



Process Material

Project 2: Typographic Deconstruction

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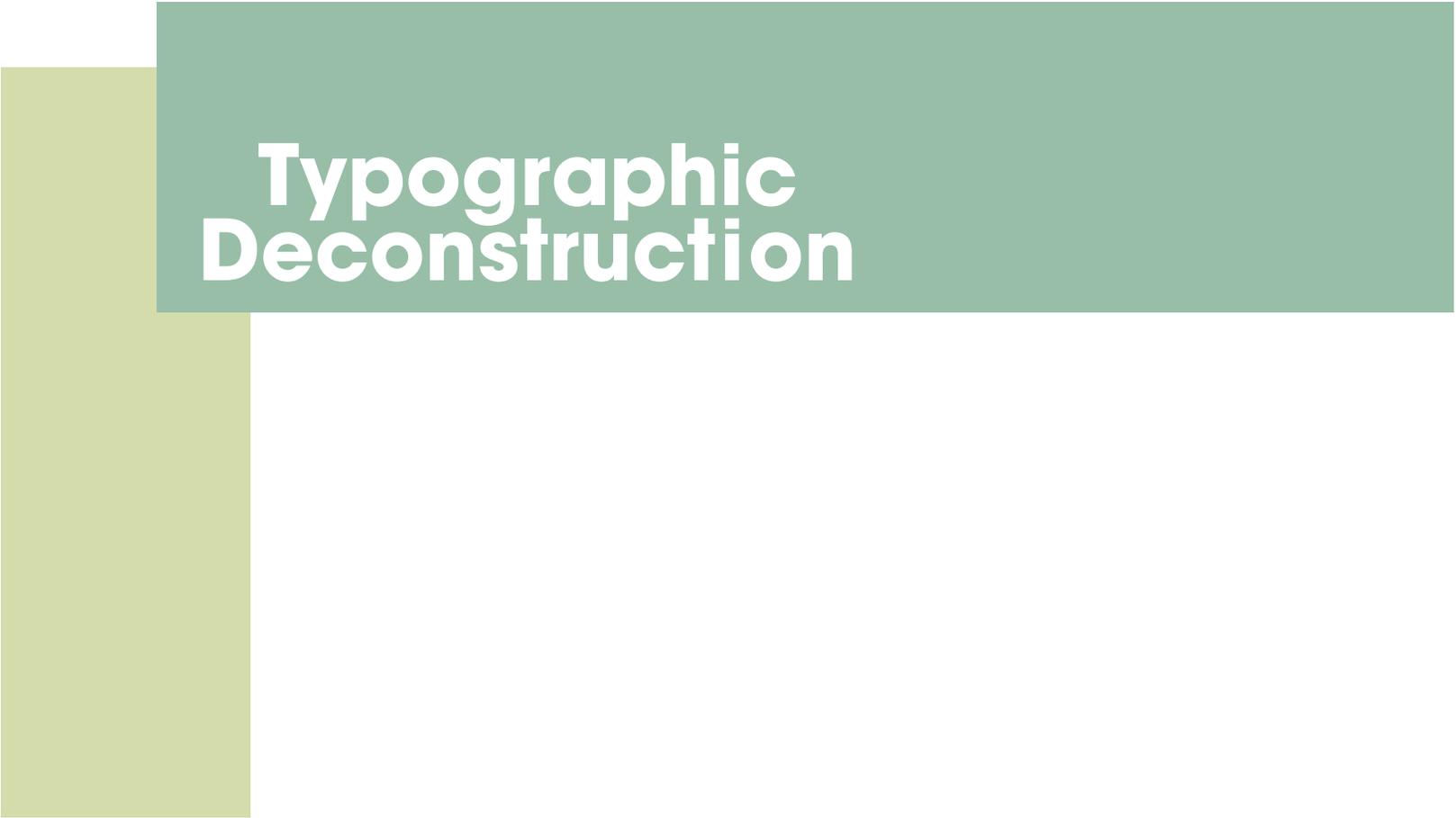
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Typographic Deconstruction

Project Brief

The goal of this project is to discover and demonstrate design principles and visual elements through exploration of typographic shapes. By utilizing design principles, typography, and color, individual letters from selected font families, will successfully represent each design principle while demonstrating aesthetically pleasing compositions. By the conclusion of the project, compositions will reflect unity by establishing patterns through repetition, reflection, rotation, and gradation, as well as successfully distinguishing differences in each unique typographic family through variety and unity.

My process involves the following steps to insure twelve successful, creative compositions:

1) Investigation

I gather any elements needed to create an efficient project. This includes files that go with the project, personal notes, and the project brief. I will be sure to ask any questions at this step to ensure the project goal is clear.

2) Information

I download all assets in the brief, including necessary fonts and templates, and conduct outside research. I also consider requirements established in the brief such as creating compositions that use the principles balance, color, shape, and figure-ground relationships. I will also consider compositions created by demonstrating the following:

Anomaly, Continuation, Economy, Framing, Focal Point, Hierarchy,
Proximity, Rhythm, Scale, Space, Texture, and Variety

3) Inspiration

I explore my environment, searching for typography around me. I do my best to analyze typography with a fresh set of eyes, focusing on letters as unique shapes. I think about the anatomy of the letters, like how the tail may swoop on a 'y' and collect the various typographic studies that I find interesting.

