

















proj 2 | spatial relationships to create a message

**objectives** **LIMITED GRAPHIC VOCABULARY:** By employing visual language, a designer can give meaning and definition to what may seem to be a limited visual landscape. A designer should be able to tell a story with no words. **Line** is an element of visual and graphic expression. It is defined as a mark connecting two points, creating various effects. From optical illusions to giving emphasis or indicating location, line can represent, symbolize, clarify, and communicate. **Shapes** are the next extension of this visual vocabulary. In this project, both the black circles and the white **space** around them create shapes. Positive and negative space can also represent, alter mood, and influence perception. Once these concepts are explored, the same shape-to-space relationships can be applied to classic **typefaces**.

**step 1: line** The first part will focus on the use of line to investigate relationships, mood, pattern and other visual effects. We will use line to create compositions in which abstract form will express given topics. Start thinking using the supplied sheets and place in your binder when done.

NAME \_\_\_\_\_ TYPOGRAPHY WORKSHOP: LINES + SHAPES

			
solid	liquid	solid	liquid
			
scream	whisper	scream	whisper
			
cooperate	abstract	cooperate	abstract
			
question	answer	question	answer

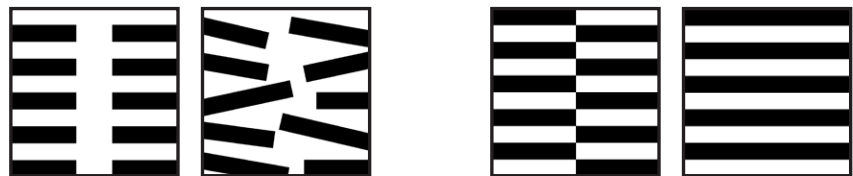
During the Typography Workshop, explore *at least 4* clean sketches for each of the following pairs of words using the provided sheet. Write words underneath.

**solid/liquid • scream/whisper • cooperate/obstruct • question/answer**

You must also follow these rules for both sketches and later on the computer: Each word will have its own composition, but each set of words works together.

These rules must be followed:

- Ten lines are to appear in each composition.
- All lines must be straight, the same thickness (at least 1/8"), in black, on a white background.
- They may change in length.
- They may intersect, cross and touch, but do not have to.
- Lines can be set next to each other to become thicker lines (for example, you could put all 10 1/8" lines next to each other to appear to be 1 very thick line).
- No closed forms, such as circles or squares, may be used or created from the lines.
- Be aware of the white space (negative space) vs. the black lines (positive space)
- Be very aware of the edge of each composition area, aka cropping for visual tension. Centered designs are (almost always) boring



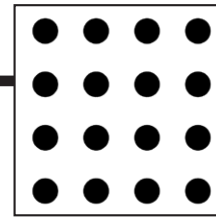
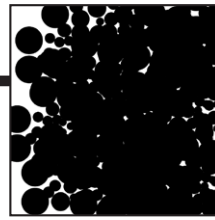
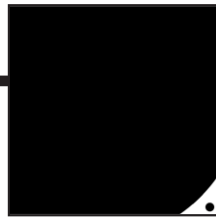
**step 1: shape** **SHAPES AND SPACE:** The second part will investigate spatial relationships, frame reference, illusionary space and contrast, using a limited graphic vocabulary of black circles. The discoveries that result from this exploration into the interrelationship of form and space are vital to the growth of the visual language employed by the designer to give meaning to ideas. This is also more of a challenge because each word must live on its own devoid of reference of its opposite.

During the Typography Workshop, explore at least 4 *tight* thumbnail sketches for each of the following words using provided sheet.

NAME \_\_\_\_\_ TYPOGRAPHY WORKSHOP: LINES + SHAPES

fluster	inspire	produce	renounce
fluster	inspire	produce	renounce
fluster	inspire	produce	renounce
fluster	inspire	produce	renounce

step 1 : shape  
(cont.)



The words are: **fluster • inspire • produce (verb) • renounce**

These rules must be followed both in sketches and on the computer:

- Only circles are allowed. Do your best with sketches and use a compass if possible. On the computer, hold down the shift key when using the Ellipse tool.
- You may use any number of same or different sized black circles. No lines. When sketching, fill in circles. On the computer, the circles may not be outlined or any percentage of gray.
- Circles may overlap, scale, bleed off the edge, etc.
- **Be aware of what is created in the white space, as well as how shapes interact with the edges of the composition.**
- Be very aware of the edge of each composition area, aka cropping for visual tension. Centered designs are (almost always) boring.

step 1: letters/type

The third part of this project applies to typography that you explored in the relation of space to shape. In the typography workshop, students will explore hand-rendering basic letters that refer to the typefaces below **or doing this on the computer** (in other words, not the illustrative fonts available on dafont.com) and begin work with actual typefaces.

