

Project 03

## Type Specimen Posters / Advertisements

type identification / classification

letter form anatomy

typographic syntax

typographic resonance

typographic heirarchy

typographic space

### Learning Outcomes

Demonstrates skill using typography as a component of visual communication, through submission of design process documentation and final project work.

Locate typography critically within the disciplines of fine art and linguistics, and demonstrate use of typography to meet formal and conceptual objectives within those disciplines, through visual presentation of project plans and submission of final project work.

Demonstrate fluency with typography as a tool for cultural representation in particular, the processes through which typography represents the identity values of its producers and users, through visual representation of conceptual project plans and submission of final project work.

### Project

Design a type specimen poster series for one of the following typefaces:

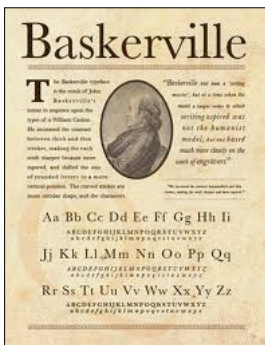
Bauhaus, Bembo, Bodoni, Caslon, Century Schoolbook, Clarendon, Frutiger, Futura, Gill Sans, Aksidenz Grotesk, DIN, Interstate, ITC Franklin Gothic, Meta, Neue Helvetica, Profile, Quadraat Sans, Univers, Baskerville, Didot, Garamond

Each of these font families has been chosen for the range of weights available within it.

Poster sizes: 11 X 17 and 27 x 41

Advertisement placements: billboard /OR bus shelter, magazine ad, newspaper ad, web site banner, two products from Zazzle.com

Due Date: Wednesday, December 05



You may use typographic elements only. Carefully consider the typographic hierarchy of the information presented.

A viewer should be able to easily understand the “calendar of events” in your description of the typeface and to quickly learn who the main speakers are. The poster must also convey the excitement or zeitgeist of the typographic design in its era. The information itself must constitute the “imagery” of the poster.

Include the following:

name of typeface

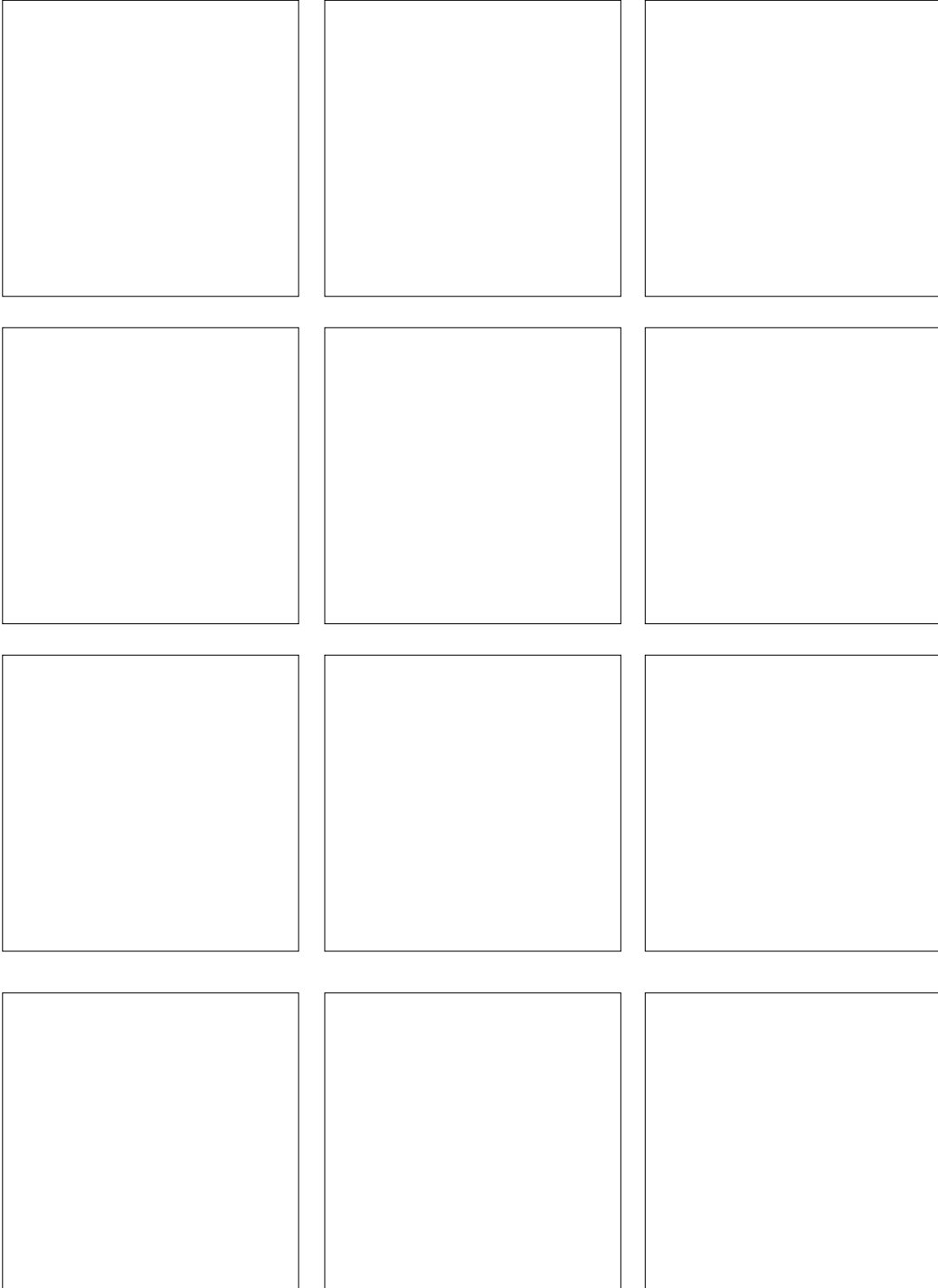
2-3 paragraphs about the history of the typeface