4) Ideation

I will study provided typefaces and individual letter forms and select six I find interesting. I focus on angles, stroke contrast, terminal shape, x-height to extender ratio, and other visual characteristics. I compare three Sans serif fonts and three serif fonts and look for similarities and differences within each to create variety and unity in my composition. Once I have chosen 3 individual letter forms for each family that each hold their own unique characteristics (simplicity, complexity, asymmetrical, symmetrical, serif shape, line width), I print various sizes of each letter form for further sketch exploration.

5) Iteration

I start tracing printed letter forms in three inch boxes, arranging them in a way that creates new shapes, while focusing on repetition, reflection, rotation, and gradation. I explore how letters fit together through continuation, space, and overlapping. I also focus on the symmetry of each composition, making equal amounts symmetrical and asymmetrical, as well as having an even amount of contained and cropped compositions. I try to choose compositions that have an even number of letter forms used throughout the twelve compositions, using three-four letters as I move to the digital stage.

6) Inspection

I look to my peers and mentors for advice on further iterations of my design. They review and comment on the effectiveness of my compositions, focus on the aesthetics of the design, and finally revisit step one making sure all requirements are fulfilled. I take note of the constructive criticism and use it to revise my compositions where needed. I focus on the purpose of the project and not so much rely on my own personal preference. Does it answer the problem at hand? I focus on the best possible solution for each problem and look back to prior steps to keep my project on track. When I feel like I have completed my task, I will revisit this step as necessary prior to submission.

7 Implementation

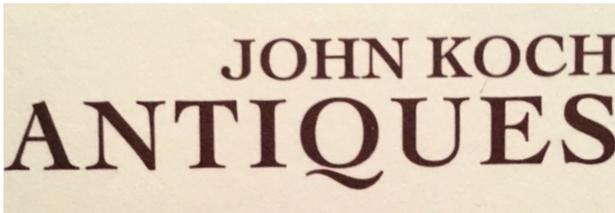
Once I am confident in my set and have approval through the critique process, I go through each step one last time to be sure everything is in order and my project requirements are fulfilled. I order and name each file correctly for submission, following the requirements provided and mount according to guidelines.

Found Type Collection



The Vault. Downtown Tampa. Photographed: February 27th, 2018
304 E Twiggs St, Tampa FL

The Vault in my opinion, has this really nice balance between a slightly decorative font and a clean sans serif font. The 'T' and 'V' have characteristics of slab serif, as well as decoration due to the curls in the beak and head of the serif and slight variation in the line width. I think what makes this logo interesting, is that though the 'T' and 'V' are very different from the rest of the text, the designer still managed to apply harmony to the design by keeping the width of text as a whole, the same. Also, I really enjoy how the 'T' fits with the line of the 'H', as well as the 'V' and 'A'. This design is a strong example of the design principle asymmetrical balance.



John Koch Antiques. Personal collection. Photographed: February 28th, 2018
201 W 84th St, New York, NY 10024

This type, is from a business card I picked up in NY. I think this font is very appropriate for the context of the business. Generally and antique store has 'old' things, so naturally, an Old Style font would be used. I also appreciate the 'Q' in the middle of the logo. I think it helps create more balance in the composition. It also acts as an anomaly for the word 'antiques', being the only element outside the cap and base line.



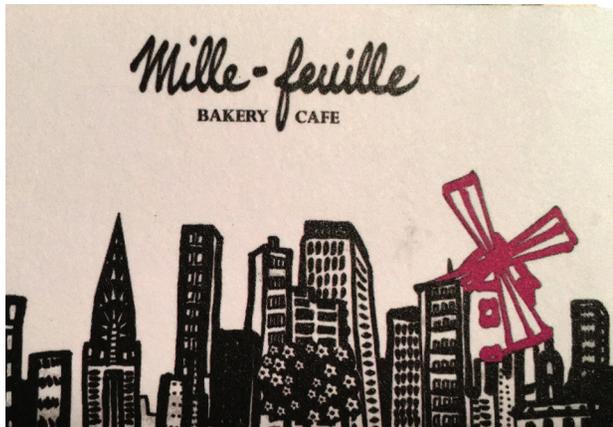
Heller Type Sample. Personal collection. Photographed: February 28th, 2018
New York, New York

I received this type specimen from Steven Heller in New York last year. This type in particular is a very decorative font. It does in fact have characteristics of a modern font style with the high contrast line weight. The beaks and head serifs are highly exaggerated, forming a ball at the ends of the type. I believe this font is appropriate for a type specimen, to show the various ways fonts may be used. This type uses the design principle similarity, because many of the same elements are used throughout the design.



Marlowe. Personal collection. Photographed: February 28th, 2018
500 Brannan St, San Francisco, CA 94107

This business is my favorite of all times of my personal collection. The business card is an anomaly of its own, because the shape of the card itself is very narrow. I think it adds a element of elegance in the design. The type itself its elegant as well. 'Marlowe' is more of a modern style font, but not to the extreme that it differentiates from the sans serif font of 'San Francisco'. The modern font along with the metallic gold of the paper and simple background, all reflect the modern design of the restaurant as a whole. The design principle applied to this text is based on symmetrical balance.



Mille-feuille. Personal collection. Photographed: February 28th, 2018
2175 Broadway, New York, NY 10023

Mille-feuille is a bakery in Manhattan, NY. The concept of the cafe is a Paris style bakery in the busy streets of downtown. The font used is a script cursive style font. In my observations, readability is sacrificed for the mood of the logo. Though I will say that even as script, the font style keeps mostly even spacing, line width, and x-height throughout the font. I do like the element of the descender of the 'f' going between the Transitional style font 'bakery cafe' instead of using a '/'. I am seeing the design principle repetition used in the '-ille' repeated in the two words.



