The Karen Moyer
Typographic Hierarchy Project

Assignment

With the given text, create a set of ten A4 posters × 12 to 18 variations for each. Submit your ten final packets as ten separate PDFs with your ideal solution set as the top-most poster. In choosing the ideal poster, find a balance between what's **visually appealing** and what's **logical and clear**.

Restrictions

↗ Use only the **Univers Family** of fonts set at 18 points over 24 points of leading (linespacing):

Univers 45
or UniversNext Light

Univers 55
or UniversNext Regular

Univers 65
or UniversNext Medium

Univers 75
or UniversNext Bold

↗ Do not edit or rearrange the content until poster #10, where it's encouraged.

↗ Use the **Roman** fonts only, not condensed, **extended,** or *italic.*

↗ Maintain flush-left alignment.

↗ Maintain the A4 format for posters 1 through 9.

Variables

1   **Linespacing**. Select a single weight (45, 55, 65, 75) and insert a full linespace between any two lines of type throughout the sixteen lines of type. Use no more than one full linespace between any two lines of type.

2   **Stroke Weight**. From a fresh template, combine two weights across the sixteen lines of type. Explore the stroke weights in combination, e.g., 45 and 55; 45 and 65; 55 and 75; 45 and 75.

3   **Horizontal Shift with two flush-left thresholds**. Use any single weight and shift the lines of type horizontally left or right to give you two flush-left margins.

4   **Horizontal Shift with three flush-left thresholds**. Use any single weight and shift the lines of type horizontally left or right to give you three flush-left margins.

5   **Stroke Weight and Linespacing**. Select any two weights and insert one full linespace between any two lines of type throughout the sixteen lines of type. No more than one full linespace between any two lines of type.

6   **Stroke Weight and Horizontal Shift**. Select any two weights and shift the type horizontally left or right resulting in only two flush-left margins.

7   **Stroke Weight, Horizontal Shift, and Linespacing**. Select any two weights, shift the type for two flush-left margins, and insert one full linespace between any two lines of type.

8   **Stroke Weight, Horizontal Shift, Point Size and Linespacing**. Combine two weights, two margins, linespacing, and now choose one line to increase in point size (or decrease the rest).

9   **Stroke Weight, Horizontal Shift, Point Size, Linespacing, and Rule Lines**. Using your preferred solution to #8, add one rule line or multiple rule lines. Always hang text from the rule and choose a thickness that echoes the type weight. Rule lines are likely to best fit where there's linespacing.

10 **Anything Goes**. You may make any changes you like for an optimal poster with any of the previous variables. Consider the following: copy editing, changing the paper size, margins, or type size, adding a little color or simple graphic elements. The most difficult part about this poster is keeping it under tight control. Try out a variety of things but don't let it turn into a circus. Anything does not mean everything. Ask yourself, *how can the content of this poster be improved upon, ultimately leading to a stronger visual and functional piece?*

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Richard L. Gregory
Director, Perception Laboratory
Department of Psychology
Cambridge University
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Tuesday, November 6
Seeing and Believing
Tuesday, November 13
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8:00pm
Carnegie Music Hall
4400 Forbes Avenue
Pittsburgh, Pennsylvania
Admission free