Project 02

The Mechanics of Page Layout + Grid-Based Design

type identification / classification
letterform anatomy
typographic syntax
typographic resonance
typographic heirarchy
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.

The text may be set using any varation of fonts from one of the following font families: Bau, Frutiger, Futura, Gill Sans, Grotesque, DIN, Interstate, ITC Franklin Gothic, Meta, Neue Helvetica, Profile, Quadraat Sans, or Univers. Each of these font families has been chosen for the range of weights available within it.

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 [landscape] Create a grid with 1" inch margins all around and three vertical columns with 1/4-inch gutters.

Incorporate the following texts into your designs:
2-3 bodies of text [2-3 paragraphs each]
2-3 bodies of text [titles]
2-3 bodies of text [subtitles]
2-3 captions

When your document appears on screen, 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 three different layouts with five different pages, all using the same underlying
grid. You may choose one the following typefaces for your studies:

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

3 layouts,10" X 10" each, trimmed to size.
layout 01 - Using one typeface, 9 pt. size only throughout the layouts
layout 02 - Using one typeface introduce 4-5 other point sizes
layout 03 - use variations in point size and style within ONE type family

study topics

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

Project 02 will be presented at the end of class on Monday, October 31

The following contents will be integrated into Project 02.
The text below will be divided into the following categories:

      2-3 bodies of text [2-3 paragraphs each]

      2-3 bodies of text [titles]

      2-3 bodies of text [subtitles]

      2-3 captions

http://en.wikipedia.org/wiki/Reading_(process)
Reading (process)
From Wikipedia, the free encyclopedia
See also: Phonics, and Synthetic_phonics

Reading is a complex cognitive process of decoding symbols for the intention of constructing or deriving meaning (reading comprehension). It is a means of language acquisition, of communication, and of sharing information and ideas. Like all language, it is a complex interaction between the text and the reader which is shaped by the reader's prior knowledge, experiences, attitude, and language community which is culturally and socially situated. The reading process requires continuous practices, development, and refinement.

Readers use a variety of reading strategies to assist with decoding (to translate symbols into sounds or visual representations of speech) and comprehension. Readers may use morpheme, semantics, syntax and context clues to identify the meaning of unknown words. Readers integrate the words they have read into their existing framework of knowledge or schema (schemata theory).

Other types of reading are not speech based writing systems, such as music notation or pictograms. The common link is the interpretation of symbols to extract the meaning from the visual notations.

Read Lupton and Kane and have an understanding of the following:

type alignment   variations within a typeface

margins   column width

typographic measurements   visual heirarchy

page size and proportion

Begin sketching options for the three layouts. Sketches are due on Monday, 10/17