

YEAR 9

UNIT 1. DESIGN

Teacher note:

This presentation is not intended to be taught as a whole unit of work. Slides and activities can be selected to suit your students or might be used as starting points to develop further learning activities for your classroom.



Illustration: Chloë Reweti <https://chloereweti.com/work>

You will be exploring **Typography**, **Composition and Pattern** to design a Toi Kupu dictionary cover, your name for your Art workbook (sketchbook), or a Whakatauki poster.

OUTCOME

Using your chosen kupu, you will be designing a dictionary cover, your name for your Art workbook (sketchbook) cover or a whakatauki poster.

OBJECTIVES

1. You will learn about elements of typography
2. You will explore both English and Māori design fonts
3. You will practise text designs with shapes in your workbook
4. You may also use a computer and convert each phrase/kupu into different fonts and colours
5. You will also explore images to combine with your text with drawing.
6. You can use a wide range of media both digital and analogue, gouache, watercolour, collage, markers, pencil, ink, pen....

LET'S EXPLORE ELEMENTS OF TEXT...



Illustration: Johnson Witihira, Tangiwha Series <https://www.johnsonwitehira.studio/tangiwha>

MAIN FONT FAMILIES

Although there are millions of font styles these can be divided into four main categories:

Sans Serif Fonts

modern, clean, and minimalist typefaces characterized by the absence of small decorative strokes (called "serifs") at the ends of letter strokes. Derived from the French word "sans" (meaning "without"), they are highly legible on screens, offering a straightforward, uncluttered aesthetic suitable for digital interfaces and contemporary design

Serif Fonts

Serif Fonts are typefaces characterized by small lines, strokes, or "feet" attached to the end of larger strokes in a letter. Originating from Roman stone carving, these decorative additions are designed to guide the reader's eye along a line of text, making them ideal for long-form, printed materials like books, newspapers, and magazines

Script Fonts

Script fonts are typefaces based on the fluid, varied strokes of handwriting, often featuring connected letters and a personal, elegant, or casual feel. They mimic traditional calligraphy or modern handwriting, offering charm and personality to designs. Due to their stylistic nature, they are best suited for headlines, invitations, and logos rather than long, body-text passages

DISPLAY FONTS

Display fonts are designed to grab attention, making them ideal for headlines, titles, and cover accents rather than long, immersive passages of text. Unlike body fonts that prioritize readability, display fonts often feature more "flair," distinct styles, or a decorative nature that sets a specific tone, such as sophisticated, modern, or whimsical.

FIND FONTS ONLINE

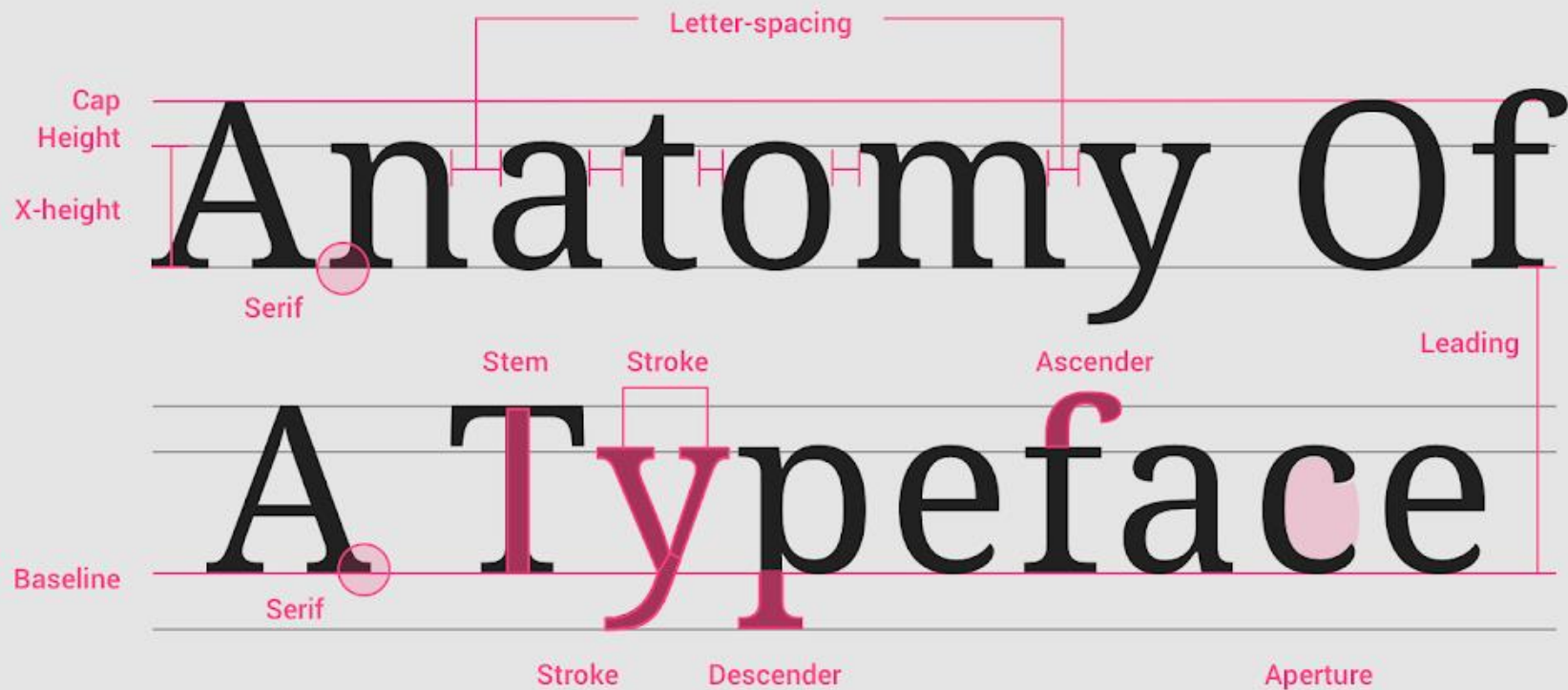
[HTTPS://WWW.DAFONT.COM/](https://www.dafont.com/)

