

## Typography One Project Two

### Typographic Systems, Emphasis and Hierarchy

An important design problem is to aid reader comprehension of information through carefully considered logic, structure and order. The system of organization that exists on the page is an example of a hierarchical structure. Hierarchies can be learned and traditional—such as reading from top to bottom or left to right—or they can be developed by the designer in a way that can be interpreted by the reader.

The process of typographic design affects the reading process. All interventions, from changes in leading and position through adjustments of scale and style to radical juxtapositions of shape and alignment will have an impact on hierarchy and the overall perception of balance in the composition. In her book, *Typographic Systems*, Kimberly Elam divides the infinite variety in visual organization into eight categories or typographic systems that serve as an effective entry point into the potential of typographic space.

### Part One

Completed in workbooks. Create **sixteen** 7x7" compositions. Carefully follow guidelines.

1. Create two compositions for each typographic system listed below:
  - Axial** all elements organized either to the left or right of a single axis
  - Bilateral** all text is arranged symmetrically on a single axis
  - Radial** all elements extend from a point of focus
  - Dilational** all elements expand from a central point in a circular fashion
  - Grid** a system of vertical and horizontal divisions
  - Modular** a series of non-objective elements that are constructed as standardized units
  - Transitional** an informal system of layered banding
  - Random** elements appear to have no specific pattern or relationship
2. Explore compositional variation for each system
  - Develop emphasis and hierarchy in a methodical way
  - Begin with 10pt roman type for each study
  - Experiment with placement and leading first
  - Explore variations in scale, style/weight, tone, etc to build stronger hierarchy and aid comprehension
  - Add elements such as rule and non-objective graphic form (furniture) after all other possibilities have been exhausted
  - Consider the axiom, "less is more" in the use of variation and emphasis
3. Create the content for your project
  - Must be around 90 words and contain at least ten "steps" and a title
  - Potential subject include: how you get to school; instructions for playing an instrument, sport or game; a tutorial for fixing or making something, etc.
  - Content should be something you have personally done or are planning to do
4. Use **one typeface only**, for all 16 compositions. Choose one from the following list:

Bauer Bodoni	Univers	Futura	Gill Sans
ITC Garamond	Glypha LT	ITC New Baskerville	

  - Be careful not to mix typefaces in your compositions. Once you have determined which typeface you will use, set it as your default typeface.

## 5. Research/Project Development

- Research. Experiment with all type on the list. Create some simple compositions and test the type in the project to determine with which typeface you wish to proceed. Include, in your workbooks, historical/analytical information about the typeface and the reason you chose to use it.
- Choice/Refinement. Follow the steps closely. Develop many compositional variations and submit the strongest compositions for the final. A composition may answer the basic requirement of the assignment but does it fully explore the aesthetic possibilities?
- Comprehensives. Perfect each composition to every detail. Ensure a strong relationship is formed between the two parts of the project.

### Final Presentation

- You will have **sixteen final compositions**. 2 for each Typographic System
- Label each composition appropriately (see example)
- You should have at least 100 studies for this project. These must be labeled "study" and separated from the finals in your workbook
- Use Adobe InDesign to complete assignments.
- Compositions will be in black and white only (tints can be explored but consider affect on contrast)
- Only one typeface will be used.
- You may explore kerning/tracking, spacing freely in all compositions but consider how these choices will affect legibility and hierarchy.
- Follow layout format on following page exactly. Label each composition clearly.
- Part One will be submitted in workbooks. Clearly separate project area from other workbook contents. All finals should be labeled **final** and displayed separately from studies.

### Part Two

Will be mounted on presentation board.

#### 1. Explore the relationship of imagery to typographic design

- Choose your favorite composition from part one as a visual foundation for part two
- Consider how your previous work can serve as a layout guide for your new composition
- Combine the text from part one with your original photographic imagery
- Additional graphic elements such as rule, shape, etc., may also be used

#### 2. Research/Project Development

- Research the typographic content from part one. Consider illustrating particular words or phrases. You may also use imagery that complements the overall subject, discipline or activity
- Take lots of pictures. Shoot a minimum of 100 images for this project and output them to a contact sheet (we'll discuss this in class)
- Images can be edited in Photoshop but avoid intensive alteration and compositing. The manner in which the imagery and text complement each other is the focus of the assignment.

