istd

2016

student
assessment

2016 istd

student assessment

Dear Tutors and Students

ISTD engages with universities and institutions across the globe to raise the profile of typography in design education. It is a heritage that we are very proud of, so it is somewhat fitting that this year's partnership is with Linotype, a company which has a heritage of more than a 125 years of great typographic history.

Our goal in the student assessments is to give both tutors and students the opportunity to explore and develop typography as an inherent part of the design process and thus bring the typographic gesture to the forefront of their design education.

The ISTD student assessment scheme, started in 1975, is cited as a model of academic thoroughness and professionalism. Unlike many others, the scheme is not a competition as it considers the holistic achievement – not just the final outcome. The overall design process of research, reflection, strategy, design development, technical and production specification is assessed by teams of practicing designers and educators. We demand this rigorous approach to ensure standards are met and that the award maintains its significance. The only way to become a member of ISTD is through assessment, either student or professional, once membership is awarded it is for life, granted your yearly subscription is met.

Our projects set parameters to work within but are not limited to any media; they look to foster deep research, authorship and opinion. To tackle an ISTD student project, you must be a good problem identifier first, solver second. Your typographic interpretations will be of an extremely high standard whilst demonstrating strong conceptual thinking and application.

This year we have added four new members to our Education Team, and thus expanding our international reach. Our new members come from the United Kingdom, New Zealand, USA and Sri Lanka. I would like to take this opportunity to so say – welcome.

As ever, this year's projects, the masses of work in staging all of our assessments internationally and everything else about ISTD are achieved through the goodwill and voluntary efforts of our Education Team, the ISTD Board and members across the world – I sincerely thank you all.

John Paul Dowling MISTD
Education Director
johnpauldowling@istd.org.uk

istd 2016 education team

The Society's education activities are generated and co-ordinated by the ISTD Education Team. Originally a group of design academics with a geographic coverage of the British Isles, it has expanded to represent our international activities and members in professional practice.

The Student Assessment projects offer a range of challenges that demand a holistic design response. They involve all members of the team, members of ISTD, our project partners and others who share our common interest and commitment to typographic design education.

John Paul Dowling University of the West of England, England *ISTD Education Director*

Becky Chilcott chil3, Fremantle, Australia *ISTD Deputy Chair/Australasia Co-ordinator*

Brenda Dermody Dublin Institute of Technology, Ireland *Ireland Co-ordinator*

*__Catherine Dixon__ Central Saint Martins, London, England

Gary Gowans Duncan of Jordanstone, University of Dundee

John Kortbaoui Notre Dame University, Louaize, Lebanon *Middle East Co-ordinator*

John McMillan Emeritus Professor of Graphic Design, University of Ulster, Northern Ireland

*__Aoife Mooney__ Kent State University, Ohio, USA

Chris Murphy University of Ulster, Northern Ireland

Andy Neal Falmouth University, England

*__Annette O'Sullivan__ Massey University, Wellington, New Zealand

*__Alain Parizeau__ AOD International Design Campus, Colombo, Sri Lanka

Tony Pritchard London College of Communication, England

David Quay Amsterdam, The Netherlands *ISTD Past Chair*

Jack Renwick Jack Renwick Studio, London, England

Caroline Roberts Grafik, London, England

Freda Sack The Foundry, London, England *ISTD Past President*

Gabriel Solomons Intellect Books, Bath, England

Barrie Tullett University of Lincoln, England

Tiffany Turkington-Palmer FlowSA, Johannesburg *Africa Co-ordinator*

*New members

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assessment criteria

The criteria we use for assessment reflect what we require as elements for submission. We see these as an expression of appropriate practice for student designers and part of our support for typographic education. **All of these criteria are used in the assessment of each project in both print and screen-based formats.**

STRATEGY (10%)
- Each submission must be accompanied by a rationale of 250 – 500 words, succinctly describing the thought process underpinning your design proposals.
- It should express what has driven your concept and its design development – not just a description of the various elements or a 'log' of what you did.
- While the strategy will be read by assessors, you should write it to be understood by a client.

