

Typographic Process

Progressive Layouts

Progressive Layouts

This project enables us to focus in on two primary themes;

Clarity of Information

Recognising types of information as a process to create hierarchy

Good use of Space

Displaying the information itself to create dynamic layout work

You are asked to design three typographic layout pieces, working with the content provided.

The first, comes with a strict set of restrictions outlined on the brief. It calls for real planning and creativity to display the information in an engaging way.

Through this, we are forced to consider the options available to us as designers, and question every element in our designs.

Firstly we must recognise that there are different **types of information.**

The Typography of Paul Rand
with Lewis Blackwell
Shattuck Hall • 7:00 pm
March 30, 2011
Design Lecture Series
Portland State University
Art Department
With wit and wisdom, Blackwell
dissects the patterns of Rand's use of
typography throughout his brands,
book covers, and advertising work.

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book covers, and advertising work.

This is key in determining hierarchy.

Headings
Subheadings
Body Copy
Dates
Times
Locations
Footnotes
Call-outs

**Only once we have done this, can
we start to make design decisions.**

**We can start gradually playing with
design variables.**

**Some of the variables we utilise
as designers:**

Font Choice

Case

Font Size

Font Weights

Font Colour

Line Length

Line Spacing

Paragraph Styling

Alignments

Space

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Introducing other variables (weights & sizes - starting to think about space)

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The Peculiarity of Pictures
Mon, October 8
7 pm

Seeing and Believing
Wed, November 7
7 pm

The Intelligent Eye
Thurs, November 15
7 pm

Richard L. Gregory
Director of Perception Laboratory
Department of Psychology
Cambridge University

Free Admission

Carlson Auditorium
73 Lomb Memorial Drive
Rochester, New York

Sponsored by Art and Technology Lectures

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Art and Technology Lectures

Design is simply selecting, understanding and deploying these variables.

Graphic Dialogue:
A series of visual conversations

Main Lecture Theatre
London College of Communication
Elephant & Castle London SE1 6SB

10.00 Chao Sioleng & Hong Chong Ip
12.00 Kenya Hara & Helmut Schmid
14.00 Philippe Apeloig & April Greiman
16.00 Edward Tufte & David McCandless

Wednesday 10 December 2014

To book email:
t.pritchard@lcc.arts.ac.uk

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11.12.14
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Design 1.

**The only variables you have the
use of are CASE and SPACE.**

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Design 1.

Playing with CASE.

Case naturally draws your eye to bolder words by the nature of their presence on the page.

All caps can be effective when drawing your eye to a title or key line of info, although it not suitable for large chunks of text.

BLIND WILLOW, SLEEPING WOMAN
by murakami haruki

i
sometimes
think that
people's
hearts
are like
deep wells.

nobody
knows
what's
at the
bottom.

all
you
can do
is to imagine
by
what
comes
floating
to the
surface
every
once
in a
while.

Making Language Visible

Making
Language
Visible

Officina Serif Officina Serif Officina Serif Officina

Serif
A
Humanistic
Superfamily
Font
Designed by
Erik
Spiekermann
1990

Making Language Visible Making Language Visible Making

A Series of
Typographic
Investigations
13 of 21

Making Language Visible Making Language Visible Making Language

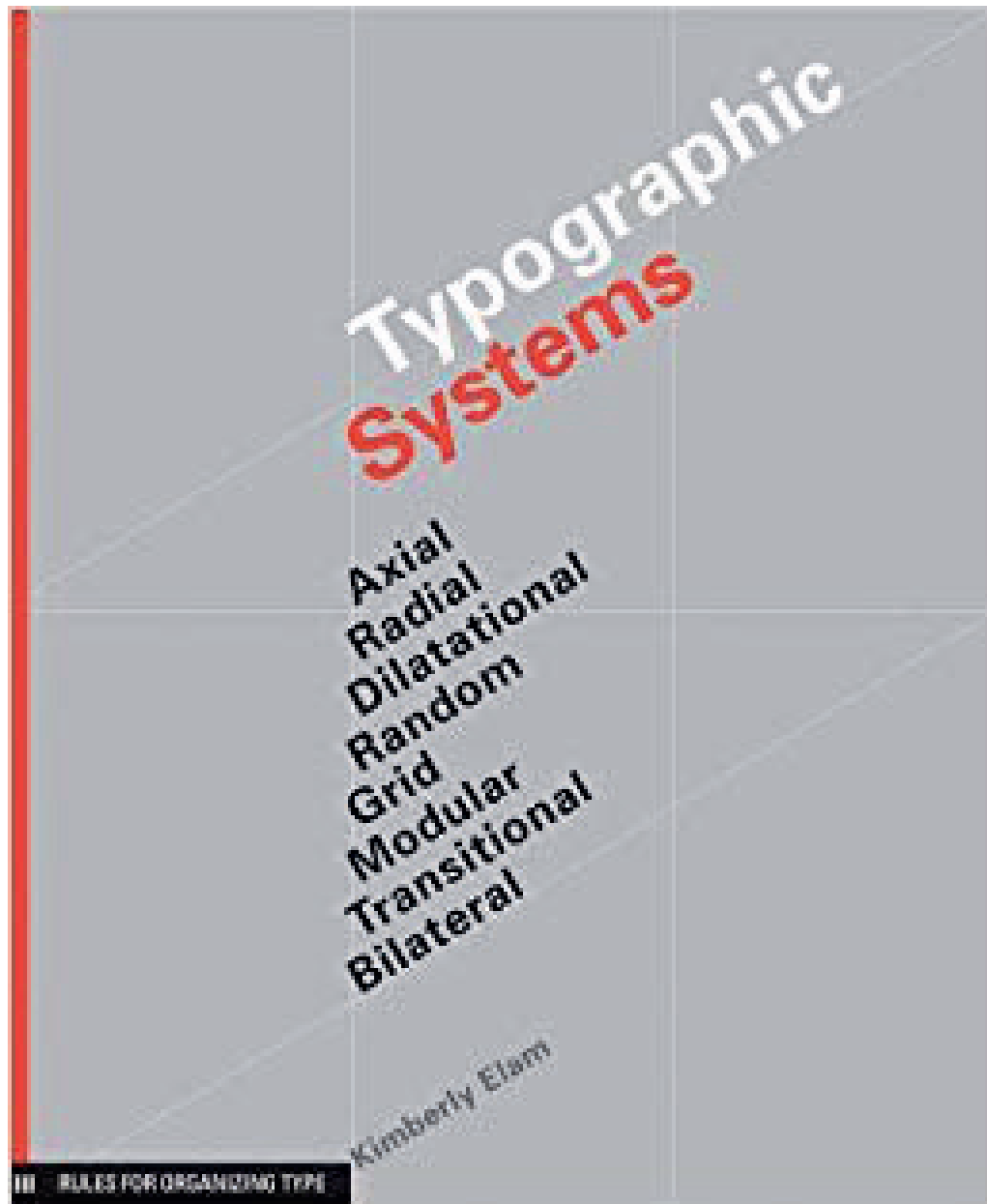
The Ohio
State University
Department
of Design
Autumn 2014

