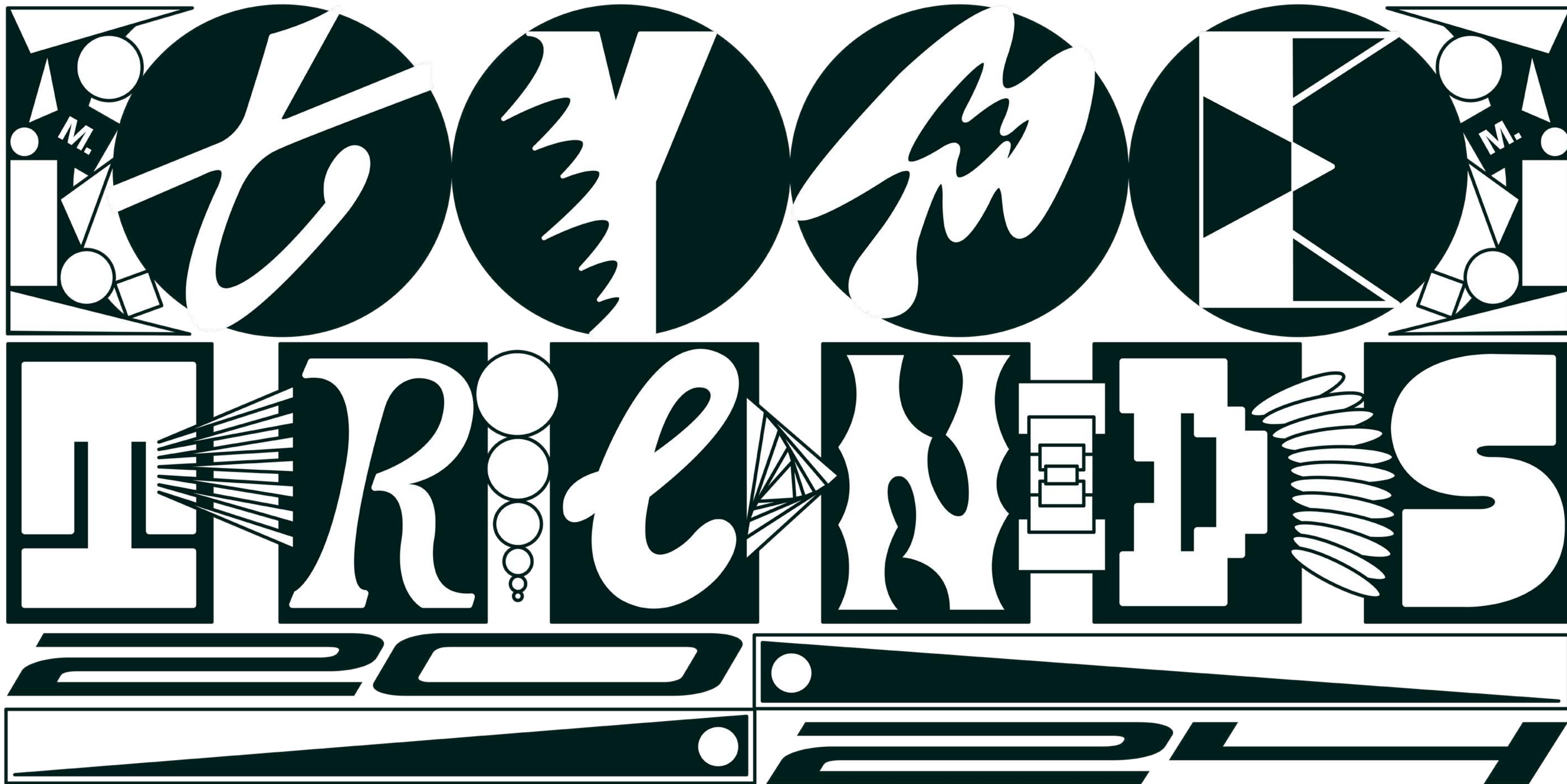




The campaign identity for this year's Type Trends is inspired by the widely understood and appreciated visual language of vinyl records. Alongside the evergreen vinyl record sleeve format, the campaign identity graphically appropriates familiar music genre styles such as rock, heavy metal, hiphop, country, and electronic to showcase, in a highly relatable way, some of the many diverse styles and categories in typography. This year, to help appeal to a broader audience, we will **identify 10 type trends**, supported with research and key insights into how each may have come about.



To bridge the gap by placing type design into a universally understood context—music.

The campaign identity aims to bridge the gap between creatives and a wider general audience by placing type design into a universally understood context—music. We do this by visually pairing each Type Trend with familiar music genres supported by imagery representing some of the cultural influences behind each trend.



type trends 2014



About a minute and a half into **‘Helvetica’**, Gary Hustwit’s 2007 typography documentary, something is said that sets the tone for everything that follows. As the camera moves between meticulous shots of manual typesetting, and crowds surging around the fizz and excitement of Times Square, the scene suddenly cuts to a shot of a man sitting at a plain wooden desk. Dressed in short shirtsleeves and neat, metal spectacles, the design critic Rick Poynor delivers the first spoken words of the film: **“Type is saying things to us all the time.”**

Although Hustwit uses this observation to tell the story of the **Helvetica® typeface**, Poynor’s point is universal. Type speaks to us constantly. So, what is it saying to us in 2024? Over the last year, we here at Monotype have been trying to answer this question, scouring the world for the work of brands and agencies we admire and compiling examples of typography that reflects our changing world. Our annual Type Trends Report is a celebratory exercise, a chance to give flowers to some of the unique typographic voices we see all around us. But it’s also an opportunity for introspection: what does the work tell us about ourselves? What is

these designers’ work saying and why does it feel so relevant? In Hustwit’s film, Poynor explains how **“typefaces express a mood, an atmosphere”** and speaks of their capacity to **“give words a certain coloring.”** Type, he concludes, is the way we all receive **“messages about what the world is now, and what we should aspire to.”** As designers, we all share this drive to communicate and connect through our work, and the capacity to reflect on society. So, we’ll repeat the question: **what is type telling us about our lives today?**

Before we even get to typefaces, however, there’s a lot to take stock of since our last report came out in early 2023. The past year has seen a boom in generative AI technologies, countered by a resurgence in appreciation for the local, handcrafted, and personal. It has brought war and mass displacement, matched by a belief amongst (in particular) younger generations in the power of social activism and community organizing to enact meaningful change. We have witnessed a growing awareness of both the severity of the climate crisis and political movements seeking to build more sustainable, inclusive,

and equitable societies moving forward. An increase in social media apps, streaming platforms, and digital experiences continues to steer our lives toward the online sphere, but the success of

real-world events like **Beyoncé’s Renaissance World Tour** and **Taylor Swift’s The Eras Tour** remind us of our enduring need for shared, in-person experiences.

Meanwhile, the rise of **bubblegum Barbiecore**, fresh from its head-to-head showdown with **Oppenheimer’s atom bomb**, has found its counterpoint in the returning aesthetics of ‘90s

grunge. Typography reflects all of this back to us in a chorus of wildly different voices. Take the recent reappearance of serif typefaces within the graphic identities of both cultural institu-

tions and brands—typefaces that for so long have been snubbed or perceived as old-fashioned or traditional. This resurgence suggests a return to heritage values, with organizations turning their backs on more “future-facing” sans serifs in favor of something more classic—just look at how **Peter Horridge** and **Edit Brand Studio** dove into the **National Portrait Gallery’s** archive to create a new serif monogram for the London institution. But what if those serifs are softer, bolder, and more “retro” than “heritage” in **Minute Maid’s** new logo from **JKR**? Maybe, in that case, the intent is to offer something fun, light, and friendly, wrapped up in a reassuringly familiar format. Similarly, we wonder, is the rise of unfussy, sketch-like typefaces (like the ones used by **Momofuku**) a search for a form of impulsive-free expression? An assertion of authenticity and honesty? A punk rejection of prevailing graphic mores and stricture? Or all the above? When it comes to figuring out what type is saying, there are no definite answers, just as there is no definite way in which the world is, or isn’t, at our present moment in time.

The contemporary world is full of opposing or incongruent social forces that collide to produce unpredictable results. Contrasting ideas and values may variously coexist, override, cancel one another out, or else synthesize to create something strange and new. Although the contemporary world may have become extremely online, that doesn’t mean we don’t also pine for the natural world. These two phenomena sit side by side, influencing one another as people share their experiences of the great outdoors through social media or, on the flip side, discover and navigate outdoor spaces through apps and smart devices. The **gorpcore phenomenon**, for example, (whose hashtag has 1.6 billion views on TikTok as of the end of 2023) emerges through a synthesis of these two forces—a return to nature blended with social media fashion—and we see the same trend within type. The brand identity for Belfast restaurant **Vero**, by **Crown Creative**, sinks chunky, earthy letterforms onto a textured paper background to celebrate its emphasis on fresh, natural ingredients—which is then emblazoned with punchy illustrations and photography that’s optimized for digital display and online ordering. Society is big





enough to include all our varied impulses, as well as all their endless combinations.

Throughout all of these combinations, amalgamations, and blends, type is speaking to us. When we come across typefaces that have begun to distort, squish, balloon, or morph into new forms, we might see a hint of glitch aesthetics and AI, but perhaps it's also about creating something softer and more comforting: round, squashy shapes that promise warmth and protection in a world that is often hard and unforgiving. Likewise the return of '90s graphics and typefaces, puckishly referencing the decade's cinema, music, and television (as well as the subsequent emergence of more Y2K-inflected cyber aesthetics, replete with their unfailing optimism in technological progress), may be acts of playful nostalgia, but they also allow for escape into a time that now seems reassuringly distant from today's collective angst about climate, the seemingly fragile global economy, and increasing political polarization. Type, however, does not

always respond to our social context directly. Few commercial retail typefaces are developed in direct response to sociopolitical events, with the majority drawing upon other sources of inspiration, combined with the constraints of a set brief. Yet each of the new typefaces that have been created and consumed in this past year were all born from the specific context of the world in which they were formed. They were designed by creators saturated in the news of the day, and whose thoughts and ideas were inevitably shaped by the events taking place around them. Those typefaces have been seen by people from across the globe who are living through those same events, and whose desires and reactions are tempered by their own personal experiences. Type is steeped in politics, society and culture, and its message comes through to us from within these frameworks. By its very nature, type is telling us what the world is like as we enter 2024.

So, what follows on the coming pages is a first step towards unravelling this: **ten trends we've noticed in the world**, all of which say something about the way in which we're designing and thinking as our century matures into its mid-twenties. They are themes that have bubbled up time

and again in our visual landscape, albeit not always in the same way, and frequently not for the same purposes. After all, just because type is an impactful and integral tool for communication doesn't mean it gives up its secrets easily. In the final minutes of **'Helvetica'**, Hustwit turns his camera on the late Wim Crouwel, a designer who witnessed the story of Helvetica from its launch in 1957 onwards. **"It's always changing, time is changing,"** Crouwel tells Hustwit. **"Why you grab a certain typeface for a certain job has a different meaning than [from when] we grabbed a typeface for a certain job in the 1950s."** Type is constantly adapting and shapeshifting as the world evolves around it. **"You are always a child of your time,"** he explains, **"and you cannot step out of that."**

In a time of flux, change, and instability, this acknowledgement of type's fluidity offers a stable center from which we can begin to reach out. The challenge for today's design community is one of interpretation, of finding and creating new meaning in all that we do. As we begin to move through 2024, it's time to ask ourselves: what are we saying about the times in which we live, and how are we saying it?





1

Everything of the time.

7—12

If type is telling us something about our lives today, then this trend reflects every possible facet of life, everywhere, all at once.



2

Whatever.

13—16

Born of '90s nostalgia, **Whatever** encompasses a spectrum of styles from nihilistic grunge to colorful pixel play.



3

System.

17—21

Despite having an engineered feel or approach to designing letters, **System** projects feel analog and human-made.



4

De-form.

22—27

De-form breaks typefaces beyond their skeletons.



5

Flux.

28—32

Whether truly animated or inspired by motion, **Flux** looks fast and dynamic.

Contents



6

Quirk.

33—41

Quirk represents a willingness to try something unexpected, to stand out, to speak differently.



7

Counter Attack.

42—46

Negative space steps out onto center stage, begging to be seen and celebrated in Counter Attack.



8

Profeshinal.

47—54

This trend seeks to replicate naiveté within bounds.



9

100% Natural.

55—58

100% Natural is a trend of multiple meanings—one of sustainable brands seeking to permeate their look with an element of nature, a call-back to their surroundings, or a promise of goodness.



10

Return of the Serif.

59—64

At a time of great unease, in a world falling victim to conflict and hardship, it is perhaps not surprising that more classical approaches are en vogue.

Contents



SIDE A

Everthing of the time

Everythingallofthetime.

1

If type is telling us something about our lives today, then this first trend reflects every possible facet of life, everywhere, all at once. With a title inspired by American comedian, musician, actor, and filmmaker Bo Burnham’s cheeky tune, “**Welcome to the Internet**,” this trend screams “**more is more**.” It’s an open door to exaltation and joy. The song takes a comedic look at the modern “infoglut” and the distracting yet inspiring black hole the internet has become. “**Could I interest you in everything?**” Burnham asks. “**All of the time? A bit of everything, all of the time?**”

Everythingallofthetime challenges designers to use all the colors, textures, and typefaces they could reasonably fit in a design. **Bens Best Blinz**, or **B3**, is a new

cannabis company founded by **Ben Cohen**, the co-founder of Ben & Jerry’s Ice Cream, with the mission to right the wrongs in the war on drugs. The identity, led by **Pentagram’s Eddie Opara**, artfully marries multiple typefaces from Vocal Type’s Tré Seals with vibrant artworks by black artists **Dana Robinson** and **Opara** himself. Standing out amongst the typical leafy green cannabis packaging, **B3’s** containers offer a colorful, sophisticated, and educational experience with prominent typographic messaging in typefaces inspired by historical activists and quotes by black leaders meant to be explored over time.



Agency/designer: **Pentagram**. Supporting typefaces Martin, Bayard, Eva, Eva Maria, Eva Peron by **Vocal Type**. Halyard by Joshua Darden.



Next up is **Lynne Yun**'s mural for **You Are Not Alone**, a public art project that aims to spark hope, connection, and conversations around mental health. **Yun** painted the mural in an expressive rendition of the Korean script Hangul as a message of welcome to Korean speakers passing through the Seaport in Lower Manhattan. Featuring curvy, playful, experimental forms in bright yellows, oranges, and pinks, the mural is layered with a 3D and image recognition AR extension by **Beatriz Lozano** that makes the colors alternate like keys on a keyboard.

Agency/designer: **Lynne Yun**,
Space Type. **Beatriz Lozano**.

안녕하세요

@YOUARENOTALONEMURALS

@SPACETYPECO

Pioneering French agency, **Lonsdale**, built an identity centered on custom type for **Parisian Prestashop**, the leading open-source e-commerce solution in Europe and Latin America. The typeface, **Prestafont**, has a set of 4 families of alternate glyphs that are randomly generated within the main sans family to reflect Prestashop's diverse merchants and the software's limitless customization. While each font style holds its own charm, the real party starts when they mingle and dance together: a combination of blocky pixel forms, a brush script, dingbat-esque picto-

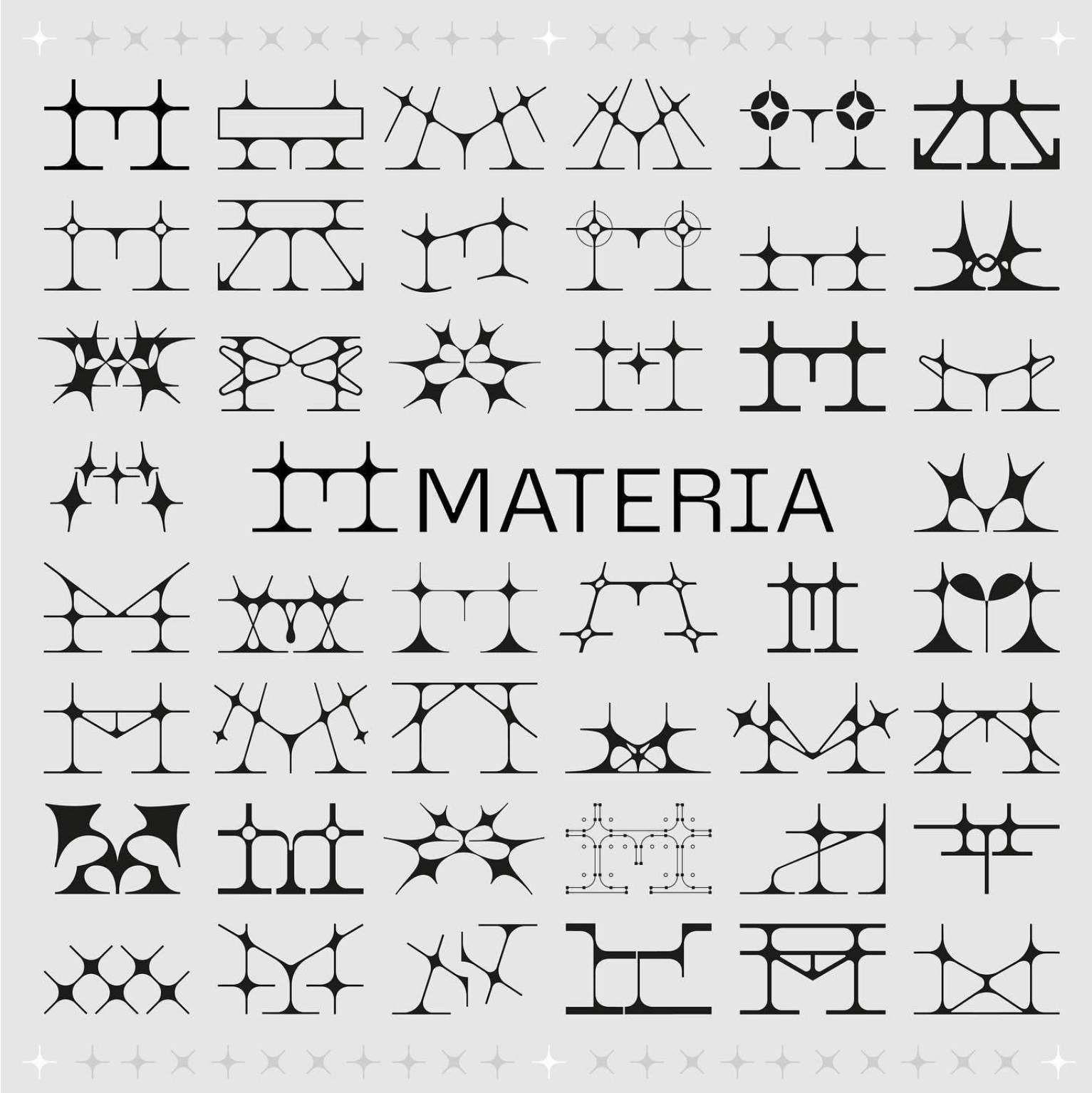
forms, and a decorative, speedy-looking sans. The symphony of fonts harmonizes with a muted, pastel color scheme, allowing typography to take the stage.

How can one authentically capture the multifaceted aspects of physical spaces? The logos for **Materia** digital art gallery and **Mix Brussels**, a hotel, gym, and coworking space, both reflect the versatility of the spaces they represent, using their own Everythingallofthetime takes. Paris-based **Golgotha** creative studio developed the Materia logo, which shapeshifts between over

48 ornamental variations of the letter M. Similarly, **Base Design's** versatile identity and logo for **Mix** draws inspiration from the diagonals of the '60s building, with a chunky slanted logotype that's layered in different textures hinting at the seamless fusion of spaces Mix offers. Both of these playful, rebellious approaches reveal designers testing the limits of what a logo or identity can be. **Why should it be one thing when it can contain multitudes?**



Agency/designer: **Lonsdale**.
Supporting typeface: **Prestafont** by **Lonsdale**,
IBM Plex Sans by **Mike Abbink**, **Bold Monday**.



Agency/designer: **Golgotha**.



Agency/designer: **Base Design**.
Supporting typefaces: **Moderat** by **TIGHTYPE™**, **Tobias** by **Displaay Type**.

t



Agency/designer: **Coca-Cola**.

Agency/designer: **Liquid Death**. Supporting typeface: Acumin Pro Condensed by Robert Slimbach.



t

To round out this trend we have two beverage brands—a widely recognized, global icon that has over 100 years of history, and a rebellious disruptor in the bottled water space. **Coca-Cola's** latest limited-edition flavor, **Y3000**, “tastes like the future” (year 3000, to be exact) so the team leveraged generative AI to co-create the flavor and the packaging design. Coca-Cola’s iconic Spencerian script is made up of fluid dot clusters to, “represent the human connections of our future planet.” Does the inclusion of AI in the creative process yield results that are more compelling than a strictly

human design team could have produced? We’ll let you answer that for yourselves, but also begs the question: are design moments like this not only part of this broader trend—but inspiring it as well? Perhaps the rise in chaotic, AI-generated art with intricate patterns and surrealist themes is pushing designers to create equally wild works of their own making. AI learned design from humans. Maybe it’s time for us to learn from AI.

