

Assignment Process / 20 Paired Typographic Experiments.

> > Watch: Tutorial by Carrie. 20 Paired Typographic Experiments.

https://youtu.be/PYtGBP_nF8

- __a. Open Adobe InDesign.
- __b. Make a Print document at 8.4"x14" [or your choice of paper size], Portrait document.
- __c. Pick a theme. See below.
 - ___A. Series of Memories
 - ___B. Series of Moments that Changed Your Life
 - ___C. Imagined Memories
 - ___D. Imaginary Organs
 - ___E. Loss / Time / Memory

- __d. Based on the theme you chose write a "title". The title is up to you. Then apply your name beneath, "by [your name]". You will use this title and theme on the next big project. See example below.

*A Series of Memories,
a collection of artifacts
by John Doe*

- __e. In Adobe InDesign, use the text tool and draw a text box.
- __f. Type your title into the text box. Make a text box for each line and proceed based on design decisions.
- __g. Select a typeface in the Character Panel for each text box. Edit size, spacing [Character Panel: Tracking & Leading], scale, weight, line-breaks, consider adding lines, underlines and even mixing typefaces in the same work. Check out the Glyphs panel under >Window, type & tables, glyphs.
- __h. Duplicate title [text boxes] 15-20 times and significantly alter text, spacing, typefaces, styling. Again consider editing size, spacing [Character Panel: Tracking & Leading], scale, weight, line-breaks, consider adding lines, underlines and even mixing typefaces in the same work.

RUBRIC.

LAYOUT LETTERING & TYPEFORMS.

20 PAIRED TYPE EXP.

0	DRAFT QUALITY
1	DEVELOPING
2	MEETS EXPECTATIONS
3	ABOVE AVERAGE
4	STELLAR

Within this assignment work to develop typographic considerations of contrast and weight. Successful layout will experiment with negative space, scaling, typeface selection, typeface pairing, weight, alignment, and contrast. Some students struggle with presenting this assignment considering the overall layout as a system and visual form. As you work with typography in this project, think of how to create typographic hierarchy, develop visual flow, control and delegate typographic weight & hierarchy as visual interest, and how you will emphasize specific elements within a typographic composition to communicate voice and emphasis.



Rubric Criteria

1.	Formal Qualities. [Elements & Principles of Design]. Examples include: ___.Compositional qualities (layering & balance). ___.Line Shape, Texture, Space, Color, Balance, Symmetry, Space, Rhythm, Scale, Contrast, Value. ___.Color Pallet includes students own mixed colors and not the default colors. ___.Has the student successfully solved the compositional qualities of the work?	20%
2.	Experimentation, Originality, Visual Language, & Raster/Vector Forms. Examples include: ___.Experimentation with Pattern, Unique Shapes, Forms, Illustrations. ___.Formal experimentation with cohesive shape, size, scale, line, weight, etc. ___.Range & Variation in form, line, pattern. ___. Uniqueness of Form and implementation of successful design decisions. ___. Are objects / compositions sophisticated? ___. Do compositions avoid branded elements like logos or other trite elements? If universal forms are utilized are they visually different with their own sense of visual language? ___. How are compositional aspects balanced? ___. Is there an attempt at developing Visual Language, individual voice, and aesthetic from the student's unique point of view? ___. Are there unique elements that express voice. ___. Form experimentation with cohesive shape, size, scale, line, weight, etc. ___. Range and Variation in form, line, pattern. ___. Experimentation with minimal and complex forms. ___. Uniqueness of Form and implementation of successful design decisions.	15%
3.	> Assignment Skills. / Typefaces. / Examples include: ___. Is there a wide selection of well designed typefaces that were chosen for the layout? ___. Was there an effort to try different orientations, and adjustments mixing typefaces considering size and scale. / Kerning, Leading, & Tracking. / Examples include: ___. Did student experiment with a wide selection of spacing options considering Kerning, Leading, and Tracking? ___. Did student try different spacing options and adjustments mixing different types of spacing together to create a sophisticated aesthetic. / Weight & Contrast. / Examples include: ___. Did student try different weights and styles like Bold, Light, Condensed, Italic, Thin, Ultra Thin, etc. / Typographic Hierarchy. / Examples include: ___. Is there a sense of hierarchy and scale in the overall layout and within each individual micro composition? ___. Was scale used as an important factor to distinguish this order of hierarchy? ___. Does the hierarchical order make sense?	10%
4.	Visual Presentation, Followed Submission Instructions. Examples include: ___. Is student working on process and developing their work. ___. Did student work on sketches? ___. Did student perfect compositions to completion considering the Elements and Principles of Design?	10%
5.	Design Process + Design Thinking. Is evidence of the design process present? Examples include: ___.Did student experiment with their design process during the assignment? ___. Is student working on process and developing their work. ___. Did student work on sketches? ___. Did student perfect compositions to completion considering the Elements and Principles of Design.? Design process can include brainstorming, visual research, aesthetic awareness, variation experimentation, "formstorming", different design techniques [Kit of Parts], etc. See <i>Graphic Design Thinking</i> and <i>Graphic Design the New Basics</i> , by Ellen Lupton for suggestions.	15%
6.	Self-Driven Critique, Peer Critique, & Studio Culture.	10%
7.	Professionalism + Positive & Critical Thinking.	5%
8.	Time Management + Required Experiments. ___.Did student complete all required experiments?	15%
9.	Is Work Late? -20%	

