

PROJECT 2

# visual messaging with shapes and space

OBJECTIVES  
RUBRIC  
KUDASANDAKOZ OVERVIEW  
LINE - MARKS / SKETCHES  
SHAPE - MARKS / SKETCHES  
LETTERFORMS - MARKS / SKETCHES / VECTOR ARTWORK  
MOTION GRAPHICS  
SELF-EVALUATION  
SCHEDULE

By employing visual language, a designer can create a message with what may seem to be limited graphic vocabulary.

- 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.
- Shape** is the next extension of this visual vocabulary. In this project, both the shapes and the white space around them become obvious tools with which to work.
- Once these concepts are explored, the same shape-to-space relationships can be applied to the letterforms of classic non-illustrative **typefaces** where the message should still be clear.

Review **LINE** and **SHAPE** Sketches: In-class review of finalized sketches.

**DUE > WHAT • WHEN • WHERE**

**DUE** by 11:05am Wed Sept 7 for review in class.  
*See other work for **LINE** that is also due this day!*

The pages will be collected when attendance is taken, so please make sure they are indeed finished when asked. If they are not finished, you cannot do a Second Try on the project during the semester and your project grade is already impacted (see rubric about following directions).

**DUE > WHAT • WHEN • WHERE**

**DUE** by 11:05am Wed Sept 7 for review in class.  
*See other work for **SHAPE** that is also due this day!*

The pages will be collected when attendance is taken, so please make sure they are indeed finished when asked. If they are not finished, you cannot do a Second Try on the project during the semester and your project grade is already impacted (see rubric about following directions).

**WORKSHOP 2** Wed Sept 7

- Review **LINE** and **SHAPE** Sketches: In-class review of finalized sketches.
- Typography Basics:** A general overview of and introduction to typography, making students aware of the shape and space (vs. just picking out a font) that allows one to become a great typographer.
- LETTERFORMS + Space:** Introduction to how line, shape, space, and placement on the page will all help create a message using letters that have no illustrative-packed meaning (i.e., no typeface with flames to message "Hot").
- SKETCHES FOR LETTERFORMS:** Students will begin to ideate with rough sketches, using pencil/marker and paper. Then students will finalize a set number of sketches on provided tangible pages. *Work will be completed before next class time.*

PART 1: TYPOGRAPHY BASICS

FIRST LESSON:

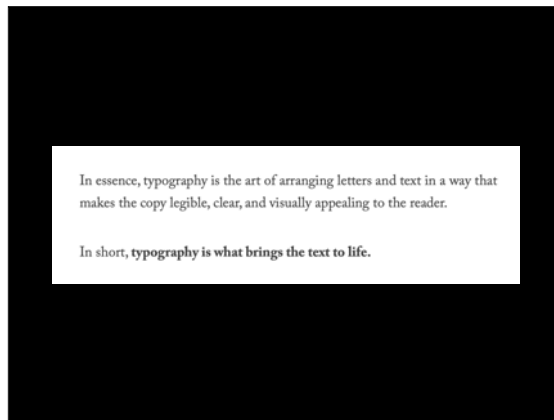
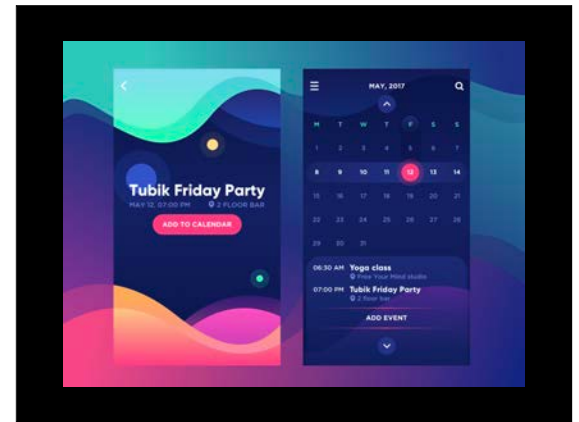
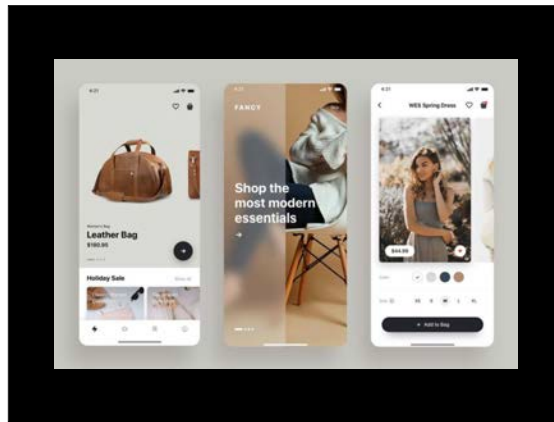
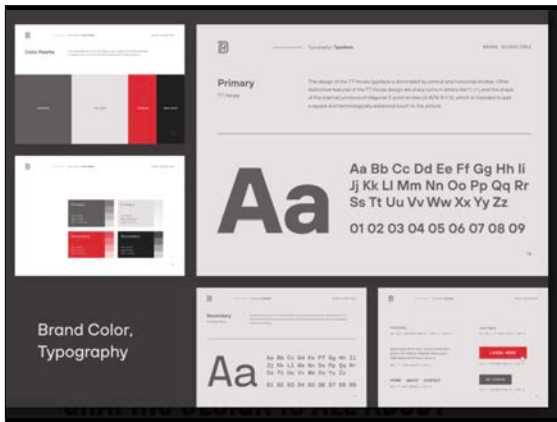
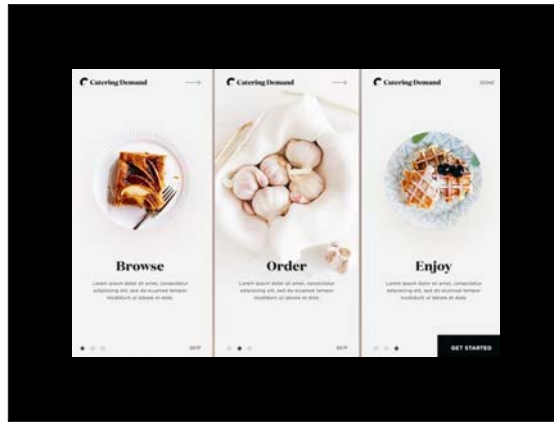
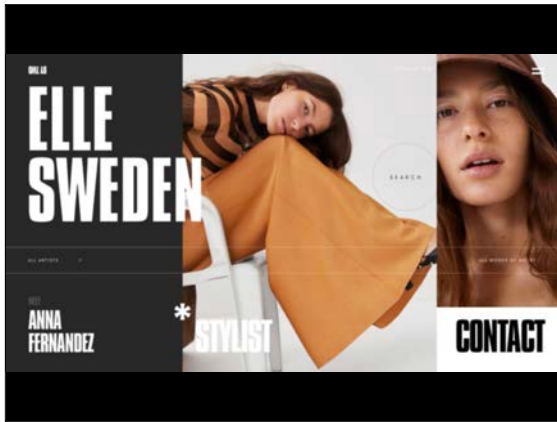
GRAPHIC DESIGN IS ALL ABOUT  
TYPOGRAPHY.