Lush Gorilla Perfume. Personal collection. Photographed: February 28th, 2018
206A East 86th St, New York, NY 10128

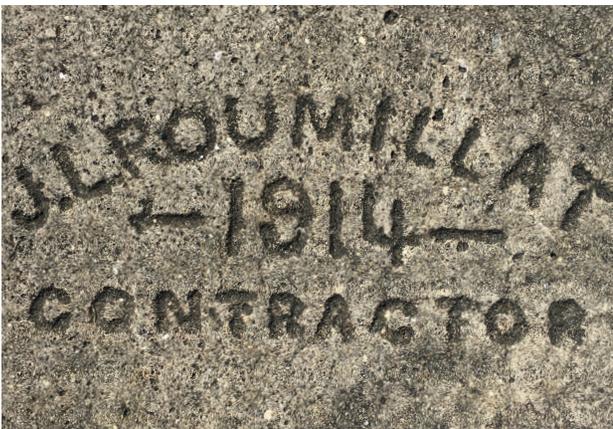
This is a card I found in Lush cosmetics. I think the font is very playful. Which isn't something you would think about for perfume. They took a different spin on advertising a perfume that you would generally think as 'sexy'. I like it. I think the font choice compliments with the name of the perfume. The text gives the eye directional movement because of the line elements shooting the text forward in space, then the text below forcing the eye to look at it from 'Gorilla' and follow 'Perfumes' down into space. I think the two contrasting fonts work well together. The outlined white space with even width works well with the positive space that uses more variation in the line width.

Found Type Collection



Local. Personal collection. Photographed: February 28th, 2018
69 Bluxome St, San Francisco, CA 94107

Local is a bar and brewery in San Francisco. I found this typography in the form of a coaster that I asked the bartender if I could keep it. I think this type is successful in its purpose because the bold sans serif font is easily recognizable from across the bar. I like the use of slight decoration here by breaking up parts of the text into particulate matter. It adds variety in a simply balanced type. I also think the 'Brewing' slab serif font complements the 'Local' by adding more variety while keeping both fonts with the same x-height.



Contractor concrete. Plant Park. Photographed: February 27th, 2018

This typography I found in the concrete in Plant Park. Looking at this I can almost see the metal letter press they used to stamp this into the wet concrete. I think they chose this font style because I would imagine you would lose any detail in a serif font for a display like this. The spacing in between the letters are not perfect, but I think its okay for something like this. I actually enjoy finding those subtle 'mistakes' that you wouldn't notice if you weren't looking for it.



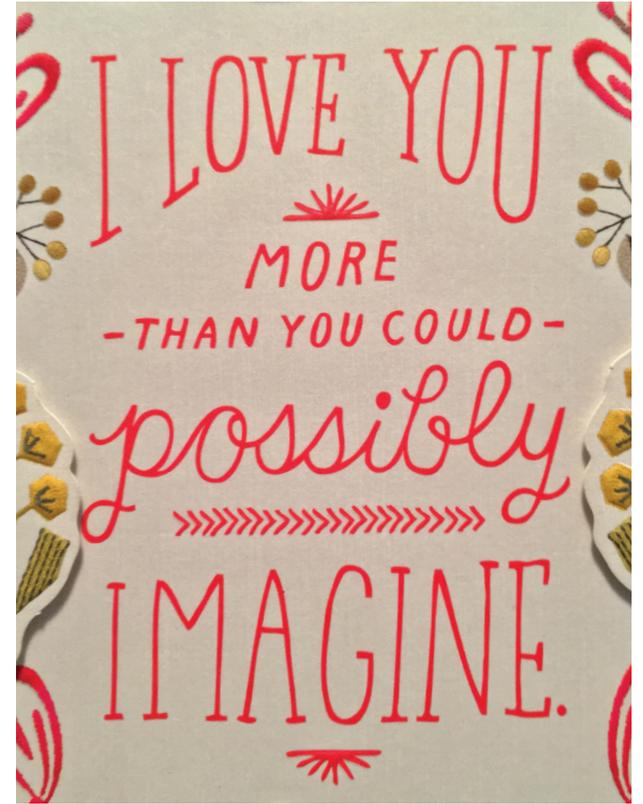
Letter Box. Hotel Floridan. Photographed: February 27th, 2018

I found this old U.S. mail chute in the Hotel Floridan. The font to me looks much like a roman capital Old Style font. I think this is appropriate for the context since it is something you don't see much anymore today. I take notice of the swoop in the leg of the 'R' and the spine in the 'S' that don't seem to match the rest of the hard linear font used. Looking closely, I also notice the apex in the 'A' that I don't recognize in fonts much. Overall, I think it's pretty symmetrical because of the same x-height used throughout, making it pretty unified.



TTB. Downtown Tampa. Photographed: February 27th, 2018
701 N Franklin St, Tampa FL

TTB is located downtown Tampa. I enjoy the shape of this typography. How the type conforms among the shape of the circle. The curve of the 'B' that comes to a more narrow counter than a usual B would. I think the tops of the 'T's also reflect the shape of the circle in how the arms curl downward. The most recognizable element in this logo is the use of the design principle continuation in the arm of one 'T' into the stem of the next.



