

Project 02

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.

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 1/8 or 1/4-inch gutters.



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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	Avenir

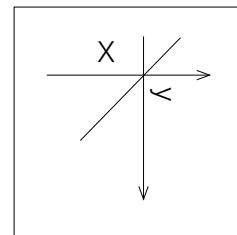
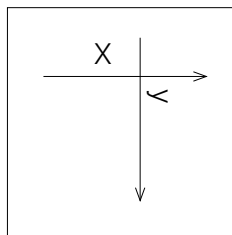
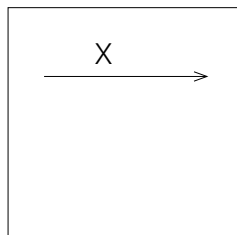
04 layouts will be produced, 10" X 10" each, trimmed to size.

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 content will be integrated into Project 02. This is the body of text that you will design with.

The Desiderata

Go placidly amid the noise and haste,
and remember what peace there may
be in silence.

As far as possible, without surrender,
be on good terms with all persons.
Speak your truth quietly and clearly;
and listen to others, even to the dull and
ignorant; they too have their story.
Avoid loud and aggressive persons; they
are vexations to the spirit.
If you compare yourself with others,
you may become vain or bitter, for always
there will be greater and lesser persons
than yourself.

Enjoy your achievements as well as
your plans.
Keep interested in your own career, how-
ever humble, it's a real possession in the
changing fortunes of time.
Exercise caution in your business affairs,
for the world is full of trickery.
But let this not blind you to what virtue
there is; many persons strive for high ide-
als, and everywhere life is full of heroism.
Be yourself.

Especially do not feign affection. Neither
be cynical about love; for in the face of
all aridity and disenchantment,
it is as perennial as the grass.
Take kindly the counsel of the years,
gracefully surrendering the things of
youth. Nurture strength of spirit to shield
you in sudden misfortune. But do not dis-
tress yourself with dark imaginings. Many
fears are born of fatigue and loneliness.

Beyond a wholesome discipline, be gentle
with yourself. You are a child of the uni-
verse no less than the trees and the stars;
you have a right to be here. And whether
or not it is clear to you, no doubt the uni-
verse is unfolding as it should. Therefore
be at peace with higher meaning, whatever
you conceive that to be. And whatever
your labors and aspirations, in the noisy
confusion of life, keep peace in your soul.

With all its sham, drudgery and broken
dreams, it is still a beautiful world.

Be cheerful. Strive to be happy.

Max Ehrmann was an attorney turned
philosopher-poet who live in Terre Haute,
Indiana. He spent his life wrestling with
the realities of making a living and fol-
lowing his personal calling to a life of
poetry, literature, and thought. He wrote
A Prayer, which became a message of
hope for thousands, but he is best known
for *Desiderata*, which he wrote for him-
self, "because it counsels those virtues I
felt myself most in need of." Max includ-
ed this work as part of a personal greet-
ing in 1933, and *Desiderata's* power and
appeal have continued to reach out to and
significantly affect readers ever since.
He died in 1945.

Desiderata is copyrighted and is displayed
here with permission from Bell & Son
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Americas New York, NY 10019-6076.

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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.

Explore several grid systems from the included handout. Use 1/8" width for the gutters. Explore various widths for the outer margins. Consider various columns in the grid and discover how the grid with the most modules gives you the most options.

Final layout size"
10" X 10"
printed and trimmed for presentation.