Design 1.

Playing with SPACE.

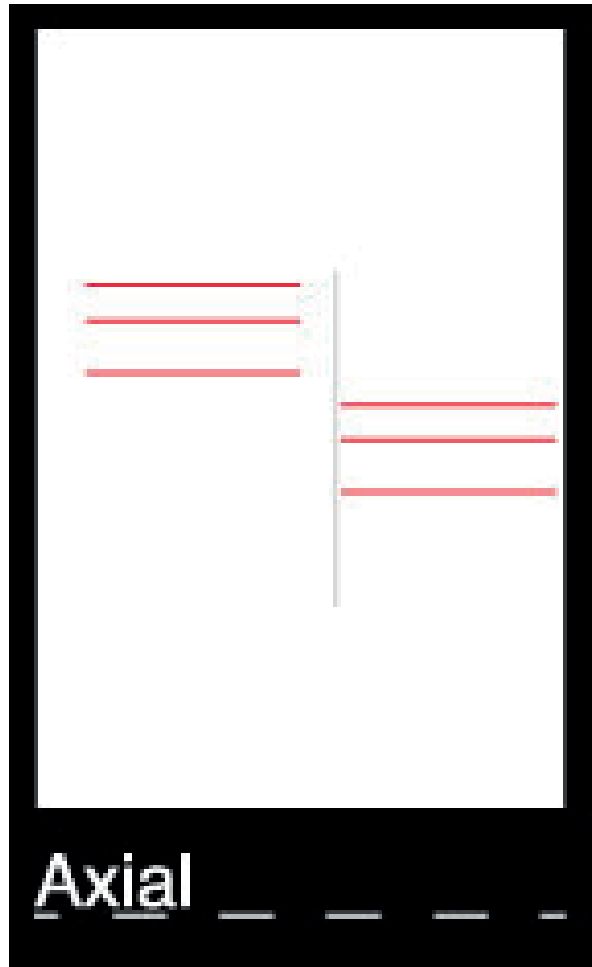
The more space given to a single element, the more attention it can command. You do however, have to be careful that your designs don't start to feel disjointed.

There are a number of methods you can use to help create unity across the space. Today we will look at three of them.



Typographic Systems

Kimberly Elam



Design 1.

Designing from an axis.

All elements are organised to the left and right of a single axis.

This helps visually united the elements but allows you to be creative with your space.

This axis can be rotated and appear on any angle.



