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Dear Students and Tutors

Through our Student Assessments, ISTD engages with universities and institutions across the globe to raise the profile of typography in design education. Our goal is to give both tutors and students the opportunity to explore and develop typography as an inherent part of the design process.

It is important to stress that our assessment is not a competition – it is an opportunity to gain membership of a professional and learned society – if your work meets the standard, you are successful. Carried out by a combination of design practitioners and academics, our holistic demands and rigorous approach ensure that our standards are met and that the award maintains its significance.

The *Tutor and Student Guide* aims to give further insight into what we expect from a submission and how it will be assessed. A central tenet of this process is that each project, as in professional practice, demands an objective typographic outcome that speaks strategically to a considered audience: visual excellence in itself is not sufficient if it does not address the core challenge of the brief. Our award is is based upon achievement across all aspects of the submission – the process of designing – as well as the outcome.

Due to the ongoing global situation regarding Covid–19 we are developing a new online submission platform that will be launching for the 2021 Assessment. This will remove the former need to send physical portfolios, and will better support international submissions.

Please check back regularly to our website for further details
https://assessment.istd.org.uk

Thanks again to our National Co-ordinators in the UK, Ireland, Australia, South Africa, Lebanon and the USA who have worked diligently to establish, develop and sustain our education activities across the globe.

Registration for the 2021 Assessment will be open towards the end of December 2020, after this current year's assessment in Australasia rounds off the 2020 cycle.

Finally, we wish to thank all of the students and tutors for your tenacity, perseverance and dedication to continue to submit to the assessment in 2020 during lock down – the high standard of work was extremely impressive and we applaud your commitment and support to the society and your profession.

Jill Spratt MISTD
ISTD Head of Education

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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 are the result of months of correspondence by email, Skype and meetings, involving all members of the team, other members of ISTD and others who share our common interest and commitment to typographic education.

Jill Spratt Ulster University, Northern Ireland *ISTD Head of Education & ISTD Board*

Tina Carter Day1 Communications, West Sussex, England

Jillian Coorey Kent State University, Ohio, USA *North America Co-ordinator*

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

Brenda Dermody Technological University Dublin, Ireland *Ireland Co-ordinator*

John Paul Dowling National College of Art & Design, Dublin, Ireland

Gary Gowans Duncan of Jordanstone, Dundee, Scotland

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

Belinda Magee University of Greenwich, London, England *ISTD Board*

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

Aoife Mooney Kent State University, Ohio, USA *North America Co-ordinator*

Andy Neal Falmouth University, England

Annette O'Sullivan Massey University, Wellington, New Zealand

Michael C. Place Studio.Build, Leeds, England

Tony Pritchard London College of Communication, England *ISTD Board*

David Quay Foundry Types, *ISTD Past Chair*

Louise Reddy Technological University Dublin, Ireland

Jack Renwick Jack Renwick Studio, London, England

Caroline Roberts Pentagram, London, England *ISTD Board*

Gabriel Solomons University of the West of England, Bristol, England

Barrie Tullett University of Lincoln, England

Tiffany Turkington-Palmer Flow Communications, Johannesburg *South Africa Co-ordinator*

David Wrenne Cardiff School of Art & Design, Wales *Main Assessment Co-ordinator*

Tutor and Student Guide

INTRODUCTION

The ISTD Student Assessment scheme is reviewed annually to ensure that it reflects current best practice in both design education and industry. This guide for tutors and students offers context to our assessment criteria.

STRATEGY

We use the term *strategy* rather than *rationale* to emphasise that design demands strategic, objective thinking that considers how we communicate with and influence our audience. The strategy must clearly articulate how the solution/concept has responded to the selected brief and how it is suitable for its intended audience.

RESEARCH

The design concept should be informed by thorough and rigorous research. This research should identify and document a range of possible directions that explore information and key data on the subject. The material gathered should also offer insight into the preferences, behavioural patterns and usage of the intended audience. The use of mind-maps/concept maps/brainstorming is the most frequent precursor to research. While not requiring students to adopt this approach, when carried out thoroughly, it can offer useful research directions.

