

playing cards

FUTURA

piper wishart

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research

The typeface, Futura, was designed by the German designer, Paul Renner of the Bauer Type Foundry and was released in 1927. It originates from Frankfurt, Germany, and is highly based on geometric shapes. Futura was designed for the New Frankfurt Project, an affordable housing project in Germany. Although it shared many of the same ideas as the Bauhaus school, it wasn't directly connected to it. The idea of function over form, which is quintessentially Bauhaus, was applied in the design of Futura.

1927 Germany had a strong political climate just following the first World War and coming up on the second. Because the design style of Futura was extremely modern, it was ridiculed and looked down upon by the Nazi Regime as well as other modern art of the time.

Looking into the history of where Futura has been used can also show the significance behind the typeface. In 1969, when the US landed a person on the moon, they left a plaque commemorating the event. Space is still a thing of the future. There are plenty of companies and organizations working on exploring space, but the average person will not visit in their lifetime. I think that shows a little bit of the modernity that Futura still holds.

typeface features

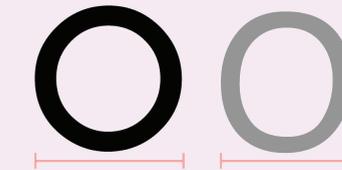
The sans serif clean design has kept it in use nearly a decade after its inception. There are few variations in the width of each stroke and a sharp point on the angular letters.



These look similar but the Futura "A" is clearly much wider. Another big difference is on the apex. The Futura apex is sharp and angular while the Helvetica apex is flattened.



The Futura "G" is more round, based on a circle rather than an oval or rounded rectangle. Also, the Futura's "G" does not have a spur poking out like Helvetica does.



Similar to the "G", the Futura "O" is based on a perfect circle. The body width of the Futura "O" is wider than Helvetica



The arms of the Futura "E" are spaced with the center one closer to the top than the bottom. In the Helvetica "E", the center arm is more evenly spaced between top and bottom.



The Helvetica "a" is two-storied with a pointed bowl and a tail. The Futura "a" is none of those things.



The Futura "t" is more constant in width between the cross bar and stem while the Helvetica "t" has the cross bar being skinnier. Also the Futura "t" does not have a tail.



The lack of tail in the Futura "j" is extremely unique, it's rare to see a "j" completely straight. The tittle in Futura is a perfectly round circle while in Helvetica, it is square.

communication strategy

I plan on using the modern design of Futura to create a deck of modern-looking cards. Because many of the letters have curves with fairly consistent line width, the letters can align at the ends to make swirly fun shapes. I also want to create faces with personalities for king, queen, and jack. They are very clearly not going to be realistic-looking people, more cartoonish. I also like the idea of a bold design: large letters and bright colors. I plan on sticking to a similar arrangement of the suits for each number for consistency throughout the deck and ease of reconignization.

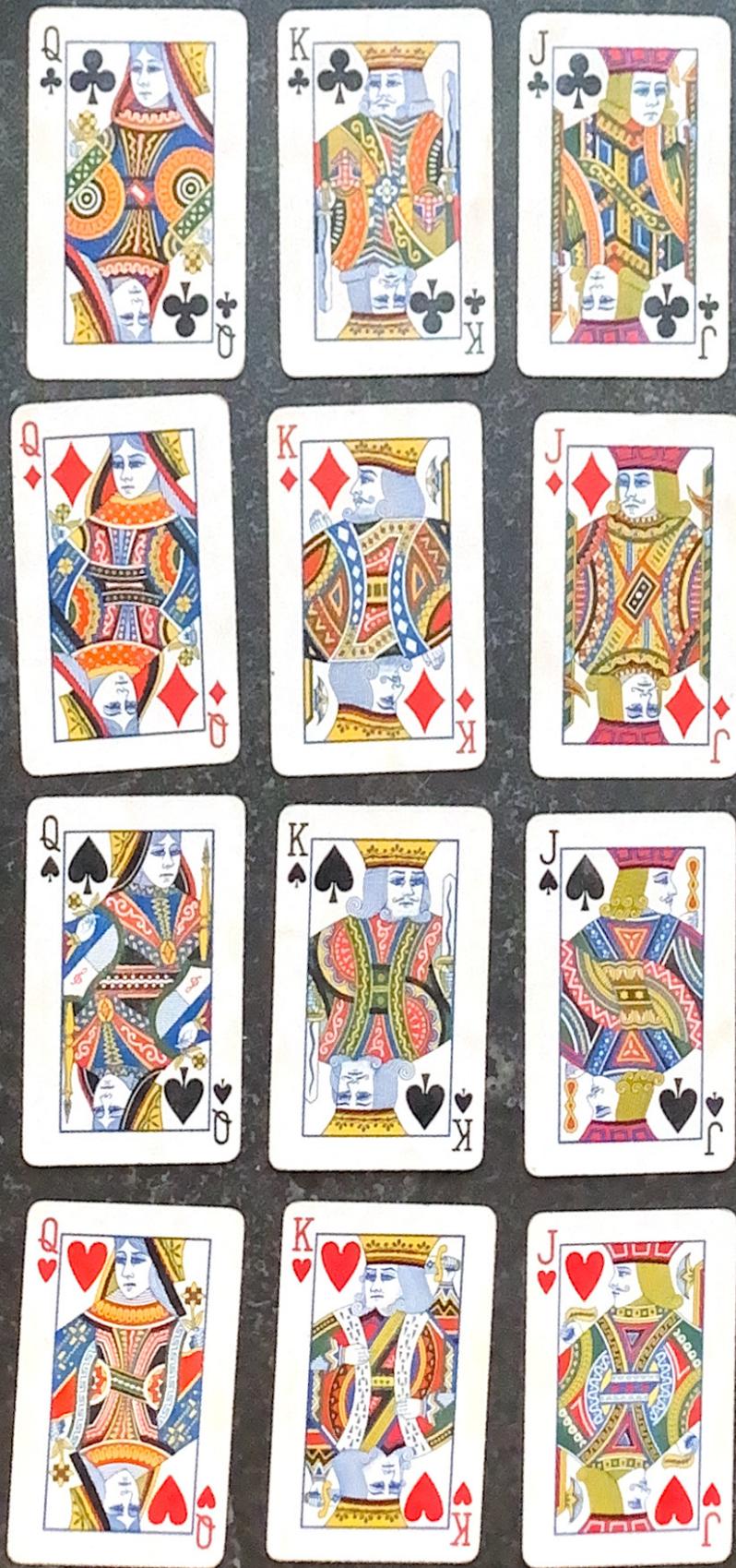
visual language

I want my design to be bold and colorful so I will try out bright colors like neons and hot pink/oranges. The visual language will include the number/face of the card as the largest part of the card, then suit, then other visuals. The cards will also be rotated in a way so that the card never looks like it is upside-down. I will use capital letters like K, Q, and J as well as curved symbols like 3, 2, S, C, and J. I plan my compositions to be able to be seen from far away with the boldness of the typeface.

