



TIME

Intro to Visual Communication Design II

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Design 3153
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CONTENTS



Course Description ▶ 1



1 Letterform and Object ▶ 3

2 Object(s)+Icon(s)+Letterform/Word/Phases ▶ 17

3 Type and Image Poster Design Application ▶ 26

Introduction to Visual Communication

Design 2–Type and Image is a graphic form exploration of photographic, typographic and graphic elements to create various levels of integration and juxtaposition.

This studio course emphasizes graphic composition exercises, discussions and critiques.

Students are taken through a step-by-step process that encourages exploration using traditional and digital applications for creating type and image composition.

Course Description



**As a result of completing the course,
students should be able to:**

- observe what happens when objects are cropped, abstracted, combined
- develop control of visual variables, contrast, texture, value, etc.
- consider figure-ground relationships and layering
- observe scale change and its impact on content
- apply type and image in a form and rhythmic progression
- develop the ability to critique one's own work and the work of others based on the intent of the designer and the design problem, and the aesthetic and technical qualities of the image.



Letterform and Object

This project involves the study of form, composition, and contrast through the following design parameters (a minimum of four studies are required for each set of parameter):

1a: Photographic object and outline letterform

1b: Photographic object and transparent letterform

1c: Photographic object within letterform

1d: Photographic object and letterform figure/ground composition — reverse, crop, overprint, punch, etc. (foreground/background in different gray value)

1e: Photographic object in texture (line screen, dot, line, etc.) and letterform in motion (blur, shadow, etc.)

1f: Photographic object and letterform and graphic support elements (relating to object)

Process:

- Student name, exercise title, date, class should be titled for uniformity.
- Scan in photographic or print reproduction of object at 300 dpi
- Size of object photo should not be larger than 8" x 10"
- Utilize computer graphic applications such as Photoshop, Illustrator, InDesign, for image/type manipulation and composition
- All studies should be in black and white
- The layout size of each study should be 4-1/2" x 4-1/2" block centered on a letter size 8-1/2" x 11" page in vertical format
- Keep all studies (both final and preliminary exercise) and notes sketches in a process documentation 3-ring binder.



1a: Photographic object and outline letterform





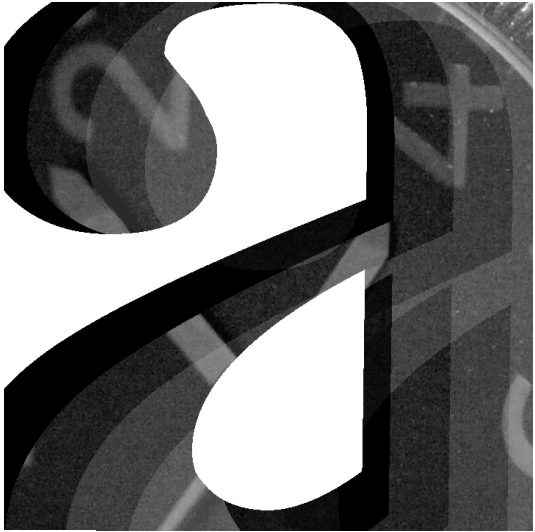
1b: Photographic object and transparent letterform







1c: Photographic object within letterform





1d: Photographic object and letterform figure/ground composition — reverse, crop, overprint, punch, etc. (foreground/background in different gray









**1f: Photographic object
and letterform and
graphic support elements
(relating to object value)**





2

**Object(s)+Icon(s)+Letterform
/ Word/Phases**

This exercise involves a more elaborate approach to composing images plus letter/word/phase plus basic graphic elements to construct creative visual expression and to convey meaning.

A minimum of four studies are required for each set of parameters, which are listed as follows:

2a: object(s) + object letter + graphic icon of object + basic graphic elements

2b: object(s) + object letter + graphic icon of object + basic graphic elements
+ object name

2c: object(s) + object letter + graphic icon of object + basic graphic elements
+ object name + additional graphic icon(s) of related object(s)

