

Instructor

Faryal Khalid
fkhalid@andrew.cmu.edu

TA

David Scoville
dscovill@andrew.cmu.edu

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TYPOGRAPHIC HIERARCHY

51261B • Fall 2014 • CFA 318 • Tu Th 8:00 pm - 9:20 pm

Instructions

Courtesy of Dan Boyarski

'Are you working for the reader or are you asking the reader to work?' (N. Felde)

Through a set of specific exercises, you will explore typographic variables in clarifying a message. Take your time exploring each of these variables, so you fully appreciate what they can do. Take time to look and analyze the results. This is a four part assignments. You will use Adobe Indesign, 8.5"x 11" paper, vertical orientation and Univers family.

Part 1

Post on your blog by next class at least two options for each exercise. Label them clearly on your blog

- 1. LINE SPACING

Select one weight (Univers Light 45, Roman 55, Bold 65)

Set all the type in that weight

Insert one full linespace between any two lines of type once or more than once, throughout all the lines

You may not insert more (or less) than one full linespace between any two lines of type

- 2. TYPOGRAPHIC WEIGHTS

Select any two weights (Univers Light 45, Roman 55, Bold 65)

Set all type in a combination of those two weights

Next, explore all four stroke weights in combination

No line spacing

- 3. HORIZONTAL SHIFTS: TWO FLUSH-LEFT MARGINS

Select one weight (Univers Light 45, Roman 55, Bold 65)

Shift lines of type horizontally left or right resulting in only two flush-left margins

No linespacing

- 4. HORIZONTAL SHIFT: THREE FLUSH LEFT MARGINS

Select one weight (Univers Light 45, Roman 55, Bold 65)

Shift lines of type horizontally left or right resulting in three flush-left margins

No line spacing

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Part 2

Please bring to class printouts of two options for each exercise

- **5. LINE SPACING & TYPOGRAPHIC WEIGHT**

Select any of two weights (Univers Light 45, Roman 55, Bold 65)

Insert one full linespace between any two lines of type once or more than once, throughout all the lines

You may not insert more (or less) than one full linespace between any two lines of type

- **6. TYPOGRAPHIC WEIGHTS & HORIZONTAL SHIFT**

Select any two weights (Univers Light 45, Roman 55, Bold 65)

Shift lines of type horizontally left or right resulting in only two flush-left margins

No linespacing

- **7. HORIZONTAL SHIFTS & LINE SPACING**

Select one weight (Univers Light 45, Roman 55, Bold 65)

Insert one full linespace between any two lines of type once or more than once, throughout all the lines

Shift lines of type horizontally left or right resulting in only two flush-left margins

Part 3

Please bring to class printouts of two options for each exercise

- **8. SIZE CHANGE & TYPOGRAPHIC WEIGHT**

Select any of two weights (Univers Light 45, Roman 55, Bold 65)

Use a change of point size to emphasize heirarchical differences.

You may change the order of information if you wish.

Horizontal shifts and line spacing are optional

This is your call! Think think and think carefully!

- **9. GRAPHIC ELEMENTS: RULES, BULLETS AND GEOMETRIC SHAPES**

Start with a complete solution to one of the previous eight exercise modules

Add any of these graphic elements of your choice: rules (your choice of weight), bullets (dots, your choice of size and weight), and geometric shapes.

Stay with black and white and values of grey (% of black) in your graphic elements, bullets rules and type

Again this is your call. Try a range of sartin points, not just one.

Be adventurous and try many ideas! Explore!

REMEMBER, COMMUNICATION IS STILL THE PRIMARY GOAL!

Part 4

Please bring to class printouts of two options

- 10. COLOR AND EVERYTHING BEFORE

Start with a complete solution to one of the previous 9 exercises, explore ways in which color can emphasize or complement your typography. Consider color in shapes behind the type; color in the type; color in limited amounts; color all over the piece; try analogous color palette with one contrasting hue, complimentary colors, try a strong palette, a cool palette, a loud palette, etc. Basically explore color in all forms.

After a few explorations with one idea, move to another idea and explore some more. The goal is wide and brave exploration, keeping in mind, of course that communication is still your primary goal

Design Considerations

- What is most important information? next in importance? and next?
- how do you visually signal this? with space? with position? with weight?
- where are you positioning the text on the page?
- how is the viewer's eye traveling around the page?
- refer to your design principle and elements for ideas for new composition ideas

Final Format

The format for exercises 1-9 will be announced in class. Exercise 10 should be printed in color. From exercise 10, choose one to mount on black board. The border should be 1" around all sides. I encourage you to enlarge the final poster to be larger than 8.5" x 11" but its not required.

If Exercise 10 has color that bleeds off the page, print it on 11"x17" paper with crop marks and cut it out. Don't forget to write your name on the back and label which exercise they are from. These will be turned in at the end of each critique.

Successful students are able to:

- elicit the power of typographical signals for clarity and immediacy
- adjust typographic signals to affect message and content
- discover how typographical signals serve as visual cues for hierarchy and association
- acquire a methodology for approaching all messages