CART 214   VISUAL FORM AND COMMUNICATION
INSTRUCTED BY TAMZYN BERMAN
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TYPEFACE CASE STUDY

Duration: 3 weeks (deadline: November 13)
Project Worth: 20% of final mark

The practice and study of typography is very broad, covering all aspects of the design and modification of letterforms and their numerous applications. These include: typesetting & typeface design, handwriting & calligraphy, graffiti, inscriptional & architectural lettering, poster design, environmental design, signage and wayfinding, billboards, business communications & promotional collateral, advertising, editorial, wordmarks & typographic logos, web, digital and kinetic typography in film and television. Digitization has rendered typography more accessible, creating limitless possibilities for type designers to push their medium. From the creation of individual letterforms, to words, to lines, to paragraphs, to pages, to books, typography is manipulation, control, and experimentation of how to use type to express meaning in the ideas the letters attempt to communicate.

A successful designer must be acutely aware of type. Typography can determine the mood, style, and flow of a piece of work. It is one of the foundations on which graphic design rests upon. Being aware of other forms within a design can help determine the appropriate typeface for a specific design.

BRIEF   **EXTENSIVELY RESEARCH A SINGLE TYPEFACE. USING THE INFORMATION GATHERED FROM YOUR RESEARCH, CREATE A DIPTYCH OF 2 COLOUR POSTERS HIGHLIGHTING YOUR TYPEFACE.**

In order to successfully complete the assignment, the following criteria must be fully satisfied:

01   Each group of two will be assigned a typeface to research. No two groups will have the same typeface. Each group will prepare a 10 minute presentation on their typeface. You must include at least 10 visuals. You must cite at least 3 different research sources (2 print-based, 1 online, no wikipedia). A thorough understanding of the typeface and its historical and visual attributes need to be covered. You need to submit a digital pdf of your research package, alongside the projected presentation version (design and presentation count!), as well as a one page pdf that summarizes your research, to be put on-line for the class to access.

The following topics need to be covered:
- **Historical Context** — who designed the typeface, when was it designed, and what were the circumstances that led to its design?
- **Visual Characteristics** — what makes this typeface unique?
- **Type Category** — classify the typeface: sans-serif, slab-serif, modern, transitional, display face, etc...
- **Cultural Significance** — where has this typeface been used?
- **Ownership** — what type foundry owns and sells this font? Are there imitators?

02   Using the extensive amount of knowledge that you have attained on your typeface, create a diptych of 2 colour posters as an homage to your typeface. Consider a conceptual and visual theme for the diptych. The dominant artwork should be your typeface. You are only permitted to use other original artwork (illustration, photography, forms, etc...) if it works conceptually with the diptych. Be sure to clearly define your intentions for each poster. Each poster should contribute something different about the typeface, however together, they should work seamlessly as a diptych. Posters are to be printed/produced at 11" x 17".

Each poster series must include:
- 6 examples of existing posters used as research / inspiration (3 per group member).
- 6 pages of concept sketches done by hand (3 per group member).
- 6 pages of graphic exploration done on the computer (3 per group member).
- 2 final two colour posters

Timeline:
Oct 23:   Presentation and discussion of brief.
Oct 30:   Group presentations of typeface.
Nov 06:   In-progress poster meetings with individual groups
Nov 13:   Final critique
Nov 15:   Progress pdf due