

Grid and Space

TextLayout

Hierarchy, Space, Placement & Alignment as a primary factors in visual organization.

Typefaces:

Baskerville, Caslon, Futura, Garamond, Gill Sans, Helvetica, Minion Pro, Myriad Pro or Sabon.

Don't mix the typefaces unless the instructions tell you to!

Hierarchy:

an arrangement or classification of things according to relative importance. Strive to achieve a first read, second read and third read, regardless of the amount of information presented.

Grouping:

Similar information should be in close proximity. Try to keep 3 logical groups of information together.

Alignment:

Don't mix alignment styles within the same layout unless you can justify your reason for doing it. **BEWARE** using centered alignment in your layouts.

Negative space:

Also referred to as white space. The composition of these areas has a direct impact on how the composition will be perceived. Achieve fewer, larger and simplified white spaces rather than many, complex small areas. Unequal amounts of white space make for a stronger layout.

Edge relationships:

A unified design relies on elements occupying areas close to or on the edges of the design. This also emphasizes the surrounding white space, making the design appear more "airy".

Axial Relationships:

Use ends of text boxes to help align other text elements in the design. Use your grid as a means to align edges of text blocks.

Law of Thirds:

Using a 3 x 3 grid structure relates to the Law of Thirds, an age old compositional device. The four intersecting points are consider areas of focal tension.

warning

Beware of floating text! A very common problem students encounter with this project is "floating text".

This effect can happen when you alter the size, style, spacing, and/or orientation of the type from word to word or line to line without having a sense of structure that holds the composition together.

Avoid floating elements by sketching out your ideas before you start working on the computer.

Read the included text; grasp an understanding of its basic meaning, what is it trying to communicate; what is the hierarchy of information?; break it into parts.

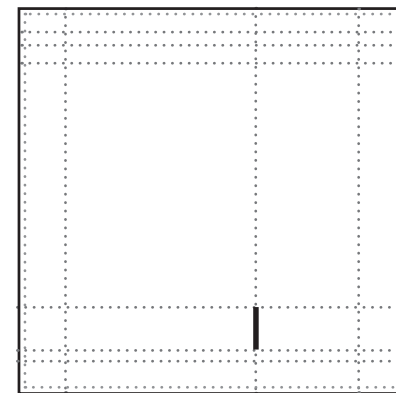
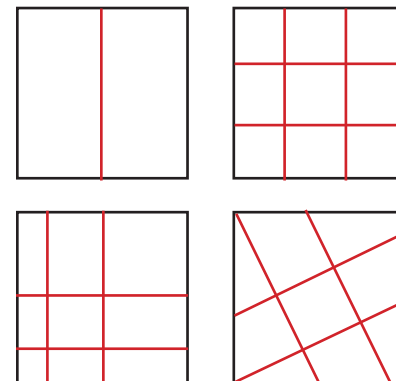
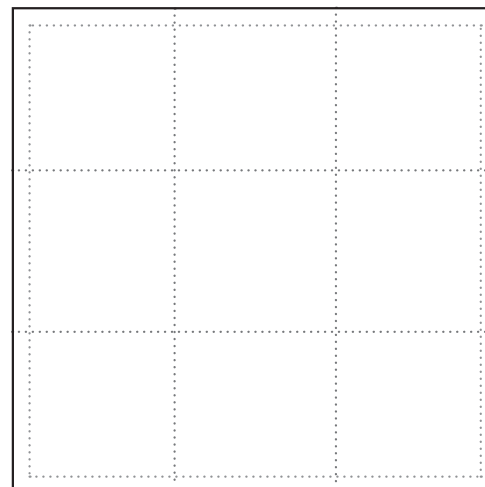
How do those parts relate to typographic forms and structures?

Don't just place the text: think first.

with Thanks to Ellen Lupton, "Thinking with Type"

An invisible grid structure creates a framework that can guide the placement of your text and images.

It can be symmetrical or asymmetrical.



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Text:

Study Abroad in Florence, Italy

Discover the world and open your eyes to a new way of living and learning studying abroad in Florence!

Study abroad in Florence, a city that exudes all of the qualities of an open-air museum, evoking the allure of artists like Michelangelo and Dante.

Experience a study abroad adventure as you immerse yourself in this Italian culture through hands-on courses, on-site lectures and cultural field trips during the spring, summer or fall term.