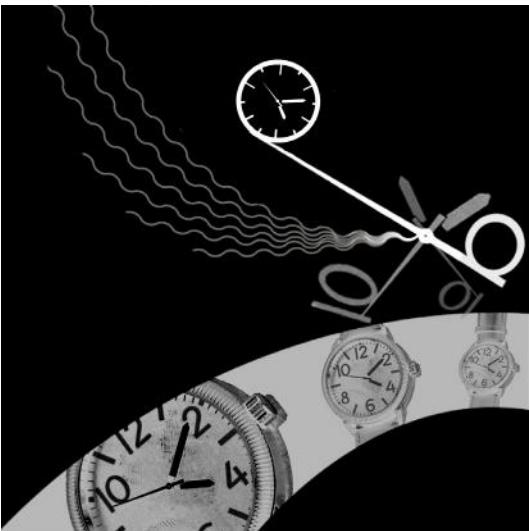
2d: object(s) + object letter + graphic icon of object + basic graphic elements
+ object name + additional graphic icon(s) of related object(s) + a short
phase or expressive sentence(s)

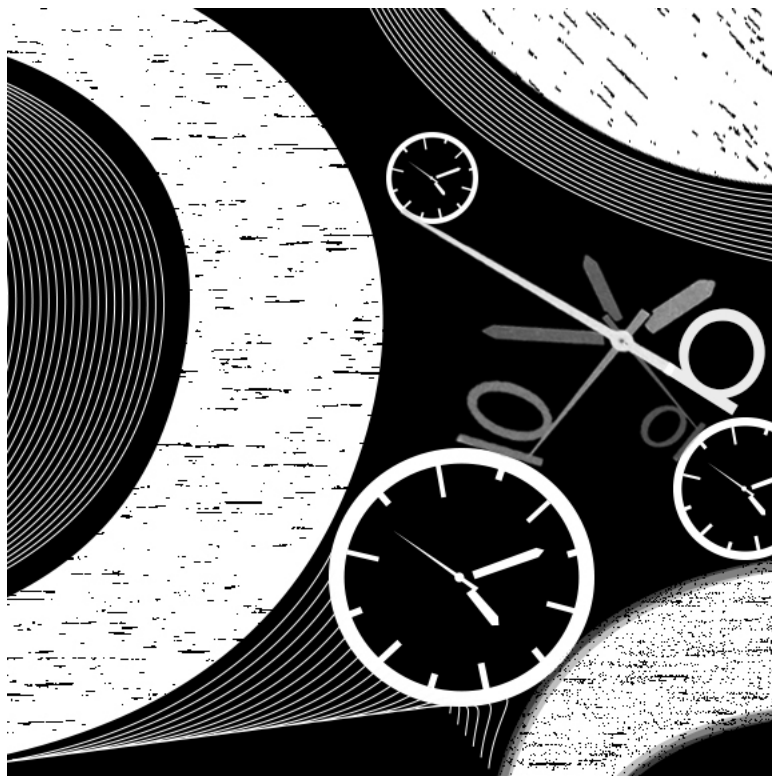
Process:

- building on Exercise One: Letterform and Object
- develop an archetypical/pictography icon of your selected object
- develop icon (or icons) of object that relates to your object
- consider a balance of predominantly black fields and white fields of your studies
- focus on the construction of the graphic space
- establish interaction of type and image in space
- develop graphic relationships and correspondence of visual properties, such as size, shape, tone, texture, or direction.
- consider “border play/relationship” (how to break the boundaries, yet still visually define the area of the “composition”)



2a: object(s) + object letter + graphic icon of object + basic graphic elements







2b: object(s) + object letter + graphic icon of object + basic graphic elements + object name







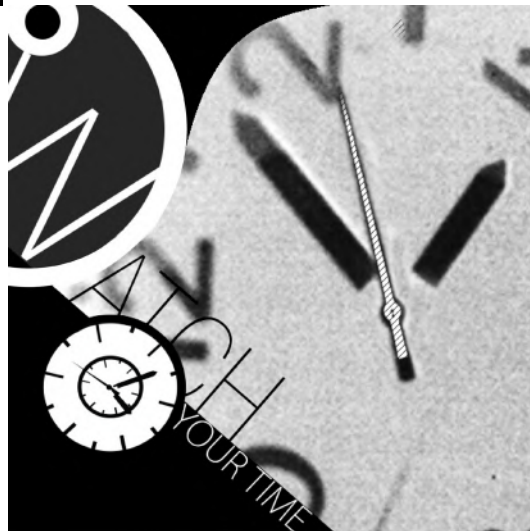
**2c: object(s) + object letter +
graphic icon of object +
basic graphic elements
+ object name + additional
graphic icon(s) of related
object(s)**

