

TYPOGRAPHY

PROJECT 3

Project Title	Typeface Poster
Schedule	5/3 Review Typeface Poster Project 5/5 Typeface Poster Choices and Research Due 5/10 Typeface Poster Sketches Due • <i>Thinking With Type</i> (p.62-79) 5/12 Typeface Poster Progress Review 5/17 Typeface Poster Progress Review 5/19 Typeface Poster Progress Review 5/24 Typeface Poster Project Due • <i>Thinking With Type</i> (p.80-101)

PROJECT DESCRIPTION

"Type is the bridge between writer and reader, between thought and understanding. Type is the message bearer: an art-form that impinges upon every literate being and yet for most of its history it has conformed to the old adage that 'good typography should be invisible', it should not distract with its own personality. It was only at the end of the nineteenth century that designers slowly realized that they could say as much with their lettering as writers could with their words. Form, of course, carries as much meaning as content. Now, anyone within reach of a computer and its limitless database of fonts has the same power." –Simon Loxley
(an excerpt from Loxley's book *Type: The Secret History of Letters*)

Every typeface is designed for a reason, each carries with it the personality of the person that designed it. They brought to their designs all the inescapable human baggage of ambition, jealousy, desire, treachery and love. Typefaces are created as works of expression of a personal philosophy as much as they are created for a utilitarian purpose.

PROJECT GOALS

For this project you will have to do a bit of research before going into the sketching and design phases. You will need to research the history of at least 3 different typefaces and will need to know:

- Who is the designer of the typeface
- What year was it initially released
- Why was it designed/For what purpose

With this information you will design an 16" x 20" poster featuring the name of the typeface, the designer, some explanatory text for why it was designed, and you can included to highlight some of the distinct features of the typeface (you can see the examples attached for some good posters that do this). You can use color but NO illustration or phototgraphy. You will only be creating ONE finished poster.

So where can I find out anything about typefaces? Books like Simon Loxley's *Type: The Secret History of Letters*, Alexander Lawson's *Anatomy of a Typeface*, Websites like Wikipedia.org, Emigre.com, Typographica.org, MyFonts.com, Typophile.com. One last word, try to make them fonts you like, rather than ones you could just find stuff out about because it will make designing the poster later much easier if you like what your working with.

YOU WILL NEED TO DO YOUR RESEARCH BEFORE YOU BEGIN ANY

SKETCHING. Initial sketches must be done by hand either pen or pencil on paper. **SKETCHES ARE DUE NEXT CLASS.** They do not need to be fully rendered but must depict a basic idea for each arrangement. **FINAL OUTPUT WILL BE PRINTED IN COLOR AT FULL-SIZE,** you will not need to mount these to boards. The finals need also be saved to a CD in PDF format or emailed to my gmail account on the date the project is due.

EXAMPLES

Alguns dos mais populares tipos na história são aqueles baseados nos tipos de Claude Garamond, surgido do século XVI, autor de muitas fontes romanas, de pelo menos duas itálicas e de um conjunto completo de gregas características. Essas famílias derivadas são padões de dez designers de livros e tipógrafos por quatro séculos.

A aparência da Garamond transmite um senso de dignidade, seriedade, história e consistência. Algumas características únicas em suas letras são o arco pequeno da letra a e o olho pequeno da letra e. Letras exaradas e serifas de topo sem uma inclinação rebalsada.

A Stempel Garamond romana e itálica, a Linotype Garamond romana, a Berthold Garamond romana de Günter Gerhard Lange, a Adobe Garamond romana de Robert Slimbach (família adotada neste curso) e a Legacy itálica de Ronald Ambrose baseiam-se em seus desenhos. O mesmo não acontece com a Monotype Garamond.

Aa Bb Cc Dd Ee Ff Gg Hh Ii Jj Kk Ll
Mm Nn Oo Pp Qq Rr Ss Tt Uu Vv Ww
Yy Xx Zz 1 2 3 4 5 6 7 8 9 0

250pt, kursiv halbfett

Palatino
nibbed for your pleasure

Herman Zapf designed the typeface Palatino for D. Stempel AG in 1948 - 1950 as Linotype.

The typeface was originally designed for hand setting, but is an early adapted for mechanical composition in the Linotype machine.

Palatino is named after the sixteenth century Italian master of calligraphy Gianbattista Palatino. Palatino is based on the humanist forms of the Italian Renaissance, mirroring letters formed from a broad nib pen.

Palatino uses larger letters than the standard practice at the time. Bigger counters increased the typeface readability and popularity. It is still one of the most used typefaces today.