

ad110 graphic design 1
spring 2012
allyson gibbs, instructor

Jamie Lee Harms

tension, rhythm & balance

project 1: part 1

internal rule-based exploration

format: 10" x 10" square on an
11" x 17" sheet of paper

number of solutions: 9

In this part of the assignment, you will be given a template in InDesign with four 2.5" x 10" strips of black and you will use this to create at least 15 different compositions within the given format. In each composition the four strips should retain their full 10" height but may move horizontally in either direction.

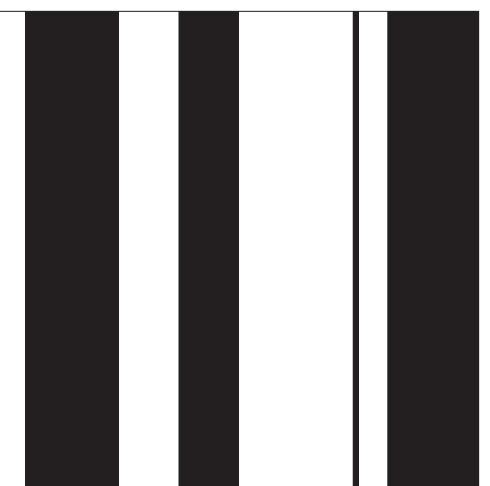
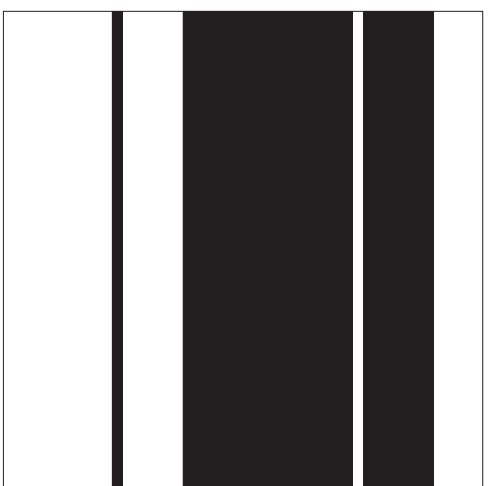
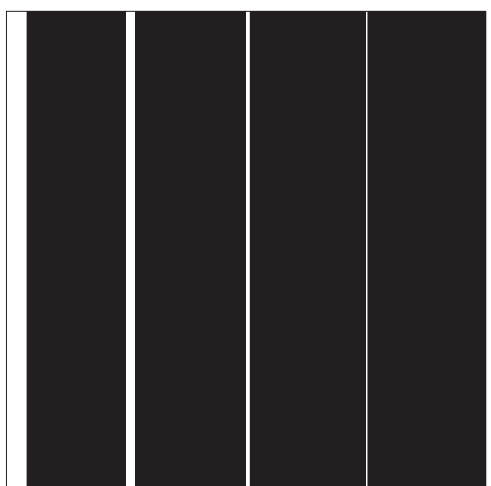
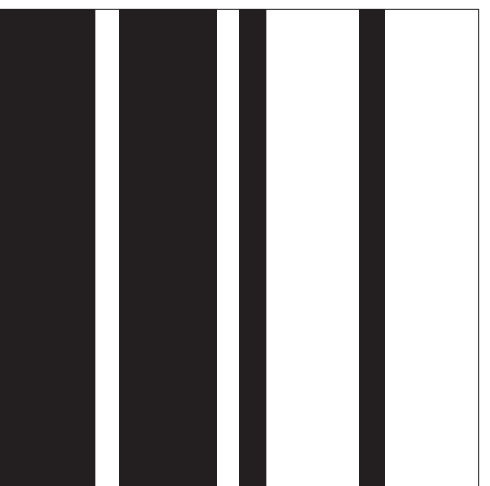
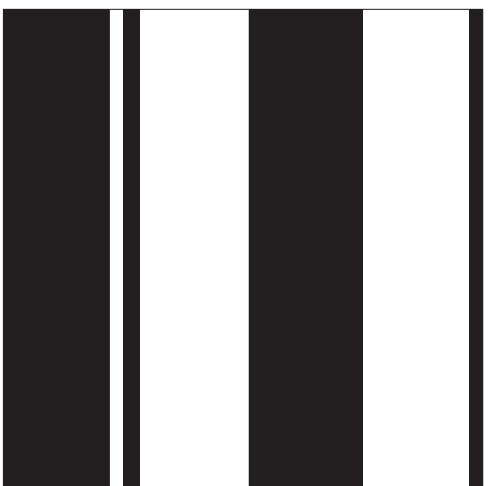
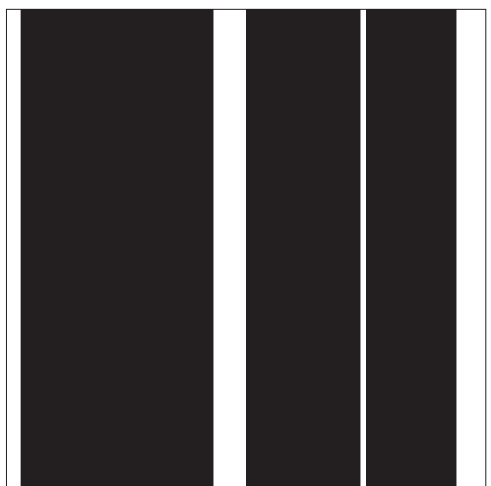
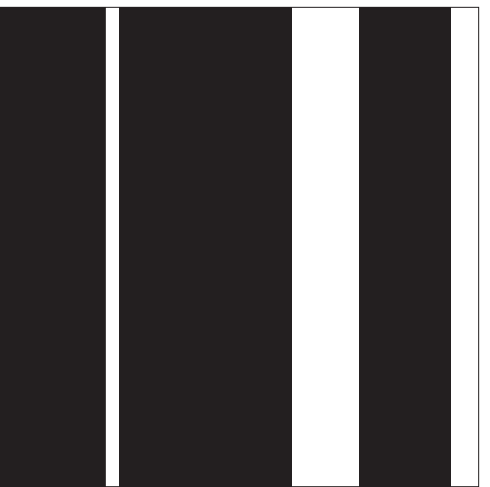
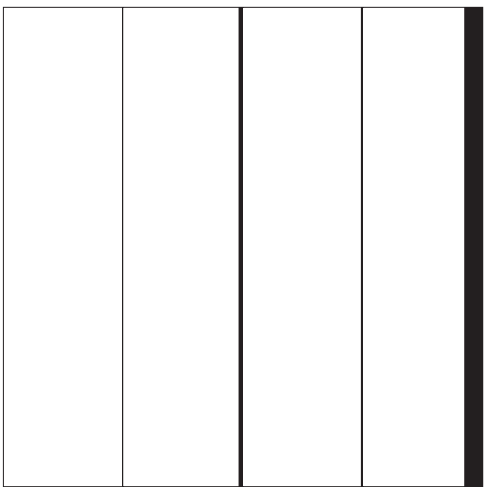
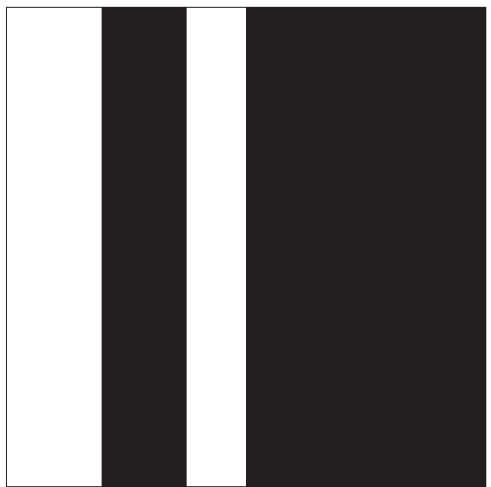
things to think about:

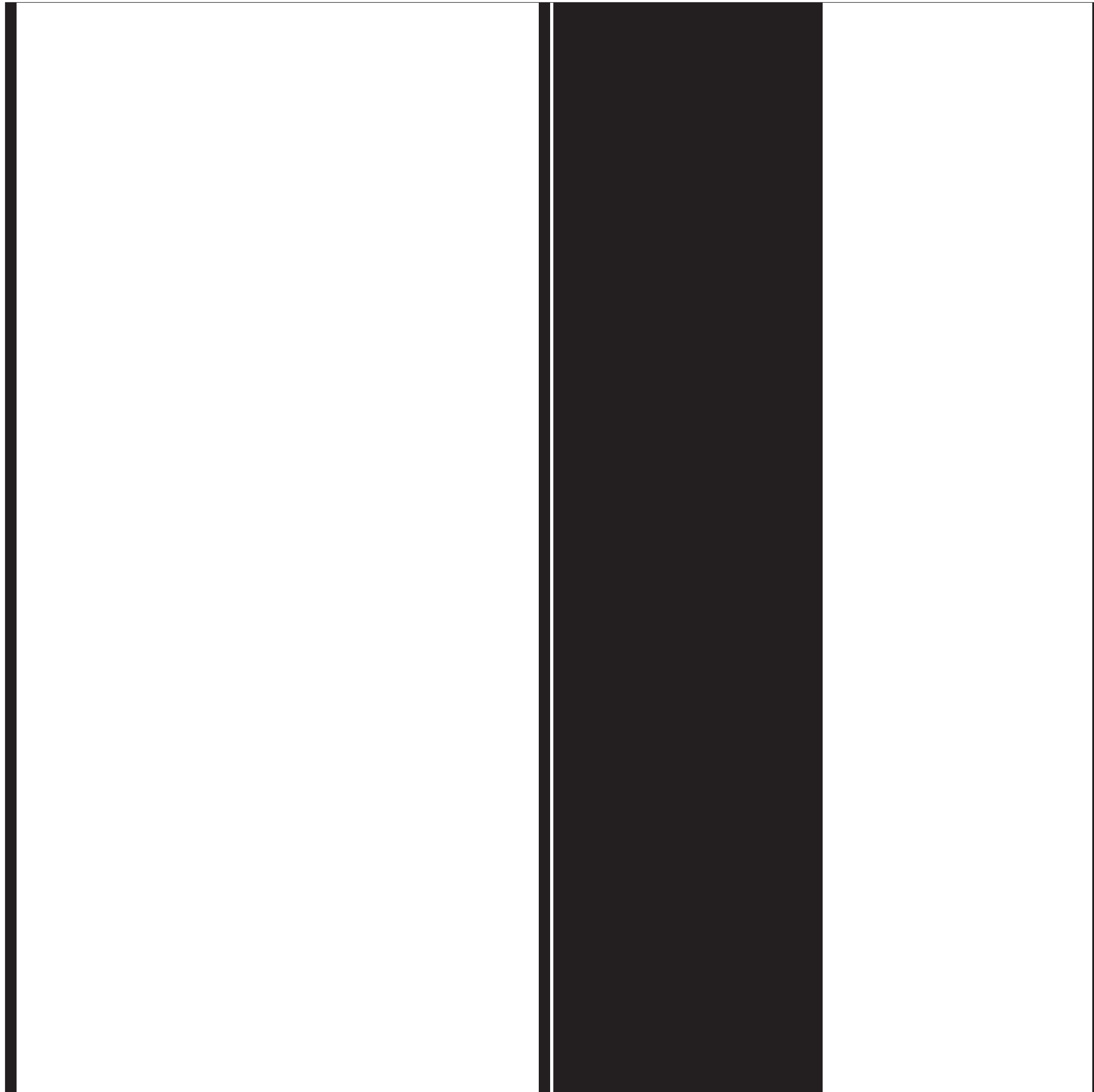
what is rhythm? what does it mean for the elements to have a rhythmic relationship?

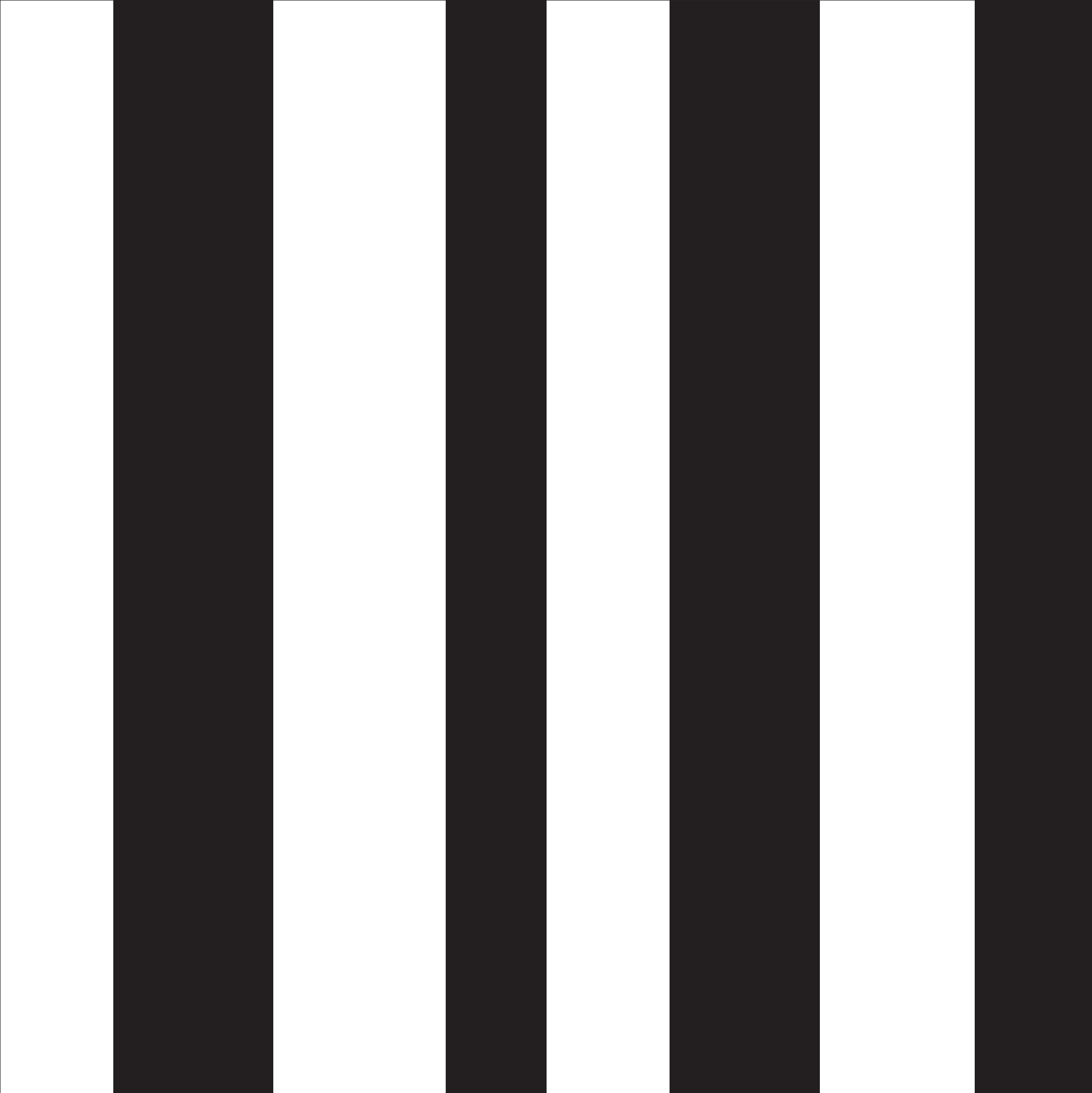
what is tension? what does it mean for elements to be in a relationship of tension?

