PROJECT 1

monogram button

objectives

Typography is at the heart of good graphic design, but many non-designers automatically believe this means choosing a font on a computer and typing. **Typography, like all design, is about space as much as shape.** The interaction between letterforms is as important as the letterforms themselves. Then the solid grouping of forms that appears when this skill is applied is also an excellent introduction to creating logos.

In this first project, students will use **a combination of two or more letters to create individual monograms**, each of which will then be made into a button. All work is rendered by hand in this project with basic tools. Hand-lettering is a popular style and does not require knowledge of design programs or computers.

At the conclusion of this project, students should realize that space is as important as shape when it comes to typography. Awareness of craft when creating a tangible object is also explored.

rubric + extra credit

RUBRIC:

- **Directions were followed accurately with absolutely no errors.**
  READ ALL PAGES OF THIS PROJECT SHEET. Put dates in your calendar and plan your time.
  If you need help, ask Prof. Nikki as soon as possible so you do not suffer the consequences.

- All work turned in on time or before the due date.

- Amount of work at each step (for example, amount of sketches due)
  meets <u>at least</u> the minimum. *The minimum = average – or C – work and work ethic.*
  C for a first project in a 2000-level course is NOT GOOD. Improve.

- Preliminary ideas show successful exploration into shapes vs. space.

- Preliminary ideas display awareness of positive/negative space.

- Final monogram has visual weight via form and spatial awareness on a 2-dimensional plane.

- Monogram is hand-rendered neatly on final work.

- Button craft is clean.

  - Monogram is centered within button.

  - Button plastic acryclic is clean with no smudges.

  - Button artwork is clean – no smudged ink and all pencil is erased.

  - Front and back button pieces are securely attached to each other.

- Ambition - How much did you challenge yourself? Did you plan your time well?

- Participation in class discussions and critiques.

- Helpful to fellow students.

- Successful multi-tasking as Software Review begins before Project 1 ends.

EXTRA CREDIT POSSIBILITIES:

- Multiple versions of final high-quality monograms.

- Exploration into color via ink, paint, or colored paper.

- Multiple high-quality buttons created.

materials

PROVIDED

White Paper

Button Materials

Scissors

Grid Paper *if needed*

Tracing Paper *if needed*

Colored Pencils *if needed*

REQUIRED TO BRING

Pencil(s) and Eraser(s) *to sketch and draw lightly*

Ultra Fine Point Black Sharpie Marker *to render final work*

Metal Ruler

OPTIONAL TO BRING

Ultra Fine Point markers in colors other than black

Colored Pencils

Color Paper - not too thick!

Acrylic Paint

(your own) Scissors

(your own) Paper

steps

OVERALL

- For each of the following steps, do not rush. It is expected that you will go through a phase of boredom and into one of involved problem-solving and exploration as you evolve from writing letters to drawing shapes.

- To fully explore solid visual weight created by contained space, do not draw any shape like a circle or rectangle around the letters in an attempt to force grouping.

- Do not look online for any examples until after you begin to see the shape of the spaces around letters. Otherwise, you will inevitably copy what already exists instead of problem-solving on your own.

- Be aware the final button canvas will be about **2 inches diameter**, but preliminary exploration can use a larger space if you'd like. .

- If color exploration is desired, it should not be used until the final step.

- Keep all paperwork as you develop your monogram, as it will be due at the end.

STEPS

1. Write letters in normal handwriting on plain white paper over and over again.
Explore print and/or cursive in uppercase and/or lowercase.

2. Begin concentrating on just 2 or 3 letters. As this project asks for a monogram, it is assumed students will use the initials of one's name, 3 letters are often more difficult than 2, so it is ok if the middle initial is eventually removed.

3. Consider the basic shapes if the letters – circles, rectangles, diagonal lines, etc. Can you translate your letterforms into these shapes instead? As long as the shapes still read as the letters, then you're doing a great job!

GQS GOⱭ GOſ

4. Taking these 2 or 3 letters, create more substantial forms by creating thicker letters if they are not yet. This step should not take long and may not even be necessary.

5. Now play with styles (and therefore, shapes), each time doing this with the entire grouping of the letters. Suggested formats include: thick block letters, script, balloon, swirls, geometric, condensed, skewed, and interlocking.

6. Take a break from drawing.

Do the following:
- See provided examples of monograms in class.
- Notice how you are now "drawing" the letters as prescribed shapes vs. writing.
- See how space itself becomes a shape.
- We may discuss/review positive vs. negative space and the Gestalt Principles of Closure and Continuous Line.