Sketches and initial 15 initial iterations are due :
Tuesday, March 07

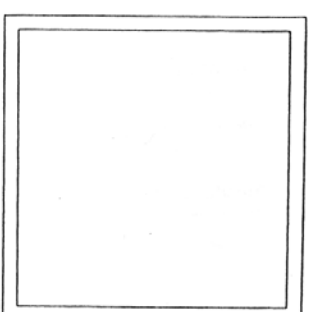
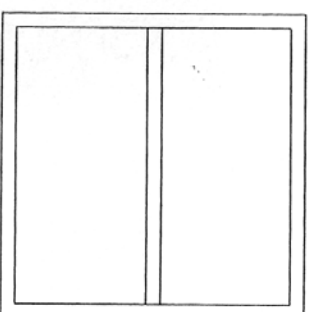
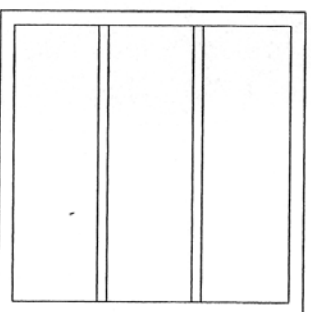
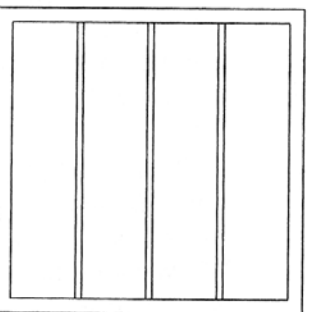
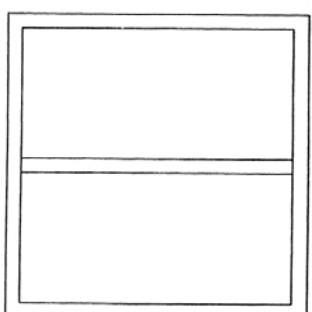
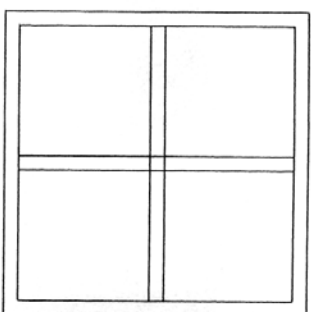
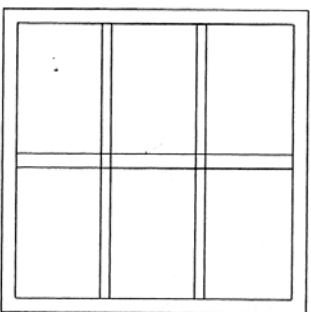
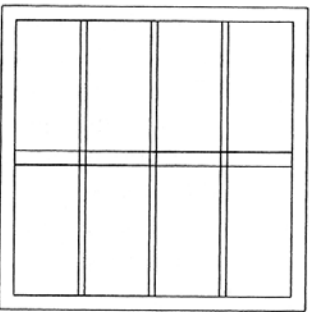
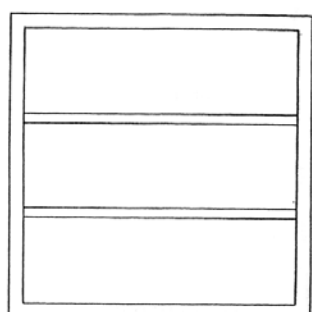
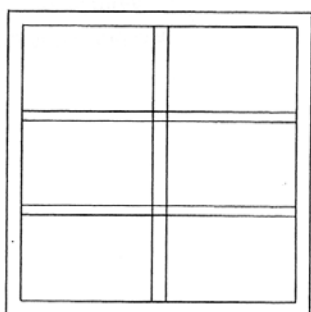
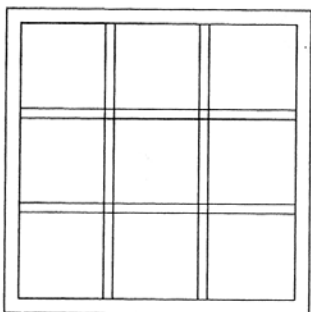
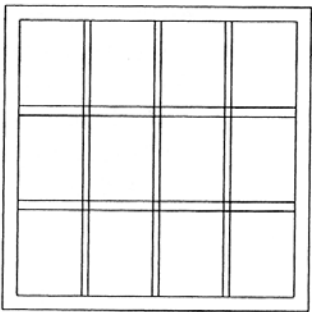
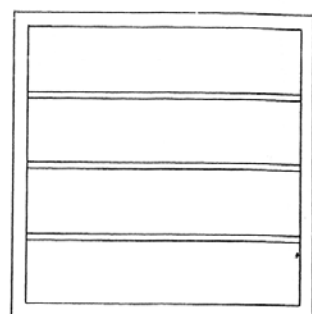
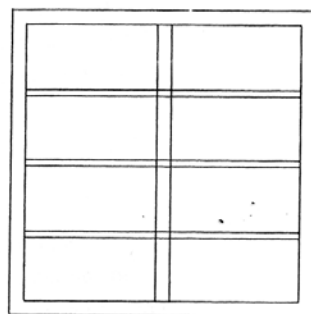
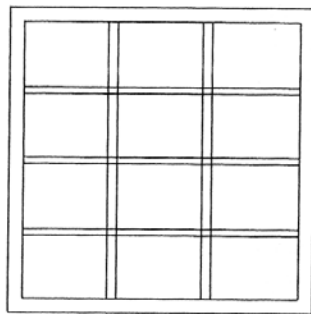
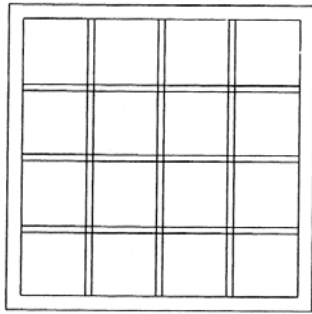
Project deadline, formal review
Thursday, March 18