RESEARCH AND DEVELOPMENT (20%)
- All submissions must be supported by relevant primary and secondary research
- Your research and development work should show that a range of ideas have been explored before developing your selected concept. Ensure that you present this material in an order that allows us to follow your thought and design process.
- Design development on screen must be described through hard-copy evidence.
- The total amount of this material should not exceed the equivalent of one A3 layout pad.
- You must cite fully your bibliographic/web sources and, where relevant, credit images.

TYPOGRAPHIC INTERPRETATION + SKILLS (50%)
- Typographic interpretation, creativity and control must be central to your proposals.
- Evidence of creative and innovative thinking in the outcomes is essential.
- Each project requires a sensitive use of type and, if appropriate, images. However, we suggest a subtle and sensitive approach to the inclusion of any illustrative content. Remember that your solution must be essentially typographic.
- The hierarchy of information in both print and screen formats must be clearly expressed through the inclusion and formatting of at least 500 words of text into your submission.

TYPOGRAPHIC DETAIL
It is essential that you demonstrate rigorous attention to typographic detail across all elements of your submission – ensure that you check: spelling and hyphenation; punctuation; capitalisation; quote marks; widows/orphans; hyphens/dashes; rags; justification/rivers...
- Legibility, whether in print or on screen, must be considered – and resolved.
- Consideration should be given to the relationship between sound and movement in screen-based submissions.

SPECIFICATIONS (10%)
- Typographic, production/broadcast specifications, must be included and must reflect your detailed treatment of text matter.
- Using your layouts, present fully annotated typographic specifications and grid(s).
- Samples of paper stock and other materials used in print production should be attached.
- Refer to the *Specifications Guides* pages

PRESENTATION (10%)
- Presentation is important but no substitute for a weak idea.
- Ensure that screen-based submissions have been tested for use. Occasionally we cannot open files – these proposals sadly fail.
- All submissions must include a non-returnable flash drive with PDF(s) of images that reflect
  - concept origination
  - design development
  - form and usage
  - layout/grid system
  - media/material choices
  - typographic choice
  - typographic detailing
  - presentation images of the outcomes
- When submitting, complete the PDF form label, which will be available online closer to the submission date. Ensure that you indicate your project choice, by number, your media choice (screen or print) and fix the label firmly to your portfolio.
- Finally, check that all of the requirements of your chosen brief are included and clearly identified.
- Submit work in one robust, clearly labelled, portfolio – no larger than A2.

istd 2016 registration, fees & submission

ENTRY

Full-time under- and post-graduate students at universities and colleges – internationally – are eligible. As membership of the Society is awarded to successful entrants, only the work of individual students can be assessed.

ISTD does not accept entries that are collaborative work. Only the work of individual students can be assessed, as membership of the Society is awarded to successful entrants.

ONLINE REGISTRATION

Details of how to register and pay are available on our website. Please make sure you read the *Frequently Asked Questions* there and in this document.

Registration for all assessments must be carried out by named tutors – not by students – using our website's online system. This allows online payment of fees and can issue invoices where required.

Note – if you select payment by invoice the email that you receive forms your invoice, please make sure this is passed to your finance department. No further invoices can be raised.

FEES

The Registration Fee is £35 per student submission (Institutional Member **£28**). Submissions that are submitted for assessment and have not been registered and/or have not paid the Registration Fee will not be assessed.

REGISTRATION DEADLINES

Main/UK	**19 February 2016**
Ireland	**12 February 2016**
Middle East	**12 May 2016**
South Africa	**23 September 2016 TBC**
Australasia	**07 October 2016 TBC**

You must meet the Registration Deadline as this allows us to gauge the number of assessors required. Registrations received after the deadline are at the discretion of the Education Director and may not be accepted.

DEADLINES FOR SUBMISSIONS

The Deadline for submission of work to each of our Assessments will be confirmed on the Registration Deadline for that assessment but will generally be around 3 – 4 weeks later.

Soon after registration, information, including arrangements for delivery and return, will be sent to you.