Using only the following typeface families (bold, italics, etc. are allowed) and an awareness of space, express the words worked with thus far:

**solid - liquid • scream - whisper • cooperate - obstruct • question - answer • fluster • inspire • produce (verb) • renounce**

Helvetica

Times

Arial

Times New Roman

Century Gothic

Garamond

Avenir

Palatino

Futura Condensed

Caslon

Courier

Bodoni

These rules must be followed both in sketches and on the computer:

- Word must be legible unless a design reason is presented to and approved by professor.
- Color not allowed.
- Baseline does not need to be constant, nor does it need to be horizontal.
- More than one typeface/style may – but does not need to – be used in one word.
- Do not skew letters. Scaling is allowed.
- Be able to explain how and why your design choices work using knowledge explored in previous lines and shape exercises.
- The same word may be repeated multiple times in one design for effect.

**SCREAM**

This example uses **Arial Black** and Garamond Regular. At this step, student would emulate the weight and shape of the typefaces provided.

w h i s p e r

## step 2 Create vector artwork following all the rules listed in step 1 for Lines, Shapes, and Type.

(Open Illustrator)

*As you begin to work, don't forget to deselect things when you're done with them. Get into this habit. Usually that just requires clicking on the artboard.*

### step 2: line

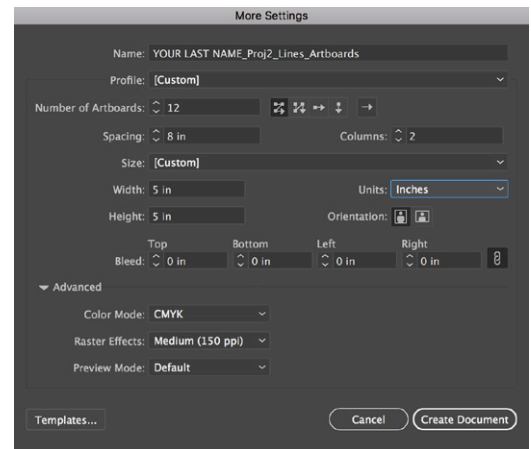
File : New > More Settings

Name: **YOUR LAST NAME\_Proj2\_Lines\_Artboards.AI**.

**12 Artboards** (add more later if you'd like), **2 Columns; Spacing 8 in; 4 in x 4 in; 0 Bleed; CMYK Color Mode**

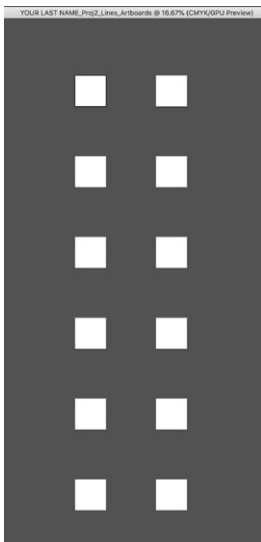
*(This will be your work space. If you want to add more art boards, go Window : Artboards. When dialog box appears, pull the drop down menu and select New Artboard.)*

Turn on your Rulers (Command R). Save.



Once you know the thickness of the line you want (for example, 1/4 in is .25 in), you can double-click the rectangle tool and then click on the artboard to create the exact size. You can then adjust to the length of the line easily.

- Be sure your rectangles have **Black Fill and No Stroke**. (NOT WHITE STROKE)