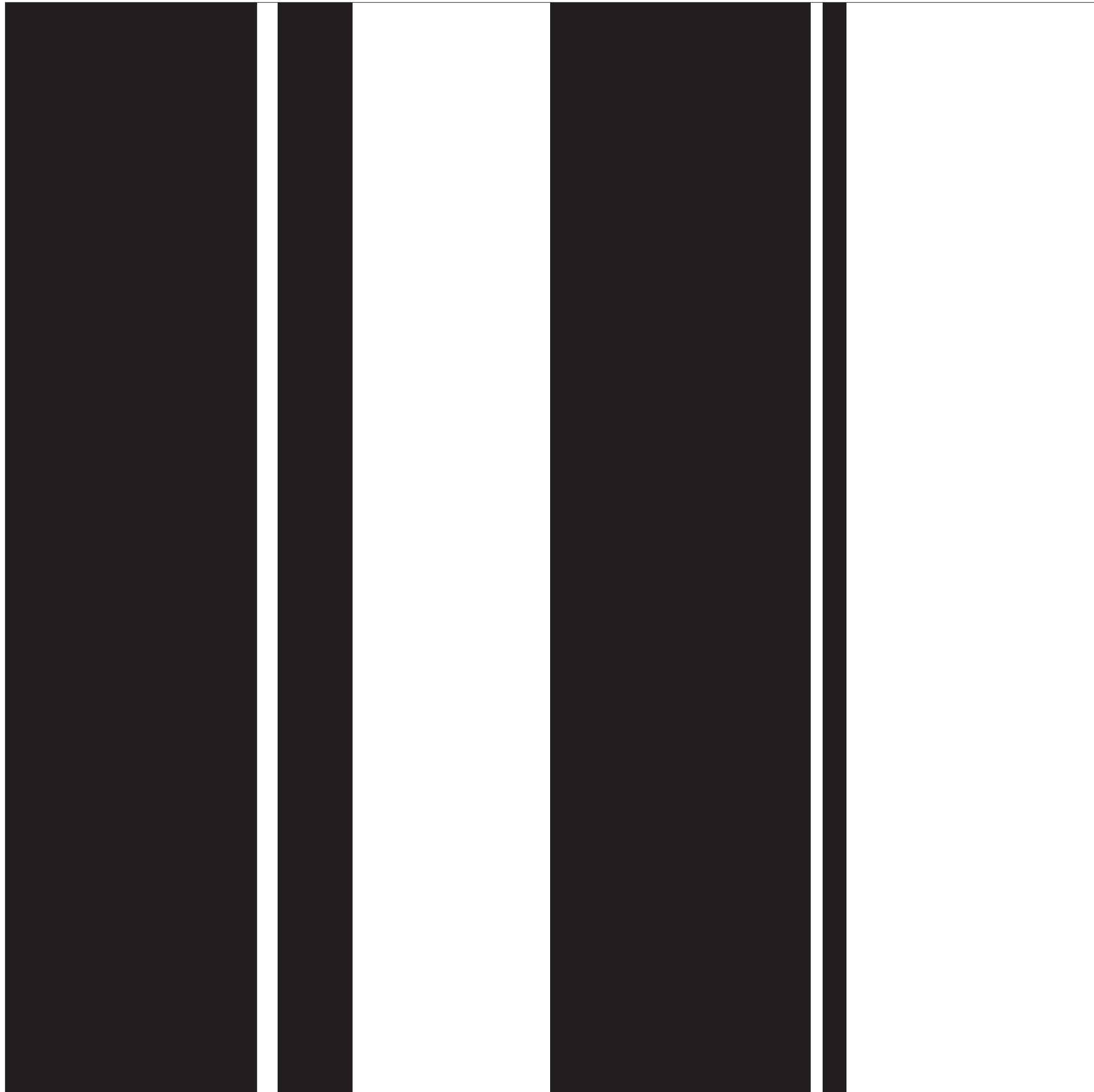
what is balance? what is its relationship to rhythm and tension?

This exercise is about observation, exploration, and the discovery of the most basic elements of visual grammar within the context of structured play. As you begin searching for solutions, in this and the subsequent parts of this exercise, pay close attention to the rules in order to understand how these rules can translate into concrete solutions. Do not be afraid to be boring at first. As you create more solutions, do not be afraid to attempt to bend or subvert the rules as you experiment. Ultimately, you may not want to include some of these experiments in your final 15 solution set, but establishing the extremes of possibilities when attempting to solve a problem allows you to more quickly and accurately gauge where appropriate solutions may lie.









tension, rhythm & balance

project 1: part 2

internal rule-based exploration

format: 10" x 10" square on an
11" x 17" sheet of paper

number of solutions: 9

In this part of the assignment, use the template with four 2.5" x 10" strips of black and use these to create at least 15 new compositions within the given format. In this part of the exercise you may move the strips either horizontally, vertically or in both directions, but no strip should be eliminated completely from view.

things to think about:

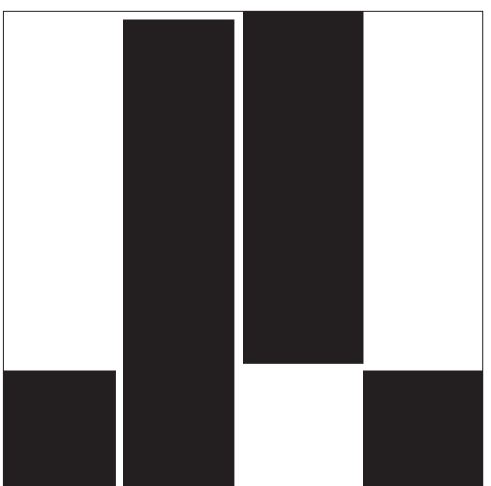
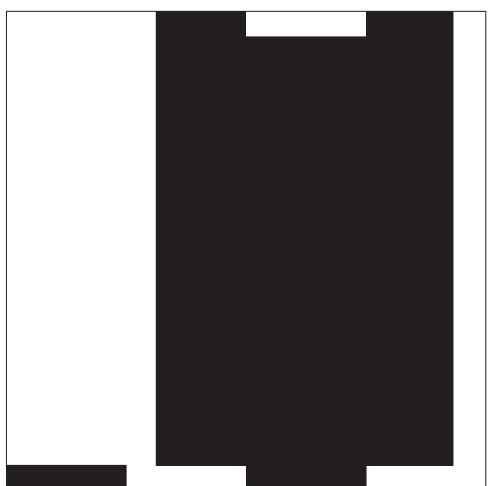
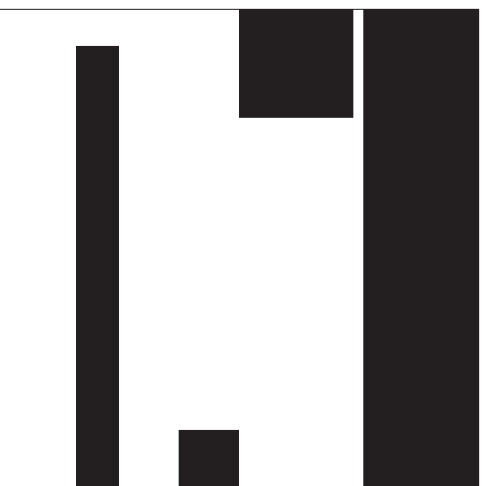
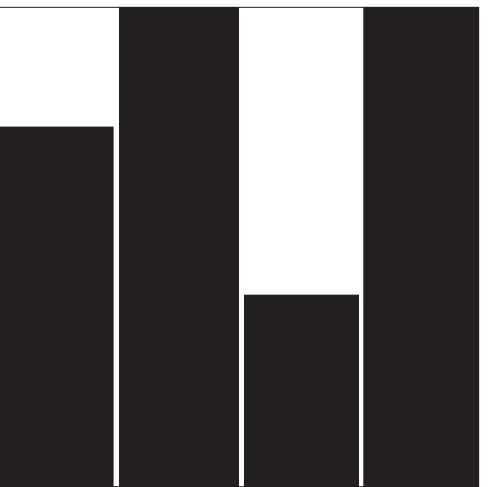
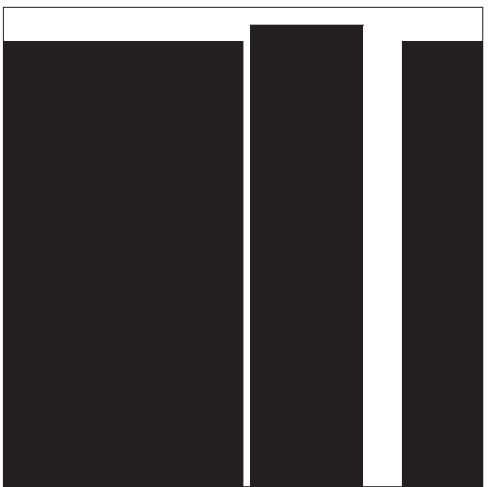
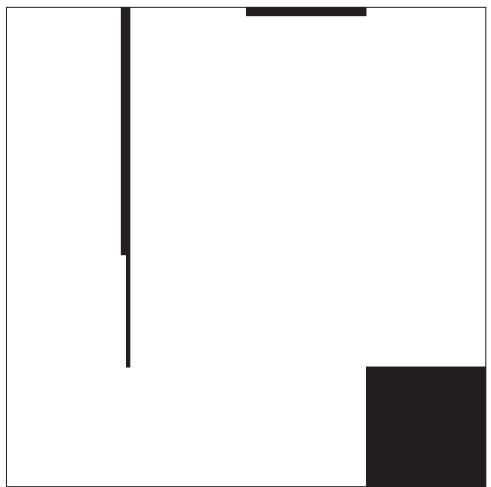
what does it mean for a composition to cohere (hold together)?

how do the elements in a coherent composition relate to each other?

what role do rhythm, tension and balance play in coherence?

what is the relationship between the positive space and the negative space in a coherent composition?

can one design the negative space as well as the positive space?









tension, rhythm & balance

project 1: part 3

internal rule-based exploration

format: 10" x 10" square on an
11" x 17" sheet of paper

number of solutions: 9

In this part of the assignment, use the template with four 2.5" x 10" strips of black and use it to create at least 15 new compositions within the given format. In this part of the exercise, you should replace one 2.5 inch black strip with a single column of type the depth of which you will determine. You may change the depth of the remaining black strips, but they should not be moved horizontally.

things to think about:

does the addition of the type element create more or less complexity in the composition?

how does the change in complexity affect your ability to create rhythm, balance or tension in the composition?

what is meant by engaging the edges of a composition with the elements of the form?

what does it mean to justify type?

