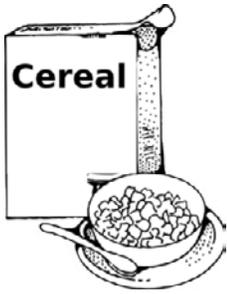


Project 02

Typography and Visual Hierarchy



Rethink the cereal box packaging and reinvent how to read a cereal box. Redesign the cereal box interface. How is IT read?

Create a series of designs using typography only as a visual element and all of the word messaging on a box of cereal. A grid based composition for each panel will be produced, exploring type size relationships, spatial interval, and weight. A second composition will be generated with more dynamic movement and scale change. The third package will be a further study of color as a form of expression.



Objectives

Learn how to design compositions and packaging using only typographic form.

Research type as shape, image, syntax and communication.

Explore the expressive qualities of a typeface.

Discover visual solutions in which typographic treatments can be combined to form a visually attractive cereal box.

Develop a sensitivity for shape, proportion, weight, balance and beauty in typography.

Learn to use the pen tool to create vector graphics using Adobe Illustrator

Observe visual notations that each layout makes, analyzing eye movement, massing, and structure.

As your layouts develop, hue, tone, texture, and shape are incorporated into the design along with the typographic elements.

Materials

Drawing materials, sketch templates

X-acto knife + cutting mat

straight edge / ruler

removable tape / glue stick

Assigned Readings

Typographic Design: Form and Communication, Legibility, pages 73–90,

The Typographic Grid, pages 91–110

Typography (Graphic Design in Context), Reading Systems, pages 59–76, Typography

Takes the Lead, pages 77 - 111, [special attention to the section on color in the Primer on page 104]

Methodology 01

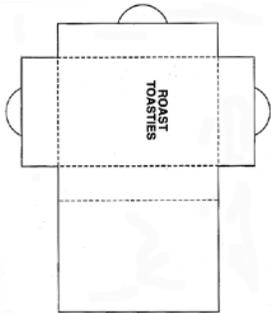
Select a box of cereal to use as a prototype for study. Examine the use of letterforms on the box. Note the use of upper case or lower case, italic, bold, condensed, extended, etc.

Part 01 - Research

Using InDesign, set the name of the cereal in 50 different typefaces. You must select at least 10 different typefaces from the list on your Study Terms. The typeface you chose to work with will used for all three layouts.

Create three different layouts, all using the same underlying grid. To ensure that you chose a typeface with a large amount of variation consider using one the following typefaces for your studies:

Helvetica	Baskerville	Officina Sans
Bembo	Bodoni	Gotham
Caslon	Century Schoolbook	Minion
Clarendon	Didot	Times New Roman
Franklin Gothic	Univers	Avenir
Futura	Garamond	Bell Gothic
Gill Sans	Univers	Avant Garde Gothic



03 Package designs / iterations will be produced. You must design all sides of the box. Front, back, top, bottom and side panels. The Nutrition Label is an important and highly detailed part of the package design. You may rethink this or design conventionally.

layout 01 - Using one typeface and variations in various point sizes and styles within ONE type family. Set type along the X-Axis, Y-Axis, Black text only on white background.

layout 02 - Use any typeface/s for the cereal name but still work with the typeface you selected for layout o1 for the rest of the text. Use variations in point size and style within any type family/families set type along the X-Axis, Y-Axis and Z-Axis. Black text only on white background. You may also use basic black shapes, minimally.

layout 03 - Use any typeface/s for the Cereal name and use variations in point size and style within any type family/families set type along the X-Axis, Y-Axis and Z-Axis, You may incorporate color into your design by changing the hue of the text and background.



convention



Imagine these boxes in typographic form only. How can you make the visual language of the box as expressive without using illustration or pictures? How can color be used to enhance your designs?

Consider incorporating [onomatopoeia](#) [Crunch, Snap, Pop, Crisp etc.] to enliven your designs.

Methodology 02

Use guidelines to divide the box panels into a grid structure. Begin by arranging the bodies of text and images on the grid. Photocopy or scan the box flat and then white out the text and sketch out the typography on the template.