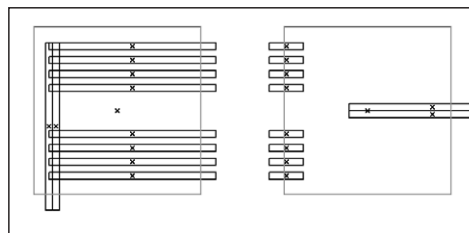


- Do not draw a line around any of your artboards.
- To quickly and more exactly Copy : Paste, you can Select (not Direct Select) the rectangle and then drag while also holding down Shift Option Command.
- To move exact spaces (and remember that if uneven spacing is a whole other visual message!!!), Select the rectangle and then Object : Transform : Move. You can explore the Vertical or Horizontal movement by filling in a number with Preview checked. (Ignore distance and Angle.) When you fill in the number, hit TAB instead of OK and you can see what it does. If you like it, then hit COPY (not OK). To then continue to move it exactly that amount, Move again (shortcut is Shift Command M) > the number you just used should default in the box. Hit COPY again. Keep doing this.
- To rotate, you can use the Rotate tool or go Object : Transform : Rotate. To rotate an exact amount, use the latter and hit Preview (Tab) again. Or you can double-click the Rotate Tool first and then click on the artboard.
- Don't worry about going off the artboard too much at this point.



Use a Clipping Mask to see how things are cropping, even though this is not a clean file build. To do this, double click the rectangle tool and select the artboard. Type in 4 in x 4 in. Pull the square exactly over the artboard and be sure it's on top of everything you want to affect. Select all of the art and this box.

Go to Object : Clipping Mask : Make. Turn on Outlines (Command Y or View : Outline) and you will see the artwork is still there. If you want to move things around with the Clipping Mask on, you will need to use the Direct Select tool and it's a bit difficult.



*TIP: to select all of the anchor points in an object with the Direct Select tool without going through and selecting each point while hitting Shift, Direct Select ONE anchor point. Then Copy, then Paste, then Undo and everything will be selected. (You can go Edit : Copy, Edit : Paste, and Edit : Undo OR use the shortcuts of Command C, Command V, Command Z.)*

## step 2: shape

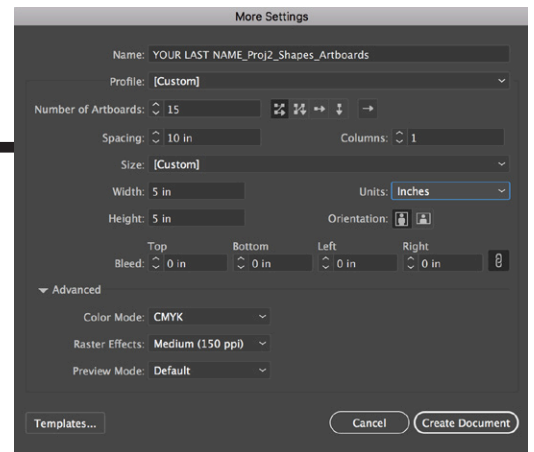
File : New > More Settings

Name: **YOUR LAST NAME\_Proj2\_Shapes\_Artboards.AI**

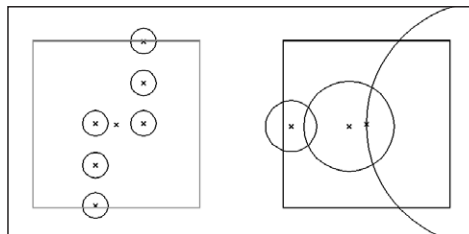
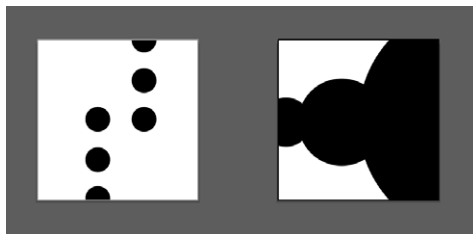
**15 Artboards** (add more later if you'd like), **1 Column**; Spacing **10 in**;  
**4 in x 4 in**; **0 Bleed**; **CMYK Color Mode**

Turn on your Rulers (Command R). Save.

Follow most of the same directions for working in this document as you did for Lines.



- **For a circle, you must hold down the Ellipse tool (pull out from Rectangle) and HOLD DOWN SHIFT.** Be sure this is also **Black Fill and No Stroke** (not white!!!). Remember directions explained for Line in regards to drag-copy and Move. Go crazy, but remember **HOLD DOWN SHIFT** so you only have circles and no ovals.
- To make the circles smaller and not redraw them, you can either hold down **SHIFT** to scale them down or use the Scale tool.
- Also do the same with Clipping Masks for circles as you did with Lines.