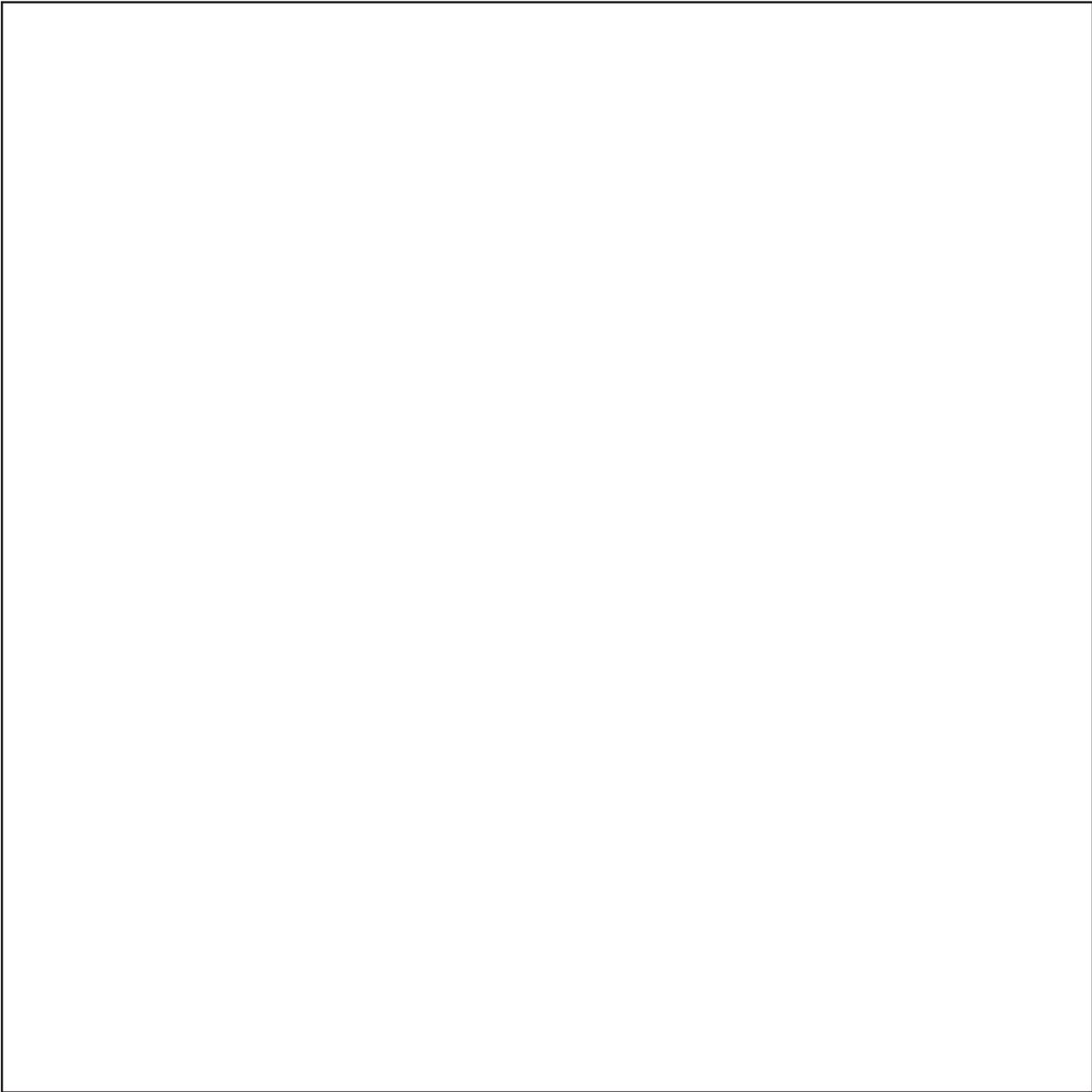
### Final Presentation

Use both comprehensives and critique as a basis to work up completed project.

- Use Adobe InDesign to complete assignments.
- Use the same typeface as the one you chose in part one
- Compositions will be in black and white and gray only.
- Final dimensions for Part Two are 10x10," mounted on black board with a 1" border at the top and sides and 1.5" at the bottom.
- Work must be covered with a stiff paper cover flap. Affix a label to the back of the mounted work, in the bottom left hand corner. Use the format specified below.
- Both Parts One and Two will be submitted for grading at this time

## Schedule

- Sept 24 Project One Due. Group Critique. Introduction of Project Two.
- Sept 26 Typographic Systems. InDesign Paragraph/Character Basics.
- Oct 1 Typographic Systems Continued. InDesign Continued.
- Oct 3 Photography Basics/Contact Sheets.
- Oct 8 Work Day.  
**Homework:** Full-scale black and white comps for both parts one and two. Work must be printed, trimmed (where appropriate) and ready for critique at the beginning of class.
- Oct 10 **Due Today:** Full-scale black and white comps for both parts one and two. Work must be printed, trimmed (where appropriate) and ready for critique at the beginning of class.
- Oct 15 Letterform Basics/Historical Classification.
- Oct 17 Work Day
- Oct 22 Project Two/Part Two Due. Projects mounted and displayed for critique. Part One will be submitted with workbooks for grading.