When submitting research we encourage students to consider presenting the logical progression of their project from interrogation of the brief, strategic planning, research, consolidation of strategy, initial concepts and selection of one solution for development. We trust that this provides a useful focus for developing efficiency in research planning

TARGET AUDIENCE

Students are required to define a context and identify a target audience for their project. This should be informed by the research findings and described in the strategy. There needs to be a clear and logical link between the research findings, the communication objectives and the proposed design outcomes.

CONCEPT DEVELOPMENT, DESIGN & REALISATION

Separating these elements from research intends to focus on developing the form, extent and scale of the eventual design outcome(s). It demands consideration of how to interpret the emotional, intellectual and material aspects of the chosen concept into an appropriate, feasible form that will satisfy the demands of the brief and express the student's considered concept. We require focused and rigorous testing of possible formats, materials and production processes.

This experimentation should be informed by the research into conventional and unconventional best practice. Avoid using subjective opinion or unsubstantiated statements such as '*I really like this*' or '*I think my project is really good*'. Focus on showing how your project outcomes meet the communication aims and objectives established in your design strategy

Development work should be presented in an incremental manner which clearly identifies the progress of the design process. Realisation encompasses the development and testing of the design through to the production of the final prototype.

TYPOGRAPHIC SKILLS

This addresses the crafting of type and is probably the area that best distinguishes our remit from other areas of graphic design practice. As designers we use words and images to communicate, therefore our project briefs do not demand the exclusive use of type.

However, our focus on typography requires a student to adopt an essentially typographic approach. Type can be used expressively, but it also contains information that must be appropriately interpreted and understood by the viewer. This demands the use of typographic skills to ensure accuracy, legibility and readability.

The capacity of standard software to support typographic control enables student designers to generate increasingly sophisticated and nuanced typography. Unfortunately, we see many instances of the use of default settings for leading, line feed, point size, and gutters (*auto-leading and a 4.6798mm gutter are not a designer's conscious choices*). We trust that this prompt will ensure that due time and effort are spent in expressing the typographic craft skills that membership of the Society demands.

SPECIFICATIONS

The requirement to produce a set of specifications is intended to promote a depth of engagement with the craft of typography and to support an understanding of the technical aspects of production. The specifications should demonstrate how and why design decisions have influenced the form of the project outcome and how this impacts on the experience of the user or audience — for instance, we use a margin at a *foredge* because the reader's thumb could otherwise cover the type while holding the page. Similarly, the layout of any given space should reflect an understanding of how the reader is intended to navigate it both efficiently and, hopefully, enjoyably.

There are no absolutes in specifying, but one constant is that the submitted prototype must be specified to broad norms of professional/commercial production – not how the dummy was produced. Printed material still demands specification of substrates/stock and the inclusion of samples.

PRESENTATION

'*You never get a second chance to make a first impression'* is worth mentioning as it pertains to our assessment. We are assessing whether a student should be considered for membership of ISTD. Traditionally, when a (physical) portfolio containing the project was submitted, we emphasised how that first engagement was an important. Did it look organised, have a label that had been clearly and fully completed (*preferably typeset*)? If so, it was a good start – as it would be in an interview. With online submissions, the first impression pertains. The sequence of opening and examining the submission and how easy it is to identify each element gives us a sense of the student's approach – even before we have started to inspect the work. Similarly, everything that is submitted reflects their capability and attitude – not just the final outcome.

CREDIBILITY

While this is not an assessable aspect of a student submission, it remains a constant aspect of not only design practice but of study also. If we find that submissions from an institution are overtly similar, or where an apparent adoption of a formulaic approach with student projects being extremely similar in style, format and/ or content, and we cannot be sure about their individual credibility, assessors will be instructed not to assess them. This is a difficult, nuanced area and whilst we accept that students share studios and seminars while working on projects, it would be highly unlikely that outcomes would look overly similar. Our assessment requirement is to see individual, creative responses to project briefs.