Imagine. Personal collection. Photographed: February 28th, 2018

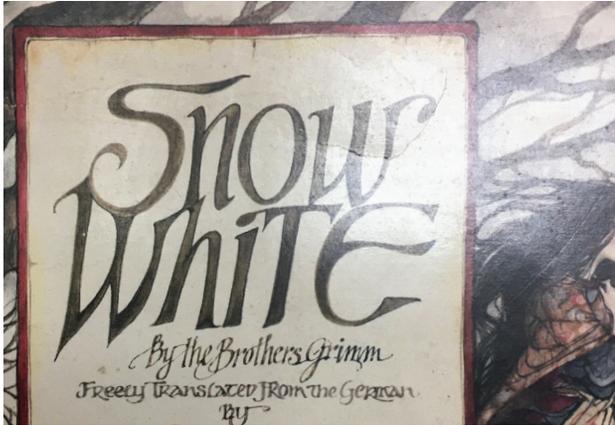
This font for this card is very decorative. It has a handmade quality to the font and variations of slab serif, sans serif, and script. There's not much keeping the composition unified except for the slab serif font at the top and bottom sandwiching it all together.



Cash Register. The Nature Store. Photographed: February 27th, 2018
711 North Franklin Street, Tampa, FL 33602

I found this old cash register in a store in Downtown Tampa. I would expect this to be in Old Style font but I think this sans serif is easier to read the numbers. Looking closely I do see similar characteristics of an Old Style font, but simply with even line width throughout.

Found Type Collection



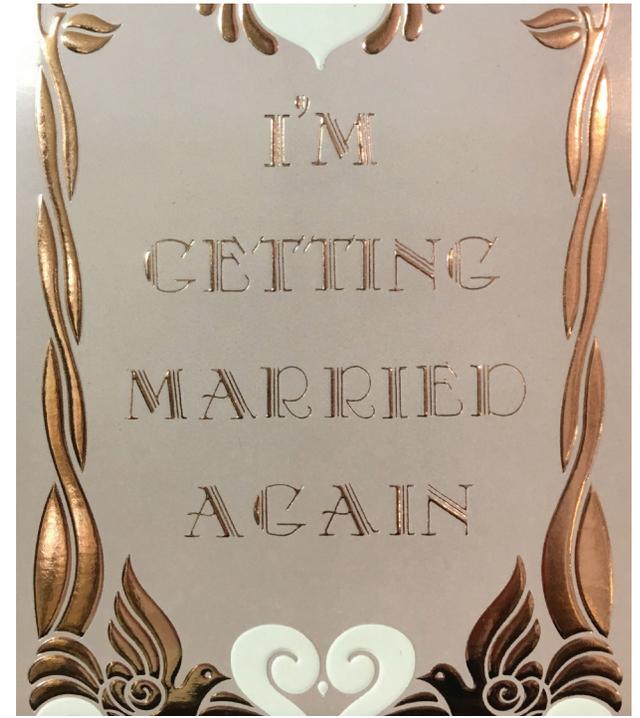
Snow White. The Nature Store. Photographed: February 27th, 2018
711 North Franklin Street, Tampa, FL 33602

I found this typography in a store in downtown Tampa. This old book of Snow White uses very hand written characteristics. You can almost see where the calligrapher outlined the type of each letter. I noticed how the type flows with the picture in the background. The 'S' and 'E' both carry your eye like tree branches blowing in the wind. The type also gives the cover this eerie feeling.



Wedding. The Nature Store. Photographed: February 27th, 2018
711 North Franklin Street, Tampa, FL 33602

This card uses a really interesting retro style font. It's almost like they made a double outline stroke around each letter and connected everything with a line. It's not my favorite font, and I feel like I could find this on Dafont, but nevertheless someone took the time to create this font and print it for someones wedding. That also reminds me how not greatly in context the font is to the mood of the card. Though I do see the translation of the dark outline in both the font and illustration.



Married Again. The Nature Store. Photographed: February 27th, 2018
711 North Franklin Street, Tampa, FL 33602

This card caught my eye because of the hilarity of it. Then I realized how each letter was constructed by many other varying weight sizes. The style as a whole is a mixture of a modern decorative style font. There's something about this font that makes me feel like its very elegant and unique. I think that also such a main element in why I think it's so funny.



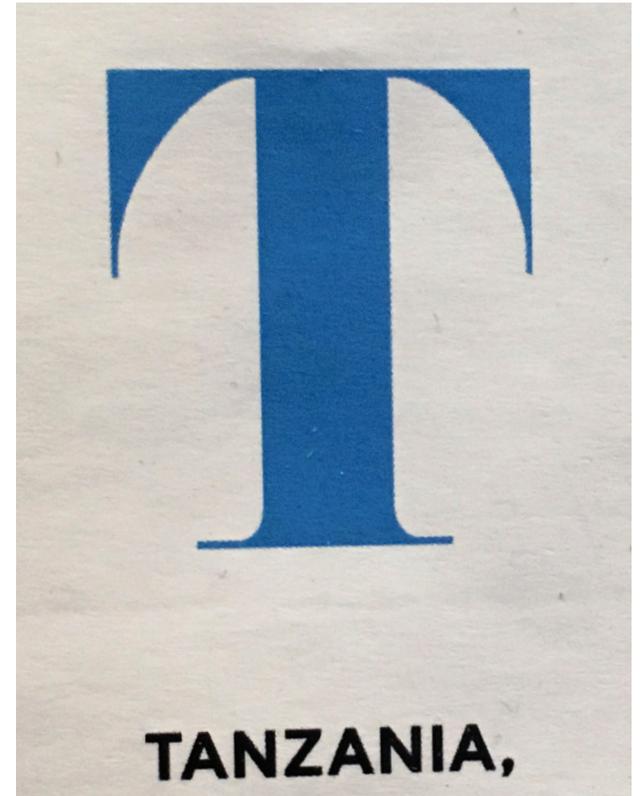
Si-am. Thia. Photographed: February 27th, 2018
713 North Franklin Street, Tampa, FL 33602

This logo is of a Thai-american restaurant in downtown Tampa. This font to me feels very oriental, due to the swooping of the 'S'. The 'S' also reflects continuation as it passes through itself. One thing that makes me uncomfortable with this logo is the spur of the 'a' how it connects to the bowl of the 'a'. Also I feel the spacing between the terminal of the 'a' and head serif of the 'm' are too close.