Typography One  
Project Two, Part One  
Gill Sans  
Radial  
Final #2

**Information design:  
changing typographic parameters**

Marcia Lausen

University of Illinois at Chicago

Selecting their own subject matter, students explore changing typographic parameters and the resulting effect of these changes upon communication in four exercises. Typographic variables change for each exercise: one size and one weight; two sizes or two weights; any number of sizes and weights; and incorporation of an image with any number of type sizes and weights.

Projects presented here are based upon a Chicago Transit Authority timetable (Figs. 62–65), and statistical data for a student’s vintage muscle car (Figs. 66–69).

Related goals of the project include instructing students in the use of numeric figures in typography, the relationship of subject and data to visual presentation, the different forms of emphasis and hierarchy in typography, the interaction of type and image, and the basic systems of structure and alignment in typography.

Information design is a growing specialty of graphic design. The ability of designers to interpret, envision, and communicate information in typographical and graphical terms has become increasingly important. The Internet and other information media requiring nonlinear forms of communication are becoming increasingly important in the study and practice of visual communication.

**62–65.**  
Designer: Eric Roth  
**66–69.**  
Designer: Tim Russow

Monday-Friday	254 Jefferson Park	218 Dryden	254 Fort Sheridan
	6:22	6:22	6:22
	7:04	7:04	7:04
	7:46	7:46	7:46
	8:27	8:27	8:27
Saturday	7:16	7:16	7:16
	7:58	7:58	7:58
	8:39	8:39	8:39
	9:21	9:21	9:21

Arlington Park	5:19	6:22	6:41	7:01	8:28	10:58
Chicago	6:12	7:14	7:33	7:53	9:20	11:20

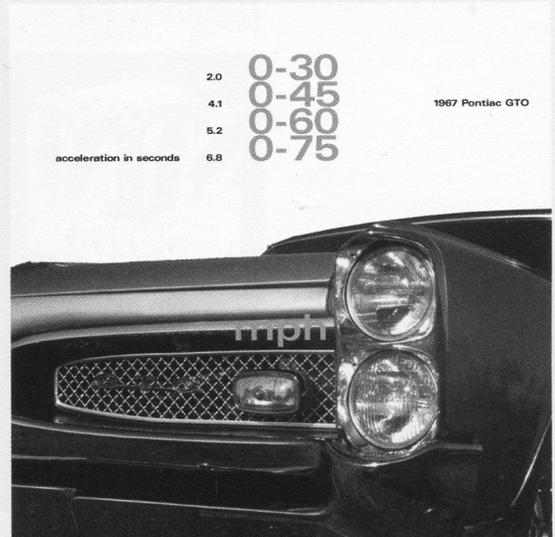
Chicago	4:26	05:05
Chicago	4:10	08:08
Irving Park	4:22	09:13
Jefferson Park	4:28	05:18
Madison Park	4:23	03:13
Harwood Park	4:24	03:14
Edson Park	4:27	03:17
Park Ridge	4:27	03:18
DuSable	4:42	04:34
Die Motte	4:47	04:38
Conkling	4:51	04:42
Woodward	4:55	04:46
Archer	4:59	04:50
Archer	5:03	04:54
Archer	5:07	04:58
Archer	5:11	05:02
Archer	5:15	05:06
Archer	5:19	05:10
Archer	5:23	05:14
Archer	5:27	05:18
Archer	5:31	05:22
Archer	5:35	05:26
Archer	5:39	05:30
Archer	5:43	05:34
Archer	5:47	05:38
Archer	5:51	05:42
Archer	5:55	05:46
Archer	5:59	05:50
Archer	6:03	05:54



62–65.

overall length	208.8 inches
wheel base	8.50 x 74
engine cylinder bore	4.14 inches (104 mm) front
engine cylinder diameter	2.746 inches (69.76 mm) front
stroke	3.9 inches (99 mm) front
stroke crank diameter	3.1 inches (78.7 mm) front
stroke	3.9 inches (99 mm) rear
stroke crank diameter	3.1 inches (78.7 mm) rear
engine	400 V8
carburetor	4-bar
compression ratio	10.5:1
displacement (liters) (U.S.)	4.966 (301) cm
displacement (liters) (U.S.)	4.966 (301) cm
bore and stroke	4.12 x 3.76 inches
compression ratio	10.5:1
oil pressure (psi)	36