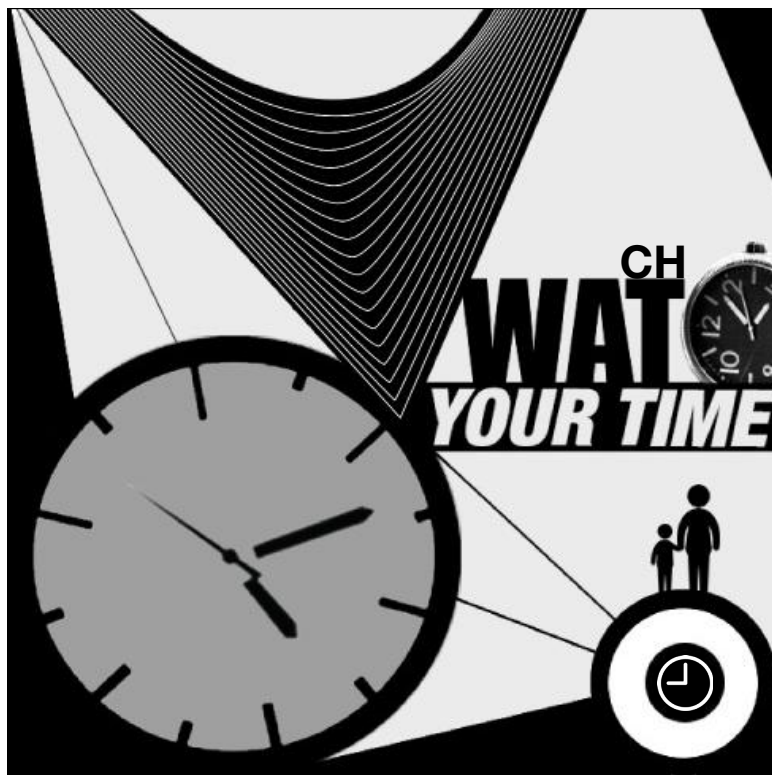






**2d: object(s) + object letter +
graphic icon of object +
basic graphic elements
+ object name +
additional graphic icon(s)
of related object(s) + a
short phase or expressive
sentence(s)**







**Type and Image Poster
Design Application**

This exercise applies learned design principles from the previous two exercises using multiple levels of type and image composition to visually express and convey meaning/message in a practical application—Poster Design.

Poster Size: 16” x 20” (vertical or horizontal format)

1. Develop poster studies/sketches based on four different “interactions of type and image” design approaches*:
2. Create a distinct visual narrative for each of the two poster studies (2 concept sketches for each of the two posters)
3. Build on the letter forms, phases, images, and icon(s) developed in Exercise 2d: object(s)+ letter + graphic icon of object + graphic support elements + object name + additional graphic icon(s) or image(s) of related objects + short phase(s) or statement(s)
4. Pay attention to the following design considerations:
 - graphic space
 - image cropping and sizing
 - type/image relationship
 - type/image tone and texture
 - border relationship/play
 - graphic support elements
5. Introduce new image(s) and/or icon(s) which relate to your original object
6. Introduce new word(s) and/or phases which relate to your original object
7. Introduce a new color (PMS black/gray + one PMS color) in your studies
8. Identify one sketch for each poster design refinement from your first round of concept sketches (select different “interactions of type and image” approaches)
9. Submit high quality color prints (in full scale) for the two final design compositions



Time management

When you think about how you are going to go through tomorrow, you will better equip yourself with what's coming. You will literally be able to see what needs to get done and what you need to accomplish for sure.



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MANAGEMENT TIME



NEVER ENVISIONING

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MANAGEMENT

TIME



When you think about how you are going to go through tomorrow, you will better equip yourself with what's coming. You will literally be able to see what needs to get done and what you need to accomplish.



Time management is the process of organizing and planning how much time you spend on specific activities. Invest some time in our comprehensive collection of time management articles to learn about managing your own time more efficiently, and save yourself time in the future. When you think about how you are going to go through tomorrow, you will better equip yourself with what's coming. You will literally be able to see what needs to get done and what you need to accomplish.

MANAGEMENT

TIME



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TIME