

## Design One Project Three

### Typeface Broadside/Poster

Broadsides have been an aspect of typography and printing since the earliest types. Printers and Typographers would print a catalogue of their available fonts on one large sheet of paper. The introduction of a new typeface would also warrant the issue of a broadside. Printers and Typographers continue to publish broadsides, posters and periodicals to advertise available faces. Typographic websites often feature this type of presentation. Advertising interprets the type creatively and uses the typeface in various contexts to demonstrate its usefulness.

Type designs reflect their time period and the interests and experiences of the type designer. Type may be planned to have a specific “look” and “feel” by the designer or subjective meaning may be attributed to the typeface because of the manner in which it reflects its time, the way it is used, or the evolving fashion of design. Letters are also complex graphic forms that reference and embody visual elements. Beyond their physical and historical allusions, typefaces can also produce visual images and metaphors. Type has both denotative and connotative qualities.

For this third project, you will create two posters about a specific typeface. One poster will deal with the typeface alone, cataloguing the face and providing information about the type designer. The second poster will present a visual analogy of the typeface, that combines both type and image, to broaden the viewer's knowledge of the type.

### Process

1. Create a visual analogy for your type.
  - What visual counterparts do you associate with the typeface?
  - Consider the weight, texture, refinement, earmarks and historical context.
  - Combine text and image to create a composition that further explores the typeface by comparing it to objects, historical events, examples of use, visual comparisons, perception, etc.
  - Use your initial brainstorming and photographic studies as the foundation for this exploration
2. Research the history and visual characteristics of an assigned typeface.
  - Write a minimum 200 word description of the typeface that focuses on two themes:
    - A. The historical background of the typeface and a very brief biography of the typeface designer.
    - B. A description of distinguishing visual characteristics of the typeface—describe the typeface to the viewer. This description will appear in the typeface poster.
3. Explore the type in a creative way.
  - Research the subject carefully and present two posters that reveal the nature of the typeface but also your interpretation.
  - Consult your initial brainstorming lists. Allow your initial, intuitive responses to fuel your design
  - Avoid creating “illustrations” with the type. Instead, consider how your composition represents the essence of the typeface. What makes this typeface look the way that it does? Are there distinctive letterforms or parts of letterforms? Consider aspects such as earmarks, serif/sans serif, kind of serif, stroke width variation, stress, relative weight, historical classification, mood, style, texture, etc.
  - The design should be an exchange between the historical use of the face and your own practice.
  - The two posters should be readable individually but should also share formal characteristics.
4. Research/Project Development
  - Research your typeface. Use books, magazines and websites for further research. Reference notes must be listed in your process books. Brainstorm visual associations for your type.
  - Thumbnail sketches. Draw out different layout concepts. Consider both posters simultaneously, working to develop a visual relationship between them. Create quick preliminary sketches to generate ideas and potential solutions to the problem. Don't draw out images, type, letters. Use shapes and shades of grey to block out

type and images. Concentrate on the overall relationship of the type to the space of the page. Develop ideas for consistent layout. Experiment with type, leading, size, space of the page, headlines, etc.

-Choice/Refinement. Use the computer and work to actual size. Work quickly, printing out proofs and revising. Use both drawing and digital output, refining several ideas to narrow down in the next stage.

-Comprehensives. Complete digital comprehensives, experimenting and working towards final. Watch for all the important typographic details.

### Final Presentation

Use both comprehensives and critique as a basis to work up completed project.

-Final presentation will be of two posters. One poster will refer to a single typeface and its designer. The second poster will focus on an image based exploration of the type.

**Typeface Poster:** This poster must contain text only. All graphic forms must be created using type. A complete font must be present with the entire alphabet and all related figures (glyphs). Your 200 word description of the typeface must also appear on this poster.

**Analogy Poster:** Combine text and image. Use original imagery, photographed specifically for this project, as your source.

