Professor John Battista De Santis

Project The Three Posters

Poster 1. The Typographical Grid
Poster 2. Visual Hierarchy (pt. size, SCALE, Placement, Alignment, Color, Variations, Compositions)
Poster 3. Color and Texture (Color and legibility/ Foreground-Background relationship)

we will need to collect some text

What is a pet-peeve?

dictionary.com: a particular and often continual annoyance

merriam-webster.com: a frequent subject of complaint

vocabulary.com: a peeve is an annoyance, and a pet peeve is an annoyance that's nurtured like a pet — it's something someone can never resist complaining about. There are all kinds of pet peeves, like littering, misusing punctuation, driving slowly in the fast lane, or talking during movies. If something like that drives you crazy and you have to yap about it, it's a pet peeve.

What is your pet peeve?
Email me your pet peeve and include at least 3 sentences that explain why this bothers you so much.
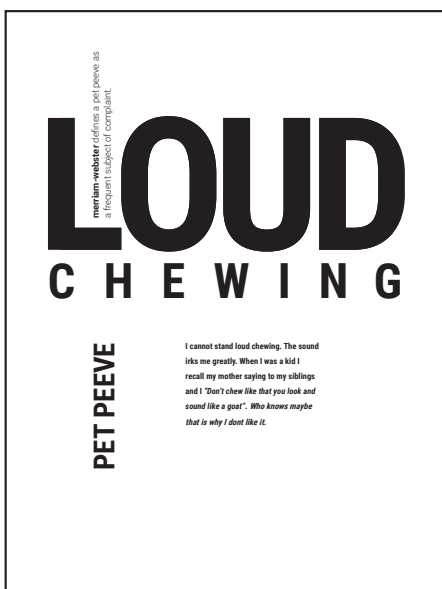
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All Posters will be 11x17

Poster must include the following text:
• Pet Peeve
• Merriam-Webster.com defines a pet peeve as a
   frequent subject of complaint
• Title of your Pet Peeve
• Your paragraph explaining your pet peeve

Specs:
• 11x17 page size
• 3 pica margin all around
• 8 columns / 1 pica gutter
• 12 horizontal rows / 1 pica gutter
   We did this last time.
   GO to LAYOUT>CREATE GUIDES>ADD the rows and gutter>
   OPTIONS>from margin

Create 3 different designs (3 layouts following the same grid)
• Use type only   for poster one,
• Blackck and white for poster one, can use color in posters two and three
• Follow the grid
• Emphasize your visual hierarchy
• Emphasize contrast with scale (somethiing must be BIG)
• Consider what we learned: Type selection and variations,
   alignment, leading, tracking, kerning

Print:
Under Set up: Select thumbnail (2x2 Per page)
This will put all your pages into one page. I will collect this
printout.