June 1– June 14, 2014

COMMUNICATION ACROSS CULTURES

COMM102 – 3 credits

Professor Denise Danford

THE ART AND ARCHITECTURE

OF THE RENAISSANCE

HUM290 – 3 credits

Professor Deede Formichella

FOR COURSE INFO CONTACT:

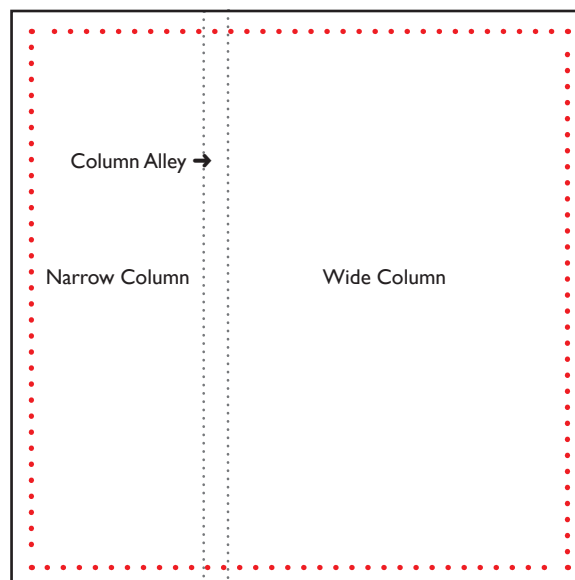
Professor D. Formichella

CAH Office 4313 – Marple Campus

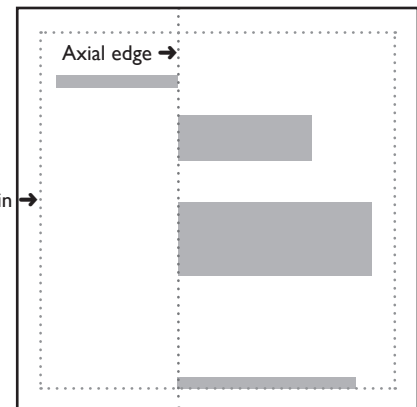
email: dformich@dccc.edu

Program cost: \$2399. Does not include airfare. \$500 scholarships available for tuition and fees.

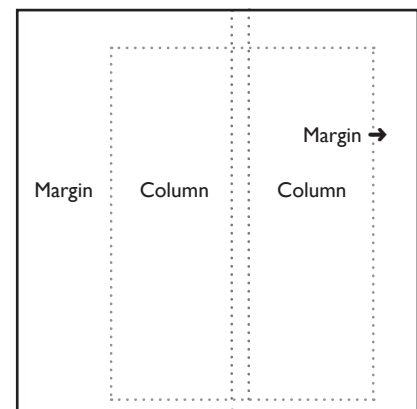
(DCCC logo)



2 column, varied width w/ uniform margins



An axial edge, w/ uniform margins



2 column, same width w/ uneven margins

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Criteria:

Arrange text on the page to indicate hierarchy, create legibility and improve readability.

Format: 42 x 42 picas, 2 pica margins minimum on edges.

Content: Text from Page Two

Part 1:
Emphasis on small text

Typeface: Refer to Page #1

Weight: Regular

Point size: 10 point

Style: Upper and lowercase

Grid: 2 column grid with 2 pica column alleys

1.1

2 columns, same width, uniform margins, emphasis on left side of page

1.2

2 columns, varied widths, uniform margins

1.3

2 columns, varied width, uneven margins, text emphasis on right side of columns

Part 2:
Emphasis on bold

Typeface: Refer to Page #1

Weight: Regular and bold

Point size: 10 point

Style: Upper and lowercase

Grid: 2 columns with no column alleys between them.

2.1

2 columns, same widths, uniform margins, text emphasis right

2.2

2 columns of different widths; uneven margins, text emphasis left

Part 3:
Emphasis on overlapping columns

Typeface: Refer to Page #1

Weight: Regular, bold and italic

Point size: 10 and 12 point

Style: Upper and lowercase

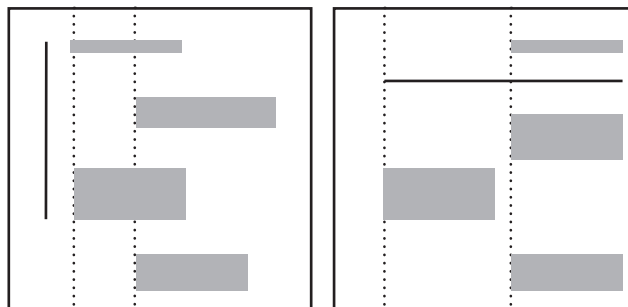
Wild Card Element: 1 or 2 pt. ruled lined used to add emphasis to text or used as a separator.

