

## **gestalt psychology**

The following is an excerpt from *Layout: the design of the printed page* by Allen Hurlburt.

In 1912, Max Wertheimer published a paper on perception that is generally credited as the beginning of Gestalt psychology.

The German word “Gestalt” does not translate easily into English. “Form” and “shape” are the usual synonyms, but the word generally implies a configuration of many elements to form a unified whole as in the creative design of a layout. Wertheimer’s principles of perceptual organization demonstrate how the eye tends to group units within the field of vision into wholes. This approach established vision as a creative experience—not simply an act of seeing.

It is our ability to gather and group visual patterns, to view units collectively, that permits us to accept the printed page as a total unit. It is this phenomenon of perception that creates the need for design solutions that bring together all the elements in a total concept. The Gestalt principles not only explain how we combine sensory data to form objects, but they also hint at why we accept the illusion of tone created by halftone dots, the simplified form of cartoon art, the meaning of symbols, and the intrigue of abstraction. The Gestalt studies of vision also suggest why we are sometimes able to see images that don’t exist—like the man in the moon—images in a moving cloud pattern, or images in the Rorschach blot familiar in psychological testing.

In exploring the visual effects of an object under varying intensities of light, the Gestalt scientists discovered and explained the phenomenon of value contrast. They established that an object of constant value will appear darker on a light background and lighter on a dark background. And they also explained why we sometimes sense movement in a fixed object, like the illusion of the moon moving through clouds, when in reality the clouds are in motion. In general, these scientists reinforced the view of relative perception, which explains the different impression received from the same object when its environment changes—a red disk may mean different things in different settings.

The experiments of the Gestalt psychologists also confirmed that words and word groupings were more important to typographic legibility than were the form and shape of individual letters. In their study of children and the learning process, they determined that the perception of three-dimensional space came earlier and more readily to a child than the understanding of the two-dimensional plane and the three-dimensional illusion. This explains why children are slow to accept perspective and why they rarely use it in their own drawings.

Gestalt continues to be the principal source of scientific information on perception and response. The ability of the eye and mind to assemble and arrange elements and understand their meaning is at the root of the design process and provides a key to effective page layout.

The following are excerpts from *Experiences in Visual Thinking* by Robert H. McKim.

### **your pattern-seeking nature**

Pattern-seeking is a natural and important part of every act of visual thought. It is the first step of a two-step process: pattern, then analyze. When you see, you perceive first an undetailed pattern; then, according to your interest, you analyze the initial pattern for details. When you imagine, you develop inner imagery in much the same way.

When you draw, you carry this natural process through by roughing-in an overall pattern before you develop your drawing in detail. The cliché image is essentially a rigid, conventional, and underdeveloped visual pattern. By contrast, creative visual thinking is characterized by flexible pattern-seeking. Center your attention now on patterns, or in psychological terminology, on the “gestalten” of visual imagery.

### **the gestalt**

“Gestalt” is a German word that has no exact equivalent in English. Form, shape, configuration, or pattern come close; organizational essence perhaps comes closer. Toward the end of the nineteenth century, a group of Austrian and German psychologists began to perform research and formulate theories about the role of pattern-seeking in human behavior. “Gestalt psychology” has been especially productive in the field of visual perception.

Gestalt psychologists hold that perception inherently acts as an active force, comparable to a magnetic field, that draws sensory imagery together into wholistic patterns, or “gestalten.” According to this view, every perceptual image consists of more than the sum of its parts; it also possesses a “gestalt,” a patterning force that holds the parts together.

### **grouping**

According to Gestalt theory, perception obeys an innate urge toward simplification by cohering complex stimuli into simpler groups. These grouping effects [...] are grouping by proximity, similarity, and line of direction.

Grouping occurs involuntarily. [...] we don’t have to decide to perceive the many leaves of a tree as a single mass of foliage, or the thousand windows of a skyscraper as a single fenestration pattern. Our nervous system automatically groups these visual complexities for us.

Grouping is also imposed voluntarily. Painters consciously use grouping to obtain unity in their paintings. Scientists group, or classify, their observations. Students organize their notes, by grouping, into outline form. “The binding fact of mental life in child and adult alike” observes Jerome Bruner [*On Knowing, Essays for the Left Hand*], “is that there is a limited capacity for processing information—our span, as it is called, can comprise six or seven unrelated items simultaneously. Go beyond that and there is overload, confusion, forgetting.” A primary method for organizing information together into an attentive whole is grouping.

### **pattern, then analyze**

Man’s ability to find meaningful wholes in visual imagery is complemented by his capacity to analyze, to divide wholes into parts. To see fully and creatively, both patterning and analytical abilities need to be developed. [...] the phrase “pattern, then analyze” describes the natural sequence of all visual thinking processes.

If pattern-seeking should precede analytical seeing, so should visual analysis be followed by a reformulation of the overall pattern. Indeed this is a fundamental way to take visual gestalts out of the musty realm of stereotype. After you have analytically seen a hundred different shades of blue, the single category “blue” is never quite the same again. Pattern-seeking and analytical seeing are the basic two phases of seeing (and of visual thinking generally). By cycling back and forth between the two—patterning, then analyzing, then repatterning—you more fully exercise and utilize your visual and mental capabilities.

## Elements

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The major forces of composition

**Space:** the area in which all elements act.

**Line:** an energy or force that can divide, penetrate, enclose, or define space, line can direct motion force, opposition, or shape.

**Solid:** an unbroken area having definite shape.

**Mass:** either a unit weight or the collective weight of a group of elements.

**Tone:** shades of gray.

**Texture:** interwoven pattern of light and dark tones.

## Principles

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The basic interrelated theories on how to build and work with the elements.

**Relationship:** the connecting force (harmony & proportion).

**Transition:** an orderly progression from one element to another implies the concepts of direction, movement, or flow through space and time.

**Repetition:** the reoccurring use of the same element or theme.

**Opposition:** the attraction of extremes, used to stimulate excitement, and tension.

**Hierarchy:** the order of dominance among the various elements within a composition.

**Position:** the placement of elements in a specific area. Position demands an understanding of space as an organized total to which elements are applied according to the various principles of design.

## Design Attributes

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Qualities or characteristics inherent in any composition or art form.

**Balance:** a distribution of one or more elements, which visually equal each other. Balance may be symmetrical or asymmetrical. Symmetrical balance is equal on both sides in weight and tone, while asymmetrical balance may be unequal in position and intensity.

**Contrast:** an abrupt shift.

**Rhythm:** the moving force connecting the elements within a composition.

## Typography 1

### CSM Fall 03 Ed Seubert

#### KHW

Required text: *A Typographic Workbook: A Primer to History, Techniques, and Artistry*. Clair, Kate

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#### Definitions

*Type size* is the height of the rectangle that the character is on. (One cannot compare type sizes from character sizes.)

The *type family* name is the typeface name and includes all its styles (changes in weight, posture, and set width).

*Fixed spaces*: *em space*: a square of the point size you're setting. *en space*: ½ an em space, *thin space*: ¼ em space

*Leading*: the vertical space, baseline to baseline, between lines of type (To make type easier to read, add leading.)

*Coastline*: shape tops of words make.

*Saccadic leaps* (jerky) between ¼ sec. *fixation pauses*

*Capline, ascender line, waistline, baseline, descender line*. (The baseline doesn't shift across typefaces.)

*Justification*: *justified, force justified, flush left, flush right, centered*

*White spaces*: margins, gutters, alleys, indents, paragraph spaces (sometimes), line spaces, word spaces, counters, letter spaces. White space is designed in, not left over.

1" = 6 picas = 72 points.

Text type <= 14 pt.

Display type > 14 pt.

(Type between 4 and 6 pt is for legal copy only.)

Character parts: *stem stroke, hairline stroke, serif, bracket, bowl* (the round stroke that encloses space), *crotch, apex, vertex, arm, leg, ear, spur, loop, link, cross bar, cross stroke, tail (Q), spine, eye, shoulder, swash, flags, beaks (E, F, L, T, Z), barbs (C, G, S), terminal* (end of a stroke).

*Bias* or *stress* of a font is the angle determined by the direction of the stem strokes of a Roman character.

*Optical edge* of W, V, O is above baseline. Q has a descender.

*Small caps* are x-height: use for acronyms (PM, AM, IBM, FT, LBS).

(Small caps not avail. for sans serif.)

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#### General type considerations

God is in the details.

There are only two rules: the left eye and the right eye. If it looks right, it is right. If it looks wrong, it is wrong.

Creativity: deadly strategy: digging a vertical hole. The more we dig, and the harder we work, the better we feel. But there may be no gold there. Vs. lateral thinking, digging holes all over the place. Horrible ideas should be there: play. Make a drawer of ideas.

Failure is opportunity.

Picasso: "Every act of creation is an act of destruction."

We group by proximity: does a word belong with its neighbor or with the edge?

Leave enough copy on the last line of a paragraph or headline.

The white space surrounding the copy must be attractive.

Resonance should occur between all parts of entire design: varnishes, subject mat-

ter of photos, color choices, style of illustration, inks, paper color, paper.

If you don't sketch it, it's gone.

Closed fist: visual magnet.

Typographic hierarchy: sketch first to get a concept.

Things that are lighter look farther away by atmospheric perspective.

To maximize layering, make text as small as possible while maintaining readability.

Weight can convey volume.

Tracking can convey tempo.

Leading can convey emphasis.

Leading may require optical adjustment.

Short last line makes leading look larger.

Never use fake italic or bold, or vertical or horizontal scaling.

Kerning: adjusting the fit between a pair of characters by adding or removing space to achieve optical equilibrium (looks equal) in spacing and texture. This also applies to word spaces, punctuation, and numbers.

Test: pour sand between chars: amounts should be equal. Hold it up in a mirror.

Tracking: inserting or removing equal amounts of space between a range of characters.

If opening track, kern first; if narrowing track, kern last.

Sans serif uses tighter track.

As point size goes up, track decreases (except when tracking out cap. old style).

Two rounds pull away: "es"

In justified type, leftover space is equally distributed between spaces. Visual rivers, where the eye sinks down, may result. Also, hang punctuation in the margin or gutter.

Fifteen of 26 chars are x-height.

Sans serif typefaces have bigger x-heights.

Bullets and parentheses must be reduced in size and baseline shifted when next to caps.

Numbers are different from letters. Kern around 1.

Traditional uses of dingbats: separating a subhead from prior text, use as a large background image, wallpapering the page background with small ones.

A strikethrough is used for editing type.

Reversed type is more difficult to read by 15–40%.

Avoid reversing fonts with narrow strokes and thin serifs, because ink settles in and clogs them.

In bold type, most of the weight goes inside: it is harder to read.

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#### How we read

The brain is a pattern seeking device: give it the clues it needs. We read words by matching the coastline, word spaces, letter spaces, and counters to memory.

We like three or four saccadic leaps per line, followed by a return sweep.

Imitate atmospheric perspective. As near transitions to far, black transitions to white, color transitions to gray, large transitions to small, and detailed texture transitions to soft texture.

First we read big, dark, color, irregular shapes, and people; then we read small, light, gray-scale, simple shapes, and objects.

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#### Display type considerations

Choose cap. treatment, typeface/style first.

Capitalization: InterCapping, Bookend treatment.

Two nice forms: inverted pyramid (but small point at bottom looks awkward), almost a rectangle. Don't get into "is it

a rectangle?" visual discordance.

Figure/ground proportion is the ratio between black and white space: small, medium, large "sound" different.

Optical centering trick: add white punctuation to counterbalance black punctuation, which has little optical weight.