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Nam, verum harum ne qui nati resequae se tenenon maxime landerum et ex exces praet porose apit doloque praet que plabonae velleptas lassaeque magis alique ea doloque sudat expedit. Nam quodis officit facium tem que et ea doloque epur di, que huius debet essacchi, velle hinc quiditit ohae nobis, sifa velle m in ne surto doloque eddassata nio quiditit vellest minime nam eum quibet.

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tension, rhythm & balance

project 1: part 4

internal rule-based exploration

format: 10" x 10" square on an
11" x 17" sheet of paper

number of solutions: 9

In this part of the assignment, use the template with three or four 2.5" x 10" strips of black and add at least one column of text, use it to create at least 15 new compositions within the given format. You may add more columns of type this time, including up to four columns of text in your composition, the width of the text columns may be either 2.5" or 5". Be careful not to fill up the whole space without considering the overall form. You may vary the depth of both the black strips AND the text columns, but they should not be moved horizontally or have a width less than 2.5". The text wrap function of Indesign should be utilized whenever the text block and black strip overlap, and please pay attention to how two separate text blocks, placed side by side, line up with each other.

things to think about:

what does it mean to design the white space?

what strategies are you using to create coherent compositional form?

how does the increase in complexity affect your ability to create coherence and interest?

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[REDACTED]

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tension, rhythm & balance

project 1: part 5

internal rule-based exploration

format: 10" x 10" square on an
11" x 17" sheet of paper

number of solutions: 9

In this part of the assignment, use the new 1.25" grid template with four 2.5" x 10" strips of black and use it to create at least 15 new compositions within the given format. You must use three or four 2.5" x 10" strips of black, you cannot change the width of the black strips.

You must add at least one column of text, but can add up to four columns of text in your composition, the width of the text columns may be either 2.5" or 5". The text must be Helvetica Neue LT Std, 10 pt, with 24 pt leading. You may choose between 45 Light and 75 Bold. No other type style may be used.

It is important that you follow the grid that is laid out for you in the template. All of the black strips and all of the text block corners must line up with a rule on the grid. The text wrap function of Indesign should be utilized whenever the text block and black strip overlap, and please pay attention to how two separate text blocks, placed side by side or overlapping, line up with each other.

things to think about:

what is leading?

how scale come into play in creating coherence and visual interest in your composition?

what makes this part of the exercises harder or easier for you to make good compositions?

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tension, rhythm & balance

project 2: part 1

variations on the letterform & image

format: 10" x 10" square on
an 11" x 17" sheet of paper

number of solutions: 9

In this exercise we will go beyond the form of the purely abstract elements and begin to use the formal qualities of 'real' elements to more directly explore your control of the rhythm, tension and balance to form coherent compositions that are visually interesting.

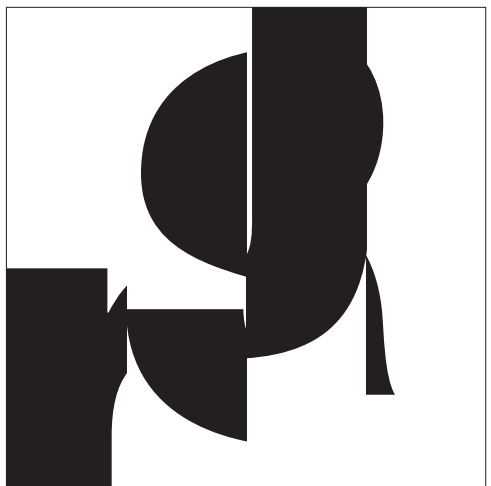
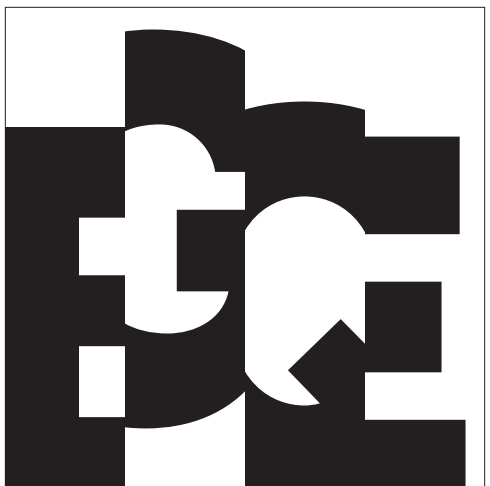
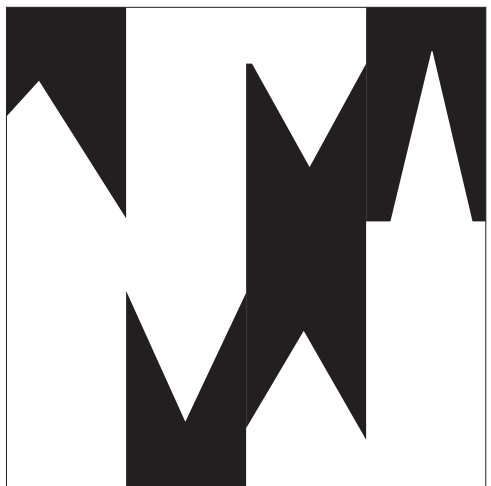
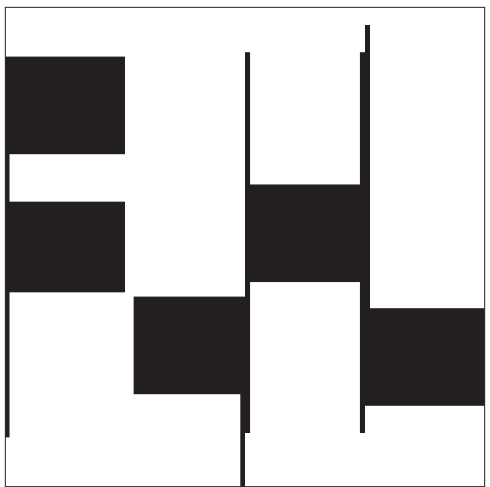
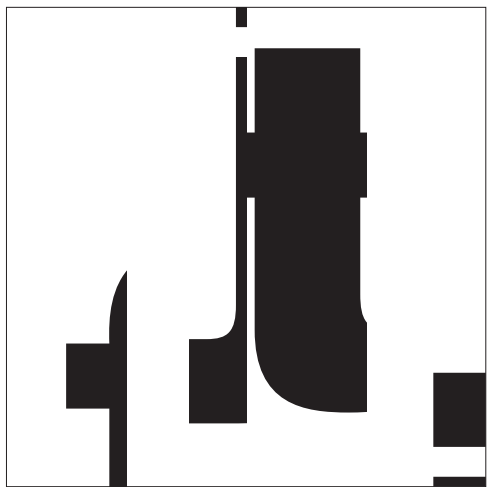
In the first part of the exercise, you will be given a palette of 26 sans serif letterforms that are the same size and weight and a grid that consists of four 2.5" x 10" units. Using one letterform in each grid element, you will create compositions that exploit the rhythms and contrasts that exist within our alphabet. The relationship of positive and negative space, and coherence of the overall form you create will be extremely important in this exercise, since you will not be allowed to rotate, enlarge or reduce the given forms in size. Work in a vertical format only for your explorations. Engage all four edges of the composition. Success in this project will be achieved by studying the relationships within the formal elements that make up our alphabet and the positioning of those elements in such a way that they make a well balanced new form in their own right within the context of the 10" x 10" format.

