istd

student
assessment
2022

22

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 based upon achievement across all aspects of the submission – the process of designing – as well as the outcome.

This year we have updated part of our submission requirements so that the Strategy and Specifications are submitted as a single designed document – to support presentation best practice and importantly establish parity of typographic ability across media. *Further information can be found on page 16 of this PDF.*

Due to the ongoing global situation regarding Covid–19 we will continue to use our online submission platform that we launched last year. This will remove the former need to send physical portfolios, and will better support international submissions. *Please check our website regularly 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. Special thanks to Pavilion books who have partnered with us this year to support our *Shaping the World* brief – highlighting the importance of literature and language in typographic practice.

Registration for the 2022 Assessment will be open towards the end of December 2021, after this current year's assessment in Australasia rounds off the 2021 cycle.

Finally, we wish to thank all of the students and tutors for continuing to submit to the assessment under such challenging circumstances – the high standard of work is always extremely impressive and we applaud your commitment and support of the society and your profession.

Jill Spratt MISTD
ISTD Head of Education
jill.spratt@istd.org.uk

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/Main Co-ordinator*

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

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

Brenda Dermody Technological University Dublin, Ireland *ISTD Deputy Head of Education/Ireland Co-ordinator*

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

Gary Gowans Designer and Educator, Dundee, Scotland

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

Belinda Magee University of Greenwich, England

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

Alain Parizeau Academy of Design International Design Campus, Colombo, Sri Lanka

Michael C Place Studio.Build, Leeds, England

Tony Pritchard Designer, Writer and Educator, England

David Quay Amsterdam, The Netherlands *ISTD Past Chair*

Louise Reddy Technological University Dublin, Ireland *Ireland Co-ordinator*

Jack Renwick Jack Renwick Studio, London, England

Caroline Roberts Pentagram, London, England

Gabriel Solomons Beneficial Shock! Ltd, Wiltshire, England

Barrie Tullett University of Lincoln, England

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

Tina Uren Day 1 Communications, West Sussex, England

David Wrenne Cardiff School of Art & Design, Wales *Main 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 that focuses your research, 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 both 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 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 your good 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 outcomes still require appropriate specification of substrates/stock, binding and print format(s). Physical samples are no longer required.

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. The sequence of opening 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 prototype/dummy.

CREDIBILITY
While this is not an assessable aspect of a student submission, it remains a constant aspect of not only design practice but also of study . 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 employs 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 and deemed feasible for adoption 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 an 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. These do not need to be included in your design unless appropriate for publishing.

CONCEPT DEVELOPMENT, DESIGN AND REALISATION (45%)

- 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 hard-copy 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 submissions, consideration should be given, where relevant, to the relationship between sound and movement.

SPECIFICATIONS (10%)

- Appropriate typographic and professional production specifications for your media must be included – not those used to generate your prototype/dummy/mock-up.

- Using your layouts, present fully annotated typographic specifications and grid(s) where appropriate. **We require sufficient to show your different typographic treatments – not necessarily all of the pages/screens in the document or outcome.**

- Specification of paper stock and other materials used in print production should reflect materials used industrially – not those used to create the final prototype/dummy. **Physical samples are no longer required**.

- Refer to the *Specifications Guides* pages

PRESENTATION (5%)

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

- Ensure that screen-based submissions have been tested for use. Occasionally we cannot open files – these proposals sadly fail.

- All submissions must include 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

- 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 ISTD 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 2022**
Main/UK	**TBC March 2022**
North America	**TBC March 2022**
Middle East	**TBC May 2022**
South Africa	**TBC September 2022**
Australasia	**TBC October 2022**

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

Please check back regularly on our website for further details confirming the dates of our Registration and Submission Deadlines.

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.

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 and Commendations are further assessed for ratification. 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 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 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 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?
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.

Some institutions may wish to pay for their students by credit/debit card or invoice – see below for further advice.