212. Caffeine. Photographed: February 27th, 2018
212 E Cass St, Tampa, FL 33602

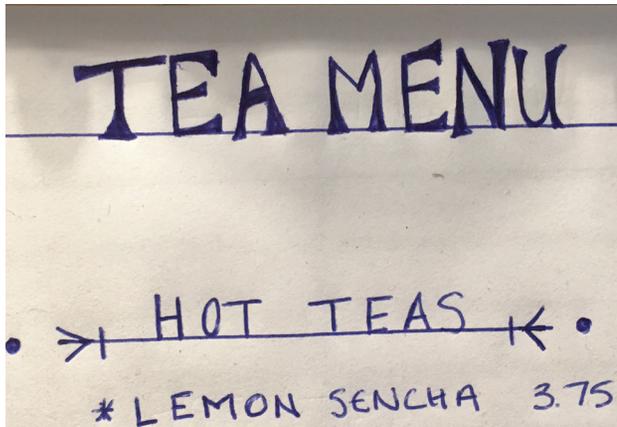
This is an address number of a coffee shop in Downtown Tampa. I think this modern script style font reflects the mood of the coffee shop inside. I like the swoosh of the '2's and how the line weight emphasizes this positive - negative space.



T. Caffeine. Photographed: February 27th, 2018
212 E Cass St, Tampa, FL 33602

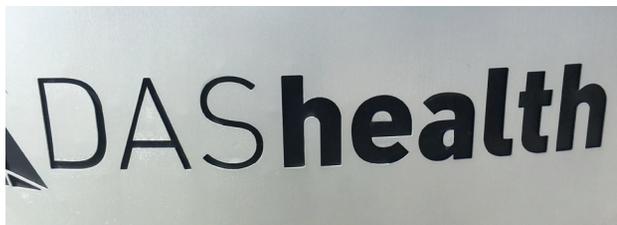
I love the label design of this coffee bean bag. The coffee shop had a different letter, in a different color for each type of coffee on display. This really caught my attention because of the emphasis of color in the design. The font of the 'T' is very contrasting modern style and pops around a simple white background surrounded by sans serif fronts.

Found Type Collection



Tea Menu. Caffeine. Photographed: February 27th, 2018
212 E Cass St, Tampa, FL 33602

This is a hand written menu at a cafe in Downtown Tampa. Simply pen and paper, from the source. That's what I love so much about this typography. Sure they could have typed and printed this menu in a similar style font, but it would never be THIS. The style incorporated is a playful mix of modern and slab serif font that gives the viewer a more personal feeling.



DAS health. Photographed: February 27th, 2018
N Macinnes Pl, Tampa, FL 33602

What caught my attention of this logo is the contrast in not only line weight, but also upper and lower case. Something about this logo is kind of off to me though. I'm not sure about using the two contrasting elements together, it makes it feel a little too separate. There's really no element that unifies 'DAS' and 'health'. I also find it off as well that the cap line is consistent across EXCEPT where the 'ea' are.

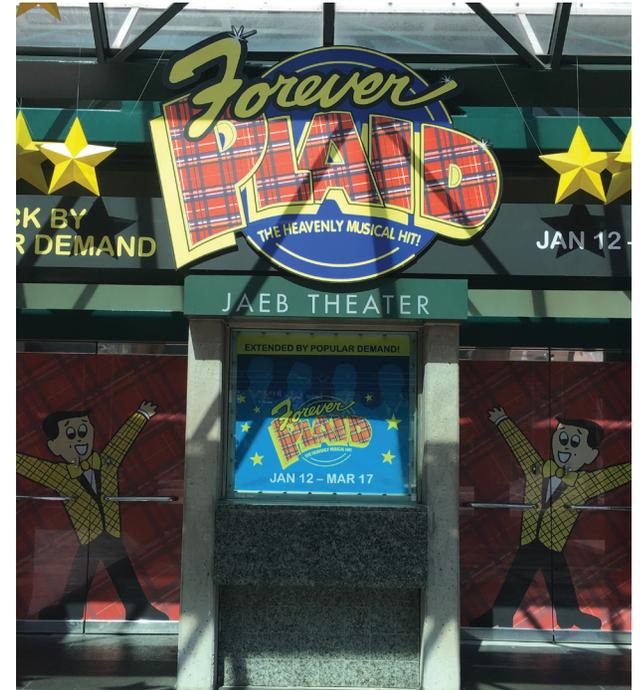


City Bike Tampa. A bike rental company in downtown Tampa. I like the movement throughout this typography. I also find the unrefined edges unique to the logo. It makes me think of the tread of a bike tire or gravel on the pavement. I enjoy the use of color in the type as well. It creates hierarchy in the design by putting all the focus on the word 'Bike' even though it's not at the top of the text. I also think the color helps unite 'Bike' with the rest of the text, giving it both unity and variety. Overall, it gives me this sense of FUN.