[HTTPS://FONTS.GOOGLE.COM/](https://fonts.google.com/)

[HTTPS://FONTS.ADOBE.COM/FONTS](https://fonts.adobe.com/fonts)

[HTTPS://LEARN.MICROSOFT.COM/EN-US/TYPOGRAPHY/FONT-LIST/](https://learn.microsoft.com/en-us/typography/font-list/)

ANATOMY OF A TYPEFACE



EXERCISE 01

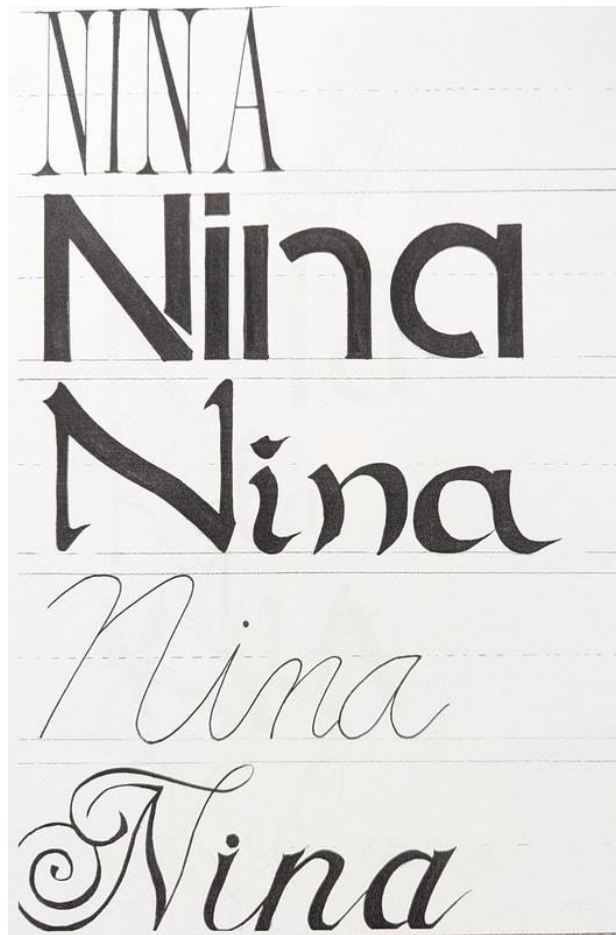
Learning Objective:

Practise constructing a range of typefaces using structured lines

TASK

Write your name four times using different styles each time

When you are finished label the font family and write its characteristics



WORKSHEET

[Download worksheet here](#)

*You can add
illustrations
alongside if
you wish to.*

Year 10 Art – Text Construction

In the space below practice using the spacing lines to help you place your fonts.

You could write your name or another word.



1. Write your word using sans serif **CAPITAL** letters in the space. Keep your spacing between the letters as even as possible

2. Write your word using sans serif **lower case** letters in the space. Keep your spacing between the letters as even as possible.

3. Write your word using a cursive style font in the space. Keep your spacing between the letters as even as possible.

4. Write your word using a mix of fonts in the space. Keep your spacing between the letters as even as possible.

EXAMPLES

Guan
Guan
Guan
GUAN
Guan

<http://www.fridgedoorgallery.com/my-type-of-name.html>

TABITHA TABITHA
TABITHA TABITHA
TABITHA TABITHA
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TABITHA TABITHA
TABITHA
TABITHA

TABITHA SEATHR

EXERCISE 02

Learning Objective:

Explore word and meaning using text

WORD COMBINATIONS

Using a variety of fonts, effects colour and size, illustrate the meanings in three of the following word combinations:

Old / New

Serious / Silly

Loud / Quiet

Beautiful / Ugly

Strong / Weak

Fit / Lazy

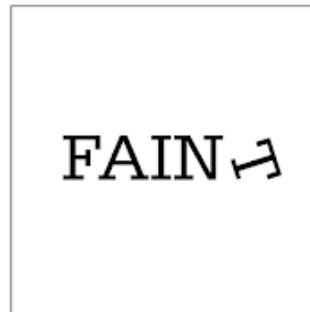
Natural / Man Made

Rich / Poor

Reality / Fantasy



Gill Sans



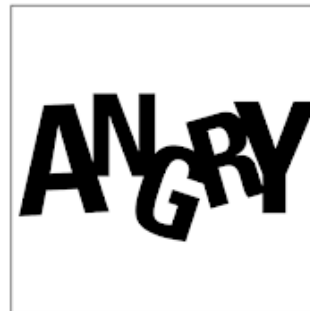
Serifa



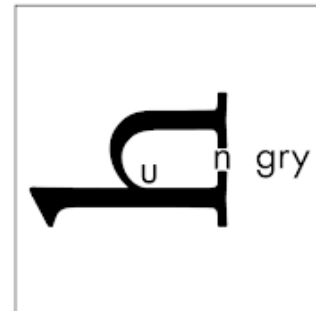
Gill Sans, Bembo



Futura



Univers



Adobe Caslon, Futura

Thaqif Syarafuddin: Typography Design Journal

https://thaqifdesigns.blogspot.com/p/blog-page_70.html

Name kupu

Go to <https://maorifonts.com/>
Find inspiration and practise
writing your name / Kupu