Ligature: two chars share part of a stroke. Ok as long as no "visual zit" is formed.

Punctuation in display type is reduced in size and baseline shifted.

In headlines, negative leading is normally used.

Type can be filled with a texture.

Shadowed type is difficult to read.

Engraved fonts should not have a drop-shadow; use it like outlined type—judiciously.

You can use camouflaging devices to make shapes act like other shapes.

Don't hyphenate in headlines or book covers.

For display type treatments, consider: type voice, kerning, numbers of characters, altering letter forms, capitalization, outline/shape, texture, happy accidents, optically flush edges, optical centering, sizes, linespacing, line breaks, hyphenation, emphasis, design elements, word spaces, figure/ground flops, expressive typography, weight, outline type, drop shadows, use of counter spaces, calligraphy, decorative faces, baseline/capline alignment, and visual vitality.

For thick and thin rules side by side, the thin one should be on the inside.

Typographic contrasts control eye scan and the scanning sequence, define the visual and typographic hierarchies, and help lure people into reading your message. Let one or two contrasts dominate, make your intentions clear and obvious, and be sensitive to optical weight. Contrasts: extension, value, shape, size, color, direction, grouping, numbers, texture, weight, position, structure.

Don't be a wimp with contrasts.

Mixed case doesn't work tracked out.

Italic all caps looks bad.

Never set in all caps with a script face.

An ellipsis with display type is ". (sp) . (sp) ."

track in. (Caslon round periods are nice.)

## Typography 2: Making text type read easily

### CSM Spr 04, Ed Seubert

#### KHW

#### General considerations

Printers don't like mistakes. Put your work away in a drawer for a day.

If you're late, be late.

Horizontal lines look thicker than vertical lines.

Humanistic sans serif fonts have more even color than geometric sans serif fonts.

#### Definitions

*Old Style* fonts have biased stress, bracketed serifs, little thick-thin contrast between swell and hairline strokes, fairly wide open bowls, teardrop shaped terminals, oftentimes cupped serifs.

(Jenson [1469], Garamond [1520], Caslon [1725]).

*Transitional* fonts have nearly vertical stress, cap line same height as lowercase ascenders, finely bracketed serifs, strong contrast between weight of swell and hairline strokes, and lowercase letters appearing very wide—almost extended (Baskerville [1750s], Cheltenham [1896], Bookman [1900])

*Modern* fonts have unbiassed stress, extreme contrast between weight of swell and hairline strokes, small x-height compared with body height, unbracketed serifs, no open bowl, and sometimes circular terminals (Bodoni [1785], Finice [1980 Novarese]).

Geometric sans serif fonts include Kabel (1927), Futura (1927), Gill Sans (1928), Avant Garde (1970).

*Typographic color* means texture.

Type specs determine the *readability* of a font; type design determines its *legibility*.

Say "pt size on leading by line length."

Write "pt size / leading × line length."

A *widow* is a short last line (< one-half line long) of a paragraph.

An *orphan* is one or two lines of a paragraph at the bottom or top of a column.

*Rivers* are joined white space in justified body copy.

#### Grids and layout

For layouts, keep audience in mind: active & vibrant (Outside mag.) or quieter (Audubon).

For grids, the basic building block is x-height of text type or the size of the smallest photo. Grids provide structure and unity: they're not meant to be confining. Pick specs for text type first, then build up.

Typeface, type size, line length, and leading decisions are interrelated.

Line length should be 50–70 chars (about 2x lowercase alphabet).

More leading is required for long lines, tiny type, large x-height.

Narrow margins make the piece look disposable; wide margins, contemplative.

Choose grid according to text, photo, and headline content and quantity.

Always include subheads because some people read them only.

To choose a grid: new document, 1 col, 0 margins, fill text box, manipulate col, add guides, new page, choose columns, p10 alley, put text boxes in, p9 (not p8.5 since young and old people won't read it) Goudy, make master pages with guides.

Gutter width 10 pt min, 17 pt max.

Page 1 is not numbered.

Elements of the page include: *head space* (top margin, sink), *alley* (gutter), *gutter* (inside margin), *spine* (fold), *photograph*, *caption*, *running head*,

*hangline*, *eyebrow* (department header, deck, blurb), *headline*, *byline*, *subhead*, *paragraph indent*, *jumpline*, *barrier* (heavy rule below one or more columns), *lead-in*, *thumb space* (outside margin), *pull quote*, *page boundary*, *grid guidelines*, *running foot*, *end sign*, *column subdivision*, *runaround*, *foot space* (bottom margin), *sidebar*, *header* (rule above a sidebar), *vertical rule*, *folio* (page number).

Twenty percent more people read articles with a drop cap.

Lead-in styles: caps and small caps, caps and small caps open track, all caps open track, raised initial cap and all caps open track, dropped cap and no lead-in, dropped cap and all caps, dropped cap and all caps open track, hung initial cap and all caps open track.

#### Visual punctuation

When reading copy, identify and extract the typographic hierarchy and search for and identify patterns present. Then reveal those with parallel constructions, space intervals, rules, pictorial elements, indents, and tabs. Parallel constructions allow readers to visually group elements of equal importance in the typographic hierarchy and let readers see the number and locations of those elements.

Space intervals break texture as paragraph indicators (½ leading) and section separators (you can use a lead-in for the next section): they work on the idea of grouping by proximity.

A rule below a single column acts as a barrier and signals that the segment of copy has ended; the reader will acknowledge the stop, take a breather, hop the rule, then start the next topic. Use the thinnest possible width to accomplish the job.

A rule below two or more columns acts as a barrier deflecting the reader to the top of the next column.

A rule above two or more columns will group the columns.

Rules with the same width, length, color, value, and texture on consecutive pages, panels, or even within columns act as unifying devices.

Rules can show hierarchical relationships and direct eye scan by their relative thickness and color.

Very thin rules above different length subheads extend the width of the subhead to the column width.

Thin rules can separate columns, especially those across a narrow gutter.

Rules can be textured (a pattern of characters, geometric shapes, photos, or textures).

Dingbats at the beginning or end of topics can unify and group them; dingbats in a text block between paragraphs separate and unify them.

Boxes around illustrations, diagrams, photographs, or copy (as in a sidebar) can make them fit into the rectilinear world of the printed page a bit more smoothly.

Indents can group, separate (as in a block quote), or emphasize the hung material.

Tabs in outline form create grouping, separation, and show hierarchical relationships.

Tabular structures create grouping, separation, and show hierarchical relationships.

#### Text type

Which typefaces are best for extended reading depends upon what one grew up with.

Some say serifs help the inter-character flow.

Ed says the easiest to read text fonts are Bembo (1495 Griffo), Garamond (1530), Caslon 540 (1725), Baskerville (1750s), Century (1896), Goudy Oldstyle (1915), Sabon (1964

Tschichold), and Galliard (1978 Carter).

Use italics for subtle emphasis, foreign words, and magazines and books.

True small caps blend better than fake small caps, and OSF blend better than lining figures.

For type hierarchy in a text block, changes in weight, weight and typeface, and all caps are effective.

For FL text, word spaces are as large as a lower-case L.

You can screen images and shapes in a light tone and place them behind text copy.

#### In pursuit of the perfect paragraph

Fix all problems with the following: 1. Text type size too large for line length, 2. Excessive hyphenation, 3. Unacceptably loose or tight word spacing, 4.

Unacceptably loose or tight lines, 5. Widows and orphans, 6. Double hyphens used instead of em dashes, 7. Hyphens used instead of en dashes, 8.

Two word spaces after periods, 9. Extra return after paragraphs instead of PA, 10. Two letter hyphenations, 11. Fake small caps, 12. Improper use or failure to use small caps, 13. Punctuation following posture or weight change doesn't match, 14. True typographer's quotes and apostrophes not used,

15. Accent mark missing, 16. Underlining is used, or is used instead of italics, 17. Even typographic color disrupted by abundant lining numerals, 18.

Clumsy-looking fractions, 19. "Doubling" or eye fatigue while reading, 20. Hyphenated word in the middle of a line, 21. Rag too hard or no hyphenation in justified text, 22. Inappropriate indentation, 23.

Use of PA and indents, 24. Dashes with numerals or all caps not baseline shifted, 25. Typos and contextual problems, 26. Numerals or caps make leading appear unequal, 27. Style icons rather than the font menu were used for italics or boldface, 28. Force justification was used instead of justification, 29. Bullets or numbers in lists not hung, turnovers not indented, 30. Numbers in numbered lists flush left, 31. Inconsistent PAs.

One-half leading for PA if no paragraph indent. Hyphenation: 3 before, 3 after, 2 in a row max.

Justification: space (min 80%, opt 95%, max 160%), char (min -3 or -4% max 3%)

Don't break capitalized words.

Change the hyphenation zone if necessary. Em dashes are used for parenthetical thoughts—make an 80% wide character style sheet and kern. An en dash replaces the word "to" in a range. It is kerned around. Between lining figures, it is baseline shifted upward.

Each bullet is reduced in size and baseline shifted (use a char style sheet) with a tab stop in front of and after it. Space between bullet and item < leading. Runovers align with the first line of text after the bullet by setting the left indent at the second tab. Use a little PA after each item.

Dingbats are used in body copy to separate paragraphs, for end signs, for colophons, and to separate areas of text.

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#### Setting supporting type on a stationery package

Most common mistakes Ed sees are text type that is way too large; information that is not analyzed and patterned; sloppy text typography, inattention to detail; live copy too close to a trimmed edge; and no optical adjustments.

Left margin on a business letter should be at least 1.5".

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# DsGD 104 SJSU Fall 2006

C. Byrne notes by K. Wacknov

## class purpose

The purpose of the class is to promote the discovery and understanding of basic design problem-solving skills, as well as the objectives, principles, and methods used in contemporary graphic design.

In addition to developing thinking, visual skills, and craftsmanship, students are expected to develop their ability to articulate the problems and solutions they propose, as well as critically evaluate their own efforts and the work of others.

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## project one: reductive representation

Create a series of exploratory drawings leading to a reductive representation of your object in its entirety (not cropped). Determine the essential aspects of this three-dimensional object that can be used to communicate its nature in a two-dimensional representation. Explore organic and geometric forms, the relationship between thin line and massive solid, as well as other contrasting or harmonious forms. You should begin this process by drawing multiple objects by hand, then narrow your choice to one object and refine elements of your representation. The objective of this exploration is to produce dynamic, simplified, visual descriptions of the object. Final representations must be black and white, and must measure no more than 8 inches in height and width. Choose one of your studies to render in Illustrator or a similar vector-based program, and present it optically centered in a vertical 11"x17" high-quality black and white print (clean edges without pixelization; rich, even black; bright white), mounted flush on white presentation board.

- Three ways historically of representing a 3D object in 2D: overlapping planes, chiaroscuro, perspective.
- Methodology: tracing paper, black pens (thick and thin), tape.
- Does it work? (Does it satisfy the requirements?)
- Don't draw the entire contour—it is misleading. Draw shapes.

- Leave the sketching art behind—you've got to see it.
- Do shapes have a "family resemblance"?
- All corner points should be rounded to make them look less machine made.
- Is your representation a reductive drawing or a reductive photograph?
- Is the drawing too reductive?
- Strive for uniform density of information.
- Stylize after you have an accurate reductive drawing.
- Take risks to make it look interesting.
- Is there something we could have done without?
- Does it have personality?
- Unity of style: all organic or all geometric.
- Visual language should be consistent.
- Gestalt Laws: proximity, similarity, closure (a series of shapes arranged so that another shape appears), continuity.
- The eye should travel a path and be stable, not pulled in two directions.

