In-Class Writing Assignment 1:

Font Feelings

(Part of Participation Grade 15%)

Objective:

Understand how different fonts convey different emotions and messages through a short writing exercise.

Instructions:

1. **Font Exploration:**
   - Review the following ten fonts displayed on the board/projector:
     1. Helvetica
     2. Arial
     3. Times New Roman
     4. Georgia
     5. Verdana
     6. Garamond
     7. Futura
     8. Calibri
     9. Comic Sans
     10. Impact
2. **Font Selection:**
   - Choose one font that stands out to you.
3. **Writing Exercise Part 1: First Impressions (5-7 minutes)**
   - Write a paragraph (3-4 sentences) describing your immediate impressions of the chosen font. Consider these questions:
     - How does this font make you feel?
     - What kind of mood or tone does it convey?
     - What does it remind you of?
4. **Writing Exercise Part 2: Scene Description (10 minutes)**
   - Imagine a scenario where your chosen font would be perfectly suited. Write a short description (5-6 sentences) of this scene. Consider the following:
     - What kind of event or setting is this?
     - Who is the audience or the people involved?
     - Why does this font fit well in this context?
5. **Writing Exercise Part 3: Reflection and Sharing (5 minutes)**
   - Reflect on why you think fonts can influence the way messages are perceived. Write a few sentences on the importance of choosing the right font in design and communication.
   - Be prepared to share your paragraph and scene description with the class.

Example:

Font Chosen: Impact

First Impressions: Impact immediately strikes me as bold and assertive. It feels loud and demanding of attention, almost as if it's shouting the message. The thick, heavy strokes give it a powerful presence, making it hard to ignore.

Scene Description: Impact would be ideal for a rock concert poster. The scene is a busy city street with posters plastered on walls and lampposts. The bold, eye-catching letters of Impact announce the event in vibrant colors, grabbing the attention of passersby and creating a sense of excitement and urgency. The font's strong presence matches the energy and intensity of the upcoming concert.

Reflection: Fonts play a crucial role in how messages are received. A well-chosen font can enhance the message's clarity, evoke the right emotions, and capture the audience's attention. In design, picking the right font isn't just about aesthetics; it's about effectively communicating the intended tone and mood.

Enjoy discovering the power of typography and how fonts can shape the way we perceive written messages!

In-Class Writing Assignment 2:

Exploring Typography Families

(Part of Participation Grade 15%)

Objective:

In this in-class activity, each student will research and investigate the visual characteristics of five typography families: Old Style, Transitional, Modern, Egyptian, and Sans Serif. Describe the differences between the five typography families in terms of their letterforms, serifs (or lack thereof), stroke contrast, and overall appearance. Additionally, briefly explain the concepts of display and novelty fonts, providing examples if possible.

Instructions:

Write a two-page summary highlighting the unique visual traits of each typography family. Use appropriate visuals at the end of your summary to illustrate your points. Use proper sources to gather information on the distinguishing features of each typography family.

Submit your written assignment at the end of the class to Brightspace; label as *FirstName_LastName_Activity#.* Upload to Miro and be ready to discuss your findings next class.

Project 3: Typography Hero

(20% of a total grade)

In this assignment, you will explore the art of adapting copy and design for various contexts. You will research a typographer/designer from the list below, write a formal essay about them, design a one-page brochure, and give a final presentation.

Each student is expected to select one typographer/designer from the provided list to avoid repetitions. Researching a typographer not on the list is permissible but requires prior approval from your instructor.

You will design your essay in a visual style that is similar to your chosen typographer. Have fun and experiment with mimicking the historical look of your chosen typographer. If your typographer is a typeface designer, you can use one of their typefaces in your design.

Details of the three components (essay and presentation) follow below.

1. Formal Essay (30%)

You will thoroughly research a typographer/designer and craft a formal seven-page, single-spaced essay detailing their life, work, and impact on design field. Your essay should delve into their background, influences, notable works, and contributions to the field. Use the end of your essay to reflect why this typographer is important and what you personally find interesting about them.

Utilize a minimum of seven credible resources to support your research findings. Use the Chicago Manual style to cite your resources.

You can place the appropriate visuals that showcase the designer's work with the focus on their typography at the end of your essay. Submit a digital copy: label it as FirstName_LastName_P3-Essay.pdf and upload to Brightspace

2. Designed Essay (40%)

In this part of the project, focus on the most important and interesting aspects of your formal essay and adapt your writing for a one-page double-sided brochure. Your writing should be presented on a 11x17" (tabloid) sheet. Use folding, color, typography, hierarchy, and images to enlighten your audience about the typographer's work.

You will print and fold enough copies to give to the entire class (in black and white) for your presentation. Print one version in color for your professor. Make sure you list your sources. Design in InDesign and spell check before printing. Also submit a digital copy: label it as FirstName_LastName_P3-Brochure.pdf and upload to Brightspace.

3. Presentation (30%)

Now rework your research and writing for a 10–15-minute presentation. You may want to show famous/iconic designs that use your typographer's typeface(s). Ensure to prepare well-organized slides or even a short interactive activity to engage your audience. Use appropriate type size, positioning, bullet points, etc. to ensure that the slides are easy to follow. You will be evaluated by peers in addition to your instructor. Also submit a digital copy: label it as *FirstName_LastName_P3-Presentation.pdf* and upload to Brightspace.

There will be 2 presentations per allocated date, so sign up early! Use Miro to sign up.

List of Typographers:

1. John **Baskerville** (Baskerville)
2. Ed **Benguiat** (ITC Benguiat, Souvenir)
3. Giambattista **Bodoni** (Bodoni, Didot)
4. Neville **Brody** (Insignia)
5. Matthew **Carter** (Georgia, Verdana, Tahoma)
6. William **Caslon** (Caslon)
7. Tony **DiSpigna** (ITC Serif Gothic)
8. Emory **Douglas** (designer)
9. Tobias **Frere-Jones** (Retina, Gotham)
10. Adrian **Frutiger** (Univers, Frutiger, Avenir)
11. Claude **Garamond** (Garamond)
12. Eric **Gill** (Gill Sans, Perpetua)
13. Luc(as) **de Groot** (Calibri)
14. Johannes **Gutenberg** (Blackletter Textura, Fraktur)
15. Jessica **Hische** (lettering artist)
16. Susan **Kare** (Chicago, Geneva)
17. Akira **Koboyashi** (Akko Pro, Neue Frutiger)
18. Jan **Tschichold** (Sabon, Zeus)
19. Carol **Twombly** (Trajan, Myriad, Adobe Caslon)
20. Paul **Renner** (Futura)
21. Paul **Rand** (designer)
22. Stanley **Morison** (Times New Roman, *in collaboration with Victor Lardent*)
23. Tré **Seals** (VTC Martin)
24. Erik **Spiekrmann** (ITC Officiana Sans, Berliner Grotesk)
25. Max **Miedinger** (Helvetica)
26. Hermann **Zapf** (Palatino and Optima)
27. Wang **Zhi-Hong** (typographer)