Assessment Criteria

STRATEGY (10%)

- Each submission must be accompanied by a strategy of 250–500 words, succinctly articulating the thought process underpinning your design proposals and how it implements typographic design to communicate with and influence the specified target market/audience. It should express what underpins your concept and how it has directed your research – not just a description of the various elements or a 'log' of what you did.

- While the *Strategy* will be read by assessors, write it to be understood by a client.

RESEARCH (10%)

- All submissions must be supported by relevant primary and secondary research which contextualises and reinforces the proposed design concept. We expect to see research into formats, typography, colour and materials relative to your topic and your audience.

- Your research work should show that a range of ideas have been explored before developing your selected concept. Ensure that you present this material in a clear and consecutive order that allows us to follow your thought and design process.

- You must cite fully your bibliographic/web sources and, where relevant, credit images.

CONCEPT DEVELOPMENT, DESIGN AND REALISATION (40%)

- Central to the realisation of your design concept must be the use of typography. The inclusion of images/illustrative content should be carefully considered as your solution must be essentially typographic. Images may be used but they should be there to support the typography, not take the place of it.

- Your design development should show that a range of approaches have been explored before choosing and developing your selected concept. Ensure that you present this material in an order that allows us to follow your thought/design process – including why you chose the particular format/s for your submission.

- Design development on screen must be described through sequential evidence.

- You must cite fully your bibliographic/web sources and, where relevant, credit images.

The total amount of the Research and the Concept Development aspects of your submission should not exceed the equivalent of one A3 layout pad. This may demand appropriate editing of the overall amount of your material but is essential for our efficient appraisal of your process.

TYPOGRAPHIC SKILLS (20%)

- 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 final submission.

- 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 – show your craft skills.

- Legibility, whether in print or on screen, must be considered – and resolved.

- In screen-based/digital submissions, consideration should be given, where relevant, to the relationship between sound and movement.

SPECIFICATIONS (10%)

- Typographic, production/broadcast specifications, must be included and must reflect your detailed treatment of text matter.

- Using your designed layouts, present fully annotated typographic specifications and grid(s) where appropriate.

- Paper stock and other materials used in print production should be referenced and/visualised where possible.

- Refer to the *Specifications Guides* pages

PRESENTATION (10%)

- Your presentation should be easy for assessors to navigate through with everything clearly identified.

- Ensure that all aspects of your submission have been tested for use. Occasionally we cannot open files – these proposals sadly fail.

- All submissions must include clearly titled documents that reflect:
  – concept origination
  – design development
  – form and usage
  – layout/grid system
  – media/material choices
  – typographic choice
  – typographic detailing
  – presentation images of the outcomes

- Finally, check that all of the requirements of your chosen brief are included and clearly identified.

Registration, Fees and 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 the collaborative work of two or more students. All entries should be submitted in English unless given prior approval by the Head of Education.

ONLINE REGISTRATION
Details of how to register and pay are available on our website. Please make sure you read the *Frequently Asked Questions* (FAQs).

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

Assessment website
https://assessment.istd.org.uk

FEES
The Registration fee is £35 per student
(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
Ireland	**TBC March 2021**
Main/UK	**TBC March 2021**
North America	**TBC March 2021**
Middle East	**TBC May 2021**
South Africa	**TBC September 2021**
Australasia	**TBC October 2021**

On Registration, further information, including arrangements for submission, will be sent.

Please check back regularly to our website for further details confirming the dates of our Registration Deadlines –
https://assessment.istd.org.uk

DEADLINES FOR SUBMISSIONS
The deadline for submission of work to each of our Assessments will be confirmed on the Registration Deadline for that assessment, it will generally be around 3 – 4 weeks later.