I want to register a student whose fee will be paid by my institution. I need an invoice.
Payment by 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**

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 – £245*
offers the following –

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

Publications
Member institutions receive copies of ISTD related publications, such as our journal *Typographic* and all other occasional publications during each year of membership. Institutional members are also entitled to discounted back-issues of publications bought online.

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 Education Officer or members of the Education Team can be arranged with member institutions.

Further information is available on our website, from the Head of Education and at education@istd.org.uk

*Annual payment.

1 Lighthouses of the World

I can think of no other edifice constructed by man as altruistic as a lighthouse. They were built only to serve.
George Bernard Shaw

Spread around the coastlines of the world, lighthouses stand as enduring structures surveying the seas: they stand in isolation serving a common goal as beacons of light guiding maritime traffic to safety. Their individual stories are rich and varied. The value of their heritage is increasingly recognised as a fundamental part of social, cultural and technological history at national/international level. Lighthouse Societies across the globe work in partnership to capture their histories and protect their heritage. Anchored to the landscape their architectural prowess is striking. Monuments of engineering innovations past and present, their critical function is now often sustained through science and technology.

Brief

Conduct a rigorous investigation of the lighthouse(s) in your region/country and uncover their compelling stories. From your research establish a narrative that appropriately celebrates/commemorates/honours your chosen building(s).

Immerse yourself in all aspects of the history your chosen lighthouse and draw upon your selected findings to develop your content. Appropriate starting points might focus on the architectural prowess – origins and challenges associated with design, engineering and construction. The environment, the topography or the nautical charts of the sea could provide you with site specific insights. How has scientific/technological innovation impacted on its maintenance and operation? Communication is pivotal – each lighthouse has its own unique language of nocturnal pulsing lights or visual markers, how does your chosen lighthouse communicate with maritime traffic? Uncover the local human stories – custodians of the lighthouse; the families; the location; the lives saved and lost; the role in social history.

Experiment with opportunities leveraged from your research to develop an appropriate format and creative typographic solution that effectively communicates your chosen message to your intended audience.

Strategy and Research

You need to define a context, identify a target audience and build a strategy that rationally 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.

Your sketchbook content should reflect the development of your strategic and interpretive thinking. It should be vibrant and organic – full of visual references; notations; sketches; exploration of materials and ideas. It should not be a scrapbook or dissertation and it should not be retrospective – '*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 and potential to influence your chosen target audience – as expressed in your strategy.

Submission Guidance/Requirements

Your 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**

Your *Strategy* and *Specifications* **should be submitted in a single document that will be assessed not only for its design but will incorporate the required minimum 500 words that should reflect your ability to handle text matter and information hierarchy.**
This is partly to reduce the need for screen-based pieces to meet that textual word count in the prototype but also to establish parity of typographic ability across media.

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

2

Agenda for Sustainability

This Agenda is a plan of action for people, planet and prosperity. It also seeks to strengthen universal peace in larger freedom.
United Nations

The UN resolves, *between now and 2030, to end poverty and hunger everywhere; to combat inequalities within and among countries; to build peaceful, just and inclusive societies; to protect human rights and promote gender equality and the empowerment of women and girls; and to ensure the lasting protection of the planet and its natural resources.*

We are at a tipping point. As humans we are aware of our responsibilities towards each other, towards the natural world, and as custodians of the planet for future generations. This is most certainly never more apparent than at present.

In 2015 the UN devised 17 Goals for Sustainable Development to be realised by 2030. These have been endorsed by many member states. Individual governments have been charged with the primary responsibility for implementation, follow-up and review, at the national, regional and international global levels. How can you stimulate awareness at a local, national or international level to help address these goals?

Brief

Research the *UN Sustainable Development Goals.*
Having selected one goal, carry out a rigorous investigation into the current situation, what changes need to occur, and how you can be a part of this change.

Investigate the origins and composition of the UN. What impact does it have or has it had on a global stage? What evidence or impact of this Resolution, if any, have you observed to date?