Esh. Graffiti. Photographed: February 27th, 2018
N Macinnes Pl, Tampa, FL 33602

This is a graffiti artist who's work can be found in front of the Straz center, Tampa. The artist uses a few different elements in this font. The 'Arti-t' seems very different to me than the 's-esh' in style. The 's-esh' is very stylized, where the 'Arti-t' is a bolder font, possibly going for a sans serif style.



Forever Plaid. Musical. Photographed: February 27th, 2018
N Macinnes Pl, Tampa, FL 33602

The typography in this set up is backed up by illustrations and other sculptural elements such as the hanging stars. For me, this whole thing is pretty hard to look at. I think the harsh yellow doesn't help the aesthetics of the design. The type is a script style and very bold sans serif. It gives me the feel that maybe it's a show for a kids musical, possibly? They use a lot of overlapping in the characters of the font and I'm not sure if I like it or not. For me I think it's just a lot going on. It's a very unsettling feeling.



Storm City. Sewer. Photographed: February 27th, 2018
N Macinnes Pl, Tampa, FL 33602

Pretty cool manhole cover I saw walking in Downtown Tampa. I think these can be very overlooked when your bustling around the city. But I find something beautiful in the design of it. I've also noticed how different one could vary to the next. The text here looks like they welded it straight off a metal letter press stamp. Though I do seem to notice that I read it as 'Storm city of' 'Tampa sewer'.

Found Type Collection



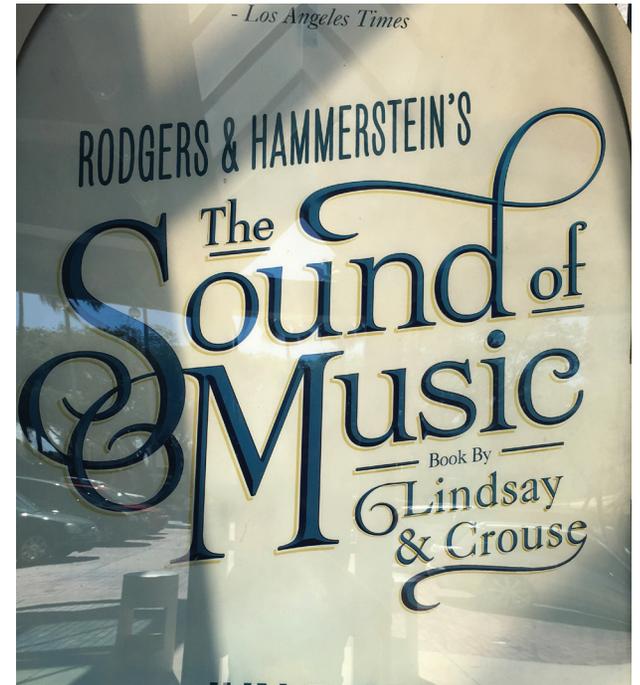
Champions. UT Baseball. Photographed: February 27th, 2018
401 W Kennedy Blvd, Tampa, FL 33606

If you can't tell, this is a UT baseball banner. Focusing on the type 'Champions' this font is slab serif and **VARSITY** font. The characters here are reminiscent of a number on the back of a varsity jacket in high school.



Steam Heat. cafe Photographed: February 27th, 2018
N Macinnes Pl, Tampa, FL 33602

This typography is from a cafe located in Downtown Tampa. The font is a hard slab serif with pretty distinct right angles as serifs (feet). I like the font, but I also enjoy how the steam swirl from the design plays in with the font, creating continuation and directional movement in the composition.



Sound of music. Performance. Photographed: February 27th, 2018
N Macinnes Pl, Tampa, FL 33602

The Sound of Music is my mom's most favorite movie. The type here truly reflects the shape of music notes. The type literally makes me visualize this store of lines of sheet music, created by the lines of the x-height and the swoops and swirls remind me of the shape of a treble clef. By doing this, the type just looks like this flowing visual sound of music. The font style used here is Transitional style font and the type creates directional movement.



Tropical. Landscape. Photographed: February 27th, 2018
Parked outside: N Macinnes Pl, Tampa, FL 33602

To be completely honest... I hate this font. So reminiscent of the dreaded Papyrus... but SO much worse. The only thing that makes this somewhat okay is the fact that they are a landscape company in Florida. Therefore the font reflects this island calligraphy going on. I think what could have made this font better??? is incorporating some of those rough unrefined edges and spaces into the palm trees.



Wiggle Butt. Personal collection. Photographed: February 28th, 2018
Home

This is my wiggle butt, Tilly. My dog is a pit bull mix, and many people can not stand her. She is the sweetest and most loving dog, so I incorporated something into her 'style' to help people understand the misinformed stereotypes about her breed. This font reflects an emphasized, decorated playfulness in its font. It reminds me of a title you would see in a colorful kids book. Therefore portraying this sweet sense of innocence.



Jeres. Bridge Art. Photographed: February 27th, 2018
516 W Cass St, Tampa, FL 33602

Jere's Kids. With little understanding on what that actually means, this bridge graffiti typography has something beautiful to it. The text is a sans serif font that uses varied line width in each character. I like this unrefined style to the words it almost gives the 'saying' its own new meaning simply based on the visual of the letters.