Design Lecture Series
Portland State University
Art Department

the
typography
of

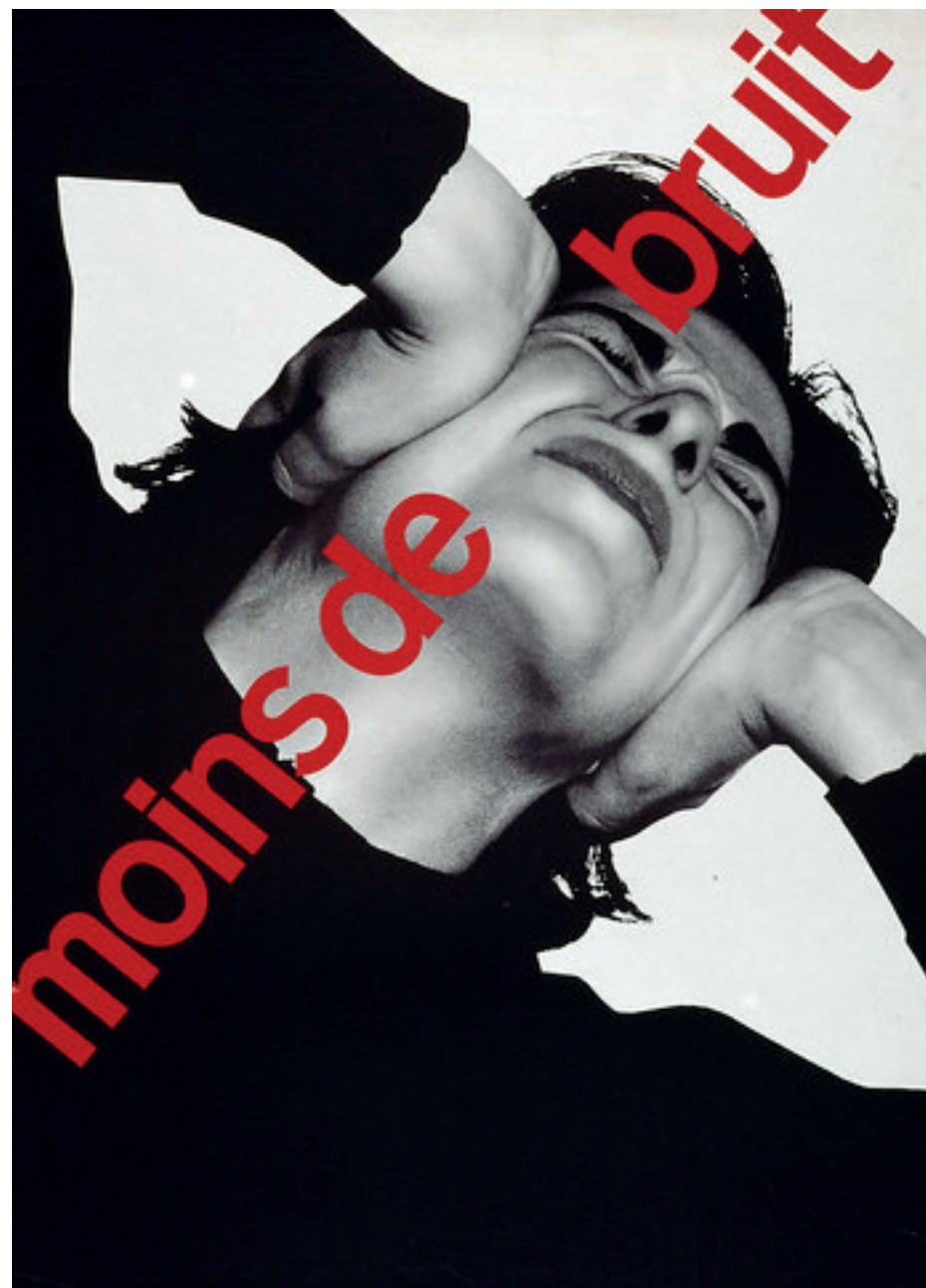
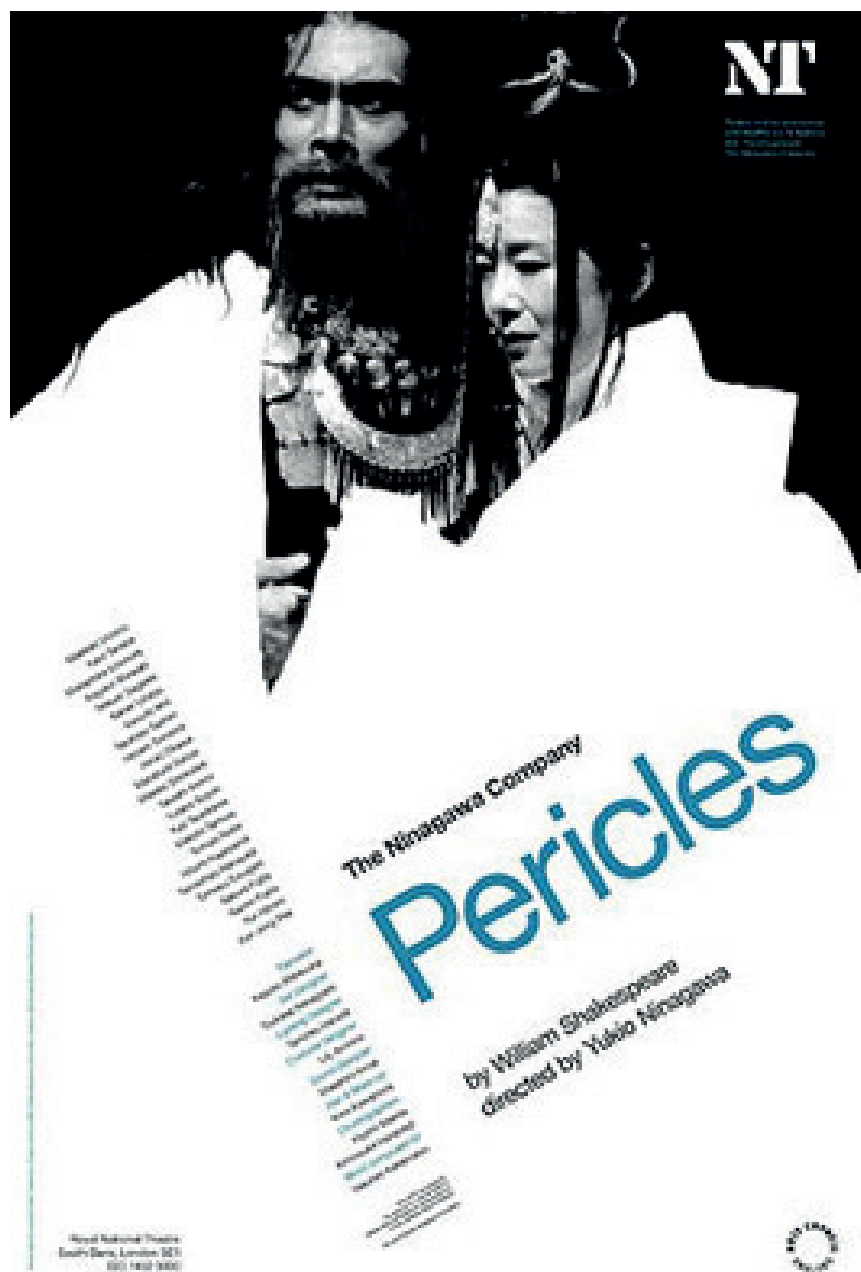
Paul Rand