Finally, we have a relative newcomer, **Liquid Death**, the canned water brand that is taking

a very DIY, irreverent approach to marketing and branding from its tagline, “MURDER YOUR THIRST,” to its metal-inspired black-letter logotype and skull logo. According to VP of Creative, Andy Pearson, “**Liquid Death is just an amalgamation of the things we find interesting—heavy music, satire, art, absurdist humor, health and environmental issues, sketch comedy—all thrown in a bag and shaken up.**”

What could be more Everything
allofthetime than that?

Perhaps influenced by Gen Z and Millennials coming of age in the twenty-twenties, it's impossible to ignore the resurgence '90s aesthetics when examining today's fashion, music, and design.

Y2K

THINK OF DIGITAL GRADIENTS



BOLD TYPE & DROP SHADOWS.



Whatever.

2

Our next trend is born of ‘90s nostalgia, and like Everything allthetime, Whatever encompasses a spectrum of styles from nihilistic grunge to colorful pixel play. Picture digital gradients, big, bold type, and drop shadows. Perhaps influenced by Gen Z and Millennials coming of age in the twenty-twenties, it’s impossible to ignore the resurgence ‘90s aesthetics when examining

today’s fashion, music, and design. Just look at the live-action tale of **Barbie** in July 2023, which colored the year in hot pink and neon ‘90s-inspired fashion takes. Countless Barbie collabs sprang up, looking to capitalize on what would become the highest-grossing film of the year. At the forefront of retro-tech revival, **Retrospekt** introduced a specially designed Polaroid 600

instant camera, in a toy-like color scheme and whimsical packaging. Drawing inspiration from the iconic ‘80s and ‘90s Barbie Polaroid cameras, the 2023 edition rides the wave of millennial nostalgia while bringing back the fun and gratification of instant cameras. The packaging gives a fresh spin to the classic Barbie camera, presented in a pink casing adorned with lively flower graphics.



Agency/designer: **Retrospekt**.



Design studio **Roger** took **Nickelodeon** back to its roots by tapping into their “weirdo kid brains” to reimagine the network’s iconic splat symbol with new motion language, softer shapes, and added colors, and by bringing back the famous slime. The logo is set in ROC Grotesk and paired with **Neue Plak** to create contrast between playful & condensed type.



Agency/designer: **Roger**.
Supporting typefaces: ROC Grotesk by **Kostic Type Foundry**, Neue Plak by **Paul Renner, Linda Hintz** and **Toshi Omagari**.

Another favorite amongst kids (and adults alike), **Jell-O** received a joyful type-centric treatment by **BrandOpus**. The dessert brand’s first makeover in a decade aimed to evoke, “jiggly goodness” with a type-forward approach using a rounded, chunky sans with a wider “O” intentionally sat above the preceding letters. The simplified logotype, with a white drop shadow, stands out against bright, cartoonish 3D-graphics of the gelatinous foods.



Agency/designer: **BrandOpus**.
Supporting typeface: FF Nort by **FontFont**, customized.

it’s impossible to ignore the resurgence ‘90s aesthetics when examining today’s fashion, music, and design.

Agency/designer: **VCCP London**.

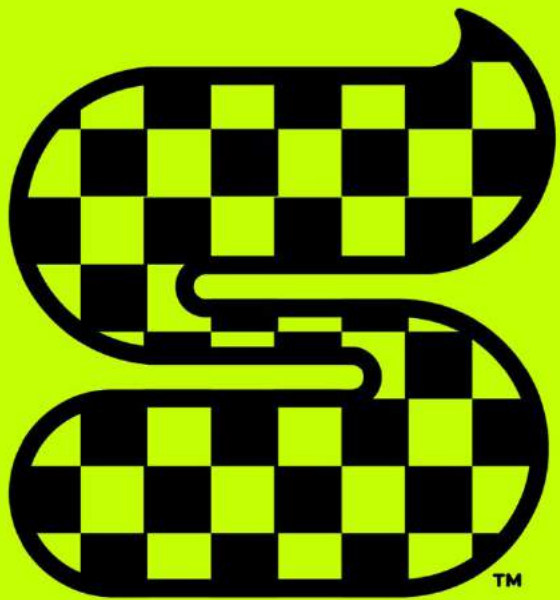
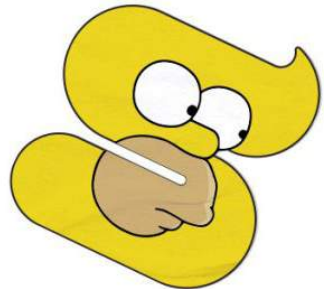


VCCP London teamed up with **Magic Eye Inc®** to take **Müller Corner** yogurt dessert on a trippy ride by producing a series of optical illusion artworks that feature a secret message. “From fashion, footwear, and summer film releases, to Instagram filters and TikTok trends, ‘90s aesthetics are having a moment,” Müller strategy and marketing director

Toby Bevens says. “Consumer research told us there was massive potential in dialing into our own ‘90s heritage by bringing back one of our most-loved and sorely missed flavours—Müller Corner Mississippi Mud Pie Inspired.” To top it off? The campaign even features a remix of 1995 house music single, “Renegade Master.”

What makes the Whatever trend such a hit among dessert brands? Perhaps the comfort we experience when indulging in a sweet treat recalls warm feelings of childlike joy. NYC-based studio **Safari Sundays** enlisted help from **Grilli Type** to develop **SWERVE**, a slushy headline typeface to refresh 7-11's frozen Slurpee drink. In addition, they

introduced “Styles,” a mascot built from the letter S matching the dessert’s dollop shape that “embodies the mischievous child inside us all.” A neon color palette, checkered patterns, a new tagline, and a fresh voice round out the brand to make it more appealing to target Gen Z and younger millennial audiences.



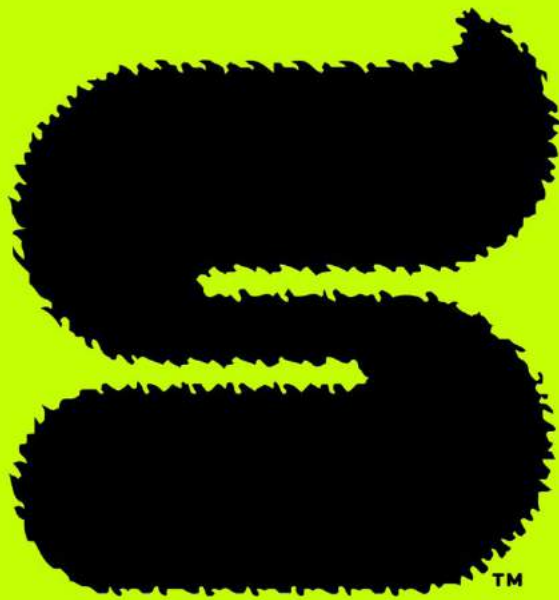
FILL FASTER.

SLURPEE®



FILL FX.

SLURPEE®



FILL THE VIBRATIONS.

SLURPEE®

Agency/designer: **Safari Sundays**.
Supporting typeface: **SWERVE**,
custom with **Grilli Type**.



SYSTEM

R E C O R D I N G S

INDUSTRIAL TRACKS

1. STRUCTURED
2. ENGINEERED
3. ANGULAR

SYSTEM is



Agency/designer: **Brand Brothers**.
Supporting typeface: Custom
logotype; Replica by **Lineto**.



3

If Everythingallofthetime mirrors the complex intricacies and excess present in our modern lives, System is a brief respite—a return to structure, control, and precision.

Martijn van der Does, Executive Creative Director of Amsterdam studio, **WONDERLAND**, calls this concept Slow Design. “As our fast-paced, technology-driven world places a premium on speed and efficiency, Slow Design represents a counter-movement that advocates a more deliberate and mindful approach,” van der Does says. “It encourages us to challenge the prevailing culture of rapid consumption by fostering a deeper connection with the products we use and the environments we inhabit.” The System trend embodies principles of slow design: a reconsideration and even a return to traditional principles.

Over the past few years, modular, mechanical, and industrial

typefaces have become warmer and more nuanced. This trend continues that trajectory but with more emphasis on the idea of “hands-on,” breaking the System, and celebrating the System. Despite having an engineered feel or approach to designing letters, System projects feel analog and human-made. Softer forms and thoughtful grid-breaking construction of letterforms enhance the human factor.

“We make elevated design that is simple to install.” The tagline for Amsterdam architectural product manufacturer, **Nown**, is pure System through and through. The visual identity, designed by Paris-based **Brand Brothers**, features a wide custom logotype accentuated by sharp, repetitive angles and exact junctions where segments meet, mirroring the carbon-neutral architectural products they make.

The supporting type is Lineto’s Replica, mostly used in all caps.



Now let's journey to the new **South Asia Gallery** in the UK's Manchester Museum. In partnership with **Universal Thirst**, **Sthuthi Ramesh** designed the SAG Stencil Typeface, a unique font that aims to capture the essence of the diasporic journey from South Asia to Manchester. SAG Stencil spans seven scripts —Bangla, Devanagari, Gujarati, Gurmukhi, Latin, Tamil, and Urdu—using modular type. The bespoke typeface was informed by a 1937 type specimen from the **Gujarati Type Foundry** as well as stenciled, hand-made signage found in Indian train stations, bringing a touch of history and creativity to the gallery's identity.



Despite having an engineered feel or approach to designing letters, **System** projects feel analog and human-made.

Agency/designer: **DDB Chicago, Andaluz.**



Another sustainable **SYSTEM** case study comes from an unlikely source: **Molson Coors beer**. **DDB Chicago** used typography to cool down an overheated community in Miami, Florida, with their award-winning “chillboards” for Coors Light. These unique installations are painted on city rooftops with highly reflective white paint to raise awareness of climate change and help residents save on their utilities. DDB enlisted help from local street artist, **Andaluz**, to design a custom typeface that would cover 96% of each roof. Even cooler? Molson Coors is giving away 5,000 gallons of reflective white paint as part of the campaign.



Agency/designer: **Sthuthi Ramesh and Universal Thirst.** Supporting typeface: SAG Stencil.



Coors LIGHT
PRESENTS

CHILBOARDS

ADS NOBODY CAN SEE BUT EVERYBODY CAN FEEL

CELEBRATE RESPONSIBLY. © 2022 COORS BREWING COMPANY. COORS LIGHT BEER.

Next up, we have **Nike's CURV Studios** wordmark by agency powerhouse, **AKQA**. The CURV Studios wordmark is shaped by the four phases of creativity—preparation, incubation, illumination, and verification. Each letter is built within a bubbly, pointillist 4x4 grid that gives clarity at scale. Paired with the iconic Nike swoosh that has been segmented into 4 pieces to match the stages of creativity, the identity takes inspiration from Nike's culture of innovation.

Agency/designer: **AKQA**.



Agency/designer: **Workbyworks**.
Typeface: Helvetica Neue Condensed
by **Max Miedinger** and **Linotype**.



To complete the lineup: **Workbyworks'** identity for **BONELESS**, a streetwear brand devoted to offering high-quality yet affordable clothing for the young generation. The design is anchored by a widerset letter B, constructed with a 3x5 flexible grid, setting the foundation for both the logo and layout system.

DE-FORM RECORDINGS

DE-FORM



De-form.

4

Is that a world-beating variable typeface, or is it just kinda De-form(ed)? And why are you not filling every possible pixel on the canvas? De-form breaks typefaces beyond their skeletons. It pushes them up to the final sub-pixel and wants still more canvas grab. This type wiggles and morphs across varied states. It covers ground. It provokes and packs a punch—it’s boxy and squishy and rarely anywhere in between. This trend invites designers to use methods of typographic distortion that have been discouraged for decades! With De-form designs, weight balance, width consist-

ency, and letter proportions are all mistreated for our pleasure. Is this trend a bold counterargument to play-it-safe “blanding” and clean, tech-centric design aesthetics? Or perhaps the unsettling undercurrent of global cultural and societal issues (wars, extremism in politics, inflation, strikes, cost of living issues) is sparking aesthetic disobedience. Have designers subconsciously absorbed this anger and emotion which is now reflected in their work? Maybe we need to break age-old rules to express a deep state of uprising after what we have collectively seen and experienced this year. **The rebellion will be typeset!**



De-form breaks typefaces beyond their skeletons.

Studio Kiln was tasked with developing an identity for the **Royal Television Society’s Cambridge Convention** that evokes the Society’s theme of “Too Much to Watch” without feeling pessimistic or anxiety-inducing. The logo leverages colorful, inflated bubble letterforms arranged so tightly that

each letter is competing for space and attention—not unlike the continuous flow of content clamoring for our increasingly fragmented attention. Complex motion designs based on a physics simulation only add to the effect—with bespoke rendering technology to manipulate the letterforms at random.



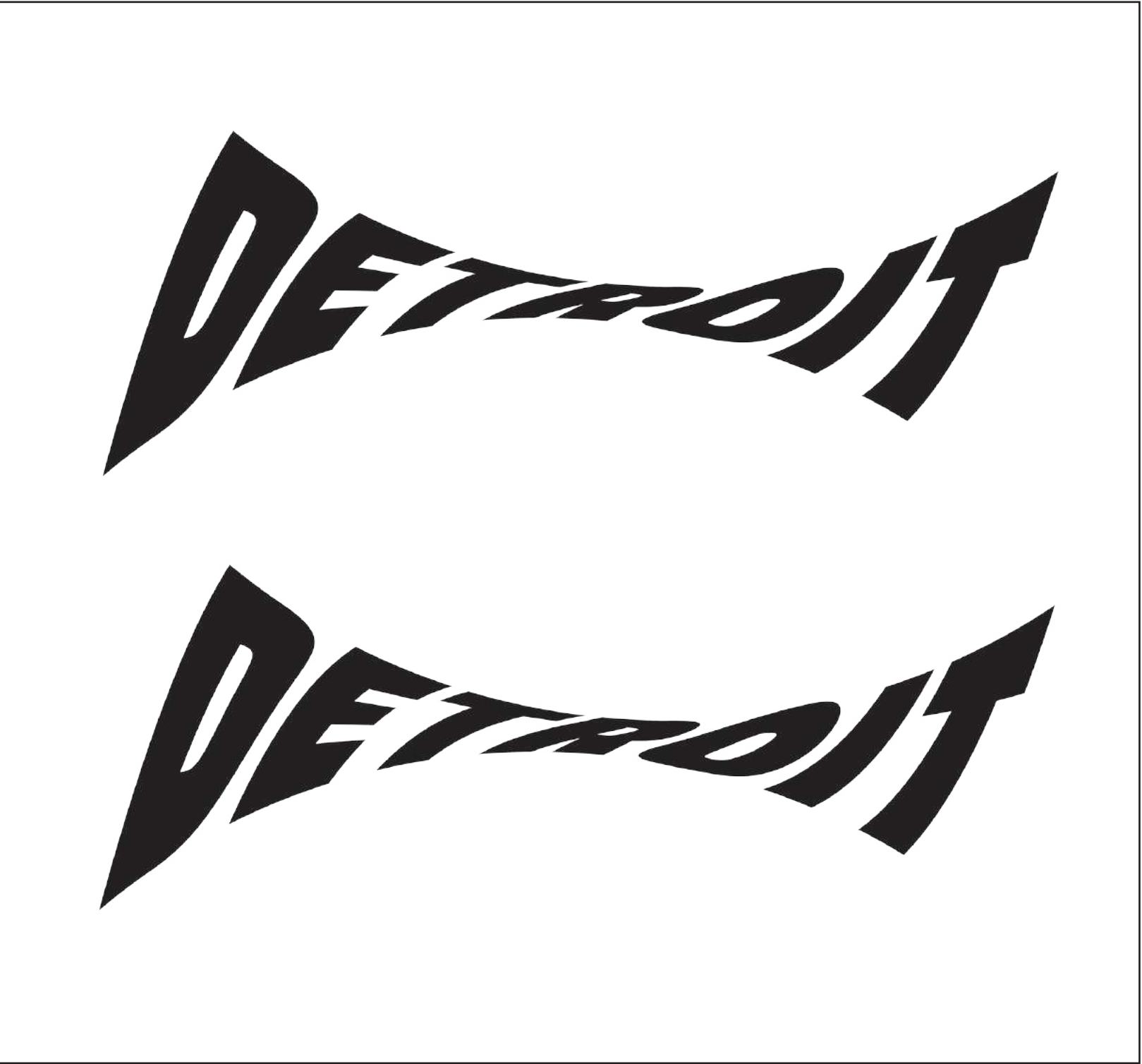
Agency/designer: **Studio Kiln.**
Supporting typeface: Lay Grotesk
by **Due Studio.**

American Apparel, a brand known for taking risks within a minimalist aesthetic, worked with **LG2 Architecture** to build a museum-like experience within a fashion industry tradeshow to promote its classic black 2001 tee shirt. Visitors followed a guided path into a 16-foot-high black box suspended 4 feet above the ground; inside, they experienced 7 installations highlighting the distinctive attributes of the classic black 2001 tee. The type adorning the walls of the kiosk was larger than life and stretched and distorted to mismatched extremes yet just complementary enough to look cohesive—matching the impressive and unorthodox popup.

It wouldn't be trendy without artificial intelligence, would it? **Detroit** is an agency in Paris (yes, you read that correctly) that represents a selection of international AI artists, working primarily in the fields of communication, press, and culture. The logo is based on the typeface **Acumin Extra Condensed**. Its concept aims at promoting the agency's name, Detroit, the link between two oceans and two worlds: humans and machines. The distortion brings the notion of dizziness that AI can provoke due to its infinite possibilities.



Agency/designer: **LG2 Architecture**.



Agency/designer: **Clément Payen**.
Supporting typeface: Logo based on the typeface **Acumin Extra Condensed** by **Robert Slimbach**.

Agency/designer: **Söderhavet, Placebrander.**
Supporting typefaces: Custom type by
Söderhavet, Gräbenbach by **Camelot Typefaces.**



Dalarna, Sweden is an idyllic region known for tourism and heritage trades like copper mining, horseback riding, and cross-country skiing. But the area is also home to global and high-tech companies in need of young employees, so Stockholm design agency **Soderhavet** partnered with **Placebrander** to build a fresh identity that highlights the promising possibilities of the region. The aesthetic of the brand's custom display typeface was guided by the rich mix of cultural touchpoints.

The chunky, dramatic custom typeface is designed to be elastic and expansive, able to communicate a range of stories using either just one letter or whole words as a window with masked imagery. When used as a typeface alone, the letters can be stacked and arranged to convey the continuous growth of this special region.



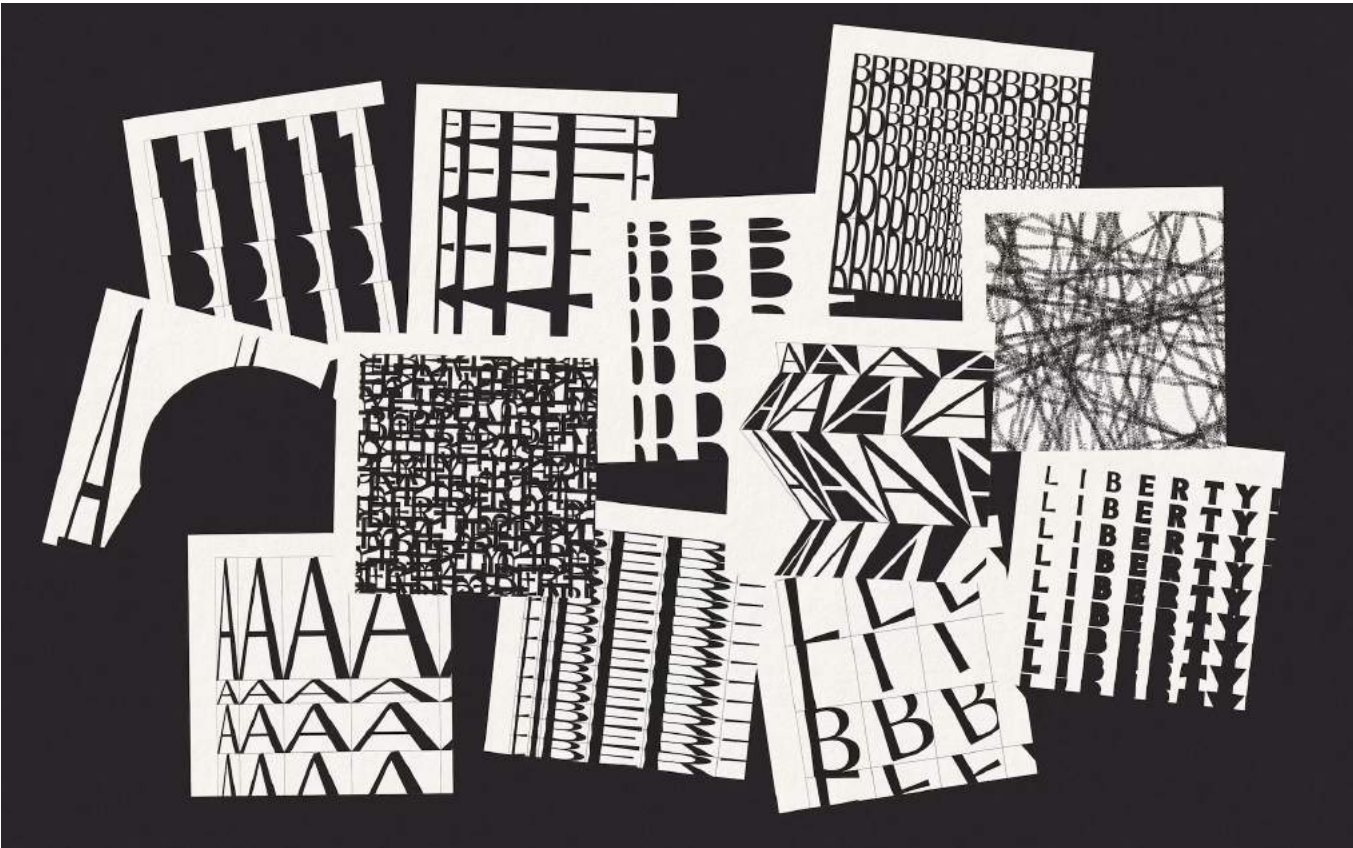
Agency/designer: **&Form, Toshi Omagari.**



&Form's logo design for **Tokyo Dome City** follows a similar path, utilizing custom software created with Toshi Omagari that allows the variable typeface to morph between shapes and colors, demonstrating the diversity of the facility's offerings.