NEW ONLINE SUBMISSION PLATFORM
Due to the ongoing global situation regarding Covid–19 we are developing a new online submission platform that will be launching for the 2021 Assessment. This will remove the former need to send physical portfolios, and will better support international submissions.

Please check back regularly to our website for further details – https://assessment.istd.org.uk

ASSESSMENT PROCESS
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 and Commendations are further assessed. Results and reports will be published within a month of each of the Assessments.

AWARDS
A Student Awards ceremony has traditionally been held in early Summer. All successful students from the Main, Ireland, Middle East and North American Assessments, and their tutors, were invited to be presented with their ISTD Membership Certificates. Nominated tutors with successful students also receive Tutor Certificates. Individual arrangements are made for our other assessments. However, as with the changes to the submissions method – due to the ongoing pandemic at point of publication – we will have to review whether a physical ceremony will be feasible and will notify students and tutors in due course.

IMPORTANT NOTE
ISTD makes 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.

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 UK or included in one of our other international assessments in Ireland, Middle East, South Africa, Australasia or North America. Contact the Head of Education 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, at our discretion, 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 a secure payment gateway. 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.
Payment on invoice is only available on registration of four or more students – the invoice payment option becomes available on registration of the fourth student. On selecting this option – the confirmation/registration notification that you receive by email serves as the invoice. Please make sure that you send a copy of this to your finance department, to 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 **education@istd.org.uk**

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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 ongoing
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 individual professional
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 images
supplied by the students. This combines their images of
research, development with their 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 Institutional
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 Head of Education or members of the
Education Team can be arranged with member institutions.

**Further information regarding applying for
Institutional Membership is available on our
website, from the Head of Education and at
education@istd.org.uk**

Project 1 **The Revolution Will Not Be...**

The Revolution Will Not Be Televised (1970) is a poem and song by Gil Scott Heron, one of *The Last Poets**, and describes the relationship between capitalist, racist ideologies and popular media. The poem's refrain, 'the revolution will not be televised… the revolution will be live' speaks to a rejection of consumerism and the role of the media in shaping unquestioning world-views. The poem-song contains a rich and layered set of references to contemporary culture of the 1970s and yet maintains its relevance as both cultural critique and artefact of culture in the present day.

2020 juxtaposed the isolation and media-reliance of the Covid-19 pandemic response with the ongoing disenfranchisement, subjugation and abuse of people of colour. Global protests responding to both the pandemic and its curtailment of personal freedoms, and the treatment of *Black, Indigenous, and People of Color* (BIPOC) have highlighted the multivariate conceptions of: *freedom; civic duty; activism;* and the *performative role of the media* and in particular, social media. This has raised questions of virtue signalling, and performative activism among others. In the wake of unrest and uncertainty, the design community raced to offer its services for organisations working for social justice, only to realise that because the structures of our society work the way they do, in effect, this resulted in an industry whose demographic makeup** represents largely the dominant and enfranchised groups in society, attempting to shape the message of those without these privileges. Initiatives like *Where are the Black Designers**** seek to address this imbalance.

Brief
What can a typographer do to address the imbalance, to harness, shape and organise words in service of breaking barriers? To encourage reflection, respect, and self-awareness? What revolution can be stoked through typography? What awareness can be created of the medium, the message and the power of language****? What would a self-aware social media campaign look like? How do you harness rather than fall prey to the medium you are using in service of the public good?

Strategy and Research
You need to define a context, identify a target audience and build a strategy that underpins the development of appropriate outcomes. We expect rigorous sketchbook research with evidence of your responses to the information that you uncover. We also expect to see a range of initial potential directions explored in order to be able to understand what has informed the focus of your subsequent concept and design development. Sketchbooks should be a reflection of your strategic and interpretive thinking. They should be 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 sketchbook with photocopies*'.