Exercise 03

We will complete Exercise 03 on Tuesday, February 28. The in class activity is intended to assist you with your explorations for Project 02. You were to gather printed material for you to cut and paste with. You have spent time looking at typographic specimens and various shades of gray and have gathered, hunted and collected a wonderful assortment of found typography to design with.

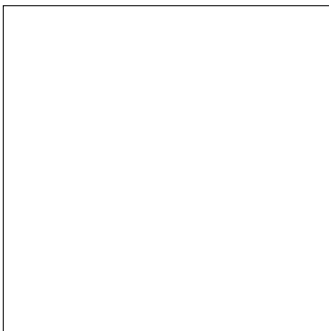
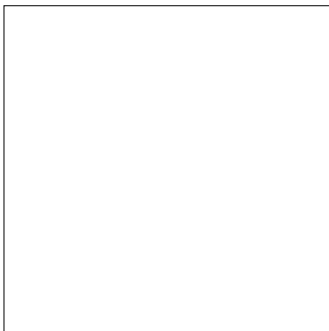
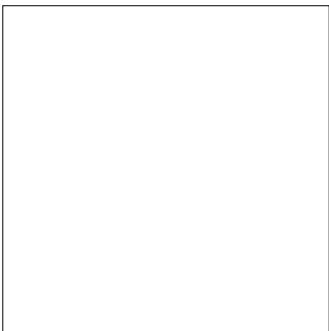
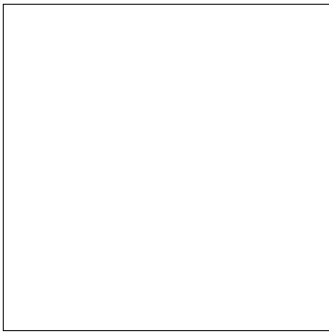
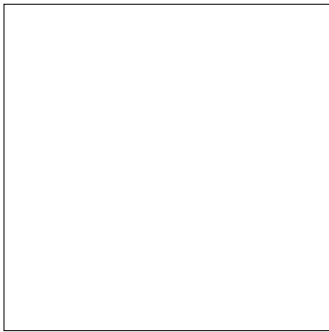
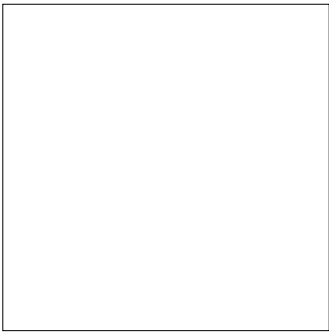
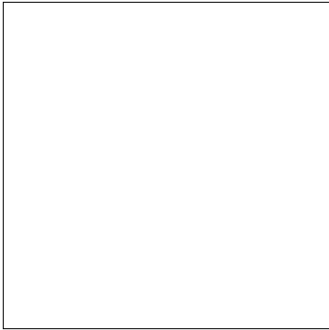
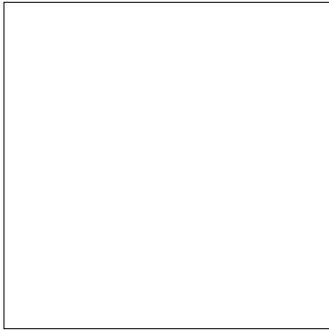
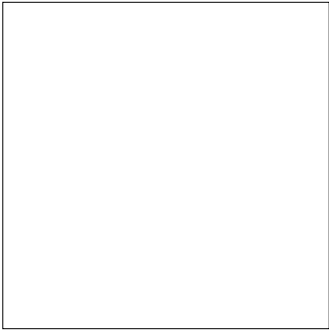
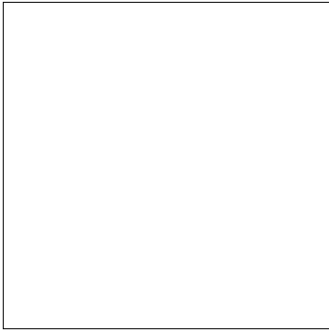
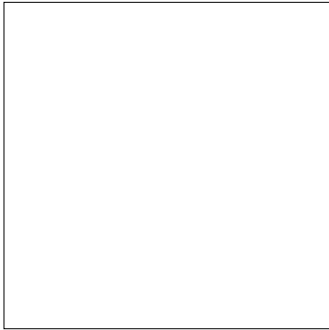
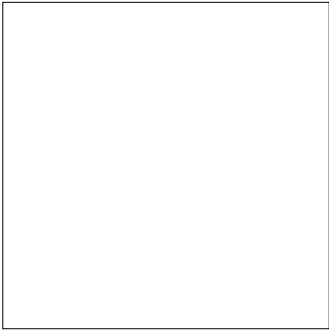
3, 10" X 10" final layouts are due :
Thursday, March 02