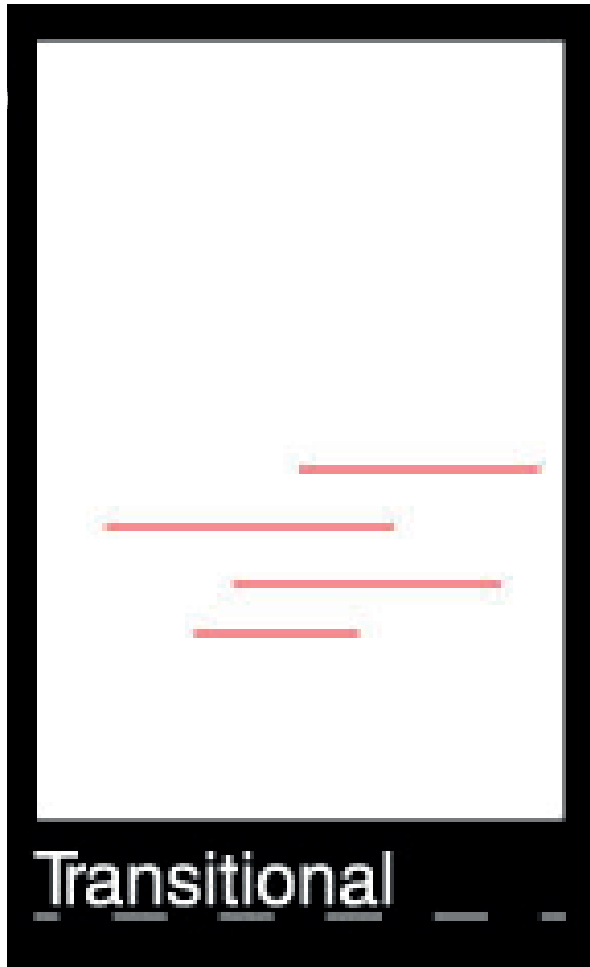
with Lewis Blackwell

Shattuck Hall • 7:00 pm
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With wit and wisdom, Blackwell dissects the patterns of Rand's use of typography throughout his brands, book covers, and advertising work.





Design 1.

Designing with shifted bands

Elements can be arranged freely left or right, but share a common direction.

Leading can be very tight to give the feeling of layers, which also emphasizes the negative space.