Target Audience/Deliverables
The content, format, media and range of your project outcomes should be determined by their suitability for your chosen target audience – as you have expressed 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
• Design development
• Specifications/Grid(s)
• Final outcomes
• Images or video recordings of project development along with PDF files, visualisations and presentation images of your project(s).

Cross-reference this project brief with *Assessment Criteria* and *Tutor and Student Guide.*

**Please check back regularly to our website for further details confirming the dates and information regarding Online Submission.
https://assessment.istd.org.uk**

* The Last Poets: https://en.wikipedia.org/wiki/The_Last_Poets#References
** Design Census 2019 (AIGA/Google) https://designcensus.org/data/2019DesignCensus.pdf
*** Where Are the Black Designers? https://wherearetheblackdesigners.com/
**** Marshal McLuhan: https://marshallmcluhan.com/

Project 2 **Silence is Golden**

The 1927 movie *The Jazz Singer* starring Al Jolson, shook Hollywood to its foundations and heralded a new era in cinema. It was the first film to successfully incorporate a synchronised soundtrack – *Talkies* – heralding the end of the *Silent* era. The cultural impact and international scale of silent cinema is largely forgotten. Only one year before this, in 1926, Hollywood's 'golden couple' Mary Pickford and Douglas Fairbanks were mobbed by 200,000 hysterical fans when visiting Moscow – the cult of celebrity was born. Cinema had turned stars like Gloria Swanson, Charlie Chaplin, Buster Keaton, Greta Garbo and John Gilbert into God-like figures around the world. With no language barriers in this medium it has been suggested that *silent cinema* represents the first and only example of a truly universal language. By 1927 international artists and directors like Sergei Eisenstein, Fritz Lang, G W Pabst and D W Griffiths had refined the use of sound into a uniquely nuanced art form – inventing seminal technologies and techniques that still inform contemporary practice in modern cinema, motion graphics and games design.

Brief

You are asked to design a typographic work that celebrates the world of *Silent Cinema*. Your submission may be a broad spectrum work that presents a series of chapters with different stories that you are interested in communicating, or you may wish to focus on a certain aspect of the medium – the directors; the design and technology or a particular movement or artist. You may be more interested to focus on the cultural and/or political impact of the medium. It is up to you to determine the story you want to tell. You should however evidence a broad spectrum of inquiry in your (sketchbook) research. Look at everything from the earliest experiments with the moving image such as M*agic Lanterns* and the *Zoetrop*e to inventors and innovators like Edison, the Lumière Brothers, Georges Méliès and Max Reinhardt. You might consider where early films were shown, from fairground tents to *Nickleodeons* and film palaces like *Grauman's Chinese Theatre*.

Consider the international aspect such as the cultural impact of *German Expressionism* with films like *Nosferatu* and *The Cabinet of Dr Caligari*, or Eisenstein's *Battleship Potemkin*. Examine the graphic language and ephemera of the period – merchandising and poster art like the work of the Stenberg brothers and others. Your research should demonstrate a robust awareness of the subject and evidence progressive development that informs the thematic drive of your submission.

Strategy and Research

You need to define a context, identify a target audience and build a strategy that underpins the development of appropriate outcomes. We expect rigorous sketchbook research with evidence of your responses to the information that you uncover. We also expect to see a range of initial potential directions explored in order to be able to understand what has informed the focus of your subsequent concept and design development. Sketchbooks should be a reflection of your strategic and interpretive thinking. They should be 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 sketchbook with photocopies*'.

Target Audience/Deliverables

The content, format, media and range of your project outcomes should be determined by their suitability for your chosen target audience – as you have expressed 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
- Design development
- Specifications/Grid(s)
- Final outcomes
- Images or video recordings of project development along with PDF files, visualisations and presentation images of your project(s).