Finally, an exclusive capsule collection of bags and scarves for 148-year-old brand **Liberty Fabrics**. To get at their brand value, “unapologetic eccentricity,” **Pentagram** partnered with **Colophon type foundry** to create Lasenby Sans, a humanist inspired by the original sign lettering that hung above Liberty’s Great Marlborough Street entrance. The team used the font to create dozens of wild typographic patterns, melding heritage style with modern technology to create bold kaleidoscopic shapes.

Agency/designer: **Pentagram**.
Supporting typeface: Lasenby Sans in collaboration with **Colophon Foundry**.



LIBERTY LETTERS

VERTICAL SCALE

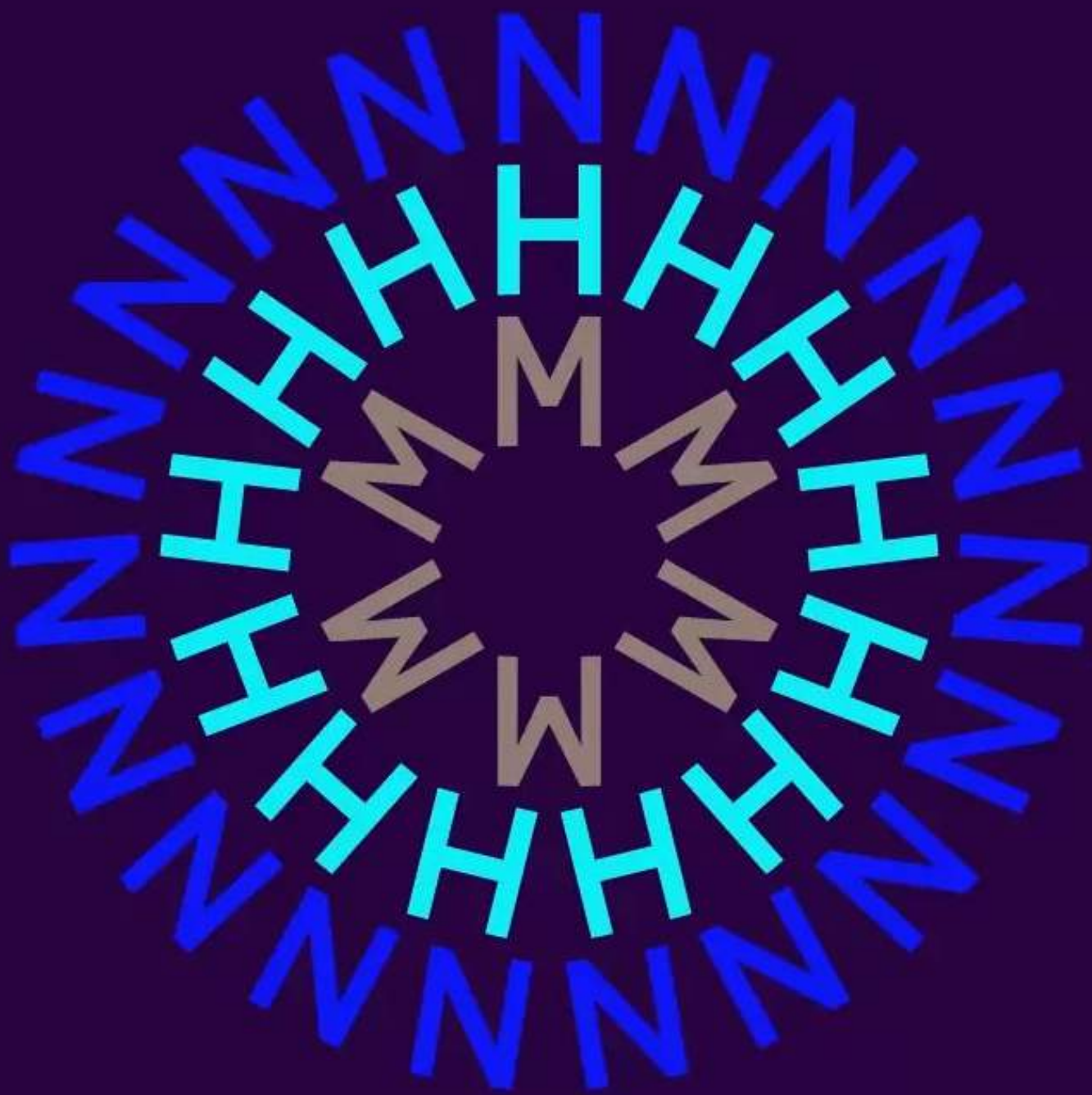
031







Agency/designer: **Pentagram, Nomad, Heavenly.** Supporting typeface: NHM Wallop in collaboration with **Displaay Type.**



Natural History Museum

5



Potentially a sub-category of De-form, Flux is a stable trend that has evolved over the past few years. Whether truly animated or inspired by motion, Flux looks fast and dynamic. You’ll also find type that employs AI to create dynamic or interactive movements. Nearly all the projects here are rebrands, with two sports brands for good measure, emphasizing both transformation and speed.

First up is another **Pentagram** case study in excellence. Their rebrand in partnership with **Nomad** and **Heavenly** for the UK’s **Natural History Museum** has a sharp, dynamic feeling. At the heart of the identity are mandala-like

word rings that represent the museum as an active catalyst in creating advocates for the planet. The rings also make an appearance in the brand’s new custom typeface, NHM Wallop, a reimagined version of Displaay Type’s sans serif, Wallop. The team built a generator tool that can be used to create both static and motion outputs through coding, making it easy for anyone working with the brand to balance consistency and flexibility. “Capable of movement, growth, expansion, and shape-shifting, [both elements] communicate dynamically, establishing an instantly recognizable element that injects vibrancy and energy.”

In a move to reinforce its deep ties to the Italian city, **Landor** has rebranded one of the most important orchestras in Italy, **LaVerdi**, to “the Orchestra Sinfonica Di Milano.” The team designed a custom avant-garde typeface, TUMB TUMB, inspired by synes-

thesia, forming the essence of the identity. “The logo widens and narrows according to the intensity of the music played by the orchestra,” infusing a cheerful, emerging energy throughout the identity, visually emulating the style of early 20th-century artworks.



Agency/designer: **Landor**.
Supporting typeface: TUMB
TUMB by **Landor Milano**.



Agency/designer: **Uncommon Creative Studio**,
F37 Foundry. Supporting typefaces: Two
custom typefaces in partnership with **F37 Foundry**.

Moving from the arts to gaming, we have UK creative agency **Uncommon's** rebrand of the popular FIFA video game series to **EA Sports FC**, with a fresh, triangular brand mark. The new logo gets its shape from the floating triangle, which appears above player characters in the electronic game. Uncommon also collaborated with **F37 Foundry** to create two custom typefaces for EA Sports FC, inspired by legendary football players **Johan Cruyff** and **Marta**. The first font integrates Cruyff's influence into the structural design of character stems, incorporating ink traps within a triangular system, while the second evokes the style and flair of Brazilian footballer Marta.



BONN CLASSICISMO
LUDWIG VAN BEETHOVEN SINFONIA
PESARO
ROSSINI STORIA
GIOACHINO SCHUMANN ITALIA
ZWICKAU RITMO
ROBERT ROMANTICA
CATANIA
BELLINI MUSICA
VINCENZO OTTOCENTO
1992 SYMPHONIC AUDITORIUM
ORCHESTRA MILANO



Agency/designer: **DesignStudio**.
Typeface: Custom in collaboration
with **Blaze Type Foundry**.



DesignStudio took a modern classic approach to rebranding the popular German football club **Borussia Dortmund (BVB)**, honoring its rich legacy while bringing in a speedy-looking variable typeface and logomark. Partnering with **Blaze Type** (hear

more from the fresh foundry in our podcast here), they designed a custom typeface that matches the acute 34° angle of the standing terrace at its home stadium, **Signal Iduna Park**. The variable type represents the fighting spirit of underdog turned conqueror, BVB,

with a headline typeface featuring distinctive “Intensity Characters” balanced with a functional body type. Paired with the team’s iconic black and yellow, the identity captures BVB’s roots while celebrating the attacking power of the team and its strong community.



Agency/designer: Unknown.

Whether truly animated or inspired by motion, Flux looks fast and dynamic.

Zippering around the globe to Tokyo, Japan, loan crowdfunding platform **Bankers** received a cumulative investment of 20 billion yen in about 30 months, the “fastest in the industry.” To match its speedy growth, Bankers’ branding and advertisements in Tokyo area train stations feature textured and gradient-heavy illustrations of investors on the move, layered with type that looks like it was quickly written with a soft-tip pen. Its energy is nice and quick, nearly sketchy, set at an angle, only adding to the dynamism.

finding a balance between comfort and a little bit of chaotic energy, where subtle quirks wink at you from behind the familiar forms of solid

Quirk

RECORDINGS®

Tracks:

1. PSYCHEDELIC (A)
2. UNEXPECTED (A)
3. BULBOUS (B)
4. TRIPPY (B)



Quirk.

R

Something that speaks to the visual system and yet feels looser than the broader typeface.

More great work from our friends at **DesignStudio**: their repositioning for **Scott’s Cheap Flights**, which changed its name to **Going**, is expressive and playful and solidifies the platform’s growth into a major player in the travel industry. The hardworking logo captures the

unpredictable journey of travel, featuring a “G” with a reverse loop to represent the brand’s unique deal-first approach that begins with finding the lowest price. Set in oblique type, the mark evokes momentum and movement reinforced by an arrow-like stroke ending. The color palette is

inspired by the biological diversity of the four hemispheres, its motion principles mimic spinning a globe and picking a travel destination, and its imagery is a mix of illustrations and user-generated content. The identity captures Going’s role in fostering adventurous and inquisitive travel.

6

Quirk, as the name suggests, is defined by type that surprises the viewer with a bold detail. Branding by nature demands a little bravery, after all. A willingness to try something unexpected, to stand out, to speak differently. And yet there is always tension between this desire to be different and the customer’s comfort. This tension is giving rise to typographical treatments that have a quirk here or there—just a little something to catch the eye and hold the viewer’s attention something that speaks to the visual system and yet feels looser than the broader typeface. This trend is all about finding a balance between comfort and a little bit of chaotic energy, where subtle quirks wink at you from behind the familiar forms of solid, stable sans serifs.



Agency/designer: **DesignStudio**.
Supporting Typeface: Mori by
PangramPangram.



01



The loop of the capital G represents the unexpected journeys, complete with twists and turns, that you can expect when you book with Going.

02



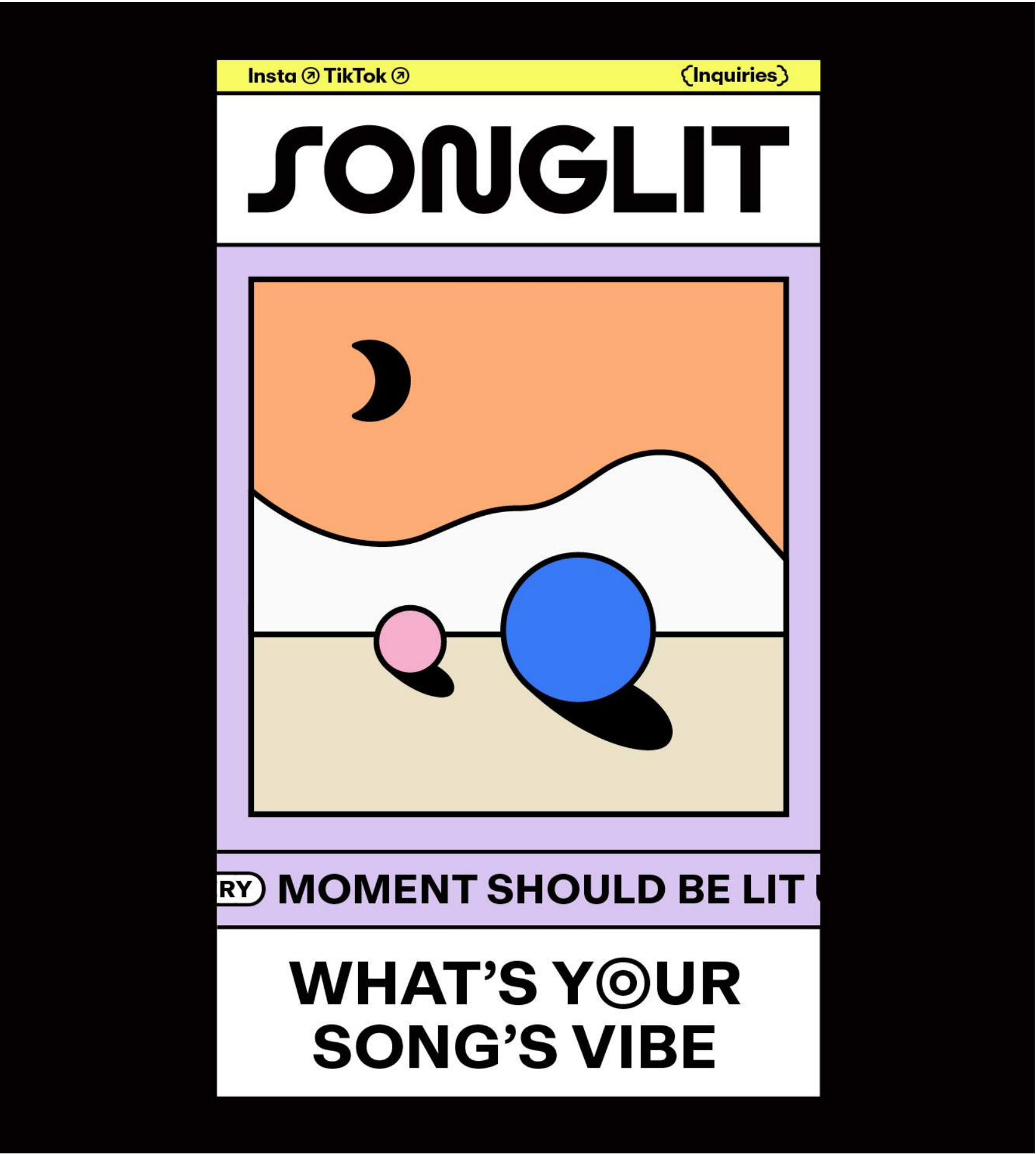
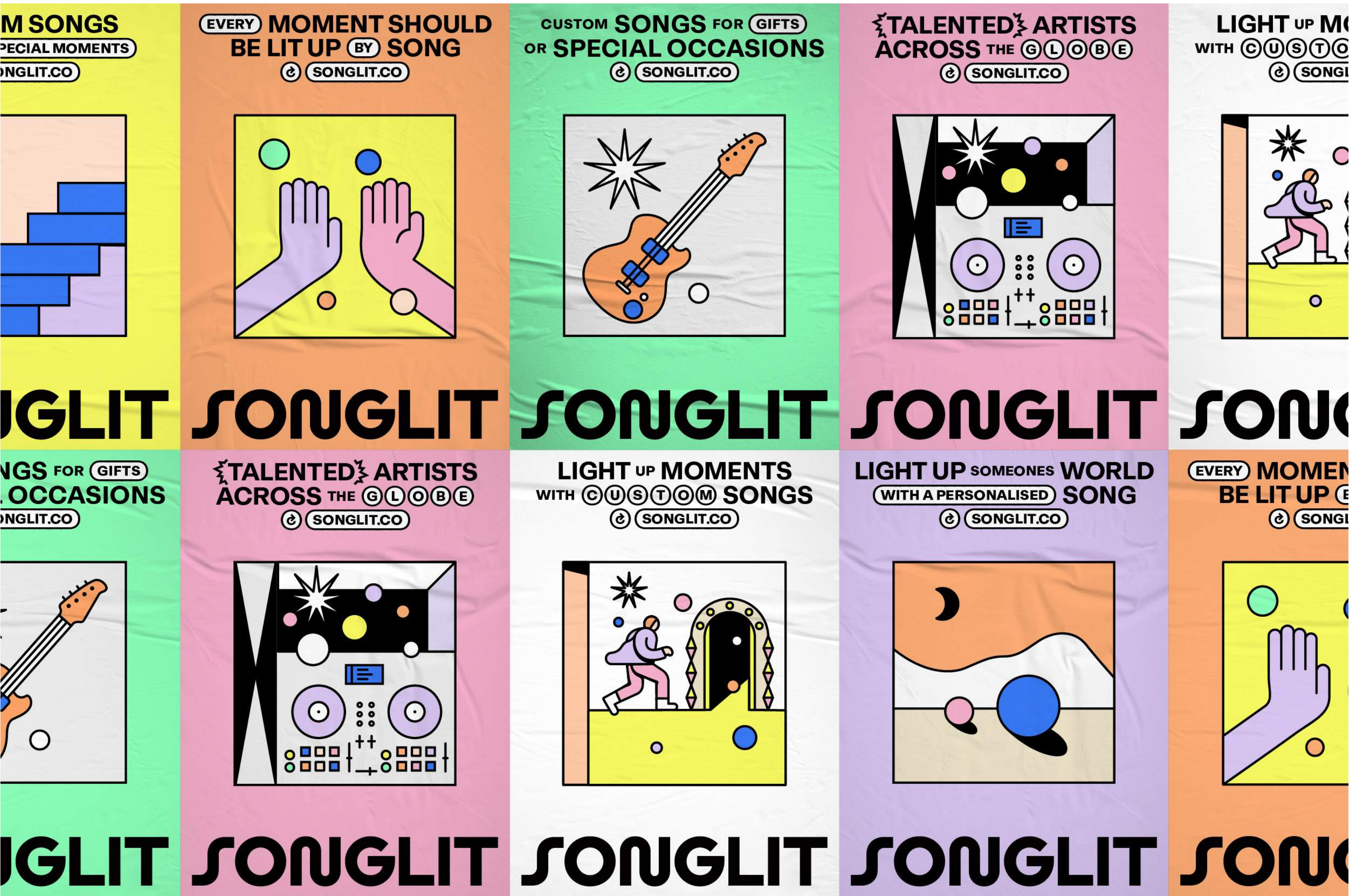
Secondly, the counter-clockwise arrow nods to our reverse booking approach.

03



At the highest level, our wordmark uses oblique letterforms to communicate a sense of movement and that momentum is further reinforced by the integrated arrow.

The fluid, loopy nature of music is captured in a customized font for **Songlit**, a platform that allows people to “light up someone’s world with a personalized song.” Designed by Australian Studio **Work** with typefaces Maxi Plus Variable and **Repro** by **Dinamo**, the bright, illustration-heavy identity brings the company’s mission to life—reflecting the endless customization of the platform’s offerings.



Agency/designer: **STUDIO WORK**.
Supporting typefaces: Maxi Plus Variable & **Repro** by **Dinamo Type Foundry**.

Agency/designer: **andstudio.**



Next up in whimsical wins is **Wisl**, a “local sports engine” that allows people to find like-minded players of any game and do what they love together. The identity by Lithuanian **andstudio** features a logotype based on a custom wordmark, with a stylized “W” that becomes a playful, humanized mascot for the brand. Hand-drawn illustrations, icons, and a bouncing ball energize the identity and recall the excitement of playing with a team.

NYC creative agency **SMAKK** brought similar gestural shapes into the logo and identity for **FLOOF**, a dog wellness brand that aims to be more human and provide better care for dogs from head to tail. The curly forms

complement the supporting clinical type throughout the branding, aiming to demonstrate that the brand is backed by science while making fur and skincare a fun part of caring for dogs.



