

CRFX-1422 F24 | PROJECT 1 PRELIMINARY

# visual messaging with shapes and space

**OBJECTIVES**

**EXERCISES**

- WORKSHOPS OVERVIEW
- LINE
- SHAPES
- LETTERFORMS
- MOTION\_GRAPHICS
- PROTOTYPING
- REHANCE
- SCHEDULE

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

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Begin Behance portion of this project also on this day.

**MENU**

# behance

Your Behance page for this class will be updated with a new post for each project, and turned in at the end of the semester. Below are specific directions for this project's Behance page. Make sure you check your grammar and spelling using the Grammarly or similar. Behance grammar and misspelling checks are not perfect, so please double-check your project goals.

For each TITLE, use THESE WORDS IN PINK exactly, but in whatever font and color you like. Also, make sure the visual hierarchy of your page expresses titles as more important than what the text contains.

**CRFX 2023 PROJECT 1 VISUAL MESSAGING WITH SHAPES AND SPACE**

- PROJECT SUMMARY:** EXPLAIN the project and its objectives in a maximum of one paragraph. Do not copy the project sheet. Instead, explain like you would explain to a friend.
- PROJECT GOALS:** EXPLAIN your goals for this project in a maximum of one paragraph. Include the learning outcomes listed on the project sheet, but also go further with your challenges you will be over!
- PROFESSIONAL PRESENTATION OF SHAPES AND SPACE:**
  - SHOW your SHAPES section work as a single screenshot that fits nicely on the page.
  - SHOW your SHAPES section work as a single screenshot that fits nicely on the page.
  - EXPLAIN briefly what you learned from these to create a dynamic visual message with only shapes and space in a single screen shot.
- PROFESSIONAL PRESENTATION OF MOTION GRAPHICS:**
  - SHOW your GIF section work as a single screenshot that fits nicely on the page.
  - EXPLAIN briefly what you learned from these to create a dynamic visual message with only motion and space in a single screen shot.
- LETTERFORMS REVIEW:**
  - SHOW your LETTERFORMS section as a single screenshot that fits nicely on the page.
  - EXPLAIN briefly what you learned from these to create a dynamic visual message with only letterforms and space in a single screen shot.
- KNOWLEDGE CAPSED:** Minimum of one paragraph explaining what you learned. Share the technical skills (Illustrator, Photoshop, Figma) that you used and any changes to your mindset or expectations of art, design, college, etc.

**MOTION GRAPHICS:**

- EXPLAIN briefly that you then created a GIF using the Timeline tool in Illustrator, then brought that into Photoshop. Use your own words.
- SHOW your Timeline frames palette in Photoshop as a single screenshot that fits nicely on the page.
- SHOW your GIF export as an image. It will be live when the page is published. Check this!

**PROTOTYPING:**

- EXPLAIN briefly that you then created a 3 page prototype intended for view on a mobile device, showing both the GIF element and the GIF when the user clicks down on the screen. Use your own words.
- SHOW your Page in the Figma dashboard as a single screenshot that fits nicely on the page.
- SHOW the Figma Main File. It may or may not show on the screenshot file on Behance. Don't worry if it doesn't as long as the link then opens another page that does work correctly.

**MENU**

# schedule

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Check all of the **DUE > WHAT • WHEN • WHERE** in this project sheet for details on what exactly is due. Naming files correctly is part of the project grade.

**TUES AUG 27:** Workshop 1 (Lines)

**THURS AUG 29:** Lines work DUE; Workshop 2 (Shapes)

**TUES SEPT 3:** Shapes work DUE; Workshop 3 (Letterforms Pencil Sketches)

**THURS SEPT 5:** Letterforms Sketches DUE; Workshop 4 (Letterforms Vector)

**TUES SEPT 10:** Letterforms Vector DUE; Workshop 5 (GIF)

**THURS SEPT 12:** Letterforms GIF DUE; Workshop 6 (Figma)

**TUES SEPT 17:** Figma DUE; Answer any questions on the first Behance DUE; Begin Project 2

**THURS SEPT 19:** Project 1 Behance DUE; ALL of Project 1 DUE

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- 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'S Digital Work**: In-class review of finalized work, picking the best 2 of each with encouragement for even further refinement (and even more ideas!) on a computer.

**WORKSHOP 3** Tues Sept 3

Review **SHAPES Digital Work**: In-class review of finalized work, picking the best 2 of each with encouragement for even further refinement (and even more ideas!) on a computer.