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## project two: compositions with type and with color

Using materials from project one for reference and inspiration (not necessarily with the same final rendering), create two 7.5" x 7.5" reductive compositions: one in solid black and white that combines one or more representations of your object with any appropriate word or words (descriptive, modifier, etc.) to communicate an aspect of the object; and a second composition containing one or more representations of your object—without type—in three solid colors other than black (such as *pantone solid* colors) that communicate the same or another aspect of the object. Consider a broad range of hierarchical and conceptual relationships between elements and spaces in your compositions. Explore dynamic contrast, rhythm, and balance, while clearly maintaining the identity of the object. Present trimmed, 7.5 inch square, high quality prints of your compositions, mounted as described on the reverse of this sheet.

## general considerations

- White space is specific—not floating, but relating to other positive and negative spaces. Short-hand test: if I added extra space, would it matter? Specific spaces vs. ambiguous spaces.
- Floating in space is not necessarily good.
- All shapes and spaces must be equally important.
- "Modifier word" + image suggest something else, like "juice" + an orange.
- "Descriptive word" + image doesn't lead to 3rd concept, like "round" + an orange
- What's the first thing to do? Work on it all together.
- This is a composition problem, then a type problem.
- You can't think about things in a linear fashion.
- Word and concept lists are good.
- Small examples of compositions are good.
- Puzzles and discovery of image and meaning are good in compositions.
- Corners of a square are obvious and directional.
- We can't assume anything.
- "Just" and "I like" are curse words.
- We're in the visual communications business. Sometimes story-telling.
- When figure/ground amounts are equal, it is intriguing.
- When determining sizes and proportions, you work best on the computer.
- You could keep image same size and orientation in both panels.
- Designers can juggle increasing numbers of constraints and not get intimidated.
- Neo: You're graded on your process, so try conceptually distinct ideas. However, CB says progressive, small refinements are often effective.
- Think of the whole space.
- Which works better, the color solution or the type solution?
- Don't always use teacher's solution.
- Take advantage of your drawing.
- Good panels inform on one another.

## type

- Does placement of type tell us anything?
- Are type and image aware of each other? Tests: move image, move type
- Would you get the word from the colors alone?

- Is the word something we usually associate with the image?
- Is the hierarchy image over type or type over image? We want to control what the viewer looks at first.
- The right angle is important in the history of art.
- If changes in type don't carry information, then don't make those changes.
- Repeating words is usually bad but can be effective: "ditto," "echo," "repeat."
- Capital letters make words seem important and official. They also indicate the start of something.
- Let the world know you put your hand on the type. Don't just drop it in.
- Don't just park type in a convenient space without that placement carrying information.

### color

- Are colors working together, interacting synergetically? Or do they clash?
- Are they exciting?
- Can you feel meaning from the colors?
- Try not to outline shapes with a color.
- White bg's imply lots of space all around. We want to look at the bg's that have color. White implies neutrality. White shapes come forward.
- Colors create depth.
- Does the image have hard-core communications value? Is it entertaining?
- Form, composition, color: all interrelate.

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## project three: type and image in three dimensions

Create a series of compositions combining representations of your object with context words or phrases (the same or different from project two) that communicate two contrasting aspects of the object on each of the following forms:

1. rectangular form, 5" tall with 2.5" sides
  2. cylindrical form, 5" tall and 2.75" in diameter
  3. triangular form, 5" tall with 3" sides
- Explore how shape, line, and pattern in the type and reductive representations can be used to create interest from all possible points of view around these forms; and how transition and

opposition can create tension and dynamic balance between your two messages. Single or multiple representations of image and type may be used as appropriate. Consider all visible sides of the form in relation to one another and as individual compositions. Use any two colors (screens ok) on a white surface. Present one constructed form using a high quality color print as its surface. Use the bottom panel of the form for your identification label.

### methodology

- Consider all constraints of this design problem. Why is each there?
- Try to "get into the head of the project": 2 and 3 dimensions at the same time, telling stories on different sides, and together they add up.
- Entertains you as it goes around.
- Prism shape should relate to message.
- Big pieces of information work better because it's over pretty quickly.
- Academic solutions look different than commercial solutions.
- Working methodology: computer is good for raw materials only. Use good, thick paper for forms. Rough out 3 forms to apply things to. Start with K/W prints of objects, cut with scissors, use glue stick to attach to forms.
- Try putting extremes on box: smallest possible and largest possible. The solution may be in between.
- Don't commit more resources than you need.
- Creativity is recognizing a good accident, so generate possibilities.
- Don't forget solution to previous problem.
- 1970's 20% of pop. color blind. So don't make color the only source of the information.
- Just happened vs. a struggle: difficult, long, hard to do.

### type

- Which words have the best visual possibilities?
- Words should be parallel in usage.
- Does type relate to the box, the image, or both?
- If the type is going to do something it should have meaning, and the meaning should be fairly obvious.
- There is nothing wrong with having

one word relate to image and one to edge.

- Image like wallpaper: align type to edge (strong voice telling what's going on); Image like object on surface: align type to object (image lead singer).
- If type is a major factor, lines of type should be in dialogue, with formatting and orientation in meaningful relationship.
- Maybe type just wants to be type, not part of the drawing.
- Could we do more with the type? Bigger, bolder, in more prominent pos'n?
- Thickness of type = thickness of stroke (to start with).
- Don't outline letters. It's impure.
- Don't make type too close to edge because it may get cut into during printing, trimming, or binding.

### image

- Control the space.
- Obvious, contrived (8 tomatoes, things stopped that didn't want to be stopped) vs. natural, not contrived (the object scaled and wrapped (placed) to fulfill all requirements).
- Image not seen as a whole from any one side: broken down, becoming abstract. Makes a puzzle our minds want to figure out.
- Are the shapes the surface or are they just applied (bean crawling over surface)?
- The tomato that looks like a steak is interesting.
- Analytical, graphic quality of image vs. illustrative drawing.
- Before creating a whole new drawing, consider whether it's worth it or not.
- Verb image (slicing) vs. noun image (slice).
- Parallel construction of words (Spring planting / Fall harvest) needs parallel image orientation and colors.
- Try reversing out the smaller vegetables so you get more color on the surface.
- Inkjet prints are more saturated than laserjet prints.
- Be careful with screens—they have less impact than solid colors.
- Sometimes choose screened color first, then find 100% from it.
- Some drawings are not that appealing scaled up.
- Drawings can be very dependent

upon presentation. Flip, turn it upside-down, it may not work.

- Sketches vs. finished-looking.

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## **project four: conceptual panel**

Based on the reference material you have collected, and on the studies and compositions you have completed throughout the semester, create a 15" x 20" composition in which you juxtapose your object with other graphic forms in order to communicate a social, natural, or other conceptual context in which the object is a focal point. Use any appropriate informative elements to support the point of view you present. The panel must include a minimum of 100 words. List attributions for sources of information in a footnote within the composition. You may employ any appropriate representation techniques, media, and colors. Mount your final 15" x 20" panel flush on appropriate presentation board.

### **working methodology**

- Do the simple, straight forward way first in things; it's hard to go back.
- The default position is the throwaway position?
- Do research and take an editorial point of view that your work supports.
- There should be a clear visual hierarchy. In a poster, a large image is usually at the top, then the hierarchy drops down pretty quickly from there.
- From afar, what is the first thing you see?
- We are communicating the big idea very quickly (at light speed?)
- Be careful with collections of symbols fighting for primary attention.
- Signs may carry multiple messages.
- Poster design idea: Attention Interest Information Action.
- This is an informational poster, so it should be tidy and orderly; the emphasis is on clear presentation of the information.
- Project intent with words, images. You must enjoy thinking these things out.
- Is the way you present it compelling or just showing info?
- Is presentation specific to message?
- Be careful: get your objectivity back even though you have seen it so many times.

- Does it work?
- Kerning and other fine details come last and can take hours and hours and hours.

### **text**

- Title should be catchy and appropriate to form of message.
- The upper-left corner is the default position for the headline.
- Don't isolate the headline.
- Subtitles have changes in weight, face, color, or posture, from title. Don't use colon.
- No period after intro. block.
- There are three basic ways type interacts with an image: image as a gray box, image and type aware of each other, and image and type as one.
- Is text shape specific to image? Does text say "I'm where I need to be; don't mess with me!" ?
- Callouts are analytical, complex. They announce, "I'm informational."
- Text params (line length, type size, color, leading, weight, tracking, kerning, etc.) can make big differences.
- Make type 10-11 pt. (a little smaller than for commercial uses).
- 30 pica is book len. text, not info. panel len.
- Don't make text black. Use designer colors.
- We want the text to read as nice, uniform rectangles from a distance—not dancing.
- Align text blocks unless they are deliberately unaligned.
- Line up references with something in the drawing; 8 or 9 pt.; don't pretend it's not there. Use same line len. as for other text blocks.
- Book titles in italics.
- Drop shadows are like a drug—be careful.

### **images**

- Is the image helping, hurting, or neutral in the communication?
- Tomatoes fighting cancer: Is this tomato fighting cancer? Interact tomato with molecule to start to tell the story from a distance.
- Asian bush drawing of corn: corn in Asian culture. What images are appropriate? Go through a list of them. Don't just exploit the characteristics of your drawing. This proj. is specifically about communicating a message.

- Are your images synergetic?
- Is there a common visual language?
- Illustrations can be more analytical than photographs.
- Are images specifically placed relative to one another? (Try moving one.)
- Photos on a layer above illustration can provide depth (soybean).

### **text and image**

- Does the headline relate to the big image?
- We may need a subhead to connect headline to big image ("fuel from corn"). Don't tuck subhead into spaces between headline ascenders.

**Kevin Wacknov**  
**Notes for DsGD 105 Spring 2007**  
**Professor Randall Sexton**

**General considerations**

Audience for these projects is the faculty. Keep in mind elements, principles, attributes of design.

We are designed to see pattern.

Think about relationships.

Any change -> you're trying to get me to notice something.

Our whole program is based in gestalt psychology.

We have the luxury that we are in school, and we can change our work. In the real world, you have to just do it and live with it.

DsGD104 formgiving skills: scale, ambiguity, balance, engage edge, integrate figure and ground, line weights in illustrations transition from thick to thin. There are no arbitrary decisions in design. The top is the most important area visually.

Use FLRR for ease of reading and structure.

3 levels of information -> 3 levels of visual cues: bold med light (type), large med small (images), heavy med light (line thickness)

Look for transitions all the way to the white space.

You want text because you want the texture to activate the space.

Small type makes for light gray boxes with more whites space around them.

Clothesline effect: elements hanging from a taut line for structure.

Change type weight before size.

Italics works well with roman.

Optical bleed: dark type against lt. bg. seems to grow.

Mind the "column bottom rag." Avoid making the column bottoms a distinct shape.

Try to avoid text against a rectangular field just for it. It means you don't know what to do with the type.

Integrate type with image.

It doesn't take a lot to activate those edges, challenge a preconception, make a layout non-arbitrary.

Horizontal rules create structure.

Perpendicular lines -> oppositional forces.

No arbitrary space.

The corner is a sharp point. Putting words/images there gives them attention. If you get me into a corner, you have to get me out quickly.

Look at white space, and the interaction of information and the space around it. Be aware of the edge.

Asymmetry is dynamic, and engages people not formally trained.

Sometimes solutions are symmetric about an axis.

Make elements really asymmetric or optically centered.