3.1

2 axial edges, uniform margins, column overlap

3.2

2 axial edges, uneven margins, text emphasis right



Grid and Space

TextLayout

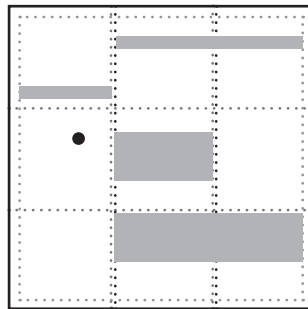
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**Part 4:
Emphasis on Scale**

Typeface: Refer to Page #1
Weight: Light, regular, bold and italic
Point size: 8 pt., 11 pt. and 24 pt.
Style: Upper and lowercase
Grid: Three columns with 1 pica column alleys, see below.
Wild Card Element: Dot or circle. Dot should not exceed 3/8". Dot: ● Circle: ○

3 variations

Number each variation: 4.1 4.2 4.3

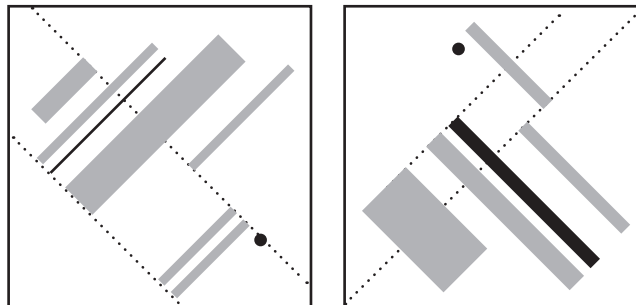


**Part 5:
Emphasis on Axis**

Typeface: Refer to Page #1
Weight: Light, regular, bold or black and italic
Point size: 8 pt., 11 pt., 24 pt.
Style: Upper and lowercase
Grid: Diagonal axis
Wild Card Element: Ruled line or bar and circle/dot. Dot should not exceed 3/8".
Value: Use gray scale values (required)
Axis: 45°

2 variations

Number each variation: 5.1 5.2



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Part 6:
**Emphasis on Axis &
 Extreme**

Scale

Typeface: Refer to Page #1

Weight: Light, regular, bold or black and italic

Point size: Vary small and very large type to show **extreme contrast** (REQUIRED)

Style: Your preference, upper & lowercase, all lowercase, etc.

Grid: Opposing axis of our own design, but keep it simple. Type and graphic elements may extend to and touch format edge. (Black line)

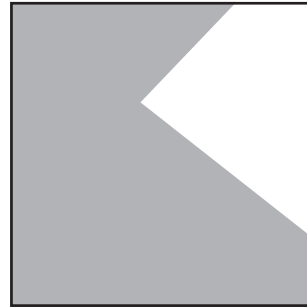
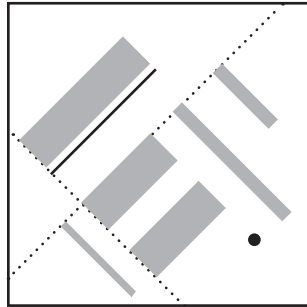
Wild Card – Graphic Element: Rule, bar or box and circle/dot of any size.

Value: Use color and/or gray scale values

Axis: Opposing directions

3 variations

6.1 6.2 6.3



Part 7:
Use of image

Typeface: Use any of the listed faces and combine them if you want.

All of the previous criteria from the previous sections can be used, including color.

Find an appropriate image(s) to use with both variations. The image can be a photograph, illustration or graphic.

2 variations

7.1 7.2

Part 8: 26 -page book

Finished project will be presented as a comb bound book, 17 pages plus cover(s) and section title pages. Your pages should indicate the variation number, example: 7.2, in an appropriate location and include page numbers.