## step 2: type

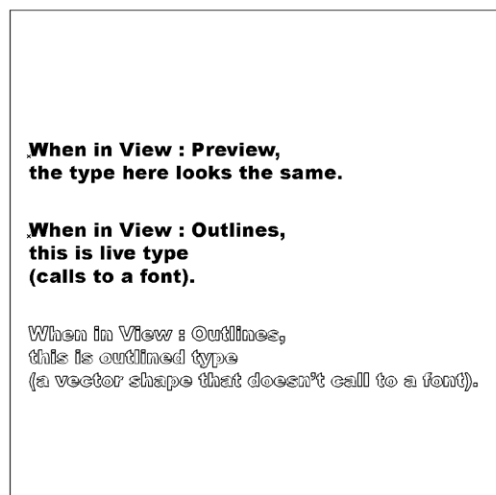
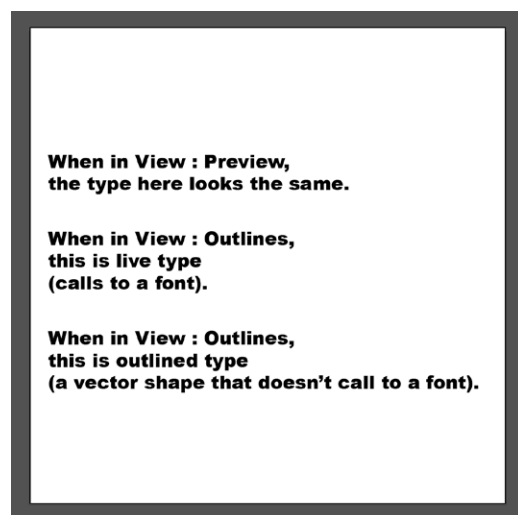
File : New > More Settings

Name: **YOUR LAST NAME\_Proj2\_Type\_Artboards.AI**

**24 Artboards** (add more later if you'd like), **2 Columns**; Spacing **8 in**;  
**4 in x 4 in**; **0 Bleed**; **CMYK Color Mode**

Turn on your Rulers (Command R). Save.

Though all words should be worked with, consider the final choices for lines and circles. Once letters are typed into an artboard, immediately change these letters (that call to a font) to shapes. Do this by selecting the line of type and then Type : Create Outlines.





See all of the previous information about Illustrator, including how to scale (**NO SKEWING!**), control fill vs. stroke, and positioning. Create!

### Don't forget about Clipping Masks.

“Use a Clipping Mask to see how things are cropping, even though this is not a clean file build. To do this, double click the rectangle tool and select the artboard. Type in 4 in x 4 in. Pull the square exactly over the artboard and be sure it's on top of everything you want to affect. Select all of the art and this box. Go to Object : Clipping Mask : Make. Turn on Outlines (Command Y or View : Outline) and you will see the artwork is still there. If you want to move things around with the Clipping Mask on, you will need to use the Direct Select tool and it's a bit difficult.”



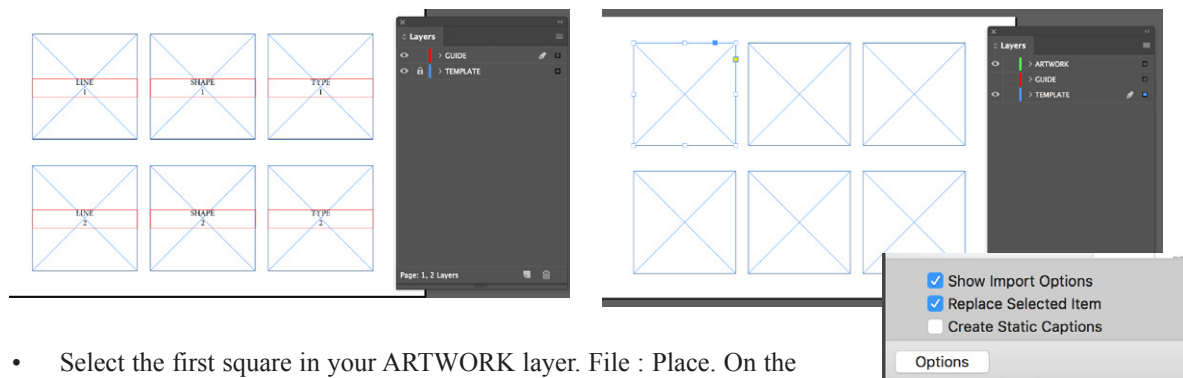
Be sure you are working in “outlined” (=vector art that no longer calls to a font) shapes. This does not mean live type that has a black stroke (actual outline) and white fill. Your text should be black fill, no stroke.