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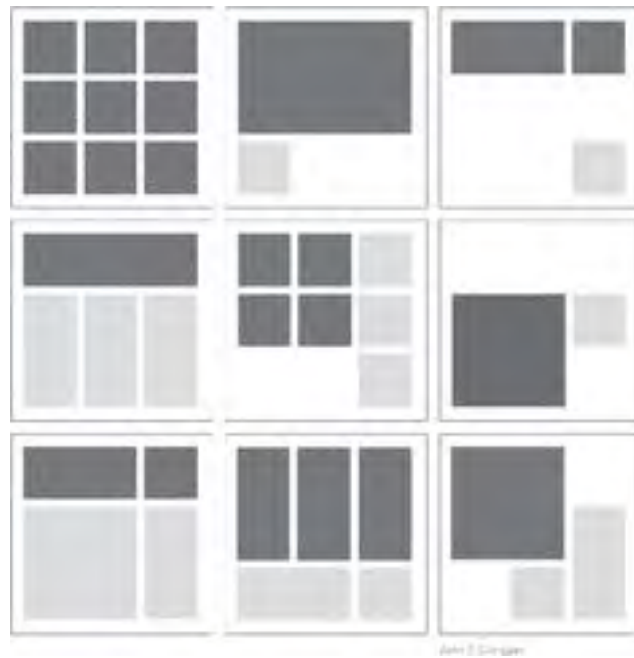


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<p>Listed here are a number of frequently observed afflictions.</p>		<p>TYPOPHILIA An excessive attachment to and fascination with the shape of letters, often to the exclusion of other interests and object choices. Typophiliacs usually die penniless and alone.</p> <p>TYPOPHOBIA The irrational dislike of letterforms, often marked by a preference for icons, dingbats, and—in fatal cases—bullets and daggers. The fears of the typophobe can often be quieted (but not cured) by steady doses of Helvetica and Times Roman.</p> <p>TYPPOCHONDRIA A persistent anxiety that one has selected the wrong typeface. This condition is often paired with old (optical kerning disorder), the need to constantly adjust and readjust the spaces between letters.</p> <p>TYPOTHERMIA The promiscuous refusal to make a lifelong commitment to a single typeface—or even to five or six, as some doctors recommend. The typothermiac is constantly tempted to test drive “hot” new fonts, often without a proper license.</p>	<p>VARIOUS FORMS OF DYSFUNCTION APPEAR AMONG POPULATIONS EXPOSED TO TYPOGRAPHY FOR LONG PERIODS OF TIME.</p>
<p>COMMON TYPOGRAPHIC DISEASES</p>			



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information leaflet

Coordinator

Evripides Zantides, Assistant Professor
Cyprus University of Technology
Department of Multimedia and Graphic Arts

Partners

Evangelos Kourdis, Assistant Professor
Aristotle University of Thessaloniki, Greece
Department of French Language and Literature

Kristian Bankov, Professor
New Bulgarian University, Bulgaria
Southeast European Center for Semiotic Studies