NAME KUPU

Name kupu

MORE OPTIONS! Experiment
with fonts to find one you like

ADDITIONAL LEARNING TO CONSIDER

Hierarchy

Readability

Legibility

Kerning

Tracking

Orphans

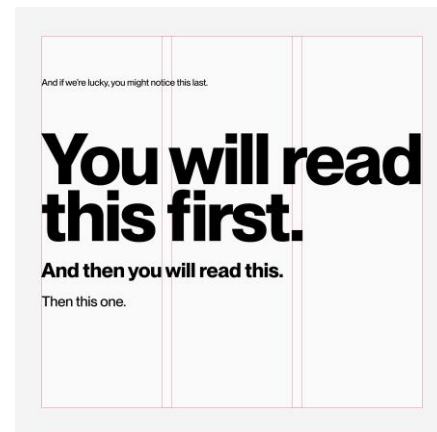
Widows

Spacing

Size

Weight

Baseline



Good
legibility

**POOR
LEGIBILITY**

Good readability.
More comfortable
to read.

Poor Readability.
Less comfortable
to read.

PRACTISE TEXT DRAWING.....

EXERCISE 03

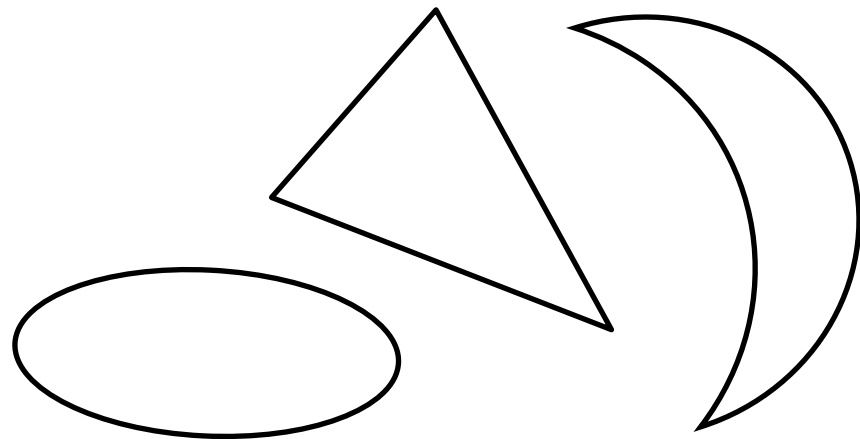
Learning Objective:

Explore text using a range of shape formats

TASK

Fill in three shapes with your name or other words

In the remaining space do a text shape design to illustrate an animal, food or something of your own choosing.



Fill in the writing



Fill around the writing



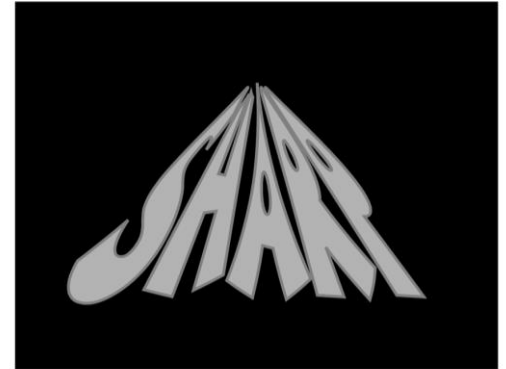
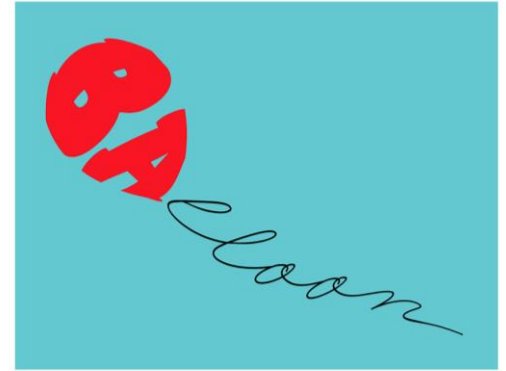
TRY OTHER FORMS



Raewyn Harris, Cover/Poster Ideas



Dan Flemming, Word Animals



Ji Lee, Word as Image.

EXERCISE 04

Learning Objective:

Create nameplate using geometric shapes

TASK

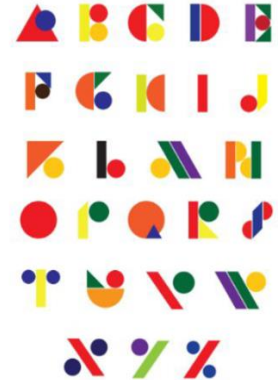
1. Select some coloured paper, two or three colours that would work together.
2. Cut some geometric shapes out, make sure they are similar in size. You might want to rule a strip and draw the shapes first.
3. Experiment with creating letter forms with the shapes.
4. Glue your name plate down on a piece of paper

EXTENSION ACTIVITY

- On a piece of A4 paper create your own alphabet using the geometric shapes. You will need some rules for consistency. E.G: Limit the colours and shape you use.



Examples of geometric fonts



[Download activity here](#)

EXERCISE 05: STYLISE YOUR LETTERFORMS

TASK

1. On a black paper draw 2-3 letters
2. Lightly draw in koru kape and other cultural designs.
3. Use your white pencil to draw into the patterns.
4. Cut out each letter and then stick onto a piece of paper.



