fifty

istd

student
assessment
scheme
1975–2025

IN PARTNERSHIP WITH

Monotype.

Dear Students and Tutors

We are delighted in our 50th year of educational engagement to have Monotype as a project partner for this year's Student Assessment Scheme. Monotype has been a global leader in typeface design for more than 135 years, its history spanning every major era of type. As an institution, Monotype, holds a similar ethos to ourselves; to raise design standards in both professional and educational contexts. To celebrate this signficiant milestone we are republishing a selection of our briefs from past assessments, as well as a new brief written for this year – we hope you enjoy them!

The ISTD student assessment scheme, started in 1975, is cited as a model of academic thoroughness and professionalism. It is important to stress that our assessment is not a competition – it is an opportunity to gain membership of a professional society – if your work meets the standard, you are successful. Our goal in the student assessments is to give both tutors and students the opportunity to explore and develop typography as an inherent part of the design process and thus bring the typographic gesture to the forefront of their design education.

The *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.

In addition to accepting digital submissions online, we also give students the option to submit physical final outcomes if they wish to. We hope this hybrid approach will support and encourage accessibility for all students.*

Registration for the 2025 Assessment will be open from early January 2025. Regional submission dates will also be confirmed at this time. Please check our website for further details **https://assessment.istd.org.uk**

We wish to thank all of the students and tutors for submitting to the assessment every year – the high standard of work is always extremely impressive and we applaud your commitment and support of the society and your profession.

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

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

*Middle East and South African regions can only accept digital submissions due to logistical considerations. All enquiries regarding the assessment scheme should be sent to education@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, involving all members of the team, the wider ISTD membership network and others who share our common interest and commitment to typographic education.

Jill Spratt Ulster University, Northern Ireland HEAD OF EDUCATION/MAIN CO-ORDINATOR

Becky Chilcott chil3, Fremantle, Australia AUSTRALASIA CO-ORDINATOR

Jillian Coorey Kent State University, Ohio, USA NORTH AMERICA CO-ORDINATOR

Brenda Dermody Technological University Dublin, Ireland IRELAND CO-ORDINATOR

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

Gary Gowans Designer and Educator, Dundee, Scotland

Hilary Kenna Dun Laoghaire Institute Of Art Design & Technology, Dublin, Ireland

John Kortbaoui Notre Dame University, Louaize, Lebanon MIDDLE EAST CO-ORDINATOR

Belinda Magee University of Greenwich, England

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 Designer, Writer and Educator, England

David Quay The Foundry Types, Amsterdam, The Netherlands

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 Carter Day 1 Communications, West Sussex, England

David Wrenne Cardiff School of Art & Design, Wales DEPUTY HEAD OF EDUCATION/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, 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 4.233mm 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 fore-edge 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).

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

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 examples 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.
- Refer to the Specifications Guides pages.

PRESENTATION (10%)
- 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.

SUBMISSION LANGUAGE
As an international society we aim to support the use of language that is most appropriate for a project outcome. We welcome submissions that present dual or multilingual solutions, but we do require that the **Strategy and Submission document is submitted in English** so the efficacy and rationale can be equitably reviewed. If you require any further information please contact 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 online website 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**).
Projects that are submitted for assessment and have not been registered and/or have not paid the Registration Fee will not be assessed.

REGISTRATION DEADLINES*
Main/UK	**07 March 2025**
Ireland	**07 March 2025**
North America	**28 March 2025**
Middle East	**30 April 2025**
South Africa	**26 September 2025**
Australasia	**03 October 2025**

Upon 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 Submission Deadlines via: 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 but will generally be around 3–5 weeks later. Please contact the regional coordinator(s) for further information.

NEW SUBMISSION FORMAT OPTION
All submission requirements should be uploaded to our online assessment platform. Each student will be emailed a personal upload link once they have been registered and their fee paid. **You may also submit physical final outcomes to some of our regional venues to support your digital assessment, but this is optional and not a mandatory requirement. Further details will be published online with the 2025 Submission Guidelines in due course.**

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 normally be published within a month of each of the regional Assessment events. Tutors and students will be notified by email.