Even gray -> spaces equal -> ambiguous hierarchy.

Is the information floating or anchored?

Equal positioning makes things float. You need some part to have more weight so you know which way it's supposed to go.

Ambiguity by abstraction (reductive drawing when the image is too obvious, because people will lose interest).

Either make the tablecloth straight or angle it more (>=37 deg or so).

Communication implies a viewer who must know what we're referring to (not arbitrary unless deliberately so).

Elements may need company so as not to look isolated.

Shapes can contain images, collages of images, or images with captions.

You don't have to fit everything into one diagram.

Gradients are mostly for 3D shapes unless you have a good concept. They're a great transitional element.

Use glossy surfaces for protection only.

The gloss finish is a barrier to looking at the piece.

Duality: not one, not two (like Yin-Yang). two exist separately yet work together.

Exaggerate some things to get the effect you're after: fat flag squeezed with a caliper, a carrot hourglass figure.

Window of discovery is 8 seconds for an image.

There is equity in overused images.

The flat way to view the world is not necessarily the best way in our image-making.

Stick figures naive not accurate representations so it doesn't look like a poor drawing or you're not in control of the medium.

Be more critical with images, diagrammatic information.

Challenge yourself with the possibilities.

Try a 30 sec. life drawing with charcoal, pencil, or ink brush. Get off the computer to make a good drawing.

Imply a little bit more: Saul Bass illustration of Alfred Hitchcock

Drama is good.

Once you have a good idea, then you can work on your composition.

We have to be able to decide, between options, which is better.

To advance learning: try then compare.

**Project 1: Concept map Methodology**

1. Look at examples of concept maps
2. Using a spreadsheet, go through sources. Copy short amounts of information, images, URL.
3. Gather more information than you need.
4. Group related information.

5. Make lists with a type hierarchy of at least 3 levels
6. Link related information. Assign predicates to links.
7. Organize the information.
8. Use images, diagrams, charts if needed.
9. Put sources in footnotes.

**Concepts**

Draw lines indicating where you came from if your map focuses on a subtopic of nutrition.

Same height -> equal importance.

Reasons for placement on top, bottom, left, right?

Use simple lines to begin with (no arrowhead).

An arrow implies direction.

What does a curve to your line mean? A right angle in a line can imply a decision.

Dotted lines are for secondary, tertiary information or for things far apart.

Minimize lines going all the way around. Don't have too many changes in direction of a line.

Don't overuse icons.

Don't force your information into a shape. Let the data be data.

Try to reduce crossing lines.

Blank spaces in the map mean something. Has some information been avoided?

How do we make this lead into the next project?

**Hugh Dubberly lecture**

A model is a content map.

Three parts to the system: the object in the world, the concept in a person's head, the representation on paper.

6 model archetypes:

Input -> xform -> output

Self-regulating process

Array

Venn diagram

Web

Tree

It is hard work to make concept maps with this structure: subject -> object (arrow has predicate label).

**Project 2: Poster Methodology**

1. Visualize now. Non-linear thinking. Concepts and word games, not mini-compositions. Read through concept map without making preconceptions. Go in multiple directions. This is the hardest phase. Try misspellings, turn things upside-down, collect images. If it was easy anyone could do it. Challenge preconceptions. Intuitive side. Let info incubate. Make connections. Make a list of ideas. Turn them into a

- document. Can be wild. Can be visual to get attention. Avoid insulting people.
- Select a headline.
  - Regressive pencil sketches. Conceptual visualizations. If you go back to words, modify your text document.
  - Get three directions, and move drawings up a notch. See if they make the leap to 2D space. Use rubbings, photo collage, take a photograph; computer is good for type and images, but other methods may be better (no Photoslop, please).
  - Make full sized, not mounted.
  - Print, mount, cover.

### Concepts

Poster different from informational panel. (104 Attention Interest Information Action)

- Grab attention (macro level) visual drama by (gestalt) pattern, reductive drawing, photo collage. Challenge preconceptions by scale, other ways.
- Engage. Not too abstract, like a red field on a green field. Communicate. Not too literal either (been there)
- Engage (micro) (inform) what's the idea? What are you promoting? Stimulate behavior.

Posters can be complex, but the simpler the better.

Driving by, I need to get it.

Must be readable from far and near.

He needs a 3 second delay minimum for discovery.

### Project 3: Brochure

#### Methodology

- Collect brochure samples.
- Practice folding paper.
- Write copy.
- Pencil in locations of text, image, graphs/charts/diagrams on folded dummy.
- Flow text into layout.
- Keep text document up-to-date with layout.
- Take small steps.
- Work with type, diagrammatic images before tertiary images.

### Concepts

The content should drive how the piece looks.

You don't have to read English to know what some brochures are about.

\* Structure. FLRR → consistent starting point. Top down, not necessarily same ending point.

Use asymmetry in FLRR.

Ratio of page space to white space.

You don't want all pages the same

density. Contrast. You don't need a lot of information.

This is like the 104 box problem.

This is a 3D problem with a beginning, middle, and end. Transition between them.

Line length not 3 panels but 1 or ½ or ⅓.

\* Concept of columns.

Different line length → different voice.

A tab can reveal a color or something (shortsheeting). You can have both sides longer .

You must have a payoff for shortsheeting, like perfect registration of an image.

Look for constraints (grid, flow lines) with synergy, harmony.

Constraint: how many words do I have to work with?

The whole problem can be solved in one type size of differing weights. Minimize size changes.

Minimize the changes in case style.

These aren't posters but are viewed at arm's length.

\* 7 pt. body copy helv. for nice gray boxes. Anecdotal text, narrative text, analytical captions should look different.

Use visual comparison for Garamond, etc. For aesthetic sense, serif/sans serif mix OK.

Look for the right amount of text to support a diagram.

If it's all text, add a pull quote, small diagram, or tertiary text.

\* Relationship: connection to idea.

Connection inside, outside. Vertical layout possible (unfolds down).

Folds: gatefold for surprise, accordion fold means one unfolds it all at once.

Accordion folded ones tend to flop open when pulled out of the envelope.

Rollover: unroll all at once.

Don't make it too obvious. RS wants discovery.

Grid helps organize information. Don't let it control you. It's all about relationship.

You make the visual adjustments—you're in control.

Doesn't have to be structured both H and V.

H flow lines unify. No arbitrary hopping around because we have really strong verticals and so need strong opposition.

Large amounts of white space looks unfinished. Isolate some green on a panel?

Symbiosis between top and bottom spaces. Field integrates with object.

Don't make checkerboard with text blocks.

Relationship between all pieces of information.

Eye should navigate freely about the information/space.

Activate all spaces.

Don't fill up the space.

Isolate space vs. integrate space.

Relationship between parts on a panel.

If you yell on one panel, whisper on the next.

If there's a need to cross the panel, use a visual anchor going across.

As eye moves from panel to panel, look for contrast.

Long col, short col, shorter col makes a pattern you're locked into.

Columns: long, short. Look at bottom rag. Be careful not to leave an empty band at the top.

Table boxes are not necessary—they create distraction. Gutters are more effective.

Laser printing can mottle large areas of color.

Don't overuse color.

Don't let colors overpower text on a page.

Don't just plunk a shape into a space.

Square edge around photo is too strong.

Make more squares as pattern to engage reader or eliminate edge.

Where do the diagrams fit into the hierarchy?

A form of contrast: whimsical diagram w/hard data diagram.

### Project 4: Animation

#### Methodology

- Generate ideas. Start with word games.
- Make storyboards
- (Make more detailed storyboard with explanations below each frame for final storyboard)
- Create all assets before you start animating.
- Animate, starting with key frames, then proceeding to transitions.

### Concepts

Snow White and the Seven Dwarfs was animated at 12 fps.

The most important component is latching onto that key idea.

One technique: close up (abstract) then pull back... viewer forms an opinion that is not correct, then makes a discovery.

Mine: only so many repetitions RS is going to follow ("over weight? wait over!")

The opportunity is ripe to make a surprise at the end.

Just because you can zoom in doesn't mean that you should. It can create confusion.

Pausing can be effective.

Once you've solved it, work on supplemental or discretionary viewpoints: try different colors, or use a French fry or cigarette for a mark (for ex.)

Mine: Add frames to make it smoother.

Make nutrition.gov fade in after "skinny" to pace viewer. Make two words appear on screen at same time because my sequences look all the same.

Animations depend on timing.

**DsGD102 Intermediate Typography**  
**KHW Fall 2007**  
**Professor Lanning Stern**

**Specific typographic concerns**

*Text* comes from Latin *textus*, which means "woven material, literary composition" < past participle of *texere*, "weave."

Don't ever stretch type.

Larger <> clearer

Prof. Sexton: It's all about the space, not the typeface.

A laserprint helps you decipher the weight of the type.

Set 50–70 characters per line.

Interline space: baseline to x-height—

it should be  $\geq H$  of this font (Kunz).

Small blocks of text in large spaces need more leading to not look stuck on.

Tracking should always be set to Optical.

Set hyphenation to 2 or 3 chars. before the hyphen, 4 or 5 chars. after the hyphen, and not more than 2 successive hyphens.

There should be no noticeable geometry on the ragged side of a text column, except for "shorter, longer, shorter..."

Tiny type makes it look more scientific.

An orphan has a future but not a past.

A widow has a past but not a future.

Leading requirements: Futura (1927) > Univers (1954) & Helvetica (1961) > Frutiger (1976)

Helvetica Neue Light text set too tight makes spots when printed because it was designed to be used in large sizes.

Prof. Stern now only uses Bodoni, Baskerville, Helvetica, and Univers.

Prof. Stern likes handwritten type that is not a font.

Repeating letters gives away the fact that it's a font.

Curled lines of type makes Prof. Stern angry, because "type is set to read" in straight lines and diagonals. Images, however, can be anything.

There is no rule for the amount of space around en, em dashes.

"2 pm" not "2 PM" or "2 p.m."

**Type and Image Relationship**

Sketching on a computer is worthless.

Spend more time in overall composition.

The lightness of the text should match the lightness of the photo.

Letterspacing, linespacing should be harmonious with the photo.

Kunz, Bringhurst are good books to read to make text look like it's not floating but anchored to the page.

Make adjustments when justifying type to a shape.

One approach with clients is to bring in exactly what they want, then also something a little more

interesting that changes the parameters of the assignment a little but which they may like better. Don't be random in fulfilling parameters such as lengths of images and how complete images are. Why do things stop where they do?

**Process Diagram**

Acceptance is the first step in the design process.

Prof. Stern may not always follow the same process each time, but may use intuition.

Your process diagram doesn't have to be clear; it has to communicate.

We are looking for, at first, different ideas, different approaches.

A process in plain list form is not that interesting.

Some people perfect a piece; others are never done.

Try not to worry.

There's no such thing as too minimal.

Put an approach or solution aside, and come back to it later.

Is the crossword puzzle approach a default solution?

You might do this exercise as a concept map for a client to show that you understand their process.

You can't imagine. You must see it.

The hierarchy doesn't always have to be clear so long as the piece works.

Boxes are not that inviting.

Go beyond 105.

Does the form communicate the concept?

**Cartographic Diagram**

The fewer the limits, the harder things get.

All type is appropriated except things you do yourself.

One way to proceed is to write down your process in words, then sketch it out.

Hierarchy is essential to separate layers.

Mine: Be more artistic. Don't cross things out right away that don't make sense. Be intrigued by form.

The faculty likes more ambiguity and abstract images, especially when the map is clear.

Design must function; art need not.

Use a grid when the composition looks too unorganized.