ASSESSMENT

Each submission is assessed by a two-person team, usually comprised of a member from education and one from industry. All material is examined, taking around 30 – 40 minutes. The outcome is ratified by a team of Moderators who maintain parity across the assessment teams. If necessary, the entry is passed on to a second stage panel for further appraisal. All entries gaining *Merits* or *Commendations* are further assessed. Reports with results will be emailed to tutors and their students within two weeks of each Assessment.

AWARDS

We hold an annual Student Awards ceremony in London. Successful students are invited to be presented with ISTD Membership Certificates. Their nominated tutors are also invited to receive Tutor Certificates. Individual arrangements are made for our other assessments.

IMPORTANT NOTE

ISTD retains digital records of all successful student submissions and reserves the right to use this material as it deems appropriate.

ISTD will not accept claims for payment in respect of using any such recorded material.

TERMS AND CONDITIONS

Please read our *Terms and Conditions* on the ISTD website.

istd 2016 frequently asked questions

Do you accept entries from anywhere?
Yes. As long as they meet the ISTD entry criteria. Work could be sent to our Main Assessment in London or included in one of our other international assessments in Ireland, Middle East, South Africa or Australasia. Contact the Education Director for further information.

Registration. I am a student who wants to register. Can I do this myself?
No. All registration and payment must be done by tutors/professors. Please do not try to register by using a tutor's details as you will not succeed.

I am a Masters/post-graduate student and would like to submit work for Assessment? Is this possible?
Yes. As long as you are registered on a recognised full-time course/programme you can be registered by your tutor/professor. While the vast majority of students who submit work are undergraduates we recognise that postgraduate students – for many reasons – should be given the same opportunities.

I submitted work last year and was not successful. Can I submit again this year?
As long as you are enrolled on a recognised full-time course /programme you can be registered by your tutor/professor. Some students submit in their penultimate year of study and have another attempt in the Final Year. This is allowed.

I am working on one of last year's project briefs that I found interesting. Can I submit it for assessment?
No. We only assess the project briefs for the current year's assessment.

I have registered a number of students but now find that I have one or two more who wish to register. Is this possible?
Yes. We prefer to have all students registered at the same time but can accommodate additions, as long as they are made before the Registration Deadline.

I live and study in the Middle East and understand that submissions from this area are assessed in a Middle East Assessment. How do I register?
Register as usual. As we assess submissions from all around the world we determine to which of our Assessments you should submit. Please note that submissions for the Middle East usually combine Arabic and Latin script.

Payment of Registration Fees. I am cautious of making payments by internet? Is your site secure?
Yes. The payment system is handled directly through Barclays Bank. ISTD does not have access to any of your financial information.

Please clarify how to pay the Registration Fee?
The two methods to pay are as follows, both require credit or debit cards:

Pay for each student using their card details at the time of registration. They could enter their own details to maintain individual security.

Collect money from students and make a single, combined payment on their behalf using your card.

I want to register a student whose fee will be paid by my institution. I need an invoice.
We will only issue an invoice for four or more students. This option becomes available on registration of a fourth student. However, please ensure that the fees are paid by your institution before the assessment date.

I have registered and paid the fee for one of my students who now wants to withdraw. Can they be reimbursed?
We do not re-imburse registration fees. However, we are able to change the registration to that of another student, using the existing fee.

We are a non-UK institution and wish to pay in our local currency.
All payments must be made in GBP (pounds sterling). If you are paying an invoice via bank transfer it is important that you instruct your bank accordingly – and that all currency exchange costs and all bank charges are paid by yourselves. ISTD must receive the full amount of the registration fees in GBP into the ISTD bank account.

Got a question?
If you have a question that has not yet been answered above, please contact us.

istd 2016
institutional membership

The ISTD Student Assessment Scheme began in 1975. The Society had been considering requests to accredit courses but the Assessment Scheme was an option that offered benefits to both tutors, students and, ultimately, to industry.

Institutional Membership allows us to improve communication between ISTD and tutors and, importantly, maximise the benefits to typographic education through use of our considerable archive of student typographic design. Our hope is that, as this area develops, we may develop the benefits.