EXAMPLE



A SERIES of
MEMORIES by Carrie A. Dyer

A Series
of MEMO-
RIES by Carrie A. Dyer

A Series of *Memories*
by Carrie A. Dyer

a *Series of Memories*
BY CARRIE A. DYER

a Series
of *Memories*
by CARRIE A. DYER

a Series of Memories
by CARRIE A. DYER

:a SERIES of MEMORIES
A COLLECTION OF ARTIFACTS BY CARRIE A. DYER

:a SERIES of MEMORIES
A COLLECTION OF ARTIFACTS BY CARRIE A. DYER

a SERIES of MEMORIES
A COLLECTION OF ARTIFACTS BY CARRIE A. DYER

A SERIES OF MEMORIES
A COLLECTION OF ARTIFACTS BY CARRIE A. DYER

a *SERIES of MEMORIES*
A COLLECTION OF ARTIFACTS BY CARRIE A. DYER

a SERIES of MEMORIES
A COLLECTION OF ARTIFACTS BY CARRIE A. DYER

:a *SERIES of*
MEMORIES.
A COLLECTION OF ARTI-
FACTS BY CARRIE A. DYER

a SERIES of
MEMORIES.
A COLLECTION of ARTI-
FACTS by Carrie A. Dyer

a SERIES of
MEMORIES
A COLLEC-
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ARTIFACTS
by Carrie
A. Dyer

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by Carrie
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A COLLECTION of ARTI-
FACTS by Carrie A. Dyer

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A COLLEC-
TION of
ARTIFACTS
by Carrie
A. Dyer



DIAGRAMMED EXAMPLES OF TYPEFACES USED.

Helvetica Neue (T1), 47 Light Condensed

A SERIES of MEMORIES by Carrie A. Dyer

Helvetica Neue (T1), 47 Light Condensed

Adobe Caslon Swash

ChollaSlab, Thin

A Series of Memories

Noto Serif

by Carrie A. Dyer

ChollaSlab, Thin

Calvino, Hand

Adobe Caslon Swash

ChollaSlab, Thin

Sofia, Regular

: a SERIES of MEMORIES.

Didot, Italic

Cambo, Regular

Aleo, Regular

A COLLECTION OF ARTIFACTS BY CARRIE A. DYER

Helvetica Neue (T1), 97 Black Condensed

Calvino, HeavyHand

Calvino, HeavyHand

{ a SERIES of MEMORIES.

Helvetica Neue (T1), 97 Black Condensed

A COLLECTION of ARTIFACTS by Carrie A. Dyer

Helvetica Neue (T1), 47 Light Condensed

Helvetica Neue (T1), 57 Condensed Oblique