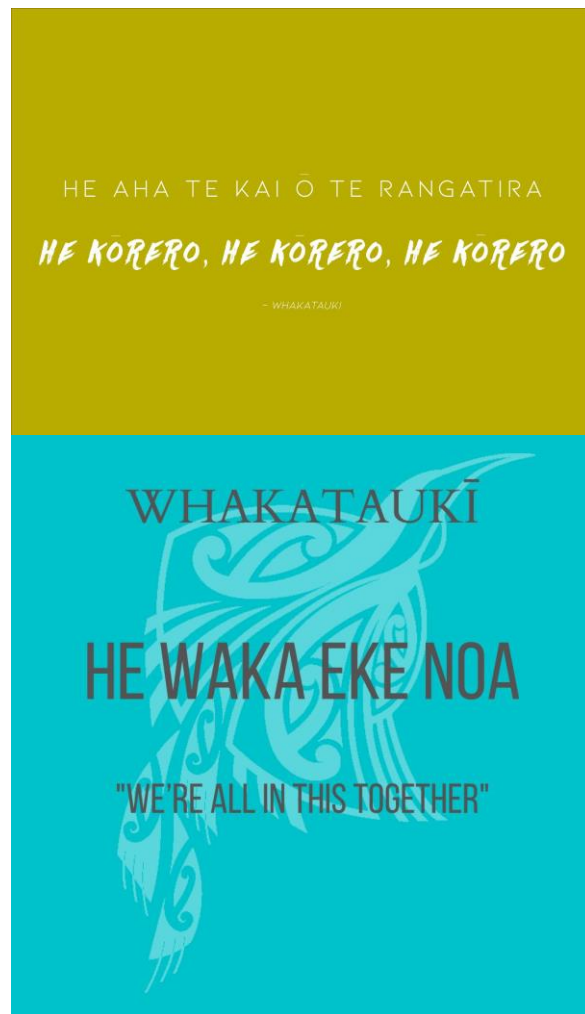
[Download activity here](#)

**LOOKING AT WHAKATAUKI/
PROVERBS....**

EXERCISE 06: INVESTIGATE WHAKATAUKI-PROVERBS

TASK

1. Look over the sheet on Whakatauki/
Proverbs
2. Write down two that stand out to you in
both Māori and English
3. Can you think of any other wise
sayings/proverbs?
4. Write down 1-2 other proverbs (they could
be old sayings from your own culture)



SELECT ONE TO CREATE . . .

He waka eke noa

We're all in this together

Kia kaha, kia maia, kia manawanui

Be strong, be brave, be steadfast

Okea ururoatia

Keep fighting

Me manawa tītī

Keep going and don't give up

**Whāia te iti kahurangi, ki te tuohu koe,
me he maunga teitei**

Seek the treasure that you value most dearly

Kei ōu ringaringa te ao

The world is yours

Toku toa, he toa rangatira

My courage is inherited

Tama tū tama ora; tama noho tama mate

He who stands lives, he who sits, perishes

Whakatauki/Proverbs

WISDOM



All cultures have their own proverbs or wise sayings. Whakatauki play a large role within Maori culture. They are used as a reference point in speeches and also as guidelines spoken to others day by day.

Below are some of the many that exist:

He tokuku rerenga tahi.

A White heron flies once.

This is used on an occasion when something very special and unusual takes place.

Ahakoia he iti he pounamu

Although it is small, it is greenstone.

This is a humble way to deliver a small gift. Greenstone (jade) is an extremely useful commodity which is considered very precious, so although you may not be presenting greenstone, the word pounamu stands as a metaphor for something precious or a treasure from the heart.

Whatungarongaro te tangata toitū te whenua

As man disappears from sight, the land remains

This demonstrates the holistic values of the Maori, and the utmost respect of Papatuanuku, the mother of the earth.

Hōhonu kaki, pāpaku nana

A deep neck, but a shallow outcome

Used to refer to a lazy worker, who has a healthy appetite but offers very little help.

He manako te koura i kore ai

You won't catch the crayfish by dreaming about it. / The realisation of one's dreams requires action.

This is similar to not putting all your eggs in one basket

Whāia te iti kahurangi ki te tūohu koe me he maunga teitei

Seek the treasure you value most dearly: if you bow your head, let it be to a lofty mountain

This whakatauki is about aiming high or for what is truly valuable, but it's real message is to be persistent and don't let obstacles stop you from reaching your goal.

Ko toku reo, ko toku ohooho, ko toku reo, ko toku mapihi maurea.

My language is my awakening, my language is the window to my soul.

This proverb is closely associated with language revitalisation.

Ki te kahore he whakakitenga ka ngaro te iwi

Without foresight or vision the people will be lost

Said by *Kingi Tawhiao Potatau te Wherwhero*, to show the urgency of unification and strong Maori leadership.

Tangata ako ana i te whare, te turanga ki te marae, tau ana

A person who is taught at home, will stand collected on the Marae (meeting house grounds)

A child who is given proper values at home and cherished within his family, will not only behave well amongst the family but also within society and throughout his life.

Ka mate te kāinga tahi, ka ora te kāinga rua

When one house dies, a second lives

Historically used when two houses or families are merged due to the unfortunate circumstances of one particular family. However this could be used when something good emerges from misfortune.

Ka pū te ruha, ka hao te rangatahi

As a old net withers another is remade

When an elder is no longer fit to lead, a healthier leader will stand in his place.

E kore te patiki e hoki ki tona puehu.

The flounder (fish) does not return to his dust.

Do not make the same mistake twice.

