

**EMPHASIS & HIERARCHY IN TYPE
 GROUPS — *shape and reverse***

ASSIGNMENT **2**

DESCRIPTION

Using shape and reverse — in addition to value and typographic contrasts — to created and control emphasis and visual hierarchy in type groups.

ASSIGNMENT

Create a text and shape (black, white and grey) visually engaging typographic arrangement that demonstrates controlling the sequence of information (visual hierarchy) in a group of typographic elements (such as a logo, letterhead, sign, business card, etc.).

Accomplish the visual hierarchy through use of:

- Typographic contrasts to create emphasis, delineate and group elements
 - size
 - weight
 - stance
 - capitalization
- Alignment as an organizational device
- Repetition to unifying elements
- Proximity to associate or group elements
- Space to delineate elements
- Black in combination with value to increase or reduce emphasis

PLUS:

- Application of
 - Shape
 - Reverse
 to enhance the communication of the typographic information

Start by creating a minimum of six preliminary designs. From these, choose three to present at first critique. From these three, then choose one design to refine as the **final** composition. See specs for specifics and typeface choices.

CONTENT — TEXT

"Everything You Can Imagine Is Real" (*title-1*)

Pablo Picasso (*attribution-2*)

The required hierarchy is indicated in parens with extra emphasis on Imagine and Real.

ASSIGNMENT
 SCHEDULE

Introduction W 9/20
 Lecture-Typography

Quiz I M 9/25
 InDesign demo

work session W 9/27

comp*s due M 10/2

DUE-start of class W 10/4

** Each Comp is a different design or approach, NOT a minor variation of a single theme or idea.*

Save and print all comps and revisions as you work.

Comps and finals are due at the start of class.

DESIGN CONSIDERATIONS

- How type structure (alignment), space, and contrast of scale (size/weight), texture (font proportions/stance), and capitalization (u&lc, I/C, caps) can contribute to achieving your design goals — emphasis and visual hierarchy
- How you can work with typographic elements for visual interest, information access and legibility.
- Appropriate typeface choice to support visual goal.
- Unifying elements through repetition
- Black and value (grey scale) to control emphasis
- **Shape and reverse to enhance visual emphasis**
- **Quotes as graphic elements**

SPECIFICATIONS

FORMAT

No specific dimensions, but work within the given page dimensions. This **is** a composition or arrangement of elements and how they relate to one another. It is **not a page layout** so don't work with the "space" of the page.

DOCUMENT

Page size: 7"x 9" v/h	Facing pages: No	Margins: .5"
Columns: 1	Auto text box: No	Guides: As needed

TYPOGRAPHY

- Type size of Sol LeWitt is **set at a minimum of 30pt and a maximum of 72pt**. All other type is then sized in reference to this. Be specific about your size choices - keep size in whole numbers.
- Maximum of **2 typefaces** — but of course you have their **weights & stances**. Try to limit your typeface choices to those listed to the right so you can focus on typographic organization rather than type stylization.
- Compose each text unit in a separate text box. If text is on two lines keep in single text box using a **line break**, then **leading** for vertical spacing.
- To adjust horizontal text spacing — use **tracking**, don't use the spacebar.
- Use **Kerning** to adjust awkward letter pair space as needed.
- No text manipulations

COLOR SPECS

- Black, white, plus values (% of grey) on white paper.

OTHER DESIGN & TECH

- Create layouts using only InDesign — no imported elements.
- Multiple compositions per page are fine for initial ideas. Add pages as needed.
- One composition per page when producing final design.
- Graphic elements **are simple shapes** for reverse type, and rule or two.
- Place and KEEP guides as alignment and reference aids as needed.
- Use Layers to help manage complex elements in your design

NOTES

Save and print all comps and revisions as you work.

Sans Serif Choices

Arial
Futura
Gill Sans
Helvetica
Myriad
Letter Gothic
Optima
Trebuchet
Verdana

Serif Choices

Baskerville
Caslon
Garamond
Georgia
Minion
Palatino
Times

PRESENTATION

- Paper** Place the following in the RED FOLDER provided:
Process **All** sketches, lasers of preliminary and revised designs, and references
Organized on **left** side of folder.
- Final** Laser or inkjet prints (2 sets) at 100% scale of the final design
Centered **without** crop marks, on 11"x 8.5" paper
One organized on **right** side of folder
One **trimmed** and **mounted** on 8"x10" board

Digital

Create a PROJECT folder and include the following items:

- A single InDesign document file containing final and all preliminary designs
Make the final design **page 1**. Include all comps and working variations of as other pages.
- A PDF file the FINAL DESIGN (**page 1 only**). **WITHOUT** crop marks

- Title the PROJECT folder: ASN2-your last name
- Title the INDESIGN file: ASN2-your initials.indd
- Title the PDF file: ASN2-your initials.pdf

Place your project folder in the **Assignment 2** folder, in the **KLEMA-TypeDesign I** class folder on the **GraphicsServer**.

EVALUATION

- 10 **Process** - ongoing progress (milestones), quantity/quality of comprehensives, revisions and refinement to finished design.
- 50 **Concept/design/composition** - visual impact and interest (creative visual solution); effectiveness of composition and information hierarchy; follows visual guidelines and contains correct information.
- 20 **Technical** - document construction and quality of execution (InDesign techniques); follows specifications.
- 20 **Presentation** - paper and electronic.
- 10 **Deadline** - (deduction for not meeting deadline).

TOPICS

- Using reverse and simple graphic elements (shapes) to enhance the visual hierarchy in design layout.
- InDesign features
 - Drawing and filling simple graphic shapes — text and picture boxes
 - Creating reverse text
 - baseline shift of text
 - rotating text
 - Grouping and ungroup items
 - Selecting & moving items within a group
 - direct select arrow or double click item
 - Using the layers palette to manage document items

NOTES

Save and print all comps and revisions as you work.

PROCEDURES

RESEARCH

- Research possible type combinations for methods of creating hierarchy. Reference a variety of sources such as: magazines, newspapers, ads, book covers, websites, catalogs, signs, business cards, product interfaces, movie tiles, tv show graphics, etc.
- Use the thumbnail/sketch process to explore visual solutions related to the organization and hierarchy of the text elements, and use of shape, reverse.

SETUP

- Create a duplicate of file from assignment 1 — or start from scratch.

CREATE YOUR DOCUMENT

- Setup document in InDesign according to specs.
- Typeset and position type — follow project specifications.
- Arrange text boxes with item tool or keyboard arrows. Turn off runaround. Turn on/off snap to grid.
- Place and KEEP guides as needed. Delete unneeded guides.
- Add graphic elements (shapes) as needed.
- Add a new page to the InDesign document as needed and repeat typesetting process, or copy and paste from a previous page and then alter fonts/etc., or use Duplicate Spread from the Pages palette.
- Each comp is a different design, not a variation of a single theme.
- For the presentation of comps make chosen designs the first 3 pages of your document.
- Choose one of the 3 comps and refine, do variations.
- Check and proof on screen, correct as needed.
- Print black & white laser or inkjet print without crop marks.
- Proof, correct and reprint as necessary.
- Make your final design page 1 in your InDesign document and create a PDF of just this page.

SAVE

- Save your file to your hard drive and filespace (server).
- Make a backup copy to Flash drive or other media.
- NO EXCUSES for lost files.

FINAL OUTPUT & PRESENTATION

- Assemble final prints as required.
- Assemble process as required.
- Assemble files as required.

NOTES

NOTES

Save and print all comps and revisions as you work.