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## **International Society of Typographic Designers Education Resources**

### **Student Assessment Scheme 2004**

The istd Education Team are committed to developing a resource for those engaged in typographic education. A major part of that development process is being achieved through use of our Student Assessment Scheme archive.

The projects in this file were those used in the 2004 Student Assessment Scheme and are offered for educational use or reference. We would appreciate acknowledgement when used.

The Education Team would value your comments and feedback on the use of this and other istd archive material.

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## International Society of Typographic Designers Student Assessment Scheme 2004 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. These criteria are all used in the assessment of each project.

### Research

- All submissions must be supported by relevant primary and secondary research material.
- Comprehensive evidence of your exploration and full development of ideas and alternatives must be presented through roughs and layouts.
- The total amount of this material should not exceed the equivalent of one A3 layout pad.
- You must cite fully your bibliographic sources, and where relevant, credit images, and any moving footage.

### Creative Solution

- Evidence of creative and innovative thinking is essential.
- Typographic interpretation, creativity and control must be evident.
- Each project requires sensitive integration of words and images.
- Legibility, whether in print or on screen, must be considered.
- Consideration should be given to the relationship between sound and movement, where appropriate.

### Rationale

- Each submission must be accompanied by a rationale of between 500 and 1000 words.
- This should describe the thought process underpinning your design proposals.
- It should not be just a retrospective description of the various elements or what you did.
- While the rationale will be read by designers you should write it to be understood also by a client.

### Specifications

- In addition to its use in your visuals you must submit the text that has been used as marked-up copy.
- Full typographic and production specifications, including grids, must be included in submissions.
- Further information and forms for submitting Specifications will be sent to students on Registration.

### Presentation

- Presentation, as ever, is important but no substitute for a weak idea.
- Check that all of the requirements of your chosen brief are included and clearly identified.
- Submissions should be in a strong A2 portfolio. We may refuse to assess submissions that are delivered in an unsatisfactory manner.



## Yin Yang

print

A museum, gallery or public space in your area is planning to produce an exhibition/ installation featuring graphic design. Instead of the typical homage to a single designer or group, the aim is to stimulate awareness of the diversity and influence of typo/graphic design as a communication medium. You are required to develop concepts for an exhibition featuring the work of two graphic designers whose work is **complementary**. They may be contemporary designers working in different fields or designers from different eras whose work reflects the changes in style and attitude of the two periods. They should be designers whose work has had political, social or environmental influence. While your proposals should incorporate the essence of the designers' work, this is not merely a showcase for their work. You must establish a format and visual style for the exhibition that expresses complementarity. This factor is central to this project as most of us, during our design education, have been required to design something in the style of a particular designer or design group. We do not want to see proposals in the style of your favourite designer. Your challenge is to make a statement about the influence of typo/graphic design.

**Target Audience** The host location must satisfy its regular visitors but is developing this project in conjunction with local education institutions at all levels to stimulate awareness of Graphic Design.

### Requirements

- **Title and visual identity** for the exhibition. This should be applied to material where appropriate. Full and single colour versions are required.
- **Catalogue** – cover design and four double-page spreads, including introductory spread—or equivalent. A minimum of 1000 words must be incorporated. This text matter should be presented separately as marked-up copy. Content, style and production specifications should reflect your treatment of the exhibition. A same-size dummy catalogue and details of grids should be provided.
- **Exhibition panels** – three exhibition panels, including an introductory panel. These should be presented as a 25% of full-size visuals with same-size examples of type usage.
- **Press Advertisement** – In addition to the design, identify and specify an appropriate publication and size for the ad.
- **Exhibition Poster or Ambient media**
- **Admission ticket**
- An innovative piece of **merchandise**
- **Rationale** – Refer to *Assessment Criteria*
- **Specifications** – Refer to *Assessment Criteria*
- **Presentation** – Submit visuals on boards no bigger than A2. Your research and development work should show that a series of ideas have been explored before the final selection. Make sure that you order this material to allow us to follow your thought and design process. You must fully cite your bibliographic sources, and where relevant, credit images.