Agency/designer: **SMAKK Studios**. Supporting typefaces: TAN MERINGUE by **Tantype**, Chalet LondonNineteenEighty by **House Industries**.

Branding by its nature demands bravery.

Agency/designer: **Graphéine**.
Typeface: Custom by **Graphéine**.



Graphéine, a creative agency that has famously called Paris and Lyon home, crafted a fresh new identity for the **20th district of Paris**. Forget 10 out of 10—Graphéine’s logotype scores 20 out of 20. “The aim was to offer a more compact graphic form than the previous logotype, while incorporating symbolic elements that give an original

and specific character to the borough.” Graphéine cleverly infused “Vingtième,” French for “Twentieth” into the lower-case “g” in the logo, giving it a double meaning when tilted vertically. On top of that, the vertical orientation of the logo alludes to the topography of the locale, symbolizing its status as the highest point in Paris.





Agency/designer: **W&Cie.**
Supporting typefaces:
Custom typeface by
Julie Soudanne and
Elliott Amblard.

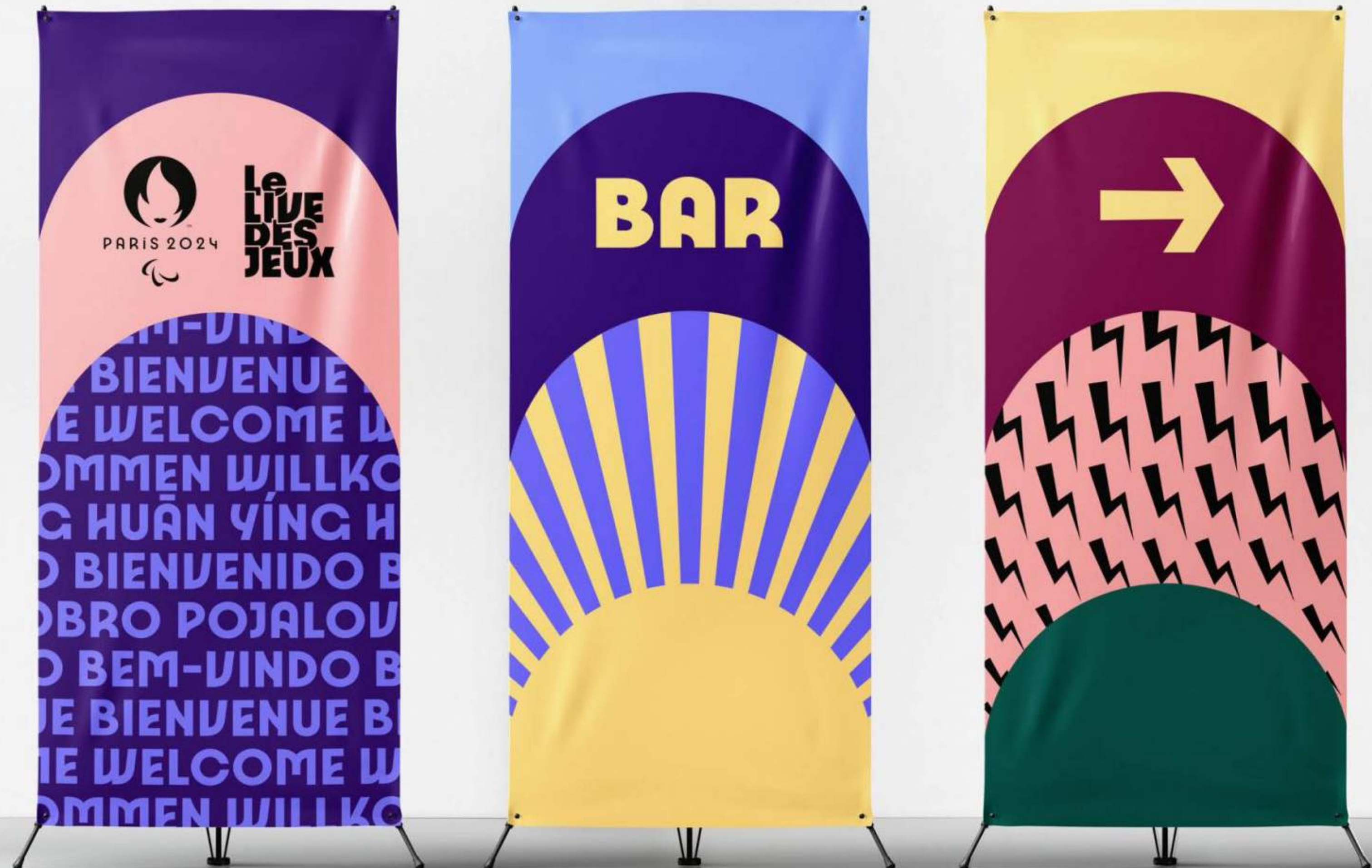
In the summer of 2024, Paris will become home to the **Olympic Games**. **W&Cie** crafted a clever, minimalist brand treatment inspired by the 1920s, embracing the legacy of Parisian Olympiads. The lively and colorful palette

pops against the enduring charm of the city's stony surroundings. Type designers **Julie Soudanne** and **Elliott Amblard** created a custom typeface for the occasion, inspired by the Art Deco movement as a tribute to

the last Olympic Games held in Paris (1924). The typeface spans 7 weights and includes various alternate glyphs, italics, and a variable version—a modern solution with a vintage aesthetic.



**Le
LIVE
DES
JEUX**



Wolff Olins

If you're still not convinced that these quirky sans serifs deserve pages in a type trends report, then bring your attention to veteran branding agency, **Wolff Olins'** own rebrand. For nearly 60 years, Wolff Olins has developed some of the world's most iconic brands, including Unilever, Johnson & Johnson, Google, Airbnb, and the NHS. The approach here is anti-bland, colorful, and a lot of fun. The "W" in the new wordmark is doing nearly all the work; its squiggly, even psychedelic, forms contrast sharply with the clean, orderly, and professional-looking sans serif. From their press release, the W "captures one of our core pillars, enjoy the ride, which has long been a key part of our culture, where people can express their individuality, find their fit without cutting off edges, experiment and play, unlocking creativity that helps us imagine new possibilities for our clients."

Agency/designer: In-house.
Supporting typeface: Monument
Grotesk by **Dinamo**, Untitled Serif
by **Klim Type Foundry**.

SIDE A

NEGATIVE SPACE HAS LONG PLAYED A FUNCTIONALLY
SUBSERVIENT ROLE TO DEFINING FORM.

COUNTER ATTACK

FOR THE

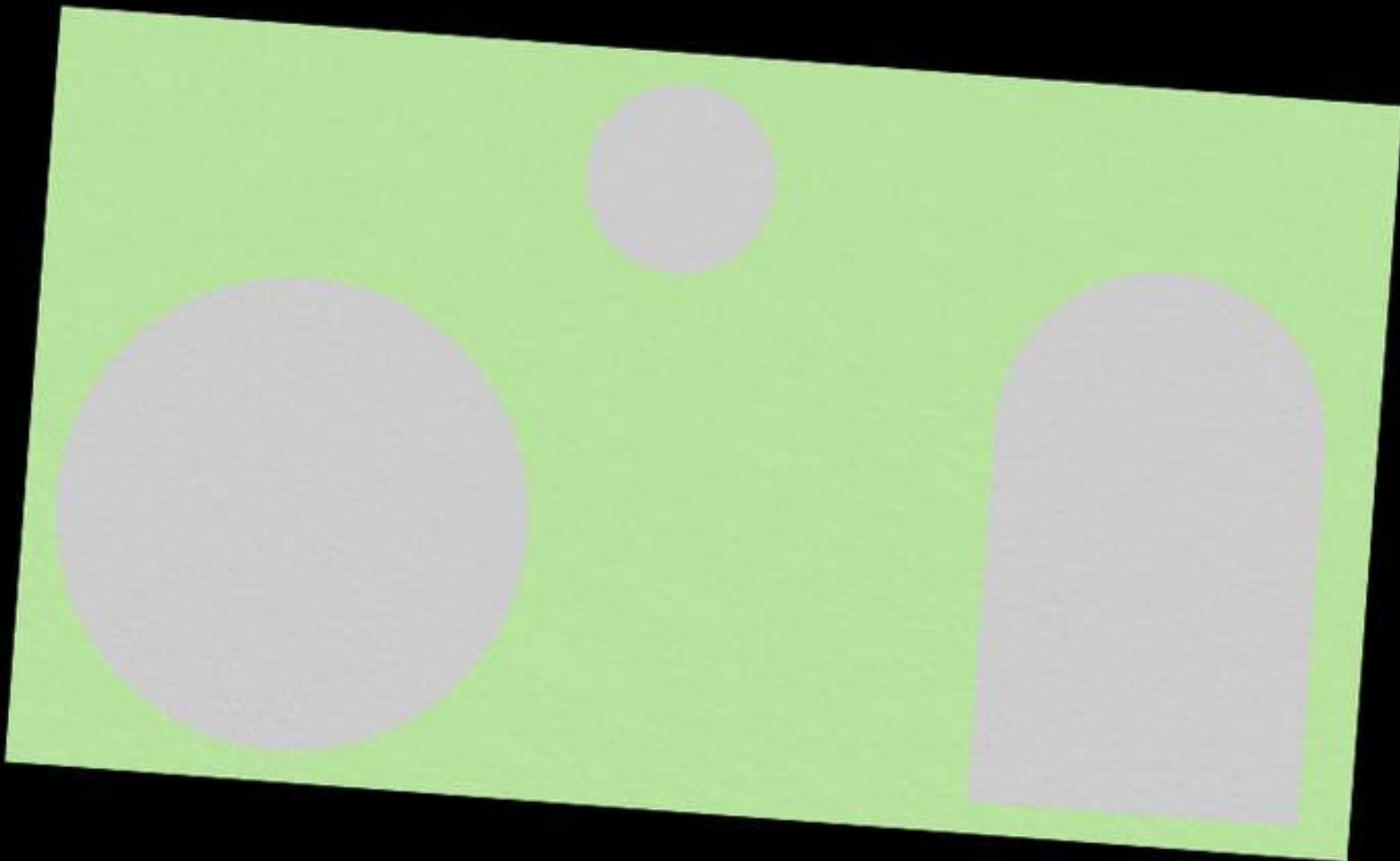
Counter Attack.

7

Negative space steps out onto center stage, begging to be seen and celebrated.

While Quirk is all about inserting charm into letterforms by adding a special something, Counter Attack takes the opposite approach to the same end goal, wowing us with what isn't there. Here, negative space steps out onto center stage, begging to be seen and celebrated. The type in this trend is full of charisma and dynamic energy all formed around the hollow shapes at the heart of each letter. This approach to letters creates an inner glow and a curvaceous joy, while being equally adept at building a more

complex and technical-looking narrative. In 1930, German calligrapher, typographer, and book designer **Jan Tschichold** wrote that "white space is to be regarded as an active element, not a passive background." Counter Attack takes that advice seriously—arguably making white space the primary element of focus. Often inspired by architectural forms, Counter Attack showcases designers discovering spaces within letterforms. Interior designers, take notice. **This is the type designer's way.**



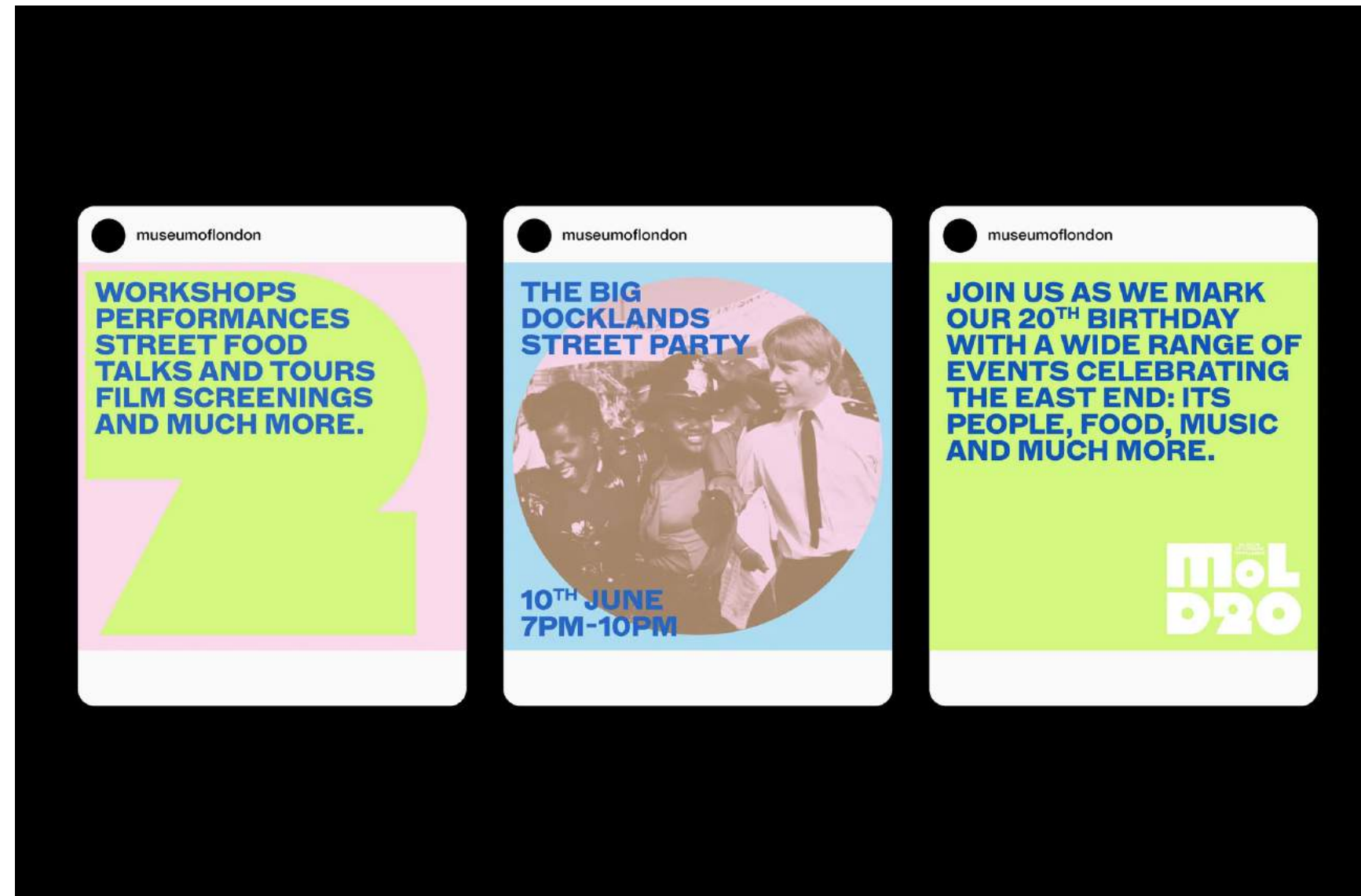
Building Diversity is a non-profit organization working to ensure a diverse and inclusive architecture for the world to live in. **Danish Public Service Group**, an "ethical, creative agency for non-destructive brands and organizations," devised an identity that is good, clean fun. All layouts are on a grid (**Tschichold** would be proud) and informed by the shapes within the logo's typeface, Baste by **Lift Type**. The supporting serif, Kalice by **Margot Lévêque**, adds a touch of luxurious curves and humanness.



Agency/designer: **Bounty Hunters & Public Service Agency**. Supporting typefaces: Baste B by **Lift Type**, Kalice by **Margot Lévêque**.

The **Museum of London Docklands** is in London’s East End, a post-industrial landscape that juxtaposes “centuries-old infrastructure, machinery, and warehouses set against glass towers and monorail trains.” The locale drove **Studio Bergini’s** choice to use the Megazoid typeface by **David Jonathan**

Ross (DJR) for its logo and foundation of the identity, cut with harsh angles and thoughtfully placed circles. Combined with pastel, duotone versions of photos taken in East London in the mid-1900s, the work artfully reflects the scenery, community, and historical tapestry of the East End and its Docklands.



Agency/designer: **Studio Bergini**.
Supporting typeface: Megazoid
by **David Jonathan Ross**.



e



Saigon-based branding studio, **M — N Associates**, carefully studied national artist **Vũ Thắng’s** ceramic techniques and worked with type designer, **Tra Giang** to infuse the shapes into a unique custom typeface, **MN Vũ Thắng**, that features “pottery-shoes-soul” inktraps as the distinctive characteristic that binds the typographic system.

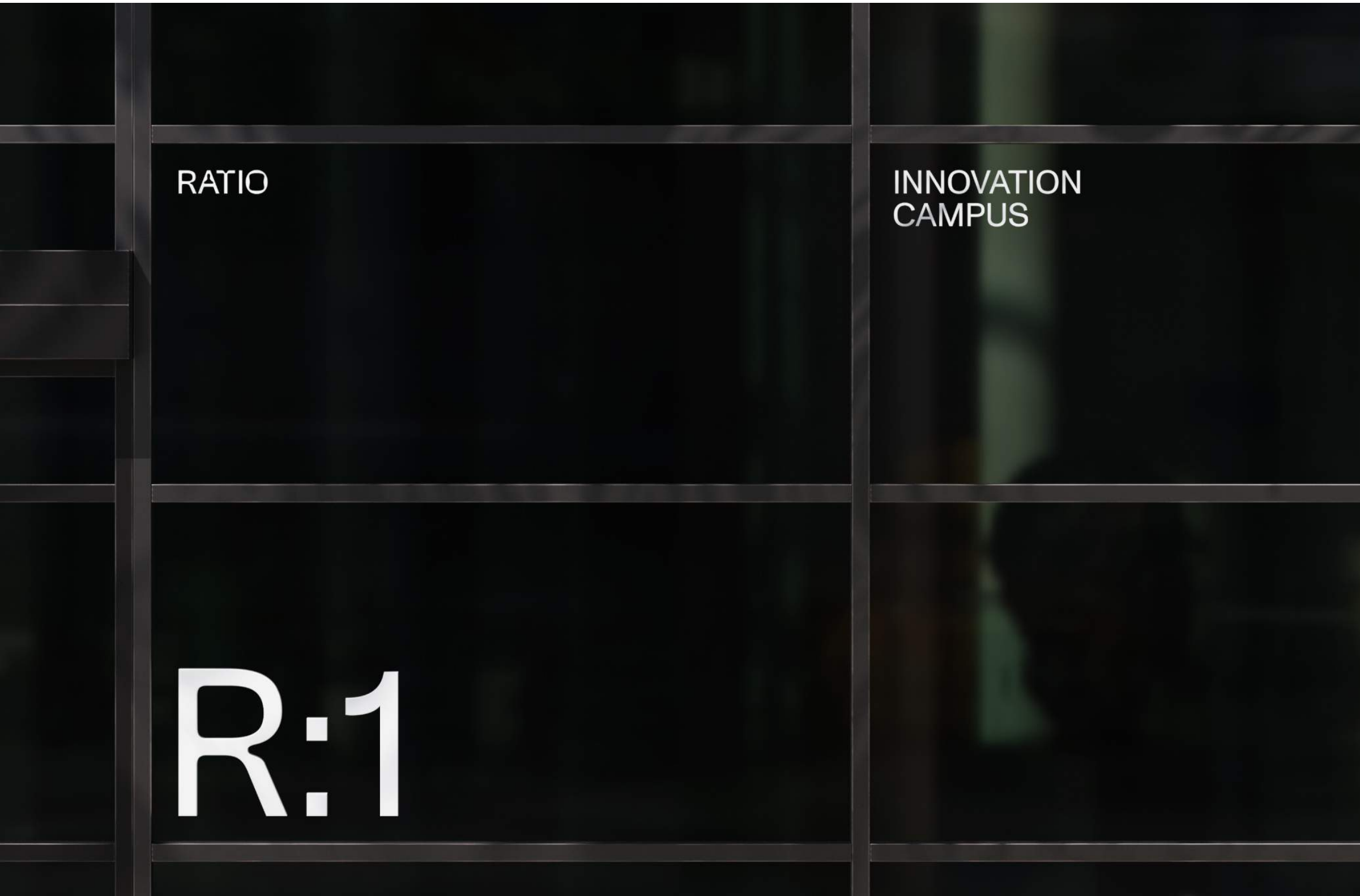
Agency/designer: **M — N Associates**.
Supporting typeface: Custom typeface
in partnership with **Tra Giang**.

The launch of **RATIO**, an innovation campus in Emeryville, California, was accompanied by a comprehensive branding initiative by **Landscape**, including a new brand identity with a modified typeface, digital experience, and signage system, all carefully crafted to capture the campus’s ambitious essence. The Landscape team redrew letters for RATIO set in Dinamo’s Monument Grotesk, pulling visual cues from organic forms and worked with **Dinamo** to make the typeface a working reality.



Agency/designer: Manual. Supporting typefaces: Topol by Heavyweight Type, Century Schoolbook WGL by Bitstream, Graphik by Commercial Type.

e



Agency/designer: **Landscape, Jenny Sharaf**. Supporting typeface: Monument Ratio, customized in partnership with **Dinamo Type Foundry**.



