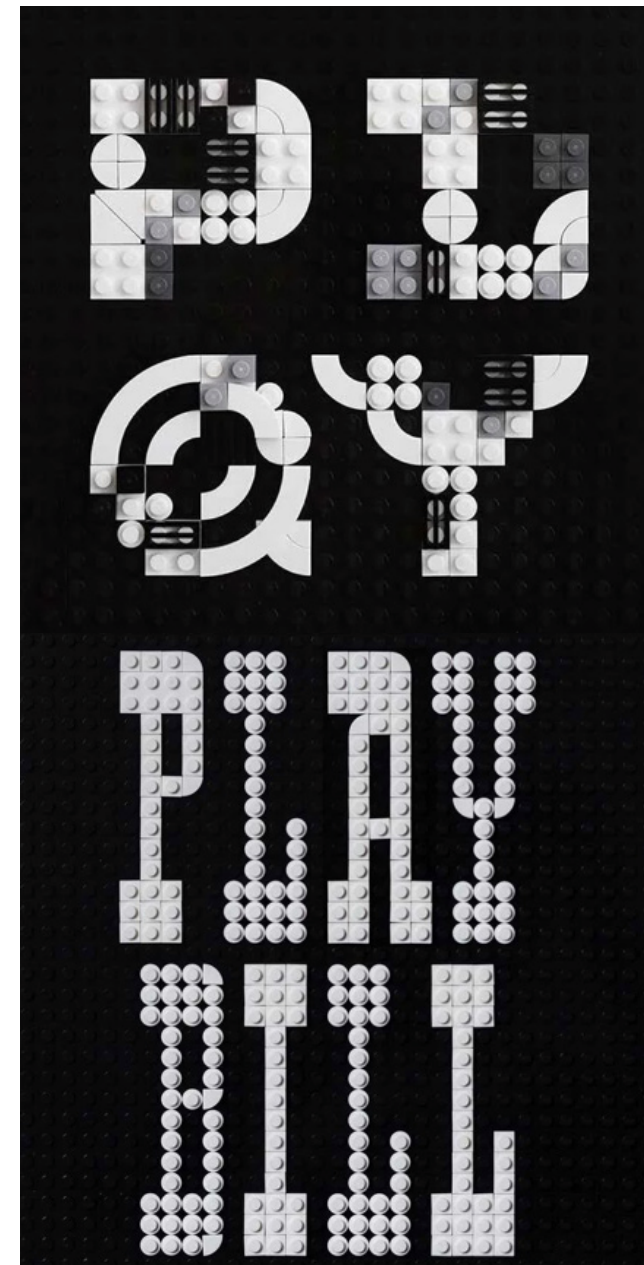
Our biggest concern with crypto and, subsequently NFTs, is environmental. The process of minting, bidding, and selling an NFT carries a huge carbon footprint. A single Bitcoin transaction is estimated to burn 3000-kilowatt hours of electricity, enough to power a typical US household for over 78 days.

While there are clear environmental considerations and it's still a nascent space, the crossover between NFTs and fonts feels imminent. NFTs are creating a murmur, a mumble, a warble about opportunity and how we might innovate the way fonts are licensed and distributed.



Brikfont.
Agency/designer: Craig Ward.

Font DOT Community.



Fuel tomorrow.

So, let's recap on our type trending futures. Trends feed trends.

So, let's recap on our type trending futures. Trends feed trends. Where you're at tomorrow will be a reflection of where you are today. Seek good graphic and type design fuel. Digest it efficiently, draw conclusions, and use that energy to seek new expressions to power new voices, new brands, and a more interesting world.

Hopefully, this report has illuminated the wondrous variety living on the bleeding edge. There is a rich, thriving world of type out there that rewards the curious seeker with inventive, memorable, even mind-expanding designs.

The clever pivot is recognizing what's trending and then taking a leap of faith three steps forward. And then maybe two to the right. Choose the type that surprises you. Find the sweet spot that straddles category expectations and delights your customers. That's where the gold lives.

With that, here's to type trends 2023!

**—Phil Garnham, Charles Nix, and your friends in
The Monotype Studio.**

M.

TyPReviDie

2022