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
Demonstrate skill using typography as a component of visual communication.

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.

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.

Develop an understanding of the mechanics of page layout through the exploration of: the use of a typographic grid, variations of a typeface, scale, contrast, control of white space, and the creation of order and beauty within a composition.

### 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 typographic elements accordingly and in a design that celebrates the elements and principles of design.

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 can create variations of the grid in layout 04, once you have established that you are familiar with the "rules" of the grid in layout 01-03.

You will be assigned one the following typefaces for your studies:

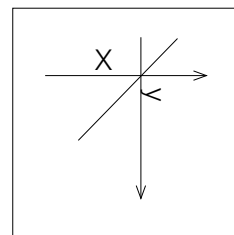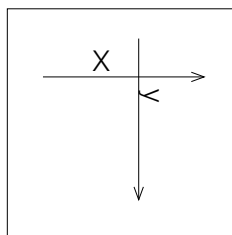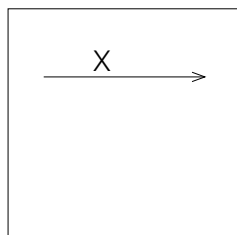| | | |
|---|---|---|
| Aksidenz Grotesk | Baskerville | Bembo |
| Bodon | Caslon | Frutiger |
| Clarendon | Didot | Fraktur |
| Franklin Gothic | Futura | Garamond |
| Gill Sans | Avenir | Avant Garde Gothic |
| Univers | Helvetica | Georgia |

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.

## Reading (process)
## From Wikipedia, the free encyclopedia

**study topics**
typographic contrasts

structure and alignment

grouping and space
repetition [unity/variety]

value and shades of gray
[color], use of "color" to
emphasize, use of "color"
to organize content.

overlapping and layering text
to create visual interest

shape as a compositional
element, [white space as
shape]

dramatic scale / contrast

use of page edge
as a design element

readability vs. legibility

*How can you grant a
common resource like a
wiki entry authority, make it
relevant, and beautiful?*

Reading is a complex cognitive process of decoding symbols in order to construct or derive 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 practice, development, and refinement. In addition, reading requires creativity and critical analysis. Consumers of literature make ventures with each piece, innately deviating from literal words to create images that make sense to them in the unfamiliar places the texts describe.

Reading is a complex process, it cannot be controlled or restricted to one or two interpretations. There are no concrete laws in reading, but rather allows readers an escape to produce their own products introspectively. This promotes deep exploration of texts during interpretation.

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 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 or tactile signals (as in the case of Braille).
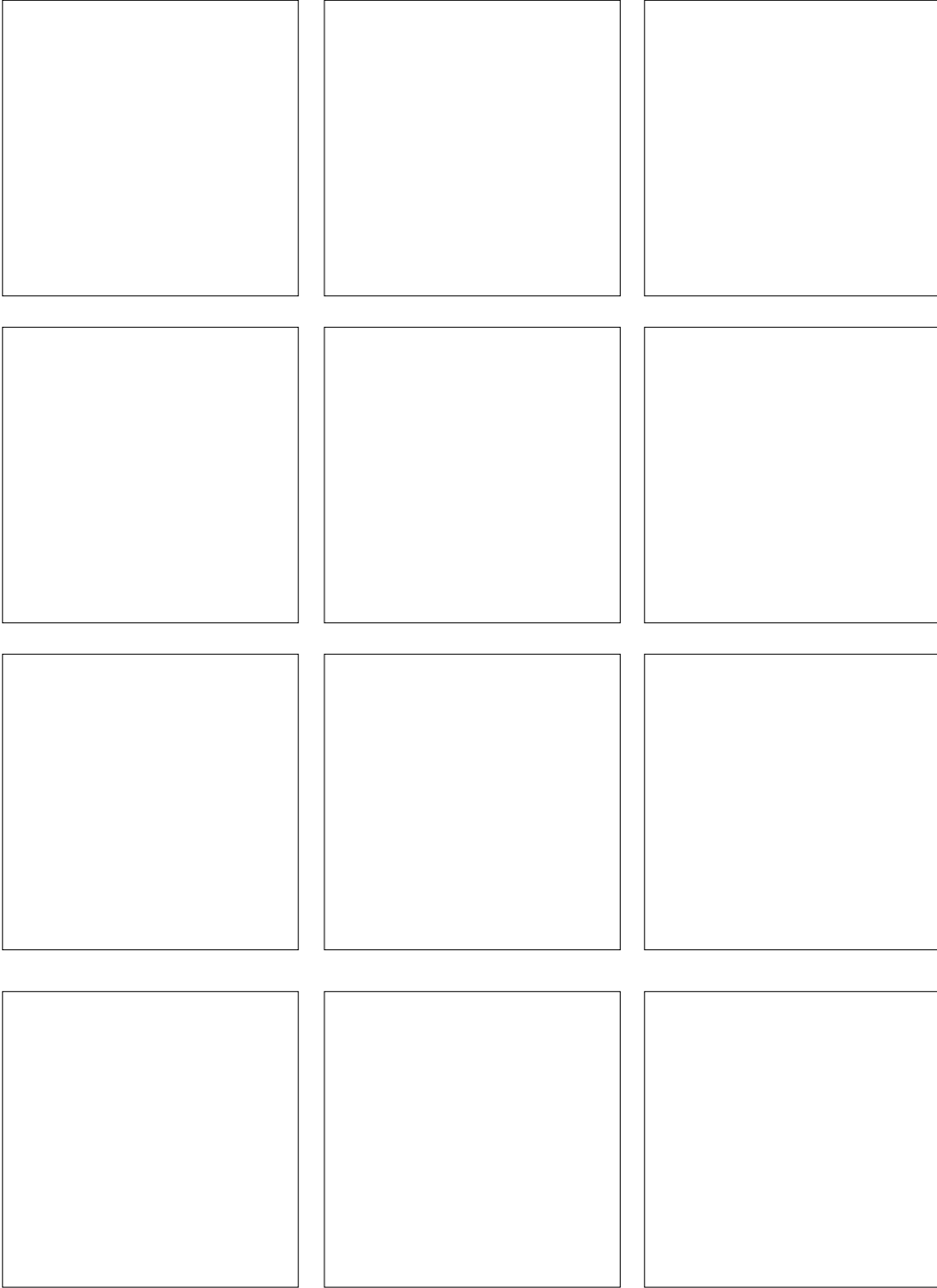
Begin by thoughtfully reading the content you will be designing with.

Next, start sketching options for the layouts. You must have at least 1 complete and thoughtfully executed page of sketches for each layout [4]. I will demonstrate in class how the sketches will be produced.

Sketches due: Thursday, September 24
Process review: Thursday, October 04
**Project deadline: Tuesday, October 13**

name_____

Project 01
# 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

Engaged in visual research and visualized your designs prior to working in InDesign by using thumbnail sketches to explore possible layout options. [1 page for each layout minimum]

1    2    3    4    5    6    7    8    9    10

Demonstrated skill using typography as a component of visual communication. 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 type-face, 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.