

TYPOGRAPHY

PROJECT 5

*Project Title* Typographic Menu

**PROJECT DESCRIPTION** A basic system for classifying typefaces was devised in the nineteenth century, when printers sought to identify a heritage for their own craft analogous to that of art history. Humanist letterforms are closely connected to calligraphy and the movement of the hand. Transitional and modern typefaces are more abstract and less organic. These three main groups correspond roughly to the Renaissance, Baroque, and Enlightenment periods in art and literature. Historians and critics of typography have since proposed more finely grained schemes that attempt to better capture the diversity of letterforms. Designers in the twentieth and twenty-first centuries have continued to create new typefaces based on historic characteristics.

**PROJECT GOALS** For this project you will begin by collecting one sample from each of the different classifications of type. You will then need to identify the name of the typeface you have found for each classification and state who created it and when.

From your nine typefaces you will need to choose three to use for your assignment: 1 of your serif typefaces, 1 of your sans-serif typefaces, and either your *Pre-Venetian/Ancient* **OR** your *Display* typeface for the third.

With your three final typefaces you will be designing a menu for the restaurant of your choice. It can be a real one or one you have invented but must have a full menu of items. If you wish you can find an existing restaurant menu and redesign it, in which case I encourage finding one that is badly designed for your remake. And remember that a menu is much more than just a price list, it is an extension of the brand and experience of the restaurant. There is one restriction, you **CANNOT USE ANY** photography or illustration.

**YOU WILL NEED TO DO YOUR RESEARCH BEFORE YOU BEGIN ANY SKETCHING, PROJECTS LIKE THIS RUN SMOOTHER IF YOU HAVE ALL YOUR CONTENT BEFORE YOU BEGIN DESIGNING.** Initial sketches must be done by hand either pen or pencil on paper. They do not need to be fully rendered but must depict a basic idea for each arrangement.

A great source of inspiration for this project is found on the Under Consideration, The Art of The Menu site:

<http://www.underconsideration.com/artofthemenu/>

*“As designers we make fun – and it’s usually the first thing we notice – of menus that use Comic Sans or Papyrus because it’s an easy critique, like shooting really ugly fish in a tiny barrel with a shotgun. Oddly enough though, we rarely praise a good menu. We probably simply enjoy the fact that we can browse through the options without being distracted by silly fonts and we don’t feel the need to comment further on it. But if you think about it, menus are the meeting point of otherwise widely celebrated design practices.*”

*Above all, a good menu is about expertly executed typography: It has to be clear, legible (sometimes just under candle light), and representative of the cuisine. Menus are a light version of data visualization and information design: Helping the diner navigate between courses, options, and prices. Menus are big canvases, much like the album covers we mourn with such despair. Menus are tactile, allowing designers to explore materials and finishes. At a restaurant, the menu is the ultimate ambassador for the establishment's identity: Logo front and center on the cover. A good menu adds to the overall brand experience.*

*But who are we kidding? A good menu should make you hungry. It should get your mouth watering. Hopefully it does it in a cool-looking way."*

*- from Under Consideration's The Art of The Menu*

**FINAL OUTPUT WILL BE PRINTED IN COLOR AT FULL-SIZE**, you will not need to mount these to boards. The finals need to also be saved in PDF format and uploaded to the class' Blackboard group. For all projects your PDFs should use the following naming conventions. Your First initial and Lastname - Class - ProjectNumber > *FLastname-ART141-Project5.pdf*