Found Type Collection



200 Central Ave #100, St. Petersburg, FL 33701

I found this font at a restaurant in downtown St. Petersburg. What really caught my eye about this is the uniqueness in the serifs. They create this trapezoid shape that sits on top and bottom of the letters that give you this visual line of direction for your eye. I also enjoyed how they used a similar concept in the subtitles of the menu by using a similar concept but in the center of the letters. I think by doing this it helps to unify the menu but also adds variety because they are not using the same font as the logo.



<http://nachocarbonell.com>

Nacho Carbonell is an artist I saw at the Armory Show in NY. I chose this font because I enjoy this handwritten feel of the text. It has slight variations in line width and is geometric yet imperfect. I notice how the straight edges of the text line up such as 'CHO' with these slight imperfections that make the font more interesting.



Darren Newman design
<http://www.meandmypen.com/work.php?id=222>

This image shows typography in a different way than the rest. The letters fill the negative space of the drawing with almost perfect precision. The letters respect the space of the woman in a way I would like to reflect in my own set for this project.



Art at the MET, NY

I chose this font, again inspired by a sense of handwritten quality of the letters. It reminds me of handwritten calligraphy written in ink and feather pen. The typography has a pretty high stroke weight but it is done gradually. I also chose this, because of the serifs at the ends of the 'P'. It reminded me of a letter I had chosen for this assignment

S.



Homosassa, FL

I passed this sign off of highway 19 and got caught at a red light. I have passed it maybe a thousand times in my life but here at the red light, I took a moment to check out the typography of it. It's pretty unique, I would say, how they ear of the 'g' is sitting on the top of its head, how the 'm's serif flows down as a descender. The reason I chose this typography though is how some of the letters fit together. It reminded me so much of this assignment. Small details like how the spur of the 'u' fits with the neck of the 'g' and the relationship of the 'g' and 'a' next to each other.



75 9th Ave., New York, NY 10011

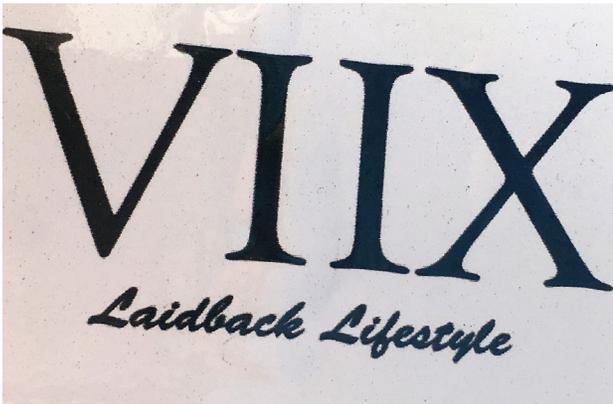
I think I got way too excited when I saw this poster out side of the Chelsea Market, NY. It reminded me so much of old wood type posters. The decorative font in the center of the poster really brings you in, then there's the san serif font at the top that curves to point you down and around the poster, and the serif font of 'Chelsea Market' that really stands out because it is different then the rest. Also, I feel the san serif font at the very bottom ties the top and bottom together like a bow on a present. The poster itself really has this rhythm of 'a, b, c, a'.

Found Type Collection



Bar In NY

I am a sucker for old and painted signs. The font used reflects the feel by its 'old style' typeface.



Sticker in the streets of Tampa

I chose this image, because I like the contrast between the roman, roman numerals, and the decorative script writing.



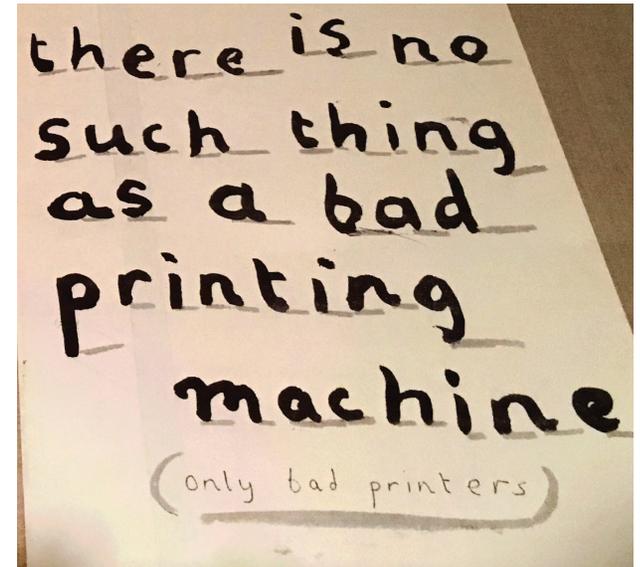
Art Gallery, NY

What really caught my eye about this piece, is how the letters themselves are simply only shadows. The artist only implied the letters through the shadow because of the white letters on the white background.



Bathroom sign
Broadway theater, NY

The 'W' in this sign really caught my eye. I think its interesting how the text is used over top of the large letter. It makes me wonder what the 'W' signifies. Is it Women? Welcome?



The MET, NY
David Hockney

I enjoyed this messy hand written font. It kind of reflects the message in a way that looks like just a thick ink pen blotting words on a page.