-Typeface name, designer, date type first introduced, should be conveyed somewhere in the two posters

-Include at least 75 unique glyphs. Use Glyph Complement Sheet as a guide. Do not choose from "Mathematical" or "Other" sections.

-The two posters should read individually but you must also consider how they work together as a unit. There should be a formal and visual theme uniting both posters.

-Use InDesign to complete assignment.

-Final dimensions for each poster are 16x10", mounted on black foamcore.

-Work must be covered with a stiff paper cover flap. Affix a label to the back of the mounted work, in the bottom left hand corner. Use the format specified below.

ITC Berkeley Oldstyle  
Centaur  
Adobe Jenson Pro  
Bembo  
Dante  
Plantin  
Meridien  
Bulmer  
Bauer Bodoni  
ITC Century

Clarendon  
Memphis  
ITC Franklin Gothic  
Neuzeit S  
ITC Avant Garde  
Avenir  
Legacy Sans  
Syntax  
Cronos

Your Name  
Design One  
Assignment Three  
Left Poster

## Schedule

- Oct 23 Project Two Due. Introduction of Project Three.  
**Homework:** Brainstorm your typeface and record notes in your workbook.  
Contact Sheets (min. 100 images). Select from your images and create five 10x16 posters. Experiment with number, scale and position of images..
- Oct 25 Project Introduction Continued.  
**Due Today:** Contact Sheets and five posters.  
**Homework:** Develop sketches, thumbnails, and proofs for posters. Concentrate on developing the overall relationship between the two posters. Minimum 50 sketches/proofs
- Oct 30 Work Day. Individual critiques of sketches/proofs/research/quotes  
**Homework:** 200 word description of typeface. Be prepared to make a class presentation.  
Compose or find at least five "pull-quotes" related to your typeface and use them in your compositions.
- Nov 1 **Due Today:** 200 word description of typeface.  
Pull-Quotes  
**Homework:** Polished Comprehensives of both posters. Posters must be printed in color for accurate proofing.
- Nov 6 Group Critique  
**Due Today:** Critique of Polished Color Comprehensives. All content must be present! If you do not have proofs for critique you will be marked absent.
- Nov 8 Work Day.
- Nov 13 Group Critique of final mounted posters..  
**Due Today:** Project Three Due. Projects must be completed and ready for critique at beginning of class period.  
Submit projects and workbooks for grading.

Early Name	Probable Meaning	Greek Name	Cretan pictographs	Phoenician	Early Greek	Classical Greek	Latin	Modern English
Āleph	Ox	Alpha				Α	A	A
Bēth	House	Bēta				Β	B	B
Gimel	Camel	Gamma				Γ	Γ	C
Dāleth	Folding door	Delta				Δ	Δ	D
Hē	Lattice window	Epsilon				Ε	Ε	E
Wāw	Hook, nail						Ζ	F
Zayin	Weapon	Zeta				Ζ	Ζ	G
Hēth	Fence, Barrier	Ēta				Η	Η	H
Tēth	A winding (?)	Thēta				Θ	Θ	I
Yōd	Hand	Iōta				Ι	Ι	J
Kaph	Bent Hand	Kappa				Κ	Κ	K
Lāmed	Ox-goad	Lambda				Λ	Λ	L
Mēm	Water	Mu				Μ	Μ	M
Nūn	Fish	Nu				Ν	Ν	N
Sāmek	Prop (?)	Xei				Ξ	Ξ	O
'Ayin	Eye	Ou				Ο	Ο	P
Pē	Mouth	Pei				Π	Π	Q
Sādē	Fish-hook (?)					Ρ	Ρ	R
Kōph	Eye of Needle (?)	Koppa				Ρ	Ρ	S
Rēsh	Head	Rho				Ρ	Ρ	T
Shin, sin	Tooth	Sigma, san				Σ	Σ	U
Taw	Mark	Tau				Τ	Τ	V
						Χ	Χ	W
							Υ	X
							Ζ	Y
								Z