You want some near-white in your photos.

Prof. Stern grades us and the printers together.

**Commemorative Timeline**

Prof. Stern doesn't like formulas as much as Prof. Sexton does.

Try to capture the line, shape quality of the designer in your overall form without copying shapes of actual artifacts.

Mine: I tend to make compositions symmetrical, like a two page spread. I had two things on the side with one main thing in the middle.

Make quote attribution FL.

**DsGD 186 Digital Applications Methodology**  
**KHW Fall 2007**  
**Jeong Kim, Instructor**

**General considerations**

Time as an element of design deals with the entry, behavior, and exit of other elements.  
Timing synced to *some* beats.  
Look at the subtle as well as the gross movements.  
How does one convey emotion?  
How closely can you make someone feel what you want him or her to feel?  
Create affordances to let people know how it was designed to be used.  
Credit treatment should be specific and relate to overall presentation.  
You can't imagine which choice is better. You have to see it.  
To shorten the process of visualizing alternatives, make a single frame or take a screen capture.  
Hierarchy, including information hierarchy, matters.  
Information graphics leads to a conceptual model.  
Hierarchy: active movement > muted colors  
A black background makes colors jump to the foreground.  
A single object in the middle of the screen sucks attention away.  
Do not torture the type.  
Throw your first 10 concepts away unless you are owning trite, preconceived.  
Why make things the way they are?  
Most of us can hold 5 to 9 unrelated things in mind at once.

**Flip books**

Were you comfortable drawing?

**Project Rhythm**

Go with the simpler solution.  
Mine: restrain color language.

**One word, three voices**

Animate the type as fast as you say it.  
One approach is to imitate the waveform with the letterforms; however, scale, entry, exit details can provide different approaches.  
Jeong likes dramatic scale changes onscreen.

Make the type do only one thing.  
The measure of success is whether you are conveying the connotations.  
What are childlike colors? (Move beyond the rainbow.)  
Try to start off literal, then get more connotative.

**Graphic voice**

Ordinary words should enter ordinarily; special words, specially.  
Unite different sequences by using the same kinds of effects in them.

**Gadget**

It should be useful, usable, desirable.  
Don't design just based on what you like; think of many people.  
Don't make it do everything.  
Interviews can use the directed story-telling technique.  
*Feedforward* shows you what will happen if you were to do something. It is an affordance.  
*experience design = interaction design*  
Prototypes: low fidelity (wireframe) vs. high fidelity (like the real thing)  
Interaction design: How do you do things?  
How do you feel (get feedback)? How do you know (map, path—moment to moment)?  
Apple: round what is square. Make it soft, fun.  
Show wireframe, navmaps to potential users to get feedback.  
Challenge the form: is the widget a square in a box?

**Personal Digital Player**

Do a competitive analysis of what is out there.  
Confirmation is usually a separate button.  
Compare size of device to something.  
People are used to clicking on the artist's name to see that artist's albums, then clicking on an album to see that album's songs.

## DsGD 106 Identity Design

### Spring 2008

#### Instructor: Daniel O'Brien

Principal of Michael Patrick Partners  
(design and brand development)

#### Definitions

A brand includes a name, logo, slogan, and/or design scheme associated with a product or service. Brand recognition and other reactions are created by the use of the product or service and through the influence of advertising, design, and media commentary. A brand is a symbolic embodiment of all the information connected to the product and services to create associations and expectations around it. —Wikipedia

identity elements: logo, mark, slogan, sound, music, typeface.

logo: short for logotype or logomark

logotype: a logo made only of type, which may contain a symbolic element

marks: trademarks and service marks

(Get a lawyer to 1. own the name, and 2. register the look and feel.)

TM: going through the trademark process.

(Put in the TM and get a patent attorney.)

®: you own it.

signature: mark and type combination

Identity design deals with marketing.

#### Process

In the real world, it takes 6-8 weeks to create one identity system, including business cards and website.

Process: Interview, research/sketch/render/write, Round 1 presentation, Round 2 presentation, Round 3 presentation, bound presentations

Choose an organization

Make a creative brief

1. Background
2. Target constituencies and frames of reference
  - a. Users
  - b. Advertisers (buyers, support types)
  - c. Content owners
3. Competitive environment (who would you partner with or compete against)
4. Core concepts (what are you trying to communicate: get it to 3 or 4 keywords)
5. Brand essence
6. Tone and manner (e.g., avoid a "slick" or "corporate" feel)

Listen to you client. In a couple of days turn around and say, "This is the problem I am trying to solve. Is this correct?"

Presentation #1 (after 2 weeks)

Creative brief highlights

Brand environment (for visual brand landscape try making a layout e.g. with Style for Y axis (from traditional to revolutionary) and Stance for X axis (institutional to personal). Show 20 for them to select from at first. Put them on coasters so they can be turned over if not liked. Present 3 recommended concepts, which are shown in business cards, website.

Round 2: For each of the 3 to 5 directions the client liked from the first round, show

logo exploration, type exploration, color exploration (grayscale; various bg's: W, K, gray).

Round 3: Present more designs based on the selections from Round 2. Have client make final selection.

Bound presentations: present complete brand system

Identity standard outline:

1. Creative brief highlights
  - a. Background
  - b. Brand attributes/core concepts
  - c. Brand essence (basic positioning statement)
2. Logo
  - a. Elements
    - i. Mark
    - ii. Type
  - b. Orientation (stacked, horizontal, etc...)
  - c. BW and color versions
  - d. Color background usage
  - e. Clearspace
  - f. Don't's (optional)
3. Typography
  - a. Fonts (examples; different than in logo)
  - b. Weights
  - c. Styles
4. Applications
  - a. Business system (card, letterhead, envelopes, anything else you would like to add)
  - b. 2nd application
  - c. 3rd application
  - d. 4th application (optional)
  - e. 5th application (optional)
5. Misc
  - a. Additional color palettes
  - b. Sub-brand id's
  - c. Photography/Art styles
  - d. Templates for print apps

When designing the logo, make it small (business card size) and also large (full page size) and check details.

When making a business card, start with 9 pt type. You may be able to go smaller. Making the name bigger than the contact info is nice. Grouping name with contact information makes sense. Margin: 3/16".

When making letterhead, left margin should be 1". Keep logo and type the same size and format on the business card, letterhead, and envelope.

For identity standards guide, keep to the grid, but make each page look different. Make the cover cool.

#### Guest speakers

Laurel Sutton, principal at Catchword.

Names must be available.

A name is the foundation of a brand.

It's hard to change your name: it costs lots of money.

Name types: real, coined, compound

Catchword has a 6 week process of generating 1000's of names then narrowing them down to two or three.

There's no epiphany: you must think about how this name is going to work.

Gary from Neenah paper.

Paper guys know more about mailing considerations (how heavy should the paper be, clear space) than the post office.

Chain of Custody FSC watermark indicates environmental concern.

The chip chart is the most useful tool for choosing papers.

Make sure the printer knows you are serious about the brand of paper you want

so they don't use a floor sheet.

Formation: when you hold the paper up to the light, you can see the mottling.

Marco Aguirre, VKK Signmakers, Redwood City.

Materials have to work with the environment.

Scale changes affect logos.

There are a lot of people to please.

Stainless steel and aluminum look white.

(Marco thinks this is too "in your face.")

#### Advice

Sample MPP standards guide:

moleculardevicestransforme.com

Dan hates gratuitous line work.

Do yourself a favor and don't make your systems very complicated.

The logo must be specific to the kind of field you're in.

Design is collaborative. Take and give criticism and be open to refinement.

Dan is always aligning things.

Balance letting the client participate with making the decisions yourself.

When you get nervous, you should talk less and let the other party talk more.

Where you begin is important. Doing the process is important. When doing your best work, you refine it and you are not under pressure.

Business end

1. Individual freelance
2. Firms

Get the business. Manage the business.

Do things for friends to get printed samples, but limit their participation to get something YOU want.

Business correspondence is important.

Job Pricing:

Est. labor: \$50-150/hr

Expenses: 20% markup

Overhead: 8% (software, hardware, computer maintenance)

Give them a schedule so all parties know when it is due.

MMP doesn't keep track of hours. If they spend 2x the est. time, they do it just to keep the client happy so that the client will come back or make a good referral.

Designers help craft the concept, but the clients write the text.

Do sketches on paper, then render them on the computer. Next.

If you're not busy, get busy.

**DsGD 103a Advanced Typography 1**  
**Spring 2008**  
**Instructor: Chuck Byrne**

**General advice**

The first rule is that there are no rules. CB doesn't want anyone to drown; he wants us to learn to swim on our own. Don't leave any information from prior classes behind: you're building a kit to take. Forget about "instantaneous inspiration." This is hard work. Give yourself enough time to do everything wrong at least once. Get to visualizing at the right point in time. (The computer gets you to the accurate information earlier.) When you see something striking, understand and record in your head why it works or not. If you don't understand what to do, you can (1) take the night off and watch TV, (2) go to YouTube, (3) sleep, (4) go to the library or bookstore and look, look, look and get inspired. Your unconscious is working! Look at magazines on contemporary graphic art. Use ideas from your classmates. Louis Kahn: "I asked what the brick wanted to be, and the brick said, 'an arch.'" Chaos vs. order is a kind of contrast. Chaotic type can be on randomly angled baselines, or broken up, but ordered type is parallel or perpendicular to something. When Rudy VanderLans asked in the 80s if the four edges of the page weren't enough of a grid, people loosened up a bit about grids. The computer accelerated but did not precipitate the great changes in typography: making it more painterly and animated. Today we're moving away from some Swiss ways, but keeping the clarity. Centering is OK. Not Armin Hofmann, but Jan Tschichold in the 30s. Circles are a big problem for painters because they are complete: there is no way to get into them. (Cezanne used arcs for his fruits in still lifes.) In each era of typography, different iconographic codes specify meanings. Exploit them and modify them. Modernist theory: Similar information should be treated in a similar fashion in a similar location. Control information with contrast: large/small, black/white, thick/thin. The screen lies. It takes doing it wrong 100s of times before your intuition becomes reliable. Position of elements has a huge suggestive influence. No one is not going to hire you if your work's too exciting. Avoid patchwork quilt effects. Innovations have to be impractical before they become practical. Most of creativity is a reaction to something spontaneously done. Once you get to a certain point, the work tells you what to do. If you can't see a direct way to think about it, step outside it. Make a complete color background, since W looks default (not considered). Japanese comic books are an endless source of formal inspiration. "The mark of a real artist is knowing when to stop." After gross manipulations come finer manipulations: small caps, reduce the size of numerals if necessary. Finish early, then put your work away. Look at it the next day—you have ½ ms to see the

glaring changes that need to be made. Organic details: how a part comes from the inside of the whole and needs to be dealt with.