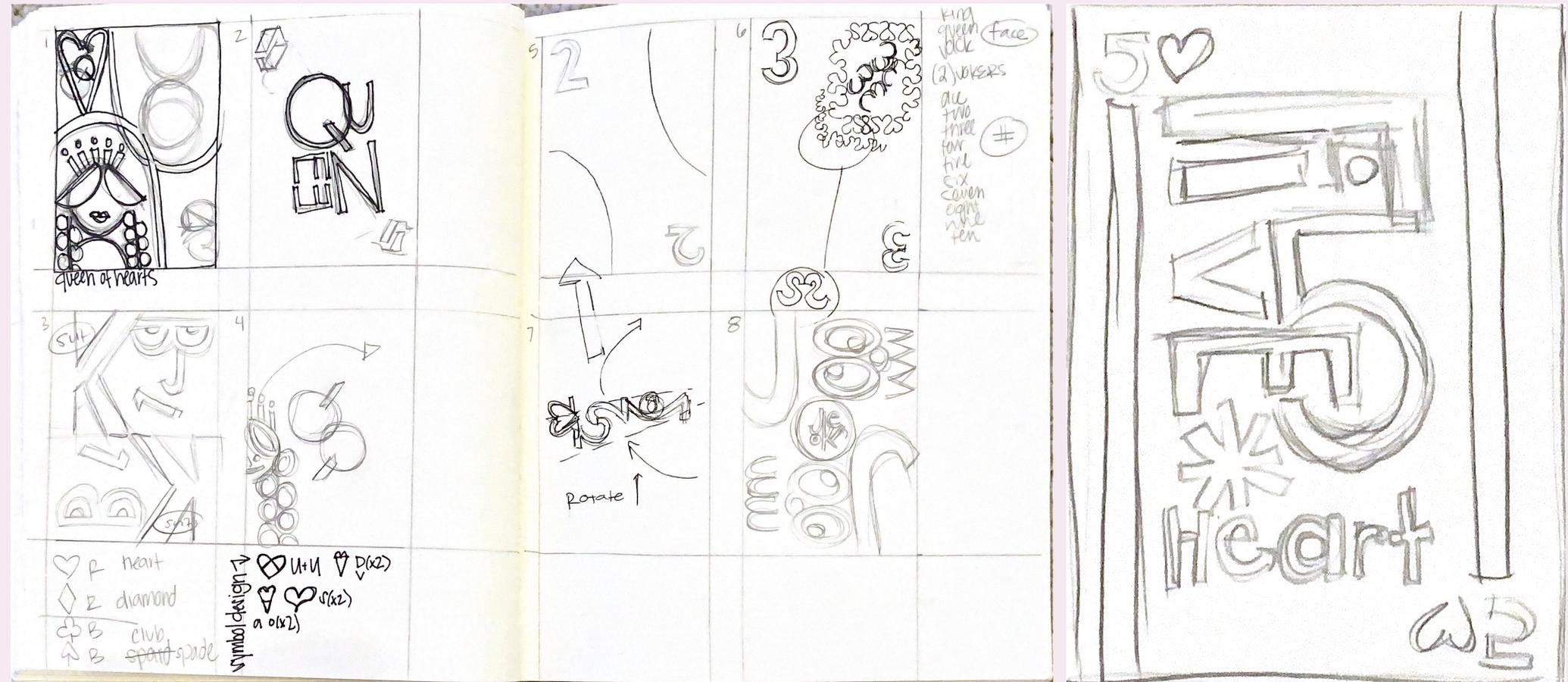
card research

While researching card designs in order to understand the history of the traditional designs, I found out about things like the "one-eyed Jacks" which are the jack of hearts and jack of spades. I incorporated that into my own design. I also found that each of the suits and face cards has its own personality so I took that into consideration as well.

I also looked at my family's collection of playing cards to decide on a size that I think worked best (2.25" x 3.38" with a .15 radius on each corner).



sketches



suits

heart  

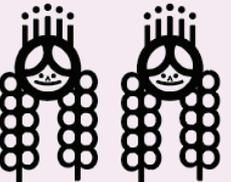
club  

diamond 

spade 

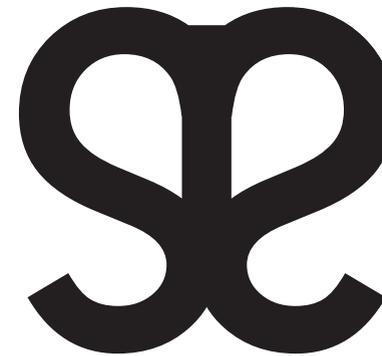
king 

queen  

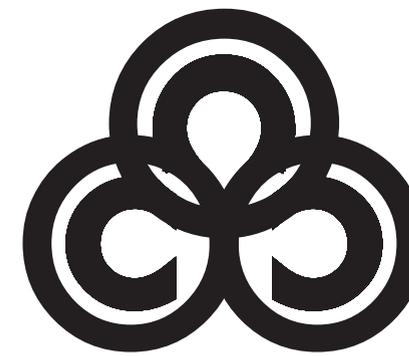
jack 

joker 

heart



club



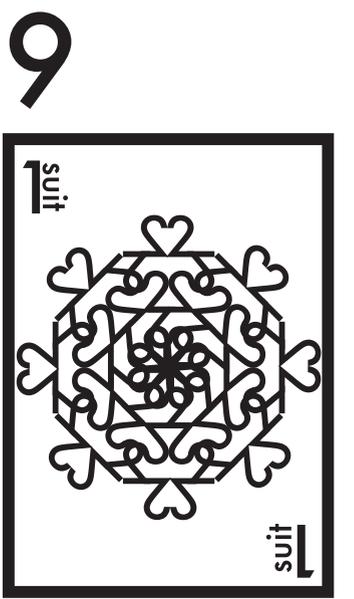
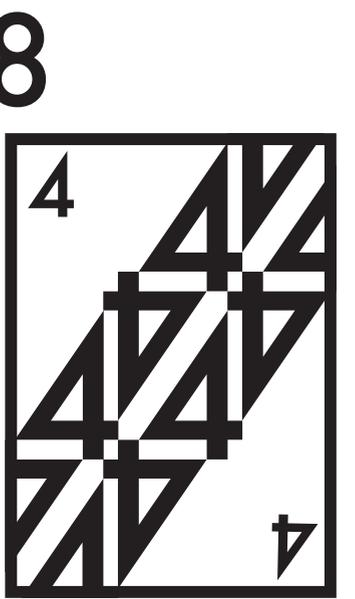
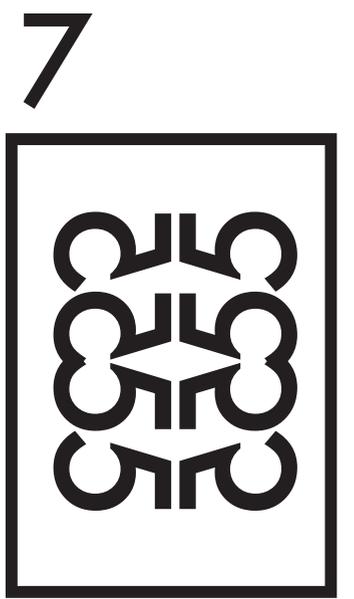
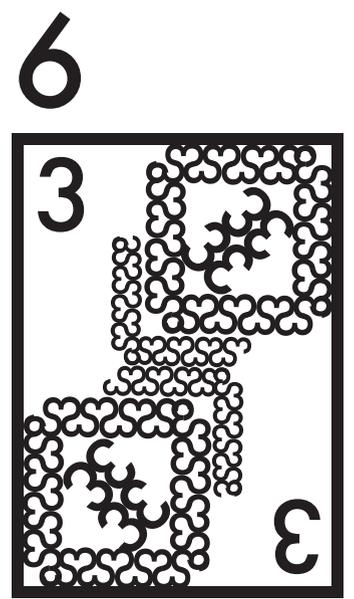
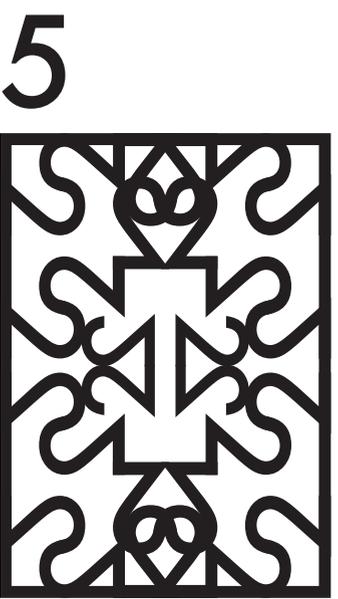
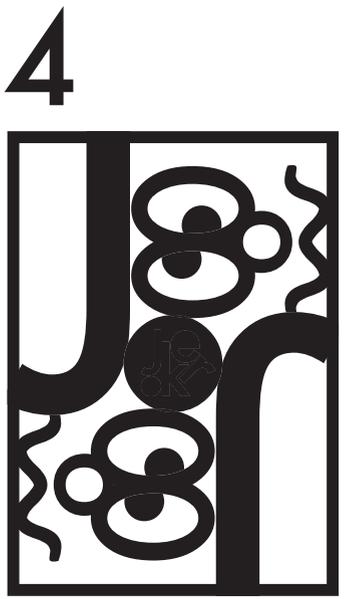
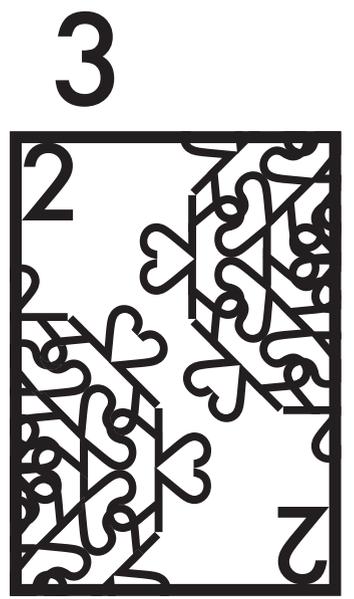
diamond