type specimens of each variation within the type family

“A type specimen is a publication that shows the range of a particular typeface in use. Printers and typographers have produced type specimens for hundreds of years. In the digital age, type specimens have become more experimental, and they remain a crucial way to promote and explain typefaces to designers who might want to buy and use them. Your type specimen can use any “content” to display the typeface at different sizes and in different conditions. You could download content from wikipedia.com, or make your own content on any subject. Various approaches to the project are shown here.”

Your poster must be purely typographic. However, you may use colors, shapes, and lines as well as text.

Begin by sketching loosely to formulate ideas for layout options. [Use the included sketch template]



100 300 500 700 900



23/ março [ 18h40 ]

**MUSEO** é uma família com 30000 formas abajas e 400000 detalhes. Foi desenhada entre 1980 e 1990 pelo designer português Museu e grande para chamar a atenção em revistas e manuais de cartas. Mas também muito eficaz em textos médios. Ela suporta uma ampla variedade de idiomas e em cores tipográficas e caracteres especiais.

**MUSEO** Jos Buiwenga

A maneira como o holandês Jos Buiwenga ganhou destaque na cena tipográfica é bastante notável. Durante anos, seus amigos on-line e seus fãs puderam acompanhar o desenvolvimento dos seus tipos através do seu site e também puderam baixar os resultados sem nenhum custo. Quando começou a vender seu primeiro trabalho comercial, a fonte Museo, através do MyFonts.com ano passado, vários países foram oferecidos gratuitamente. Essa generosidade fez com que a Museo se tornasse um bestseller metabólico.

Durante os últimos anos, você fez uso exemplar de redes de comunicação online e ferramentas de rede para divulgar suas fontes por aí: um blog, um site para distribuir fontes grátis, um grupo do Flickr, Twitter, as contribuições para fonttypography.com (...) não são como uma estratégia calculada. Você parece gostar completamente deste tipo de comunicação.

Nos primeiros dias as pessoas mandavam e muito pedindo fontes livres. Logo começou a receber mais de 30 solicitações por dia, então eu decidi oferecer as fontes para download livremente. Daí o meu amigo pediu desculpas, mas agora são de pessoas que só querem comprar sobre o meu trabalho. Um blog é, naturalmente, o melhor lugar para isso, além de também me oferecer a oportunidade de ser uma resposta direta sobre os projetos em andamento. Essa é também a razão pela qual eu tenho Flickr, Twitter e outro. Para um tipo de imagem, pois não é uma coisa que eu gostaria de recomendar.