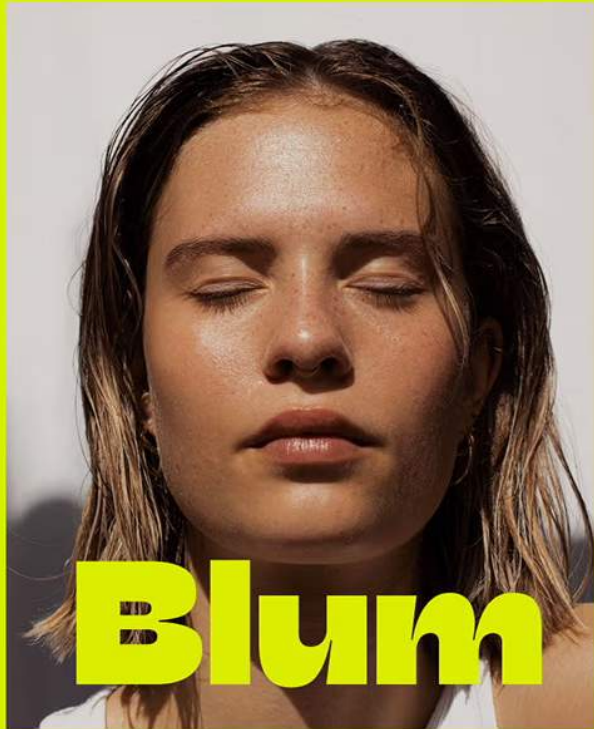
San-Francisco design agency, **Manual**, has designed lively branding for the **Eames Institute of Infinite Curiosity**, with a focus on a shape-shifting lowercase “e” that embodies the institute’s curious spirit. Its central counter

was designed to shift in its “gaze” within its circular body. Manual deeply immersed themselves in research at the Eames Ranch, poring through the Collection and personal archives to land on the bright, contemporary identity.

Was this also intended to be a subtle hint towards the famous Noordzij Cube as well? (If you’re not familiar, pick up a copy of the book **“The Stroke: Theory of Writing”** by Gerrit Noordzij.) Even if not, it’s a striking illustration.

Moving on from physical spaces to physical products, we have a few fun, nostalgia-tinged takes. First up is the packaging for **Blum Skincare**, whose mission is to enhance consumers’ natural beauty. Blum’s cheery, colorful packaging

was designed by **Lina Aragon** and **María Alejandra Maya-Fresa**. The chunky logo is cut with sprout-like shapes and appears on minimalist packaging with plenty of negative space that allows the logo to radiate a warm and joyful vibe.



Designers: **Lina Aragon** and **María Alejandra Maya-Fresa**.



Frekl, is a new, non-alcoholic “good time, guilt-free,” ginger beer that aims to revitalize cherished classics for a vibrant and health-conscious future. The full identity by **Electric Brands** merges lively messaging set in bold type with whimsical geometric shapes, “bringing a bit of nostalgia back to your taste buds while keeping things healthy.”

Agency/designer: **Electric Brands**. Supporting typefaces: Gopher by **Adam Ladd**, Champ by **Typeeverything**.



What kind of coffee did cowboys (and girls) drink to keep their energy up back in the days of Spaghetti Westerns? That’s precisely the question **Seachange** dreamt up while brewing the identity for **LOOT Coffee**, a new specialty coffee roasted in the arid, dusty, west of Australia. The logotype is straight off a “Wanted” poster—a thick serif peppered with gunshots and sharp spurs. Creative copywriting, clever packaging, and signage round out the exquisite work, helping LOOT stand out in the increasingly crowded frontier of Australian coffee roasters.

Agency/designer: **Seachange**. Supporting typeface: Founders Grotesk by **Klim Type Foundry**.





PROFESHINAL

vol 2

TEST



PRESS

Profeshinal.

8

This trend seeks to replicate naiveté within bounds. It's quirky but respectful, professional but with a twist. The deceptively simple designs presented here display a frank and stripped-back approach and, in turn, bring a sober perspective to an often complex and sophisticated visual landscape. If the world of graphic design strives to produce perfect creations, this trend offers a counterbalance by celebrating perfectly imperfect designs that are unapologetically authentic.

The skill of the designers exploring this trend lies in the semblance of simplicity their work conveys. It's often said that there is none more honest than a child, and that, perhaps to its core, is what this trend evokes. A keen appreciation for the simplicity of what is—and not a desire for what could be. A careful blend of humor and honesty that gives way to curious but brilliant creations. As **Picasso** famously observed, “It took me four years to paint like Raphael, but a lifetime to paint like a child.”

This trend seeks to replicate naiveté within bounds.



Agency/designer: **Day Job**.
Supporting typefaces:
Franklin Gothic by **URW**,
Franklin Gothic by **ITC**.



This is particularly true in the case of **Radford Beauty's** recent rebrand. The brand needed their visual identity to fit with their core ethos: to be an antidote to the excessive nature of the beauty industry, a company which values product over packaging. Conjured by LA-based agency **Day Job**, the new design's simplicity puts an emphasis on what's inside rather than on the packet. The hand-drawn type and graphics add an element of fun and lightness, conveying the brand's pledge to be a simple and to-the-point answer in an arena of too much at every turn. This simple and playful look embodies the very essence of Profeshinal.



This pared-down approach is mirrored in the work of London-based designer **Frith Kerr** on behalf of north London restaurant-bakery **Jolene**. The simple design unveiled in 2019 was ahead of the trend and stands as a forerunner of what would

come. The logotype is based on hand-draw lettering penned by Kerr's **six-year-old son** and echoes Jolene's sustainable values and simple approach.

This trend is all about brands that are comfortable presenting them-

selves as they are, with no need for frills or artifice, all the while playing with the amusement of seeing oneself as one truly is. It's the power of turning a distinguishable feature into a recognizable branding element.



Agency/designer: **Frith Kerr**.
Supporting typeface: Karla by
Jonny Pinhorn.

Culinary brand **Momofuku's** new design for its at-home products stands as a keen ambassador for this trend. The design finds its inspiration in the hidden engine of any restaurant—the kitchen, walk-ins, and pantries. The company's soy sauce, tamari, and toasted sesame oil are packaged in simple amber bottles, a clear call-back to in-house mixtures to which only the chef has the secret recipe. A masking tape-like label is added to every product, and its contents are spelled out in simple handwritten letters. This same labeling design is carried out on the dry noodle packets.

As **Brendan Newell**, director of design at Momofuku explains, "The process [to create the labels] was quite simple—write out the text in sharpie over and over until there's a version of each word (or letter at least) that strikes the right balance between legibility and natural handwriting." Masking tape is used in kitchens throughout the world to mark out the contents of a given container. By pairing it with the handwritten words labels and using it as a key element of design, the packaging tells a story not just of the sauce it contains, but the kitchen it came from—whether it really did, or not.



Agency/designer: **Andy Baron**,
in-house design team.



MadeForMed

par Graphéine

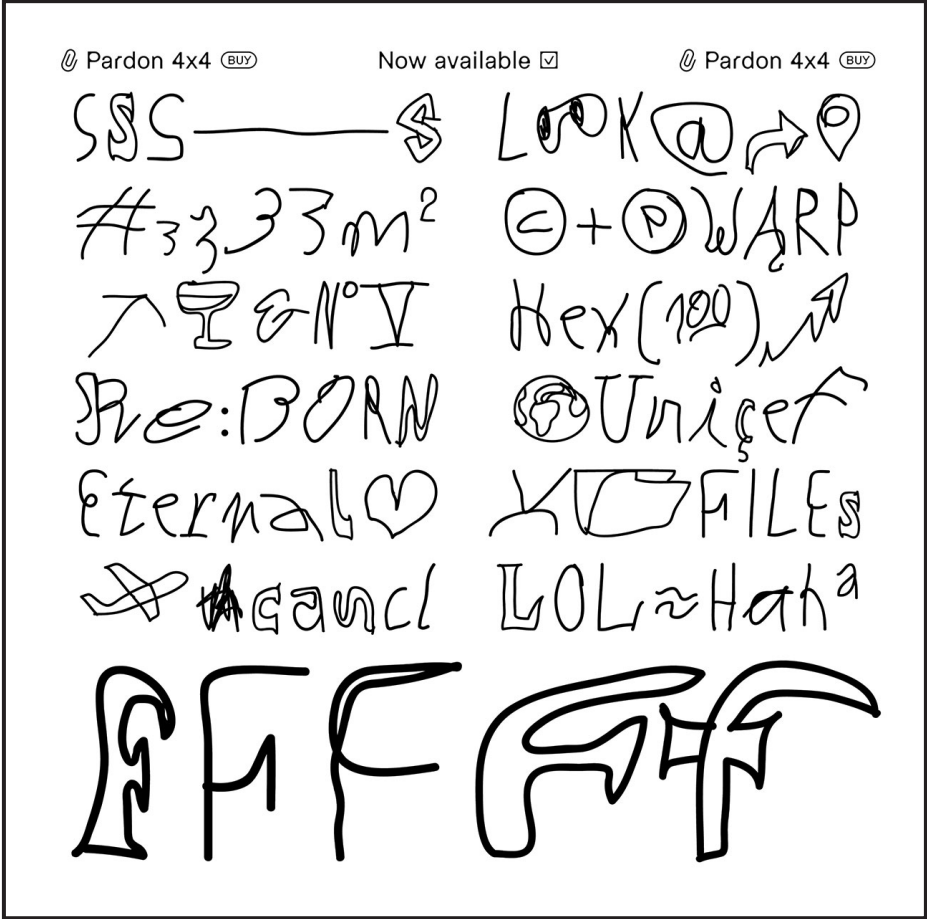
A B C D E F G H I J K L M
N O P Q R S T U V W X Y Z
a b c d e f g h i j k l m
n o p q r s t u v w x y z
0 1 2 3 4 5 6 7 8 9 !
@ # € % ^ & * () [] ? +

Aujourd'hui, il est difficile en tant que médecin généraliste français d'être proche et disponible pour ses patients sans sacrifier son équilibre.



The same idea is carried in the rebrand that French graphic design agency **Graphéine** created on behalf of medical communication interface, **Made-ForMed**. They took one of the most distinguishable features that most doctors have in common—illegible handwriting—and made it a core element of the brand identity. The interface is made for doctors, by doctors, and its logotype is about being authentic to the point of accepting the amusing (if sometimes enraging) quirks that make us who we are.

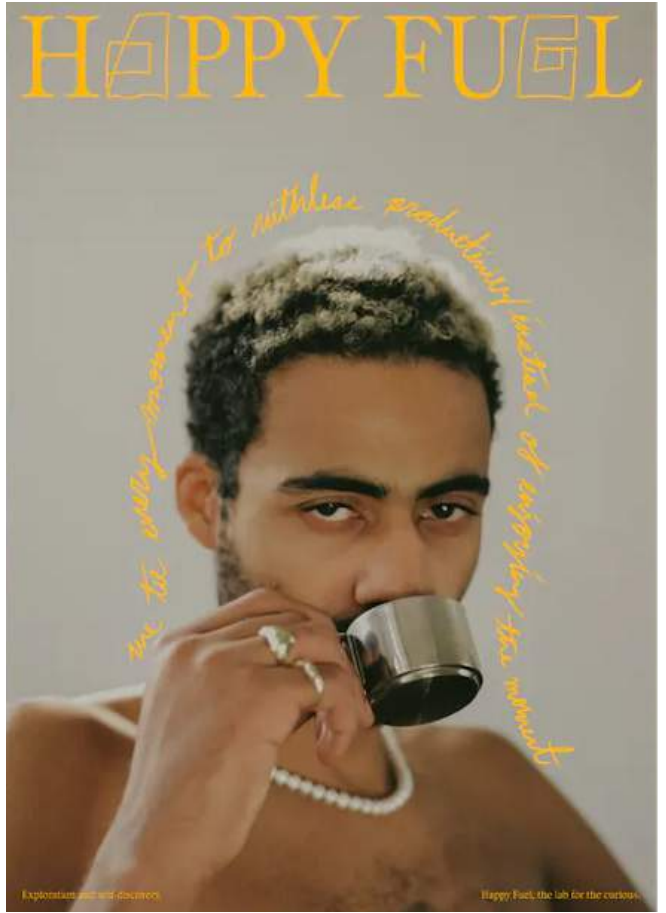
Profeshinal makes room for variety and diversity through the gaze of amusement and joy. This resonates in the new typeface created by Berlin-based **PFA Studios**. “**Intentionally a failure**” Pardon is a single weight, manuscript font. The name is a joke in itself since “**Pardon would never be sorry, it would like to be taken as it is.**” To emulate the variety and spontaneity of handwriting, four alternatives were developed for each letter (both uppercase and lowercase). “I have never laughed so much at any other typeface developing progress,” says its creator, **Martin Aleith**.



Agency/designer: **PFA Studios**.
Typeface: **Pardon**.



Agency/designer: **Wonderland**.

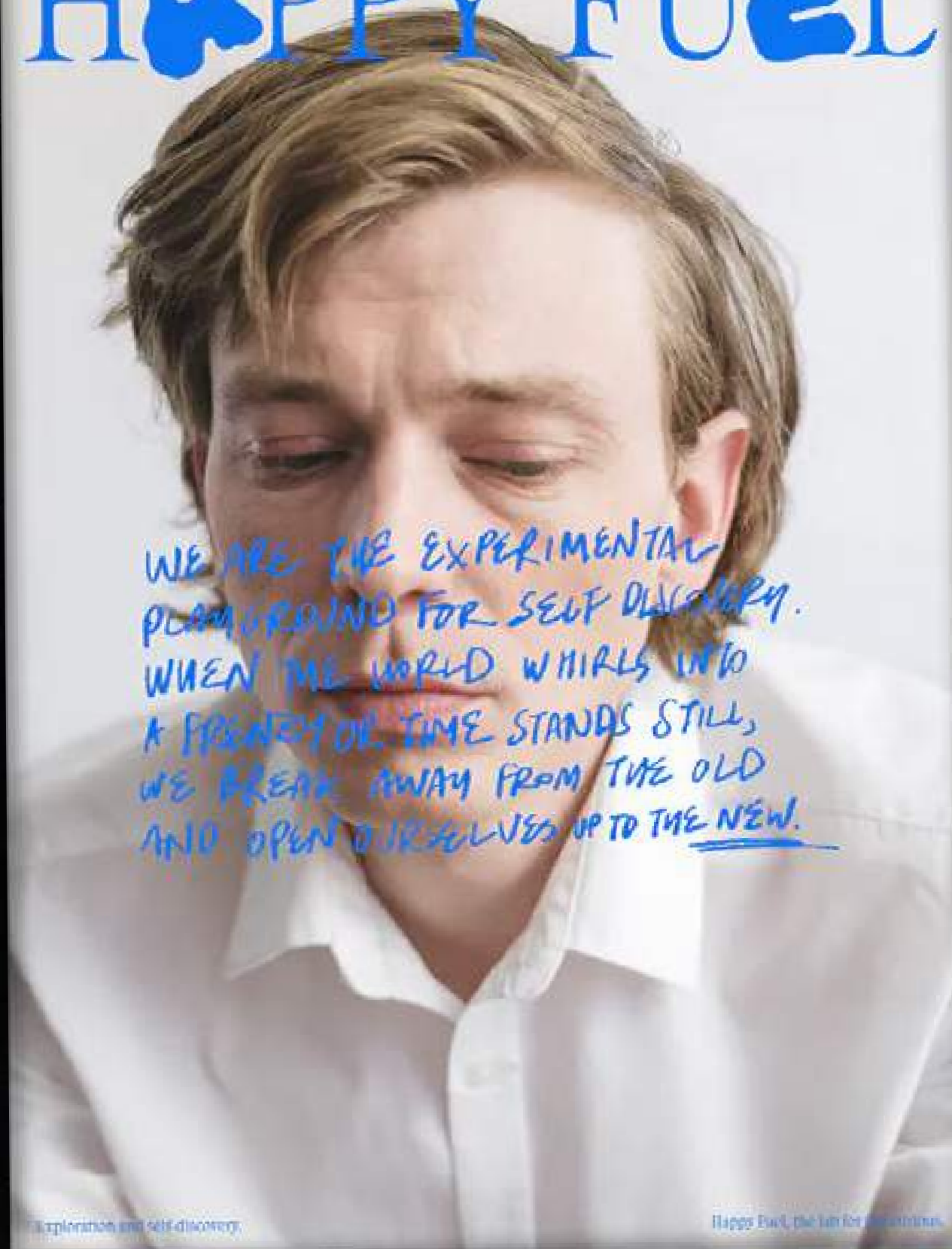


The logotype by Amsterdam-based design agency **Wonderland** for personal and professional coaching service, **Happy Fuel**, embraces the very same diversity. Each letter within the logo symbolizes a different emotion, seamlessly intertwining to convey both diversity and transformation.

Another interesting take on type in a playful and colorful setting comes from **House of Gül's** work on a report looking into how young Muslim Americans celebrate **Ramadan**. The look-and-feel is inspired by the joy and abundance of love felt during Ramadan and boasts custom Arabic calligraphy.



HAPPY FUEL



WE ARE THE EXPERIMENTAL
PLAYGROUND FOR SELF DISCOVERY.
WHEN THE WORLD WHIRLS INTO
A FRENZY OR TIME STANDS STILL,
WE BREAK AWAY FROM THE OLD
AND OPEN OURSELVES UP TO THE NEW.

Exploration and self-discovery.

Happy Fuel, the lab for the curious.

Exploration and
self-discovery.
Happy Fuel,
the lab for the
curious.

Exploration and self-discovery.

Happy Fuel, the lab for the curious.

HAPPY FUEL

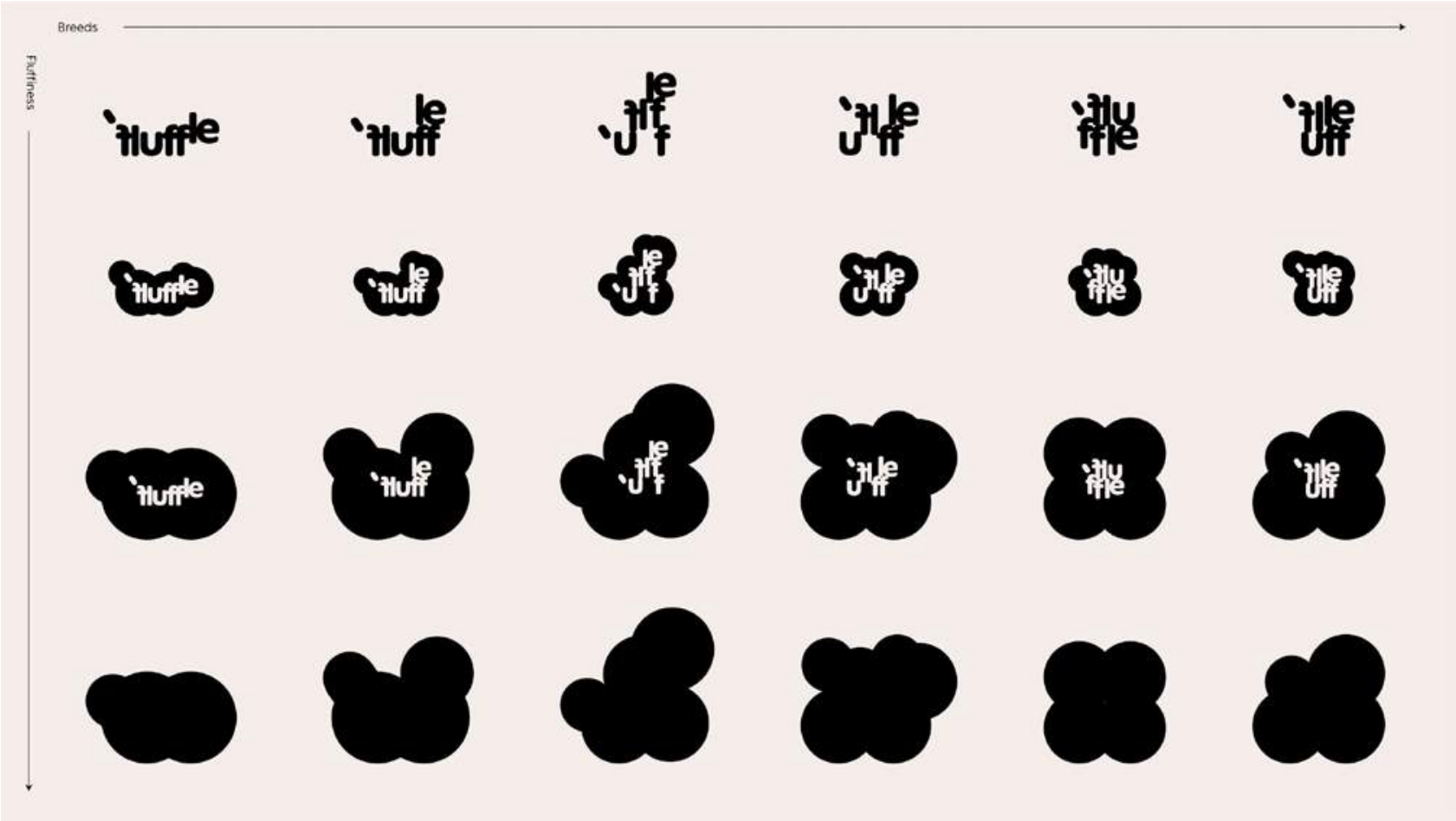


Exploration and self-discovery.