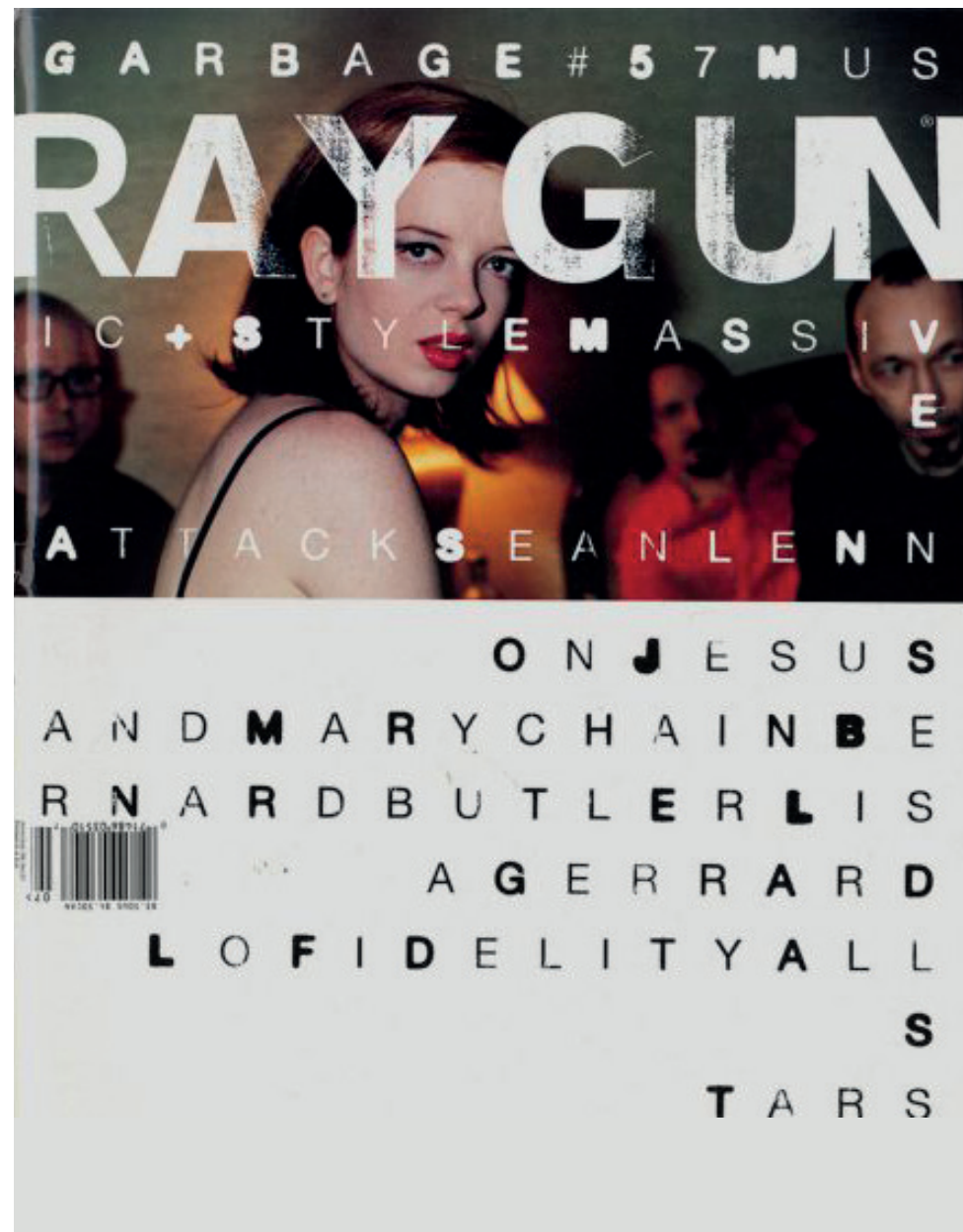
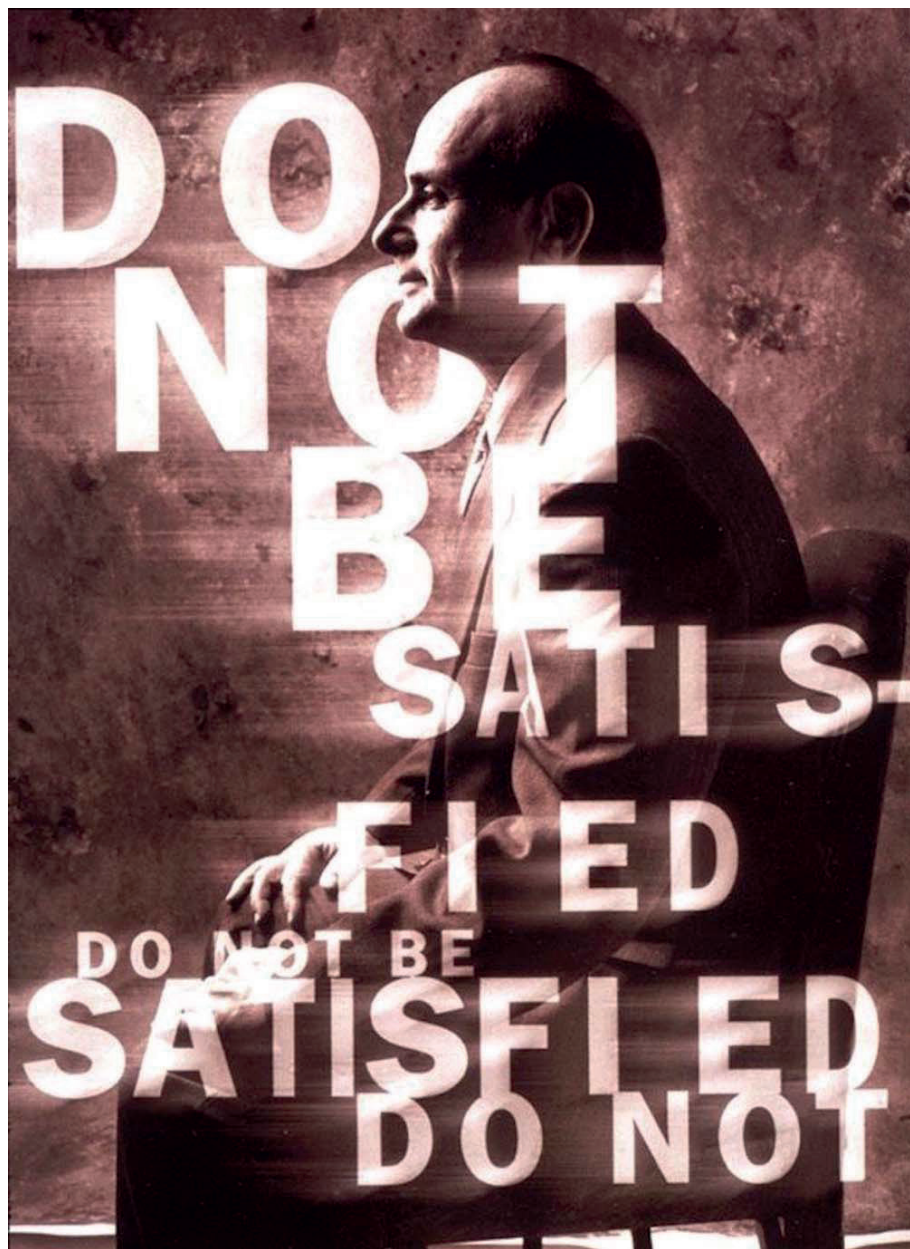
THE resemblance BETWEEN YOU AND ANDRE IS
 UNCANNY BECAUSE YOU BOTH are
 WEARING THE NEW AIR CHALLENGE FUTURE tennis SHOE FROM NIKE WITH THE
 EXOSKELETAL STRAPPING AND THE HUARACHE-FIT™ INNERBOOT system WHICH MOLDS
 TO YOUR FEET AND YOU BOTH ENJOY THE BETTER LATERAL MOTION BECAUSE OF THE
 LONGITUDINAL FLEX LINES AND HERRINGBONE OUTSOLE AND YOU SHARE AN
 INCREDIBLE AMOUNT OF cushioning HATS OFF TO THE NIKE-AIR® CUSHIONING IN THE
 HEEL AND FOREFOOT AND THERE ARE
 MYRIAD OTHER THINGS YOU HAVE IN COMMON LIKE
 THE FOOTFRAME™ device AND THE MIDEye™ tension STRAP WITH
 RUGGED HOOK-AND-LOOP CLOSURE FOR INSTANCE AND