Tutors should be aware that personal membership of the society (MISTD) is also possible for those working in typographic education who would not qualify by means of a professional portfolio of work.

INSTITUTIONAL MEMBERSHIP
offers the following –

PROJECT ARCHIVE
Each successful student project is archived using photographs supplied by the students. This combines images of research, development and presentation elements. Each member institution receives a comprehensive photographic archive of each year's successful project submissions – a valuable teaching resource that is otherwise restricted to our Education Team.

PUBLICATIONS
Member institutions receive copies of ISTD related publications and all other occasional publications during each year of membership. Our New Member Starter Pack includes a copy of our publication *Typographic Writing*, edited by David Jury (while in stock). Institutional members are also entitled to discounted back-issues of publications bought online.

REGISTRATION FEES
Member institutions receive a 20% discount on student Registration Fees for the Student Assessment.

MEMBERSHIP CERTIFICATE
Each member institution receives an annual Membership Certificate that may be displayed publicly.

ISTD LOGO
The ISTD logo may be used by member institutions for marketing purposes (with conditions for use).

INVITATIONS
Invitations and, where applicable, discounts to all ISTD events, including exhibition openings, talks, lectures and workshops.

STAFF DEVELOPMENT
Staff from member institutions qualify for the opportunity to participate in one of our Student Assessments and be mentored by one of the ISTD Education Team.

CONSULTATION
Staff from Member Institutions have preferential access to the Education Team for consultation on the Student Assessment Scheme and other ISTD Education activities.

INSTITUTIONAL PRESENTATIONS
Presentations on the work of ISTD and the Annual Student Assessment, by the Education Officer or members of the Education Team can be arranged with member institutions.

Further information to help applying for Institutional Membership is available on our website, from the Education Director and at education@istd.org.uk

A life's work

The day Ottmar Mergenthaler demonstrated the first linecasting machine to the New York Tribune in 1886, Whitelaw Reid, the editor, was delighted: 'Ottmar,' he said, 'you've cast a line of type!' The editor's words formed the basis for the company label, and marked the beginning of Linotype's success story. Four years later, the ingenious inventor founded the Mergenthaler Linotype Company. For more than 100 years, the Linotype name was synonymous with high quality typefaces. In 2006, Linotype GmbH was acquired by Monotype Imaging Holdings inc., and in 2013 was renamed to Monotype GmbH. The Linotype library remains part of the Monotype libraries and continues as an active type label. Linotype.com also remains as the same thriving e-commerce portal through which you will be able to obtain as before the latest Linotype typefaces and the font products of other libraries and font foundries.

Adrian Frutiger who passed away September 10, 2015 was a Swiss typeface designer who influenced the direction of digital typography in the second half of the 20th century and into the 21st. His career spanned the hot metal, phototypesetting and digital typesetting eras.

Frutiger's most famous designs, Univers, Frutiger and Avenir, are landmark sans-serif families spanning the three main genres of sans-serif typefaces: neogrotesque, humanist and geometric. Univers was notable for being one of the first sans-serif faces to form a consistent but wide-ranging family, across a range of widths and weights. Frutiger described creating sans-serif types as his 'main life's work'.

Brief

Celebrate the life's work of Adrian Frutiger. Create a prestigious 'publication' (digital/physical or both) that celebrates the life and work of Adrian Frutiger. You may wish to compare/contrast his type designs, look to explore current events of the time in society, culture and politics. Explore opportunities to contextualise your subjects and his work e.g. consider biographical, literary, cultural and historical reference points to inform visual content and typographic interpretation.

This publication (print or digital) should be special – it will pay homage to one of the world's great type designers – and should be designed, produced and presented accordingly.

Fonts

A selection of Adrian Frutiger's typefaces have been made available by Linotype and can be accessed from the following link:
www.istd.org.uk/linotype_fonts

Enquires

Please do not contact Linotype directly, all enquires should be made to education@istd.org.uk

Research & Development

We expect deep sketchbook research with evidence of your personal responses to the information that you uncover. We would like to see lots of potential directions explored in order to get a sense of your thinking processes and understand how you come to decisions regarding the final outcome. Sketchbooks should be a reflection of your design thinking. They should be colourful, vibrant and organic – full of visual references; notations; sketches; exploration of materials and ideas. They should not be scrapbooks or dissertations and they should not be 'retrospective' i.e. 'Now I've finished the piece – time to fill the sketchbooks with photocopies'.

