

TYPOGRAPHY

PROJECT 6

Project Title Type Posters

PROJECT DESCRIPTION

A basic system for classifying typefaces was devised in the nineteenth century, when printers sought to identify a heritage for their own craft analogous to that of art history. Humanist letterforms are closely connected to calligraphy and the movement of the hand. Transitional and modern typefaces are more abstract and less organic. These three main groups correspond roughly to the Renaissance, Baroque, and Enlightenment periods in art and literature. Historians and critics of typography have since proposed more finely grained schemes that attempt to better capture the diversity of letterforms. Designers in the twentieth and twenty-first centuries have continued to create new typefaces based on historic characteristics.

For this project you will begin by collecting one sample from each of the different classifications of type. You will then need to identify the name of the typeface you have found for each classification and state who created it and when.

PROJECT GOALS

From your nine typefaces you will need to choose three to use for your assignment: 1 of your serif typefaces, 1 of your sans-serif typefaces, and either your *Pre-Venetian/Ancient* **OR** your *Display* typeface for the third.

With your three final typefaces you will create a poster for a lecture series about contemporary design. Carefully consider the typographic hierarchy of the information presented. A viewer should be able to easily understand the calendar of events and to quickly learn who the main speakers are. The poster must also convey the excitement of contemporary design to an audience of designers and students. The information itself must constitute the “imagery” of the poster.

Size: 11 x 17.

Your poster must be purely typographic. You may use colors, shapes, and lines as well as text, but no illustration or photography.

WARNING

The Memo Problem

Don't let your poster look like an interoffice memo!

Don't be a slave to the document. For example, the name of the lecture series and the museum address don't have to be at the top of the poster.

Instead of making one big text box, break up the content and move it around the page.

Use an interesting variety of type sizes (some big, some small), but use variety in a consistent way. Mind the hierarchy!

Use color. Even just making the background a color (try printing on colored paper) helps your piece look more like a poster, and less like a...memo.

Use this text:

Design Culture Now

*Cooper-Hewitt, National Design Museum
2 East 91st Street
New York City*

Erik Adigard | M.A.D.

*September 12
6:00 pm*

Graphic designer Erik Adigard founded McShane Adigard Design (M.A.D.) in 1989. The firm has since designed Web sites, multimedia installations, and print publications for global clients, including Wired magazine.

Julie Bargmann | D.I.R.T. Studio

*October 9
7:30 pm*

Julie Bargmann founded D.I.R.T Studio, a landscape consultancy, in 1992. Recent projects include the landscaping of the Massachusetts Museum of Contemporary Art in North Adams, and Riverside Park South and the Hudson River Park in New York City.

Michael Gabellini | Gabellini Associates

*November 2
6:00 pm*

Michael Gabellini, a graduate of the Rhode Island School of Design, worked for Kohn Pedersen Fox Associates before founding his own practice in 1991. Recent projects include exhibitions for the Guggenheim Museum, the Marian Goodman Gallery, and the Council of Fashion Designers of America.

Rebeca Méndez | Méndez Communications

*December 4
6:30 pm*

Rebeca Méndez, born and raised in Mexico City and trained at the Art Center College of Design in Pasadena, has designed publications for the Getty Center, the Los Angeles County Museum of Art, and the Whitney Museum of American Art.

Final output will be printed in color. The finals need to also be saved in PDF format and uploaded to the class' Blackboard group. For all projects your PDFs should use the following naming conventions. Your First initial and Lastname - Class - ProjectNumber > *FLastname-ART141-Project6.pdf*

EXAMPLES