BUT WHAT IS TYPOGRAPHY?

on  
gravity

a brief tour of a  
weighty subject a. zee





# ONE LETTER IS A SHAPE.

Typography is about shape and the space around, within, and between.

# SERIFS

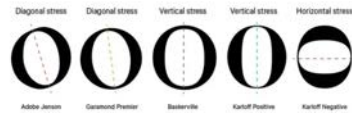
Serifs are those little "feet" on the terminals (ending points) of the letters.

The typefaces below are all the set in the same point size (how they are measured)! Doesn't Garamond look smaller than Georgia?



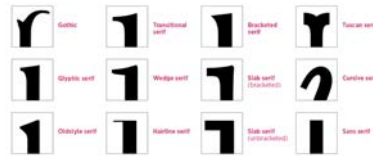
# SERIFS

Really really start to notice details. Check out the o in Palatino and Times New Roman above. See how they both "lean" slightly to the left where the other three typefaces are straight up and down. The Vertical Stress (or Axis) brings a lot of information to the letterform.



# SERIFS

There are even many different kinds of serifs! Start paying attention and you'll start to see a huge amount of visual information out there in the world for you to learn to command.



# SANS SERIFS

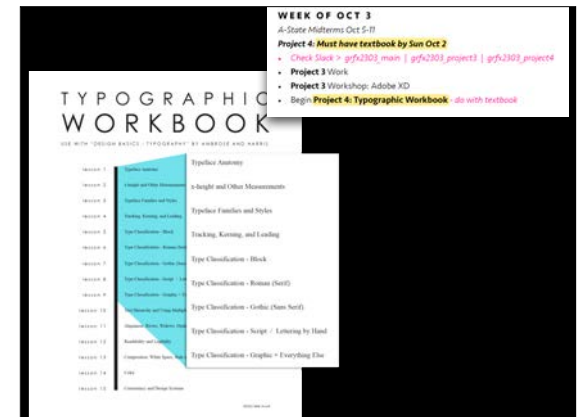
"Sans" means without and you can see why these typefaces are indeed without serifs.

Though sans serifs don't often have the axis or weight differences most serifs do, see how these letters also look different sizes, though they are all technically the same.

Why? The shape vs. the space.



Those are the two main categorizations of typefaces, but there are plenty more!



As you can see, you'll also soon learn about things like x-heights, ascenders, descenders, counters, etc.

x-height x-height

Arial, 51 point

Times New Roman, 51 point

All of these things you will recognize so that YOU can control the read of the text.

#### WORKSHOP 2 *Wed Sept 7*

- *Review LINE and SHAPE Sketches: In-class review of finalized sketches*
- **Typography Basics:** A general overview of and introduction to typography, making students aware of the shape and space (vs. just picking out a font) that allows one to become a great typographer.