Massimo Leone, Professor
University of Turin, Italy
Department of Philosophy

Ifigeneia Vamvakidou, Associate Professor
University of West Macedonia, Greece
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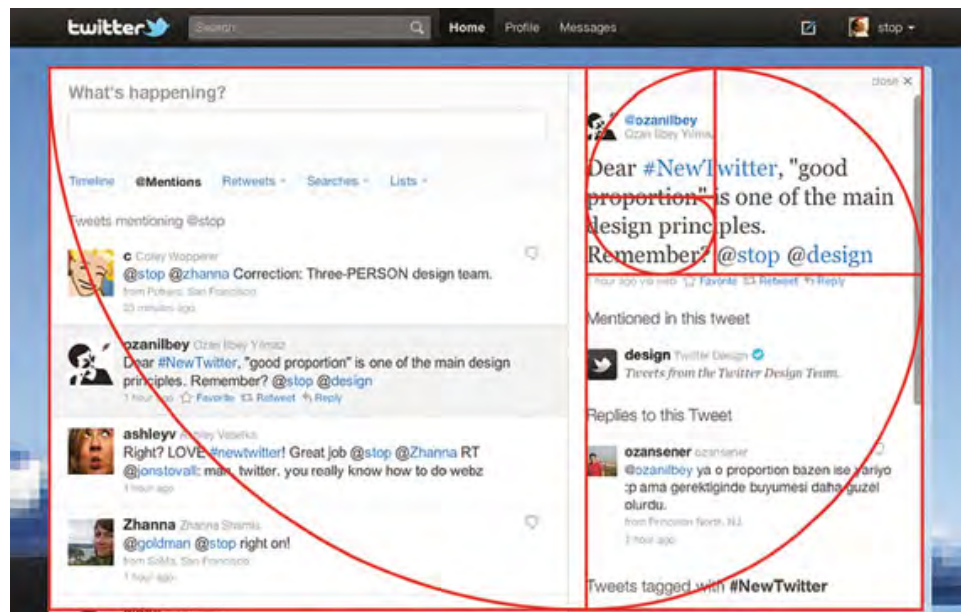


DESIGNED BY: NIKOLAOS

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The Grid System

The ultimate resource in grid systems.

"The grid system is an aid, not a guarantee. It permits a number of possible uses and each designer can look for a solution appropriate to his personal style. But one must learn how to use the grid; it is an art that requires practice."
Josef Müller-Brockmann

Show Grid

Join The Forum

Search

Articles	Tools	Books	Templates	Blog	Inspiration
<p>Musings on the Relationship Between Grids and Guides</p> <p>An article that takes a look at the relationship between the grid and the use of guides.</p> <p>06.Feb.2011</p>	<p>GuideGuide</p> <p>A columns, rows and mid-points panel for Photoshop CS4 & CS5.</p> <p>06.Feb.2011</p>	<p>Ordering Disorder: Grid Principles for Web Design</p> <p>Ordering Disorder is a book by Khoi Vinh that delivers a definitive take on grids and the Web and provides both the big ideas and techniques of grid-based design.</p> <p>11.Nov.2010</p>	<p>960px Grid Templates</p> <p>A selection of 960 pixel-wide uniform grid templates ranging from 3-columns to 16-columns, for both Adobe Photoshop and Fireworks.</p> <p>11.Nov.2010</p>	<p>The Columnist</p> <p>A grid based WordPress theme that features a newspaper column layout and neat typographic hierarchy.</p> <p>06.Feb.2011</p>	<p>Ace Jet 170 AislaOne Athletics BBDK Blanka Build Corporate Risk Wa Counter Print David Airey Design Assembly Dirty Mouse Experimental Jets Form Fifty Five Grafik Magazine Grain Edit Graphic Hug I Love Typography Lamosca Mark Boulton Minimal Sites Monocle Neubau</p>
<p>Regulatory Policy Newsletter</p> <p>An article outlining the re-design of ICMA's quarterly publication and its grid.</p> <p>06.Feb.2011</p>	<p>Modular Grid Pattern</p> <p>A web app and Photoshop extension that aids in creating modular grid systems.</p> <p>06.Feb.2011</p>	<p>Universal Principles of Design</p> <p>Universal Principles of Design is the first comprehensive, cross-disciplinary encyclopedia of design.</p> <p>04.Nov.2009</p>	<p>The Golden Grid Template</p> <p>A PSD template based on the CSS framework The Golden Grid by Vladimir Carrer.</p> <p>02.Mar.2010</p>	<p>Grid-A-Licious 2.0</p> <p>A beautiful grid based theme for WordPress.</p> <p>06.Feb.2011</p>	