Cross-reference this project brief with *Assessment Criteria* and *Tutor and Student Guide.*

Please check back regularly to our website for further details confirming the dates and information regarding Online Submission.
assessment.istd.org.uk

Project 3 **Invisible Cities**

Invisible Cities changed the way we read and what is possible in the balance between poetry and prose... The book I would choose as pillow and plate, alone on a desert island' (Jeanette Winterson)

Italo Calvino's *Invisible Cities*, despite being called a novel, is not truly a novel at all – the book contains no plot or character development – instead it is a collection of tales told by the explorer Marco Polo to the aging and busy emperor Kublai Khan. Each of the tales describes a different fantastical city, each divided into a specific theme: *Cities & Memory, Cities & Desire, Cities & Signs, Thin Cities, Trading Cities, Cities & Eyes, Cities & Names, Cities & the Dead, Cities & the Sky, Continuous Cities* and last of all, *Hidden Cities*.

Brief
A new edition of the book is to be published. The publisher wants the book to form a radical retelling; its typography is to visually explore each of the cities, reflecting their characteristics and idiosyncrasies.

The book is either to be a physical large format edition – at least 406mm x 254mm, which means you have the opportunity to think very carefully as to how the text will 'own' the page – or an edition for digital natives that is to be designed for smartphone, tablet, desktop, game console, or VR experience.

If you decide to create a book, this gives you several decisions to make as to its making – it can be traditionally glue bound, thread sewn, stab bound, it could be a concertina, a map, a dos-à-dos, or a format where the visual narratives interact and work with each other. There is no requirement to physically make your book, however, you will need to think quite clearly about how the book would be produced in an ideal world, and show that concept in some form or other (a Photoshop mock-up, or illustrator line-drawing for example). You are required to produce the book as a PDF containing the cover, title page and introduction, plus at least four tales interpreted typographically. A single page might contain one city – as the traditional print edition does, however, you may design it so that each double-page spread is one city, or several cites exist on one large opened-out page as a geographically placed map... the choice is yours.

If you decide to create a digital/virtual experience, will the outcome be a dynamic one that works across several different platforms? Will it be specific to a particular piece of kit? Will it be a passive or interactive experience for the viewer?

What are the conventions of a traditional reading experience that are now redundant? What do we take for granted that we no longer need?

The full text of Invisible Cities can be found here:
https://designopendata.files.wordpress.com/2014/06/calvino_italo_invisible_cities.pdf

Strategy and Research
You need to define a context, identify a target audience and build a strategy that underpins the development of appropriate outcomes. We expect rigorous sketchbook research with evidence of your responses to the information that you uncover. We also expect to see a range of initial potential directions explored in order to be able to understand what has informed the focus of your subsequent concept and design development. Sketchbooks should be a reflection of your strategic and interpretive thinking. They should be 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 sketchbook with photocopies*'.

Target Audience/Deliverables
The content, format, media and range of your project outcomes should be determined by their suitability for your chosen target audience – as you have expressed 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
• Design development
• Specifications/Grid(s)
• Final outcomes
• Images or video recordings of project development along with PDF files, visualisations and presentation images of your project(s).

Cross-reference this project brief with *Assessment Criteria* and *Tutor and Student Guide*.

Please check back regularly to our website for further details confirming the dates and information regarding Online Submission.
https://assessment.istd.org.uk

Project 4 **Putting Things in Order**

From an early age we are imbued with the concept of classifying/sorting and ordering.

Broadly speaking, things tend to be organised by their similarities and differences. It could be simply through size, colour, taste or smell. On the other hand, this could be in more complex forms – chronological, hierarchical, geographical, or thematic.

The arrangement of letters/characters determines how words are formed, how we learn to read, and how our lexicon is developed. This is just one way of categorisation but there are many others to consider. Internationally, well established systems include the *Dewey Decimal System*, the *Periodic Table*, the *Vox Type Classification* and the *Pantone Colour System*. However, everyday things, even personal collections are organised using different criteria.

Brief
We want you to look for lesser known methods and obscure ways people have Put Things in Order. This could be the things they own, the things that surround them or it could be how they categorise things in a social or ideological form. Whatever you decide upon we want to see this deriving from broad-ranged initial research and well-considered decisions on what your topic will be and what fresh interpretation you can bring to expressing it.