- Typography Basics Review:** 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.*

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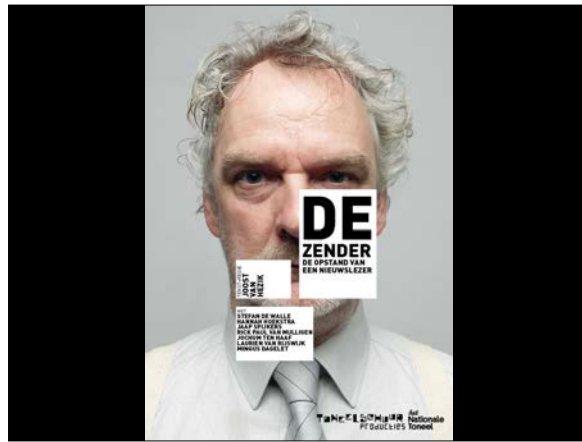
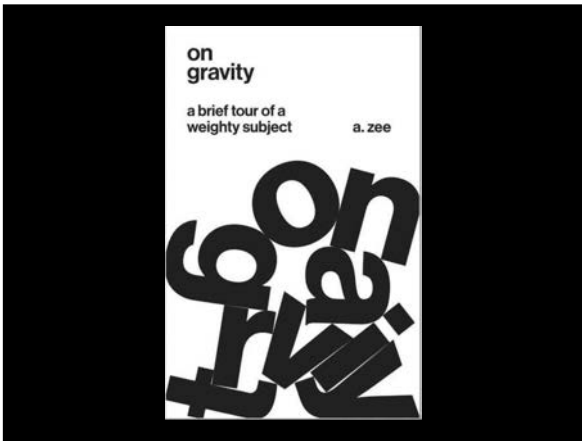
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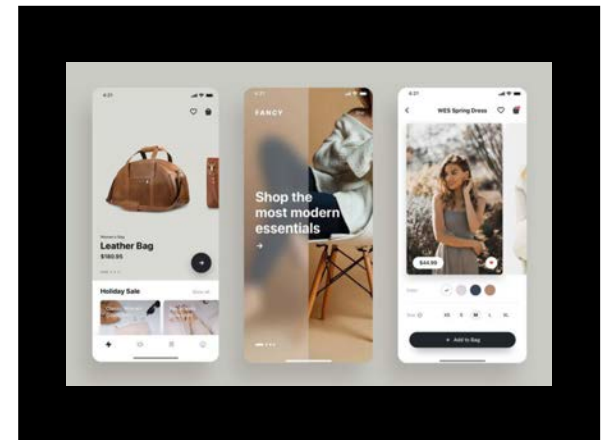
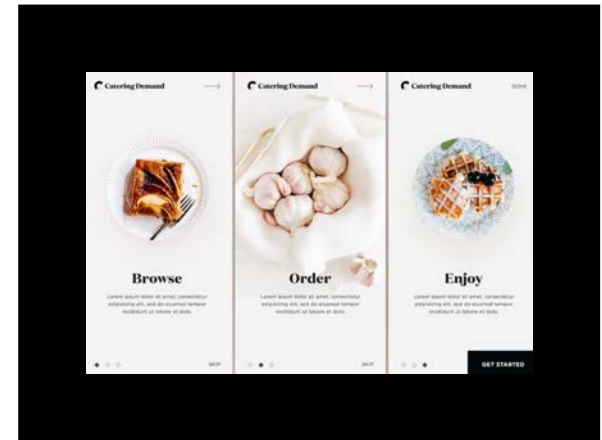
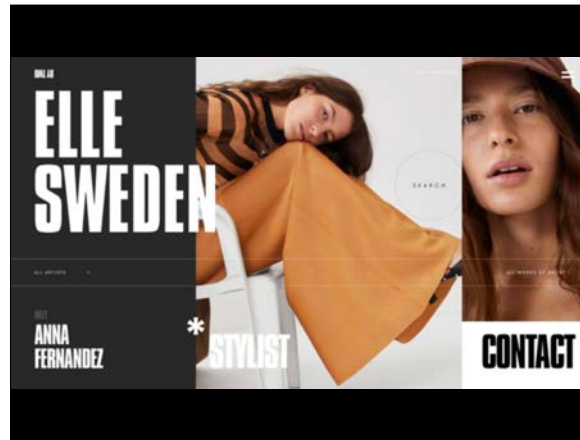
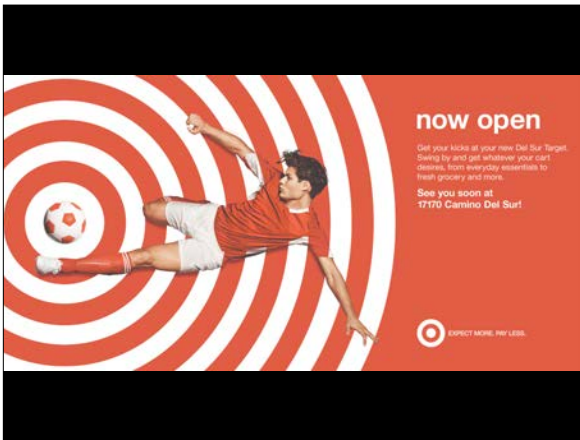
**PART 1: TYPOGRAPHY BASICS**