Classe Character - The face behind the font  
Issue #20 - Sep 2008

Rue Maréchal, 637 - 9P  
Brest 29200



# ROTIS SAN SERIF

CAPS 8/10 PT. +20 TRACKING.

IDEOGRAPHY IS BASED ON PICTORIAL SYMBOLS  
THAT REPRESENT MEANINGS, AND HAVE  
SEMANTIC BASIS. LITERALLY BEAUTIFUL  
LETTERS IN THE FRENCH DIALECT THE  
TERM BELLES LETTRES DOES APTLY  
DESCRIBE WORKS OF GRAPHIC  
DESIGN IN WHICH TYPE PLAYS  
A COMPLEX AESTHETIC ROLE,  
ELEVATING PRINTED TEXT

T  
YP  
OGR  
APHIC  
SPECIMENS

ROMAN 6/9 PT. +40 TRACKING.

Ideographic systems are often based on pictorial symbols and also do represent meanings. They also have semantic basis. Also meaning beautiful letter in French dialect, the term belles lettres aptly describes workings of graphic design in which type does play an aesthetic role, elevating print to the realm of high art. This exhibition explores contemporary type treatment, looking at how designers employ contrast, scale, layering, et also formal manipulation to reiterate and transform content. Drawn now entirely the SFMDMA collection, Lettres are posters, magazines, brochures, as well as books done by bound

ab  
qe

BOLD 78 PT.

ITALIC 6/9 PT. +60 TRACKING.

*IDEOGRAPHIC SYSTEMS are based mainly on pictorial symbols which represent meanings, and have semantic basis. Literally beautiful letters in the French dialect, the term belles lettres aptly describes*

# Helvetica

## NEUE

**Origins**  
Neue Helvetica is a reworking of the typeface with a more structurally unified set of heights and widths. It was developed at D. Stempel AG, Linotype's daughter company. The studio manager was Wolfgang Schimpf, and his assistant was Reinhard Haus; the manager of the project was René Kerfante. Erik Spiekermann was the design consultant and designed the literature for the launch in 1983. Other redesigns include improved legibility, heavier punctuation marks, increased spacing in numbers.

**Features**  
The font family adopted the numbering system previously used in Univers. Neue Helvetica also comes in Outline, but not Textbook or Rounded fonts. The font family includes 51 fonts, which includes fonts in 9 weights in 3 widths (8, 9, 8 in normal, condensed, extended widths respectively), and a outline font based on Helvetica 75 Bold Outline.

**Variants**  
Neue Helvetica Central European and Neue Helvetica Cyrillic are versions containing Central European and Cyrillic characters, respectively. They do not come in OpenType variants. Unlike Neue Helvetica Central European, the Cyrillic glyphs in Neue Helvetica Cyrillic are not found in the core Neue Helvetica Pro/Com fonts.

**Vertical Stack:**  
A  
BC  
DEF  
GHIJ  
KLMNO  
PQRSTU  
V W X W Z

**Bottom Rows:**  
ABCDEFGHIJKLMN OPQRSTUVWXYZ  
abcdefghijklmnopqrstuvwxyz  
ABCDEFGHIJKLMN OPQRSTUVWXYZ  
abcdefghijklmnopqrstuvwxyz  
ABCDEFGHIJKLMN OPQRSTUVWXYZ  
abcdefghijklmnopqrstuvwxyz



Adrian Frutiger 1 9 7 5

humanist sans-serif

Frutiger<sup>eye</sup> <sup>shoulder</sup> LT STD  
<sub>descender</sub>

SWITZERLAND  
**CH**

FRANCE  
**FR**

Designed by Swiss typographer Adrian Frutiger, this font initially was commissioned in 1968 for new signage at the Charles de Gaulle Airport in France. Instead of using a previously designed typeface family like Univers, Frutiger decided to design a new one, loosely based on Univers with a touch of Gill Sans and create a new, clean font that could be easily read from all angles. The font was finally completed in 1975 and put on airport signs that same year. The font was then released to the public in 1976 under the Stempel Type foundry. Since then, this font has become popular in the advertising world for its easy legibility, and has been closely associated to other clean fonts such as Myriad Pro.



Project 03

**Type Specimen Collateral**

Typeface / Advertisement placements

billboard

bus shelter

magazine ad

newspaper ad

web site banner

3 - 5 products from Zazzle.com