Kāore te kumara e 1orero mō tōna ake reka.

The kumara (sweet potato) does not say how sweet he is.

This proverb accentuates the value of humbleness.

Waiho ma te tangata e mihi.

Leave your praises for someone else.

Again referring to humbleness.

Whaiowhia te kete mataurunga

Fill the basket of knowledge

He waka eke noa.

A canoe which we are all in with no exception.

We are all in this together. An example of when this can be used perhaps when a group of you are going to the movies but one of them doesn't have any money so wouldn't be able to go along. You can say he waka eke noa, meaning you will pay as you are all in one group and it would not be the same if they were to miss out.

Naku te rourou nau te rourou ka ora ai te iwi

With your basket and my basket the people will live

Again referring to co-operation and the combination of resources to get ahead. This proverb can be very useful and is often said.

Moe atu nga ringa raupo

Marry a man with calloused hands

Calloused hands are earned through hard work. This proverb suggests to woman to find a man who has an excellent work ethic.

Naku te rourou nau te rourou ka ora ai te iwi.

With your basket and my basket the people will live.

Again referring to co-operation and the combination of resources to get ahead. This proverb can be very useful and is often said.

Kua takoto te manuka

The leaves of the manuka tree have been laid down

This is a form of wero, that is performed in very formal situations on the Marae. It is when you are challenged and you answer that challenge depending on how pick up the leaves. The wero is to see whether you come in peace or as an enemy. This proverb is used when being challenged, or you have a challenge ahead of you.

Kāore ā te rākau whakairo, kei te tohunga te whakairo

The wood has no understanding, only the carver.

A mild rebuke to one who attempts to instruct the leader.

Te toka tū moana.

The boulder standing in the ocean.

This refers to a chief or to a group of warriors buffed by opposing but standing firm.

EXPLORE IDEAS

TASK

1. Select a Whakatauki to illustrate
2. On A4 page rule up 2-3 rectangles to draft up your concept sketches.
3. Make a design in each rectangle. Fill Each rectangle with a variety of fonts and type.

Consider:

Font
Size/scale
Layout/Placement
Overlapping
Shape/s
Positive/Negative

Your final design could include images, but text should be the dominant feature.



LOOKING AT POSTERS...

POSTERS

Posters should grab the viewers attention. They also need to convey their message. They convey the tone, mood and style of the message or product.

Although this poster explores text and image with a high level of skill, it does not quite convey the meaning of the proverb. This is because one word fails in conveying the tone of the message. Here the word 'iti meaning small is scaled up too large.



THE INTENT OF
YOUR POSTER
SHOULD BE
CLEAR



Kell Sunshine

More examples of Kell Sunshine's lettering
<https://kellsunshine.com/lettering>

MAKING YOUR POSTER.....

COLOUR

You can explore colour palettes to select the colours that work best for the effect you want.

Complementary

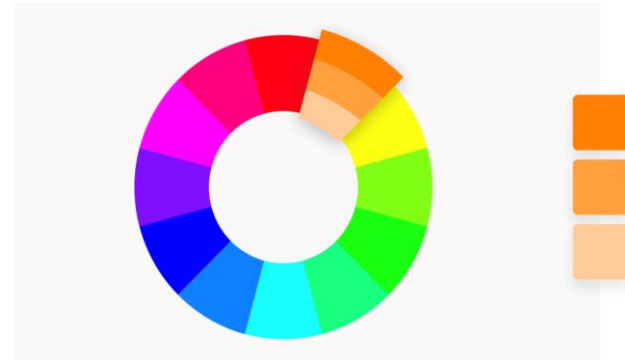
Two colors that are on opposite sides of the color wheel. This combination provides a high contrast and high impact color combination – together, these colors will appear brighter and more prominent.



There are many other ways to show the intent of your poster through colour. Look carefully at the exemplars

Monochromatic

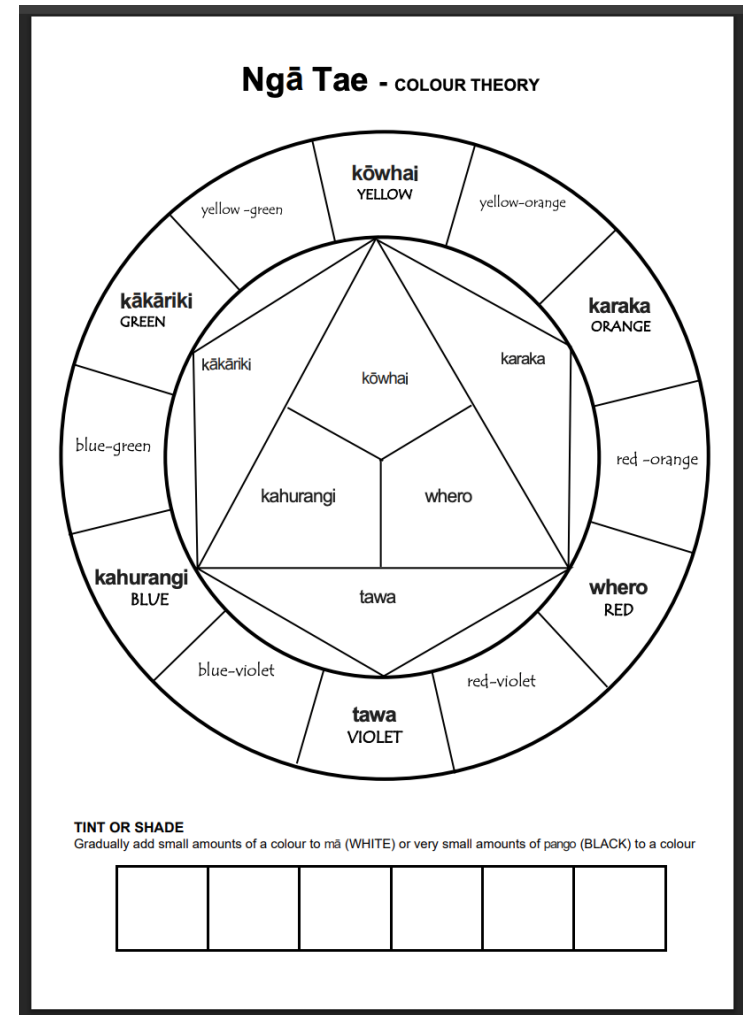
Three shades, tones and tints of one base color. Provides a subtle and conservative color combination. This is a versatile color combination that is easy to apply to design projects for a harmonious look.