As part of your research, source environmental impact reports, journals, academic papers, examples of advocacy, and expert opinion. What are the arguments for action? What are the counter arguments made by the opponents or deniers of these goals? Who will be your audience? Are you trying to engage people at a grassroots level? At a legislative level? How can you use typography to effectively inform, engage, support, persuade, and galvanise people to address the goal(s) for sustainable development in time for the 2030 deadline?

Strategy and Research

You need to define a context, identify a target audience and build a strategy that rationally 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.

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3

Shaping The World

Books have often been and still are the agents of creeds which have shaped and reshaped humanity.
Melvyn Bragg 2012

Books can be exquisitely beautiful objects, but what concerns us here is the inner beauty, the power of their words, their capacity to startle us into new ways of thinking with just a few well-chosen letters. Words can be powerful in many ways: evocative, emotive, persuasive, prescriptive, informative, misleading, lyrical, musical, incomprehensible, revealing.
Scott Christianson and Colin Salter, 2018

In 2018 Pavilion Books published the title *100 Books That Changed The World*, by Scott Christianson and Colin Salter, a collection of works selected for their significance in shaping the course of history. The chosen titles range from scriptures that founded religions to scientific treatises that have challenged beliefs, literary works and novels that explore the human condition, challenge perceptions and contest social norms.

The earliest work *I Ching* circa 2800 BC has its roots in divination and its philosophical commentary was developed under various emperors of the Chinese dynasty and is considered to have influenced countercultures in the 1960s seeking spiritual meaning and direction. Female pioneers, such as Mary Wollstonecraft and her work, *A Vindication of the Rights of Women: with Strictures on Political and Moral Subjects*, published in 1792, considered a radical work of its time and still considered a significant feminist milestone is included alongside Betty Friedan's *The Feminine Mystique* (1963). Early literary works from Chaucer's T*he Cantebury Tales* (circa 1390) and Shakespeare's *First Folio* (1623) sit alongside Jules Verne's *Journey to the Centre of the Earth* (1869); Salman Rushdie's *The Satanic Verses* (1988) and Art Spiegelman's *Maus* (1991) each chosen for their own particular significance of the period. Developments in science and philosophy and the natural world are also recognised.

The most recent publication Naomi Klein's *This Changes Everything: Capitalism vs. the Climate* (2014) challenges the precedence of profit over survival, a poignant last entry to the list that reflects current concerns of today's history in the making with regard to climate change.

Brief
Choose one of the publications from the book that resonates with you. Investigate the significance of the work at the time of publication and the subsequent influence the work has had in shaping world views – social, political, cultural, technological or economic.

What words of power will shape your narrative? Why is this work important? What impact did it have? In what way did it become a catalyst and how should it be presented to new and future audiences?

Strategy and Research
You need to define a context, identify a target audience and build a strategy that rationally 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. .

Your *Strategy* and *Specifications* should be submitted in a single document that will be assessed not only for its design but will incorporate the required minimum 500 words that should reflect your ability to handle text matter and information hierarchy. This is partly to reduce the need for screen-based pieces to meet that textual word count in the prototype but also to establish parity of typographic ability across media.

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

4 A Colourful Story

Colour can evoke feelings of anger, happiness, calmness or conflict. It can symbolise love or death, the natural or the man-made. Where you live, your interests, beliefs, politics and your cultural background will offer a wide variation of associations with each colour or their combinations.

Colour is fashionable, seasonal and cultural. The meaning of a colour can change over time and can communicate vastly different messages in different cultures. For instance, black can be the colour of mourning as well as the colour of high fashion. Red can conjure up images of wine, blood, Father Christmas, old English postboxes and Liverpool FC; green is linked with envy, *The Incredible Hulk* and grass; while blue conjures up images of sky, sea, denim, French rugby team – *Les Bleus* – and musically as *The Blues*. Colour can bring a word to life or diminish it, it can signal danger on a road sign or neutrality on a computer screen.