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Project: The Three Posters

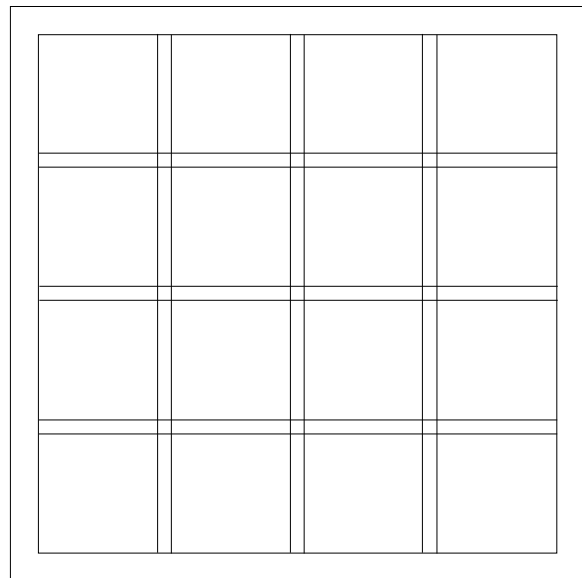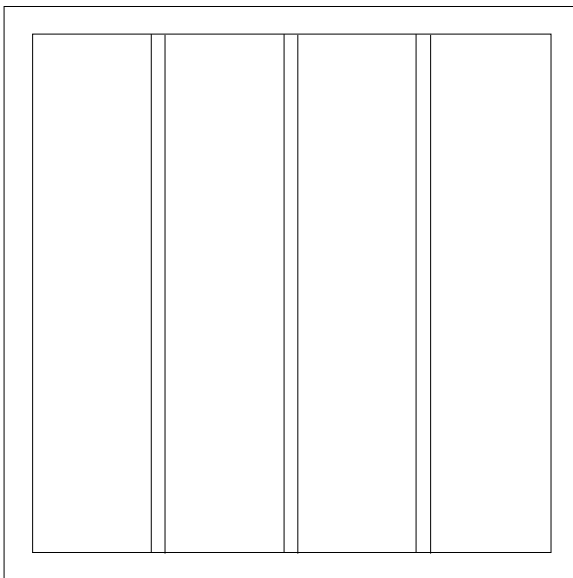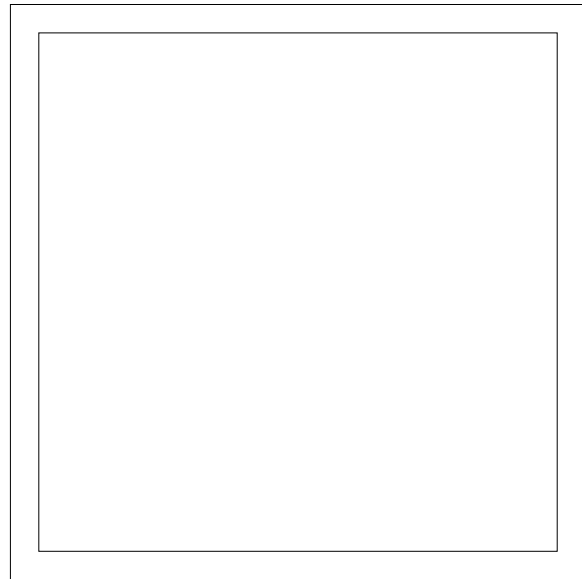Poster 1. The Typographical Grid **Black and White (grey) USE ONLY grid and scale o create a poster**

Lecture:

Grid
Is a system of vertical and horizontal guides used for the organization of a layout. Grids are used in graphic and web design.
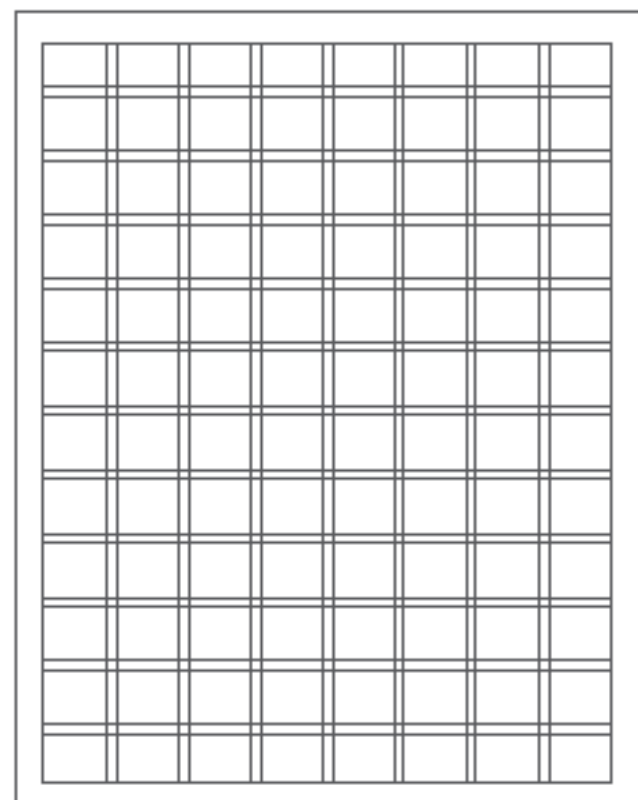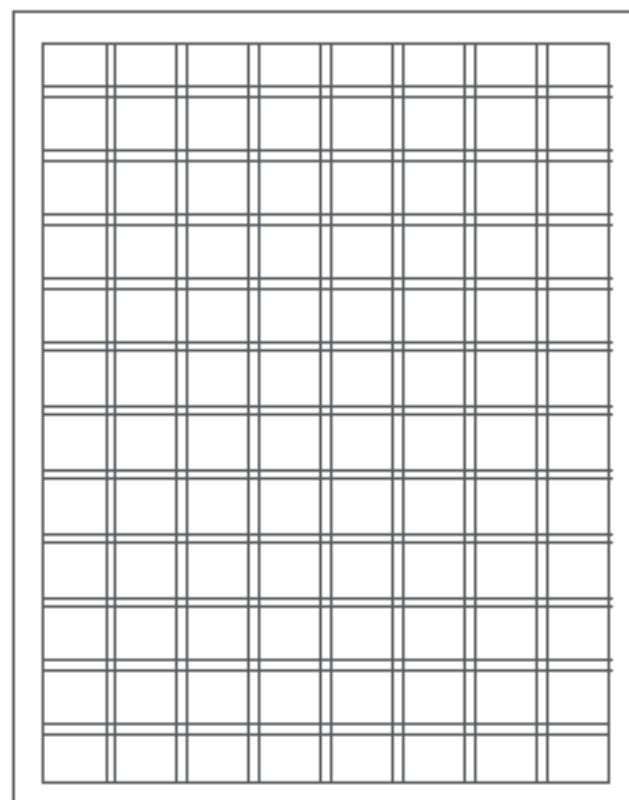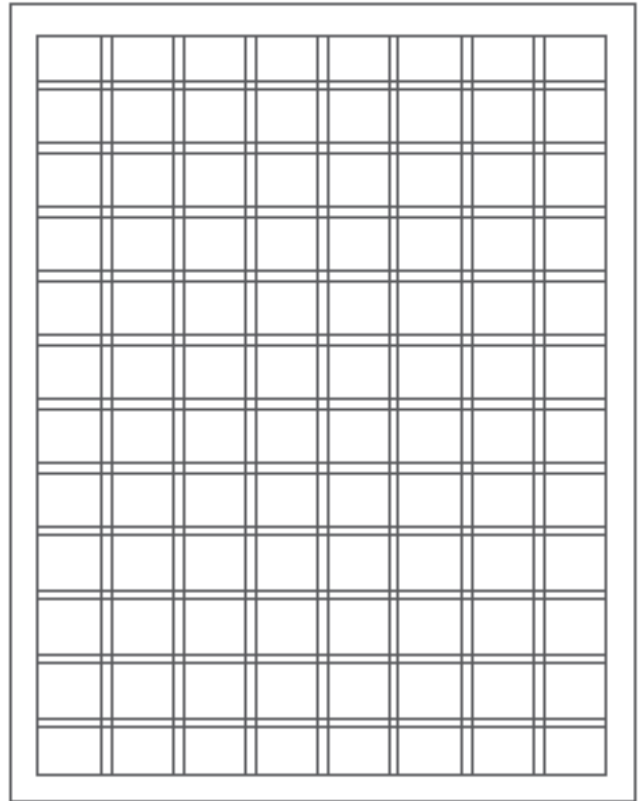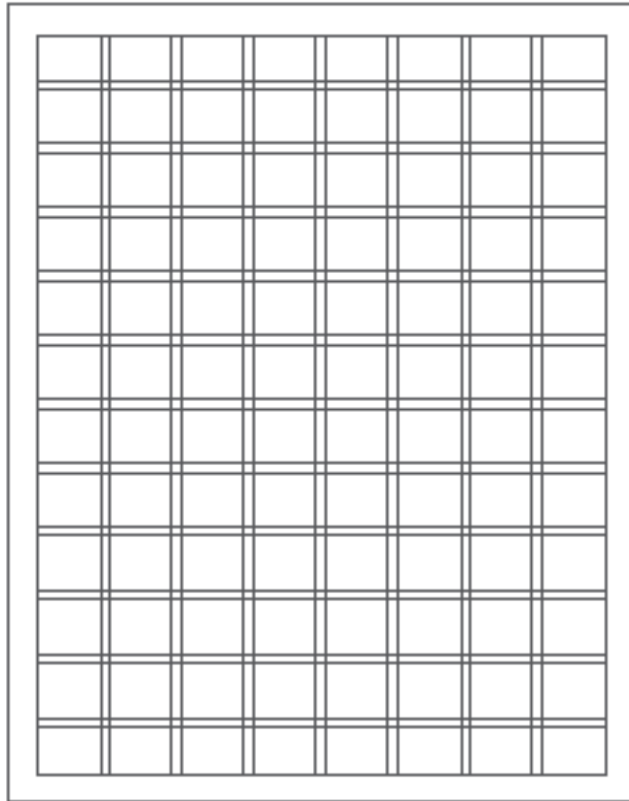
A grid system:
Margins
Columns gutters
Horizontal guides
Horizontal gutters
Modules
Field Zones