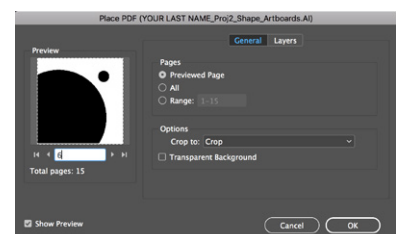
step 3 Place final vector artwork pieces on layout sheets.

Download Layouts\_Proj2\_FINAL.ZIP, double-click (un”zip” or decompress it) and open the INDD file in InDesign. Save As **YOUR LAST NAME\_Proj2\_FINAL.INDD**. You will be placing (linking) files together now, so keep the files in the location to which your InDesign file links.

- Window : Layers. Hide GUIDE layer when you don't need the information. Unlock TEMPLATE layer.
- Create a new layer and call it “ARTWORK”.

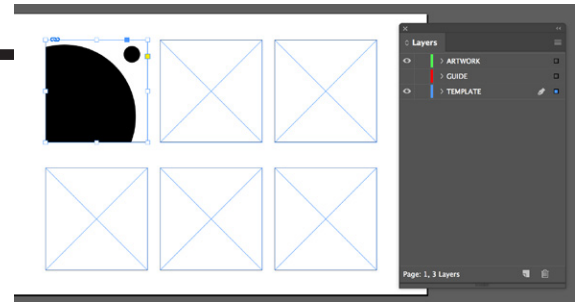


- Select the first square in your ARTWORK layer. File : Place. On the bottom of the dialogue box, select “Show Import Options.” Select your **YOUR LAST NAME\_Proj2\_Lines\_Artboards.AI** file.
- Find the artboard (page) you would like to place. Under Options, Crop to : Crop and uncheck the Transparent Background. Assuming everything has been built correctly so far, the file should place perfectly. Fix if it is not.

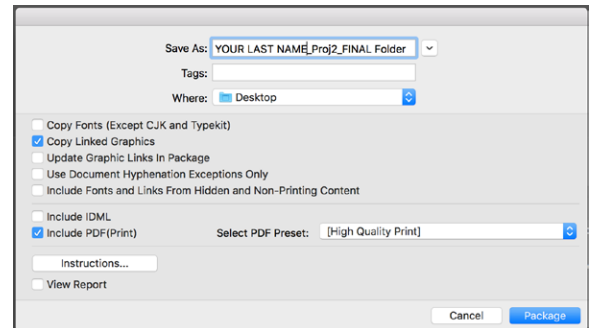


- Repeat with the other artwork.
- *save early! save often!*

*If you do anything at all to the placed AI file, InDesign will notify you that something has changed. Window : Links. Update all links.*