Strategy and Research
You need to define a context, identify a target audience and build a strategy that underpins the development of appropriate outcomes. We expect rigorous sketchbook research with evidence of your responses to the information that you uncover. We also expect to see a range of initial potential directions explored in order to be able to understand what has informed the focus of your subsequent concept and design development.

Sketchbooks should be a reflection of your strategic and interpretive thinking. They should be 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 sketchbook with photocopies*'.

Target Audience/Deliverables
The content, format, media and range of your project outcomes should be determined by their suitability for your chosen target audience – as you have expressed 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
- Design development
- Specifications/Grid(s)
- Final outcomes
- Images or video recordings of project development along with PDF files, visualisations and presentation images of your project(s).

Cross-reference this project brief with *Assessment Criteria* and *Tutor and Student Guide.*

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Project 5 **Biophilia**

According to the United Nations, two-thirds of the global population will live in urban environments by the year 2050. City living has decreased our interaction with nature and now, more than ever, people are spending more time indoors. They are missing the benefits that nature offers, such as increased creativity, reduced stress and an overall improved well-being.

In simple terms, biophilia is a love of nature. For individuals who cannot have direct access to nature, indirect experiences of visuals, touch and sound are also shown to provide a biophilic experience.

Brief

Your task is to create a typographic piece that provides an indirect experience and celebrates our human connection with nature.

Designers are familiar with the *Golden Ratio* and its connection with design and nature. Biophilic design connects people and nature within built environments and communities. In what additional ways can you look to nature to enhance your design and educate the viewer? Do you explore natural processes through typography? Create a multimedia interactive experience? Design a typeface inspired by nature?

The goal of your piece should be to reconnect the viewer to natural elements and have a positive impact on our health and well-being.

Strategy and Research

You need to define a context, identify a target audience and build a strategy that underpins the development of appropriate outcomes. We expect rigorous sketchbook research with evidence of your responses to the information that you uncover. We also expect to see a range of initial potential directions explored in order to be able to understand what has informed the focus of your subsequent concept and design development.

Sketchbooks should be a reflection of your strategic and interpretive thinking. They should be 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 sketchbook with photocopies'*.

Target Audience/Deliverables

The content, format, media and range of your project outcomes should be determined by their suitability for your chosen target audience – as you have expressed 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
• Design development
• Specifications/Grid(s)
• Final outcomes
• Images or video recordings of project development along with PDF files, visualisations and presentation images of your project(s).

Cross-reference this project brief with *Assessment Criteria* and *Tutor and Student Guide.*

Please check back regularly to our website for further details confirming the dates and information regarding Online Submission.
https://assessment.istd.org.uk

Type and Layout specifications

You must demonstrate your control of all the 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.

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

Gutter
4mm

Caption
8/10 pt Foundry Sans Italic
(2pt leading/10pt body)
colour: 100% black

Head margin
15mm

Folio
6 pt Foundry Sans Demi
colour: 50% black

Rule
4pt x 3 column
colour: 50% black

Heading 1
36 pt Times Italic
3 column measure
colour: 100% black

Paragraph
3-line drop cap
Foundry Sans Demi
colour: 100% black

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

Heading 2
9/12pt Foundry Sans Demi
(3pt leading/12pt body)
colour: 100% black

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The devil is in the detail

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Specifications

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International Society of Typographic Designers

Dum, quat. Putpat lore tis alisl ip exeros et,

Type and Layout specifications

Screen-based Annotation

This illustration offers an alternative method of annotation to that on sheet #1 – in this case for specification of a screen-based submission. Either method is acceptable – clarity of information is the main criterion.