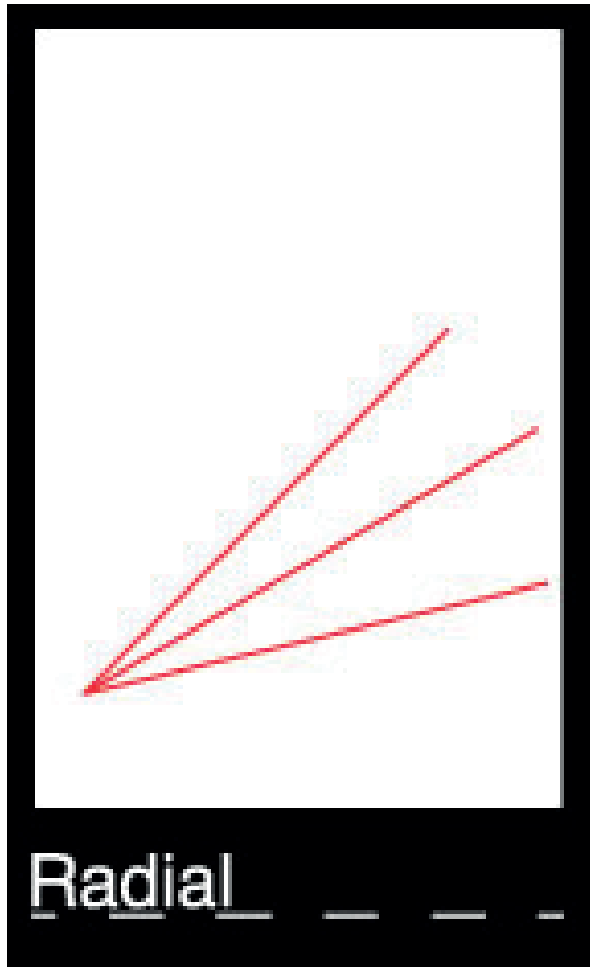


Let's FACE IT IF IT WEREN'T FOR THE HAIR
 AND THE earring AND THE WIMBLEDON

CUP YOU GUYS COULD Be, LIKE,
 TWINS.
 TWINS.







Design 1.

Design using a single point of focus

This is where all of your elements point towards a single focal point. You can create fantastic shapes on the page using this method.

You can also rotate this around a full 360 degrees, creating radial diagrams.

STORYandSYMBOL

DUTCH AND FLEMISH PAINTINGS

september 17 – december 4

The more than 30 paintings in this exhibition are striking, but they are also rich in the history of sixteenth and seventeenth-century northern Europe. The works encompass biblical stories, mythological subjects, stunning portraits, scenes from everyday life, seascapes and landscapes, and still lifes.

Museum of fine arts

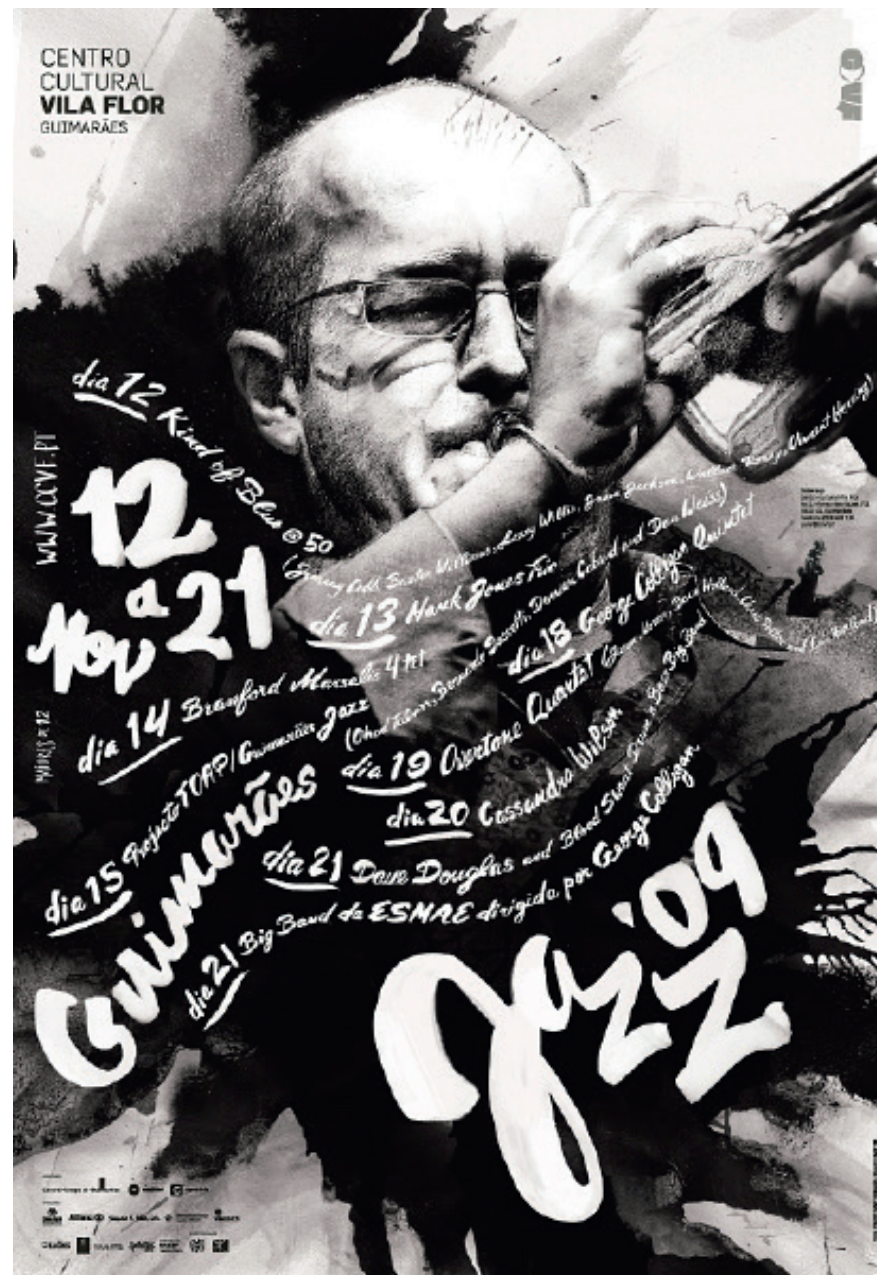
saint petersburg, florida

september 17 – november 27

theNEW YORKschool

SELECTIONS FROM THE GOLLAY COLLECTION

This exhibition presents approximately 35 paintings, sculptures, and works on paper from the fascinating collection of Benjamin Gollay.