Let's jump from happy thoughts to happy dogs. Hong Kong-based design **Studio Oddity** designed a variable logotype set in ES Peak Rounded for **Fluffle**, a company specializing in hand-crafted accessories for dogs. As it moves, the logotype hints at different dog breeds and makes the products particular to each of them.

It's often said that there is none more honest than a child.



Agency/designer: **Oddity Studio**.
Supporting typeface: ES Peak
Rounded by **Extraset**.



100% NATURAL IS A TREND OF MULTIPLE MEANINGS - ONE OF SUSTAINABILITY - BACK TO THEIR SURROUNDINGS, OR A PROMISE OF GOODNESS.

100% NATURAL

SIDE A. ORGANIC/SUSTAINABLE INFO

What links all these projects, and stitches them together, is an organic, almost hand-made quality.

SIDE B. ENVIRONMENTAL/BEAUTY INFO

Our environment inspires us to create and how textures and techniques can translate raw, honest, and playful emotion.

100% Natural.

9

100% Natural is a trend with multiple meanings—one of sustainable brands seeking to imbue their look with an element of nature, a call-back to their surroundings, or a promise of goodness. But it’s also one of crafting, of making by hand, of creating new and wondrous designs. What stitches these projects together is an organic, almost hand-made quality. **David Attenborough** put it perfectly, as he so often does, when he observed, “It seems to me that the natural world is the greatest source of excitement; the greatest source of visual beauty; the greatest source of intellectual interest. It is the greatest source of so much in life that makes life worth living.” This trend sheds light on how our environment inspires us to create and how textures and techniques can convey raw, honest, and playful emotion.

Vietnamese pet food manufacturer **HiRaw!’s** recent rebrand encapsulates the essence of

100% Natural. HiRaw! worked with Creative design agency **M — N Associates** to develop a distinctive look that would stand out in a crowded market. What emerged is a brand identity built around the concept of, “Raw for All” and the bouncing energy of dogs and cats alike. It exudes boldness, strength, modernity, and humor. The design is type-heavy, centered around a custom font, MN RAW, that incorporates the textures of mixed raw food. It’s bold and looks hand-made, almost stamped down as if to say, “**Look no further!**” The curved exclamation adds a touch of humor, a joyful nod to the wagging tails of happy creatures enjoying a treat.



Agency/designer: **M — N Associates**. Supporting typefaces: MN Raw, by **M — N Associates**, Holo Narrow and Holo Condensed by **NaN**.



These raw and authentic touches are mirrored in the identify for Belfast-based health food restaurant **Vero**. Centered around a logotype set in NaN Jaune, Vero’s

playful and bold identity, carried by warm earthy tones, expresses its commitment to serving authentic natural food in a welcoming and joyful venue.



Agency/designer: **Crown Creative**. Supporting typefaces: custom wordmark, Jaune by **NaN**, Gooper Light by **Very Cool Studio**.

100% Natural is crafty and takes its cues from the natural environment. This is particularly apparent in the refresh **Big Country Organic Brewing** unveiled in 2023. The brewery called upon design agency **Land studio** to work on its visual identity as it prepared to launch a trio of new beers, all inspired by regional styles. The type-centric look combines several manuscript

typefaces that call to mind hand-painted signs of a bygone time. “Think American highway signs designed before the 1950s, hand-painted signage that would pepper the highways and back alleys of the American West,” says Caleb Everitt, co-founder of Land. “The lexicon and vernacular of the American Dream.” Each new beer displays a specific

design reminiscent of imagery typically associated with Texas, New England, and California. The brewery’s Tex-Mex Lager for instance, sports a Saguaro cactus under the sun and surrounded by a rattlesnake arch, symbolizing the Texan landscape. The crafted nature of the type and the simple hand-drawn graphics echo the brand’s organic fervor.



Agency/designer: **Land studio**.

Crafting, making by hand, of creating new and wondrous designs.

Agency/designer: **Heavy**.



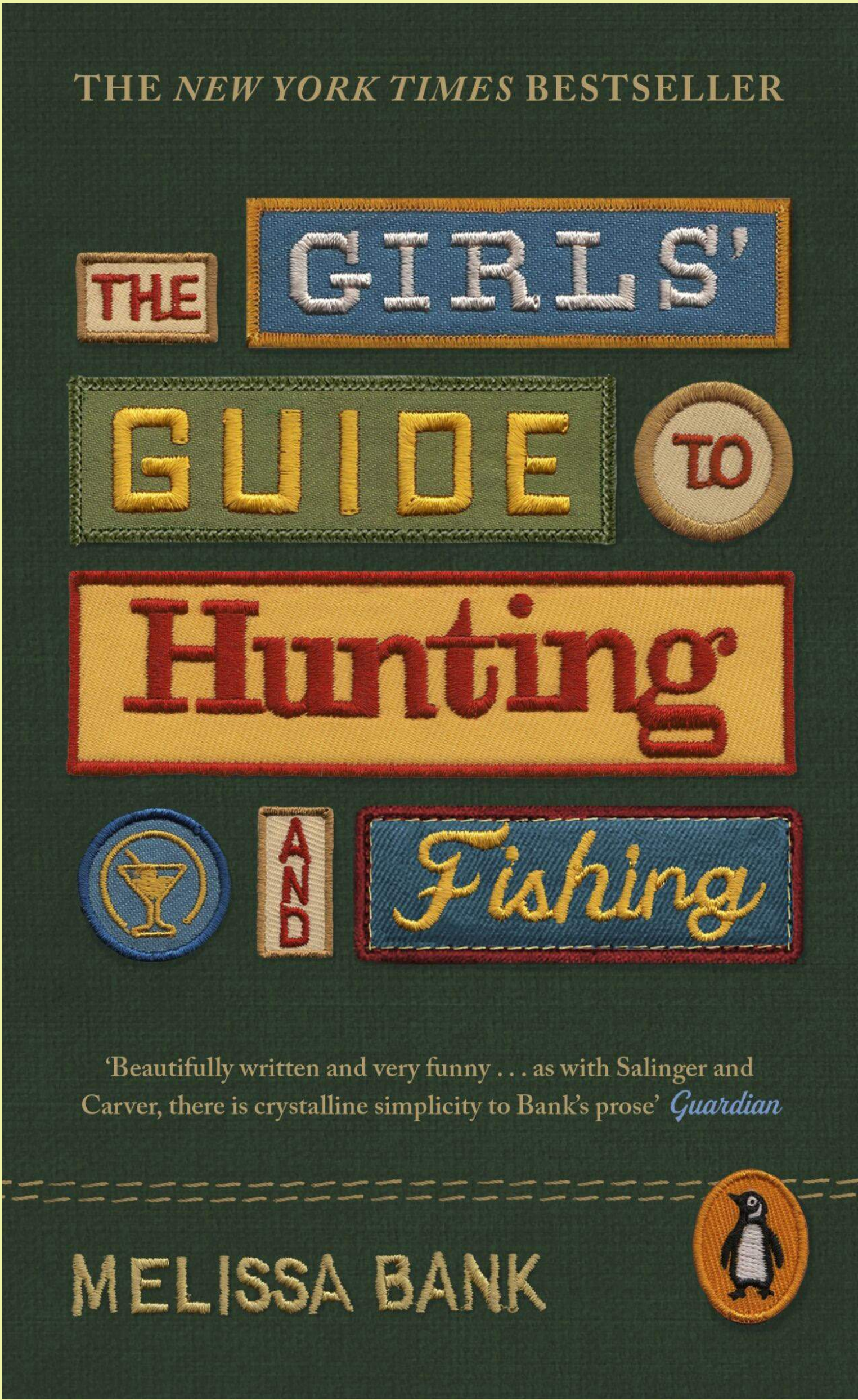
Prebiotic soda maker **Mayawell's** new look takes a similar approach that is both crafty and environmentally aware. The rebrand, carried out by Mexican design studio **Heavy**,

explores the brand's Tex-Mex heritage by playing with history and style. The design pairs creatures from Aztec and Mayan mythology with a bold, seemingly hand-painted wordmark.

On the topic of crafty—what could be craftier and more hand-made than embroidery? 2023 saw the re-edition of the beloved 1999 classic, **The Girls' Guide to Hunting and Fishing**. The novel, a collection of interconnected short stories penned by the late **Melissa Bank**, tells the tale of a young woman coming of age in America. **Annie Atkins** designed the cover art for this new edition for **Penguin's** essential collection, with art direction by **Saffron Stocker**, art director at Penguin. The design is inspired by the embroidered badges Girl Scouts might earn and exudes a decidedly natural and even nostalgic 100% home-made feel.

Keen to hear more from Annie? Check out our podcast interview with her.

Agency/designer: Annie Atkins,
art direction by Saffron Stocker.



SIDE A

Return of the Sorcerer

Blue
Horizon
Quartet

undings

Return of the Serif.

10

For decades the design world has been opting for a more minimalist approach, a world of sans serifs where **Helvetica** and the like reigned unrivalled. At a time of great unease, with the world struggling against conflict and hardship, it is perhaps not surprising that more classical approaches are en vogue. There is something comforting about tradition, after all. It allows us to stay grounded in ever more complex surroundings. A comfort that encapsulates an interesting duality, the ability to convey a demure and serious tone but equally a lighthearted and familiar embrace. This trend showcases brands paying homage to their legacy while looking to the future, alongside others seeking to stand

out in a field of minimalistic sans. Let's begin with a walk through an English garden. **Borde Hill**, a 400-year-old English country garden, needed to refresh its visual identity to fit with its new educational offering and be able to speak to a much wider audience. Design agency **Here** worked on the rebrand and designed a look that takes its cues from nature. The dot of the "i," for instance, is unmistakably a seed, and the characters' contrasting widths suggest different plants growing side by side. The wide-open counters add lightness, while the short serifs carry a grounded but contemporary feel. The work is steeped in tradition, timeless and decidedly modern.



Agency/designer: **Here**.
Supporting typefaces: Cotford by **Tom Foley**,
Classic Grotesque Pro Regular by **Rod McDonald**
and the **Monotype Studio**.



BUD

GREEN



FOREST

GREEN

OFF

WHITE

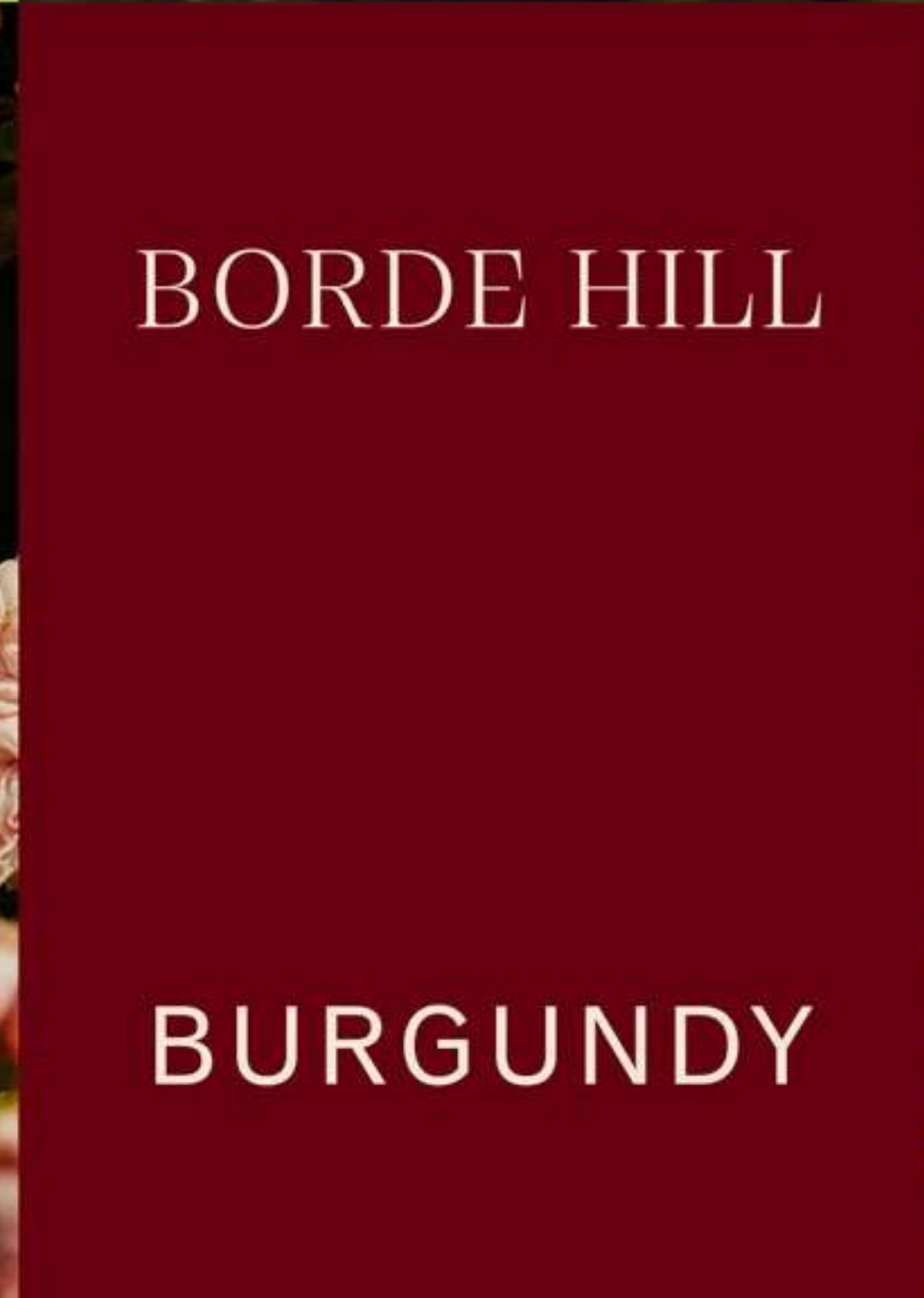
MAGNOLIA

PINK



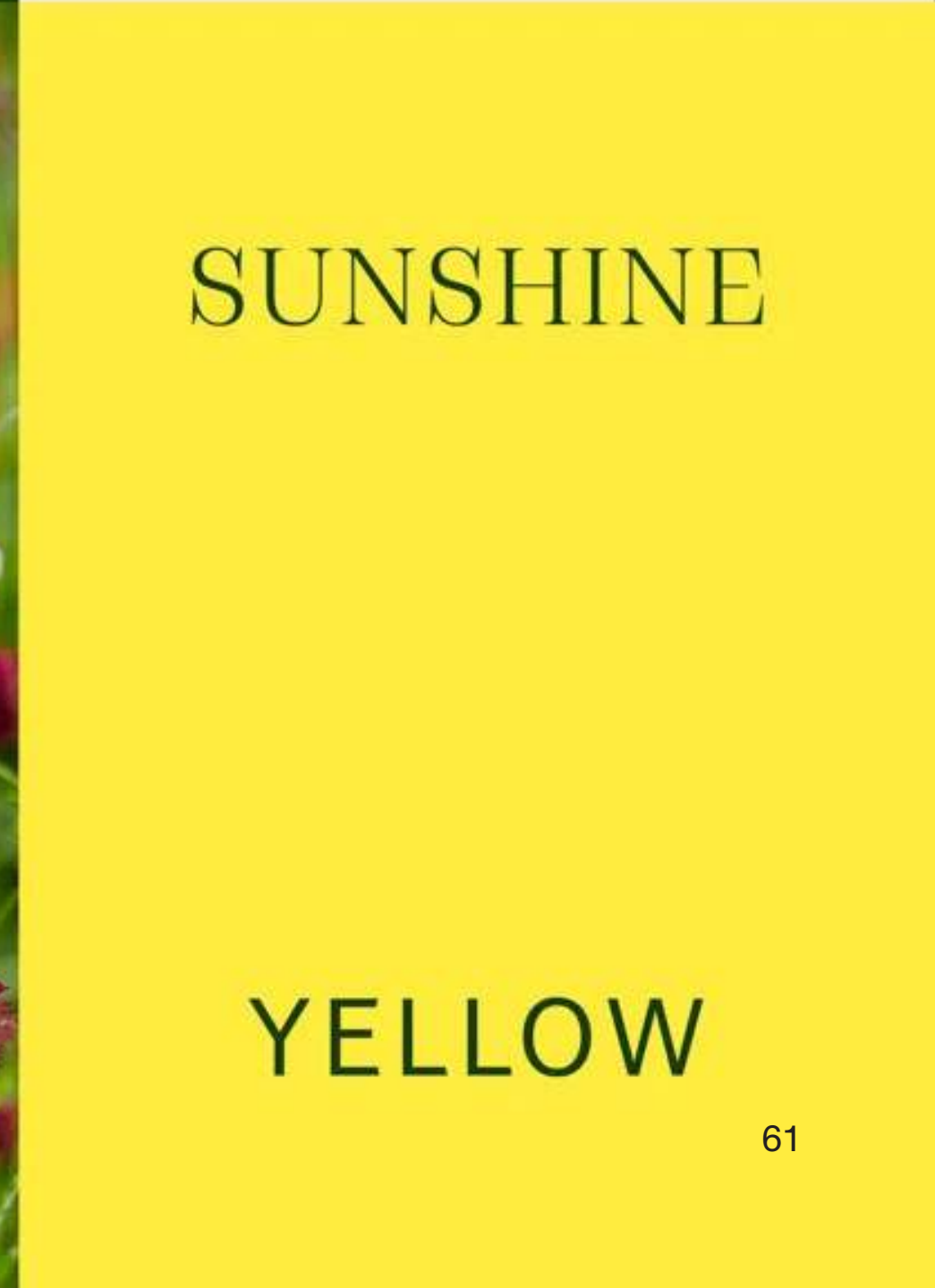
BORDE HILL

BURGUNDY



SUNSHINE

YELLOW



Creative design agency **Zoo** brought a similar approach to a rebrand for the **Musée d’Orsay**. The museum, a cornerstone of Parisian identity, is one of the rare places where history comes alive and where, for a while at least, the passing of time seems somewhat slowed. Zoo designed a custom typeface, **Orsay Elzevir**, which had to connect to a modern audience while remaining grounded in the museum’s rich history and dedicated time period. Orsay Elzevir puts the accent on legibility and clarity while capturing the essence of tradition through a contemporary lens, offering a modern interpretation of the **Belle Époque** aesthetic.



Agency/designer: **Zoo**.
Supporting typeface: Orsay Elzevir by **Zoo**.



Agency/designer: **Landor in-house team**.
Supporting typeface: Landor Sans.

What stands out in a design landscape seemingly over-populated with sans serifs is a keen desire for individuality. In a bid to stand out, some brands are opting for a more traditional approach, and for some, it’s a highly unexpected move. Brand specialist **Landor & Fitch** rebranded as **Landor** and took the serif plunge. The company wanted its visual identity to convey the range of services they can provide. Inspired by water, their new look echoes the fluid

nature of their work and signals their adaptability. **Landor sans**, a new custom sans serif typeface, underpins the rebrand. “Our new wordmark combines contemporary serifs with subtle design features to communicate both gravitas and playfulness as well as differentiate from the over-populated world of sans serif logotypes.”

MullenLowe Global’s in-house rebrand is another example of a company seeking to pair its

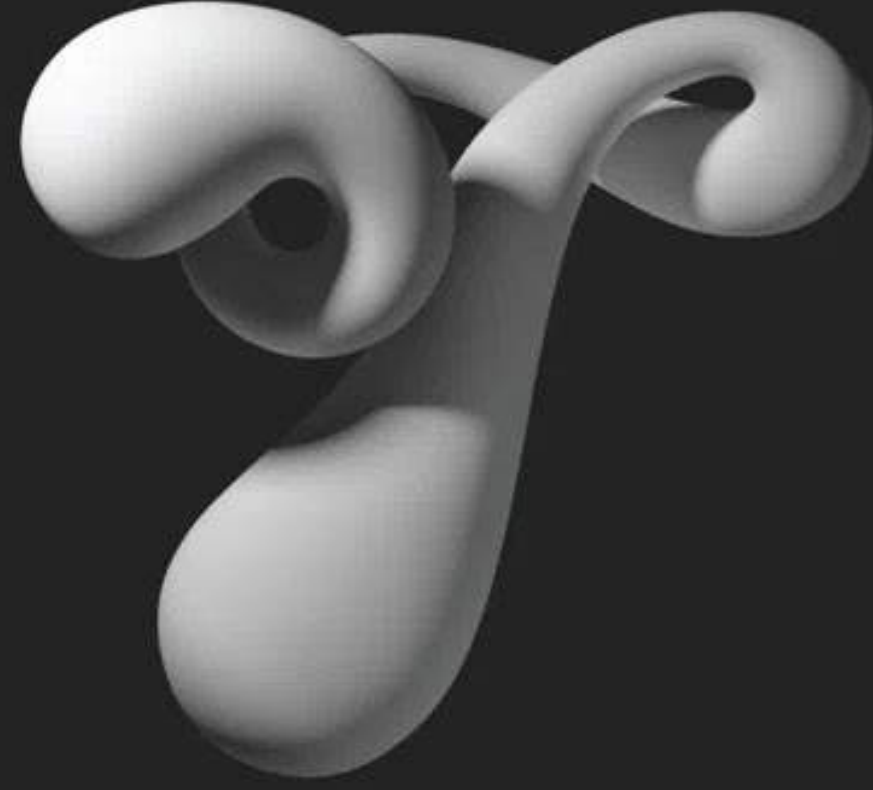
visual identity with the flexibility and fluidity of its work. The rebrand is based on abstract outlines inspired by MullenLowe’s trademark octopus, constantly reinventing, and changing. This wild and funky approach is paired with a bold serif wordmark, grounding the new identity in a dynamic duality—fully modern but nodding to the past. And all the while conferring to the brand a unified identity that leaves room for the individual.



