

trns



VOLUME_THREE

FORECASTING_AND_TRENDSETTING_2008 +

a word

FROM _ANTHONY_MANAGING_DIRECTOR_OF_GROW

TRUE: ^2

Always pays to be centered in who you really are, your true self. There will always be storms blowing across the lake at the surface, down close to the bottom of the lake, everything is still and functioning as it is.

Uncertain times call for a certainty of self in which arises the courage, confidence and knowing to overcome what needs to be overcome and drop that which is superfluous

Flexible: extending ideas and forms into new areas, being flexible in time of recession, making text flexible, flexing creative muscle.

I am reminded of the parable between the oak and the reed. Outwardly the oak seems by far the stronger as it stands proudly reaching out to the sky. But when the wind blows strongly, the reed bends over almost double waiting for the wind to subside, while the oak leans heavily into the wind, finally succumbing to its power and falling to the ground.

In design, less is sometimes more. While consistency is key to powerful branding, flexibility and adaptability are the cornerstone of creative thinking. Typography is the counterbalance to colour, form and shape, highlighting and reinforcing the whole.

True: TrueType is an outline font standard originally developed by Apple Computer. The primary strength of TrueType was originally that it offered font developers a high degree of control over precisely how their fonts are displayed, right down to particular pixels, at various font heights. (With widely varying rendering technologies in use today, pixel-level control is no longer certain.)

Being true in branding terms means that designers must distill the core promise of companies' brands and their offer to its fundamental essence and then communicate this through simple, authentic and compelling design.

Companies and their brands thus become easier to understand and easier to do business with. Brands are about experiences and should be at the centre of your communications.

Clear thinking married to beautiful design is our process. That's how we grow powerful brands. Typography works together with the elements of colour, shape and form to create harmony in design.

A great designer understands and appreciates the importance of typography and in this issue we pay homage to the power, simplicity and beauty of great typography.



Rock and Republic

This is a famous denim brand that has launched a cosmetic line with attitude and with this packaging it just says it all; its slick and very edgy. Clearly this brand ROCKS.

<http://www.rockandpublic.com>

PYLON

What is a Pylon?

A pylon is a new typographic term introduced to define the missing areas of a stencil typeface. Ascenders, arms, crossbars, counters, spines, shoulders, tails, stems and spurs: altogether there are over 20 components in the anatomy of type.

There remains a gap in the vocabulary of this most respected of crafts, however. In the designing or cutting of stencil letter forms, one is invariably brought to a point wherein the supporting canvas is joined to counter of the letter. Up until now, these supporting areas have gone without definition or label. A gross oversight by the standards of any industry, let alone one with as rich and respected a history as typography.

<http://www.thisisapylon.com/>



Type as Art

This clever introduction of the font Stern Pro allows us to create art with pieces of the font, its very inspiring, check it out.

<http://www.typeisart.com/>



Helvetica turns 50

If you have not seen it yet. Helvetica is a feature-length independent film about typography, graphic design and global visual culture. It looks at the proliferation of one typeface (which recently celebrated its 50th birthday) as part of a larger conversation about the way type affects our lives.

Helvetica is currently screening at film festivals, museums, design conferences, and cinemas worldwide, and is now available on DVD. <http://www.helveticafilm.com>