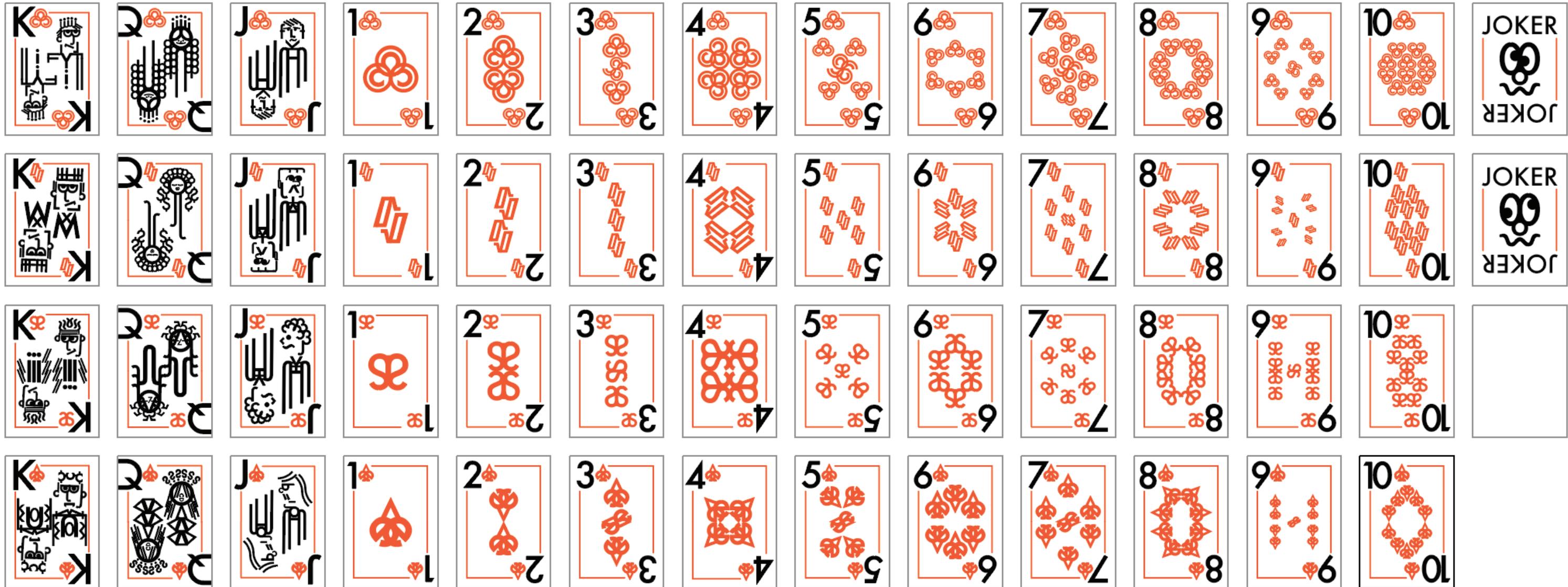
spade



computer roughs



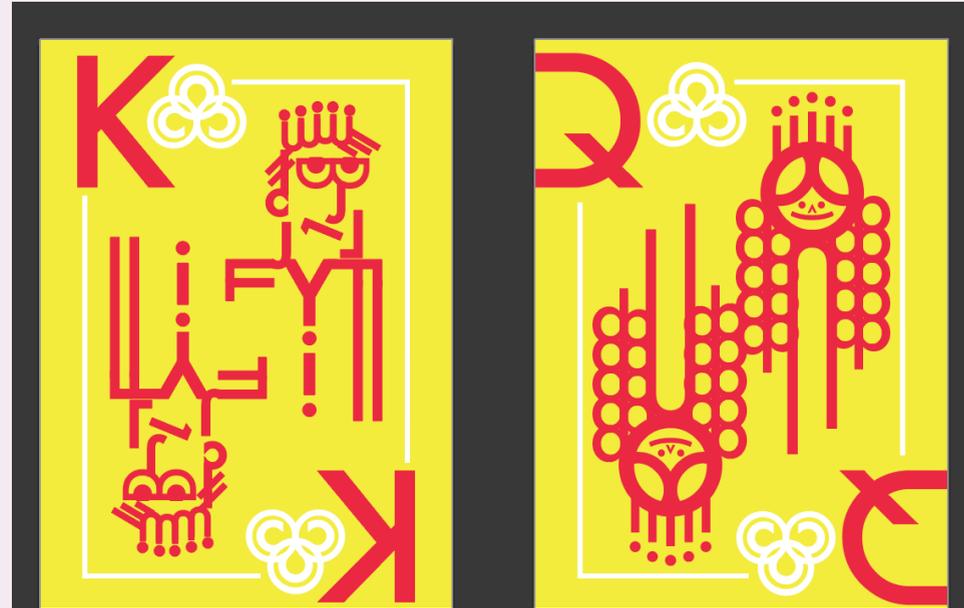
full deck compositions



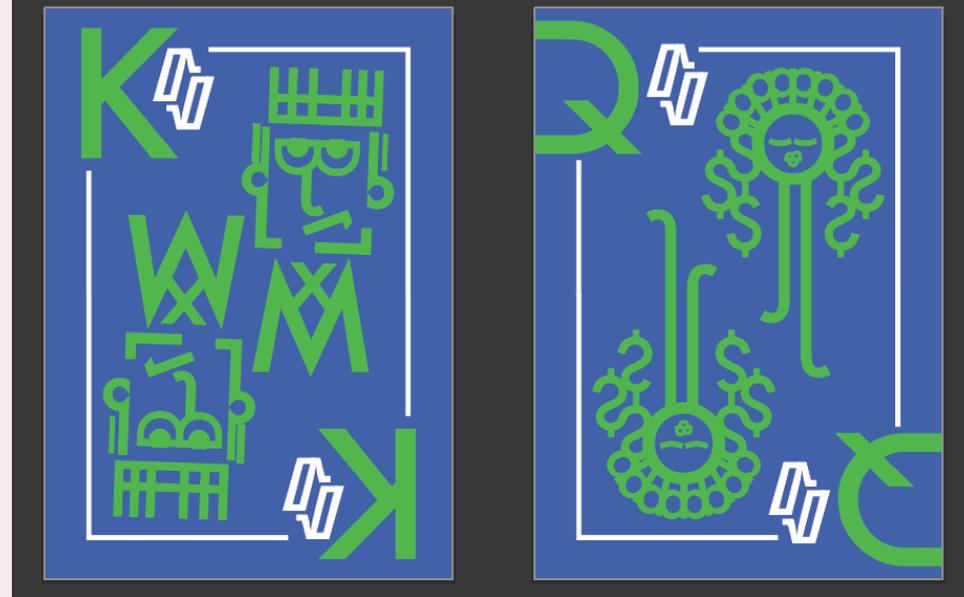
color studies

This first color scheme would be flipped if it becomes my final because the lighter with red would be the traditional "red" and the blue would be the traditional "black".