For more information

<https://www.canva.com/colors/color-wheel/>

FILL IN THE
COLOURS YOU WILL
BE USING TOGETHER



Download the colour wheel

<https://anzaae.nz/collections/nga-tae-colour-wheel/>

IF YOU ARE GOING TO WORK

DIGITALLY:

Using a selected programme on your computer, type out the Te Reo Māori version of your word.

1. Copy and paste this at least 3 times
2. Convert each phrase into a different font and colour
3. Consider the legibility (how clear it is to read), as well as how selected fonts might work together

IF YOU ARE GOING TO WORK

HANDMADE:

Practise with selected words.

Try 3 different styles of letterforms, changing colour and media each time.

Insert evidence of your handmade type exploration into your workbook.

PLANNING...

CONSIDER THE FOLLOWING ...

If you are planning on using existing Kowhaiwhai Patterns, or if you are wanting to develop some of your own – you might wish to utilise some of the following resources.



EDUCATION KIT
Auckland Museum



Emma Jane Ormsby : ANZAAE Digital Hui

<https://anzaae.nz/collections/emma-jane-ormsby-ngati-maniapoto-ngati-porou-pakeha/>

https://www.youtube.com/watch?v=_gaFUpt5LHA

Te Papa : Creating abstract art forms from nature

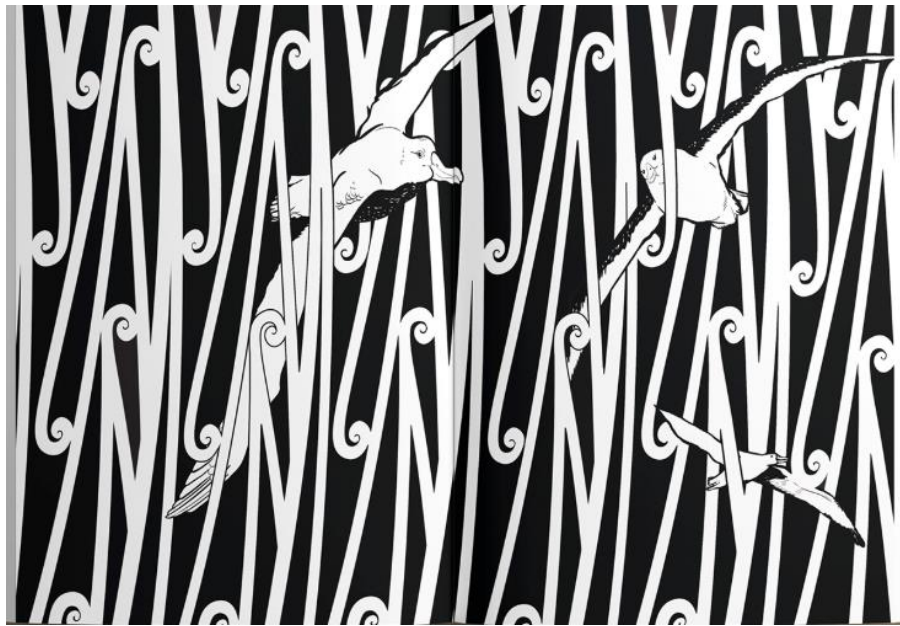
<https://www.tepapa.govt.nz/learn/for-educators/teaching-resources/ko-au-te-taiao/ko-au-te-taiao-explore/how-is-te-taiao-reflected-in-toi-maori/activity-d-creating-abstract-art-forms-from-nature>

Auckland Museum : Kōwhaiwhai Tuturu Māori Education Kit

https://maori-arts.com/seuresite/MMA/Maori_02Kowhaiwhai.pdf

A screenshot of a YouTube video player. The video title is 'Intro to Kōwhaiwhai'. The video content shows a large, intricate Maori kowhaiwhai pattern on a dark background. The video player interface includes a play button, a progress bar showing 0:08 / 32:20, and various control icons. Below the video player, the video title is repeated: 'Māori Design Lesson - Kowhaiwhai A brief overview'. The channel name is 'emmajane_ormsby' with 795 subscribers. There is a 'Subscribe' button and interaction icons for likes (144), comments, share, and download.

