

## IAT 102 Graphic Design

### Assignment: Letterspacing

The goal of this assignment is for you to study the technique of letterspacing or kerning.

Letterspacing is the distance between letters on the same baseline. It is also called kerning. Designers use this technique when dealing with large size, or isolated type (magazine headers, logo and logotype design, etc).

If letters in a typeface are spaced uniformly, they make a pattern that looks irregular. Gaps occur, for example, around letters whose forms angle outward or frame an open space (W, Y, V, T, L).

Because the space between characters expands as the type size increases, designers often fine-tune letterspacing when working with large letters. As the word "rub" gets bigger, the gap between u and b grows more obvious.

rub my back

rub my back

rub my back

rub my back

-Lupton, *Thinking With Type*, p.80

### The Assignment:

1. You will be given an Illustrator file with a word that has been poorly spaced. Go to Type > Create Outlines
2. Copy the word. You now have an original version, and your working-copy of the word.
3. You must correct the spacing using the Selection tool.
4. Print.
5. Be sure your name, student number and lab section are on the BACK of your assignment.

**To be completed in the lab and handed in next week.**

## IAT 102 Graphic Design

### Assignment: Paragraph Study

The School of Interactive Arts and Technology (SIAT) is a future-focused school where technologists, artists, designers and theorists thrive in collaborative research, invention and theoretical thinking. SIAT fosters dialogue and shared work around its core ideas of design, interactivity, art and technology. Its program, faculty and facilities enable students to develop themselves as researchers; to learn new knowledge, expertise and skills; and to address critical issues of technology in society. In SIAT, we are engaging in and transforming the world ... to what? A world where technology, design, art, and media serve people; a world where we better understand how interactive technologies transform the human experience in expected and unexpected ways. A world where we can design technologies that support humans to think, feel, communicate, and connect.	The School of Interactive Arts and Technology (SIAT) is a future-focused school where technologists, artists, designers and theorists thrive in collaborative research, invention and theoretical thinking. SIAT fosters dialogue and shared work around its core ideas of design, interactivity, art and technology. Its program, faculty and facilities enable students to develop themselves as researchers; to learn new knowledge, expertise and skills; and to address critical issues of technology in society. In SIAT, we are engaging in and transforming the world ... to what? A world where technology, design, art, and media serve people; a world where we better understand how interactive technologies transform the human experience in expected and unexpected ways. A world where we better understand how interactive technologies transform the human experience in expected and unexpected ways.	The School of Interactive Arts and Technology (SIAT) is a future-focused school where technologists, artists, designers and theorists thrive in collaborative research, invention and theoretical thinking. SIAT fosters dialogue and shared work around its core ideas of design, interactivity, art and technology. Its program, faculty and facilities enable students to develop themselves as researchers; to learn new knowledge, expertise and skills; and to address critical issues of technology in society. In SIAT, we are engaging in and transforming the world ... to what? A world where technology, design, art, and media serve people; a world where we better understand how interactive technologies transform the human experience in expected and unexpected ways. A world where we better understand how interactive technologies transform the human experience in expected and unexpected ways.	The School of Interactive Arts and Technology (SIAT) is a future-focused school where technologists, artists, designers and theorists thrive in collaborative research, invention and theoretical thinking. SIAT fosters dialogue and shared work around its core ideas of design, interactivity, art and technology. The School of Interactive Arts and Technology (SIAT) is a future-focused school where technologists, artists, designers and theorists thrive in collaborative research, invention and theoretical thinking. SIAT fosters dialogue and shared work around its core ideas of design, interactivity, art and technology. The School of Interactive Arts and Technology (SIAT) is a future focused school where technologists, artists, designers and theorists thrive in collaborative research, invention and theoretical thinking. SIAT fosters dialogue and shared work around its core ideas of design, interactivity, art and technology.
to small	too large	easiest to read	20% rag

In this exercise you will be studying the effects of *line spacing* on a block of text. **Line spacing** is the distance from the baseline of one line to the baseline of another line of text. It is also called *leading*. You will be given 1 paragraph, which you will lay out in 4 columns of different line spacing. **YOU MUST USE INDESIGN.**