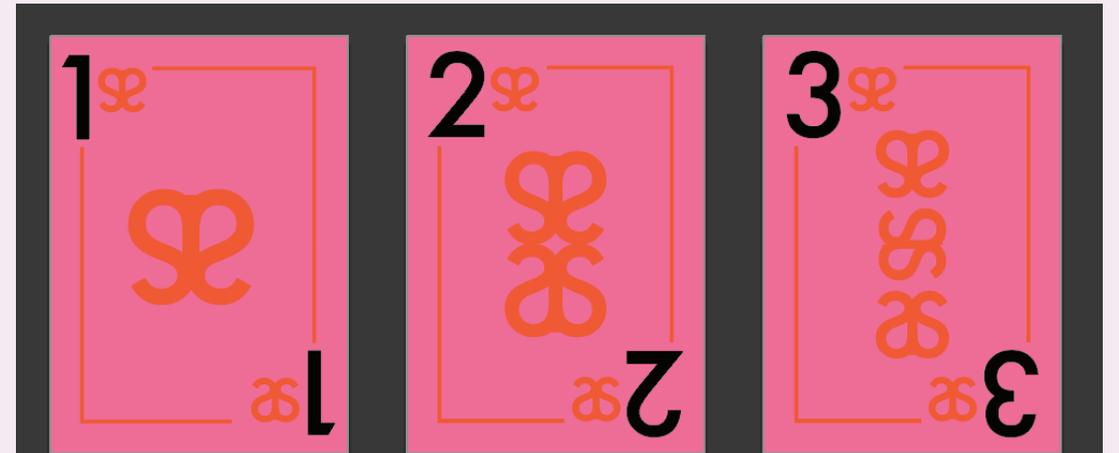
1A



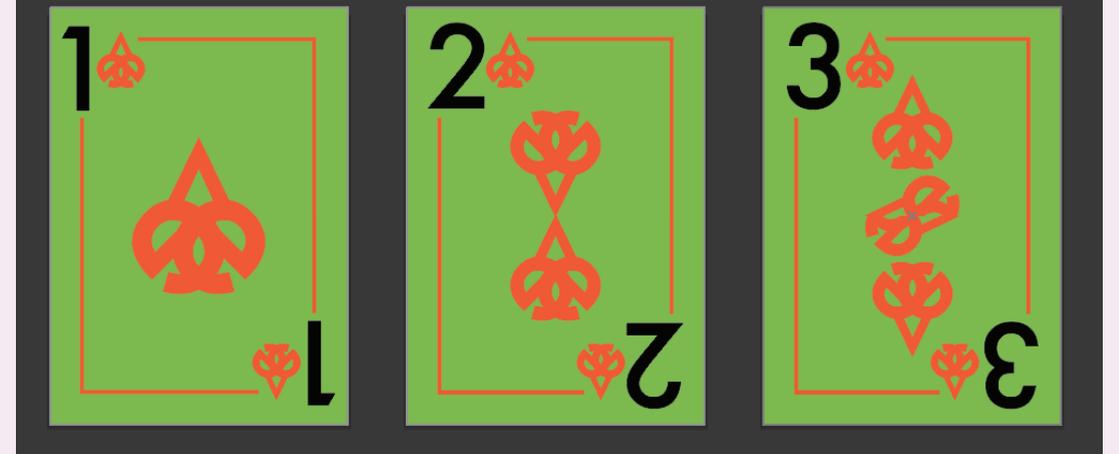
1B



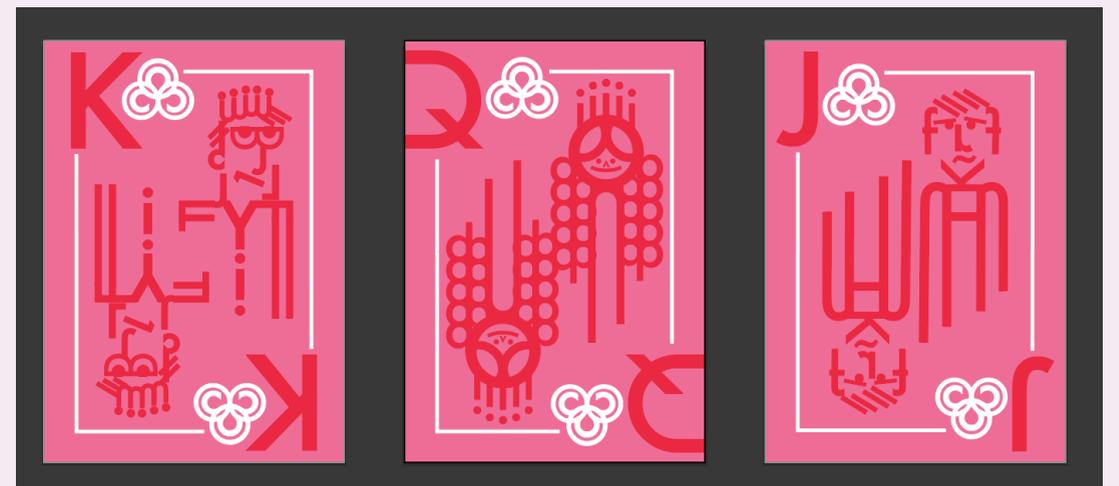
2A



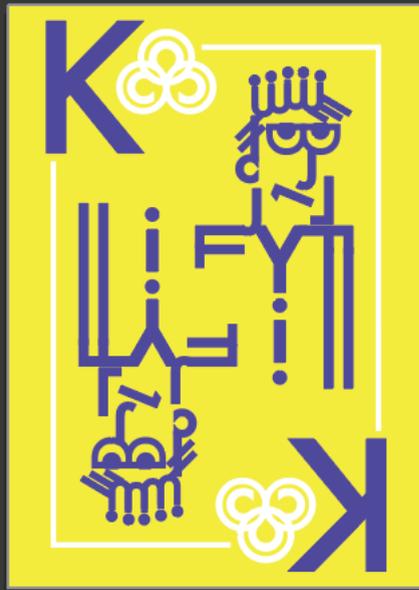
2B



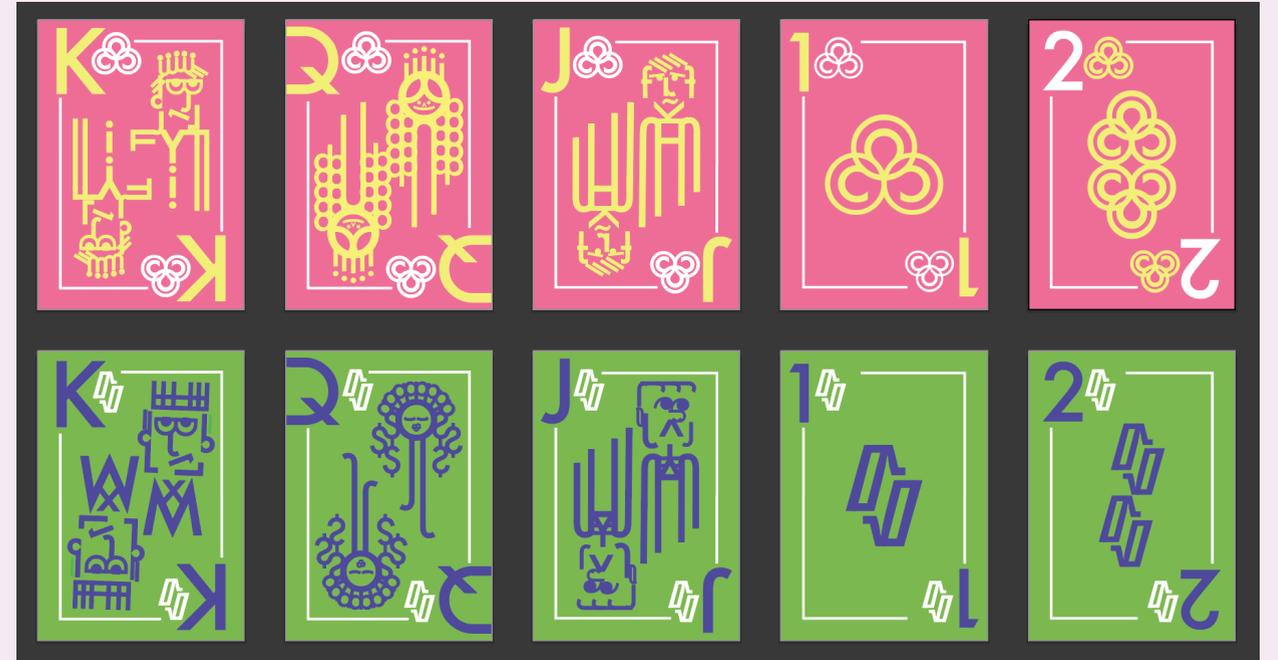
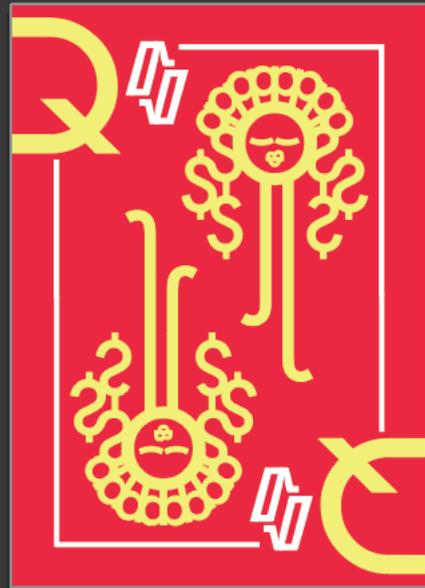
3A