Cover Design

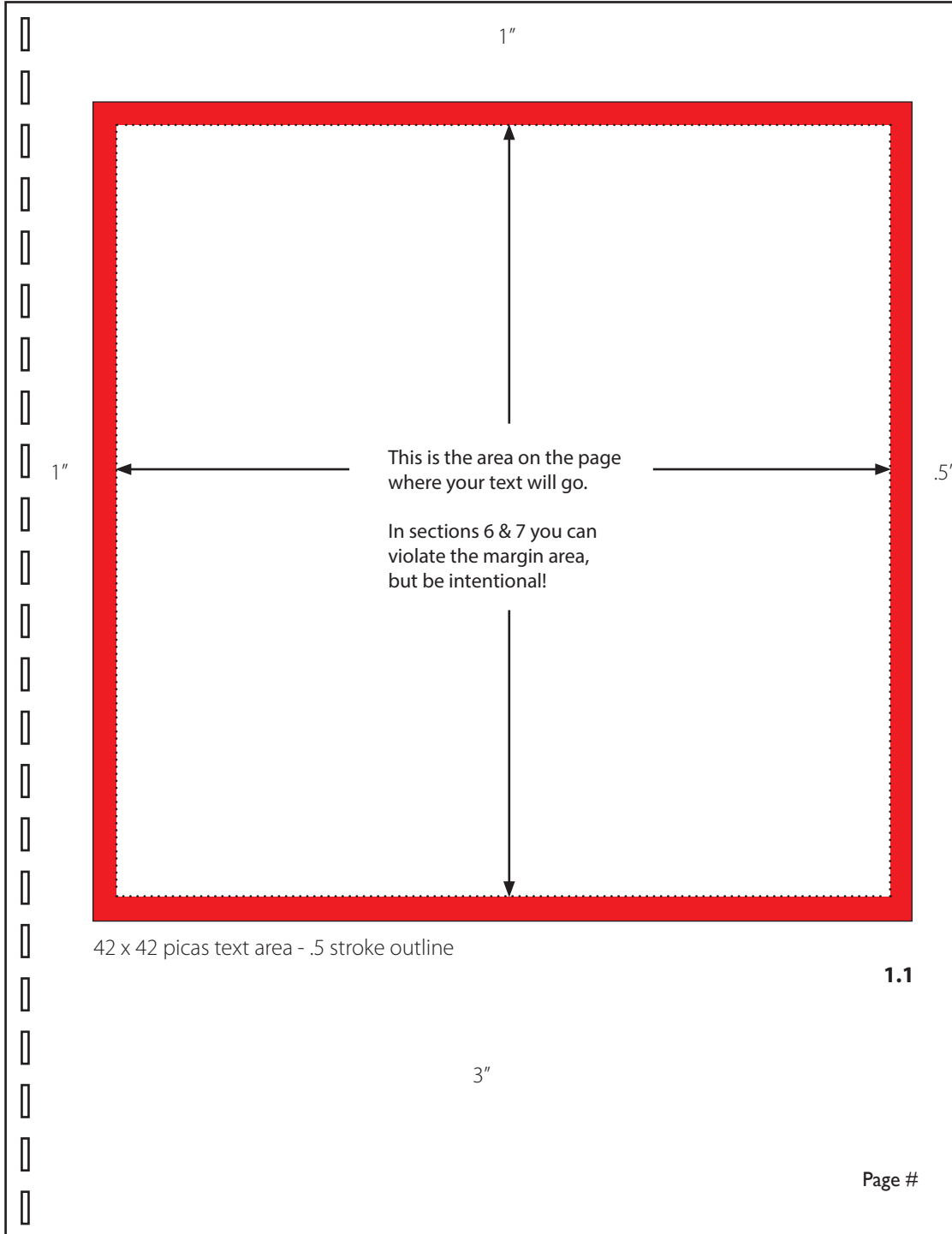
Design a cover layout appropriate to content of the booklet. Include the following information;
“Text Layout: Grid and Space” ART 215 Typography and your name.

Chapter section pages

Design section title pages appropriate to content of the booklet having a layout that reflects the content. Include the following information on each section title page:

Section #

Emphasis on _____ (where indicated for that section, Ex. Extreme Contrast)



8.5 x 11" page

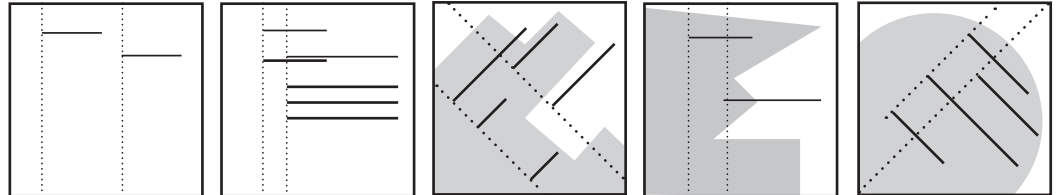
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Poster Design 12 x 12 inches **OR** 11 x 17 inches Pick 4 systems(posters) from the systems below.