Neue Grafik New Graphic Design Graphisme actuel

Internationale Zeitschrift für Grafik
und verwandte Gebiete
Text dreisprachig
(deutsch, englisch, französisch)

International Review of Graphic
Design and related subjects
Issued in German, English and French

Revue internationale du graphisme et
des domaines annexes
Parution en langue allemande,
anglaise et française

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Hans Neuburg, Zürich

Thomas Maldonado und Gui Bonsiepe, Ulm
Peter Mächler, St. Gallen
Richard P. Lohse, Zürich

Georg Radanowicz, Zürich

Margit Staber, Zürich

Peter Lehner, Bern
LMNV

Richard P. Lohse, Zürich

Margit Staber, Zürich

Herausgeber und Redaktion
Editors and Managing Editors
Éditeurs et rédaction

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Printing Publishing
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Ausgabe Juli 1963

Inhalt

Schweizer Plakate der letzten vier Jahre
Ein Zeichensystem für elektro-medizinische Geräte
Fortschrittliche Wahlpropaganda
Werbung für eine Londoner Möbel-firma
Arbeiten von Robert Praed
Reine Foto-Grafik
Fotoklasse der Kunstgewerbeschule Zürich
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SWB Form Forum 1962
Braun-Ausstellungsstände
Buchschutzzuschläge aus den dreißiger Jahren
Ein Maler als eigener Plakatgrafiker

Einzelnummer Fr. 15.-

Richard P. Lohse SWB VSG, Zürich
J. Müller-Brockmann SWB VSG, Zürich
Hans Neuburg SWB VSG, Zürich
Carlo L. Vivarelli SWB VSG, Zürich

Walter-Verlag AG, Olten
Schweiz/Switzerland Suisse

Issue for July 1963

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Pure Photo-Graphic Design
Exhibition of Asbestos Pipes
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Permanent Braun Pavilion on an Exhibition Site
Book jackets of the Thirties
A Painter who is his own Graphic Designer

Single number Fr. 15.-

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Walter-Verlag AG, Olten
Schweiz/Switzerland Suisse

Juillet 1963

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Photo-graphisme pur
L'exposition des tubes de ciment d'amiante
Forum 1962 de la forme ASA
Pavillon Braun permanent sur l'esplanade d'une foire
Couvertures de protection des années trente
Un peintre-graphiste

Le numéro Fr. 15.-

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Design Lecture Series
Portland State University
Art Department

the typography of
Paul Rand
with Lewis Blackwell

Shattuck Hall • 7:00 pm
March 30, 2011

With wit and wisdom, Blackwell dissects
the patterns of Rand's use of typography
throughout his brands, book covers, and
advertising work.

Various forms of dysfunction appear among populations exposed to typography for long periods of time. Listed here are a number of frequently observed afflictions.

Of all the truly calamitous afflictions of the modern world, typomania is one of the most alarming and least understood. It was first diagnosed by the German designer Erik Spiekermann as a condition peculiar to the font-obsessed, and it has one common symptom: an inability to walk past a sign (or pick up a book or a menu) without needing to identify the typeface. Sometimes font freaks find this task easy, and they move on; and sometimes their entire day is wrecked until they nail it.

