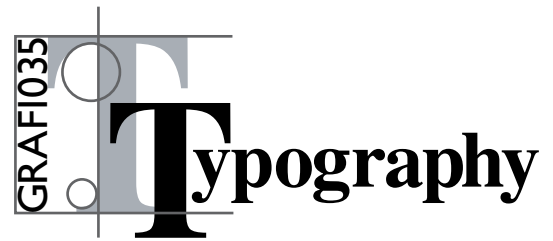


Project # 1

Typographer Commemorative Poster B/W



Objectives:

- To research a type designer in depth
- To use a typographer's style as visual reference
- To design to a specific audience
- To utilize type as the primary visual element
- To inspire designers to know about the tradition of their craft
- To establish a strong visual hierarchy using design principles and elements.

Client: London's Regional Museum

The museum is having an exhibit of well known Typographers and Designers.

Learning outcomes:

The purpose of a type specimen poster has three parts:

1. to show the different qualities of a face
2. to show visible hierarchy
3. to display typefaces in different sizes so the designer can visualize text using a face.

Requirements:

For this project, you must choose a typographer and design a poster promoting his/her typefaces and his/her contribution to the design world. Use 5 quotes attributed to your chosen typographer about their views on typography and design. The poster is 10 inches by 16 inches. You can design landscape or a portrait poster. You are to design in B/W only, you can use all the 256 shades of gray.

Mandatory requirements are as follows;

That you show the name of the typographer as the number **one** element in your hierarchy.

The typeface names that you are featuring in your design are the **second** element in your hierarchy. These names should also be in close proximity to the quote that is set in the particular typeface created by your typographer.

The **third** element will be the samples of the typefaces you have chosen to feature done by your typographer. Set your quotes with these typefaces, use at least 3 type faces or 3 styles from a single typeface that has been created by your typographer.

You must use the following contact information;

Museum London 421 Ridout Street North London Ontario (519) 661-0333 www.museumlondon.ca show dates and times (you make them up). This will be the **fourth** element in your poster hierarchy. This will be your body copy on the poster.

You must include an image of the typographer somewhere on your poster, find an image that is large enough to use and will hold a 150ppi.

You must have this image by week 2 of the project so we can adjust the resolution in a class demonstration and play with some filters on the images.

Design your piece to be as involved or as simple as you would like. You may want the focus of the design to be one or two quotes blown up very large, or a more complex design with many different quotes at different sizes. Letters can overlap, bleed off the page, or be printed in different shades of gray. Try to design a poster that other designers would appreciate and would draw them in. This is your primary target group.

Submit the Project as follows:

Put all research, thumbnails, rough work and sketches, semi-comps in an plastic envelope. Attach a trimmed, completed label on the lower right hand corner on the flap side.

- Print two copies of your poster, one will be untrimmed showing the bleeds & printers marks, this will be folded and placed in the envelope. The second one will be trimmed and mounted centered on a 16 by 20 black board. Cover with a tissue overlay. See pdf on my website. Attach a trimmed, completed label on the back lower right hand corner of the board.

Do Not tape the envelope to the back of the board.

List of Typographers to Choose from:

- Neville Brody
- Sumner Stone
- Erik Spikeman
- Eric Gill
- Adrian Frutiger
- Charles A. Bigelow
- Matthew Carter
- Kris Hommes
- Paul Renner
- Zuzanna Licko
- Carol Twombly
- David Carson
- Herb Lubalin
- Seymour Chwast
- Stefan Sagmeister

Design Process:

Begin by doing lots of research on 4 of the typographers listed above, make a decision on which one interests you most. Find several quotes that they have made, you can extract these form your research. Then work up 20 thumbnail sketches of the poster, make sure you do these large enough to get a real sense of the layout and how you will establish the hierarchy. Make jot notes on how you will use the shades of black, size of the copy, size of image, location of headline etc. **DO NOT** just give me 20 layouts with boxes on it, you must think about how you will design to show the hierarchy in the given order I should be able to see your plans for the layout.

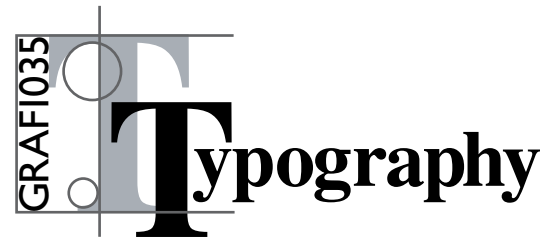
We will do the demonstration in class during week 2 on how to use your image so make sure you have a image to work

Project # 1

Typographer Commemorative

Poster B/W

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with by week two. where we will go over how to re-size your image so it will print at a reasonable resolution.

Next bring two of your best ideas to half size rough sketches.

You can incorporate your image as a printout on your rough.

This is the only image allowed the rest must be typographic elements. Make sure you show how you will use shades of gray and size to establish your hierarchy. Body text can be indicated with lines show how they will be aligned.

Semi-comps will be generated in class on the computer and will be marked before the end of class during week 4.

Work in whatever program you are most comfortable in —

InDesign or Illustrator.

Create outlines of all your text to avoid printing problems, you can print the project on our lab printer, I do not need special paper for this project.

Save a working copy of your poster as poster_yourname.ai and the production file as poster_yourname.pdf. The pdf file is the one you will give as a final proof and mount.

Project Schedule: (may vary as needed)

• Intro of the Project: week 1

Review project in class and ask question in class

• Workshop: due week 5 worth 10%

You will work on this workshop on your own time at home it will be due with your final poster. You can ask for help during any class during this project just bring in your samples that you are having questions about.

