

Message

Typography, Lettering and Text as Image (edition 2)

Where are the boundaries of communication and meaning?

Call for academic submissions

Scholarly submissions are invited for consideration in the full colour, large format, and international journal, Message.

Message, Typography, Lettering and Text as Image will be published in July 2015.

Dates for submission of abstract (300-500 words): 8 September 2014

Notification of abstract acceptances: 15 September 2014

Full paper/report (4000-6000 words): 5 January 2015

Email to: v.squire@plymouth.ac.uk

TYPOGRAPHY, LETTERING AND TEXT AS IMAGE

The second edition of the Message journal asks for illustrated submissions that will explore typography, lettering and text as image and that question, investigate and expand the boundaries of this relationship. The intention is to create not only a practice focused and discursive academic publication but also where authors can explore how far designers/illustrators/artists can develop text as a visual language? Are we facing a new future in visual language with images utilising text and lettering? Can text be divorced from words and still have meaning? Are there boundaries of meaning when considering text as image, or are the margins blurred?

One thing is certain, Beatrice Warde's essay, *The Crystal Goblet, or printing should be invisible*, recedes as a guiding principle, as the forms of typography break out of anonymity and occupy the centre of artistic and designed image in a new word-based era of experimental and developmental creativity. This can be detected across an eclectic range of disciplines and media.

Craig Ward, Sam Winston, Ellen Bell and Gordon Young are artists who allow words to dominate their visual language. The intertextuality of their language creates a multi-layered referential system. Sam Winston displays a new aesthetic from the use of text, which goes way beyond reading, envisaging words in concrete form. Gordon Young's words in the built environment demonstrate this art on an extreme scale. Art *can* be constructed from typography, opening onto a beautiful aesthetic composed of text and image.

At the beginning of 2014 graphic designer Philippe Apeloig exhibited a retrospective collection of his work across three decades, at the Typorama in Paris. The catalogue states, "He chose the world of typography because it enabled him to transpose the emotions he found in painting, literature and dance. He made typographic characters the central element of his creations".

Currently showing in New York is *Century: 100 Years of Type In Design*, bringing together a host of rare works and unique artefacts to examine the centuries-old way in which these two entities have developed in partnership. It has been curated by Monotype and put together with Pentagram partner Abbott Miller. It features limited edition letterpress posters by Alan Kitching and is described by *It's Nice That* as an immersive and intelligent exploration of type in graphic design. Amongst several exhibition partners is the Type Museum, whose message "Our vision places printing from moveable type within the broader cultural context of man's use of graphic symbols", echoes our own interests.

It is evident in a globalised society that images replace textual language and digital technology has enabled the democratisation of typography, whose potential for fluidity and symbolism allow a new graphic practice called what? Textual image? Written pictures? Typographic artistry? Technology is changing but mixed words and image are not new. In our own time and culture words and image are distinct from each other, but in past centuries and other cultures worldwide, this has not been the case. Art movements and individual artists, particularly in the 20th century, have taken the challenge of redefinition to create concrete poetry, futurist poetry, Dadaist statements and expressive typography to list just a few.

Whether researching this from a long history of written and visual language, from diverse cultures or from the freedoms that technology has brought, the areas to be explored are various and inspiring.

Background

Message is a peer-reviewed academic journal that consists of blind reviewed academic papers plus one to three commissioned essays/articles. It is dedicated to the development and discussion of contemporary Visual Communication research particularly within Art & Design with an emphasis on Practice, Outputs and Artefacts.

The aim of the Message journal is to explore and expand the boundaries of Visual Communication within Art & Design through an experimental and developmental ethos, challenging the practitioner, the development and use of technology, as well as questioning Visual Communication values and social, ethical and sustainable practices.

The Message journal welcomes contributions from national and international Visual Communication researchers and practitioners from a variety of perspectives – theoretical, conceptual, educational, industrial.

The Message journal has been initiated by the Message research group at Plymouth University. The group's research focuses on the areas of graphic design, illustration and visual communication. The Plymouth University Message journal and research group is committed to enhancing the development of these subject areas, both in education and commercial design, through research and enterprise.