Target Market

Type designers, typographers, graphic designers, educators and students, craft enthusiasts, discerning members of the public.

Submission Guidance/Requirements

Your project submission should include sufficient appropriate material to show that you have addressed the brief comprehensively and clearly expressed your design and typographic skills.
It must include:

- Strategy
- Research and design development
- Specifications/Grid(s)
- Final outcomes
- Flash drive recording project development along with presentation images of your project. Label with your name.

Cross-reference this project brief with the *Assessment Criteria* guidance notes.

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Project 2

The Undiscovered Country...

The title of this brief is a quote from William Shakespeare's *Hamlet*. The 'undiscovered country' is a metaphorical reference to death. In his famous oration Hamlet questions our fear of death and how that fear, '...does make cowards of us all'.

It has been said that contemporary Western society has become intellectually and emotionally divorced from death. We are unsure how to deal with it. Issues surrounding 'end-of-life matters' have come to the fore in recent years, partly due to the fact that people are living longer, thereby causing significant problems in respect of end-of-life care. Our 'divorcement' from the subject however, also relates to the fact that we – unlike generations before us – do not live with death on a day-to-day basis. Catastrophic wars and pandemic outbreaks of diseases such as bubonic plague, tuberculosis, cholera, influenza no longer threaten us on a daily basis. In contrast to this, in Victorian England, by the mid 1800s the life expectancy in cities averaged between 25 and 30 years.*

Brief

'Stare death in the face' and find out everything there is to know about it. Consider international, societal, scientific, religious, historical, statistical, cultural, literary and poetic touch-points within your research, before determining your approach. Design a publication that 'visits death' – a work that will inform and stimulate the intellect whilst pleasing the typographic designer's eye.

We do not wish to be prescriptive but suggest that you avoid the 'Hollywood Babylon' celebrity exposé approach to the subject, and any sinister or darkly moribund sensibility. This should be an engaging, aesthetic, well-crafted work that is keenly aware of its intended target audience.

Research & Development

We expect deep sketchbook research with evidence of your personal responses to the information that you uncover. We would like to see lots of potential directions explored in order to get a sense of your thinking processes and understand how you come to decisions regarding the final outcome. Sketchbooks should be a reflection of your design thinking. They should be colourful, vibrant and organic – full of visual references; notations; sketches; exploration of materials and ideas. They should not be scrapbooks or dissertations and they should not be 'retrospective' i.e. 'Now I've finished the piece – time to fill the sketchbooks with photocopies'.

*Colton Historical Society: http://www.coltonhistorysociety.org.uk/sickness-Vict.php

Target Market

A discerning, intellectual, literary and design-aware audience.

Submission Guidance/Requirements

Your project submission should include sufficient appropriate material to show that you have addressed the brief comprehensively and clearly expressed your design and typographic skills. It must include:

• Strategy
• Research and design development
• Specifications/Grid(s)
• Final outcomes
• Flash drive recording project development along with presentation images of your project. Label with your name.

Cross-reference this project brief with the *Assessment Criteria* guidance notes.

Visualising Music

Experimental Music scores have long attempted to offer an alternative to more formal 'staff' notation.

John Cage, Steve Reich, Brian Eno, Cornelius Cardew, Hans-Christoph Steiner, Gyorgy Ligeti, Tom Philipps… the list of artists and musicians trying to find a different way of expressing music is formidable.

Brief
Using Philip Glass' opera *Einstein on the Beach* as your source material, you are asked to investigate different ways of making visual typographic notations in order to create a music score for this work. One that can be performed without reference to staff notation, which is the set of five horizontal lines and four spaces that we are likely to be most familiar with.

You are asked to consider a more avant-garde approach, one that is often found in graphic scores, oramics or eye music – this being 'the representation of music through the use of visual symbols outside the realm of traditional music notation'.