7,029	sports coupe
65,176	sports coupe sedan
9,517	convertible
81,722	total production
2,967	1967
64,177	1968
13,827	1969
751	1970

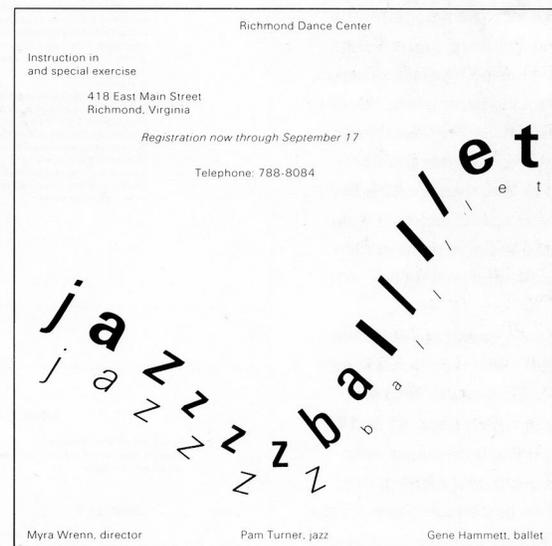
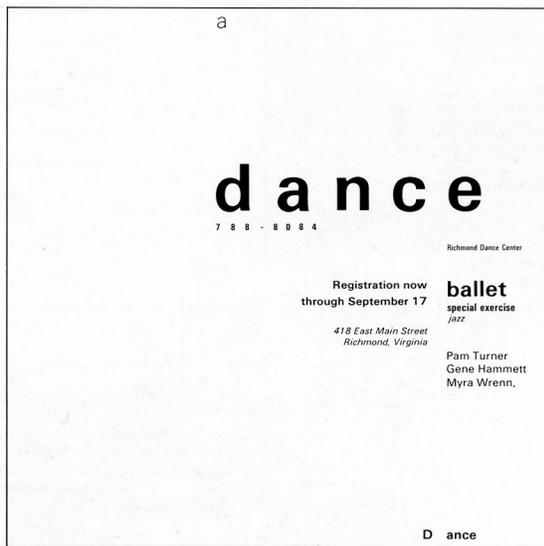
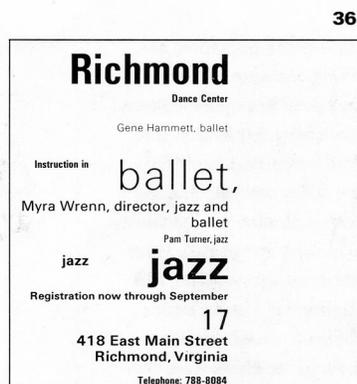
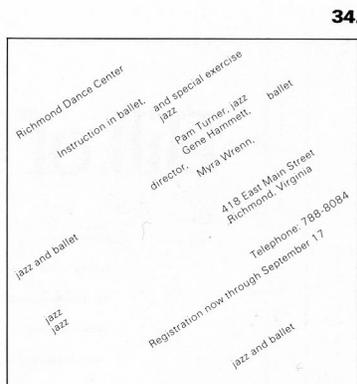


66–69.

**Typographic variations through changing parameters**

Rob Carter

Virginia Commonwealth University



37.

38.

Using descriptive copy from a small newspaper advertisement, students designed a series of typographic messages. These variations were generated through changing problem parameters in a progressive series. Parameters for the examples shown here are as follows: same type size and

weight (Fig. 34); same type size, different weight (Fig. 35); different type size and weight (Fig. 36); different size and weight, varied letter-spacing for emphasis (Fig. 37); and interpretive manipulation of type to reinforce the message (Fig. 38).

The objective is to make

students aware that a visual hierarchy can be created by changing typographic parameters. Students learn that an infinite number of possible solutions to each problem is available. A typographic designer can generate and evaluate these possible solutions for their communicative effectiveness.

