

## TYPOGRAPHY

# PROJECT 3

Project Title	Typeface Poster
Schedule	8/1 Review Typeface Poster Project 8/3 Typeface Poster Choices and Research Due 8/8 Typeface Poster Sketches Due • <i>Thinking With Type</i> (p.34-60) 8/10 Typeface Poster Progress Review 8/15 Typeface Poster Progress Review • <i>Thinking With Type</i> (p.62-79) 8/17 Typeface Poster Project Due

### 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, HouseIndustries.com, Typography.com, Typographica.org, MyFonts.com, Typophile.com. One last word, try to make them fonts you like, but can only choose from the list of fonts on page 2.

### 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. 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. Please email a PDF to my gmail account on the date the project is due. For all projects your PDFs should use the following naming conventions. Your First initial and Lastname - GD141 - ProjectNumber > *FLastname-GD141-Project3.pdf*

<b>FONTS</b>	Adobe Caslon Adobe Garamond Adobe Jenson Archer Avenir Baskerville Bickham Script Bodoni Centaur Century Expanded Clarendon Democratica Didot (HTF) Fette Fraktur Scala Filosofia Franklin Gothic Frutiger Futura Georgia Gill Sans Gotham (HTF) Helvetica	Hoefler Text House Gothic Interstate ITC Benguiat ITC Kabel Knockout Mason Matrix Mercury Mrs Eaves Neutra News Gothic Nobel Requiem Sabon Scala Trade Gothic Univers Verdana Verlag Walbaum Whitney
--------------	------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------	---------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------

**EXAMPLES**

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

A popularidade de Garamond transmite uma sensação de elegância, versatilidade, fluidez e consistência. Algumas características únicas em suas letras são o acento proporcional da letra e o ótimo espaçamento da letra e. Letras ornamentadas e serifas de topo tem uma inclinação rebaixada.

A Stempel Garamond romana e itálica, o Linotype Garamond romano, o Biehler Garamond romana de Günter Gerhard Lange, a Adobe Garamond romana de Robert Slimbold (família adaptada neste cartaz) e a Legacy itálica de Ronald Arabold 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

**Palatino**  
*nibbed for your pleasure*

Herman Zapf designed the typeface Palatino for Stempel AG in 1948 at Linotype.

The typeface was originally designed for hand setting, but was later adapted for mechanical composition on the Linotype Machine.

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

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