4A

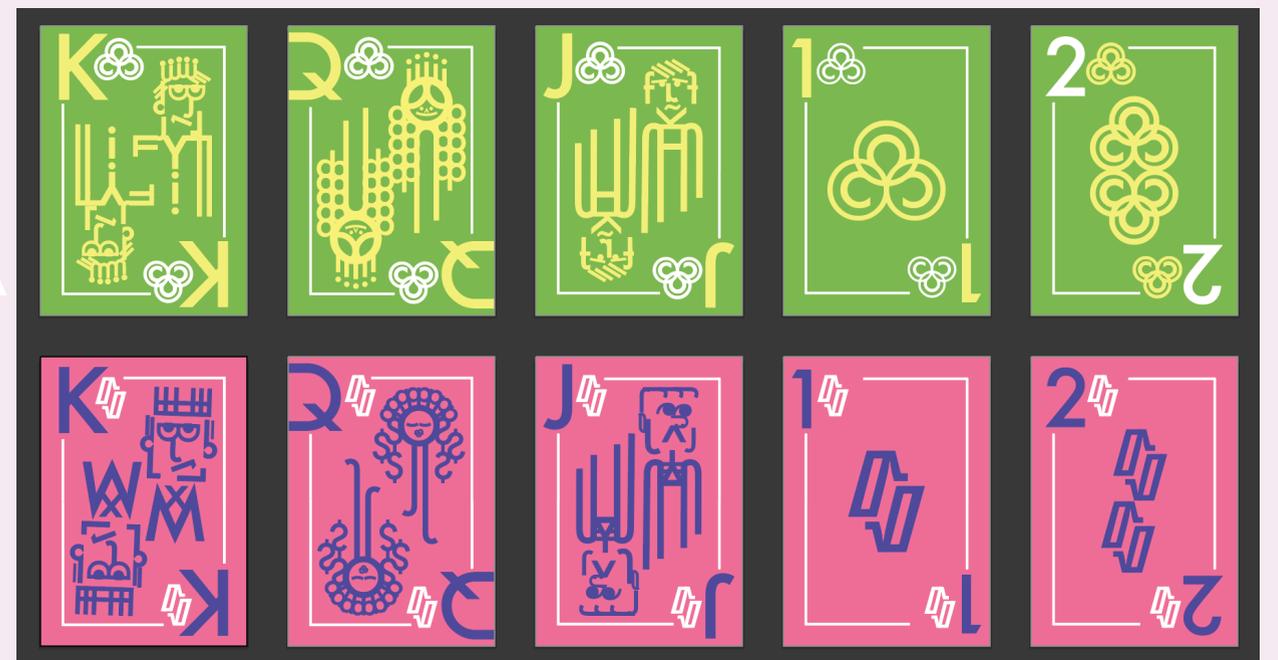


4B



6A

6B



critiques & alterations



color studies continued

A original B overlapped C size change

D original E thinner border F thinner line

G original H simple "q"