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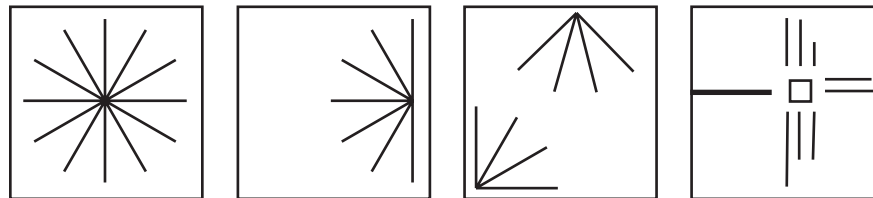
**Poster 1:
Axial system 1**

Using a system of vertical or diagonal axial edges, create a new text layout that includes shaped background elements and limited color using transparency to create depth. No images, but may include graphic elements only; dots, dashes, rules or typographic dingbats in addition to the background shapes.



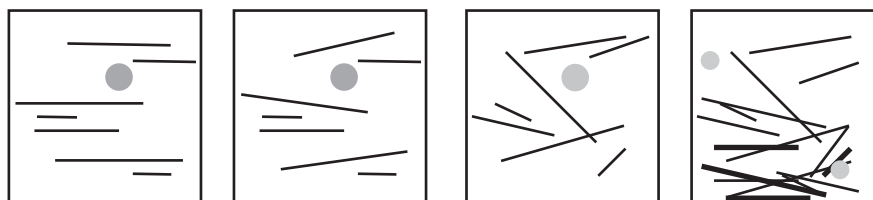
**Poster 3:
Radial system**

Using a system of radial edges, create a new text layout that includes text on a radial axis, limited color using transparency, images, and the graphic elements of dots, dashes, rules or typographic dingbats.



**Poster 4:
Random system**

Using a system of multiple angles, overlapping and cropping, create a composition of rich texture and almost chaotic design while retaining the ability to read the text. Your design may include color and non-objective elements of shaped background elements and limited color using transparency to create depth, no images, but may include graphic elements only; dots, dashes, rules or typographic dingbats in addition to the background shapes.



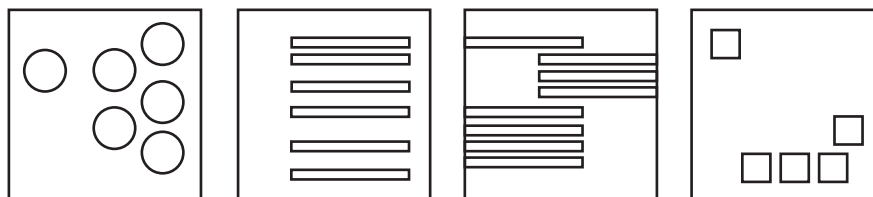
Initial phase

Intermediate phase

Advanced phase

**Poster 5:
Modular system**

Using a system of standardized non-objective elements or units that act as a ground to hold the text, create a rich composition by the organization and placement of the modular units. Modular units might consist of blocks, boxes, circles, squares, storage containers, and component systems. The concept here is to standardize the units on which the type rests and then compose the message within the modules.



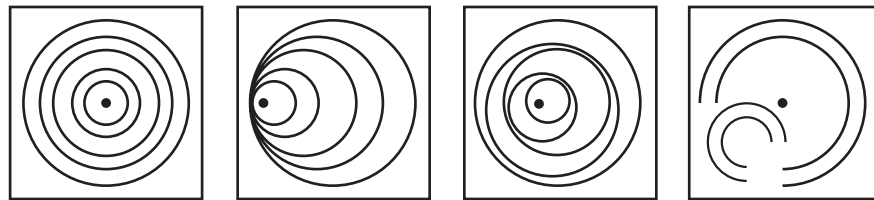
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PosterDesign

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**Poster 6:
Dilational system**

Using a system of circular paths and/or an axial edge, recreate a new text layout that includes text on a path and limited color. No images, but may include graphic elements only; dots, dashes, rules or typographic dingbats.



**Poster 7:
"Z" axis**

The "Z" axis on a computer screen is used to show depth or perspective. Create a poster design that incorporates the use of the depth. Consider size change as well as focus (blurring and clarity). You may add images or graphic elements; dots, dashes, rules or typographic dingbats.