Brief

This is an opportunity to explore and express the use, meaning and significance of one particular colour in the culture of your choice or, say, to examine how that colour is perceived in different cultures and the impact that these factors may have in communication and cultural exchange. We urge you to examine the psychological effect of colour – widely documented – and consider a fresh, possibly impactful, expression of its use. Experiment with those opportunities leveraged from your research to develop an appropriate format and creative typographic solution that effectively communicates your chosen message to your intended audience.

Strategy and Research

You need to define a context, identify a target audience and build a strategy that rationally 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.

Your sketchbook content should reflect the development of your strategic and interpretive thinking. It should be vibrant and organic – full of visual references; notations; sketches; exploration of materials and ideas. It should not be a scrapbook or dissertation and it should not be retrospective – '*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 and potential to influence your chosen target audience – as expressed in your strategy.

Submission Guidance/Requirements

Your 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**

Your *Strategy* and *Specifications* **should be submitted in a single document that will be assessed not only for its design but will incorporate the required minimum 500 words that should reflect your ability to handle text matter and information hierarchy.** This is partly to reduce the need for screen-based pieces to meet that textual word count in the prototype but also to establish parity of typographic ability across media.

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

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Typographic Research Unit

Design itself is a form of research, following both measured and intuitive sequences of investigation in order to arrive at new forms and insights.
Ellen Lupton, Foreword, Visual Research, 2011

The International Society of Typographic Designers (ISTD) are planning to launch a new initiative – the *Typographic Research Unit* (TRU). The Society has identified an opportunity for a much needed resource to draw together and document typographic research that is in line with its aims '...*to create and inspire interest in all forms of typographic communication...[which] establishes, maintains and promotes typographic standards through the forum of debate and design practice*'.

This project, by its very nature, is inherently research-led. It will be your task to investigate the many forms that typographic research takes. Consider the questions of investigation (the 5Ws+1H) – what, who, why, when, where and how – in establishing the historical, contemporary and future stories you could tell. Where does the research exist? What exists within your own institution? What exists and impacts the broader societal concerns? What are its intentions and purpose? Why was the research undertaken? How was it instigated? When did it happen? Who are the key exponents? Your role is to discover, highlight and bring together examples that inform, educate, excite, confront and entertain in an accessible and structured manner.

Brief

TRU will be established as an online resource through a website. Make an in-depth study of what constitutes typographic research considering broad historical, societal, cultural, international, experimental and contemporary approaches. Develop a visual and typographic language to create a strong identity for the TRU. Having used research to inform your opinion, assert your voice and take a position. Consider your audience, users and participants, who would use the resource and who would contribute to this living archive? What is its purpose and what would it produce?

You then have two options –

- Apply the visual identity you have designed in the creation of a website that considers the look, structure, navigation and contents of this online platform.
- Promote the launch of TRU, conveying its aspirations and role, through an inaugural event such as an exhibition, lecture or publication launch that will require design collateral.

Which ever route you choose be sure to challenge the existing norms within visual communication: a screen is different from a printed item. Screen-based solutions could consider audio, video and motion.

Irrespective of media, take risks and challenge the notions of formulas within contemporary design whilst maintaining a high quality within typographic standards. Assess your output and determine what your strategy has been. If presenting a screen-based proposition consider full-screen and how this is specified in terms of pixels, colour, etc.

Strategy and Research

You need to define a context, identify a target audience and build a strategy that rationally 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.

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

Type and Layout specifications guide

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 aspects – horizontal and vertical grid spacing/margins/gutters. The sample below shows the use of the baseline grid. Column/text block measures should be included. **It is only necessary to clearly evidence the extent of your system – not to detail every page/screen of your submission**. You should include the specifications in a single document that combines *Strategy* and *Specifications*.