7. Grid and tracing paper will be provided, though neither is required as you begin exploring on your own. **KEEP GOING** - even if you become frustrated or bored.

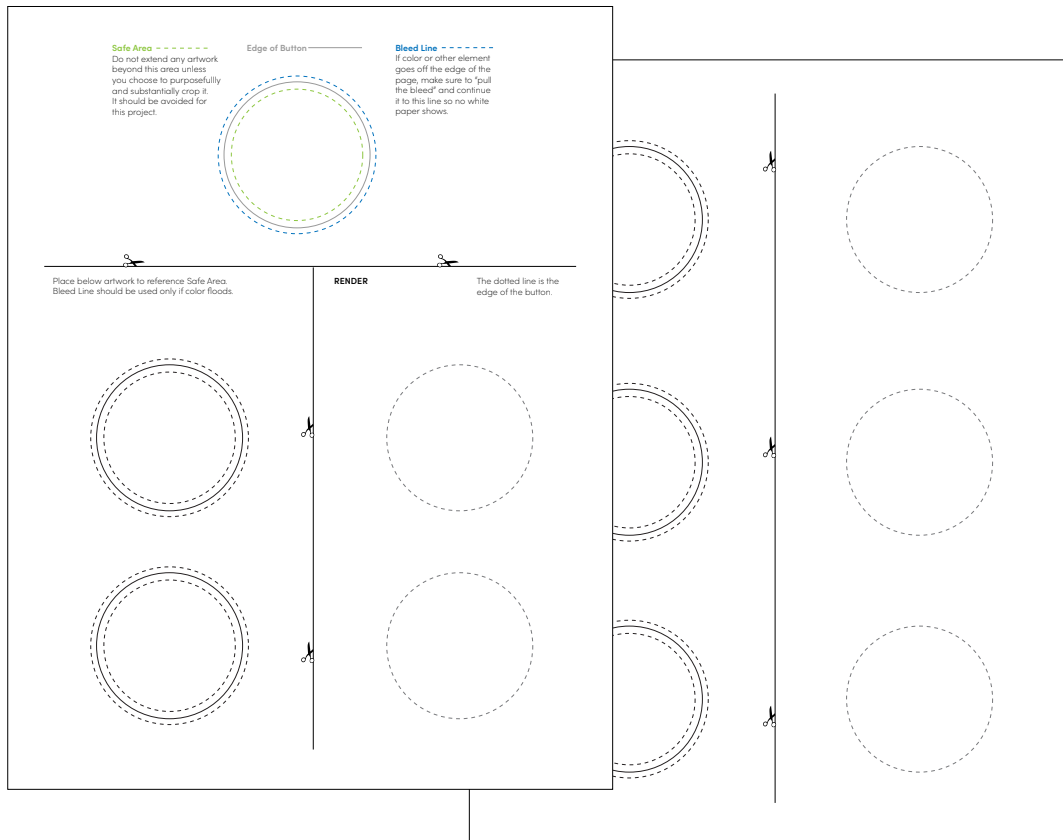*We will review the following:*
- Show how solid black vs. halftones of gray can create layering.
- Why no color is allowed yet.
- Consistency in space and shape should be used. Grid paper is especially helpful for this.
- Identify how strong monograms have visual weight. See how this translates into logos with letters in the mark.

8. Work and explore. Talk to your fellow students. Engage and suggest alternatives. Do not be stuck to a form if it isn't working. If you are quick to finish one, create another.

9. *Optional: Only after thorough exploration of shape and halftone layering should color be introduced. It is not necessary and is sometimes a crutch to a poor form. Monograms, like logos, should be successful in black and white. However, if you would like, recall color theory and how colors relate to each other.*

Also see extra credit possibilities and speak to Prof. Nikki if you would like to explore these.

When forms are finalized, use the supplied pages and a light table to correctly render a finished version that fits within the template.   *See the next page.*

Safe Area - - - - -
Do not extend any artwork beyond this area unless you choose to purposefully and substantially crop it. It should be avoided for this project.

Edge of Button ———

Bleed Line - - - - -
If color or other element goes off the edge of the page, make sure to "pull the bleed" and continue it to this line so no white paper shows.

Place below artwork to reference Safe Area.
Bleed Line should be used only if color floods.

RENDER

The dotted line is the edge of the button.

10. Cut on the lines below signified by the scissor symbol.

11. Place the left side underneath the right RENDER side to reference where the Safe Area is.
The Bleed Line is also available to reference, though it is not likely you will need it.
DO NOT MARK EITHER OF THESE LINES.

