

Project 01

Designing With Type + Type as Image Mechanics of Page Layout

type identification / classification
letterform anatomy
typographic syntax
typographic resonance
typographic hierarchy
typographic space

Learning Outcomes

Demonstrates skill using typography as a component of visual communication, through submission of design process documentation and final project work.

Locate typography critically within the disciplines of fine art and linguistics, and demonstrate use of typography to meet formal and conceptual objectives within those disciplines, through visual presentation of project plans and submission of final project work.

Demonstrate fluency with typography as a tool for cultural representation in particular, the processes through which typography represents the identity values of its producers and users, through visual representation of conceptual project plans and submission of final project work.

Mechanics

A grid can consist of a single column framed by margins, or it may have multiple columns. When you design a grid, you typically begin with vertical divisions (columns), and then add horizontal divisions.

Create a new document in InDesign. Your page size is 10" X 10" inches. Create a grid with 1" inch margins all around and three vertical columns with 1/4-inch gutters.

Use guidelines to divide the grid again horizontally. Arrange your bodies of text and images on the grid. Create pages that will accommodate the graphic elements accordingly. Visualize your design prior to working in InDesign by using thumbnail sketches to explore possible layout options.

Create four different layouts, all using the same underlying grid. You will be assigned one of the following typefaces for your studies:

Helvetica	Baskerville
Bembo	Bodoni
Caslon	Century Schoolbook
Clarendon	Didot
Franklin Gothic	Univers
Futura	Garamond
Gill Sans	Meta

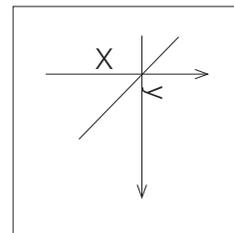
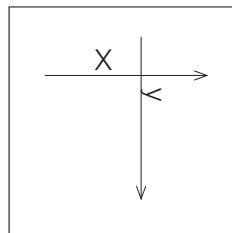
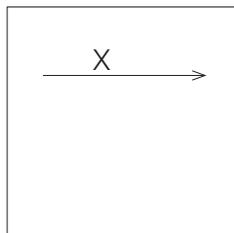
04 layouts will be produced, 10" X 10" each, trimmed to size.

layout 01 - Using one typeface, 9 pt. size only throughout the layouts
type along the X-Axis only

layout 02 - Using one typeface introduce 4-5 other point sizes
type along the X-Axis and Y-Axis

layout 03 - use variations in point size and style within ONE type family
type along the X-Axis, Y-Axis and Z-Axis

layout 04 - use any typeface/s and use variations in point size and style
within any type family/families set type along the X-Axis,
Y-Axis and Z-Axis



The following contents will be integrated into Project 01.

The Designer as Author

Michael Rock
and various designers

study topics

typographic contrasts
structure and alignment
groups and space
repetition [unity/variety]
value and shades of gray
color to emphasize
color organize
overlapping and layered text
shape as a
compositional element
dramatic scale
contrast
use of page edge
as a design element

Graphic authorship is taken for granted by many design theorists and it is gaining ground within practice, too. But the idea has received little sustained examination. What does it mean and what is really possible?

Authorship has become a popular term in graphic design circles, especially in those at the edges of the profession: the design academies and the murky territory between design and art. The word has an important ring to it, with seductive connotations of origination and agency. But the question of how designers become authors is a difficult one. and exactly who qualifies and what authored design might look like depends on how you define the term and determine admission into the pantheon.

