





Flure designed by Mia Alter as a response to the Liverpool biennial brief in 2024 is an amalgamation of the golden spiral, a ratio often apparent in nature and art, and the different aspects of many calligraphic styles such as blackletter and script. Its three stripe curves and spirals create movement and flow which improves its legibility. Made to be used with colour as a display font it differs from traditional 16th century Italian script and 16th century English calligraphy where each letter would be written with quill and ink and often alongside its decorative aspects it was also used in body text (Joyce Irene Whalley, 1988). Contrastingly Flure is distinctly a display typeface made to attract attention whilst maintaining legibility through its uniformity. Belonging to the graphic class in the VOX classification system due to its striking look, it can be used to create a bold statement and encourage user interaction.

Flure was inspired by the movement and decorative aspects of calligraphy as seen in the book *The Art of Calligraphy Western Europe and America* by Joyce Whalley. Edward Cocker's *Arts glory; or, the penman's treasure* written in 1657 illustrates the variety of styles typographers had (Joyce Irene Whalley, 1988). These styles range from elaborate blackletter titles to script to glyphic typefaces (ibid). All the varying contrasts of thickness in the letters inspired me to make the three stripes and play with figure ground and negative space to intrigue the viewer. It also showcases the range of inspiration as the thin repetitive lines and curves are decorative and detailed compared to the thick letter mass if viewed from afar. The solemn use of curves in Flure contrasts to Liverpool's main architectural attractions such as Albert Dock with sharp edged bricks and a distinctive red

colouring. I wanted to bring nature such as the common hawthorn, one of the most common flowers found in Liverpool (PictureThis, n.d.), back to such buildings to make the city and its inhabitants lives a bit greener and livelier, which is where the floral curves and bright warm colours were inspired from. Considering the context of the Liverpool Biennial, a large art festival, I used the Fibonacci sequence plotted on a graph to create the modules for the letters. There is a total of 6 modules in Flure that are combined to make the intricate modular typeface itself. The golden spiral or otherwise known as the Fibonacci sequences plotted on a graph is a theory

often apparent in nature in the curves of pinecones, sunflower and snails and thus also used in many of the most famous art pieces especially if they contain some sort of realism as it creates movement and pleases the eye (Mirocha, 2021). Therefore, Flure not only connects with the history of type and calligraphy using features of it in a modern way which differentiates it from the current sleek and modern typefaces surrounding us daily, it also brings nature back in to the city of Liverpool and explores and uses an art theory to create movement and flow to look appealing but also to connect to the client and attract those of the art world to it.



The background of the page is a decorative pattern of thick, yellow, swirling lines that form a series of interconnected loops and spirals. Interspersed among these swirls are clusters of stylized, light purple flowers with multiple layers of petals, resembling peonies or roses. The overall aesthetic is elegant and artistic.

Bibliography:

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PictureThis (n.d.). Top 20 Most Common Plants in United Kingdom, Liverpool. [online] PictureThis. Available at: <https://www.picturethisai.com/region/United-Kingdom-Liverpool.html> [Accessed 18 Jan. 2024].