Typography I 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. Like our discussion of color, 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 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.

2. Research the history and visual characteristics of an assigned typeface.
    -Write a minimum 150 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. Use specific letterform terminology.

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.