Remember. Your typographic response is a score for a performance. It is not free form jazz. There can be some aspect of interpretation, but the final piece must adhere to a rigorous internal logic.

Whether the piece is to be performed by professionals or amateurs is up to you. Whether it is to be performed by people who have heard the opera or not is up to you. Whether it is to be performed by people who can 'read' music or not is up to you. Whether these things matter or not is up to you.

Research & Development
We expect deep sketchbook research with evidence of your personal responses to the information that you uncover. We would like to see lots of potential directions explored in order to get a sense of your thinking processes and understand how you come to decisions regarding the final outcome. Sketchbooks should be a reflection of your design thinking. They should be colourful, vibrant and organic – full of visual references; notations; sketches; exploration of materials and ideas. They should not be scrapbooks or dissertations and they should not be 'retrospective' i.e. 'Now I've finished the piece – time to fill the sketchbooks with photocopies'.

Target Market
Identify your market, and how you will target it, in your *Strategy*.

Submission Guidance/Requirements
Your project submission should include sufficient appropriate material to show that you have addressed the brief comprehensively and clearly expressed your design and typographic skills. It must include:

• Strategy
• Research and design development
• Specifications/Grid(s)
• Final outcomes
• Flash drive recording project development along with presentation images of your project. Label with your name.

Cross-reference this project brief with the *Assessment Criteria* guidance notes.

Eye Witness

The written word has the ability to communicate experience as powerfully as that of seeing an event first hand. In recognition of this, a local gallery is devoting its space to an exhibition of eyewitness accounts.

The opportunities for the project include the translation of a text into a three dimensional experience, the notion of 'walking through a book', the opportunity to deliver a hierarchy of information based on how close the viewer is to the text, the use of digital technologies or even the physicality of typography you can sit on...

Brief

Your task is to translate a written, first person account of a significant event, into a typographic experience that is designed as a site-specific installation in the gallery of your choice. The original writing should have appeared in traditional print media; a newspaper or a book, which has been commissioned and edited, rather than a blog for which there is no 'peer review'.

This site-specific piece can be printed, projected, installed, or anything else you can think of – depending upon how you want to use the space you have chosen. But remember, depending on your solution, all the usual rules of typography for the page may well be redundant; The grid becomes a three dimensional space and the line may be the length of a wall, not twelve to fourteen words in a single column on a page. You may be reading the ceiling and the floor as well as text that follows the usual path of your eye-line.

However, you should still consider hierarchy, readability and the emotional engagement of the viewer.

There is a historical precedent for interpreting experiences typographically, from Paul van Ostaijen's *Bezette Stad* (Occupied City) to Marinetti's *Zang Tumb Tumb* and Massin's *The Bald Soprano* to Tomato's *Mmm... Skyscraper I Love You* and the physicality of the work of the Why Not Associates, Gordon Young, Stefan Sagmeister or Stephen Doyle.

You are also asked to produce an item (either physical or digital) that the gallery can sell to visitors celebrating/recording the event. This should include the eye-witness account as a more traditionally set piece of long copy, although the 'rules of readability' will depend on the format you chose.

Remember: The intent of the project is to communicate the direct experience of the event.

Research & Development

We expect deep sketchbook research with evidence of your personal responses to the information that you uncover. We would like to see lots of potential directions explored in order to get a sense of your thinking processes and understand how you come to decisions regarding the final outcome. Sketchbooks should be a reflection of your design thinking. They should be colourful, vibrant and organic – full of visual references; notations; sketches; exploration of materials and ideas. They should not be scrapbooks or dissertations and they should not be 'retrospective' i.e. 'Now I've finished the piece – time to fill the sketchbooks with photocopies'.

Target Market

Identify your market, and how you will target it, in your *Strategy.*

Submission Guidance/Requirements

Your project submission should include sufficient appropriate material to show that you have addressed the brief comprehensively and clearly expressed your design and typographic skills. It must include:

• Strategy
• Research and design development
• Specifications/Grid(s)
• Final outcomes
• Flash drive recording project development along with presentation images of your project. Label with your name.