CHLOē REWETI



**WHITI
MAI
TE RĀ**



Aenetus virescens
Puriri Moth



Veronica stricta
Koromiko



Galaxias argenteus
Giant Kōkopu



Porrhothele antipodiana
Black Tunnel-Web Spider



Yellow-Eyed Penguin
Hoiho



Southern-Right Whale
Tōhora



Mesonychoteuthis hamiltoni
Te Ngū Tipua



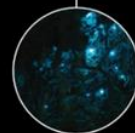
Flax
Harakeke



Abalone
Paua



Glow-worm
Titiwai



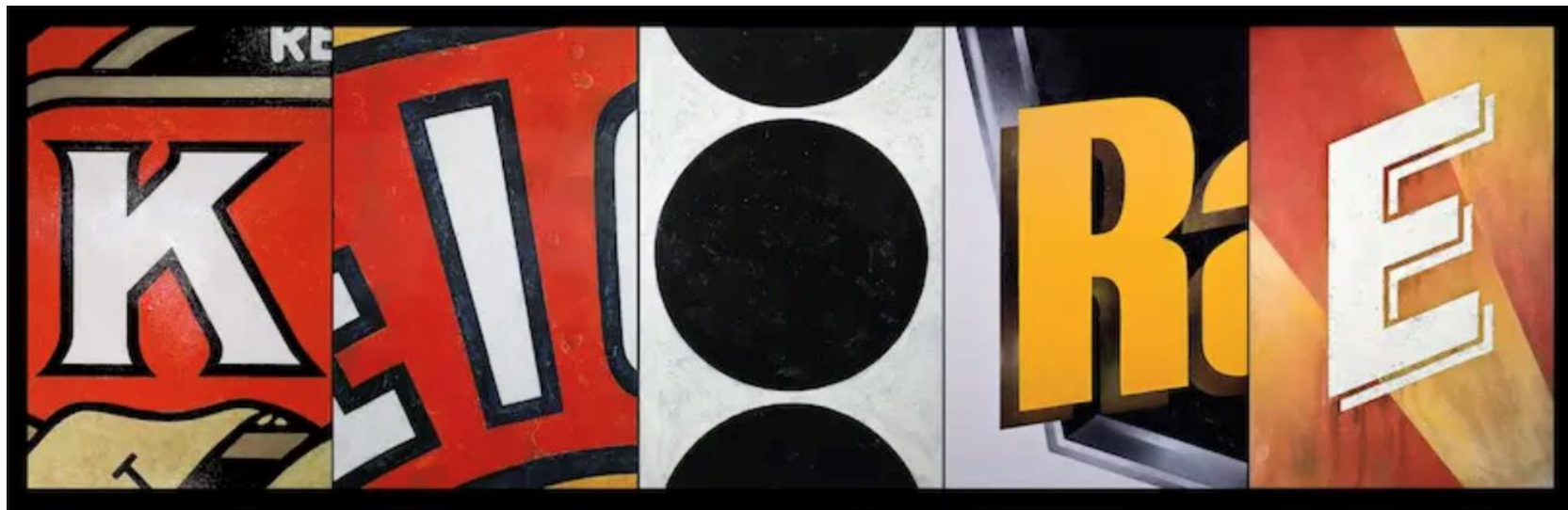
Forsterygion lapillum Hardy
Kokopara



**SHANE
HANSEN**



WESTON FRIZZELL



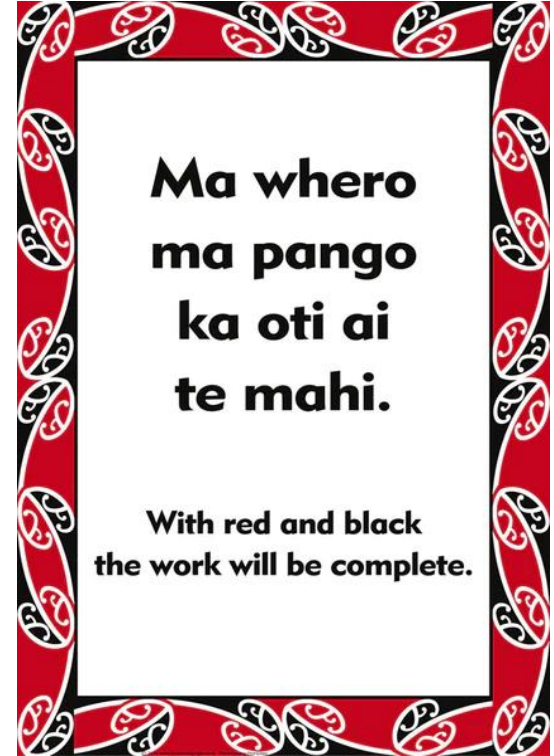
INSPO

Or select kupu or your own meaningful saying

whenua

[*fean-nu-ar*]

Land, homeland.



TYPE BASED INSPO

Random Platitude

2010

Type Specimen Posters

The Random Platitude Typography Poster refers to a collection of random platitudes starting with the letter R from the design studio Changethought.

A platitude is a trite, meaningless, banal, or overused statement that is presented as if new, important and original. However, my firmament is considered to have meaning in highly academic or scientific circles—but not always—used as a pejorative term to describe meaningless or overused statements that a certain person views as unoriginal or shallow.

Poster 001 Typeface

**Futura Extra
Black**

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[www dot
changethought
dot com](http://www.dot.changethought.com)

THE
TRUTH
SHALL
SET
YOU
FREE.