Life as a typophile

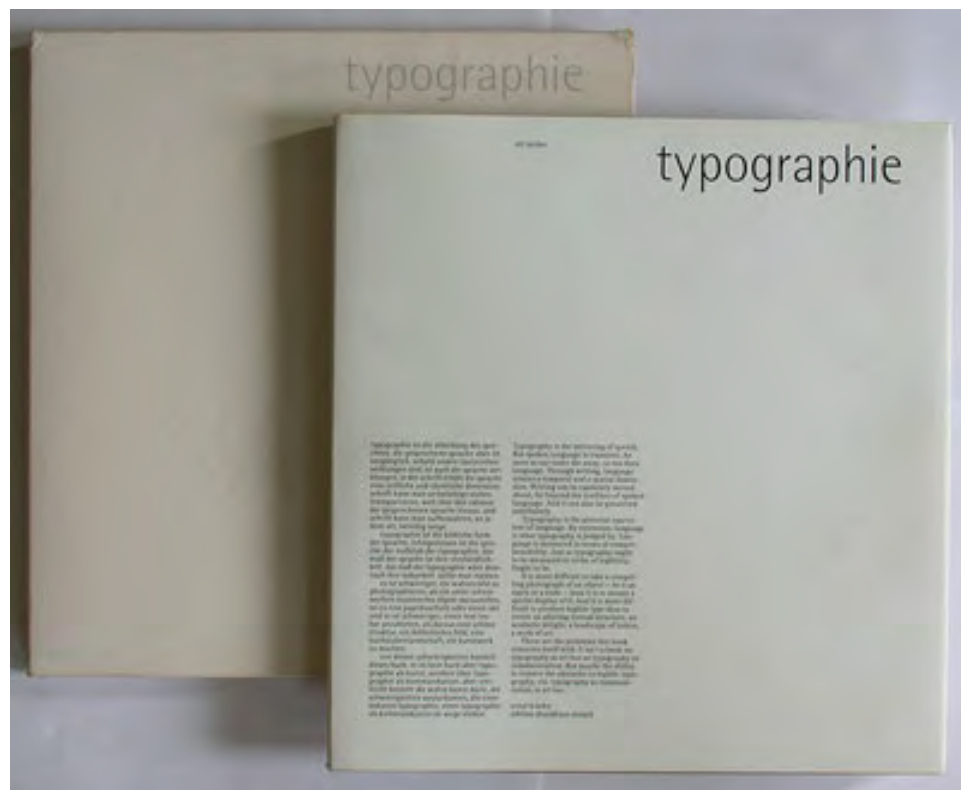
Common Typographic Diseases

Typophilia

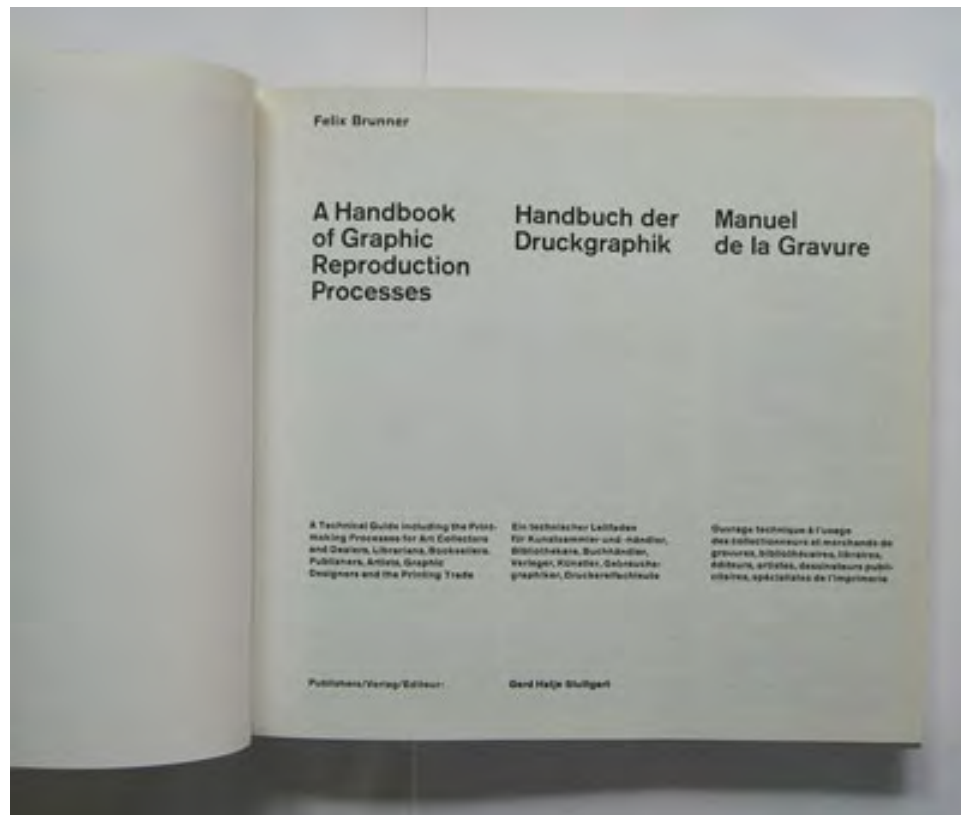
An excessive attachment to and fascination with the shape of letters, often to the exclusion of other interests and object choices. Typophiles usually die penniless and alone.

