

Type Contrast

The project is deceptively simple. Using only three area code numbers and color, a series of designs are developed that create typographic contrast to solve the problems of contrast in Figure-Ground, scale, weight, space, width, and serif.

The project is limited to the classic families of type with all variations available in each family. These classic families have been selected because of the beauty in the proportions, their high degree of legibility, and because the font has stood the test of time. Before beginning work, students collaborate to produce a font booklet of all variations within each font. By using the font booklet, students can readily compare and select fonts that are appropriate for each contrast.

Objectives

- Analyze and evaluate the aesthetic qualities of the typeface, the type arrangements being used and the overall impact of the visual message.
- Learn to use the design process to explore and evaluate alternative solutions
- Strive to achieve variety thru placement, overlap and cropping.
- Use a limited color palette to reinforce the message.
- Understand and identify the nuances of type anatomy and letterform structure.

Project Process Overview

1. Select an Area Code
2. Create a Font Book
3. Create a Series of Color Palettes
4. Create contrast using Figure-Ground
5. Develop a Series Of Contrast Compositions:
 - Contrast in Scale
 - Contrast in Weight
 - Contrast in Space
 - Contrast in Slant
 - Contrast in Width
 - Contrast in Serif
6. Create A Phone Book Cover



Color

Color is a strong aspect of the project. In preparation for work with the contrasts, students develop a sheet of 12 color palettes, from those a final series of four color palettes to work with throughout the project. The colors selected must be appropriate to the location, such as cool colors for northern locations like Siberia and warmer colors for warmer locations like Brazil. Only three colors are used in each palette and are arranged according to the volume of space they will occupy in the composition.

There are some constraints:

- Area code numbers should read in sequence.
- Each number must be legible.
- The color palette must be applied according to proportion.
- No drawn lines or shapes may be added to the composition.

Type Font Booklet

Serif Fonts

Baskerville

Baskerville
New Baskerville
Baskerville OldFace

Bodoni

Bodoni

Caslon

Caslon

Century

Century
Century Old Style
Century Schoolbook

Garamond

Garamond

Goudy

Goudy
Goudy Old Style

Times

Times
Times New Roman

Sabon

Serifa

Sans Serif Fonts

Frutiger

Futura

Franklin Gothic

Gill Sans

Helvetica

Helvetica
Helvetica Neue
Helevetica Inserat

Myriad Pro

Univers LT STD

Script & Blackletter Fonts

Fette Fraktur

Edwardian Script

Kunstler Script

Snell Roundhand

Zapfino

Only selected classic families of type are used in this project. The goal is to closely study these families and develop both an appreciation and an intimacy with the details and subtleties of each font.

The font families selected for the project should be ones with a complete selection of roman and italic, light to bold, condensed and expanded, and should be fonts to which students have access. In order to be able to make decisions regarding selection of fonts for this project, each student must have a font book that shows all variations of the fonts.

Working in collaboration, students prepare individual pages for each font showing all of the numbers. The pages are compiled into a single document and output by all students.

Font Booklet, Sample Page

Bodoni

0123456789
Bauer Bodoni, Bold Condensed

0123456789
Bauer Bodoni, Black Italic

0123456789
Bauer Bodoni, Black Condensed

0123456789
Bodoni, Poster Compressed

0123456789
Bauer Bodoni, Roman

0123456789
Bodoni, Bold Compressed

0123456789
Bauer Bodoni, Small Caps & Oldstyle

0123456789
Bodoni, Book

0123456789
Bauer Bodoni, Italic

0123456789
Bodoni, Roman

0123456789
Bauer Bodoni, Italic Oldstyle

0123456789
Bodoni, Book Italic

0123456789
Bauer Bodoni, Bold

0123456789
Bodoni, Italic

0123456789
Bauer Bodoni, Bold Italic

0123456789
Bodoni, Bold

0123456789
Bauer Bodoni, Bold Italic Oldstyle Numbers

0123456789
Bodoni, Bold Italic

0123456789
Bauer Bodoni, Black

0123456789
Bodoni, Poster

0123456789
Bodoni, Poster Italic

Font Questions Student Exercise

In order to gain familiarity with the fonts and variations in a font family, students are asked a number of questions. These questions require that students closely examine their entire font book in order to make the best selections. Often, while completing this exercise, students find fonts that are unfamiliar and have merits according to their form and this leads to more interesting compositions throughout the project. There is no single correct answer to each question and students are encouraged to discover multiple answers.

The most effective way to answer the questions is to set the font that answers the question and then file the answer sheets in a font booklet for reference throughout the project.

Contrast in Weight

1. Which serif font has the thinnest stroke?
2. Which sans serif font has the thinnest stroke?
3. Which serif font has the thickest stroke?
4. Which sans serif font has the thickest stroke?

Contrast in Width

5. Which font is the most condensed serif font?
6. Which font is the most condensed sans serif font?
7. Which font is the most expanded serif font?
8. Which font is the most expanded sans serif font?

Contrast in Serif

9. Which fonts have the largest serifs?
10. Which fonts have the smallest serifs?
11. Which fonts have the most elegant serifs?