I 4 5

J 4 5

K 4 5

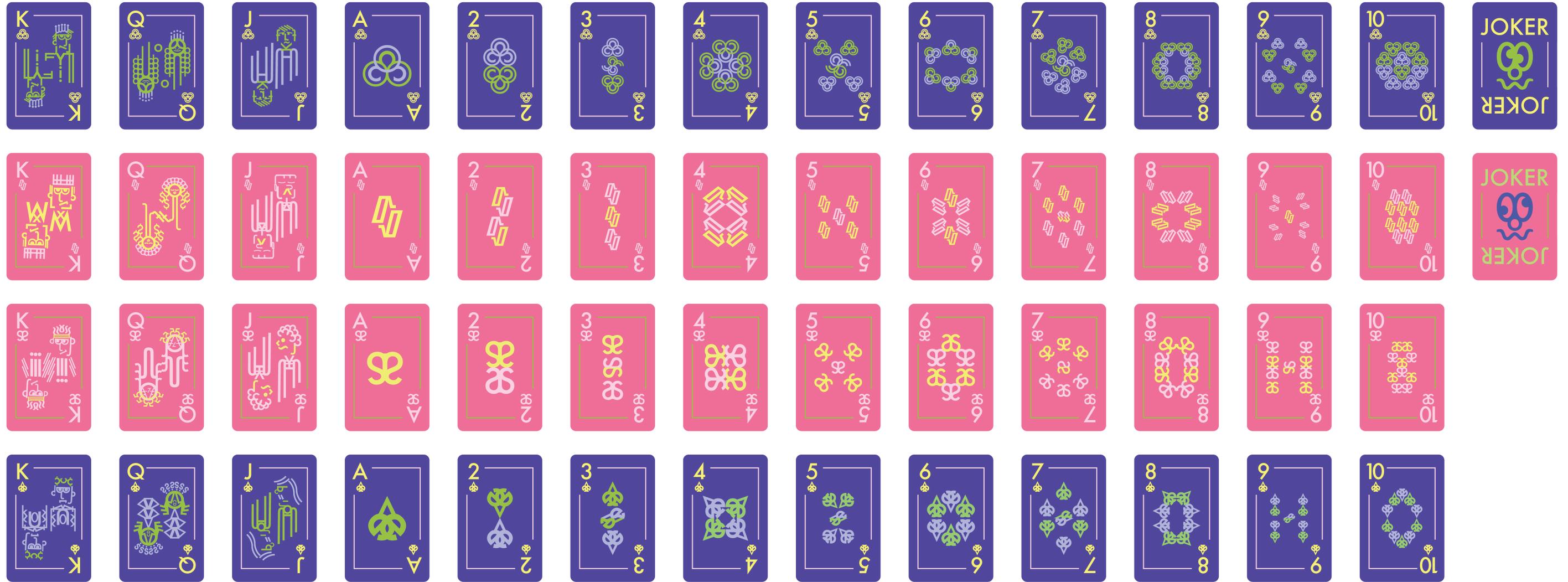
L 4 5

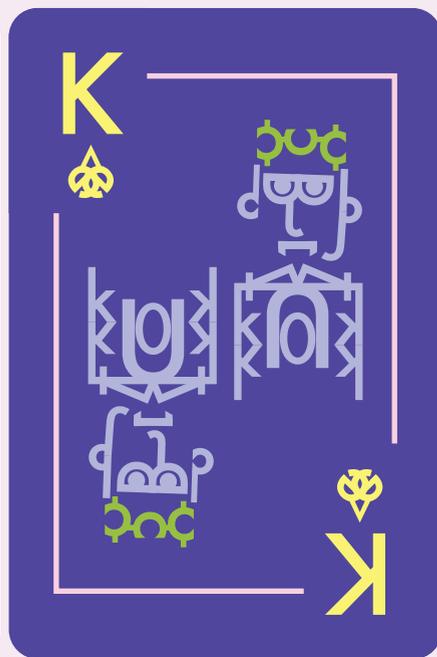
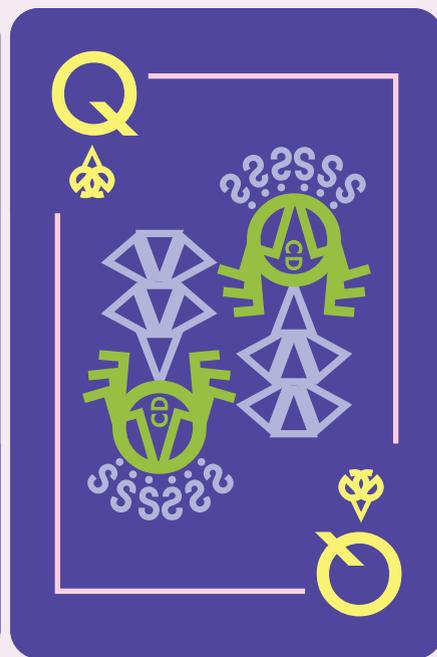
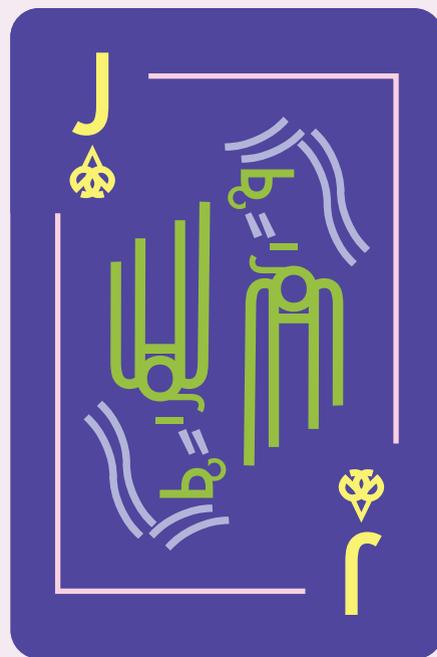
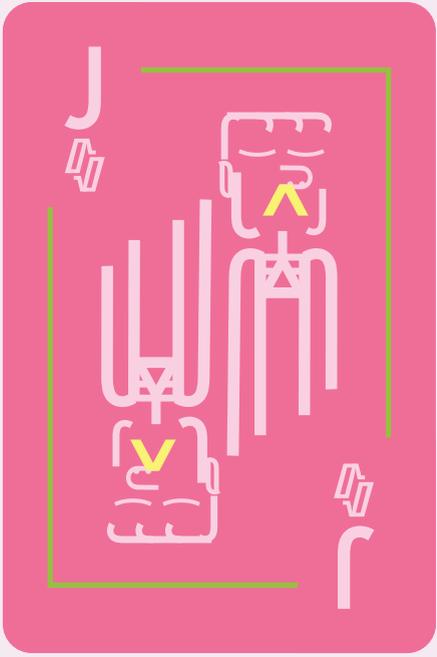
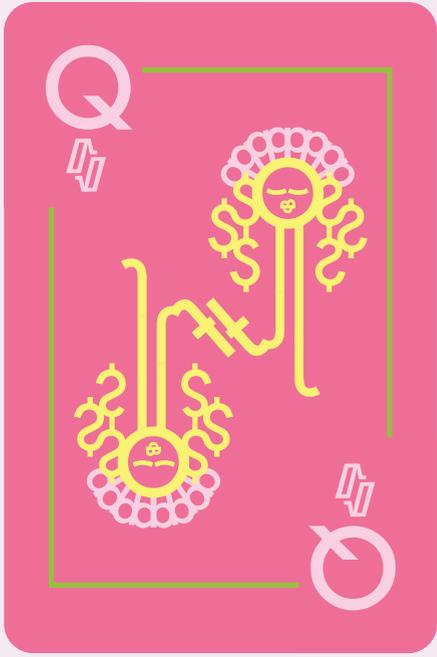
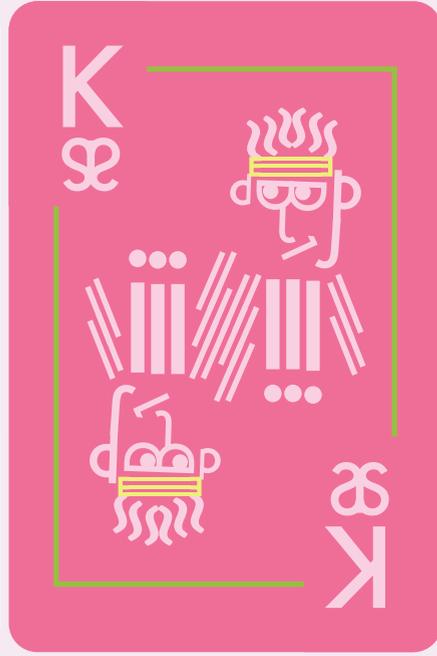
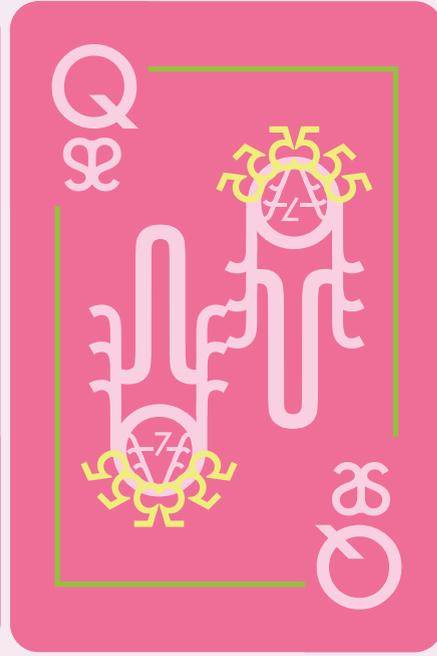
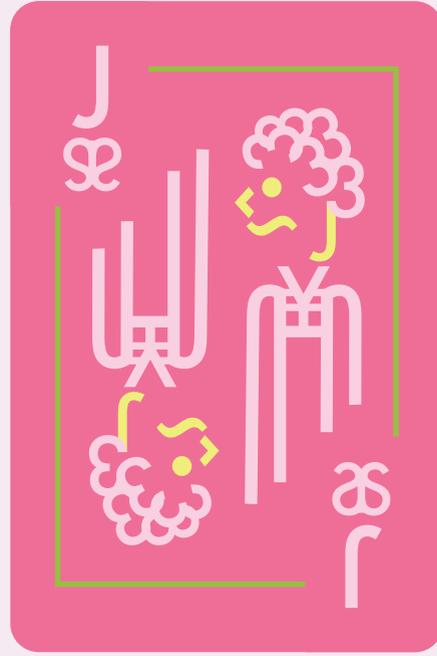
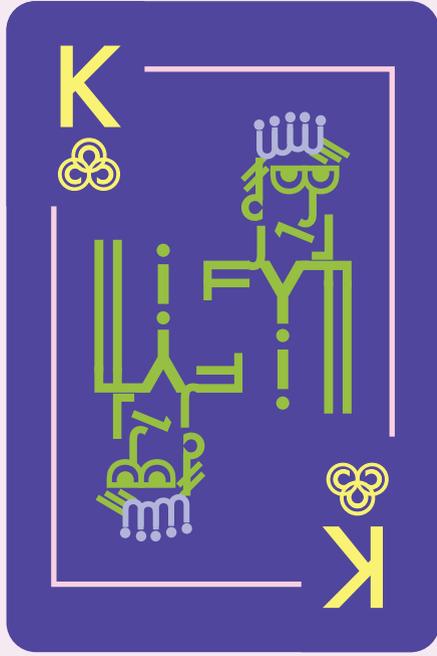
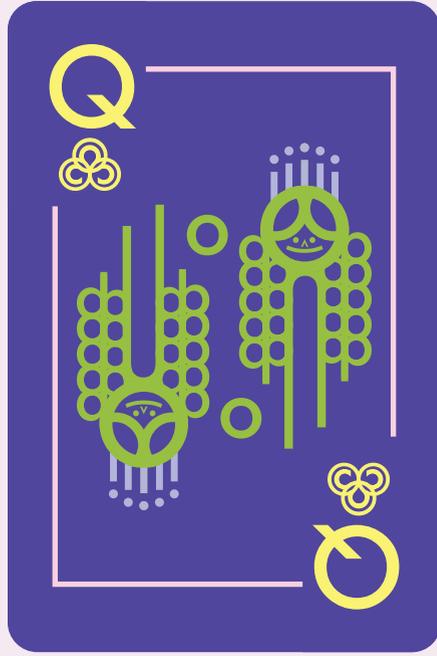
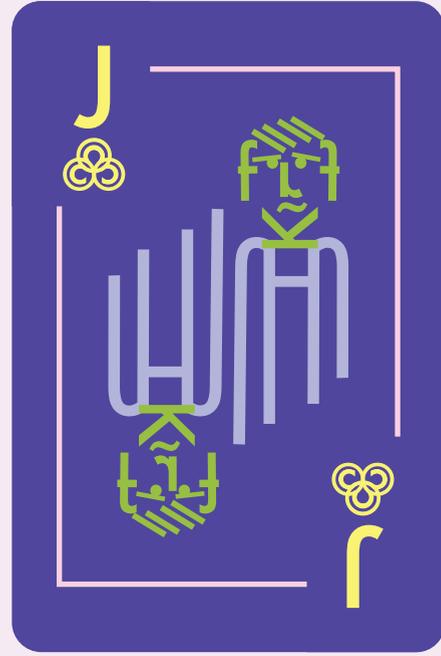
"Also, you should have suits with numbers so please consider to have to be overlapped but legible both."