1. Create a document, Layout: **Landscape** (8.5"x11" Letter), **4 columns**
2. Create a textbox in each column that contains the given text.  
Base font: **8pt Century Gothic** (you MUST use this font and point size).  
The baseline needs to be the same for all 4 columns.
3. Now change the line spacing in the first three columns.
  - Column 1 should have too small linespacing, but still be readable
  - Column 2 should have too large linespacing, but still be readable
  - Column 3 should have the ideal linespacing, for the best readability
4. Now select column 4, go to the paragraph- or control-panel menu, and select Adobe- Single-line Composer, to work on the rags. A good rag should be about 20% of the column width. Insert manual line breaks by pressing Shift + Return. You may **not** use hyphens. Avoid widows, i.e. single words on a line at the end of a paragraph.
5. Now do the same thing with **13pt Century Gothic**. (Columns 1-4). Which rag did you find easier to do?

### Deliverables

2 pages, to be completed in lab and handed in next week.

## IAT 102 Graphic Design

### Assignment: Paragraph Study

#### Use this text:

The School of Interactive Arts and Technology (SIAT) is a future-focused school where technologists, artists, designers and theorists thrive in collaborative research, invention and theoretical thinking.

SIAT fosters dialogue and shared work around its core ideas of design, interactivity, art and technology. Its program, faculty and facilities enable students to develop themselves as researchers; to learn new knowledge, expertise and skills; and to address critical issues of technology in society.

In SIAT, we are engaging in and transforming the world ... to what? A world where technology, design, art, and media serve people; A world where we better understand how interactive technologies transform the human experience in expected and unexpected ways; A world where we can design new technologies to support humans to think, feel, communicate, and connect.

## IAT 102 Graphic Design

### Assignment: Resume Study 1

The goal of this study is to structurally deal with typography, the grid, and information design before you consider anything else. This assignment is based upon the tradition of Swiss designers like Emil Ruder and Jan Tschichold (pronounced Yan Cheek-hold). Once you can do this assignment, all other print projects should be easier to design. Use INDESIGN ONLY.

#### **The Assignment:**

1. Choose one of the two resumes that are provided below.
2. Use InDesign ONLY. All other programs do not offer the kind of precision that is necessary.
3. Create an 8.5" x 11" document with 4 columns and a half inch border. This constitutes your non-printable grid. Remember how a grid works: you can crossover one, two, three or four columns.
4. Use only 10/13pt. Century Gothic.  
No bold, no italic, no all caps, no small caps, no underlining, no color (other than black) — nothing but 10/13pt (the 10 refers to point size and 13 refers to linespacing).
5. Pay attention to where you put your text blocks in the grid. This should be determined in part by the type of information as well as the hierarchy you are creating. Think of this as a composition.

### Deliverables

**1 version, to be started in the lab and handed in next week.**

### Assignment: Resume Study 2

Continue with the resume you chose for your first iteration. This time, you make **three** variations, and will use **bold** type.

#### **The Assignment:**

1. Create your InDesign document: 8.5"x11" (letter), portrait orientation. This time you may choose ANY number of columns. These columns constitute your non-printable grid. Remember how a grid works: you can crossover as many columns as you like.
2. Use only 10/13pt Century Gothic. This time you **may** use BOLD, but **NO ITALIC, NO ALL CAPS, NO UNDERLINING, NO COLOUR** (other than black) - nothing but 10/13pt. Do 3 versions and choose your best one.
3. Pay attention to where you put your text blocks in the grid and rags. This should be determined in large part by the type of information as well as the hierarchy you are creating. Think of this as a composition.
4. Print.
5. Write your name, student number and lab section on the BACK of the page so that it doesn't interfere with the layout.