**LETTERFORMS + Space:** Introduction to how line, shape, space, and placement on the page will all help create a message using letters that have no illustrative-packed meaning (i.e., no typeface with flames to message "Hot").

- **SKETCHES FOR LETTERFORMS:** Students will begin to ideate with rough sketches, using pencil/marker and paper. Then students will finalize a set number of sketches on provided tangible pages. *Work will be completed before next class time.*

#### MENU

## letterforms

The third part of this project applies to letterforms that you explore in the relation of space to shape. In the workshop, students will explore hand-rendering basic letters that refer to the typefaces below. Exact letter shape is not as important as exploring messaging using non-illustrative shapes. In other words, using space and size instead of obvious illustrative see-and-say.

Arial	Courier	Helvetica
American Typewriter	Futura	Impact
Baskerville	Futura Condensed	Optima
Bodoni	Garamond	Palatino
<b>Cooper Black</b>	Gill Sans	Times New Roman

All of the fonts in these typeface families - bold, italics, and sometimes even bold italics - are allowed, so load up the fonts to see all the choices! With awareness of space and composition, express the words shown below.

shriek • murmur • standardize • dictate  
juxtapose • pacify • preserve • bewilder  
infect • renounce • motivate • deter  
logical • together • alone • murder • chew

ARGUMENT ARGUMENT

abstain

i n e c t

@N no yinG @N no yinG @N no yinG @N no yinG @N no yinG

† S r n g! SA E

aGitat. E



### WORKSHOP 2 *Wed Sept 7*

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SKETCHES FOR LETTERFORMS: Students will begin to ideate with rough sketches, using pencil/marker and paper. Then students will finalize a set number of sketches on provided tangible pages. *Work will be completed before next class time.*

## letterforms

The final part of the project applies to wherefiles that you explore in the review of space for shape. In the workshop, students will explore how working with letters that work together together before. Look at the shape in an important in exploring message using type. Illustrative pages in other words, using space and the material of design. Illustrative use and type.

Arial	Courier	Helvetica
American Typewriter	Futura	Impact
Baskerville	Inter/Extended	Cypria
Bodoni	Clarendon	
Copper Black	Gill Sans	

The font files are located in the PROJ2 STUDENT SUPPORT FILES in each student's PROJECT 2 folder. Especially see the helpful FONT CHOICES F22.pdf in the Project 2 FONTS folder for quick reference. In Workshop 3, students will be guided in class how to install fonts on computer.

shriek • murmur • standardize • dictate  
 juxtapose • pacify • preserve • bewilder  
 infect • renounce • motivate • deter  
 logical • together • alone • murder • chew

### LETTERFORMS RULES

- Only use word pair comparisons. (Give the words above allowed)
- Only the typewriter should be used. (Though you may use the font file in a digital art.)
- Punctuation and numbers can be used. (Characters can be repeated)

### LETTERFORMS SKETCHES

- You will receive the same sheet with 9 squares (2x3) on the previous slide, but you do not need to write the word on the lines unless necessary. (The sheet is also provided in your Project 2 Google Drive folder for those using Headless)
- Do not use digital sketches, which require 90 minutes minimum.
- Pencil/Marker and any digital device are not allowed. (These must be completed on paper.)
- Use a dark blue pencil, a black marker or marker.
- **Quality!** Use heavy lines for the sketch outlines. They do not need to be thick and solid. They need to be thin and light. Lines need to be straight. Forms need to be clear.
- **Color!** Use color for the sketches. It is a requirement! (Sketch them in a sketchbook.)
- Do not use your work in class and not put your first attempt.

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### DUE > WHAT • WHEN • WHERE

DUE by 11:05am Mon Sept 12 for review in class.

The pages will be collected when attendance is taken, so please make sure they are indeed finished when asked. If they are not finished, you cannot do a Second Try on the project during the semester and your project grade is already impacted (see rubric about following directions)

### DUE > WHAT • WHEN • WHERE

DUE by 11:05am Mon Sept 12 for review in class.

The pages will be collected when attendance is taken, so please make sure they are indeed finished when asked. If they are not finished, you cannot do a Second Try on the project during the semester and your project grade is already impacted (see rubric about following directions)

### WORKSHOP 3 *Mon Sept 12*

- Review **LETTERFORMS Sketches**: In-class review of finalized sketches, picking the best 4 with encouragement for even further refinement (and even more ideas) on a computer.
- **LETTERFORMS Digital**: Students will create clean digital artwork from the chosen sketches. Tips to creating the cleanest work by changing fonts to vector artwork and removing any unused material will be supplied. *Work will be completed before next class time.*

### WORKSHOP 4 *Wed Sept 14*

- Review **LETTERFORMS Digital Art**: In-class review of finalized art, picking the best to use for a GIF
- **Basic Motion Graphics Introduction**: Introduction to GIF creation of one of the Letterforms creations using Illustrator and Photoshop. *Work will be completed before next class time.*

### LETTERFORMS RULES

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- Only the typewriter should be used. (Though you may use the font file in a digital art.)
- Punctuation and numbers can be used. (Characters can be repeated)

### LETTERFORMS SKETCHES

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