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[illegible]

1. Introduction

STRAWINSKY

FORTNER

THE
Dr. J. Edgar Hoover
Department of Justice
2500 Constitution Avenue, N.W.
Washington, D.C. 20535

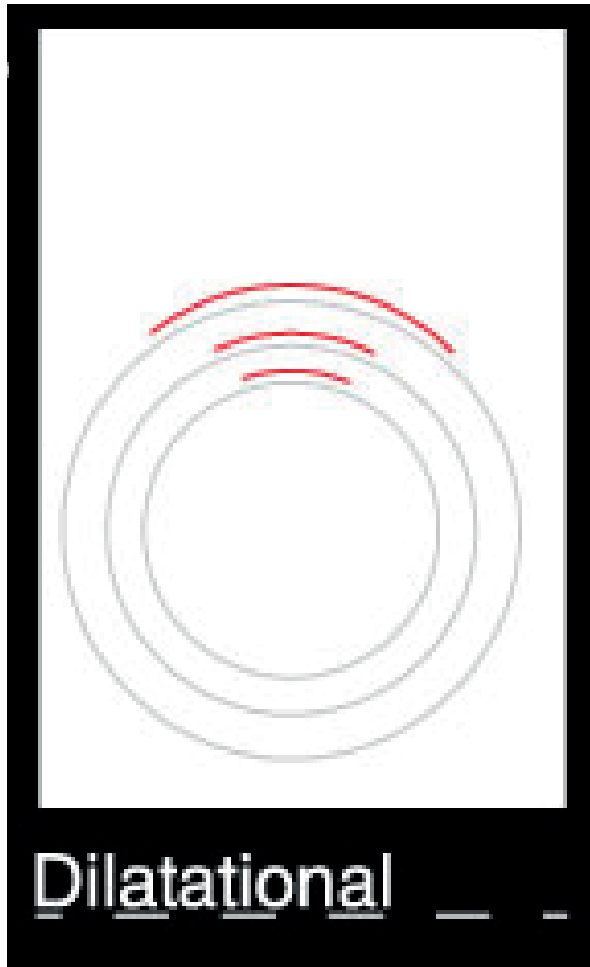
How?

Once we have sketched out our idea, we can translate it into indesign using the line tool.

Draw a line using the line tool.

Hiding under the text tool is the 'type on a path' tool.

With that tool selected, click the line, to start typing along that path.



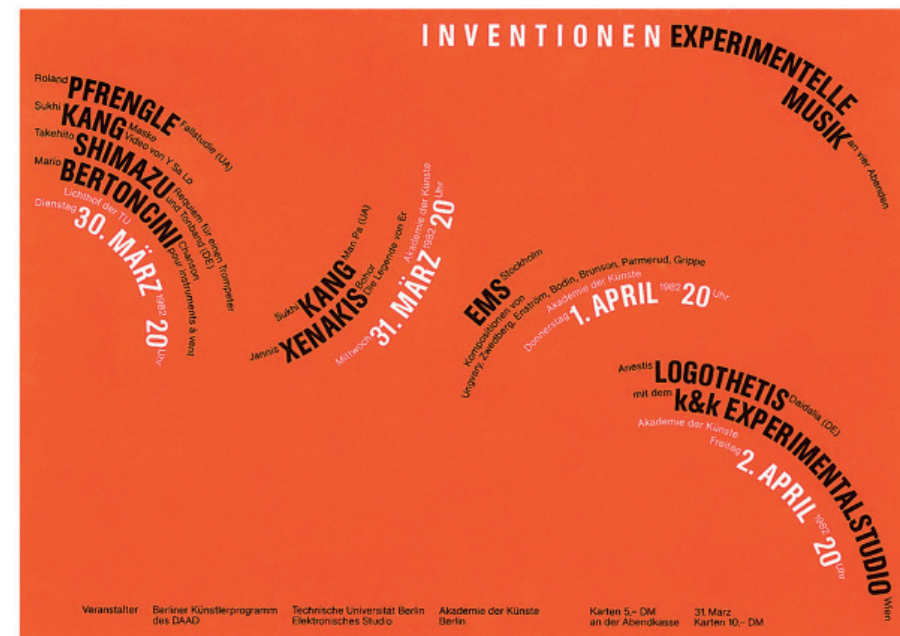
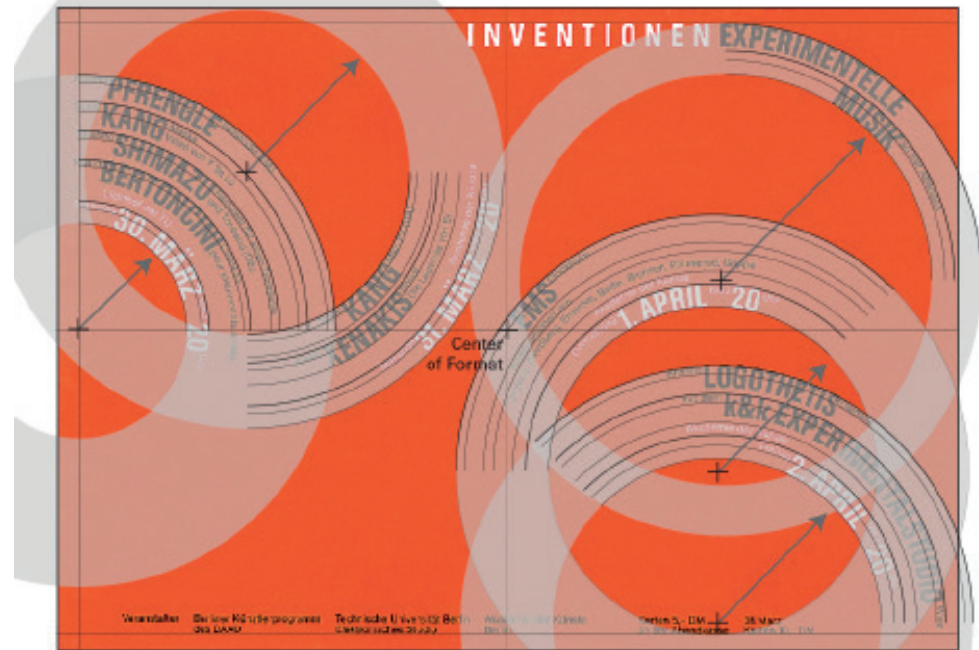
Design 1.