12. **Make sure your hands are clean.** Then render your final artwork lightly with a sharp pencil.
Try to be exact as possible. Though you only need to have one finished, there are multiple circles to keep trying until it's perfect. You may also use extras to render for extra credit!

13. Then use the **Ultra Fine Tip** black Sharpie marker to render the final work, being careful not to touch the work until the ink dries. **BE PATIENT! The ink takes a bit of time to really dry.**
From this point on, do your best not to touch the artwork with your fingertips in any way.

If you would like a background color or unobtrusive pattern, I suggest using colored pencil or another Ultra Fine Tip marker to render BEFORE you do the mark. If you would like to do the mark in a color that isn't black, it must be done in some Ultra Fine Tip Sharpie marker and I suggest you do it after the background color too.

14. Carefully erase any extra pencil marks.
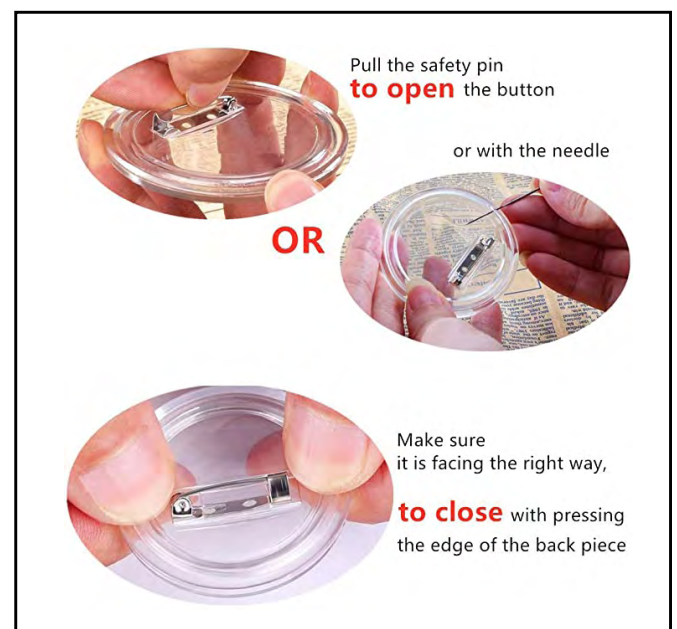*Note: Don't cut yet! This will be completed in the workshop.*

button workshop

In this workshop, each student will receive button-making materials that do not require a machine to assemble.

STEPS

1. Be absolutely sure your artwork is dry!

2. Make sure the artwork you have created lines up perfectly with the button, acknowledging that the artwork is not flush to the edge of the plastic circle. If you are in any way unhappy with your work – or would like to try another version – please do so.

3. Using scissors, carefully cut out the circle. Remember that this should have a lot of extra white space around your mark.

4. Open the button by separating the front and back pieces of plastic. This may be done by lightly pulling on the attached closure pin or by using a needle.

5. Carefully with CLEAN HANDS, place your artwork in button.

6. Place the back of the button on, taking care that the front artwork will be positioned correctly in relation to how the button will be pinned.

see next page

Pull the safety pin **to open** the button

or with the needle

OR

Make sure it is facing the right way,

to close with pressing the edge of the back piece

7. To turn in, grab another piece of paper, fold or cut it in half, and carefully pin your button to it. Write your name on the paper.

GABRIELLA QUENTIN

self-evaluation

Fill out and Submit **this Google Form**.

DUE in class **Mon, Jan 31**.

schedule

WEEK OF JAN 10

WED JAN 12:

- Intro Lectures
- Begin **Project 1**
- Before next Monday's class, start becoming aware of how space and shape relate to each other in things like good logos, headlines, app icons, etc. **OBSERVE!**
- Begin designing!

WEEK OF JAN 17

MON JAN 17::
Labor Day. No classes.

WED JAN 19:

- **WED JAN 19 8:20am** - Minimum number: **5 thumbnail sketches DUE**
- W.I.P. (Work In Progress). Be sure to show up with all required materials and be ready to work! Multiple rounds of critique and revision in class. Minimum number by end of class: **20 almost-final ideas DUE**

WEEK OF JAN 24

MON JAN 24:

- Final version picked. Student should begin rendering during classtime, and continue to create final level artwork(s).
- Begin **Software Review**

WED JAN 26:

- Final level artwork(s) rendered **DUE** at start of class

- **Project 1** Button Workshop

- Continue **Software Review**

WEEK OF JAN 31

MON JAN 31:

- **Project 1 DUE**

- Critique & Self-Evaluation completed in class

- Continue **Software Review**