

DUE MARCH 31, 2005

Project 1.1

Information Hierarchy: Proximity, Weight, and Size

PROJECT OBJECTIVE

This project will teach the student how to express the difference in importance and semantic meaning of information using basic factors.

PROJECT DESCRIPTION

Examine the information in the instructor supplied Illustrator template (available on the course website). It is text from the cover of the book "The Elements of Typographic Style" by Robert Bringhurst. Determine a hierarchy for the information. The title of the book (The Elements of Typographic Style), is probably the most important piece of information.

After you have read and understood the text to be arranged, create an appropriate visual hierarchy using only the factors indicated in each of the elements below. Develop three (3) options apiece of each of the following:

Project 1.1.A – Use only proximity to establish hierarchy

Project 1.1.B – Use only proximity and weight

Project 1.1.C – Use only proximity and size

Project 1.1.D – Use only proximity, size, and weight

And bring them to class for critiques. Refine and turn in one (1) design of each of the above. A and B will be critiqued in the first class after this project is assigned. B and C will be critiqued in the following class. All combinations will be due three weeks after this project is assigned.

PROJECT REQUIREMENTS

To assure that students master the use of these factors, it is very important that any factors other than those to be exercised be eliminated. **The following guidelines must be met.** Projects not following these guidelines will not be accepted (in which case the student will be allowed to correct the project and turn it in late, at the cost of the appropriate late penalty, as indicated on the course syllabus).

- Your final "canvas" size must be 8.5" by 8.5", mounted on an 11" by 11" black board, with a tracing paper flap covering the canvas
- All type must be black (no color or shades of grey)
- The canvas must be white
- The font Helvetica Neue must be used
- Only the normal width font may be used (no condensed or extended versions)
- No "factors" may be used other than those indicated for the appropriate project (again, no color, also no rule lines, boxes, bullet-points or other ornament)
- The exact text supplied must be used. No text is to be repeated, and especially not layered into a "texture."
- For Projects 1.1.A and 1.1.B, all text must be set at 9 point.
- No italics.
- All type must be set horizontally.

GRADING CRITERIA

The projects will be graded upon the following criteria (8 points per project)

- Creativity – Did you exhaust all possibilities to reach your solution (3 points)
- Typographic Etiquette – Did you use appropriate quotations, hang punctuation, pay attention to typographic details (3 points)
- Craft – Is your mounting and presentation clean and professional (2 points)

Graphic Communication Arts
Typography

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ABOUT THE REQUIRED FONT
(HELVETICA NEUE)

Designer/History

Max Miedinger designed the typeface then called Haas Grotesk in 1957 for the Haas foundry of Switzerland. It was released by Stempel as Helvetica (from Helvetia, the Latin name for Switzerland) in 1961. In 1983 Stempel and Linotype redesigned the font to better coordinate the various weights of the font; the result is called Neue Helvetica.

Character and Use

Ubiquitous, praised for its "neutrality" (like its namesake, Switzerland. It seems to have a faux modernist quality to some people – it was used by Quentin Fiore in his design of Marshall McLuhan's The Medium is the Massage. Long regarded as a working man's face, lately we have seen it used by the ad people in "elegant" contexts. It seems to be a sort of palimpsest.

Source: The Typehead Chronicles
<http://webs.lanset.com/bookfolk/typehead/helvetica.htm>