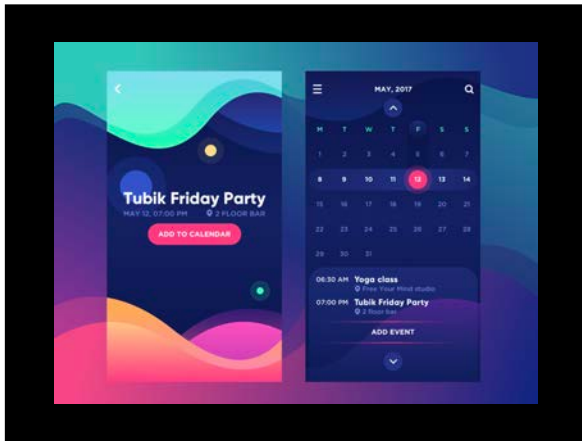
**FIRST LESSON:**

**GRAPHIC DESIGN IS ALL ABOUT TYPOGRAPHY.**

**BUT WHAT IS TYPOGRAPHY?**







In essence, typography is the art of arranging letters and text in a way that makes the copy legible, clear, and visually appealing to the reader.

In short, **typography is what brings the text to life.**

## ONE LETTER IS A UTILITARIAN SYMBOL.

A script is the alphabet a language uses, but the symbol is still doing a job.

These letters form words in a script. This is Latin or Roman script of the English language.

Ces lettres forment des mots dans un script. Ceci est le latin ou l'alphabet latin de la langue anglaise.

これらの文字は、スク립ト内の単語を形成しません。これはラテン語や英語のローマンスクリプトです。

Designers must know how to control words on a written page to control the message with awareness of behaviorism and culture.

## 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?**

AaOoPpZzBb	Garamond
AaOoPpZzBb	Times New Roman
AaOoPpZzBb	Palatino
AaOoPpZzBb	Bodoni
AaOoPpZzBb	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.

Diagonal stress	Diagonal stress	Vertical stress	Vertical stress	Horizontal stress
Adobe Jenson	Garamond Premier	Baskerville	Karloff Positive	Karloff Negative

## 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.

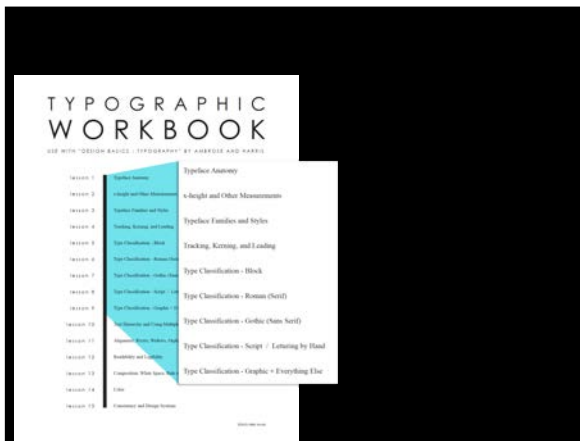
Though sans serifs don't often have the axis or weight differences most serifs do, see how these letters also look different sizes, though they are all technically the same.

Why? The *shape* vs. the *space*.

AaOoPpZzBb  
 AaOoPpZzBb  
 AaOoPpZzBb  
 AaOoPpZzBb  
 AaOoPpZzBb

Helvetica  
 Arial  
 Century Gothic  
 Futura  
 Gill Sans

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.

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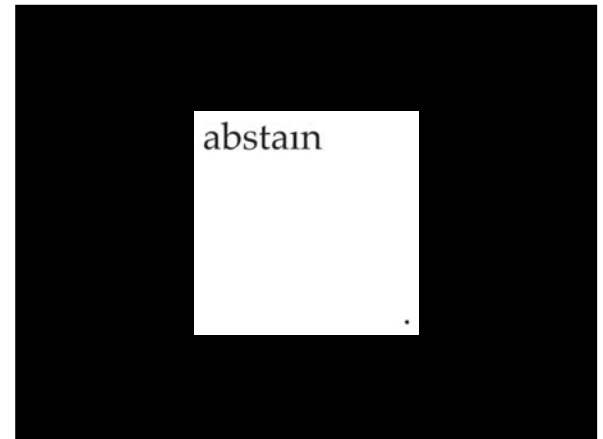
## letterforms

The third part of this project applies to letterforms that you explore in the relation of space to shape. Only the following typefaces (all Google Fonts) are allowed to force students to explore messaging using non-illustrative shapes. In other words, using space and size instead of obvious illustrative see-and-say.

<b>Alfa Slab One</b>	Josefin Sans	Oswald
<b>Bodoni Moda</b>	<b>Limelight</b>	<b>Paytone One</b>
<b>Bree Serif</b>	League Gothic	Platypi
Comfortaa	Libre Baskerville	Playfair Display
Cormorant Garamond	Merriweather	Poppins
<b>Courier Prime</b>	Orbitron	Quicksand

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

agree • standardize • exit • pacify • assemble  
 annoy • abstain • attract • murder • explode  
 accumulate • infect • hide • murmur • drown  
 encourage • infect • argue • unite





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