Cross-reference this project brief with the *Assessment Criteria* guidance notes.

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Project 5

And the winner is...

On 27 November 1895, Alfred Nobel signed his last will and testament, giving the largest share of his fortune to a series of prestigious awards – the 'Nobel Prizes'. As described in Nobel's will, the awards were dedicated to those who *'shall have conferred the greatest benefit to mankind'*.

The prizes, which were first conferred in 1901, reward ground-breaking work that supports academic, cultural and scientific advances. The list of recipients includes some of the most outstanding literary, scientific, cultural and political figures in modern history e.g. Ernest Hemingway, Rudyard Kipling, Marie Curie, Mother Theresa, Albert Einstein, Nelson Mandela, Aleksandr Solzhenitsyn, Doris Lessing, Winston Churchill, Jean-Paul Sartre, Barack Obama to name but a few.

Brief

Celebrate the Nobel Prize. You may wish to propose the design for a suite of publications that highlight the various categories of awards; perhaps a prestigious publication that investigates the life and work of a selection of Nobel Laureates; or a very focused approach looking at a specific category e.g. the prize for literature. We do not wish to be prescriptive as your research and development may suggest interesting alternative routes and outcomes.

Explore opportunities to contextualise your subjects and their work e.g. consider biographical, literary, social, cultural and historical reference points to inform visual content and typographic interpretation. Give us a sense of the world that these luminaries inhabited, and the influences that informed their work. Consider the institution itself, discover the highs and lows, the political wrangling and the controversies that have peppered its history over more than 100 years.

Research & Development

We expect deep sketchbook research with evidence of your personal responses to the information that you uncover. We would like to see lots of potential directions explored in order to get a sense of your thinking processes and understand how you come to decisions regarding the final outcome. Sketchbooks should be a reflection of your design thinking. They should be colourful, vibrant and organic – full of visual references; notations; sketches; exploration of materials and ideas. They should not be scrapbooks or dissertations and they should not be 'retrospective' i.e. 'Now I've finished the piece – time to fill the sketchbooks with photocopies'.

Target Market

Identify your market, and how you will target it, in your *Strategy*.

Submission Guidance/Requirements

Your project submission should include sufficient appropriate material to show that you have addressed the brief comprehensively and clearly expressed your design and typographic skills. It must include:

- Strategy
- Research and design development
- Specifications/Grid(s)
- Final outcomes
- Flash drive recording project development along with presentation images of your project. Label with your name.

Cross-reference this project brief with the *Assessment Criteria* guidance notes.

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type & layout specifications

You need to demonstrate your controlled use of all typographic elements in your layouts by detailing their use through annotated specifications. The diagrams below and on the following page give guidelines for possible methods of annotation.

Grids should detail all measurements of your document/screen grid – horizontal and vertical grid spacing (margins/gutters/). The sample below shows the use of the baseline grid. This is not mandatory. Column/text block measures should be included.

Typo/graphic Specifications should detail your use of type/glyphs and other graphic elements. The main focus is your typographic treatment of texts – particularly the hierarchy of information.

Consider, for instance, your detailing for headlines; sub-heads; body text; cross-heads; standfirsts; call-outs; captions; headers; footers; folios; bullets; rules; fleurons and any other typographic devices that may be used. In all instances give the size, body/leading, weight and colour.

Media choice will determine the appropriate information for your specifications. The list above relates to print-based matter. Specifications for screen-based/broadcast type should include the appropriate information and terminology for those media.

Type and lettering used as illustrative matter need not be specified.