Contrast in Shape

12. Which fonts are the most geometric?
13. Which fonts are the most angular?
14. Which fonts are the most curvilinear?

Personal Preferences

15. Which is the most beautiful?
16. Which is the most ugly?
17. Which is the most elegant italic?
18. Which has the smallest counters?

Contrast Variations

Contrast in Figure-Ground
Positive to Negative

Contrast in Scale
Large to Small

Contrast in Weight
Thick to Thin

Contrast in Space
2D to 3D

Contrast in Slant
Roman to Italic

Contrast in Width
Condensed to Expanded

Contrast in Serif
Serif to Sans Serif

For each of the contrasts a series of 3" x 3" compositions are created, evaluated, and refined. On this spread are a selection of thumbnail ideas that were developed for the scale contrast. In each the designer is testing ideas of font selection, position, color, scale, and composition. Please create at least 3 variations of each contrast.



Contrast in Figure-Ground



Contrast in Scale



Contrast in Weight



Contrast in Space



Contrast in Slant



Contrast in Width



Contrast in Serif

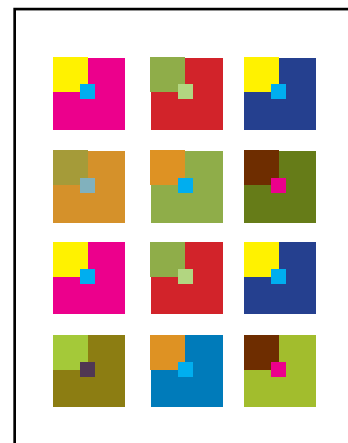
Creating a color palette



868, Trinidad



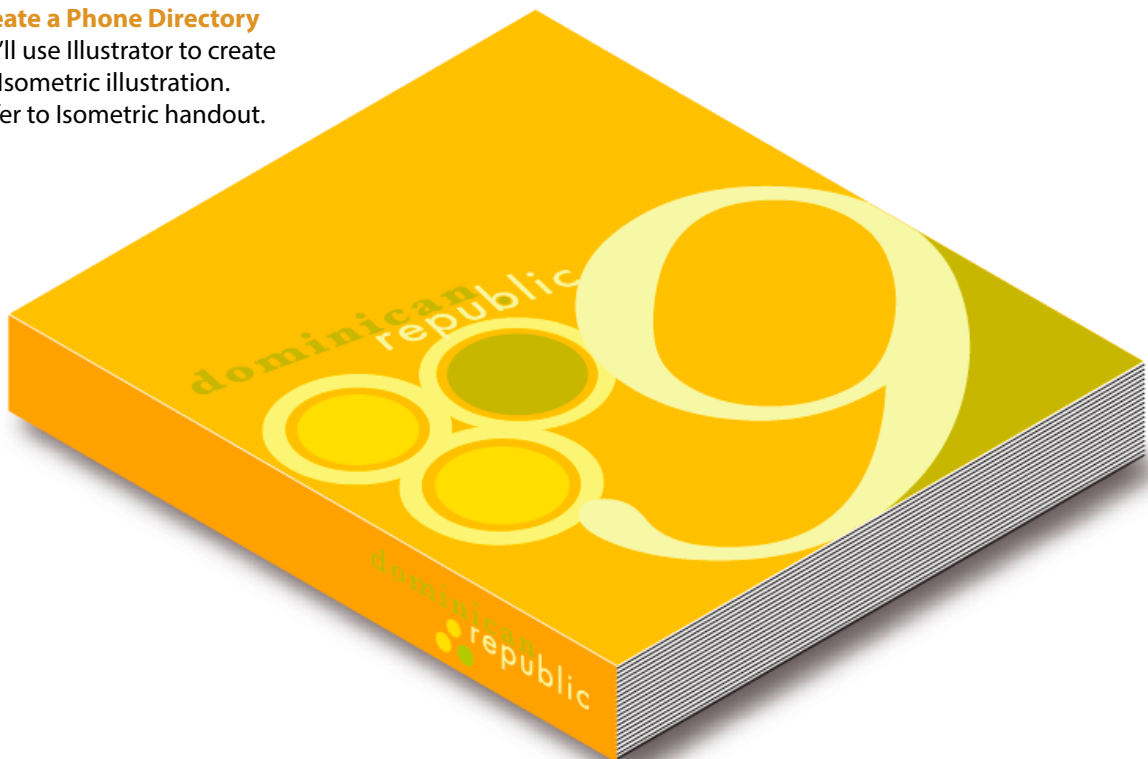
Color Palette



Submit your color palette
laid out neatly as above.