## Type Coach

print and screen

It is now widely acknowledged that typography, as a discrete subject, is no longer being taught in the same way it used to be and that general appreciation and standards of typography have declined. Giving the subject greater exposure will help raise the level of awareness amongst students and teaching staff who will, hopefully, realise that it is, as some have called it, the single most important aspect of graphic design. 'Type Coach' is what it says it is – a coach! The coach will take a number of the world's leading practising typographers and typographic designers on a tour of the UK and Ireland. Pre-arranged venues have been booked for two days each and participating students will have a mix of lectures and workshops given by the designers. 'Type Coach' needs to be promoted and therefore requires a visual identity and appropriate publicity.

**Target Audience** The premise of the brief is to make people such as you, the student, aware of what typography really is. Think how it can be made attractive and relevant to a student audience. 'Type Coach' is a provisional title so, if you can think of a name that you think is better, use it.

### Requirements

- **Logo** – This should be in no more than three colours and be capable of retaining true definition in black and white, photocopying and by fax. Examples in each format should be presented.
- **Stationery** – (letterhead, business card, compliment slip, invoice, envelope). Size and format of all items is to be determined by you as the designer. Presentation in colour. Designer to determine appropriate copy. Designer to specify all materials and provide samples. Please use the following address information: Type Coach Co-ordinator, ISTD, P.O. Box 1234, London W1P 1LX. T: (0)20 7255 1234 F: (0)20 7255 1235 E: typecoach@istd.org.uk www.typecoach.co.uk. If you decide upon another name you must change the email and www address
- **Web site** – Home page, On-line Booking Form and site map. These should be presented as same-size hard copy.
- **Promotional Poster** – Size, content and format to be determined by you. The poster must be presented as a full size presentation mock-up. Consideration should be given to how the poster would be mailed.
- **Publicity brochure** – 8 pages plus four-page cover. Up to four-colour process. The content can be sourced material, including biographical information on each of the named designers on the coach. The participating designers are: Erik Spiekermann, Matthew Carter, Wim Crouwel, Vince Frost, Alan Kitching, Freda Sack, Kyle Cooper, Fred Flade. The following introductory copy to be included – "It is now widely acknowledged that typography, as a discrete subject, is no longer being taught with the same rigour that it used to be and that general appreciation and standards of typography in design education have declined. 'Type Coach' has been established to help give the subject greater exposure and to help raise the level of awareness amongst students of design and their tutors. 'Type Coach' is what it says - a coach! Inside are some of the world's leading typographers and graphic designers whose passion for the subject is unbound. Their individual skills cover areas such as type design, web design, film titles, communication design, poster design and printing. By using the on-line booking form you can book 'Type Coach' to come to your college or university and give the complete lecture and workshop programme over a two-day period. Alternatively you can book for one of the many pre-arranged lecture-only venues in selected centres. Numbers are limited, so please book early. Nothing like 'Type Coach' has ever existed before! This exciting and dynamic initiative is part of the istd's 75 year celebrations. You cannot afford to miss out!"

Further information on the designers should be incorporated. Text matter should also be presented separately as marked-up copy. A same-size dummy brochure and details of grids should be provided.



- **Livery** – Application of identity to an actual coach – not a 53 seater or double-decker but one of a smaller capacity. Present all relevant elevations (side/front/back etc).
- **Rationale** – Refer to *Assessment Criteria*
- **Specifications** – Refer to *Assessment Criteria*
- **Presentation** – Submit visuals on boards no bigger than A2. Your research and development work should show that a series of ideas have been explored before the final selection. Make sure that you order this material to allow us to follow your thought and design process. You must cite fully your bibliographic sources, and where relevant, credit images.