Date: TBA _____

• Research & Thumbnails: due week 2 worth 10% each

Do 20 thumbnails sketch ideas for your poster layouts. Research on 4 typographers minimum, bring this printed to class. This will all be reviewed and signed off in class. Bring a digital image of your typographers this week to class we will be working on how to fix the resolution for your poster design.

Date: TBA _____

• Half Size rough sketches: due week 3 worth 10%

Choose two of your best ideas and rework to a solid layout that you can work from to show your hierarchy and use of shades of black (like a blueprint) must be rendered by hand.

Date: TBA _____

• Computer Semi-comp: work period due week 4 worth 10%

Work in class to produce a semi-comp of your final poster idea/ideas to be checked before the end of class. Perfect time to get any critique or help on project.

Date: TBA _____

• Final Project: due week 5

Project will be due at the start of class, as you walk in. Don't forget to submit your workshop.

Do not be late, or your grade will be zero.

Date: TBA _____

Grading breakdown:

- **Workshop worth 10% of final mark**
- **Prep-work is worth 40% of final mark**
- **Layout & Design worth 20% of final mark**
- **Typography worth 20% of final mark**
- **Presentation worth 10% of final mark**

Make sure you do all parts of the design process and get all marks for your prep, the better your research and exploration the better your final result will be. There should not be any shortcuts during the germinal stage. Skipped steps will lead to a weak final solution.

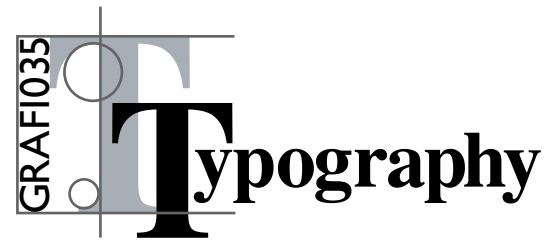
Ask questions directly to me if you do not understand parts of the project. Make sure you read the briefing very carefully to get all specifications correct. All the details and specifications are outlined in this brief and must be met to get all the marks.

I can't help or give concession if I do not know there is a problem.

Project # 1

WorkShop #1 — Due when you submit your project.

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Typographic Elements and Rules

We as graphic designers must become very aware of how we set our type. We must strive to make it very readable and legible. We will discuss this in much more detail throughout this course, but first we will begin by doing this exercise in finding some of the basic elements of Typography. We can find these examples of good and bad typography in a very common printed piece “the newspaper. In this workshop I want every student to search for very specific examples. This workshop will be done on your own time as homework, you will submit it at the start of class of week #5 with your project 1. Don’t miss this workshop since it is worth 10% of your final mark on the first project.

WorkShop Specifics:

We will cover what these elements and samples are in week #1’s class. There will also be a handout of Typographic Principles in our notes.

• Materials needed;

- One full London Free Press newspaper and another full Newspaper of your choice. (Saturday & Wednesday tend to be larger papers with lots of ads)
- One pair of scissors
- One glue stick or use two sided tape
- One bright high-lighter pen
- One pen or pencil to do the labeling with
- Several sheets of lined binder paper
- One **3 holed presentation folder/duo-tang**

• Samples to gather from newspaper;

- 5 samples of widows in an article
- 5 samples of orphans in an article
- 3 samples of good display text
- 3 examples where two different serif fonts are used in the same ad or article (one could be the sub-head and the other could be in the body copy)
- 5 samples of em dashes used in articles (good or bad)
- 5 samples of en dashes used in articles (good or bad)
- 5 bad ads (write a few lines on why each is bad)
- 5 good ads (write a few lines on why each is bad)
- 5 samples of pull quotes
- 3 samples of initial caps used in articles
- 2 colour ads with a bulleted list
- 2 examples of all caps used for body copy
- 3 examples of rivers in an article
- 3 examples of bad justification of text
- 3 pictures with captions
- 3 samples of bad font choices for body copy
- 3 samples of an ad with 3 or more different fonts
- 3 samples of bad line breaks
- 3 samples of bad kerning in a headline
- 3 samples of good use of text wrapping

Each of the groups of samples should be on a page of their own,

label each page with the name of the samples for examples one page would be Widow Samples, Orphan Samples and so on. These titles can be hand written, just be neat.

You must highlight the required example in each of the samples, for example, highlight all the widows and orphans found in each article that is a sample and so on.

• Workshop assembly:

Create a title page in Indesign and print it off. The main title is “Typographic Workshop” GRAFI035, place this in the center of the page, put your full name, group and date in the lower right hand corner of the page. Or you can cut and paste the same text from your newspaper and lay it out in the same manner, it is up to you. Put all the title page and sample pages into the 3 hole duo-tang. Put the samples on the pages in the order given in the list when you assemble them. Make sure you submit it with your project week 5.

Some suggestions:

Don’t leave this till the last minute you can start working on this ahead of time.

Start to gather your samples before week 5, cut out some of the samples each day and start to assemble the workshop early if you have question or are stuck on an item you must find bring it to class to get an opinion from me as to whether they are correct or not.

Make sure you get a full papers, Saturdays and Wednesdays papers are large and will have the most variety of samples. You will have to purchase you own papers. I believe they sell them in the variety store in the college or at any outside variety store or gas station.

You must have your own full newspapers each to find this wide range of samples, don’t forget to use your high-lighter pen to show the samples you found with in each sample. For example highlight where the widows, orphans and bad kerning are, remember I know what and where they are the point of this workshop is to see if you know what they are and that you show this to me.

Ask questions directly to me if you do not understand parts of the Workshop. Make sure you read the briefing very carefully to get all specifications correct.

Neatness counts!

I can’t help or give concession if I do not know there is a problem. fkassies@sympatico.ca