Head margin
15mm

Folio
6 pt Foundry Sans Demi
colour: 50% black

Rule
4pt x 3 column
colour: 50% black

Heading 1
36 pt Kade Bold
3 column measure
colour: 100% black

Paragraph
3-line drop cap
Kade Bold
colour: 100% black

Body Text
9/12pt Foundry Sans Normal
Ranged Left
57mm measure
3mm paragraph indents
colour: 100% black

Heading 2
9/12pt Kade Bold
colour: 100% black

Running Headline
6 pt Foundry Sans Normal
colour: 100% black

Gutter
4mm

Caption
8/10 pt Foundry Sans Italic
colour: 100% black

22 International Society of Typographic Designers

The devil is in the de

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Specifications

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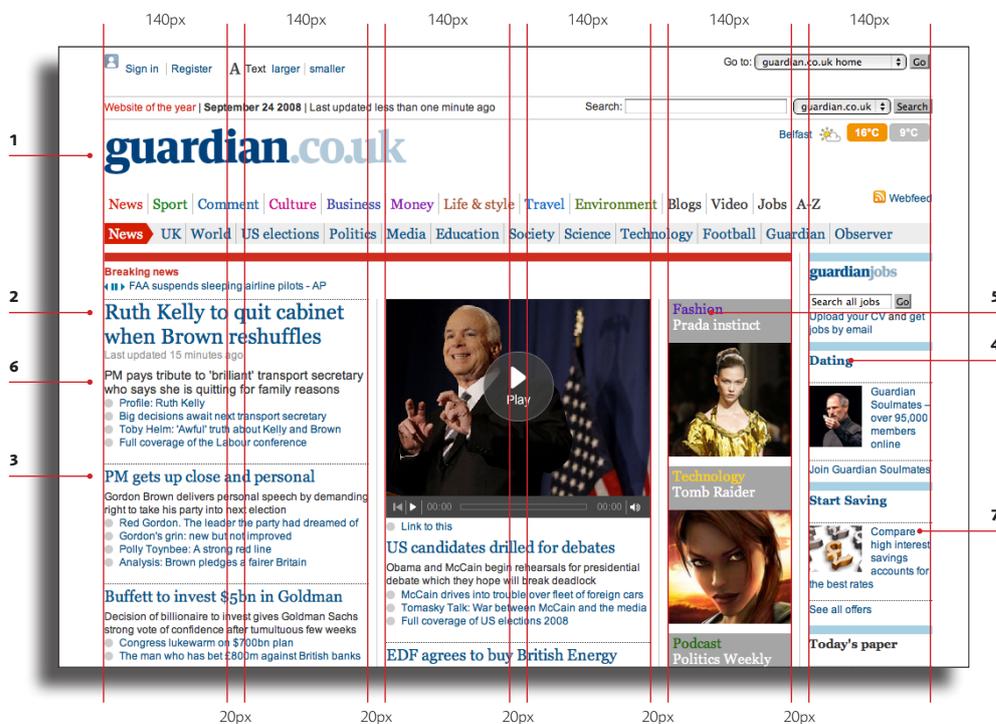
International Society of Typographic Designers

20
16
istd
type & layout specifications

Annotation

This illustration offers an alternative method of annotation to that on the previous page – in this case for specification of a screen-based submission. Either method is acceptable – clarity of information is the main criterion.

1

2
<h1>
font-family: Georgia, serif;
font-size: 24px;
line height: 1.2em;
font-weight: normal;
colour: #005689;

3
<h2>
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4
<h3>
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5
<h3>
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font-weight: normal;
colour: #005689;

6
<p>
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font-size: 14px;
line height: 1.2em;
font-weight: normal;
colour: #333;

7
<p>
font-family: Arial, sans-serif;
font-size: 12px;
line height: 1.3em;
font-weight: normal;
colour: #005689;

2016 istd

print production specifications/samples

Click in the area you wish to enter information. On completion, print out, attach samples and include in your submission.

This interactive form allows you to detail the processes and materials that would be required to commercially produce your proposals.
For each item state –
- **finished dimensions**
- **printing process(es)** (litho/screen/letterpress/gravure . . .)

- **material**/stock/papers, their manufacturer/range/weight (materials should be identified and samples fixed to this sheet)
- **colour** (process colour/spot colour and/or specials)
- **binding/finishing** (case/perfect/saddle-stitched/laminating/embossing/etc.)

REGISTRATION NUMBER

NAME

PROJECT NUMBER

ITEM DESCRIPTION/SIZE

PRODUCTION/MATERIAL SPECIFICATIONS

SAMPLES (attach)