Message advisory board

Professor Teal Triggs Associate Dean at Royal College of Art, UK
Professor Phil Cleaver Middlesex University, UK
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Professor Dóra Ísleifsdóttir Iceland Academy of Arts
Associate Professor & Head of MA Design Maziar Raein. Oslo National Academy of the Arts, Norway
Patrick Baglee, design consultant and journalist, NY

Submissions

Contributions can take the form of:

Research papers (4000–6000 words)

A critical analysis and contextualisation of initial stages, on-going or completed practice based research projects (to include research question(s), methods and where appropriate outcomes and findings).

Position papers (4000–6000 words)

Put forward and debate a position on a particular issue.

Reports (4000–6000 words)

Reports that document advances in the field for example new collaborations, technological developments, processes, methods etc.

All papers are considered with the understanding that they represent at least 80% original material and have not been previously published.

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Full paper/report (4000-6000 words): 5 January 2015

Full submission must include: abstract, written paper or report, images (with evidence of permissions), captions, and three-sentence biography with contact details (affiliation, address, email).

When submitting a full paper/report, contact details from authors should be included on a cover sheet only and have authors details (name/s etc.) removed.

Abstracts/Full paper/report should be emailed to:

v.squire@plymouth.ac.uk

Receipt of your submission will be made within 5 working days

Style guide

Dates

The 1990s rather than the '90s

Quotes

Use double quotation marks around a quote. If the quote is from an interview conducted by the writer it's better to break it up, by inserting, he/she 'says', 'reflects', 'continues' etc. But also, paraphrase is very helpful in keeping the reader engaged, and looks less forbidding than a large indented block quote.

Names

Use italics for a book, film, work of art, etc.

Numerals

Numbers spelled out from One to Nine, for 10 and over we use numerals.

Please note: Submissions must follow Harvard system of referencing.

Peer-review

Papers and reports selected by the Editors will be peer-reviewed by international professionals and scholars – all material will be “blind” read and commented by, at least, two reviewers.

The peer-review of each paper or report, will concentrate on whether the research paper or report is sufficiently well conceived, has potential to be well executed, and is appropriate to be included in Message.

- Reviewers will be invited to consider submitted papers and reports within their expertise.
- Each submission will be reviewed against clear editorial criteria. Feedback will be provided.
- After consideration by the Message editorial team a decision will be sent to the author within a specified time frame.

Editors will respond to authors according to the following

- accepted without revision
- accepted with minor revision
- rejected

It is essential that all authors finally provide a thoroughly proofread and checked manuscript along with images in the specified format with proof of permissions.

Selection of peer-reviewers

The Message editorial board will in the first instance identify appropriate reviewers for a particular paper or report. Reviewers will be chosen according to factors including their expertise, reputation and knowledge. We intend to build a database of academic expertise around relevant subject areas.

As part of our editorial procedure, the Message team will brief potential reviewers before sending them papers and reports to review and all correspondence will be treated confidentially. Reviewers will remain anonymous during the peer-review process and impartiality will be our aim.

Feedback

All comments from reviewers to the editors will be treated confidentially.

A good review would answer the following questions:

- What are the main aims of the paper/report?
- Are the aims of the piece well situated in the context of any other known research around the subject?
- Who would find this paper of interest? And why?
- In what further directions would it be useful to take the current research?

Confidentiality

The review process will be seen as confidential by the Message editorial board and reviewers. As the author may have chosen to exclude some people from this process, the reviewer should not discuss nor

consult other colleagues or experts about the review unless this has been agreed with the Message editorial team. Where appropriate we will request any feedback that might help to strengthen the paper or report to send to the author.

The Message editors may edit comments made by reviewers. In their comments to authors, reviewers are encouraged to be honest but not offensive in their language.

It will be the responsibility of the Message editorial team to send the decision to the author with any reviewers' comments.

The Message editorial team makes final publishing decisions. In the event that these are different from the reviewer's recommendations this will have been the result of a robust process of consideration. Authors of printed contributions will receive a PDF of their article for personal use only and one complimentary copy of the relevant Message issue.

Message Editorial board – Victoria Squire, Esther Dudley, Peter Jones
Message Publisher – University of Plymouth Press

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For more details of Message visit:

<http://messageresearch.net>