AWARDS
All successful students and their tutors, will be invited to a Student Awards ceremony. Nominated tutors with successful students also receive Tutor Certificates. Communication regarding event information will go out following the completion of the regional assessments.

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.

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.

I am a Masters/postgraduate 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 have produced a physical outcome in response to the brief – do I need to physically send this for assessment? No. It is not a mandatory requirement to send us your physical outcomes. All students must digitally submit their projects as per the submission requirements. It is optional if you wish to send your physical outcomes for assessment in addition to your digital files.

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 five or more students – the invoice payment option becomes available on registration of the fifth 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 reimburse 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 Academic 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.

**For further information please visit:
https://www.istd.org.uk/apply**

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

**Further information please visit:
https://www.istd.org.uk/institutional-membership**

*Annual one off payment.

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Monotype.

A Type Specimen for the Future

Monotype has been a global leader in typeface design for more than 135 years, its history spanning every major era of type. With over 150,000 fonts from more than 1,400 type foundries and growing, the company's extensive libraries and ecommerce sites are home to many of the most admired and widely used typefaces in the world – as well as the next generation of type designs, in both Latin and non-Latin languages.

Since the introduction of moveable type in Europe, Type Specimens have played an important role in bringing the latest type designs to customers in an engaging way. William Caslon's 1734 Specimen sheet stands out as a benchmark, and ever since, designers and type-foundries have pushed and evolved type specimens through an abundance of exploration and new mediums. Every decade brings new design trends, technologies and In response new typefaces. In the 1970s Herb Lubalin produced U&Lc magazine to showcase ITC's traditional and newer typefaces in particularly creative ways. During the 1980's and 1990's, through Emigre, Rudy VanderLans and Zuzana Licko merged current graphic design discourse with the introduction of new typefaces. The ground-breaking Fuse, launched by Neville Brody and Jon Wozencroft, took typography to radically new and unforeseen areas. As digital typography has matured, foundries such as Mass-Driver are reviving traditional type specimens with slick digital design and motion, while Klim are pushing the very definition of typeface marketing to its limits.

The brief
To recognise fifty years of the ISTD Student Assessment Scheme, we have collaborated with Monotype to celebrate a selection of their classic and contemporary typefaces. Design a Type Specimen that showcases at least one font family from this selection of Monotype's releases:

- Neue Kabel
- Franklin Gothic
- Avant Garde
- Neue Haas Unica
- Plantin
- Neue Aachen
- Linotype Didot
- PMN Caecilia | Caecilia Sans

You can download the fonts from here:
https://fonts.adobe.com/

The future of type is the past of type: visual language. As long as we speak and write, we'll have type. Different voices, different messages, different media: different type.
Erik Spiekermann

This specimen could utilise media ranging from the printed page to performance or from digital to environmental – the choice is yours but remember that language and communication are key to how we engage with the visual and textual world. Highlight the rich history of Monotype and the excellent products they have to offer.

Your submission must engage your audience in new and exciting ways. Consider how we currently engage with typography on all levels and how you could possibly subvert this interaction – anything is possible. Use whatever methods and media you consider appropriate to convey your solution effectively – as long as you express a solid idea, inform us and show us your typographic skills. Make sure that you incorporate typographically detailed text matter that expresses an information hierarchy. Remember that words and language are our collateral and that your submission should be essentially typographic.

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. 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.

Target Audience/Deliverables
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.

2 Milestones

Life isn't a matter of milestones, but of moments.
Rose Kennedy

The ISTD Student Assessment Scheme has reached a milestone this year; the education activity of the society has been in existence since 1975. We are now turning 50, a significant milestone.

Since Roman times a milestone has been one of a series of numbered markers placed along a road or boundary at intervals of one mile or occasionally, parts of a mile. Milestones are constructed to provide reference points along a route. This can be used to reassure travellers that the proper path is being followed, and to indicate either distance travelled or the remaining distance to a destination.