Its all about the Fonts

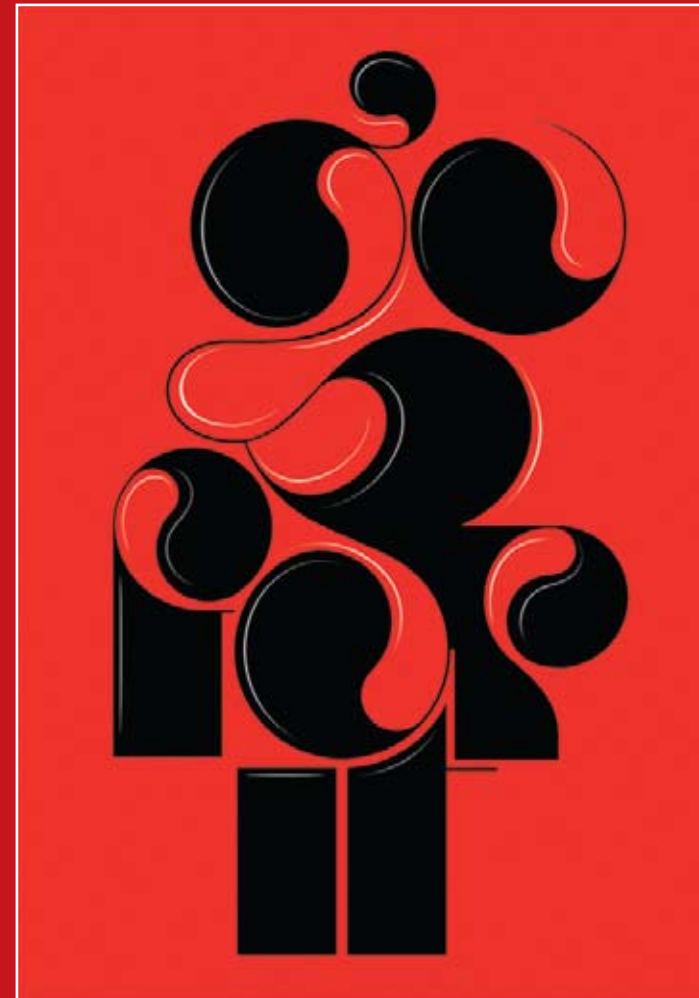
If ever you want to know something, you check out smashing magazine online, and with Typography with on our minds we searched for the best fonts at our fav resource site. <http://www.smashingmagazine.com/2007/11/08/40-excellent-freefonts-for-professional-design/>

sightings

THINGS_WE_SPOTTED

type fest

DESIGNING_WITH_TYPE

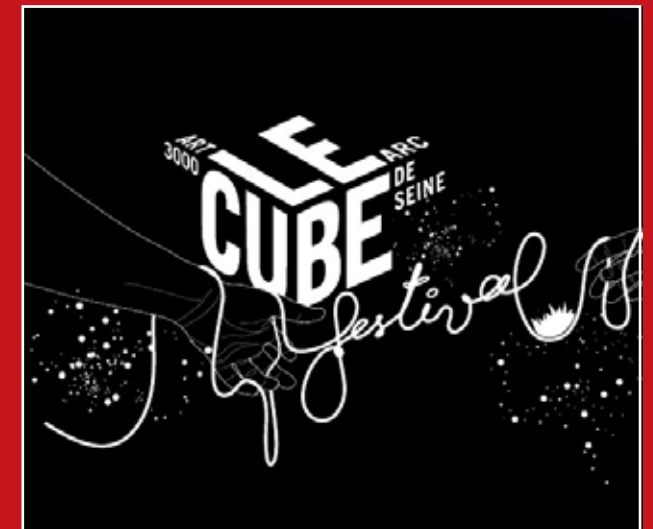
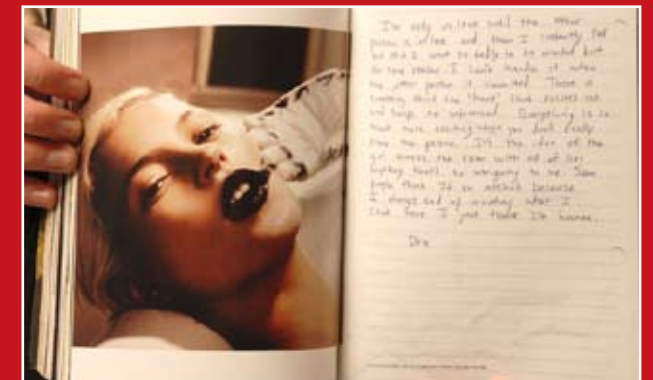


TOP_LEFT:
GO_FOR_IT_POSTER // ALEX_TROCHUT

MIDDLE_RIGHT:
A_PERSONAL_INVESTIGATION_OF_DESIRE // STACYBARNES

TOP_RIGHT:
EUROCKS // STÉPHANE_BUCCO

BOTTOM_RIGHT:
LE_CUBE // STÉPHANE_BUCCO





TOP_RIGHT:
NEVER_PUT_ALL_YOUR SOCKS_IN_ONE_BOX // ALEX_BEC

TOP_LEFT:
DJORDJE_OZBOLT // STACY_BARNES

MIDDLE_LEFT:
DJORDJE_OZBOLT // STACY_BARNES

BOTTOM_LEFT:
ASKUL_BATTERIES // STOCKHOLM_DESIGN

RIGHT_HAND_SIDE_OF_PAGE:
PLAY_WITH_TOOLS // PABLO_ALFIERI



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