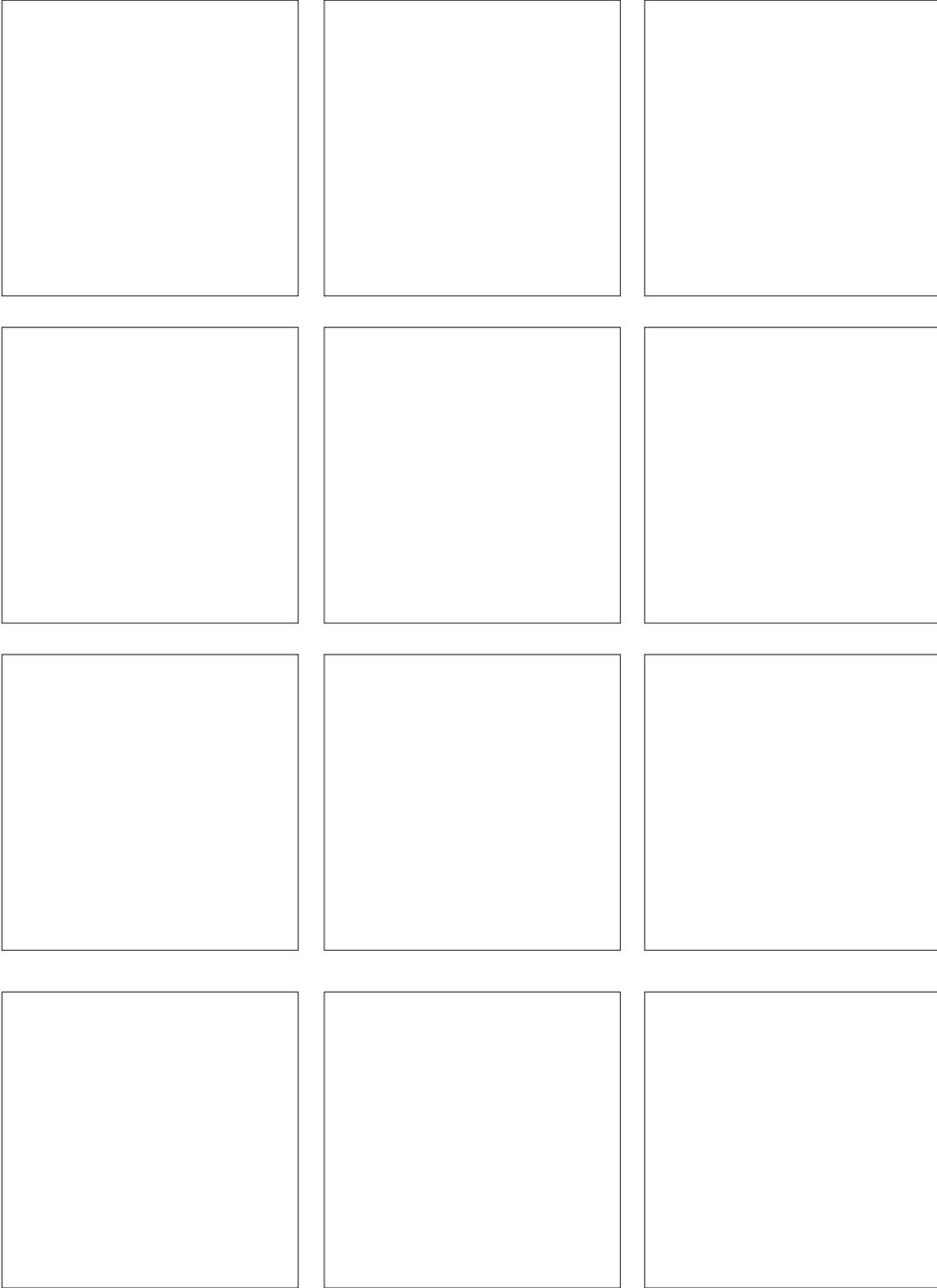
Authorship may suggest new approaches to the issue of the design process in a profession traditionally associated more with the communication rather than the origination of messages. But theories of authorship also serve as legitimizing strategies, and authorial aspirations may end up reinforcing certain conservative notions of design production and subjectivity – ideas that run counter to recent critical attempts to overthrow the perception of design as based on individual brilliance. The implications of such a re-definition deserve careful scrutiny. What does it really mean to call for a graphic designer to be an author?

Begin sketching options for the three layouts. You must have at least 2 pages of sketches for each layout. I will demonstrate in class how the sketches will be produced.

Sketches are due on January, 22.

Project deadline: Tuesday, February 19

We will have also complete Exercise 03 during Project 01. Date TBD.



Project 01

name_____

The Mechanics of Page Layout + Grid evaluation

Stayed current with daily requirements and displayed evidence of time investment. You understood the goals of the exercise and addressed them; and have crafted successful resolutions to the design problem assigned.

1 2 3 4 5 6 7 8 9 10

Maintained focused research of type as shape throughout the investigation. Displayed clear logical thinking and sequencing. Managed to avoid last minute design, concept, planning, preparation and decisions.

1 2 3 4 5 6 7 8 9 10

Developed an understanding of the following: type identification / classification, letter form anatomy typographic syntax, typographic resonance, typographic hierarchy, typographic space.

1 2 3 4 5 6 7 8 9 10

1 2 3 4 5 6 7 8 9 10

Demonstrated skill using typography as a component of visual communication, through submission of design process documentation and final project work. Explored the expressive qualities of different type families.

1 2 3 4 5 6 7 8 9 10

Explored the expressive qualities of different type families. Developed a sensitivity for shape, proportion, weight, balance and beauty in letter forms. Explored letter spacing, leading, and type alignment, adjusting kerning when necessary.

1 2 3 4 5 6 7 8 9 10

Developed an understanding of type alignment, variations within a typeface, margins, column width, typographic measurements, visual hierarchy, page size and proportion.

1 2 3 4 5 6 7 8 9 10

Actively participated in critiques with thoughtful and intelligent comments, justified your thinking and suggested ideas to others. Accepted constructive criticism, suggestions and ideas openly from both the instructor and classmates.

1 2 3 4 5 6 7 8 9 10

Displayed the ability to make positive independent decisions and listened to and comprehended verbal and written suggestions. Your personal investment in the project was evident and it is clear that you were aware of your intentions.

1 2 3 4 5 6 7 8 9 10

Your solutions to the project exceeded the expectations of the project's tasks. Additionally, interest, enthusiasm, and passion for design and the learning process have been displayed.

1 2 3 4 5 6 7 8 9 10

total _____ / 100 = _____

100 - 90% A 89 - 80% B 79 - 70% C 69 - 60% D

My standards and expectations are high. The discipline of design is very rigorous and competitive. This course and its instructor are reflections of this. With regard to letter grades: The grade of "C" is satisfactory. It is not poor performance. If a student receives this grade they have put forth a reasonable amount of effort and attained acceptable [average] results.

A "B" grade shows the student has pushed beyond the average; they have understood the needs of the project and addressed them; they have employed their learning and have crafted successful resolutions to the design problems assigned. Students receiving a "B" have reached a level which clearly exceeds "competency"

The "A" is reserved for students who have attained excellence. They have, in fact, exceeded the expectations of the project's tasks put before them. Additionally, interest, enthusiasm, energy, and passion for design and the learning process have been displayed.