Agency/designer: **MullenLowe in-house team**.
Supporting Typefaces: Octo Alphabet, Octo Regular in collaboration with **Sergio Paulo**.

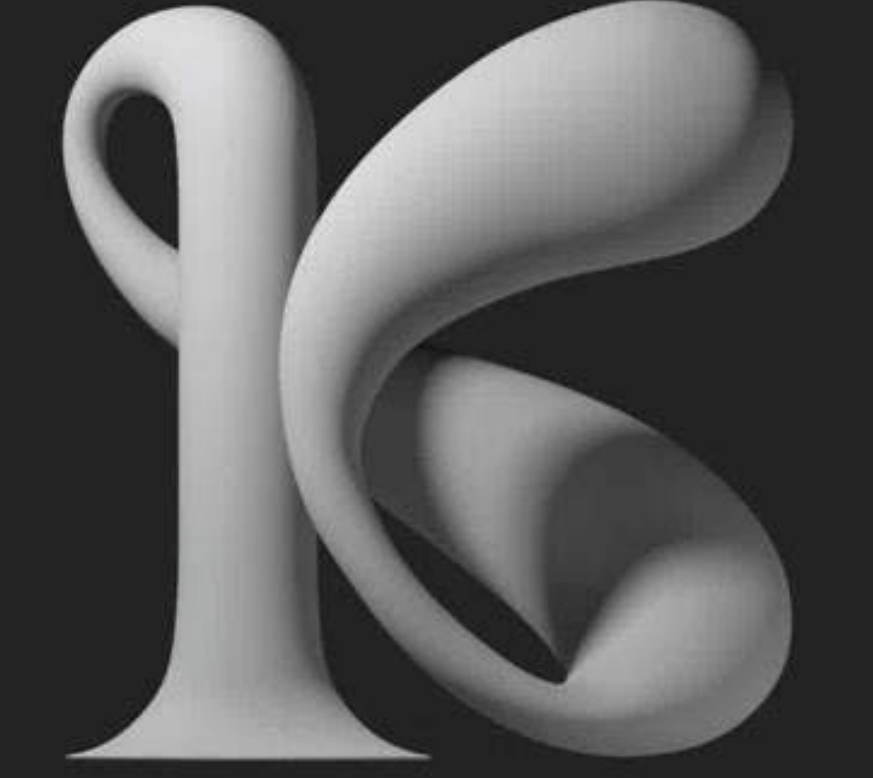
Octo Alphabet

Letter (T)



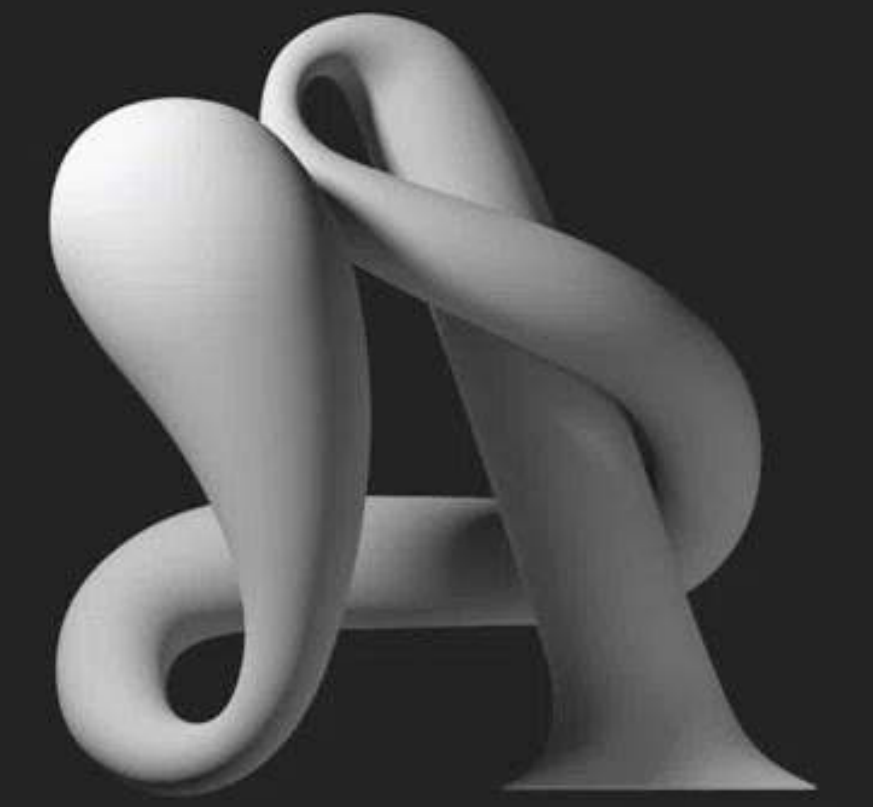
Octo Alphabet

Letter (K)



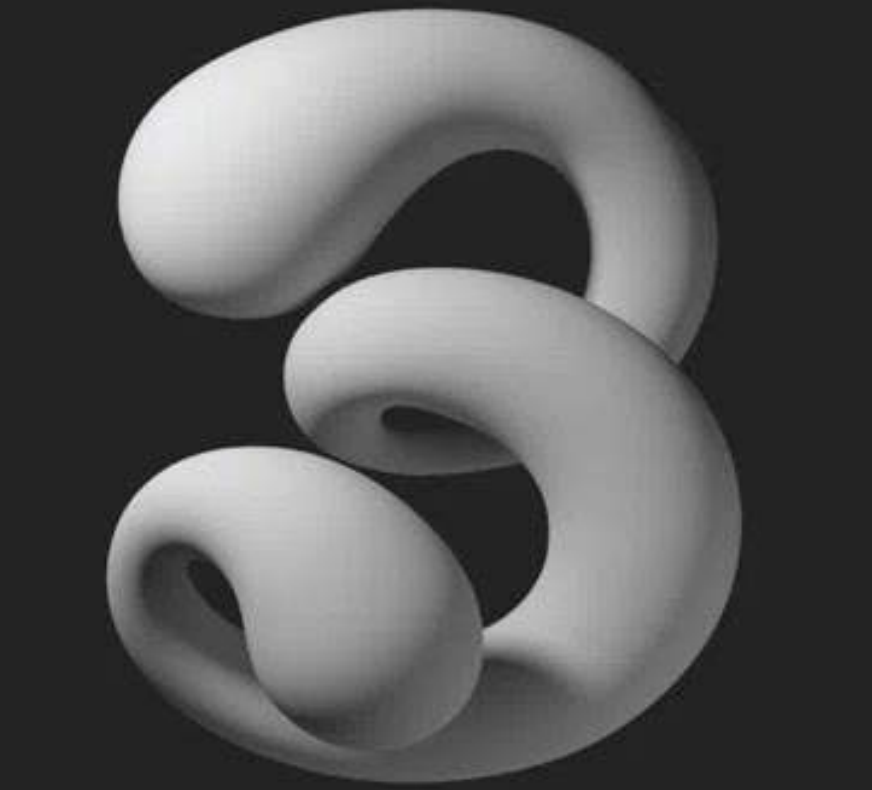
Octo Alphabet

Letter (A)



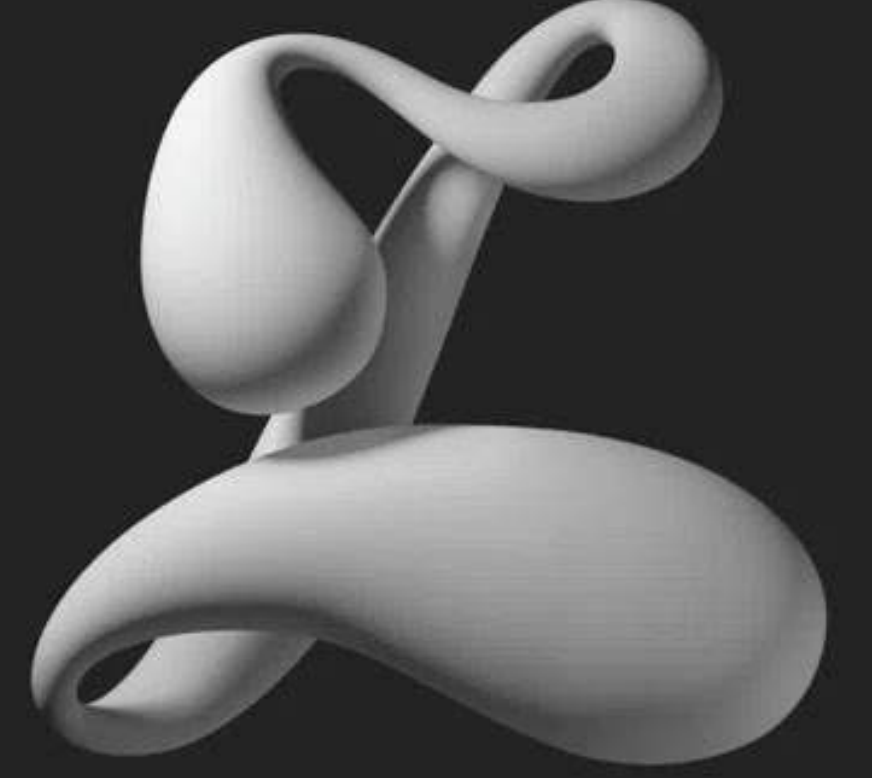
Octo Alphabet

Number (3)



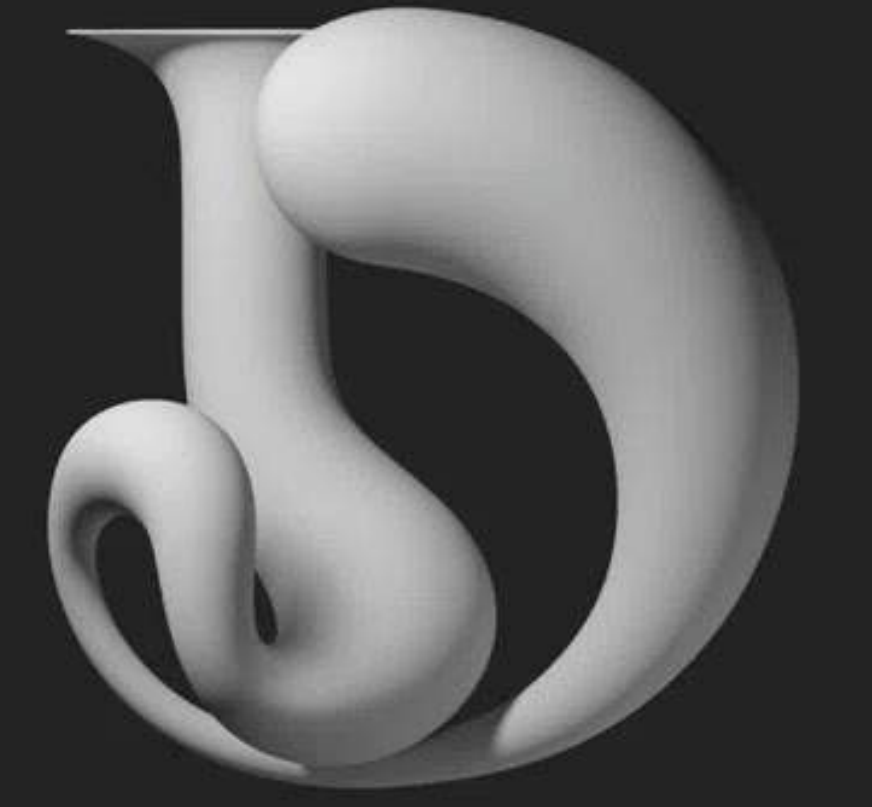
Octo Alphabet

Letter (L)



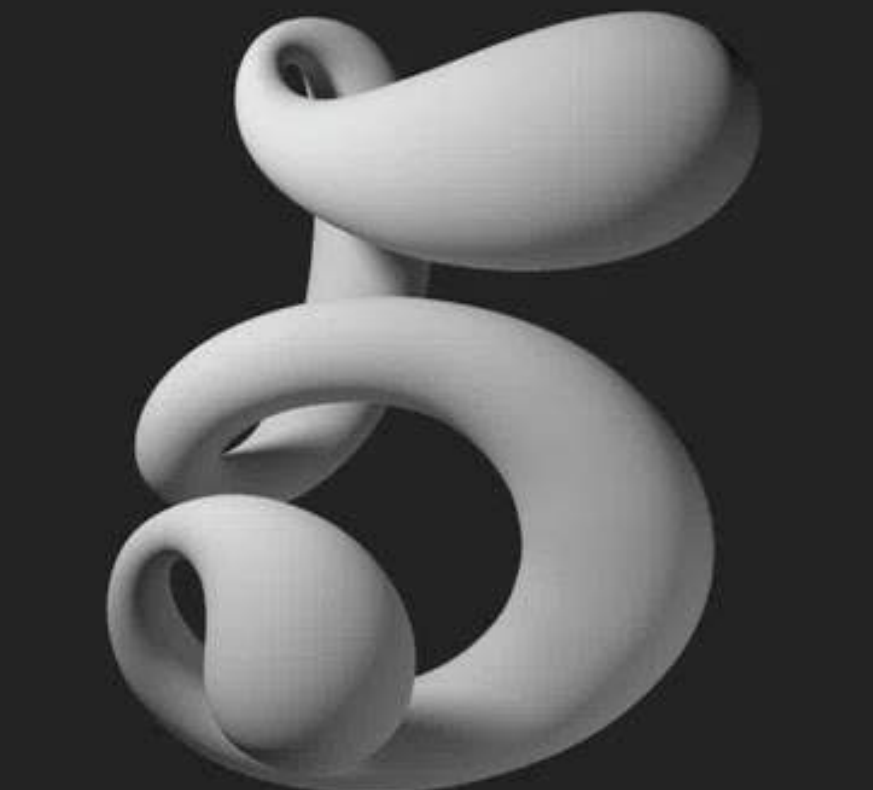
Octo Alphabet

Letter (D)



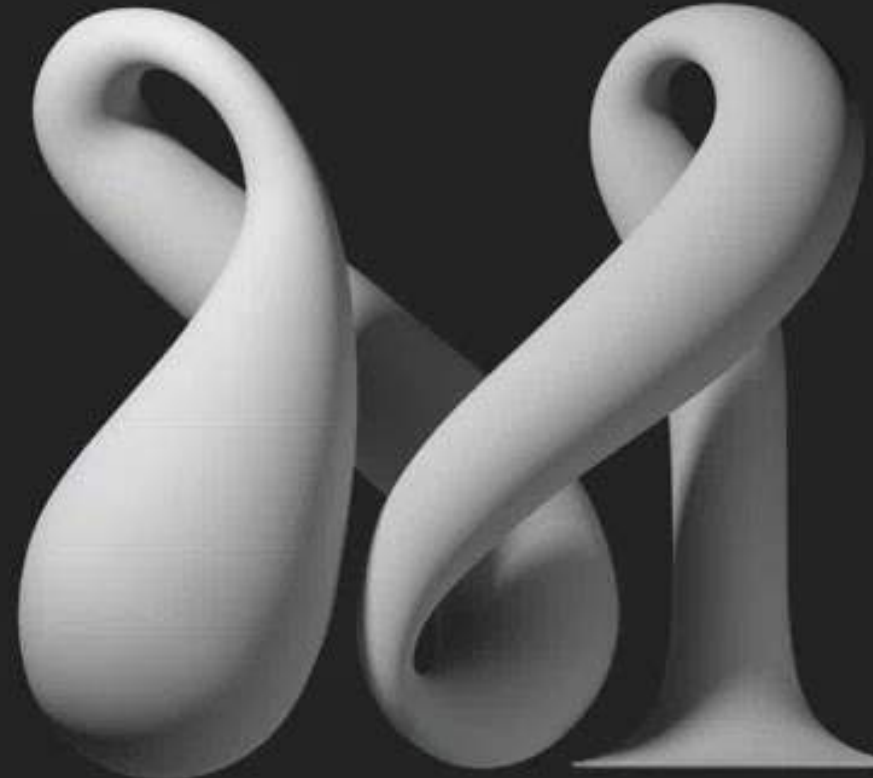
Octo Alphabet

Number (5)



Octo Alphabet

Letter (M)



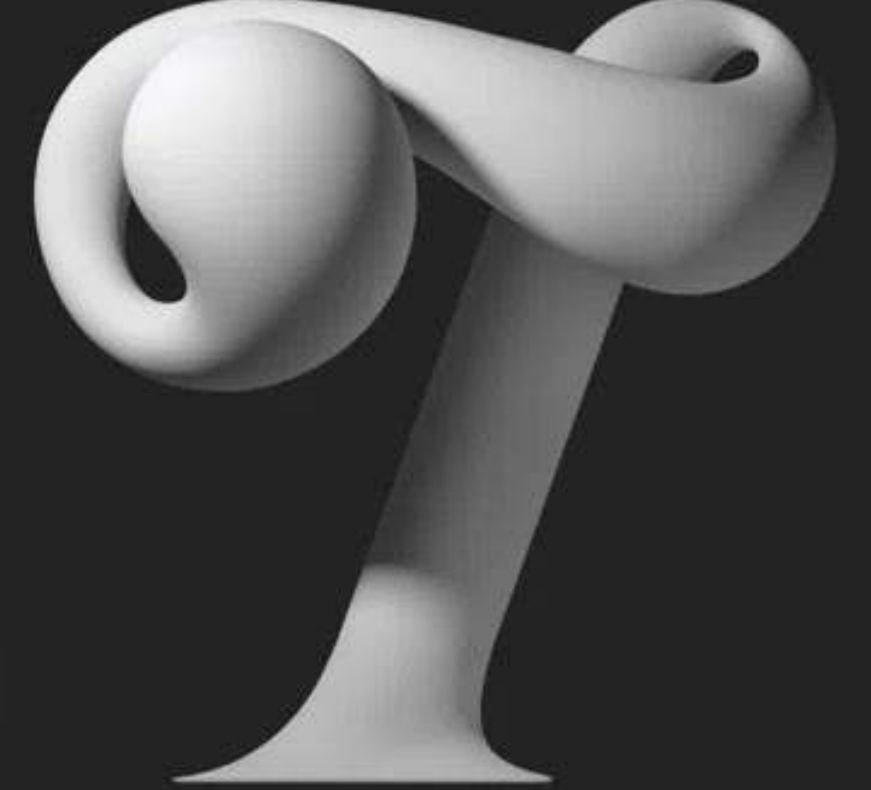
Octo Alphabet

Letter (E)



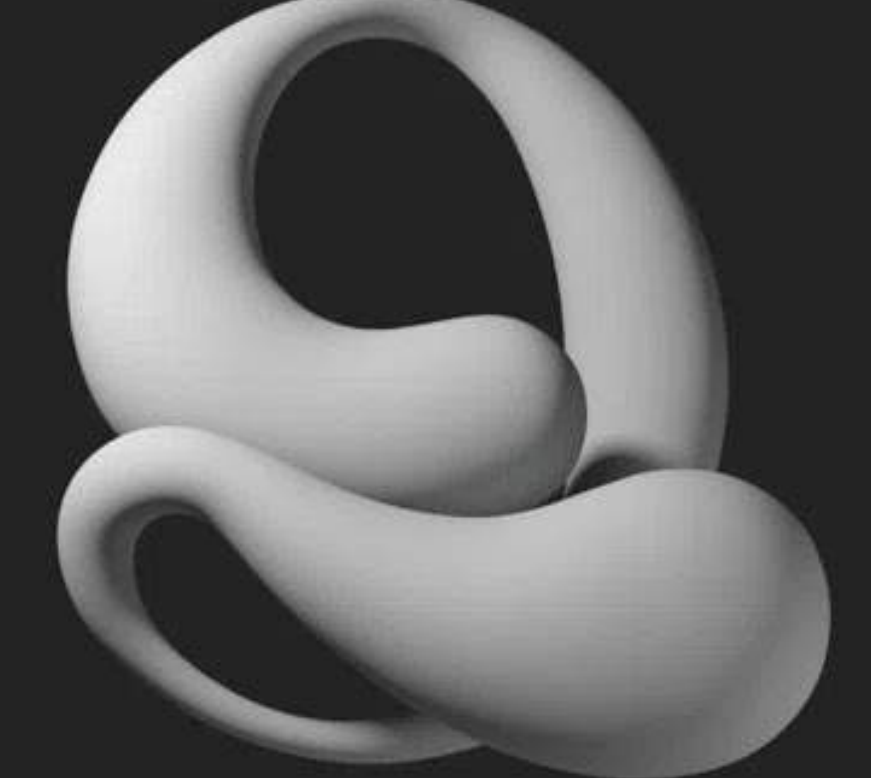
Octo Alphabet

Number (7)