Begin your study by creating 12 compositions, four using all upper case, four using all lower case, and four using a combination of upper and lower case letters. The compositions should not be variations of the same letterform combinations, so please do not use the same combination of letters (in the same case) in more than one composition/set.

things to think about:

what does it mean to engage the edges of a composition?

how does the complexity of the forms affect your ability to make coherent compositions?









tension, rhythm & balance

project 2: part 2

variations on the letterform & image

format: 10" x 10" square on
an 11" x 17" sheet of paper

number of solutions: 9

Using the same grid format as project 2: part 1, you will explore the creation of coherent form by adding imagery to your palette of individual elements. You will still focus on how these disparate elements can come together into a well-balanced compositional whole.

In addition to the palette of 26 sans serif letterforms, you will have at your disposal a number of images. You may use only one image per composition and any combination of upper and lowercase letterforms. You may not scale any of your elements. Again, success in this part of the project will be achieved by studying the relationships within the formal elements and finding ways to balance the tensions between them and across the visual field of the composition to create a strong, clear form held together by the rhythms created by your choice of elements.

You should create a total of 15 compositions. In your explorations you should think about such things as the density or quantity of elements, the relation of angles, curves etc. This part of the exercise aims at allowing you to get a visual understanding of how the

addition of imagery affects the balance of a composition. You may use whatever case letter is appropriate to the composition you are creating.

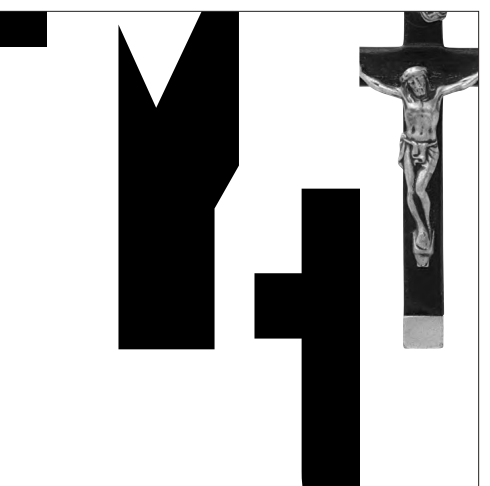
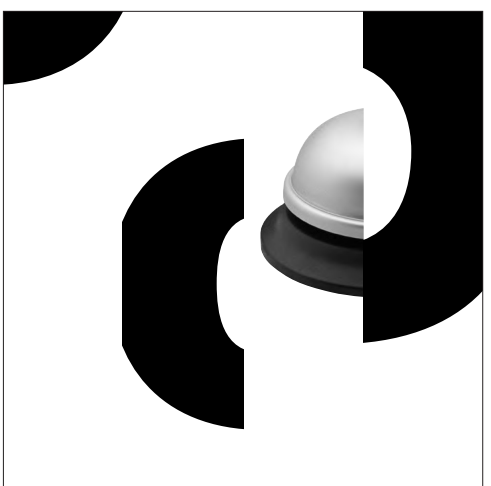
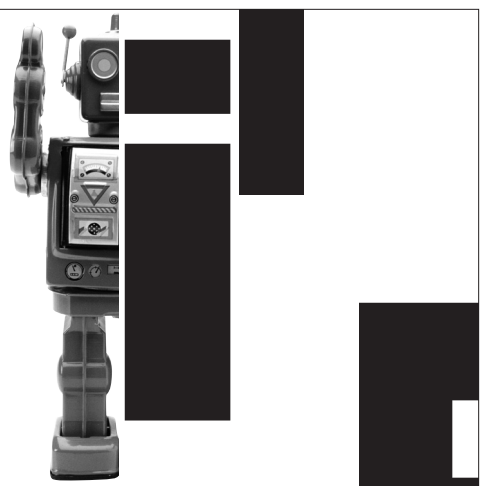
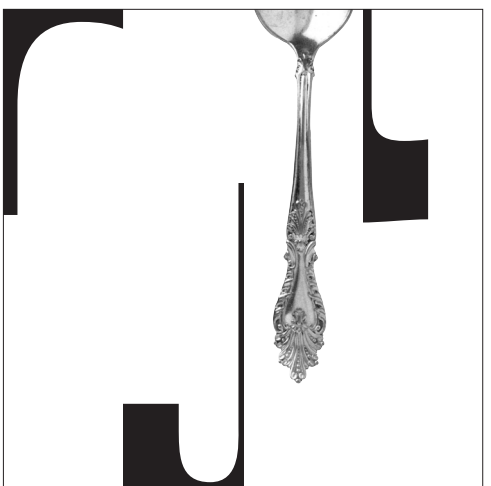
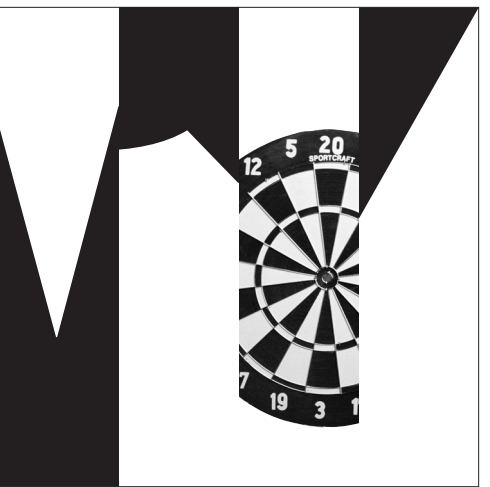
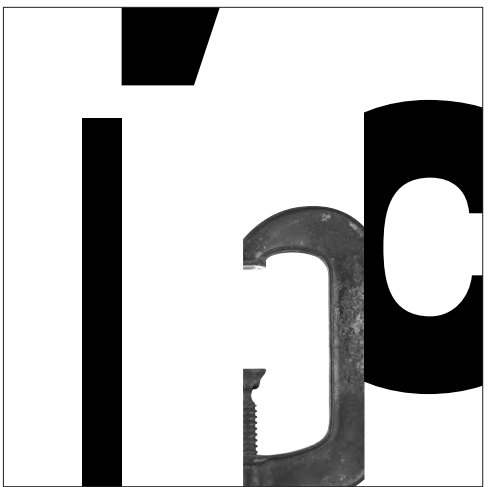
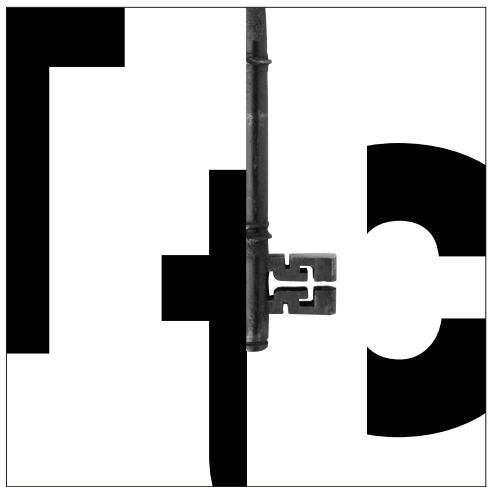
things to think about:

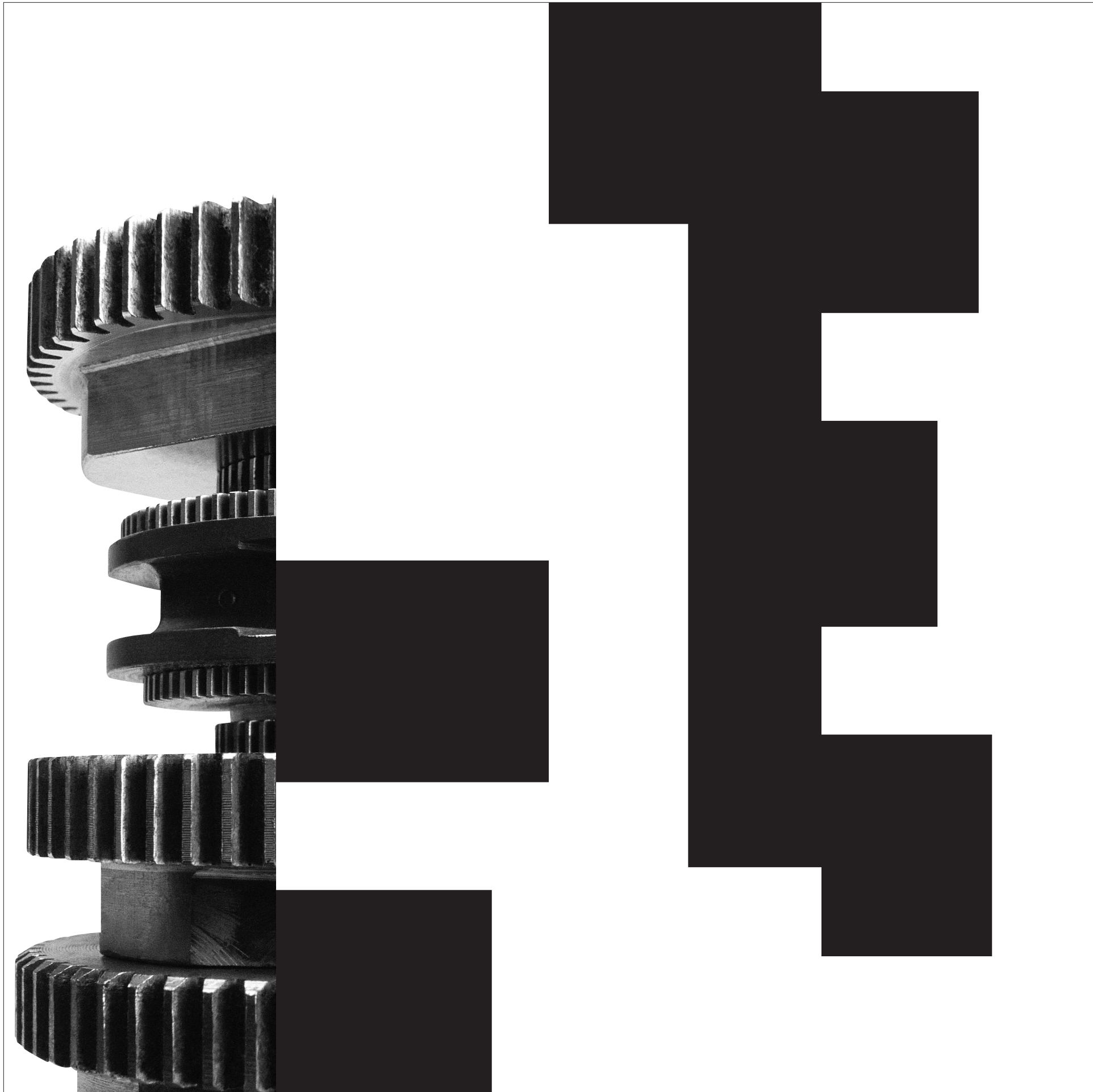
what do we mean by grey value?

how does the grey value of the image affect the coherence of the composition?

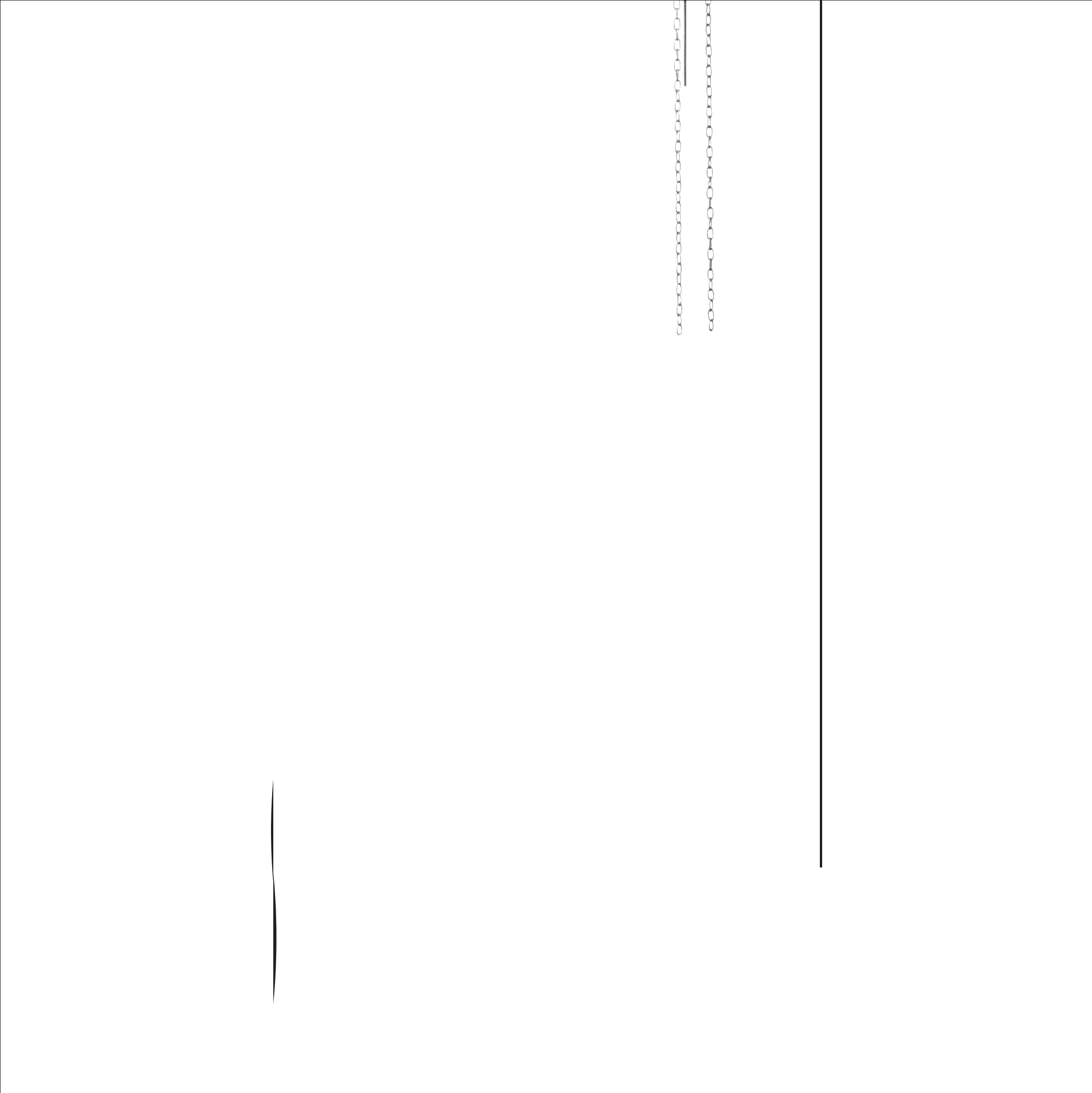
what strategies need to be employed to bring the differing formal qualities of the image and the type into balance?

how does the complexity of the forms affect your ability make coherent compositions? how best can you mitigate that complexity?









tension, rhythm & balance

project 3: part 1

visual semantic explorations

format: 10" x 10" square on
an 11" x 17" sheet of paper

minimum number of solutions: 9

Use the words given below to begin to explore
how the meaning of a word can be enhanced by
manipulating its visual presentation.

tear (not the kind that comes from your eye)

wind

wash

blur

erase

fold

Choose three of these words and make at least
three different compositions for each word for a total
of nine compositions. You may not use Photoshop
or other filters to manipulate the image. You may
only use a photocopy machine and/or a camera to
make your images, which can then be scanned
or transferred to your computer. All compositions
should be black and white bitmap tif images, import-
ed into inDesign. You may use the image adjust-
ment tools, but not the filters in Photoshop to clean
up your images.

things to think about:

how many techniques did you try? did you see
techniques from your classmates that you had not
thought of?

did you use a technique for one word that wound up
looking like a different word? what did you do?

WIND

wind

wind

wash

WASH

WASH

erase

ERASE

erase

WIND



tension, rhythm & balance

project 3: part 2

visual semantic explorations

format: 10" x 10" square on
an 11" x 17" sheet of paper

In this assignment, use the given text associated with the word image you refined to begin to explore the compositional and formal issues we have discussed in class.

Here you will be primarily interested in exploring the hierarchical orders which are inherent in title, text and image. For instance: What happens when the scale, impact, position, etc. of each element are changed within the format? How can these elements be arrayed in a way that creates a rhythm across the format that will capture and move the eye?

Only 10 pt. Helvetica Neue 45 Light and Helvetica Neue 95 Black will be used.