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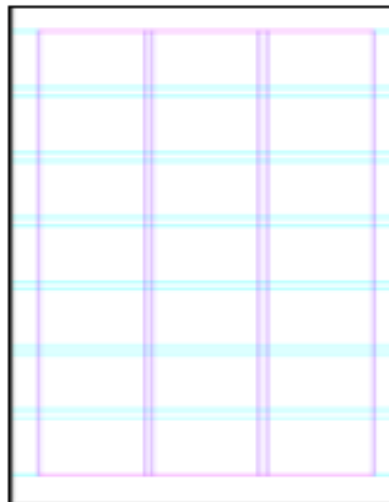
Project: The Three Posters

Class WORK

Create a 11x17 inch document / portrait
NO facing pages
3 columns / Gutter 1p
Margins: top, left, right: 3p6 / Bottom 4p

Go to LAYOUT> CREATE GUIDES

Add 7 rows (no columns, since we already have these)
Options select MARGIN

Add 5 pages, so that you have
a total of 6 pages

- Page 1: use 2 columns to place text / 6 modules to place picture, 2 columns to place heading
- Page 2: use 1 columns to place text / 4 modules to place picture, 2 columns to place heading
- Page 3: use 3 columns to place text / 1 column to place picture, 2 columns to place heading
- Page 4: layout the information as you wish, but leave 12 modules (spatial zone) blank
- Page 5: use 2 columns to place text / 9 modules to place picture, 1 columns to place heading
- Page 6: layout the information as you wish

Once completed: go to **FILE>PRINT**. Go to the **SETUP** menu on the left, then select **thumbnails**, and **3 x 3**.
This will print all your 6 pages together in one page.

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Poster 2. NO COLOR Visual Hierarchy (pt. size, SCALE, Placement, Alignment, Variations, Compositions)

The Typography of Paul Rand
with Lewis Blackwell
Shattuck Hall • 7:00 pm
March 30, 2011
Design Lecture Series
Portland State University
Art Department
With wit and wisdom, Blackwell
dissects the patterns of Rand's use of
typography throughout his brands,
book covers, and advertising work.

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Poster 3. Color and Texture (Color and legibility/ Foreground-Background relationship)

COLOR:

Typographical color: Within a block of text
The lightness or the darkness of the paragraph is determined
by the actual typographical factors such as typeface selection,
type size, leading and tracking

Color and Legibility
• Background and foreground relationship
• Tints
• Application of actual color
• Texture
• Contrast

Create 3 different textures.
Using paints, assorted materials, phocopier or scanner, phone
camera (anything!).