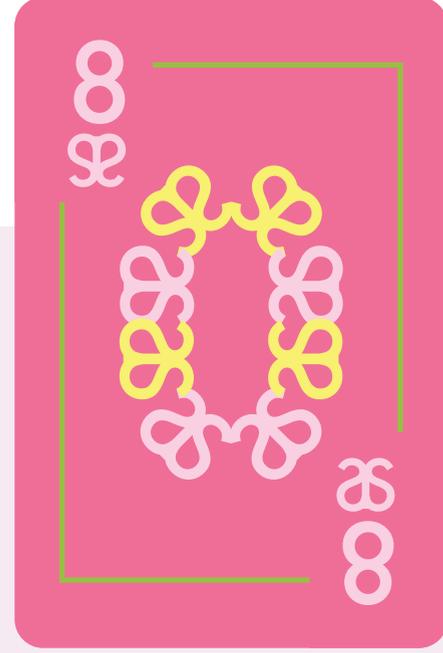
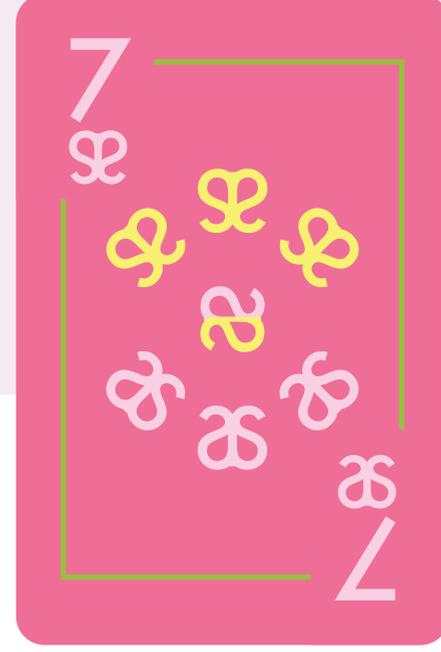
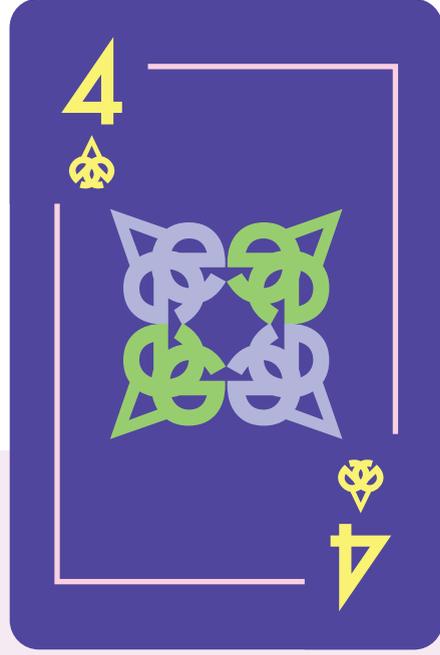
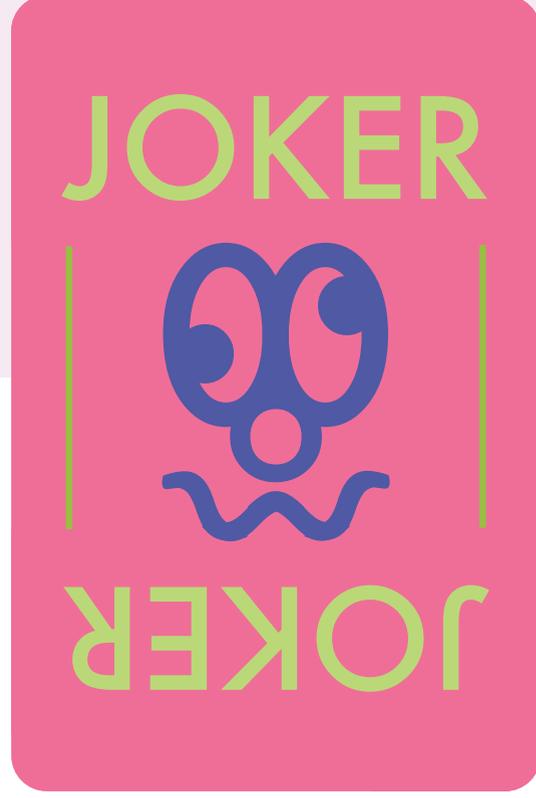
"Lines on the corner is very outstanding so please consider to be thinner."

"K, Q, J are having interesting bodies however Q is not legible."

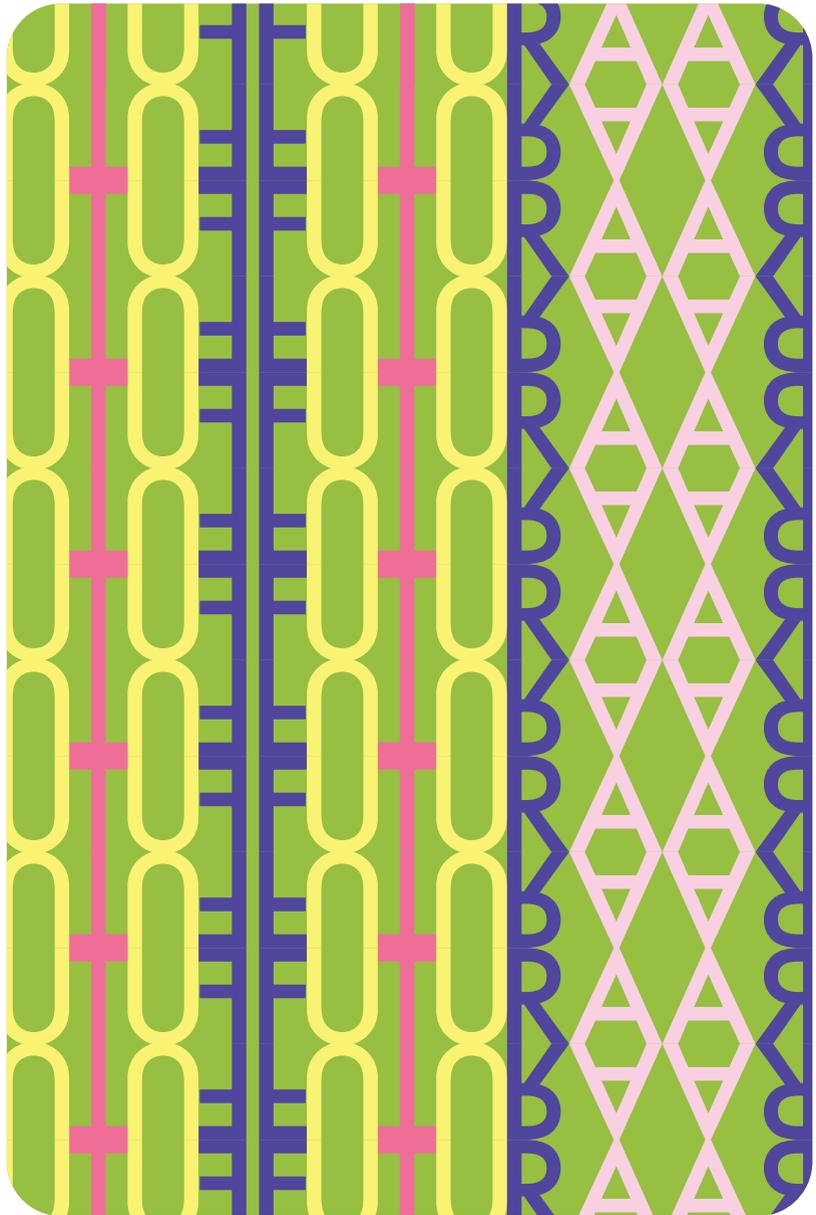
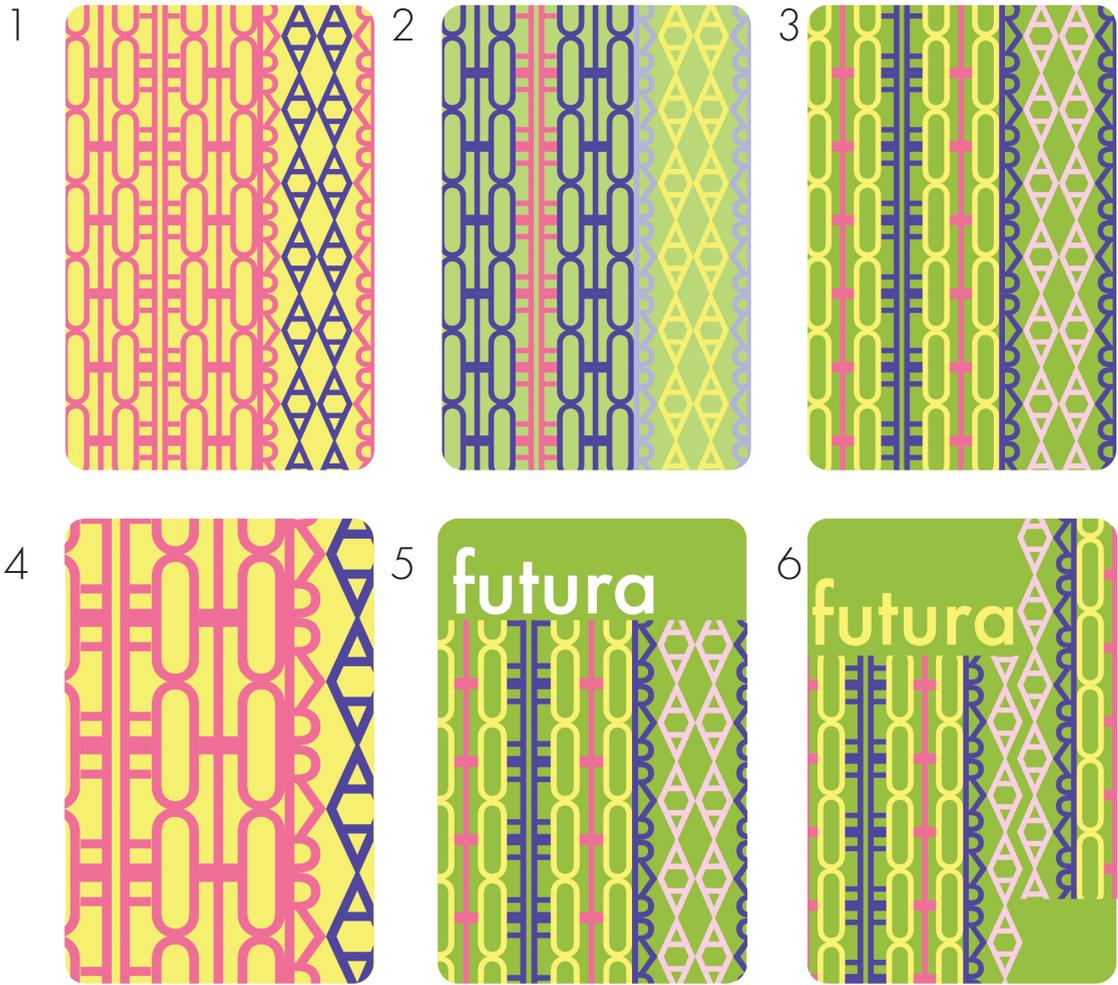
final cards