Arrange elements to expand from a central point.

This again has a single focal point, but the lines of text follow radial lines, expanding out from the center.

**This system requires planning, and can get quite complicated.
Sketch it out first!**

If I speak of Vienna it must be in the past tense,
 as a man speaks of a woman he has **LOVED**,
 who is **DEAD**.



How?

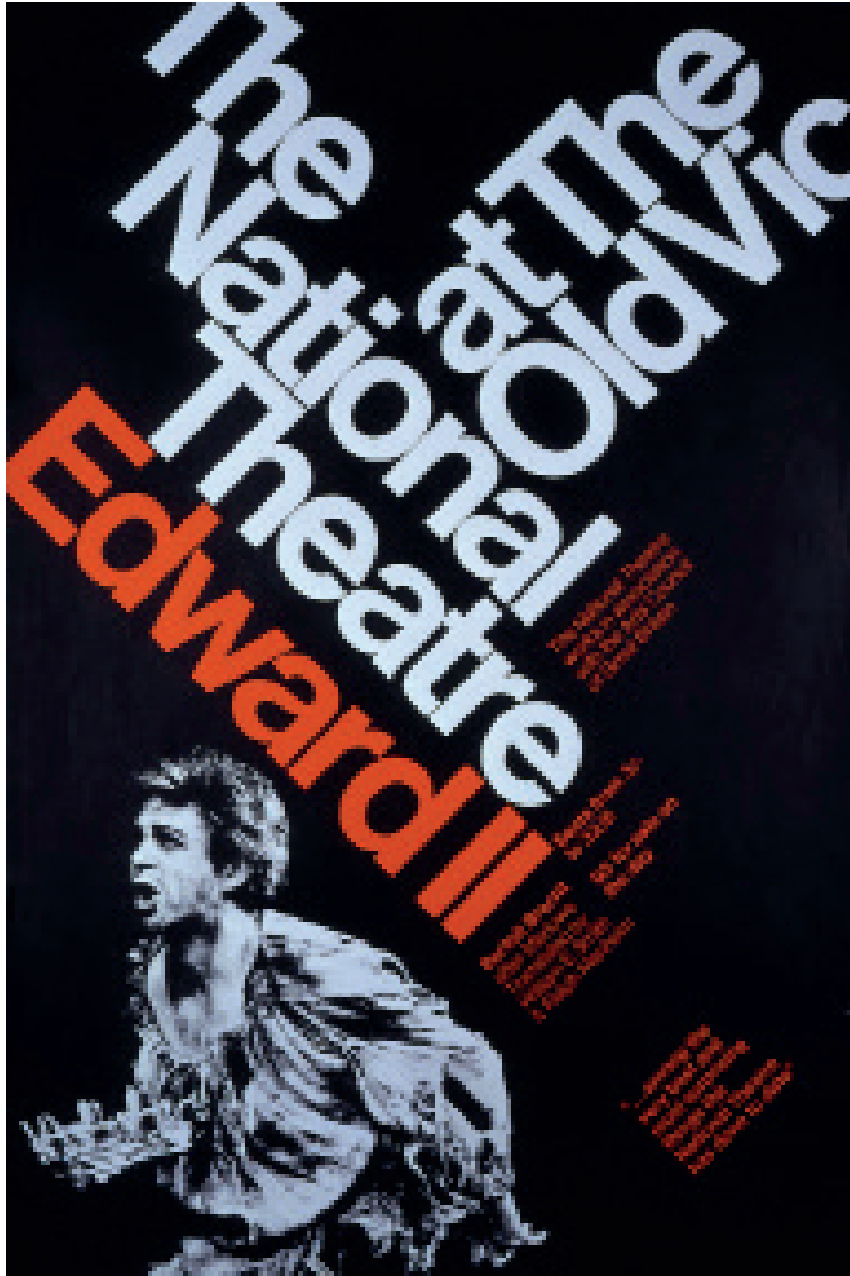
Much like the other systems, this is best worked out on a sketch first.

Once you have that:

Draw a circle using the ellipse tool.

Hiding under the text tool is the 'type on a path' tool.

With that tool selected, click the circle, to start typing along that path.



You can also get great results by utilising multiple techniques in one layout.

Very simply, typographic design is understanding and deploying these design variables.

Its crucial to get into the mindset of questioning every element on your page.

Not doing so results in cluttered, overworked designs.

Where to Start.

Consider the information first.

Take some time to dissect the types of information in the content provided.

Identifying these from titles down to footnotes, will help you consider the hierarchy, in levels of importance.

Only once you have done this, can you start considering the space available.

Create rough sketches, where each line of text is shown as a simple line.

This will allow you to see past the information to create balanced design work. Think about the shapes you are creating on the page and the balance between them and the negative space that frames them.

Identifying These Systems

Research & Process

23 Vue Cinema Swansea

23 Vue Cinema Swansea

23 Swansea Vue Cinema

23 SWANSEA Vue Cinema

23 S W A N S E A Vue Cinema