## First Things First—or Not

print and screen

*First Things First 2000* updated the original *First Things First* manifesto written by Ken Garland in 1964 and, then, supported by 22 well-respected designers. Published by Adbusters, Creative Review, Design Week and other magazines across the world it provoked debate that was concurrent with the success of Naomi Klein's *No Logo*. Three years on we would like you to consider your views on this debate and express them typographically. You may be devoutly espoused to the views of *First Things First*, or you may be diametrically opposed. We want you to take a stand that stimulates debate for—or against—the manifesto. A considerable body of material was produced in support of *First Things First 2000*. Go beyond this, you are considering how you view, and how you can influence, the future of graphic design.

**Target Audience** Designers and design students

### Requirements

- **Six posters** – These should be considered as a set. The poster format can be interpreted as broadly as you wish. There are no set production parameters. At least one poster must be presented as a full-size presentation mock-up. Consideration should be given to how the posters would be mailed.
- **Multimedia** – As an alternative to the posters you may wish to produce a multimedia piece that would achieve the equivalent in scope and impact.
- **Brochure** – This should supplement the posters or multimedia with support information. This could be written by you or may incorporate, appropriate, sourced copy. A minimum of 1000 words must be incorporated. This text matter should be presented separately as marked-up copy. A same-size dummy brochure (minimum of 4 double-page spreads + 4-page cover) and details of grids should be provided. Size and format is to be determined by you as the designer. Presentation in full-colour. Specify and provide samples of materials.
- **One 'ambient media' piece.** – An opportunity to extend your proposal through innovative use of material or device. Provide sufficient visuals and specifications to describe your proposal.
- **Rationale** – Refer to *Assessment Criteria*
- **Specifications** – Refer to *Assessment Criteria*
- **Presentation** – Submit visuals on boards no bigger than A2. Your research and development work should show that a series of ideas have been explored before the final selection. Make sure that you order this material to allow us to follow your thought and design process. You must cite fully your bibliographic sources, and where relevant, credit images.

### Multimedial Specifications

- Submit projector files on a single CD with all the resources necessary for satisfactory running on specified target machines.
- There is no preference for any specific application to be used.
- Files should conform to: 8 bit (256 colours) minimum / 32 bit (millions of colours) / maximum 72 dpi resolution / minimum screen size 640 x 480 pixels / maximum screen size 800 x 600 pixels

**Target Machines** Macintosh Power PC using System 8 or later and Pentium 120 running Windows 95 or later.

## Fish 'n' Chips

print

The United Kingdom is a country with a rich multicultural society and heritage. Yet in a recent survey of visitors to the UK, when asked what the UK meant to them, they replied with the following – Strawberries and Cream – The Queen – Wimbledon – Manchester United – Black Pudding – Fish and Chips. Most countries encounter similar stereotyping attitudes that can create distorted and progressively poor perceptions of them. We want you to use the stereotypical perceptions of a country in a positive way to promote tourism. You may choose the country in which you live, or one that you know a lot or even a little about.

**Target Market** Home and international visitors. More specific targeting, if you think it appropriate, may be proposed.

### Requirements

- **Publication** – Design and produce the content and format for one of a series of tourist publications, which can be sent out as new promotional material. It is important to use the stereotypical perceptions of the country to add a rich vein of humour. The publication should also introduce additional useful and helpful information. The additional information could be in the form of useful statistics; the history and heritage of the country; timelines; the language... you should decide and incorporate at least 1000 words to form the copy for the text. It is not expected that you will necessarily write your own copy. You could find it on the internet, in books and magazines – all sites, articles and authors must be acknowledged. This text matter should be presented separately as marked-up copy. A same-size dummy publication (minimum of 4 double-page spreads + 4-page cover) and details of grids should be provided. Size and format is to be determined by you as the designer. Presentation in full-colour. Specify and provide samples of materials .
- **Marketing material** – Develop ideas for three pieces of additional promotional material that would be included in the distribution of the main publication. These should develop the main theme. One of these should contain a response device.
- **Distribution** – Consider how this publication and accompanying material can be posted/distributed. Will a separate package need to be designed or can this be an integral part of the design? Any packaging should be visualised.
- **Rationale** – Refer to *Assessment Criteria*
- **Specifications** – Refer to *Assessment Criteria*.
- **Presentation** – Submit visuals on boards no bigger than A2. Your research and development work should show that a series of ideas have been explored before the final selection. Make sure that you order this material to allow us to follow your thought and design process. You must cite fully your bibliographic sources, and where relevant, credit images.