**Typeface notes**

Always change sequence, positioning, weight, and color before size. Byrne likes smaller type with more open leading; Miller likes bigger type with lighter leading. You can mix condensed with regular but not serif with serif or sans serif with sans serif. Don't mess with tracking in text type. Kerning is generally not done in text type. For publications, the typeface should be easy to read and slightly condensed. Sumner Stone's Print typeface is for *Print* is nice. More nice text faces: Meridien, Frutiger by Adrian Frutiger Cycles by Sumner Stone used by Byrne for Stanford Libraries report Filosofia (a more functional Bodoni) by Zuzana Licko Didot, Bodoni, Filosofia have extreme thick-to-thins, like musical notes. Adobe website shows samples, weights, uses for all their fonts. MyFonts.com has everybody's fonts. A *showing* is a-z/A-Z/0-9 with a sample paragraph set with indicated parameters. Use them in groups to reveal the looks of the type specimens. Never use a typeface whose designer and history are unknown to you. Only put forced returns in at the last minute. All Hermann Zapf typefaces were first drawn with a reed pen. *Regularizing* a typeface means redrawing it to reduce the x-height to cap height difference. Paul Renner's Futura is the evolution of Bauhaus teacher Herbert Bayer's universal alphabet. Avoid all caps unless you have a reason. Justified text is pure hell to set correctly. (Publishers keep their settings secret.) Serifed characters contain more information than their sans serif counterparts. Dot leaders in the TOC and index and are silly. Bullets don't have to be round, and there is no rule as to their size. Dingbats=sorts Ornaments can create patterns like wallpaper. This is a big deal in contemporary graphic design.

**Project 1: CD cover**

**Problem:** Using type and typographic elements only, design a compact disk cover (front and back) and disk label using as many colors and type faces as you wish.

What is the link between typography and music? Music is notes in time; typography is characters in space. Notes = characters, syllables Themes = words, sentences, lines, proportions, colors, paragraphs, fonts, positions, tracking amounts

**Critique #1:** Does it work? (Does it satisfy the criteria: communicate music, then Bach, then *Tocatta and Fugue in D Minor*, then where it was played (Freiburg Cathedral), then what it was played on (four antiphonal organs) ?) Thick-thin in Didot font reminds one of musical notes, so the basic link with music is maybe established. Color can link it to the artist or time period. Overlapping characters forming new shapes are like overlapping notes and fugueing

(call and response, overlap, inversion). Fiona: "B," "A," "C," "H" overlapping, readable sequentially.

**Crit #2**

The best solution to this problem that CB has ever seen had four lines of type on a W bg. It was clear about what it was about. Get to terms with authenticity or be locked into the 21<sup>st</sup> C. The front must announce, "I am the front"; the back develops the front.

**Crit #3**

Bach is very formulaic and almost mathematical. First you get a concept, then you bring it to fruition. The Beatles song, *Hey, Jude*, came from a Bach piece.

**Project 2: Magazine redesign**

Why redesign Scientific American? It doesn't look "groovy" enough. *Metropolis, Wired, Psychologies*, fashion, teenage girl magazines are groovier. Choose a Scientific American, any issue. We will be redesigning the logotype, format, and typography. Purpose: deal with complex images and type. What does subhead on spread #6 have to do with text on a spread 100 pages away? Hierarchy in a multi-page publication. Misconception: this problem is only about publications. (It deals with complex type issues and systems.)

**The first thing we make is the grid:** Page size, margins. columns, folio position, type specs. Choose a single type family with a range of weights; use only one size unless given permission to do otherwise. Research for a typeface that does the maximum. Grid considerations: production characteristics and constraints; production costs, advertisements, paper costs; printing: where, by whom, with what technologies? Shipping rates: how shipped, weight, distance? Newsstand competitors: larger format or smaller? Web press is for > 25K impressions. Press size: parent sheet size, # of stations (5 color = 4 + 1, 2 color = 1 or 2 colors) Grades of paper: how was it manufactured? how well will it print? (#1 = best grade [for an Ansel Adams print], #2, #3 = worst [for *Skateboard Dude* magazine]). What would the finished magazine look like? Graphic Designers get involved in mockups. A grid is one way of visualizing information. Reliability of grid plan helps determine what happens to a location 300 pages away or one year later.

**Margins**

Signatures are in multiples of four. Paper thickness, folds make creep. Remember, the bleed creeps, too! In saddle stitching, signatures are gathered, then stapled or threaded at the fold. The gutter in perfect binding > the gutter in saddle stitching. The gutter helps columns on opposing pages read separately. Top/bottom: the mathematical center looks low. Also, leave room on the bottom for the folio and running footer. Bottom margin > 6 pt. for reasons of folding and trimming; however, printing and binding have become more exact. Outside margins: consider the content of the page. How many characters/given area? New Yorker vs. Teenage Beauty. Now, line length (columns/column intervals [C.I.s]), typeface, type size, leading choices (all are inter-related). The ragged edge wastes a lot of space,

and the column interval takes space. Make the C.I. at least 1p6, or make it 1p with p6 text frame right inset spacing if making a lot of columns on the page. (The C.I. has to be wide enough so that the eye doesn't jump across it while reading a column.) Use 1p between text and a photo. If the margin is close to the C.I. in size, you can see the creep. Wide C.I.s move text blocks forward of page plane. Control the horizontal scan speed through the magazine by placing pictures vertically aligned (roughly) on pages.

#### Typeface considerations

At least three or four weights for all the levels of information (titles to major articles, departments, cover lines, captions, headlines, subheads, pullquotes). The page size is measured in inches; inside it, measurements are in picas and points. Flow lines (holding lines) divide the page vertically and indicate the start of departments and major articles. Byrne had ink starvation on one page. Next, set some sample pages to see their color.

**Logotype considerations:** communicate in two words the personality of the magazine, compete with what's on the newsstand, be memorable, be useful. The cover is like a complex poster. The masthead should reveal the scientific method: hypothesis and experiment, discovery, etc. The first step is setting it in different typefaces; then get down to serious business. **SCIAM** is very useful. This is where science meets typography: it's not all science, and it's not all typography.

#### Crit of TOC, Masthead (people involved in magazine), 50, 100, 150 Years Ago

Is this a magazine for an exciting scientific organization or for a funeral director's organization? Transparency with layers of differing opacity can be interesting. Text over photographs is interesting. Heavy and light is nice contrast. TOC has images because of pressure from advertisers.

#### Crit of feature spreads

Watch out for crossovers. It's hard to make things line up exactly. Does the first spread read as the first spread of a major article? Something alerts you: whitespace, smaller amount of text, type size, photo size, color. There are lots of ways. Are the colors chosen common to this section, the whole magazine, or to this article only? Communicate at a primal level what the story is about. Try to make the text relate to the image as specifically as possible. There are ways to make a groovy layout coexist with handsome typography. If you can't make crows talk or ice crack, make beautiful, well-organized pages. Learning → order. Cracking ice sheets → disorder.

#### Critique of information graphics

Information graphics can generate new information. Bird Flu: make continents appropriate colors (green/brown; or look at atlases or topographic maps); distinguish people from laboratories with spheres and cubes or something. Creating interest and memorability in technical information makes it more useful. Someone is going to walk into your office, give you raw data, and ask you to create an illustration for it.

When you turn those pages, the information graphic should jump right out. It is a prized ability to take researched information and visualize it. Graphic designers today are not just implementers, but also conceptualizers. Are the graphs specific to their topic? How can the parts of the magazine all look different but all go together?

#### Project 3: Type experiments book

Reading: Updike's History of Typography in 2 vols. Dover Press. Graphic artists often experiment with aspects of their work in progress. We may not know the answer to something, but we can know how to find it.

**Steps to making a half-cloth case bound book:** (Similar to Peter Baumgartner's 6-part AOL video series)

**Paper used** (from Kelly Paper, San Carlos)  
Text block: 70# white 11x17"  
Endpapers: Tan Designsecure Safety Paper 34x22" cut down to 11x17" sheets  
Decorative cover paper: Tan Exact Offset 24# 8.5x11"  
Board: 6 or 7 pt. thick. (University Art)

**Other materials** (UArt = Palo Alto University Art)  
Super (2" wide) (UArt)  
Book cloth (UArt)  
x-acto knife, box cutter, cutting mat  
awl (UArt), small needle, sewing thread  
Lineco Neutral pH Adhesive, cheap brushes (UArt)  
Bone folder (UArt)  
Plywood pressing boards, C-clamps  
Waxed paper

#### Make the book block

Write text  
Make text a multiple of 4 pages long.  
Decide how many folded pages go into each signature  
Print Booklet in InDesign for each signature using correct start and end page numbers.  
Fold pages, then gather into signatures and x-acto the long side according to the crop marks  
Unfold pages of each signature and x-acto tops and bottoms according to crop marks.  
Trim the endpapers to the same size as the outer page in a signature.  
Glue with PVA 5 mm of the end of the endpaper to the separated outer pages of the front and back signatures. (Align the endpaper with the text paper; pull it back while gluing with a masking piece of paper; remove the mask and release and press together.)  
Mark a sheet of paper on the edge where the sewing holes are going to go.  
Use an awl over a cutting board to make small holes in the center of each signature.  
Using needle and thread, sew the first signature; then chain sew the subsequent signatures. Put a book on top of the stacked signatures before tightening the stitches and tying the ends into a knot. (Glue the knot?)  
Laying the book block on the edge of a table, open the first signature over the edge so you can glue 5 mm of the next signature to it. Repeat for the last signature (if you have > 2 signatures). Let dry under weight.  
Put waxed paper between both sides of the text block and each of two boards. Hold the sewn signatures between the two boards clamped together with about ¼" of the spine sticking out. Glue a strip of super to the sewn spine and a little down on each side. Let it dry.

#### Make the case

Cut the board (book board) with a box cutter. It took me 12 strokes per cut.  
Cut the book cloth so that ¾" extends above and below the board. Mark the book cloth on the back to indicate where the board will go. Glue the cloth where the board will go and put the board down. Do the same on the other side. Let it dry for ½ hour under weight.  
Now glue the ends and wrap them over the sides. Put a weight on top of this and let it dry.  
Now print and cut the decorative papers which will cover the exposed parts of the outside of the board. You may want to put the paper down before the book cloth so some goes underneath the cloth, or you may want to overlap the paper on top of the book cloth by ¼". The top and bottom should extend ½" each over the board. The side should extend ¾" over the side of the board. Put pencil marks, if necessary, on the book cloth and the paper to indicate where to place them. Dot glue in a regular pattern on the board with a paper masking the cloth (¼" exposed); brush 3 strokes per dot. Lay the paper on the board. Don't use too much glue or the paper will buckle. Use a bone folder to smooth it if necessary. Turn the case outside down and put a weight on it until it dries for an hour or so.  
Now glue the decorative endpaper down on the outside of the back cover in the same way as you did for the front cover.  
Next, glue the sides over in the following way: fold and glue the exposed corners over to the inside. Then, after 10 min., fold the top and bottom over, then the side without gluing. Crease the corners carefully with a bone folder while doing this. Be careful not to tear the paper at the corners. Then unfold, glue, brush, and refold the top, bottom, and side. Dry under weight for ½ hour. Repeat with the back cover. Let it all dry for 3 hours.

#### Glue the book block to the cover

Position the book block on the open cover, a tiny bit (1/16") over the spine edge of the front cover board. Mark the four corners (two corners and intersection of sides of book block and board near spine) on the board. Flip the book block over to the other side, its spine along the cover's spine. Mask a little inset from the marks on the three sides. Squeeze glue on the super near the edge and dot glue on the cover. Brush three strokes over each dot, and brush any extra glue across the edge of the mask on the cover. Remove the masking paper and put the book block on the glued cover, aligning the corners away from the spine first. Close the back cover over and press down. Quickly put a piece of waxed paper between the endpaper sides to keep the moisture from damaging the book block, and let dry under a weight. To glue the other side, mark the four corners where the book block meets the back cover. Then mark where the back board edge will be placed on the book block and rotated down. Mask the back cover (again, inset a little bit so no glue can possibly squish out) and put glue on the cover and super as before. Holding the back cover by the corners near the spine, align to the marks on the book block and hold that edge there while carefully closing the back cover. Put in a sheet of waxed paper and dry under a weight for 6 hours.

