

# HIERARCHY POSTER AND E-CARD

due February 13/14

hierarchy: a system of ranking things in order of importance

division of angels

- a. angel
- b. arcangel
- c. cherubim
- d. seraphim



MARYLAND INSTITUTE  
COLLEGE OF ART

Spring 2008  
professor Brackett Horne  
vox: 773 354 5095  
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## objectives

explore methods of organizing typography.  
learn methods of establishing hierarchy.  
learn typographic tools: leading, justification, typeface combination

## method

create a poster and e-card for a visiting designer lecture and explore typographic hierarchy along the way!

choose a hypothetical visiting designer for our lecture series.  
stefan sagmeister . tibor kalman . marian bantjes . ed fella .  
paula scher . david carson . katherine mccooy . ben fry

draft a text for a poster, including a lecture title, using the one below as a guideline. all the scratched out text should be replaced with your own choices, of course.

~~martin venezky~~  
~~engineering a healthy appetite~~  
free lecture  
may 4, 2008, 7pm  
maryland institute college of art  
falvey hall, 1301 mount royal ave  
www.mica.edu

## schedule

**session one:** present project, hierarchy slides  
explore hierarchy through collage with spatial relations, weight contrast, size contrast, typeface contrast, orientation contrast (see handout). the night before our next class at 10pm, email me two jpeg images that are representative of your designer's work. be prepared to share a brief verbal description of your designer's career and information about the images.

**session two:** review information about designers, review best collages as digital presentations on 5 x 8, portrait compositions.

## reading

beatrice warde, "the crystal goblet (or printing should be invisible)," 1929

## research ideas

emil ruder, swiss typography, wolfgang weingart, moholy-nagy

# HIERARCHY SKETCHES

## in-class exercises

hierarchy: a system of ranking things in order of importance

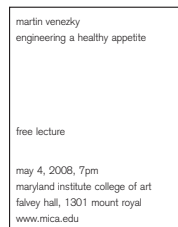
- division of angels
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### method

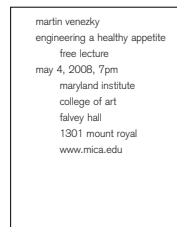
create a series of 5 x 8-inch compositions using the provided text. In each composition, aim to communicate with clarity and efficiency. Each composition will have the same text, but a different design variable that you can explore in isolation. The goal is to understand typographic powers and their abilities to aid in establishing hierarchy.

Organize the provided text, which relates to your visiting designer.

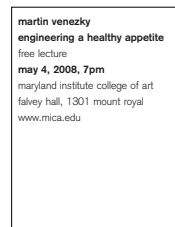
1. **spatial relations** control the leading to establish hierarchy. do not change the justification, the order of the information, or the orientation, only the space between the lines.
2. **spatial relations** control the justification of the text, or the spacing left/right of the text to establish hierarchy. do not change the leading, the order of the information, or the orientation, only the justification or “tabbing.”
3. **weight contrast** control the typestyle—light, regular, bold, or black—to establish hierarchy. do not change the leading, the order of the information, or the orientation, or the justification.
4. **scale contrast** control the size of the text—16 or 24 pt—to establish hierarchy. do not change the leading, the order of the information, the typeface, the orientation, or the justification.
5. **orientation** control the orientation of the text to establish hierarchy.
6. for homework, resolve your sketches in illustrator, using a ruler to determine dimensions and noting how that differs from digital means of measure such as tabs, leading, spatial alignment. Create at least five more solutions at 10 x 16 that incorporate multiple variables (including color if you like) to establish contrast. use your own visiting designer text. bring those economy printouts (tiled is fine), trimmed, to class for review next session.



1



2



3



4



5

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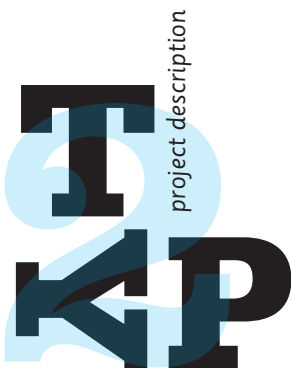
# HIERARCHY POSTER AND E-CARD

due February 27/28

hierarchy: a system of ranking things in order of importance

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## objectives

explore methods of organizing typography.  
learn methods of establishing hierarchy.  
learn typographic tools: leading, justification, typeface combination

## method

revise our previous set of formal exercises to produce an effective poster and e-card.

## schedule

**session two:** review information about designers, review best collages as digital presentations on 5 x 8, portrait compositions.

### session three:

in class: tutorial on making e-cards.

add additional information to your poster:

- a. descriptive text about your designer or his/her lecture (no more than 50 no less than 20 words)
- b. present an image that represents the brown building that in a way that reflects the work of your chosen designer (cropped? photograph? drawing? rubbing? etc.). your poster should begin to respond to the work of your chosen designer. bring three studies to class at 10 x 16. Final posters will be 20 x 32.

**session four:** present final posters, as well as accompanying e-cards to promote the event. e-cards will be viewed on screen.

## reading

beatrice warde, "the crystal goblet (or printing should be invisible)," 1929

## research ideas

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