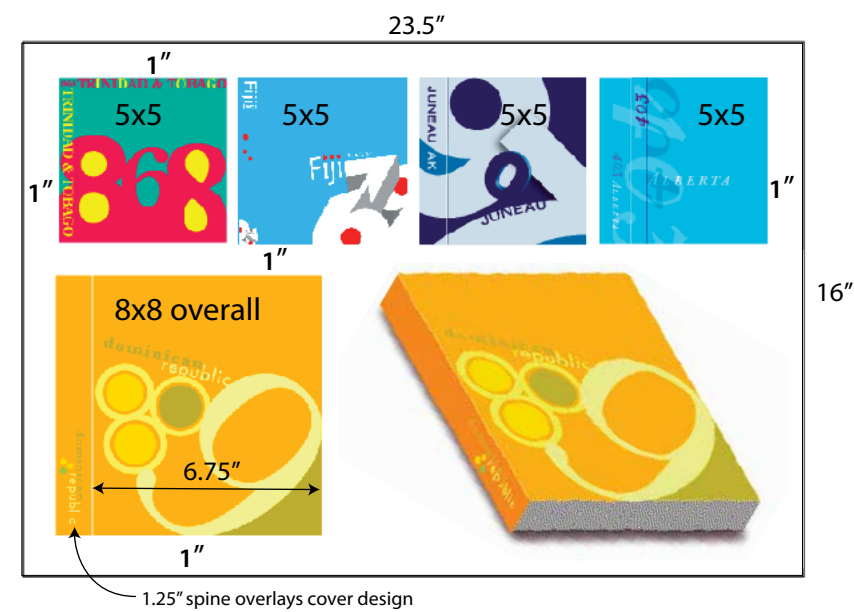
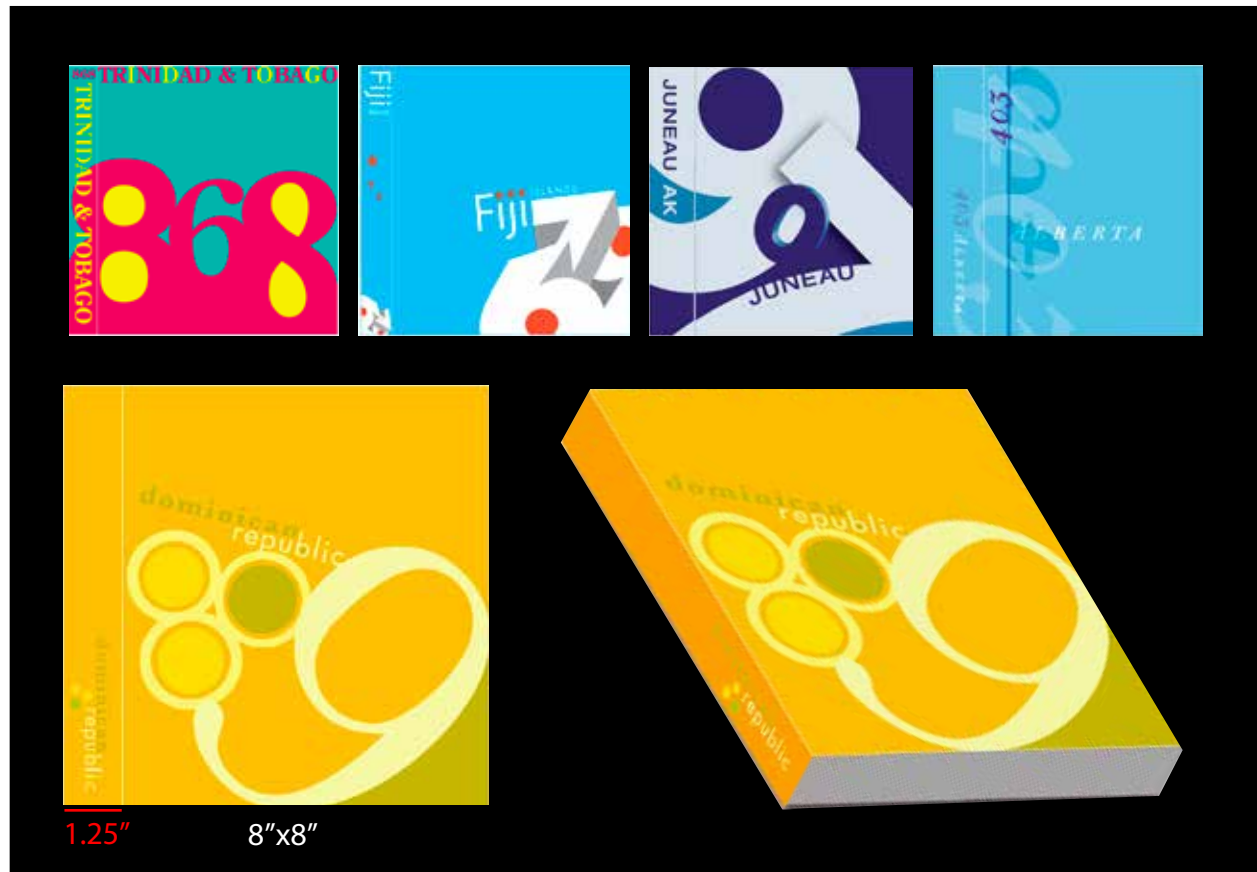
Create a Phone Directory

We'll use Illustrator to create
an Isometric illustration.
Refer to Isometric handout.



Final Project

Layout and measurements including spine



Project Checklist:

- ___ Answers to questions
- ___ Printed Fontbook
- ___ Printed color palette
- ___ 3 variations of each (21)
- ___ 3D Phonebook
- ___ Final mounted project as illustrated above.