Create at least five compositions using the text and grid template provided and your associated word-image. At least two of the layouts will be done by hand, using a cut and paste method, then transferred to a computer file for critique.

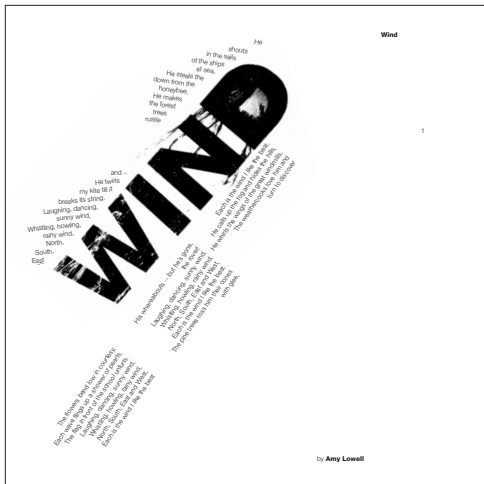
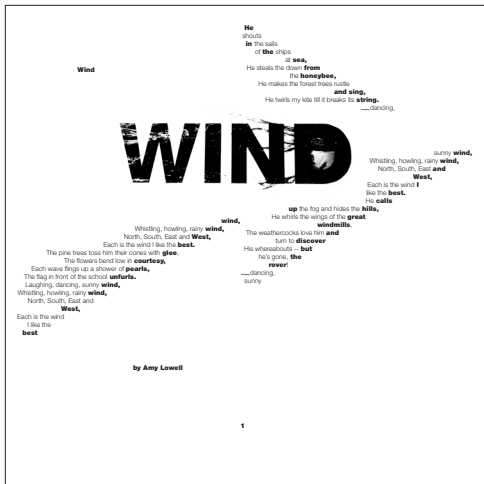
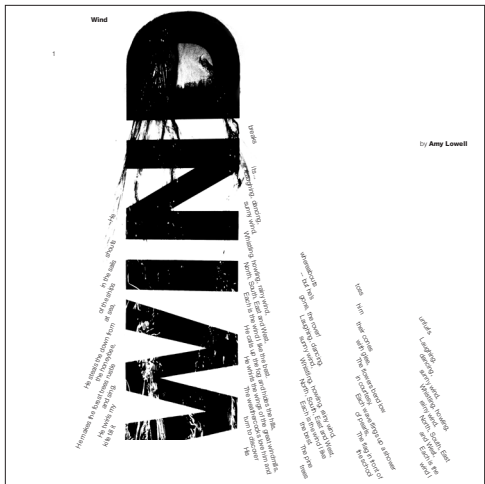
things to think about:

what are the different elements that you have at your disposal in this exercise?

what are the characteristics of the image?

what characteristics can be created with the text?

what strategies need to be employed to bring the differing formal characteristics of the image and the text into balance?



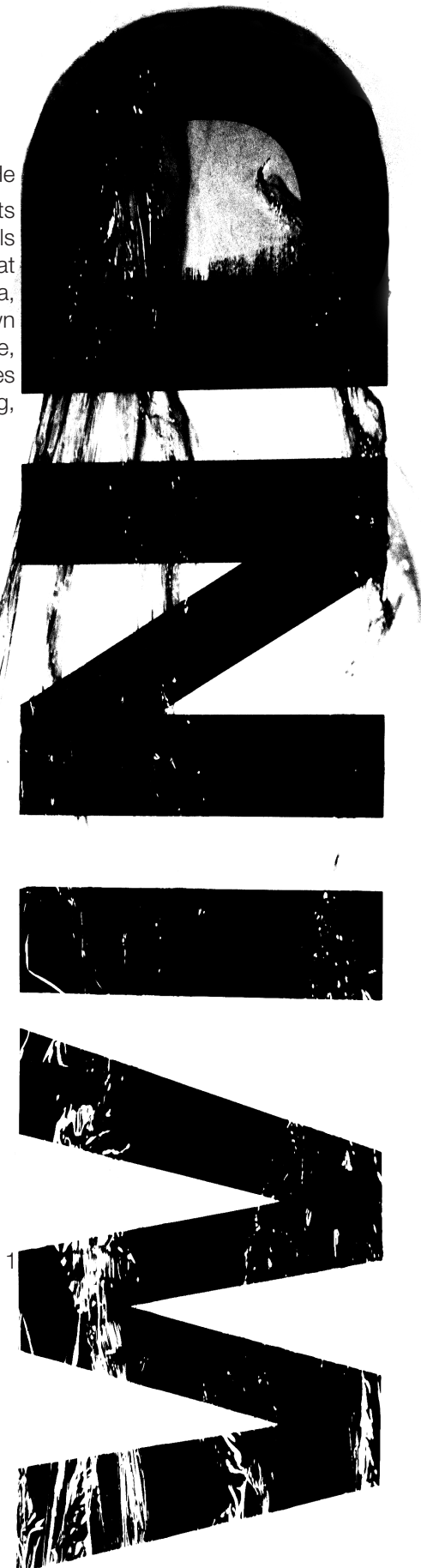
He
shouts
in the sails
of the ships at
sea,
He steals the down
from the honeybee,
He makes the forest trees
rustle and sing,

Wind

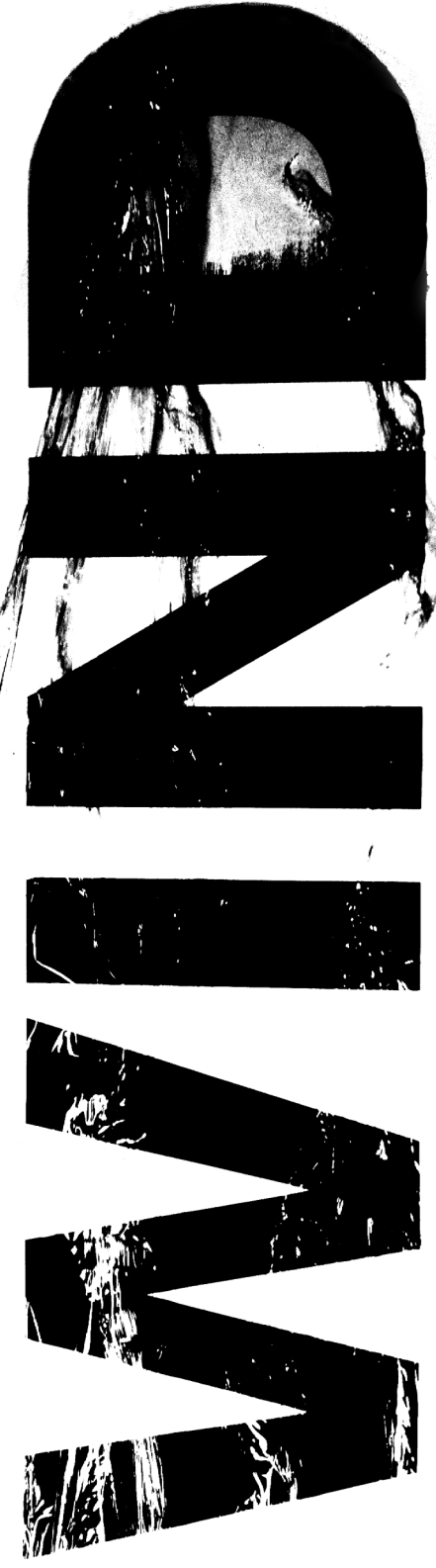
He
twirls
my
kite till it
breaks its
string.
Laughing,
dancing, sunny
wind,
Whistling, howling, rainy
wind,
North, South, East and
West,
Each is the wind I like the best.
He calls up the fog and hides the
hills,

He
whirls
the
wings of the
great windmills,
The weathercocks
love him and turn to
discover
His whereabouts -- but he's
gone, the rover!
Laughing, dancing, sunny wind,
Whistling, howling, rainy wind,
North, South, East and West,
Each is the wind I like the best.
The pine trees toss him their cones with glee,
The flowers bend low in courtesy,
Each wave flings up a shower of pearls,
The flag in front of the school unfurls.
Laughing, dancing, sunny wind,
Whistling, howling, rainy wind,
North, South, East and West,
Each is the wind I like the best

by **Amy Lowell**



by Amy Lowell *Wind*



He shoots in the seals of the ships at sea,
He steers the down from the honeybee, and sing, string,
He makes the forest trees rustle and sing,
He twirls my kite till it breaks its string,
Laughing, Whistling, howling, rainy wind, West, the
North, South, East and I like the best. He

gone, the rover!
calls up the fog and hides the hills,
He whirls the wings of the great windmills,
The weathercocks love him and turn to
His whereabouts but he's

Laughing, dancing, sunny wind,
Whistling, howling, rainy wind, West, best.
North, South, East and I like the best.

