

Typography I

THREE BUSINESS CARDS

Introduction

*I often wonder if typefaces influence the choice of words expressed in them, or if certain words require certain typefaces. A newspaper headline in a condensed Cheltenham has a chirpy sound, which can work quite well, but you can't use that same type for a Shakespearean sonnet. Perhaps this is why I used to be so frustrated with Swiss typography: it flatly negates all these associations and 'overtones' generated by all typefaces, including Univers and Helvetica. I have sensitivity for letters, for what you might call their 'sound', their atmosphere. You have to develop that sensitivity, by observation, by leafing through stacks of font books... I usually sample a posy of letters that work well together in a project. I enjoy that very much. There are letters with, say, a Spanish and a Chicago feel – I'd say you have to be conscious of that. You can joke about with it and think 'now let's put a French-speaking letter next to one with a New York accent', but you have to do that consciously. Piet Schreuders, in *Eye* v.32*

In this project you will build on your growing sensitivity to graphic form by applying your letterform combinations to a practical printed piece: a business card for your freelance design practice. You will conceive of and create three cards with three distinct audiences in mind: a dance studio, a toy retailer, and a law firm. You do not work directly for these companies, rather, the cards should make these distinct groups of people want to hire you.

Process

Choose three (3) of your letterform combination compositions. Each of these will be the illustrative basis for one of your designs. Try to incorporate them in a unique way in each card (ie. explore pattern when repeated, subtly ghosted in the background, retooled as a graphic identity, play with scale, cropping, etc...). You must set your business card information using one or both of the typefaces you used to create the combinations (remember you kept track of these), but if necessary you may choose an additional one (if *giddyo* and *eurz* just won't do). *Less is more* and *Fewer is better*.

You must include your name, title (ie. graphic design(er), lettering artist, hep cat, etc...), and some of the following ways which you can be gotten hold of: street address, phone number, fax, email, and/or web address. Choose which to include on each card based on your audience. Use the standard dimensions of 2 x 3.5" and orient all three cards either horizontally or vertically. Remember to use small caps, old style figures, and italics when appropriate.

One card will be printed black on white, one will be one color on any type/color of paper, and the third will be two colors of inks on any kind of paper. You are free to consider printing on both sides of the cards as well. Consider reversing elements out of your printed color to reveal the paper color, and be cautious of using screens or tints of your colors (lighter versions of the solid printed color), especially in your type, as they will eventually be made of small dots which could make your design difficult to read.

Arrange all three designs on one 8.5 x 11" page and print for our review.

here's a great flickr set of uniquely designed business cards:

<http://www.flickr.com/photos/dailypoetics/sets/72057594104389710/>