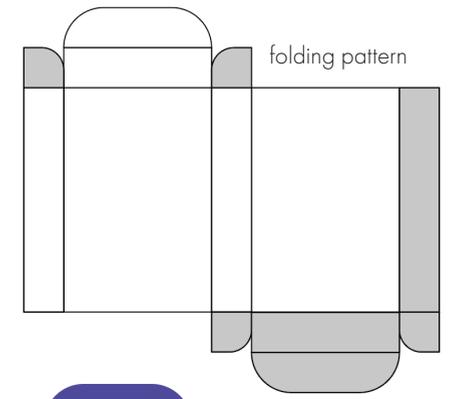
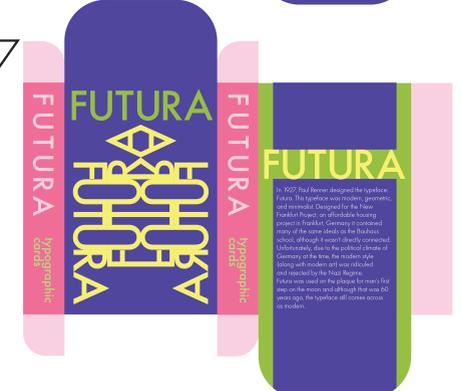
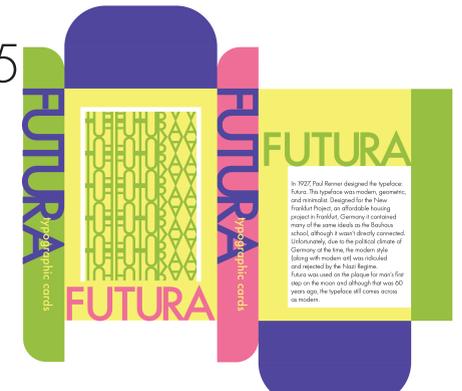
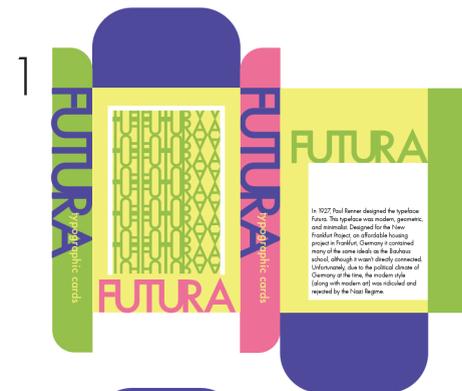
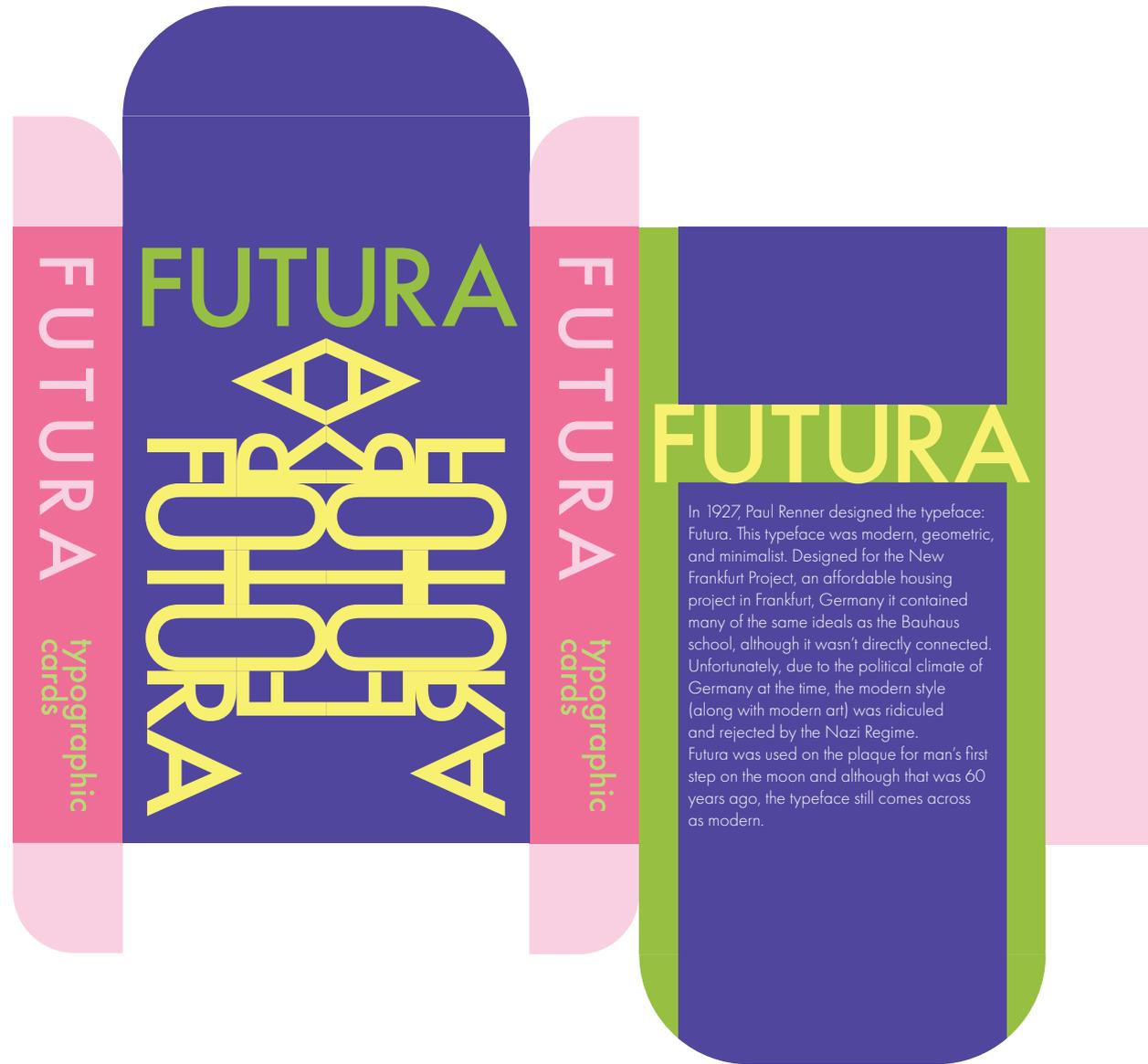




back of card



package design



final











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