**Phobia** *n.* a fear, aversion or hatred, esp. a morbid or irrational one.

*The Chambers Dictionary*

The list of clinically identified phobias is diverse and continually growing. The symptoms of a phobia can vary from very mild discomfort to extremely debilitating psychological effects. 'Fear' has always been a rich thematic resource for artists, writers, and film-makers (see Hieronymus Bosch, Edgar Allen Poe, Shakespeare, Alfred Hitchcock) and the list of clinically identified phobias offers wonderful opportunities for thematic underpinning and narrative drive for a multimedia piece. (See the definitive list on-line at: [www.phobialist.com/](http://www.phobialist.com/)) A cursory look at some examples of phobias (see below) suggests possible connections with typographic practice and opportunities to integrate the moving image with sound and the creative use of language and narrative.

- *Agoraphobia* – fear of open spaces and crowded places
- *Acrophobia* – fear of heights
- *Claustrophobia* – fear of enclosed places
- *Logophobia* or *Verbophobia* – fear of words
- *Hippopotomonstrosesquippedaliophobia* or *Sesquipedalophobia* – fear of long words

### Some Inspirational Quotes

'The only thing we have to fear is fear itself – nameless, unreasoning, unjustified, terror which paralyzes needed efforts to convert retreat into advance.'

*F D Roosevelt, First Inaugural Address, March 4, 1933*

'One of the things which danger does to you after a time is, well, to kill emotion.

I don't think I shall ever feel anything again except fear. None of us can hate anymore – or love.'

*Graham Greene, The Confidential Agent, 1939*

'What are fears but voices airy? Whispering harm where harm is not. And deluding the unwary Till the fatal bolt is shot!'

*Wordsworth*

'Fear – jealousy – money – revenge – and protecting someone you love'

*Frederick Knott, Max Halliday, listing the five important motives for murder.*

*Dial M for Murder (1952)*

### Requirements

- You are required to design a **multimedia sequence/animation** for the National Phobic Society Conference, London 2004. The piece would be shown at the official opening of the conference and would be used as a looping sequence between sessions and speeches. Your piece would be one of a number of sequences so the 'mood' of the piece is entirely up to you – serious, humorous, informative or fun – you decide! The sequence should be essentially typographic. Completed pieces should be a minimum of one minute in length
- **CD insert** with introductory copy, rationale and production information. In addition to its use in your visual you must submit the text that has been used in your CD insert as marked-up copy.
- **Rationale** – Refer to *Assessment Criteria*
- **Specifications** – Refer to *Assessment Criteria*

### Technical Specifications

- Please submit projector files on a single CD with all the resources necessary for satisfactory running on specified target machines.
- There is no preference for any specific application to be used in a multimedia submission.



- Files should conform to: 8 bit (256 colours) minimum / 32 bit (millions of colours) / maximum 72 dpi resolution / minimum screen size 640 x 480 pixels / maximum screen size 800 x 600 pixels

**Target Machines**

- Macintosh Power PC using System 8 or later and Pentium 120 running Windows 95 or later.
- **Presentation** – Submit visuals on boards no bigger than A2. Your research and development work should show that a series of ideas have been explored before the final selection. Make sure that you order this material to allow us to follow your thought and design process. You must cite fully your bibliographic sources, and where relevant, credit images.