34. Designer: Michelle Teten  
 35. Designer: Michelle Teten  
 36. Designer: James Creps  
 37. Designer: Michelle Teten  
 38. Designer: Colene Kirwin

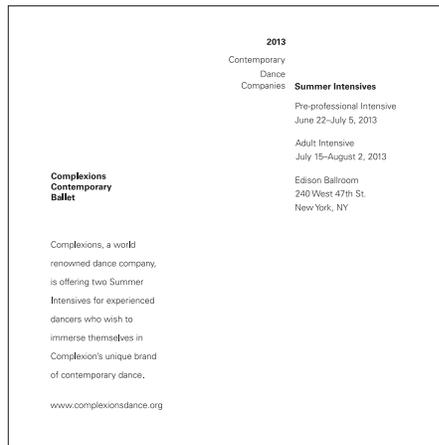
## Typographic hierarchy

Rachele Riley

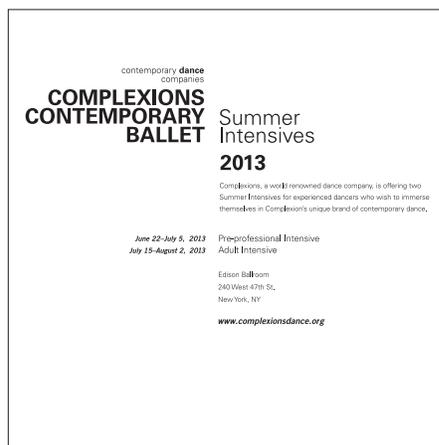
University of the Arts

In this sophomore-level project that develops an in-depth understanding of informational hierarchy and composition, students built on their knowledge of letterspacing, wordspacing, linespacing, rags, and alignment. Students were asked to research and choose content for an event series related to contemporary dance, music, or architecture.

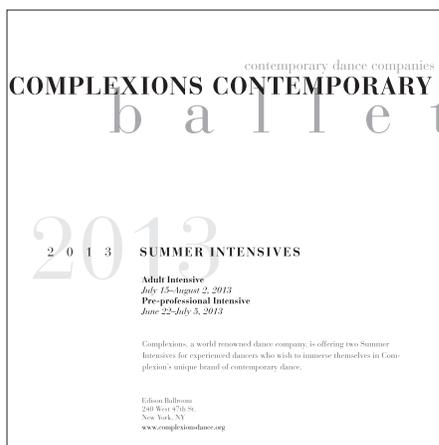
Over the course of nine weeks, students worked within a 7 x 7-inch format to explore the possibilities for visual communication with typographic hierarchy. In the first exercise, students used only Univers 45 Light at 10 point, experimenting with leading, alignment, and negative space. Compositions built in complexity as specific parameters were introduced, explored, and analyzed each week: alignment, weight, slant, scale, extreme scale, texture, and image/series (Figs. 11-35 to 11-40). All compositions started with thumbnail sketches, which were evaluated before students were then asked to design five compositions for each parameter. The project culminated in a presentation book that included the most successful composition for each parameter and that demonstrated the range of a student's exploration and understanding.



11-35

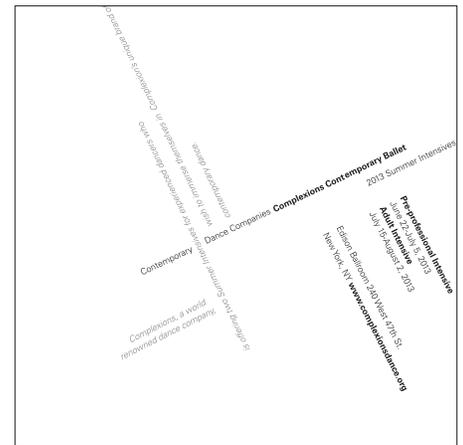


11-37

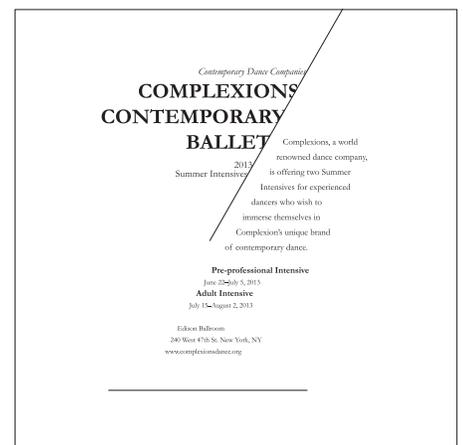


11-39

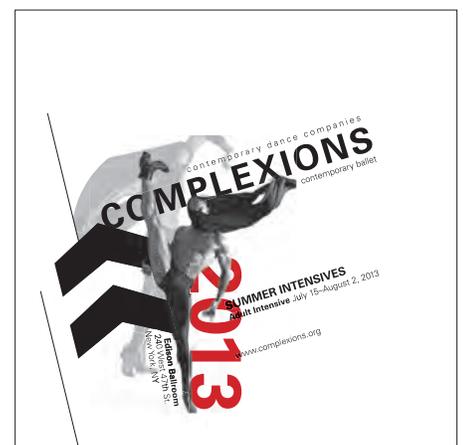
11-35 to 11-40 Designer: Anna Rising



11-36



11-38



11-40