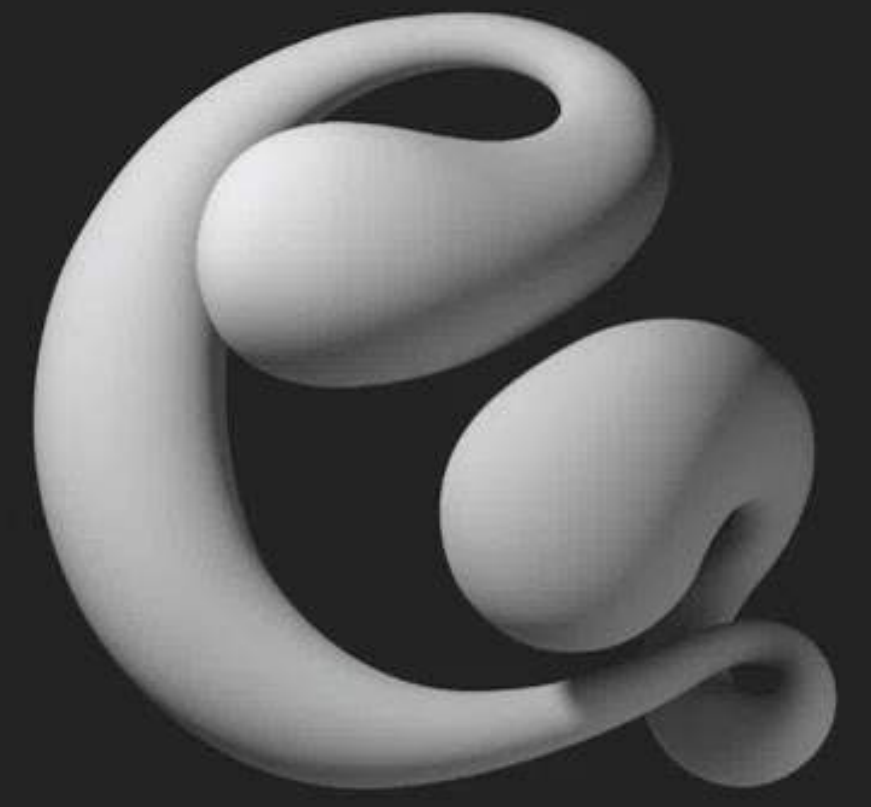
Octo Alphabet

Letter (Q)



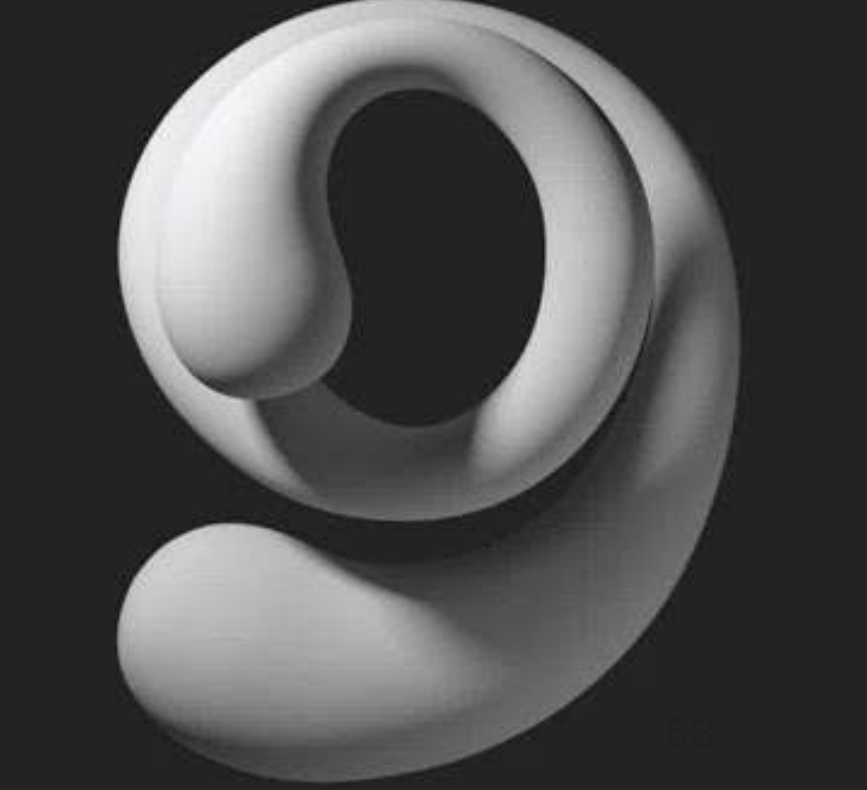
Octo Alphabet

Letter (G)



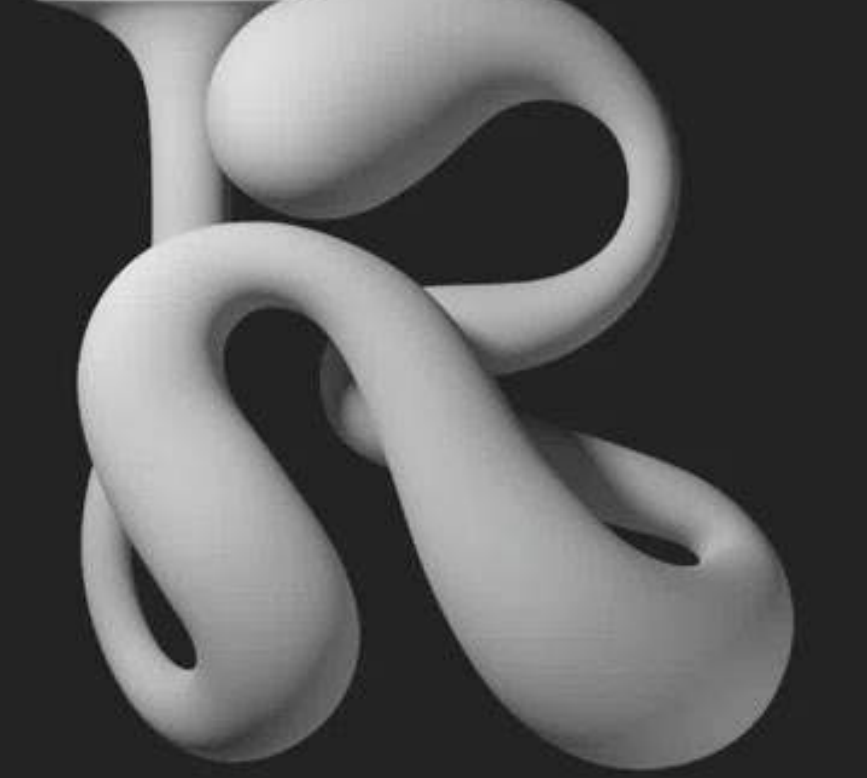
Octo Alphabet

Number (9)



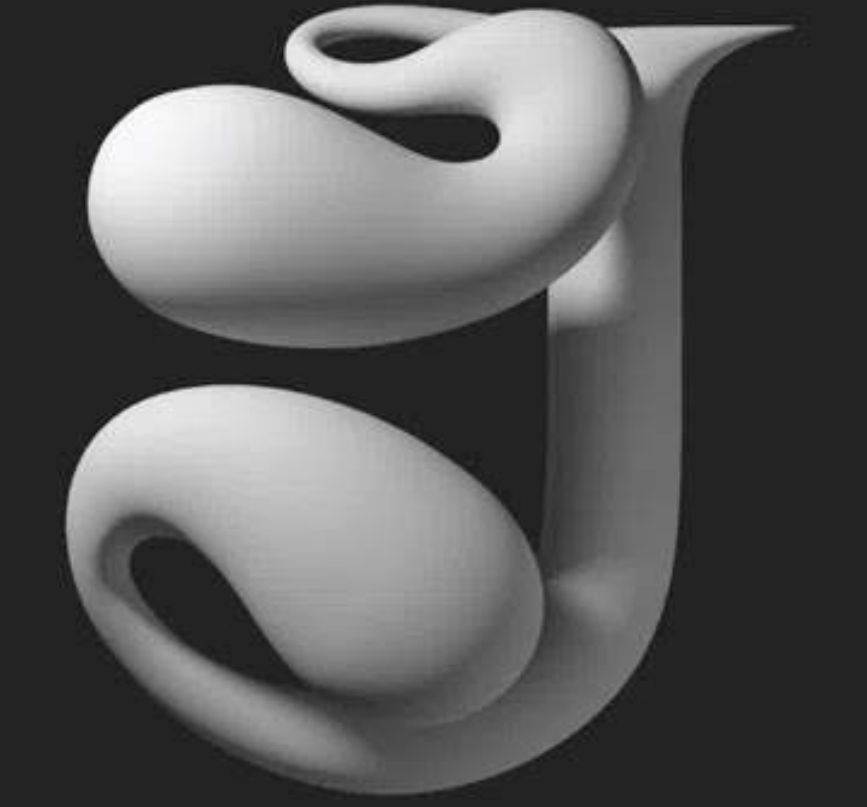
Octo Alphabet

Letter (R)



Octo Alphabet

Letter (J)



While some brands honored their rich legacy or leaned into distinctiveness, other brands like **Minute Maid** played with serifs to give themselves a unified voice and instant recognition. In 2023, Minute Maid unveiled

its first ever global rebrand. The new look, displaying subtle retro forms, is a clear continuation of the soft-serve trend we've seen in previous years and recalls the brand's original 1945 logo. This historical nod seems fitting

for the company's first effort to unify its looks on a global scale. Minute Maid is present in over 100 countries under a variety of different names and now boasts a consistent and decidedly joyful identity throughout.



Agency/designer: JKR, Grey, VMLY&R, Landor.



A need for clear brand identity is equally perceptible in Indonesian beauty company **Pinklab.Co's** rebrand. The company worked with design agency **Widarto Impact** to simplify its image, resulting in a stripped-back, type-driven design with which consumers could more easily connect. The design emphasizes legibility and simplicity and is carried by a rounded serif typeface.

What this trend really shows is the adaptability of serifs, how timeless but also how modern they can be, and the range of personalities brands can find within this broad category. In coming years, perhaps we can expect to see a force of serifs awakening and permeating more trends, rather than being discussed in a separate, stand-alone category.

Agency/designer: **Widarto Impact**. Supporting typefaces: Recoleta Bold by **Latinotype**, TT Commons by **TypeType**, Inter by **Rasmus Andersson**.



As 2024 dawns, we're preparing for an eclectic and dynamic year in design. At the heart of this creative effervescence is a peculiar duality: the rise of **technology** and **artificial intelligence**, and the assertion of **traditional methods**. Technology continues to transform our visual landscape by offering creations that are dynamic and, in some cases, surreal. Meanwhile, time-honored techniques are holding strong, offering a sense of authenticity. This duality creates a rich and diverse creative landscape, where simplicity rubs shoulders with extravagance and innovation.

Being a designer today requires navigating a myriad of challenges—a delicate balance between

Throughout this report, we've explored the intersection of design with powerful cultural movements, from initiatives countering **climate change** to those promoting empathy and positive mental health. We can't promise that this report includes every trend (or even all the projects that we admired!), but what we can say is that we have thoroughly enjoyed having the chance to shine a light on pioneering work by the design community that in many cases demonstrates a collective commitment to positive change. As we close out this year's Type Trends report, we invite you to immerse yourself in the diverse and inspiring collection of work. Discover projects that resonate with your values, unearth

we encourage you to find joy in your creative pursuits—whether it's a simple sketch, a visit to a museum, or the creation of a new typeface. Here's to a year of design that not only captivates but also brings joy and inspiration to each of us.

—Jordan Bell,
Damien Collot,
and the Monotype
Studio.

Did we miss any trends or projects? Send it to us on social media! Find us on **Instagram @bymonotype** or use the hashtag **#TypeTrends2024** to let us know :)

Amidst the chaos and hustle, we encourage you to find joy in your creative pursuits.

artistic expression and practical constraints (like deadlines and scopes), societal responsibilities, and personal well-being.

typefaces that spark new ideas, and connect with designers and institutions shaping the future. Amidst the chaos and hustle,



Everythingallof
thetime.

Bens Best Binz.
Agency/designer: Pentagram. Supporting typefaces Martin, Bayard, Eva, Eva Maria, Eva Peron by Vocal Type. Halyard by Joshua Darden.

You Are Not Alone.
Agency/designer: Lynne Yun, Space Type. Beatriz Lozano.

Prestashop.
Agency/designer: Lonsdale. Supporting typeface: Prestafont by Lonsdale, IBM Plex Sans by Mike Abbink, Bold Monday.

Materia Gallery.
Agency/designer: Golgotha.

Mix Brussels.
Agency/designer: Base Design. Supporting typefaces: Mod-erat by TIGHTYPE™, Tobias by Displaay Type.

Coca-Cola Limited Edition.
Agency/designer: Coca-Cola.

Liquid Death.
Agency/designer: Liquid Death. Supporting typeface: Acumin Pro Condensed by Robert Slimbach.

Quirk.

Going.
Agency/designer: DesignStudio. Supporting Typeface: Mori by PangramPangram.

Songlit.
Agency/designer: STUDIO WORK. Supporting typefaces: Maxi Plus Variable & Repro by Dinamo Type Foundry.

Wisl.
Agency/designer: andstudio.

Floof.
Agency/designer: SMAKK Studios. Supporting typefaces: TAN MERINGUE by Tantype, Chalet LondonNineteenEighty by House Industries.

Mairie du Vingt.
Agency/designer: Graphéine. Typeface: Custom by Graphéine.

Paris 2024.
Agency/designer: W&Cie. Supporting typefaces: Custom typeface by Julie Soudanne and Elliot Amblard.

Wolff Olins.
Agency/designer: In-house. Supporting typeface: Monument Grotesk by Dinamo, Untitled Serif by Klim Type Foundry.

Whatever.

Barbie Polaroid Camera.
Retrospekt.

Nickelodeon.
Agency/designer: Roger. Supporting typefaces: ROC Grotesk by Kostic Type Foundry, Neue Plak by Paul Renner, Linda Hintz and Toshi Omagari.

Jello.
Agency/designer: BrandOpus. Supporting typeface: FF Nort by FontFont, customized.

Müller Corner Yogurt Mississippi Mud Pie.
Agency/designer: VCCP London.

Slurpee.
Agency/designer: Safari Sundays. Supporting typeface: SWERVE, custom with Grilli Type.

Counter Attack.

Building Diversity.
Agency/designer: Bounty Hunters & Public Service Agency. Supporting typefaces: Baste B by Lift Type, Kalice by Margot Lévéque.

Museum of London Docklands.
Agency/designer: Studio Bergini. Supporting typeface: Mega-zoid by David Jonathan Ross.

Bát Tràng Museum.
Agency/designer: M — N Associates. Supporting typeface: Custom typeface MN Vũ Thắng in partnership with Tra Giang.

Ratio.
Agency/designer: Landscape, Jenny Sharaf. Supporting typeface: Monument Ratio, customized in partnership with Dinamo Type Foundry.

Eames Institute.
Agency/designer: Manual. Supporting typefaces: Topol by Heavyweight Type, Century Schoolbook WGL by Bitstream, Graphik by Commercial Type.

Blum Skincare.
Designers: Lina Aragon and María Alejandra Maya-Fresa.

Frekl.
Agency/designer: Electric Brands. Supporting typefaces: Gopher by Adam Ladd, Champ by Typeeverything.

LOOT Coffee.
Agency/designer: Seachange. Supporting typeface: Founders Grotesk by Klim Type Foundry.

System.

Nown.
Agency/designer: Brand Brothers. Supporting typeface: Custom logotype; Replica by Lineto.

South Asia Gallery.
Agency/designer: Sthuthi Ramesh and Universal Thirst. Supporting typeface: SAG Stencil.

Coors Chillboards.
Agency/designer: DDB Chicago, Andaluz.

Nike CURV Studios.
Agency/designer: AKQA.

BONELESS.
Agency/designer: Workbyworks. Typeface: Helvetica Neue Condensed by Max Miedinger and Linotype.

Profeshinal.

NRadford Beauty.
Agency/designer: Day Job. Supporting typefaces: Franklin Gothic by URW, Franklin Gothic by ITC.

Jolene.
Agency/designer: Frith Kerr. Supporting typeface: Karla by Jonny Pinhorn.

Momofuku Liquids and Noodles.
Agency/designer: Andy Baron, in-house design team.

MadeforMed.
Agency/designer: Graphéine. Supporting typefaces: Custom type by Graphéine, Steradian by Emtype Foundry.

Pardon typeface.
Agency/designer: PFA Studios. Typeface: Pardon.

Happy Fuel.
Agency/designer: Wonderland.

Mojo Ramadan report.
Agency/designer: Mojo Supermarket, House of Gül. Supporting typefaces: Gikit by bb-bureau, Sohne by Klim Type Foundry.

Fluffle.
Agency/designer: Oddity Studio. Supporting typeface: ES Peak Rounded by Extraset.

De-form.

Royal Television Society's Cambridge Convention.
Agency/designer: Studio Kiln. Supporting typeface: Lay Grotesk by Due Studio.

AArt Gallery.
Agency/designer: LG2 Architecture.

Detroit Agency.
Agency/designer: Clément Payen. Supporting typeface: Logo based on the typeface Acumin Extra Condensed by Robert Slimbach.

Dalarna.
Agency/designer: Söderhavet, Placebrander. Supporting typefaces: Custom type by Söderhavet, Gräbenbach by Camelot Typefaces.

Tokyo Dome City.
Agency/designer: &Form, Toshi Omagari.

Liberty Letters.
Agency/designer: Pentagram. Supporting typeface: Lasenby Sans in collaboration with Colophon Foundry.

100% Natural.

HiRaw!
Agency/designer: M — N Associates. Supporting typefaces: MN Raw, by M — N Associates, Holo Narrow and Holo Condensed by NaN.

Vero.
Agency/designer: Crown Creative. Supporting typefaces: custom wordmark, Jaune by NaN, Gooper Light by Very Cool Studio.

Big County Organic Brewing.
Agency/designer: Land studio.

Mayawell Probiotic sodas.
Agency/designer: Heavy.

Girls Guide to Hunting.
Agency/designer: Annie Atkins, art direction by Saffron Stocker.

Flux.

UK Natural History Museum.
Agency/designer: Pentagram, Nomad, Heavenly. Supporting typeface: NHM Wallop in collaboration with Displaay Type.

Orchestra Sinfonica Di Milano.
Agency/designer: Landor. Supporting typeface: TUMB TUMB by Landor Milano.

EA Sports FC.
Agency/designer: Uncommon Creative Studio, F37 Foundry. Supporting typefaces: Two custom typefaces in partnership with F37 Foundry.

Borussia Dortmund (BVB).
Agency/designer: DesignStudio. Typeface: Custom in collaboration with Blaze Type.

Bankers.
Agency/designer: unknown.

Return of the Serif.

Borde Hill.
Agency/designer: Here. Supporting typefaces: Cotford by Tom Foley, Classic Grotesque Pro Regular by Rod McDonald and the Monotype Studio.

Musee D'Orsay.
Agency/designer: Zoo. Supporting typeface: Orsay Elzevir by Zoo.

National Portrait Gallery.
Agency/designer: Edit Brand Studio, Boardroom Consulting, Monotype. Supporting Typeface: NPG Serif by Monotype.

Landor.
Agency/designer: Landor in-house team. Supporting typeface: Landor sans.

MullenLowe.
Agency/designer: MullenLowe in-house team. Supporting Typefaces: Octo Alphabet, Octo Regular in collaboration with Sergio Paulo.

MinuteMaid.
Agency/designer: JKR, Grey, VMLY&R, Landor.

Pinklab Co.
Agency/designer: Widarto Impact. Supporting typefaces: Recoleta Bold by Latinotype, TT Commons by TypeType, Inter by Rasmus Andersson.

Credits

Raissa Pardini, graphic designer for hero image.
Okocha Obasi, AI image specialist for album covers.
Lucian Stuart-Davidson, 3D artist for affiliate lanyard and milk crate teaser.
Robin Muir, 3D artist for record sleeves in milk crate teaser.

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