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
Modit augait ate magna conullandio erat wis eliquisim quipisl ulput praestinibh eugue tat, conso Robyn ero dolore faccummy nullam, sed modolorper sim zzriustin ulputat. Pat,

International Society of Typographic Designers

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

Type and Layout specifications guide

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.
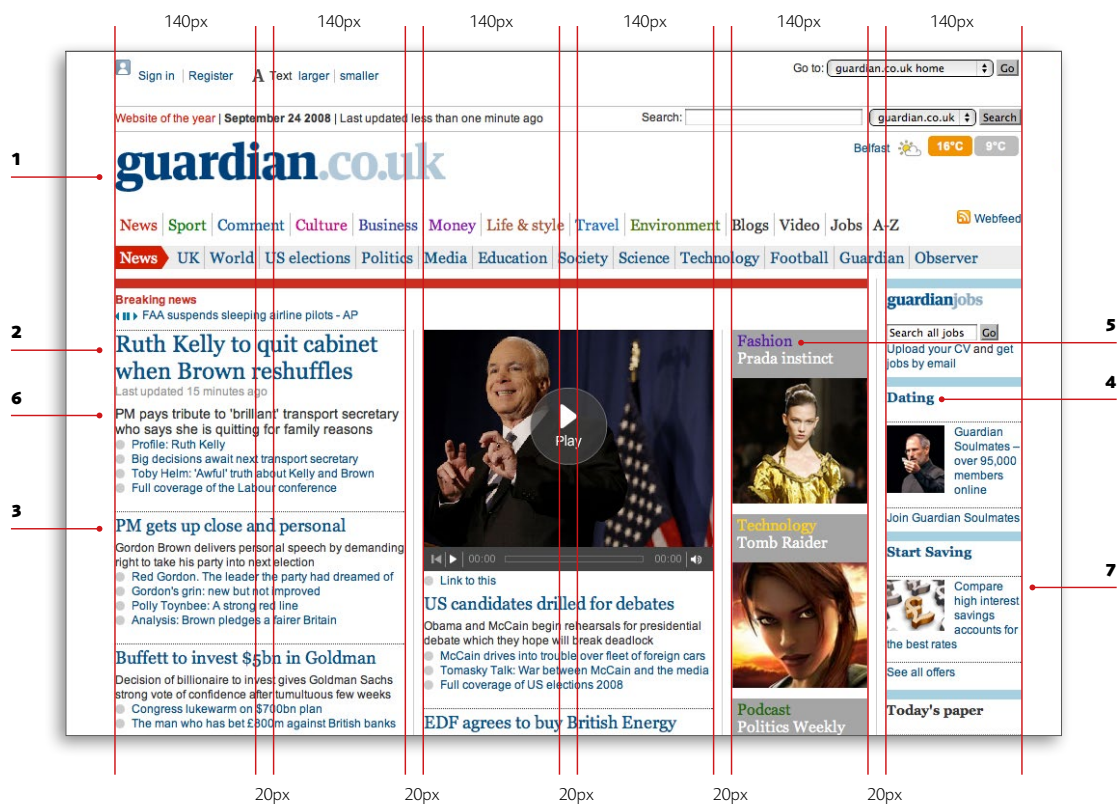
140px   140px   140px   140px   140px   140px

20px   20px   20px   20px   20px

1

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

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

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

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

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

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

Strategy and Specifications document

Your *Strategy* and *Specifications* should be **submitted as a single document that will be assessed not only for its design but will incorporate the required minimum 500 words** that should reflect your ability to handle text matter and information hierarchy.

This is partly to reduce the need for screen-based pieces to meet that textual word count in the prototype but also to establish parity of typographic ability across media.

Careful consideration should be given your layout, hierarchy and typographic detailing. This document should clearly articulate your project intentions and how you will use typography to express your communication. It will be the first artefact the assessors will review. **You can view some student examples of combined Strategy and Specifications documents in our Behance portfolio:** https://www.behance.net/gallery/113804717/Strategy-and-Specification-examples

Further guidance and advice

Type design projects
We sometimes receive projects which have designed a typeface in response to a brief. These tend to result in the design of a display typeface and we would encourage that the typeface is used in context of a broader designed submission, rather than the typeface being the sole design outcome.

In these circumstances we are not assessing type design exclusively, but rather how the designed typeface has been used within the context of a typographic design solution which demonstrates a range of typographic skills.