140px   140px   140px   140px   140px   140px

20px   20px   20px   20px   20px
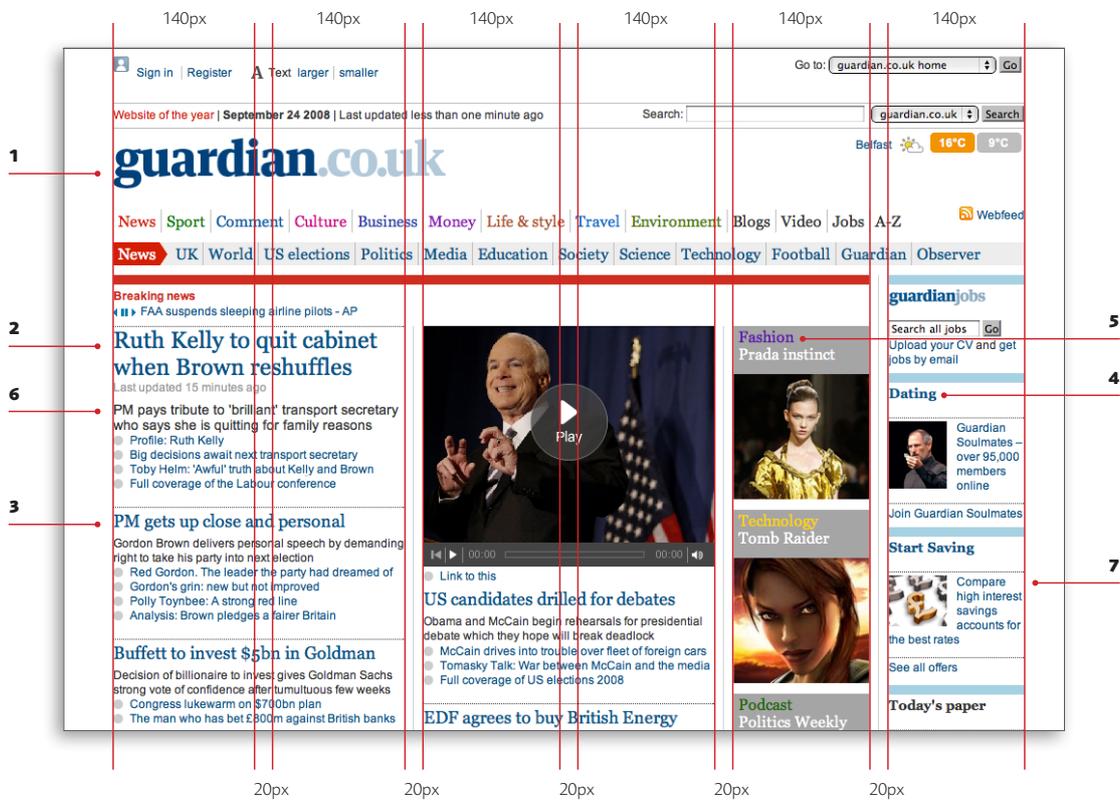
1

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

3
<h2>
font-family: Georgia, serif;
font-size: 18px;
line height: 1.2em;
font-weight: normal;
colour: #005689;

4
<h3>
font-family: Georgia, serif;
font-size: 14px;
line height: 1.2em;
font-weight: bold;
colour: #005689;

5
<h3>
font-family: Georgia, serif;
font-size: 24px;
line height: 1.2em;
font-weight: normal;
colour: #005689;

6
<p>
font-family: Arial, sans-serif;
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;

Printing Specifications

Use this form to detail the processes and materials required to commercially produce your proposals.

For each item state –
- **printing process(es)** (litho/screen/letterpress/gravure . . .)
- **material**/stock/papers, manufacturer/ range/weight with samples fixed to this sheet
- **binding/finishing** (case/perfect/saddle-stitched/laminating/embossing...

REGISTRATION NUMBER   **NAME**   **PROJECT NUMBER**

ITEM DESCRIPTION   **PRODUCTION/MATERIAL SPECIFICATIONS**   **SAMPLES (visual or representation)**