Work on a smaller size, but proportional to • 11x17 page size

Scan them or photograph them and **bring them to next class**
Please name the files the following way:
Saveyourname_texture1.jpg
for examle
maria_texture1.jpg

Files must be saved as JPGS. 150 dpi
_____

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Project: The Three Posters

Poster 3. Color and Texture (Color and legibility/ Foreground-Background relationship)

Textures/ Color/Legibility

To convert to Greyscale:
Open each texture in PHOTOSHOP
go to IMAGE> MODE> GRAYSCALE
Save with a new name: name_texture1_BW

Place Textures in InDesign
FILE> PLACE : Select file.
Place as indicated and follow grid of the ´11x17 page size

To combine textures in InDesign
COPY textures and Place one on top of the other.

In InDesign
Go to OBJECT> EFFECT> TRANSPARENCY
Select different kinds blending modes of transparency and percentages. Experiment see what works the best.

Generally you will do something like this in PHOTOSHOP, but these are some features of InDesign that might be helpful to know

COLOR Theme Tool (Dropper)
With this tool selected go over an image. A series of colors will show, select the icon: *Save this theme to swatches.* You can use these colors for typography

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Project: The Three Posters Poster 3. Color and Texture

Make sure that
the text is the
correct typeface

HELLO

Adjust the
kerning if
necessary

HELLO

With the word selected
(not highlighted
go to TYPE>
CREATE OUTLINES

HELLO

Select a desired
texture and COPY

Select the outlined text.
Go to EDIT> PASTE INTO

This is a compound path. To separate individual letters go to:
OBJECT> PATH > RELEASE COMPOUND PATH

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Project: The Three Posters

Poster 3. Color and Texture (Color and legibility/ Foreground-Background relationship)Poster 2.

This is a test, this station is conducting a test of the Emergency Broadcast System. This is only a test.

This is a test, this station is conducting a test of the Emergency Broadcast System. This is only a test.

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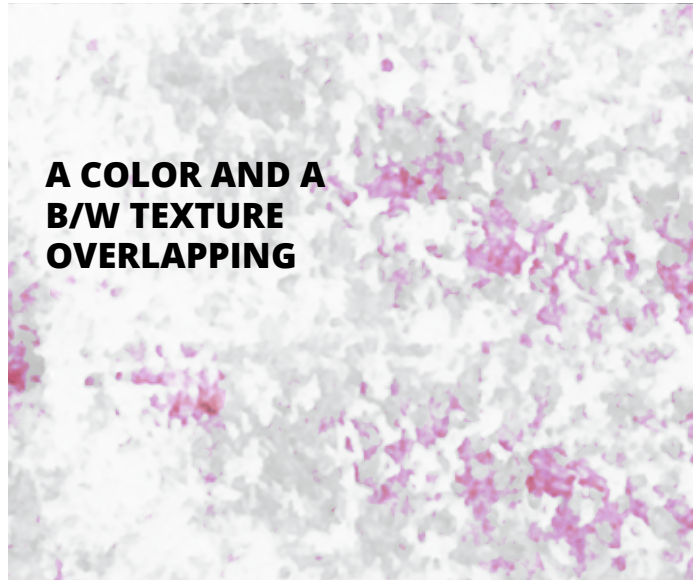
This is a test, this station is conducting a test of the Emergency Broadcast System. This is only a test.
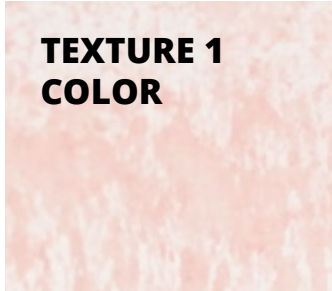
COMD1127 TYPE AND MEDIA
Professor John Battista De Santis

Project: The Three Posters
Poster 3. Color and Texture (Color and legibility/
Foreground-Background relationship)

POSTERS

**BLACK
RECTANGLE WITH
REVERSED
LETTER**

Add that letter in reverse (white/ knocked
out) to the first black rectangle

Then use the same letter and show it :
• One time in white with high contrast
• One time in low contrast
• One time showing a transparency
• One time in a dark color with high contrast
• One time with a texture inside of it