Typophobia

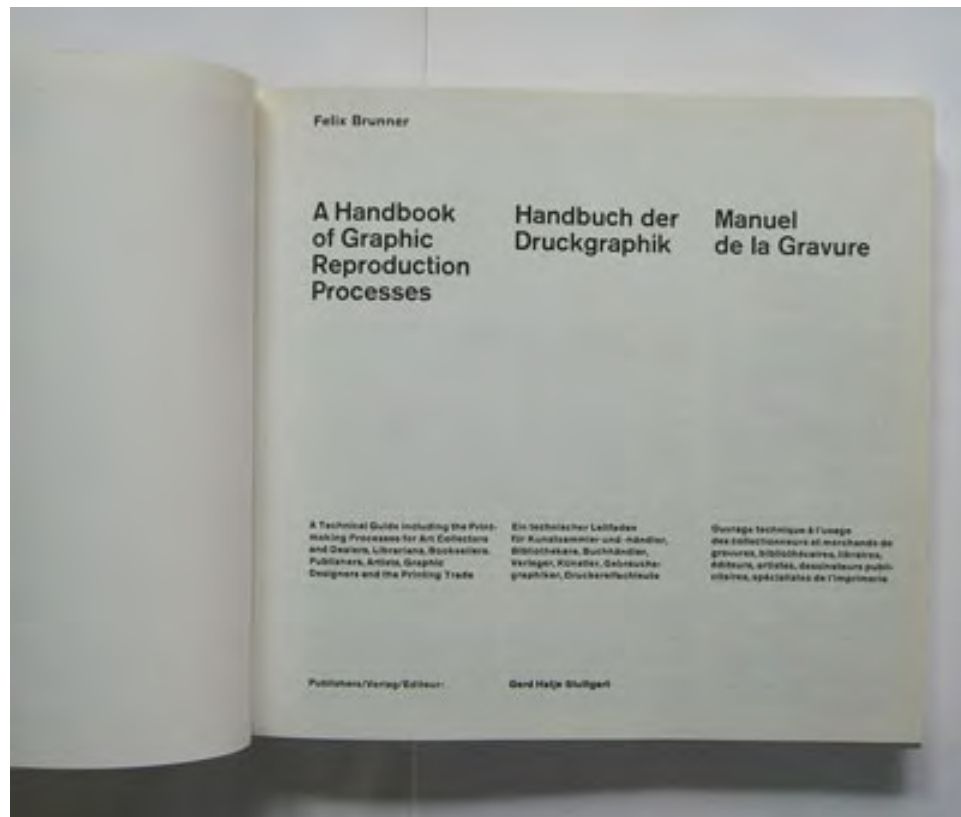
The irrational dislike of letterforms, often marked by a preference for icons, dingbats, and—in fatal cases—bullets and daggers. The fears of the typophobe can be quieted (but not cured) by steady doses of helvetica and Times New Roman.



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STANDARD EDITING MARKS

MARK	MEANING	MARK	MEANING
	insert ^{something} in the text		remove an <u>underline</u>
	delete a punctuation, word, or letter		spell out <u>abbrev.</u> or number (set 1 hr. as one hour)
	delete and close up space		indicate a paragraph
	close up space		run in; no paragraph
	add space		center
	transpose; change order the		superscript or subscript (πr^2 or H ₂ O)
	move word or a phrase		comma
	set in lowercase letters (lowercase)		period or colon
	LOWERCASE a series of capital letters (lowercase)		double or single quotation marks or an apostrophe
	set in <u>capitals</u> (CAPITALS)		hyphen (first-class)
	set in <u>small</u> capitals (450 B.C.)		em dash (typewritten as two hyphens—without spaces)
	italics (<i>italics</i>)		en dash (1:00–3:00 P.M.)
	boldface (boldface)		

Designing With Type + Type as Image

Mechanics of Page Layout 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

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 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.