## 103B Advanced Typography 2

### Fall 2008 Prof. Randall Sexton

#### General

The first thing you do is look for decisions you don't have to make, because there are so many decisions you do have to make. Filter your thinking through the basic design principles. After sketching and sketching, get onto the computer. Push it after capturing the essence. Some edges are too strong. I see the pattern, but when I look closer, I want to see more. Variations in shape, size, color make things look interesting. Imply rather than tell. Abstractness → ambiguity → engagement; too abstract → disengagement. One abstract use of line and form: 104 reductive drawing. If it looks familiar, angle it, crop it, do something to make it look less familiar (Yingzi's window picture). Break preconceptions about organization, color. The most effective collages are pretty simple. Combine line art with photographic art. Hard edge (windows into space) vs. continuous tone is a type of relief. Separation dots are gestalt-based. Front part of an annual report is called the "propaganda section." 80's idea: if you are interested, you will read it. It takes PS three passes to read something. The workload doesn't lessen once you graduate. Always look at your finished work and find things you should improve.

#### On Space

Typography is all about the spaces. Look at the spaces. PS looks at the space around the objects first (before the content). Be aware of the compositional spaces and the spaces between them. Make them asymmetrical. Sometimes make them ambiguous or overlap. If some compositional spaces are complex, make others simple. Random area vs. structured area is a type of contrast. The viewer needs some ambiguity in the way he/she perceives the spaces in order to create his/her own hierarchy to a small degree. Corners and the middle are more active, so be careful placing elements there. The eye goes right to the face.

"Floating on the background" vs. "handing me off gently to the background." Rules are visual anchors because you see the type, the rule, and the space (they hand you off to the background). Like an ant, you can crawl without boundaries. Get into the habit of cropping the artwork with your hands. The Swiss excelled in knowing when to break the grid. To approach a 3D look, try rotating the plane on which the shapes lie (Illustrator's Free Distort). Motion 3D → 2D: bold, med, light. If in doubt, angle the poster's contents. Touch the edge at least three times.

#### On Type

FL is structured; RR, intuitive. Lisa: large, med, small text to work with large photos. No yellow text. Big type looks sophomoric. Too much big leading looks amateurish. Contextualize images with captions. Add subheads: respect the reader. Align text to other forces to anchor it. Vertical paragraph: "read last or don't read." Text can be angled, but not upside down.

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#### Proj. 1: History Poster

*Pay homage to a designer's life, thought, and work. It is like a textbook on the wall.*

#### Methodology

Make a short list of designers; include why you chose each. Don't commit too early. Narrow it down to three. Make an outline, just as for a term paper. Hand that in to PS. Write paragraphs from the outline.

#### Comments

This poster is not an imitation of style, but an incorporation of ideas. Self-taught (not formally trained) → sensitive to gestalt mechanisms. Mine: JMB photo full opacity doesn't work in corner and needs company or to be faded back. Mine: spaces too uniform. Scale of example photos should be small, medium, large. Maybe some examples of work fade out. Take out a pullquote. Hoekuen: tertiary type with regular leading contrasts with open leading. Practical poster constraints: price, size, color, content.

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#### Prob. 2: Comparative Statistics

*Design a tide chart for a given month including all specified statistics.*

#### Procedure

Investigate tides. Graph X for time, Y for amplitude (height, volume of water). Let the data reveal your parameters (decisions). Make loose pencil sketches. Fill in one week's data first.

#### Comments

If DOM numbers are flying apart, put tick marks between them. Colored bands help keep tabular data from flying apart.

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#### Proj. 3: Fragrance Packaging and Ad

*Design a fragrance package (bottle protected by packaging) and related ad.*

#### Procedure

Bring to class five objects to which you have strong rational attachments, and five objects to which you have strong emotional attachments. Be prepared to discuss. Randomly pick the name of another classmate. From her objects, make a list of rational adjectives and a list of emotional adjectives. Analyze into a concept map. Simplify your lists of adjectives from your concept map. Sketch package and ad from your concept map. Find a name for your fragrance. Think of tag lines and themes. Continue sketching, but look for materials in hardware stores, craft stores, Macy's, etc. Make artwork for Pink's Color Transfer Service and get the transfers. Bead-blast your bottle, find a cap for it: make it 60% your own. Work alternately on the package and the ad.

#### Comments

Many inexperienced designers look through books and stock photos for ideas instead of working from concept lists. Don't sprinkle type on the package. The ad should employ ambiguity or duality. Mine: try to experiment more with your work. More dramatic use of imagery and composition(s).

**107A Special Topics**  
**FA 08 Prof. Chang Sik Kim**  
KW Temporary Notes

**General**

Work beyond your comfort zone.  
Innovate during all phases  
of the design process.  
Focus and get it done.  
It doesn't matter that you've finished;  
what matters is what you've learned.  
Set time limits for your tasks.

**Proj 1: Book Design**

Process:  
Read the handout on book design.  
Find three topics.  
Research at the library.  
Choose one.  
Gather text and images.  
Find a unique idea for the book's  
form, approach, and grid.  
Make sample two page spreads.  
Print out all the text and pho-  
tos on two 11x17 pages.  
Plan your entire book.  
Make a small-sized dummy  
of the entire book.  
Experiment with more spreads.  
Try something crazy. Try a physical  
experiment to give you new ideas.  
Make the first version of  
your entire book.  
Innovate, refine, iterate.

**Proj 2: Font Design**

Process:  
Read the handout on type design.  
On the computer, study overlapping  
letters in each of the five groups.  
Practice designing a font  
using only two units.  
Find three people to base a font  
on and research their lives, per-  
sonalities, and works.  
Choose one.  
Compile three 11x17 pages: life/  
personality, works, and photos.  
Make at least one chart of shapes/words  
with two axes of opposing concepts.  
From this, make a grid and  
unit for your font.  
Develop all of the letters.  
See if it works.  
Develop all of the numbers and symbols.  
Optically refine.  
Make a poster front.  
Make the poster back.  
Design a clock, CD case, T-shirt.  
Design and make an interactive presen-  
tation using the poster back's content.

**DsGD 107B: Special Topics in Experience Design**  
**Spring 2009 Prof. Chang Sik Kim**

**General Comments**

You never make it better later on, so do your best right now.  
Do experiments with tangible objects: it gives you different tastes.  
The tactile sense transmits to your brain unawakened ideas: the tactile sense makes your brain work.  
When applying visual effects, interpret them your own way (e.g., swipe screen: *Singin' in the Rain* swiped with the same person from a different angle and at a different size).  
Ask questions if you don't understand.  
Once you have a limitation, maximize it to your advantage.  
When you produce anything, stay focused for one or two days to keep the momentum going rather than spread out the project over time.  
Test all possible options.  
How you think will make a big difference.  
The direct way of networking is not always the best.  
Success is about a little bit of everything.  
Tension is important, even though it gives you stress. Don't be too comfortable.  
The Z axis is important.  
You must get the transition right away or you've lost the momentum.  
Think about the deepest level.

**On Creativity and Brainstorming**

Dr. Edward de Bono: think thin and wide instead of narrow and deep (until you get to the end of the process). Try to get ideas from things that are not related.  
Brainstorming: random word for 2-3 minutes, then random picture.  
Get 30-40 words/images, then make a semantic diagram.  
Two techniques: 1. Timing: 0.01 sec. to catch the word (use a voice recorder if necessary, or make a note or icon, not a sentence). 2. Chain actions: make a word, then connect it to another word.  
Then you're ready to ask: "What's the problem?"  
Logical thinking then logical facts and issues are needed. Make a semantic diagram. Make a tree: A causes B, C, and D. Then make a lateral map where A is a center point and B, C, and D surround it, like a tree trunk cross-section. This allows you to connect across rings. Later on, cut off the branches that are not important.  
Analogy: a farmer plants seeds (brainstorms), a tree grows, the branches are pruned (by logic), then the tree bears fruit (applied ideas).

**Titling and Motion Graphics**

Purposes: Capture the feeling of the movie, convey the story line or what to focus on while watching the film.

Could be ambiguous (*Cape Fear*), symbolic (*Forest Gump*), or literal (*Spider-Man 3*).  
Bad titles: obvious separation between title and film. It is careless to just put names at the beginning of the film.  
YouTube: search for "movie title design" and you'll see some good ones and some bad ones.  
What is the connection between the animated type and the story line?

**Process**

Choose any written story.  
Read your story and analyze it into introduction, development, climax, and conclusion. On an 11x17" page, print out your analysis with keywords.  
The climax of the title sequence should show the main character names, name of director, or title of film.  
The last scene of the title sequence is the first scene of the film.  
Make a storyboard. Below each 16:9 sketch, describe the following items: situation, visual components, visual effects, sounds, transitions between sketched frames, text treatment, camera, and lighting. Make it as detailed as possible, and make three pages of four frames minimum. The 104 reductive drawings were 50% reductive. Logos, symbols, pictograms show 10% detail. A sketch with a description should convey 90% of your vision.  
Revise the storyboard, and start animating the first few seconds of it.  
Your storyboard and actual video will be very different, so you must experiment to see if the mood and styles will match.  
Make a more extensive test (5-10 seconds rendered).  
Render more of the sequence, making sure the style of all scenes is the same. Next, almost finish, making sure that the quality of the footage is final.  
For project submission, print a descriptive panel including your storyboard (with screenshots replacing sketches), initial research, color scheme, and typeface choices.

**Notes**

Exercise: Watch and analyze two title sequences. For each, on an 11x17" page, print out key message components (the title's awareness of the story line, how it starts, how it ends, transition and flow, how many scenes and whether they were choppy or well linked, how long it ran, and whether this was too long or too short), key technical components (text effects [title, names, captions, logos, etc.], image effects [photos, illustrations, graphics, textures, etc.], camera angles [audience's viewpoints: top, bottom, front, side, perspective, etc.], depth of

space [zoom in and out, cropping, etc.], sound effects [background music, narrations, dialogues, accent sounds, etc.]), and some screen shots.

Exercise #2: Show three scene stills (before, transition, after) for the first eight parts of the exercise. Use these transitions: happening now, quantity change, shape change, color/texture change, perspective change, size change, in and out, front and back. For part 9, show an ad, then change the tagline only, then change the image only. For part 10, write a common phrase, then add a graphic, then create an icon.

Visual effects are less important than camera angle and how text acts in the space.  
Think outside the frame.  
Most of the images should be self-created.  
In sequential graphics, image, sound, and text all blend as if one element, so balance all elements. Unexpected transitions are interesting in film, where the speed is predetermined; in print, where the reader controls the speed, unexpected transitions can confuse people if overdone.

Changing body (camera) position changes point of view visually and conceptually.  
When filming, use multiple cameras: one for wide angle shots, and one to follow the actors and zoom in. If you don't have two video cameras, use a still camera and a video camera. Two rules for integrating still shots and video footage: the overall feeling of the colors and qualities must match, and the backgrounds must match (e.g., all Manhattan scenes).  
Transitions are very important. When two people are talking, try switching the view from first person to third person so the viewer's perspective actively changes from being in the scene to being outside of the scene.  
Sometimes show time connections, sometimes not.  
Sometimes show spatial connections, sometimes not.  
Even if your titles do not use video, do some video experimentation (auto-trace a frame in Illustrator, then make it clean and intentional).  
Make the frame size 800x450 (16:9).  
Vector graphics + video are very effective, but first you need a concept.  
Realistic vector drawings combine nicely with super-simple human outlines.  
Names (title, director, producer, camera, art director, principal actors, production company) can become graphic elements.  
Names should be on the screen for at least two seconds.  
In AfterEffects, use a spot light and a fill light, and animate the camera.  
SNAPZPRO captures onscreen video without loss of quality.