You will choose the placement of the letters
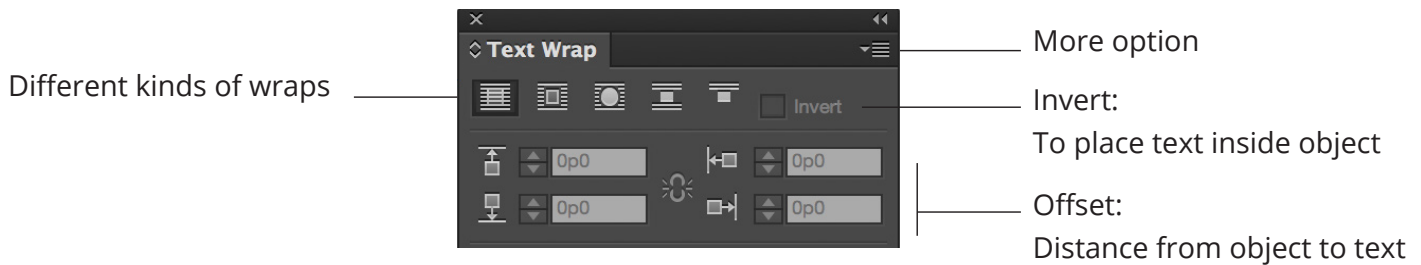based on your own textures and colors

**TEXTURE 1
GREYSCALE**

**TEXTURE 1
COLOR**

**TEXTURE 2
GREYSCALE**

**TEXTURE 2
COLOR**

**TEXTURE 3
GREYSCALE**

**TEXTURE 3
COLOR**

**A BOLD
LETTER WITH
A TEXTURE
INSIDE**

**2 COLOR TEXTURES
OVERLAPPING**

**A COLOR AND A
B/W TEXTURE
OVERLAPPING**

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Text Wrap:

When text goes around an object (shape, drawing, photo)
To get the TEXT WRAP window go to WINDOW>TEXT WRAP

Different kinds of wraps

More option

Invert:
To place text inside object
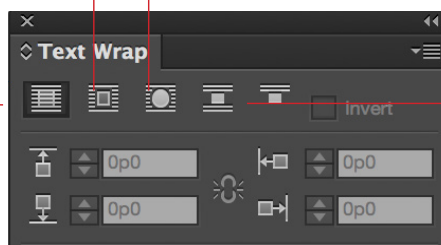
Offset:
Distance from object to text

Wrap around a Bounding box

Wrap around an object shape

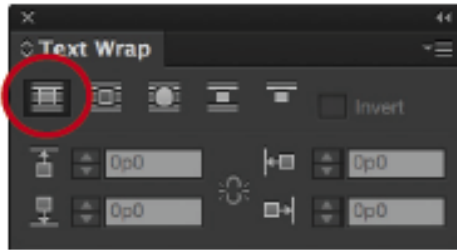No text wrap (default)

Jump object and Jump next column

Playing loud music and dancing in the subway and street. It bothers me because I think it's noisy, impolite, disturbing, and unsightly. I don't like to hear loud music in public, especially in the subway, where the area is small and crowded. It's very painful. —Lily Y.

My biggest pet peeve would have to be the texture of rough vinyl plastic typically found on folders. The reasons it bothers me is due the micro-bumps. The texture is simply off pudding, it's reminiscent of nails on a chalkboard. Accidentally touching it angers me as the why something this rough exists. —Monica J.

Some more information:
https://helpx.adobe.com/indesign/using/text-wrap.html

TEXT WRAP

By default there is NO TEXT WRAP. Text will be placed above the shape.

Playing loud music and dancing in the subway and street. It bothers me because I think it's noisy, impolite, disturbing, and unsightly. I don't like to hear loud music in public, especially in the subway, where the area is small and crowded. It's very painful. —Lily Y.