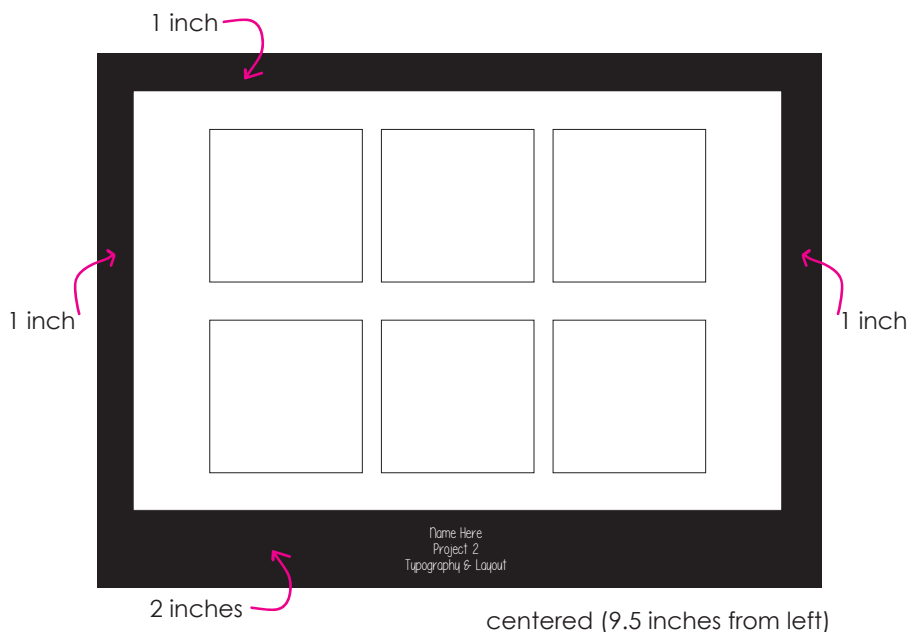


- Next **File : Package** the artwork, saving it to the desktop.  
(A copyright dialogue box might appear before any of these steps, warning that you can't use artwork that isn't yours. Click ok if it does.)
1. A dialogue box will appear that checks your file. Be sure there are no missing links or links that need updating.
  2. An Instructions panel will appear. You don't need to do anything here. Just click Continue.
  3. Select "Copy Linked Graphics" and "Include PDF (Print)". Select PDF Preset : [High Quality Print]. Package.
  4. Find the folder on your desktop and be sure all 3 files are in the Links folder. You should not have a Fonts folder.
  5. Place this folder in your shared Google Drive folder before the deadline.



#### step 4 Print and mount work for presentation.

Print your file at **100%** (not Fit To Page) to **Tabloid** (11 in x 17 in) paper. If going outside of the lab's printer, be sure to print in grayscale (vs. color) and specifically instruct 100% or "Actual Size".



Acquire a 19 in x 14 in black mounting board. Try to get one with black (vs. white) sides. No gray boards or foam core.

- << 1. See measurements and mark LIGHTLY with pencil.
2. Try using spray mount on blank sheets first until you get the hang of it. Then spray the back of your printed sheet. Be sure edges have spray on them, as well as the middle – however, don't overspray either or your print will appear wet.
3. Place sprayed sheet down on board, matching to the pencil marks.
4. Using roller/burnisher, press paper down. Use a large, clean blank piece of paper between roller and printed page.

5. Allow it to dry a minute or two.
6. Use kneaded eraser to pick up any extra spray mount that may have appeared on board.
7. Using white pencil or gel pen (available day the project is due if you do not have your own), write your full name, Project 2, Typography and Layout as shown above.



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schedule *Wed Aug 29th: Typography Workbook material DUE. Software Review DUE.  
Project 1 work in class.*

**Fri Aug 31st:** *Project 1 DUE, online critique DUE Mon Sept 3rd, midnight.*  
Begin Project 2. Typography Workshop in class. During workshop and over the next FIVE DAYS, finish step 1 by sketching and refining ideas. **At least 5 sketches per word.**  
Print more sheets (Proj2\_ThumbnailSheets\_FALL18.PDF) or draw perfect squares on blank white paper. Be sure to write the name of the words below each square.

**Wed Sept 5th:** *Typography Workbook material DUE*  
Review sketches. Do Step 2 in class on computers. Work outside of class too.

**Fri Sept 7th:** All of Step 2 DUE. Review and pick strongest pieces. Move on to Step 3 in class (continue to work out of class too!). How to mount work (Step 4) explained in class.  
*Also begin Project 3.*

**Wed Sept 12th:** *Typography Workbook material DUE*  
Project 2 DUE. Critique.

**Fri Sept 14th:** Finish Project 2 critiques if necessary. *Project 3 sketches DUE.*

materials *Required: Binder • Pencil • Ruler • Eraser (Kneaded preferred) •  
19 in x 14 in Black Mounting Board • Spray Mount • Roller/Burnisher  
Optional: Pencil Compass to draw circles • White Pencil or Gel Pen*

evaluation You will be graded on the following:

- Directions were followed accurately with absolutely no errors.
- Participation in Typography Workshop.
- All sketches from Typography Workshop complete.
- All sketches from Typography Workshop tight enough to visually understand.
- Ideas successfully conveyed per objective via composition and awareness of positive/negative space.
- Awareness of how cropping shapes for visual tension affects design.
- Successful exploration into how line direction affects communication.
- Successful exploration into how shapes' size and position affect communication.
- Successful exploration into how space affects a design.
- Typography portion on project uses only the fonts allowed.
- Typography explores space as much as shape.
- Each design clearly conveys word picked.
- Correct use of Illustrator.
- Ambition - How much did you challenge yourself? Did you plan your time well?
- Cleanliness and Presentation.
  - > Black board is clean and unbent.
  - > Work is mounted with even margins all the way around.
  - > No pencil marks visible.
  - > No spray mount is visible on black board.
  - > All edges of paper are adhered well to black board.
  - > Work mounted on board so that it does not detach.
- Participation in all critiques.