## Interactive Portfolio

Convey your process by rough sketches, text, collected materials, or a process diagram. The visual structure should be different than your book's. It should feel like you are sitting in front of the viewer. Maybe incorporate your voice.

## Process

Select pieces.

Find out what is different about you. Make a page of keywords. Employers will pick someone different based on their work.

Integrate your personal identity with the website.

The way you see the space of the screen is important. The portfolio could be like a poster you drag on a big table like an architectural drawing.

There should be some evidence of relationship between your personal identity and your navigation.

The navigation should be  $\leq 20\%$  of the entire layout.

Why are you using this shape? How does it reinforce the concept? Not just because, "this is just what I do," which becomes a hard-to-break habit.

Colors should support your work.

Put more exciting works at the top of your nav. Navigation should be impressive and interesting yet easy to understand and use.

Viewing the information should be straight forward.

Each browser is different.

Keep your intro, if you choose to have one, to five seconds max. It must be meaningful, not just fun.

Quantity doesn't matter; quality does. Five works is Ok.

Body type should be at least 11 pt.

Tracking and letter spacing should be  $\geq 0$ .

Make 1st draft of sketches showing layout of interface, logo, content, etc. and screen-shots showing three levels of mouse/interface navigation.

Show more detail in printouts, along with some content. Add a page showing color schemes, typefaces, and technology.

If your projects' descriptive text includes dimensions, not just the title, be consistent, and also show paper type, playing time, typefaces used, and page ratios.

Mine: brown bg too strong compared to white of the content area.

Make live first draft, including a content page at the deepest level.

Next: all projects should be plugged in. Very precise details should all be considered.

Mine: Patterns should not stop at the line.

Angle photos of open books because it's too hard to line up all edges.

## DsGD 108: Portfolio and Senior Show Spring 2009 Prof. Joe Miller

### Preparation for Thinking about the Show

In groups, answer the following questions:  
What does graphic design do that it should? ...  
that it shouldn't? What doesn't graphic design  
do that it should? ...that it shouldn't?  
Then think of three assignments for the class  
based on the sketches and discussions.

### Notes on the identity Manuals

In signatures, the mark and the logotype should  
not compete with one another.  
Simplify the truck drawing.  
Make all strokes the same color and width.

### Going into business

www.calbusiness.ca.gov  
www.boe.cae.gov Board of Equalization (man-  
ages sales tax)  
www.sccgov.org Santa Clara County (file  
fictitious name statement)

Individuals are either employees or independent  
contractors, not freelancers (people work-  
ing in someone else's office but not employed  
by them). Employees work on site or are time  
managed by their employers. Employers collect  
unemployment tax, withhold income tax, and  
pay into Social Security.

### Independent contractors

Work on their own schedules with their own  
equipment,  
May have employees,  
Pay quarterly income tax and self-employment  
tax,  
Have no unemployment insurance,  
Receive 1099 forms from some clients (Misc.  
Income over \$700 [not on W2])  
[use SSN, tax ID, or employer ID (EIN from IRS)],  
Send 1099s,  
Collect sales and use taxes.

### Independent contractors as sole proprietors

Are individuals who own their own business and  
are not incorporated,  
Have no separation between their business and  
personal income,  
Have no separation between their business and  
personal liability,  
Can get small business insurance for \$500/yr.  
for being sued up to \$2M.

### Independent contractors in partnerships

Individuals share in contributions, profit, and loss  
(first 2-3 yrs. Gr. Dsgnrs lose).  
>10 people: Fed. Gov. requires that you file.  
CA all partnerships must file.  
Share in partnership is 50/50 if dissolved unless  
you have written in a contract that you get your  
equipment back or something.

### Corporation

Business is a separate entity from the individual,  
There are only employees,  
Ownership is by stock,  
Is taxed separately from owners,  
Is treated as a person for legal matters (patents,  
lawsuits).

### LLC

Limited Liability Company  
Protects individuals from liability  
There is a filing fee and \$800/yr sales tax.

### Any business must have

A business license from a city if you do business  
in that city.  
Fictitious name paperwork from the county.  
("Kevin Wacknov, Graphic Designer" is not  
fictitious.)  
Seller's permit (resale license, wholesale license)  
from the state. You are responsible for collecting  
sales tax.

### Seller's permit

The Board of Equalization will shut a business  
down or fine people large amounts for failing to  
collect and report sales and use taxes.  
You are a reseller.

Subcontracting: get signed resale card from a  
company or individual reselling you work (what  
the person's going to buy, your #, the date).

### Sales and use taxes for

Tangible property, since eventually it can be  
touched.  
Anything other than "preliminary art" (studies,  
sketches, thinking that did not result in tangible  
work. Final art does.)  
Sales tax: 75% of graphic designer's work is  
"preliminary art" except when creating propos-  
als with a client? (sell a grdsn job for \$1000, tax  
\$250 of it).  
On the other hand, most "art" is 100% taxable.  
If a job is cancelled at a preliminary stage,  
charge a design fee but tax none of it.  
Some things delivered only electronically, such  
as a website, are not taxable.  
Photographs delivered electronically are taxable.  
Some things produced but never delivered  
directly to the client are not taxable, such as  
pieces mailed directly from the printer (direct  
mail). But if the client gets some copy of it, tax  
that?

For the 50th anniversary designs for a party for  
a corporation, none of it is taxable since the  
corporation is not making money with it.  
When in doubt, charge tax.

On your invoice for your client, explain what the  
tax is for, or why something is not taxable or is  
only partially taxable. "Web site only," or "Web  
consulting only," or "preliminary art" must appear  
on your invoice.

"Special printing aids" such as negatives or  
plates are charged separately on the invoice.

Tax is different by counties.  
It is 8.25% in Santa Clara.

### Federal and State Taxes

Schedule C  
Track expenses and income.  
Use Quicken (QuickBooks is overkill).  
Track income from all sources and payment  
methods.  
"Cash basis" accounting—income realized when  
received.  
Don't use 1099s to track income.

### Track expenses

Materials.  
Equipment and Tools (flash drive, software).  
Mileage (but not from home to office) running  
errands.  
Education (conferences & meals, subscriptions),  
books, dues (AIGA, MOMA).  
"Administration" (time to do invoice, drive to cli-  
ent's place, meetings).  
Sales and Use Taxes (take it back out).  
Workspace if not part of living space (separate  
bedroom, unless you keep some clothes there;  
not a portion of your dining room).  
Other independent contractors you hire (use  
1099).

See a CPA.  
Be a bookkeeper.

### Portfolio Book

The portfolio book must show the work, and it  
must show what you can do in presenting the  
work.

Think in terms of clear explanations. Enlarge  
some areas to show type details (e.g., in the tide  
chart).

Keep explanations succinct, if they are  
necessary.  
Keep some neutrality in the presentation so the  
personality of the work comes through.  
Pacing is *the* thing in book design. Sense of  
rhythm.  
Photographic representation is not always nec-  
essary, but can convey the dynamism, physical-  
ity of works.

### Portfolio process

Select works.  
Decide on page size.  
Decide what goes next to what in spreads.  
Sketch all pages, including C1, C2, C3, C4.  
Layout the pages.  
Get feedback  
Print and bind.  
If binding with Wire-O, punch holes then flip  
back over front before inserting wire and pinch-  
ing it closed.

**Kevin Wacknov 5/23/07**  
**ART 100W Writing Workshop**  
**Spring 2007**  
**Instructor: Patricia Albers**

"Rewriting is the essence of writing."  
–William Zinsser

### Possessives

For a plural possessive, first make the word plural, then possessive.  
In English, one never writes or says three s's in a row.

### Pronouns and antecedents

Pronouns must agree with their antecedents in number, gender, and person. *Each, every, everyone, anybody, anyone, someone, nobody, none* are singular.

### Parallel form

Use often. Check for parallel form visually and verbally.

### Connecting sentences with coordinating conjunctions

Usage: Sentence, [FANBOYS] sentence.

### Commas

Set off a nonessential clause with commas.  
Use *that* without commas for essential elements, *which* with commas for nonessential elements.  
Use commas to separate two or more coordinate adjectives that describe the same noun. Tests for equality [coordination]: 1. Reverse order. 2. Replace comma with *and*.

### Semicolons

Two rules

1. A semicolon acts as a fulcrum between two sentences that balance each other.
2. A semicolon separates items in a list when one or more of the items contain a comma.

### Colons

Five rules

1. Use a colon between two sentences when the second sentence summarizes or explains the first. (unbalancing, suspenseful)
2. Use a colon after a sentence and before a list or quotation.
3. Use a colon between hours and minutes, minutes and seconds.
4. Use a colon after the salutation of a business letter.
5. Use a colon between a written title and its subtitle.

### Paragraph unity

Either start or end a paragraph with its topic sentence.  
Relate all sentences in the paragraph to the topic sentence unless you are using a counterexample that does not destroy the paragraph's unity.  
Vary sentence structure.  
Find the right noun and the right verb.  
Relate one sentence to the preceding one with a signal word.  
A paragraph is like a mini-essay.  
Transition smoothly between paragraphs.

### Summarizing

Process:

1. Read the passage, noting all words whose definition you don't know.
2. Look up unfamiliar words.
3. Reread if necessary.
4. Close the document.
5. Capture the gist of the passage with a single sentence that omits all examples and details.
6. Open the document and check your summary.

### Active reading

Process:

1. While reading the passage, be aware of the author's approach: description, narration, analysis, or argumentation.
2. After reading the passage, summarize it.
3. Ask yourself, "Did the author accomplish what he or she set out to do?"
4. Ask yourself, "What was not said?"
5. Ask yourself, "What do I take from this personally?"
6. Ask yourself, "What connections do I make from this article?"

### Avoiding plagiarism

1. Document use of someone else's words. Use quote marks.
2. Document use of someone else's ideas or opinions (unless that opinion is in three or more sources).
3. Document little known facts.
4. Don't document well-known facts, such as Matisse's birthday.
5. When in doubt, document.

### Strategies for description

1. Aim for vividness in describing.
2. Establish a descriptive point of view.
3. Describe through a revealing action.
4. Describe through figurative language.
5. Sharpen a description through contrast.
6. Try different ways of ordering a description.

### Strategies for analysis and argumentation

1. Clarify the meaning of a key term or concept.
2. Divide an object or idea into its parts.
3. Illustrate a point with details.
4. Support a point with reasons.
5. Establish causes and effects.
6. Develop comparisons and contrasts.
7. Cover the steps of a process.
8. Develop an analogy.

### Writing tips from my essays

Make sense.

I need a more compelling beginning.

In descriptive writing, don't analyze.

Use person consistently.

Keep a consistent tone.

Don't be "a bit cute."

Avoid short, choppy paragraphs.

Omit unnecessary words.

Avoid awkward sentences.

Don't end a sentence with a preposition.

Try not to split infinitives.

Use lots of signal words.

Use the active voice.

Don't overuse the verb *to be*.

Don't repeat words unless it's the effect you're after.

Set off an em dash with spaces.

Work on transitions.

Use parallel form.

Keep related words together.

Avoid dangling modifiers.

Add a phrase of explanation for the non-specialist.

Word choice.

160 page (no hyphen).

"five" not "5"

Give a name and qualifier the first time I mention someone.

Tie up loose ends in the conclusion.

### Writing reference

<http://owl.english.purdue.edu>