The term is sometimes used to denote a location on a road even if no physical sign is present. Alternatively, the term has been used to describe key moments in our lives, the history of our planet and historical events that have unfolded over time. The term can also be used in reference to emotional growth, stages of learning or any such topic that has an element of progression.

The brief

Choose a person, subject, or topic that can be expressed as achieving a milestone and conduct a rigorous investigation of the associated timeline to provide targeted insight and elucidate pertinent events that have played a significant role in shaping these. You may choose to focus on one particular milestone, or a series of milestones that are connected in some way. Considering ISTD's golden anniversary, you could choose to focus on a significant milestone within the past 50 years and the impact that milestone has had within a political, social, environmental, technological or cultural context.

A milestone like a rite of passage is also used to explore and describe various points in an individual's life, for any marked transitional stage, when one's social status is altered. Rites of passage show anthropologists what social hierarchies, values and beliefs are important in specific cultures.

Be inventive with your subject matter, avoid the obvious, explore the obscure, highlight the unseen. You must consider what is important to your intended audience and delivery the content in the most appropriate format(s).

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. 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.

Target Audience/Deliverables

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• 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.

3 Books Still

Prophets of the death of the book are now scarce and they are more cautious in their arguments than they were in the early years of the electronic revolution. As evidence of the durability of the book as a form, we need only to think of the inexorable increase in the number of titles published each year, of the battalions of printed directories and magazines that accompany and explain this electronic revolution.
Robin Kinross, 2003

Technology has influenced the design of typographic space, from the concrete physicality of metal type to the endless flexibility (and peculiar restrictions) imposed by digital media. The typographic text has evolved from a body that is solid, stable, and closed to one that is open, malleable, and unfixed.
Ellen Lupton, 2010

A book is a space time sequence.
Ulises Carrión, 1980

As the starting point for this project you are asked to explore traditional and contemporary book and publication design in terms of typography, image, navigation, hierarchy, formats, and binding. As part of your research, you should consider how design has been used within an editorial context to express structure and narrative. You should also explore the creative possibilities offered by production processes and materials, finishing and binding.

The brief
Books have been liberated from their role as the primary delivery mechanism for knowledge and ideas, but the book still has purchase as a discrete space for communication. What potential does this hold for you as a visual communicator? Working with content that you have selected you are asked to develop a publication that considers how we read in the 21st century.

The book can be about any subject matter you choose but it helps if you have a depth of knowledge and/or are driven by a curiosity and passionate interest in your subject. You could also choose to work with an existing text or to combine existing texts from multiple sources.

Choose a format that is appropriate for your subject matter and readership. This could be a printed publication that exploits the potential of production values, a screen-based interpretation, or a combination of these. Consider current and historical developments in publishing to inform your decision.

Editorial design as a discipline demands a thorough analysis of the texts and information intended for publication. Your project development should reflect your consideration of order, navigation, hierarchies of information etc. through use of typographic conventions. Your research must consider formats in common usage and, if experimenting with custom sizes, should consider production factors such as standard paper sizes (e.g. B1 or B2). You are asked to begin by employing conventions and norms of usage and where the opportunity arises to challenge these and offer innovative developments.

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. 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.

Target Audience/Deliverables
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.

4 Not Just Fleurons

'The many great gardens of the world, of literature and poetry, of painting and music, of religion and architecture, all make the point as clear as possible: the soul cannot thrive in the absence of a garden. If you don't want paradise, you are not human; and if you are not human, you don't have a soul.'
Thomas Moore

Some see gardening as a metaphor for life. Whether it is a plant or two on a window sill in an urban apartment, a vegetable plot in a suburban garden, the yard of an American home, the ornate gardens of the Château de Versailles, the botanical gardens of Kew or the Zen-inspired gardens of Japan, the constant in all gardens is the presence of plants.

Brief
We want you to consider plants in the broadest possible ways – their form, colour, size, texture, smell, taste, feel, associations, personalities, uses reputations, botanical names – and develop an eye-catching and informative outcome that interprets and celebrates plants and the concept of the garden and its role in our lives.