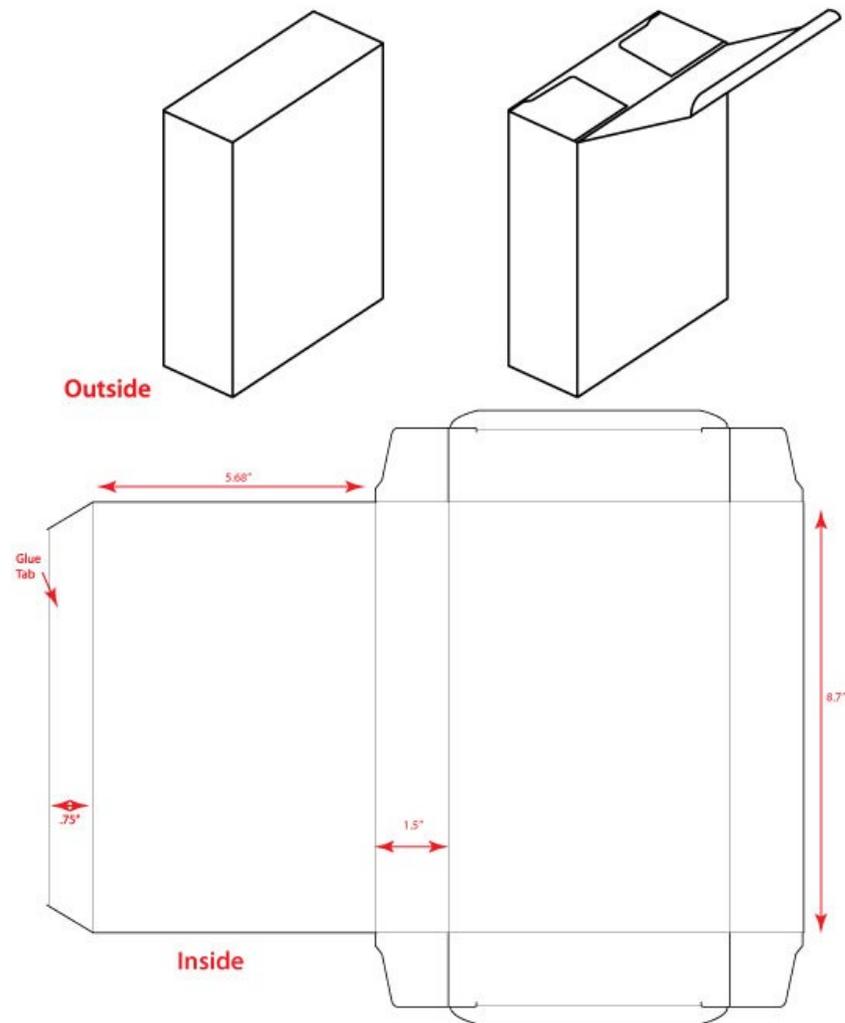
Create pages that will accommodate the graphic elements accordingly. Visualize your design prior to working in InDesign by using thumbnail sketches to explore possible layout options.

All three layouts must be mocked up in 3D format. You will then turn in one of the three as a final piece, paying attention to craft and quality of production.

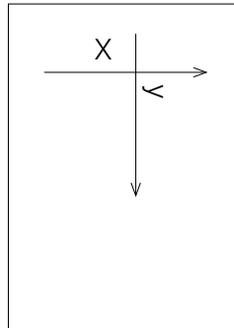
There will be two exercises completed during the project to help you with your design process.

Final Review of Project 02

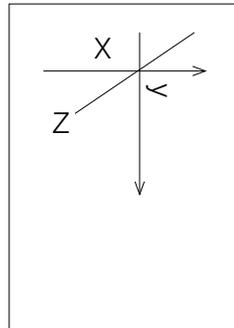
Tuesday, March 17



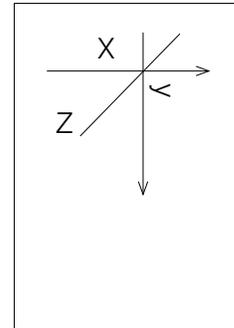
Use guidelines to divide the box panels into a grid structure. Begin by arranging the bodies of text and images on the grid. Photocopy or scan the box flat and then white out the text and sketch out the typography on the template. **demonstration at Kinkos*