The pine trees toss him their cones with glee,
The flowers bend low in courtesy,
Each wave flings up a shower of pearls,
The flag in front of the school unfurls,
Laughing, dancing, sunny wind, wind,
Whistling, howling, rainy wind, and
North, South, East and West,
Each is

the wind I like the best

tension, rhythm & balance

project 3: part 3

visual semantic explorations

format: 10" x 10" square on
an 11" x 17" sheet of paper

In this assignment, you will be able to use three sizes of type. These options should allow you a broader exploration into how you can create a balanced composition with more dynamically weighted elements. Because of this, the compositional and hierarchical issues we have discussed in the previous exercises will be of even greater importance as you reconcile 'creative freedom' with the exigencies of readability, legibility and clarity, to which a designer must adhere.

Only 10 pt., 16 pt., and 24 pt. Helvetica Neue 45 Light and Helvetica Neue 85 Black will be used.

Create at least five *new* compositions using the text and grid template provided and your associated word-image. Do *not* use the refined compositions from project 3: part 2 as your basis.

things to think about:

do the new text possibilities make it easier or harder to create visual hierarchy? to create visual interest?

does the increase in variety help or hinder the creation of coherent text/image compositions ?

Wind

He shouts in the sails of the ships at sea,
 He steals the down from the honeybee,
 He makes the forest trees rustle and sing,
 He whirrs my kite till it breaks its string,
 He whistles, howling, rainy wind,
 He calls up the fog and hides the hills,
 He whirrs the wings of the great windmills,
 The weathercocks love him and turn to discover
 His whereabouts -- but he's gone, the rover!

Each is the wind I like the best,
 The pine trees love him their cones with glee,
 The flowers bend low in courtesy,
 The flag in front of the school unfurls,
 The weathercock love him and turn to discover
 His whereabouts -- but he's gone, the rover!

by Amy Lowell

Wind

WIND

He shouts in the sails of the ships at sea,
 He steals the down from the honeybee,
 He makes the forest trees rustle and sing,
 He whirrs my kite till it breaks its string,
 He whistles, howling, rainy wind,
 He calls up the fog and hides the hills,
 He whirrs the wings of the great windmills,
 The weathercocks love him and turn to discover
 His whereabouts -- but he's gone, the rover!

Each is the wind I like the best,
 The pine trees love him their cones with glee,
 The flowers bend low in courtesy,
 The flag in front of the school unfurls,
 The weathercock love him and turn to discover
 His whereabouts -- but he's gone, the rover!

by Amy Lowell

He shouts in the sails of the ships at sea,
 He steals the down from the honeybee,
 He makes the forest trees rustle and sing,
 He whirrs my kite till it breaks its string,
 He whistles, howling, rainy wind,
 He calls up the fog and hides the hills,
 He whirrs the wings of the great windmills,
 The weathercocks love him and turn to discover
 His whereabouts -- but he's gone, the rover!

Each is the wind I like the best,
 The pine trees love him their cones with glee,
 The flowers bend low in courtesy,
 The flag in front of the school unfurls,
 The weathercock love him and turn to discover
 His whereabouts -- but he's gone, the rover!

by Amy Lowell

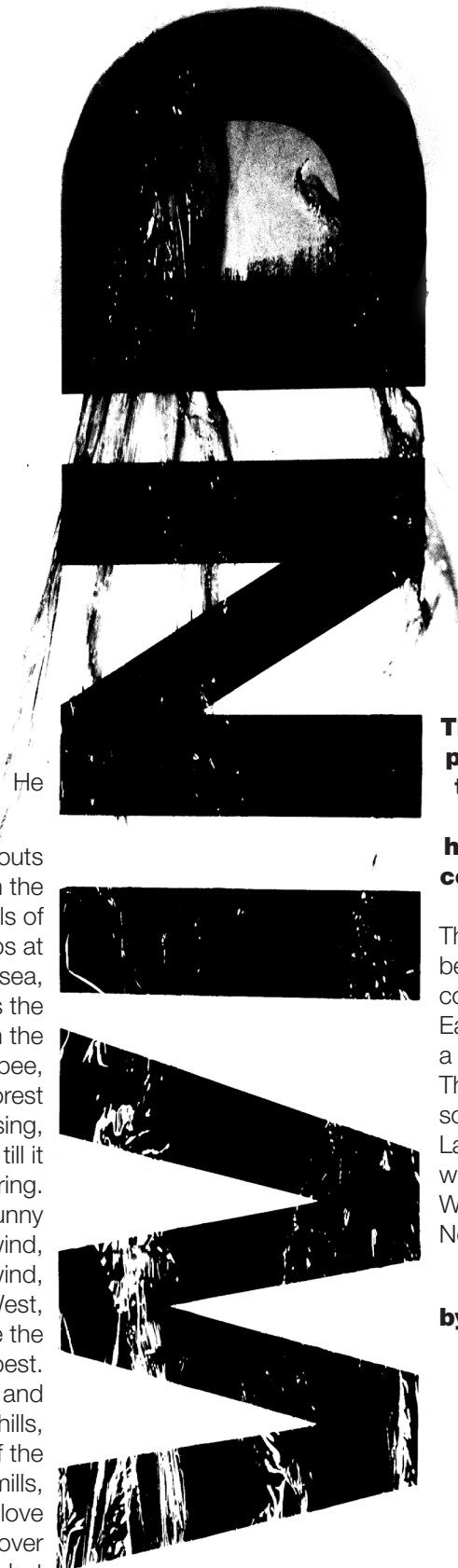
Wind

He shouts in the sails of the ships at sea,
 He steals the down from the honeybee,
 He makes the forest trees rustle and sing,
 He whirrs my kite till it breaks its string,
 He whistles, howling, rainy wind,
 He calls up the fog and hides the hills,
 He whirrs the wings of the great windmills,
 The weathercocks love him and turn to discover
 His whereabouts -- but he's gone, the rover!

Each is the wind I like the best,
 The pine trees love him their cones with glee,
 The flowers bend low in courtesy,
 The flag in front of the school unfurls,
 The weathercock love him and turn to discover
 His whereabouts -- but he's gone, the rover!

by Amy Lowell

Wind



He

shouts
in the
sails of
the ships at
sea,

He steals the
down from the
honeybee,

He makes the forest
trees rustle and sing,
He twirls my kite till it
breaks its string.

Laughing, dancing, sunny
wind,

Whistling, howling, rainy wind,
North, South, East and West,

Each is the wind I like the
best.

He's
gone,
the rover!
He calls up the fog and
hides the hills,

Laughing,
dancing, sunny wind,
Whistling, howling, rainy
wind,

He whirls the wings of the
great windmills,
The weathercocks love
him and turn to discover
His whereabouts -- but

North, South, East and West,
Each is the wind I like the best.

**The
pine
trees
toss
him their
cones with
glee,**

The flowers
bend low in
courtesy,
Each wave flings up
a shower of pearls,
The flag in front of the
school unfurls.
Laughing, dancing, sunny
wind,
Whistling, howling, rainy wind,
North, South, East and West,

by Amy Lowell

Wind

WIND

1

by Amy Lowell

He shouts in the sails of the ships at **sea**,
He steals the down from the **honeybee**,
He makes the forest trees rustle and **sing**,
He twirls my kite till it breaks its **string**.

Laughing, dancing, sunny **wind**,
Whistling, howling, rainy **wind**,
North, South, East and **West**,
Each is the wind I like the **best**.

He calls up the fog and hides the **hills**,
He whirls the wings of the great wind**mills**,
The weathercocks love him and turn **to**
discover

His whereabouts -- but he's gone, **the**
rover!

Laughing, dancing, sunny **wind**,
Whistling, howling, rainy **wind**,
North, South, East and **West**,
Each is the wind I like the **best**.

The pine trees toss him **their**
cones with **glee**,

The flowers bend low **in**
courtesy,

Each wave flings up **a**
shower of pearls,

The flag in front of the
school unfurls.

Laughing, dancing,
sunny wind,

Whistling, howling,
rainy wind,

North, South,
East and

West,

Each is
the wind
I like
the
best