Use print, screen, combined media – the choice is yours – as long as it has a solid idea, informs and shows your typographic skills. Remember that words and language are our collateral and that your submission should be essentially typographic.

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. 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.

Target Audience/Deliverables
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.

5 Interactions

Communication is a key characteristic of all living systems, if we remove communication from all interactions of living organisms, nothing would remain as living.
Guenther Witzany

If communication is considered one of the main characteristics of life, it must be possible to identify communicative actions throughout all domains of life. Until the middle of the last century, language and communication were thought to be special tools of only humans. However, a living system can be a cell/organism/insect/animal. There are an abundance of examples of non-human languages and communication processes – from mycelial networks that have demonstrated cross species communication warning neighbouring plants of aphid attack to insects, animals and birds that can communicate using various systems – audio, visual, and/or tactile.

Communicative interactions are mediated by signs. Such signs must be uttered by bodily expressed movements, phonetics, audiovisuality, tactility (e.g., vibrational), or odour (semiochemical). Sign-mediated utterances may also be transported as body movement patterns or language. Communicating living agents are able, in principle, to generate new communicative patterns for better or innovative adaptation to a new and unforeseeable situation. This is perhaps exemplified most explicitly where human society has studied many different forms of communication in the natural world and developed forms of communications for specific purposes. Communication has adaptability and context – it depends highly on the organisms that exchange the information, on the means of communication and on the environment within which it takes place.

Brief
Conduct a rigorous investigation of a communication system of your choice and uncover the compelling stories/history/science/research associated with both the chosen process of interaction and the living system that utilises this method. Has it shaped a community, safe guarded survival, developed bonds, advanced science or technology, safeguarded secrets, saved lives? From your analysis, establish the context and identify unique and interesting insights that need to be communicated to your chosen audience regarding the exchange of information, the means of communications and the environment where it takes place. Compel them to engage!

Utilising appropriate research methods, immerse yourself in all aspects of your chosen communication method and draw upon your selected findings to develop your content.

Experiment with opportunities leveraged from your research to develop an appropriate format (film/book/typeface/installation/etc.) and arrive at a creative typographic solution that effectively communicates your chosen message to your intended audience.

Strategy and Research
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Target Audience/Deliverables
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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.**
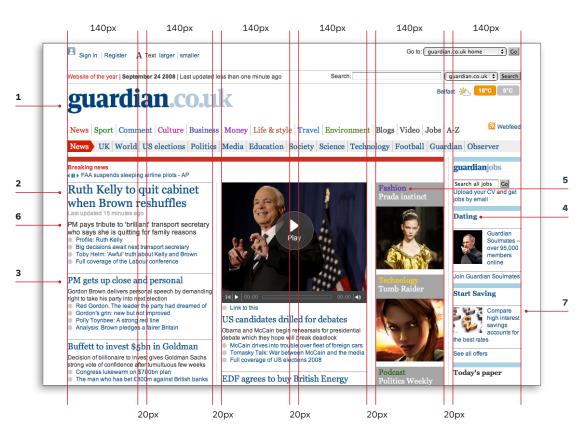

Running Headline
6 pt Foundry Sans Normal
colour: 100% black

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

Ommy nostrud min ulla amet gocker ullam consent pratisim quat auguer sed ercil in hent vel et iriusci blath feuguerillan. Henis accum dolesse quamcor iriusto cor in volore eugiat ver augiam, vent autat ute velismo dolortionse doloborpero dit praessecte feu faccum quamcorperit.
Inci tation veliquat, vel iniscil und iquipisi. Blaorting er iriusci duisci blan ut lore mincilit luptat nit ipis delessequat veliquatetum im zzriustis acipis nullandre commodignibh ea feum dolor sustismod.

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,

Modit augait ate magna conullandio erat wis eliquisim quipisl ulput praestinibh eugueth tat, consendignim Jill ero dolore faccummy nullam, sed modolorper sim Molly ulputat.

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;

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;

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 to 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 created
a typeface in response to a brief. These tend to
result in the design of a display face and would
require 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.