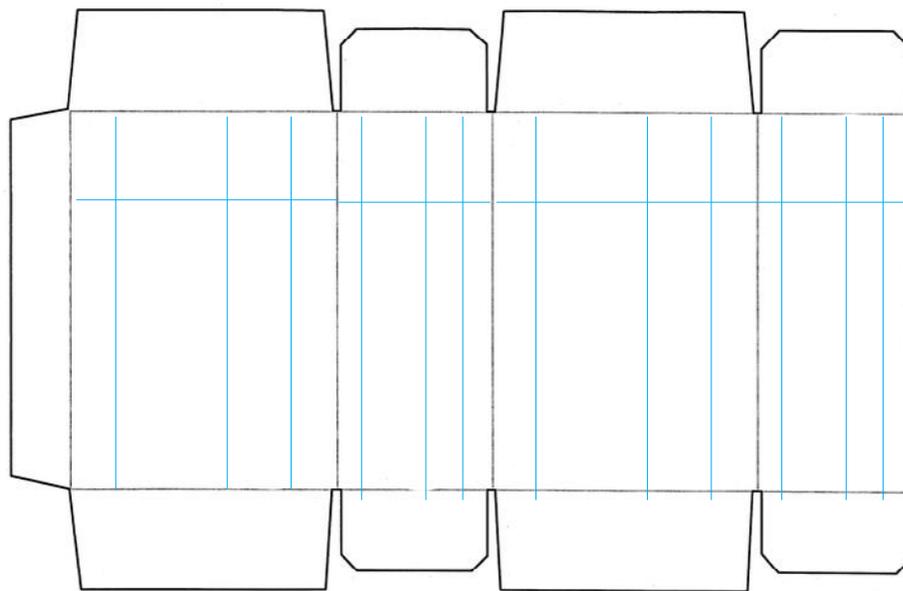
layout 01



layout 02



layout 03



Use guidelines to divide the box panels into a grid structure. Begin by arranging the bodies of text and images on the grid.

reinvent / author how box is read



Typography and Visual Hierarchy

Rethink the cereal box packaging evaluation

Stayed current with daily requirements and displayed evidence of time investment. You understood the goals of the project and addressed them. You 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. Research type as shape, image, syntax and communication.

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

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

Learned how to design compositions and packaging using only typographic form. Explore the expressive qualities of a typeface. Discover visual solutions in which typographic treatments can be combined to form a visually attractive cereal box.

1 2 3 4 5 6 7 8 9 10

Developed a sensitivity for shape, proportion, weight, balance and beauty in typography. Learn to use the pen tool to create vector graphics using Adobe Illustrator.

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

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

Craftsmanship developed with each iteration and production of boxes for presentation.

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.

Exercise 04

Canned Typography [25 pts.]

Objectives

Develop skill in creating a label for a 3D object [can of food]

Learn the basic anatomy of letter forms. Further research type as shape.

Demonstrate an understanding of typography by creating your own food label.

Explore the expressive qualities of different type variations and visualize how the reading path of a food label is constructed.

Discover visual solutions in which typography can be used to make an attractive and artfully designed can of food.

Develop a sensitivity for shape, proportion, weight, balance, hierarchy, structure and beauty in letter forms.

Learn to use Illustrator to create a document and print it with crop marks.

Develop your craft in cutting, gluing and mocking up 3D objects [can of food]



Louise Deroualle
will be administering
the exercise and
collecting the newly
designed cans of food.

Materials

X-acto knife + cutting mat, straight edge
removable tape, glue stick
can of food

Materials

Carefully take the label off of your can and measure it.

Using Illustrator, create an Art board the size of the food label.

Select 1 typeface from the list on Project 02.

Use black type on white background only. No shades of gray or black shapes are to be used. Black type with explorations of letterspacing and line spacing only.

Consider overlapping and grouping of bodies of text. Design the white space.

Recreate the food label, rethinking how it is read and how the information on the can is represented. Do not include the entire Nutrition Facts section. You may select highlights or details from this to celebrate or point out but you do not have to typeset the entire chart.

Be innovative, EXPERIMENT. Be creative and explore unique ways to label your can of food. **Consider reinventing the reading convention of the food label.**

Create several iterations and select the best option to place on your can.

Print the label with crop marks, trim it out and glue it back on the can of food.

Turn in your new can of food for collection at the end of class.

Canned Typography [25 pts.]

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

Maintained focus throughout the investigation. Displayed clear logical thinking and sequencing. Managed to avoid last minute design, concept, planning, preparation and decisions. Displayed the ability to make positive independent decisions and listened to and comprehended verbal and written suggestions.

1 2 3 4 5

Your personal investment in the project was evident and it is clear that you were aware of your intentions. Your solutions to the project exceeded the expectations of the project's tasks. Additionally, interest, enthusiasm, energy, and passion for design and the learning process have been displayed.

1 2 3 4 5

Demonstrated skill using typography as a component of visual communication, through submission of design process documentation and final project work. Developed skill in creating a label for a 3D object [can of food] Learn to use Illustrator to create a document and print it with crop marks. Developed your craft in cutting, gluing and mocking up 3D objects [can of food]

1 2 3 4 5

Explore the expressive qualities of different type variations and visualized how the reading path of a food label is constructed. Discovered visual solution in which typography can be used to make an attractive and artfully designed can of food.

1 2 3 4 5

total _____ / 25 = _____

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"

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