### Deliverables

**3 versions, due next week in the labs.**

**Will only be marked, if all 3 versions are submitted**

**Resume Sample 1:**

Rob Lee

Current  
888 Picasso Way, Suite 14  
Pittsburgh, PA 15200  
724/687-3333  
rlee@andrew.cmu.edu

Permanent  
3-22-6 Nakano  
Nakano-ku, Tokyo  
164-0001, Japan  
88-3-4480-6767

Education  
Carnegie Mellon University Pittsburgh PA 2000 – Present  
Bachelor of Fine Arts, Expected Graduation Date: May 2004  
Cumulative QPA: 3.63/4.0  
Honors: Five of six semesters  
Yonsei University Seoul, Korea June-July 2001  
Summer Language Study

Skills  
Computer (Macintosh & PC): Microsoft Word, Director 8, Hypercard2.4.1, Alice99  
Adobe PhotoShop 5.5, Premiere 5.1, After Effects 4.1  
Art: Multimedia, Drawing, Painting (oil, acrylics)  
Photography (b&w, color, hand-coloring)  
Printmaking (intaglio, serigraphy, lithography)  
Language: Fluent in Japanese, Proficient in Korean

Experience  
Writing for Multimedia Carnegie Mellon University Fall 2002  
Responsible for the interface design and art direction to produce  
a complete interactive multimedia CD as a collaborative project.

Hakuhodo Tokyo, Japan Summer 2002  
Interned at Creative Department of advertising agency, planned  
the TV commercials for Nissan cars and for a Play Station game.

Building Virtual Worlds Carnegie Mellon University Spring 2001 PhotoShop artist and art director, created the texture for virtual  
worlds.

Collaborated on the design of desktop and immersive (helmet-based)  
Interactive worlds.

Activities

Korean Student Association Carnegie Mellon University  
Public Relations Officer, Fall 2002.  
Active member 2000 to Present.

Lunar Gala Fashion Show Carnegie Mellon University February 2002  
Designer, in collaboration with a partner, of a highly recognized annual student-organized fashion show on campus.

Volunteer Brew House Gallery Pittsburgh, PA Fall 2001  
Artist assistant to Christina Hung, as a Polaroid photographer.

Honors  
The National Society of Collegiate Scholars, May 2002  
SURG Grant, Summer 2001

## **Resume Sample 2**

Amy James

Home Address: 13 Elm Drive Pittsburgh, PA 15228 412.555-1234

School Address: Carnegie Mellon University SMC 1111 P.O. Box 2222 Pittsburgh, PA 15230 412.862.3322

Email: aj14@andrew.cmu.edu

### **Education**

Carnegie Mellon University, School of Art, Pittsburgh Pennsylvania

Major: Visual Art

Minor: Multimedia Production

### **Experience**

Assistant to the Director, June 2002 – Present

Carnegie Mellon PreCollege Art Program, Pittsburgh, Pennsylvania

Designed student handbook and exhibition invitation using Pagemaker and Photoshop

Managed student enrollment; Perform clerical and administrative tasks

Business Manager, September 2001 – Present

The Frame, Carnegie Mellon University

Managed gallery budget, funding, and reconciliation of university accounting reports for this student-run gallery.

Childcare Worker, July – August 2000

Orphanages 12 and 13, St. Petersburg, Russia

Helped infants through everyday activities; collaborated on art projects with children; self-guided project funded by the Vira I. Heinz Scholarship for Education Abroad

Teaching Assistant, June – August 1999

Interlochen Center for the Arts, Interlochen, Michigan

Instructed high school students in Lithography and Intaglio printmaking; Supervised Open Studio model sessions and faculty studios.

### **Exhibitions**

The Frame, Images from St. Petersburg Orphanages, December 2002

UC Gallery, Redefine: A Look Into Cross-Cultural Adoption, March 2001

The Frame, Mission to Mars, October 2000

Ellis Gallery, Merz, March 2000

### **Honors**

Augusta Fisher Porter Junior Art Award, May 2002

Vira I. Heinz Scholarship for Education Abroad, March 2002

Small Undergraduate Research Grant, Spring 2001

Virginia E. Lewis Scholarship. The Pittsburgh Foundation, May 2001

Samuel Rosenberg Sophomore Art Award, May 2001

William C. Libby Freshmen Art Award, May 2000

### **Activities**

Amnesty International, Spring 2003 Academic Year

Chartiers Area Boys and Girls Club Art Auction,

Contributing Artist, Fall 2001, Fall 2002

Habitat for Humanity, Community Service Trip, Fall 2001

Student Senate, Campus Affairs Committee, Fall 2001