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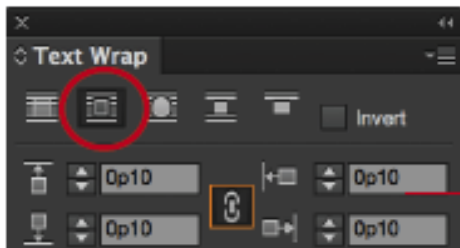
Select the shape that you are wrapping text around. Then select WRAP AROUND BOUNDING BOX

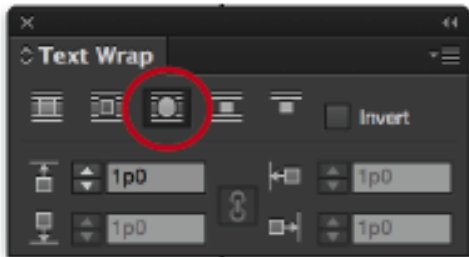**IMPORTANT: ADD an offset distance, otherwise text will touch image**

Playing loud music and dancing in the subway and street. It bothers me because I think it's noisy, impolite, disturbing, and unsightly. I don't like to hear loud music in public, especially in the subway, where the area is small and crowded. It's very painful. —Lily Y.

My biggest pet peeve would have to be the texture of rough vinyl plastic typically found on folders. The reasons it bothers me is due the micro-bumps. The texture is simply off pudding, it's reminiscent of nails on a chalkboard. Accidentally touching it angers me as the why something this rough exists. —Monica J.

My pet peeve is when the train is being delayed because I have to listen to the lady repeating sorry for my inconvenience. I also don't like that I become late for class and counted as late. —Alaa S.
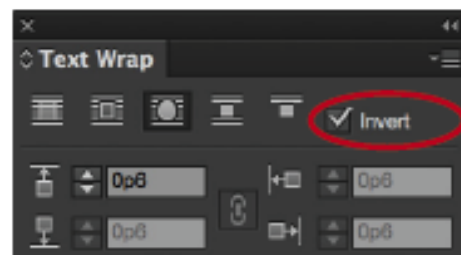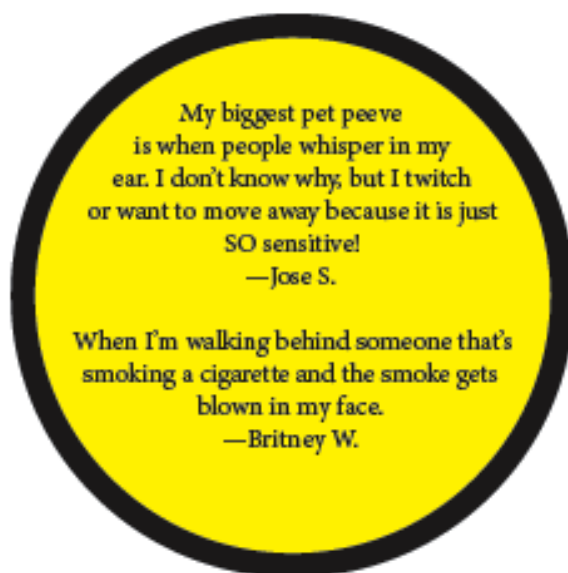
TEXT WRAP

IF there is no BOUNDING BOX, but rather a particular object, then select WRAP AROUND OBJECT SHAPE

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My pet peeve is when the train is being delayed because I have to listen to the lady repeating sorry for my inconvenience. I also don't like that I become late for class and counted as late. —Alaa S.

My biggest pet peeve is when people whisper in my ear. I don't know why, but I twitch or want to move away because it is just SO sensitive!
—Jose S.

When I'm walking behind someone that's smoking a cigarette and the smoke gets blown in my face.
—Britney W.

There are a number of ways to place text inside a shape. TEXT WRAP INVERT will allow the text to go inside the inside of a particular shape

When using text wrap TYPOGRAPHIC CONSIDERATIONS such as alignment, variations, contrast, etc. are priorities for optimal legibility and design aesthetics.