GO
GOOD
BOOR
BAD

BUT
THINKING
MAKES
IT SO

THERE IS
NOTHING
EITHER
GOOD
OR BAD

**38-GUN
THEATRE**

HAMLET
by William Shakespeare
-
Hamlet
Act 2, Scene 2

01.02.20
04.04.20
-
Tickets:
38guns.com

TYPE BASED INSPO

1/2

**DO IT
FOR
YOUR
SELF**

if

SOMEONE

ELSE

likes it

EVEN

better

You could
use collage
and mixed
media

FAKE

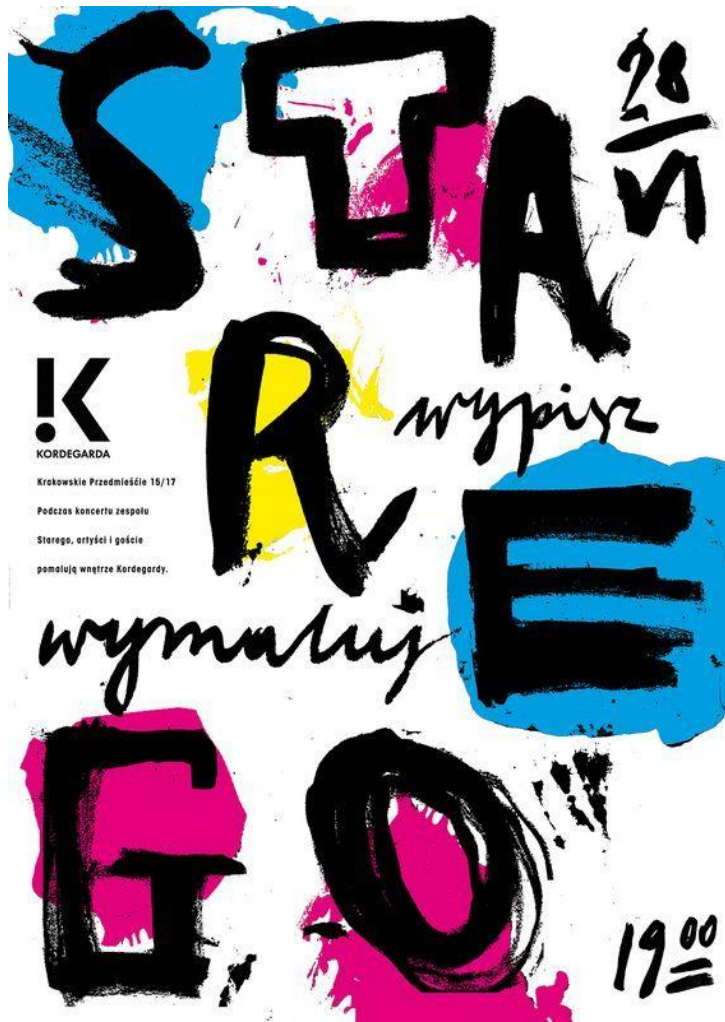
xxx
xxx

IT

MAKE

IT.

TYPE
BASED
INSPO



!K

KORDEGARDA

Krakowskie Przedmieście 15/17

Podczas koncertu zespołu

Starego, artyści i goście

pomalują wnętrze Kordegardy.

28
2/VI

wypisz

wymaruj

1900

GOOD
WAVES

Summer Season

God created the heavens and the earth, the oceans
and the waves for our enjoyment.

Snc.



BEST PLACE IS
A GOOD WAVES

1992

A low line of shore was visible at first on the right between the movement of the waves and fog,
but when we came further it was too slight at and nothing could be seen but the mist
curling in the rigging, and a small circle of foam.



GLOBAL
PARADISE

WICKYSTOCKED

PLAN YOUR IDEAS HERE

- transfer onto good paper for the final version

(Highlight the Whakatauki or Kupu you are going to use)

What does your selected Whakatauki or kupu mean to you?

What do you want someone looking at your poster to see/ feel?

What imagery (*subject matter*) will you use to represent this (*make a list*)?

Why have you chosen this? What colour palette will you use? What effect do you want it to have?

Select from any of the following media to create the imagery for your A4 Poster:

Pencil, Pen, Coloured Pencil, Watercolour, Photographs (own or Creative Commons)

Make some quick sketches on your planning doc that illustrate your potential ideas

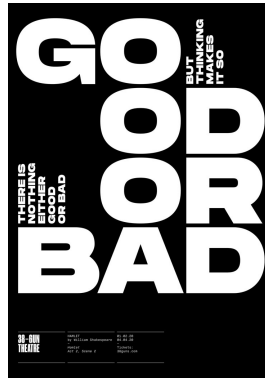
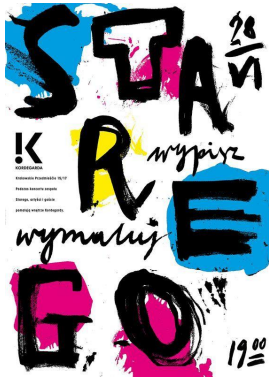
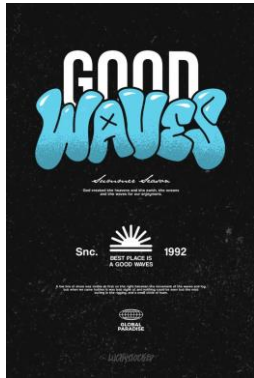
POSSIBLE ASSESSMENT ACTIVITY...

POSTER CONCEPTS

Type-based Concepts:

Using just the fonts you have selected, and both the Te Reo Māori and English versions create 3 different layouts that respond to following design conventions:

ORDER / CHAOS / GRID



Insert evidence of your layout and font testing into your workbook.

REFINEMENT OF POSTER

Concepts with imagery:

Add imagery to your 3 type-based layouts (ORDER / CHAOS / GRID) to enhance each of these designs.

These will be your 3 x poster concepts that show you have tested different ideas for your layout.

Insert evidence of your 3 x poster concepts into your workbook.

Development:

Select your favourite concept design, apply final changes to create a cohesive design. This improved design will become your final.

If you are using hand drawn materials think about how to ensure you use them effectively and with control. What works the best ?

THE END...