Books in hotel NYLO, NY

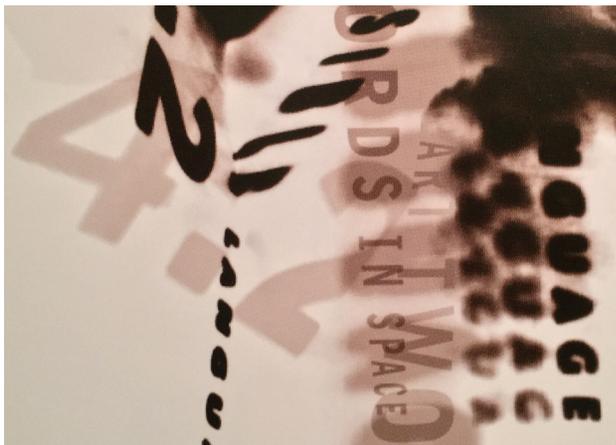
I love books, and I especially love old books. I thought it was really beautiful to see all the book spines lined up with the different fonts, how the different weights are so contrasting, yet somehow all seems unified.

Found Type Collection

Kristin Cullen



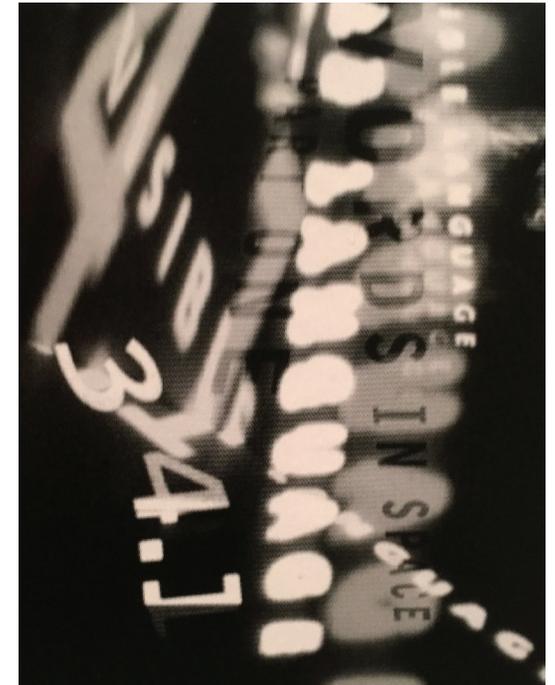
Instagram
<https://www.kristincullen.com>



Layout Workbook. Cullen. 154
<https://www.kristincullen.com>

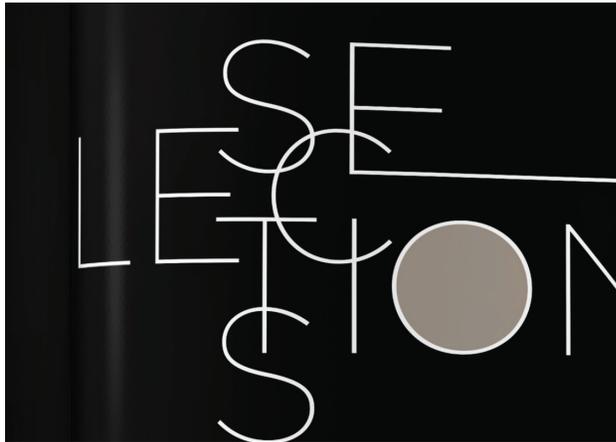
I was inspired by Kristin Cullen. I found this image on her Instagram, and it really reminded me of the overlapping letters in some of my compositions. It has a touch of simplicity and the overlap is aligned in a way that matches up with the text behind it.

Cover for “Visible Language” by K. Cullen. I was really inspired by her work overall. She creates these really interesting, dream-like compositions. It makes you question the readability of the work but the viewer can still read it.



Layout Workbook. Cullen. 154
<https://www.kristincullen.com>

“Projected letter forms are manipulated to create depth and perspective.”
The composition gives the viewer a direction in which to interact with the material. She uses hierarchy in a way that is both visual and spacial by leading the eye from one part of a composition to another. This concept helped inspire my personal ‘hierarchy’ composition.



<https://www.kristincullen.com>

I was really interested in how the letters interact here. the 'C' is just this large center point in connecting many of the other letters together. I also enjoy how the 'O' really balances the shape of the 'C'.



<https://www.kristincullen.com>

For this one, I really focused on how the letters on the top line interact with the letters on the bottom. There is really no spacing between the two, but space in an essential part in what makes the composition work. Of course I would like the letters to all light up precisely, but looking at the bigger picture, that may just not quite work out.



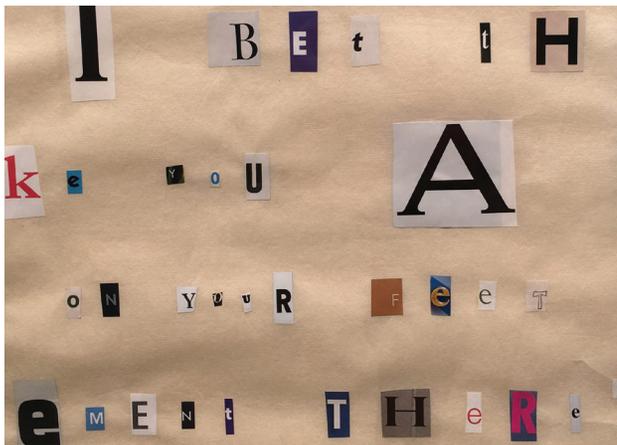
<https://www.kristincullen.com>

I absolutely love this image. I think its so interesting how the lines within the letters themselves overlap within the overlap of the words.

Found Type Collection



This artist made multiple compositions like this all on life-size large paper. Yet each seemed unique by the placement of the cut out letters. I thought it as interesting how it may seem like the placement of letters was random, but yet the artist seems to have a scheme in mind for each letter.



Art gallery, NY
Artist Unknown



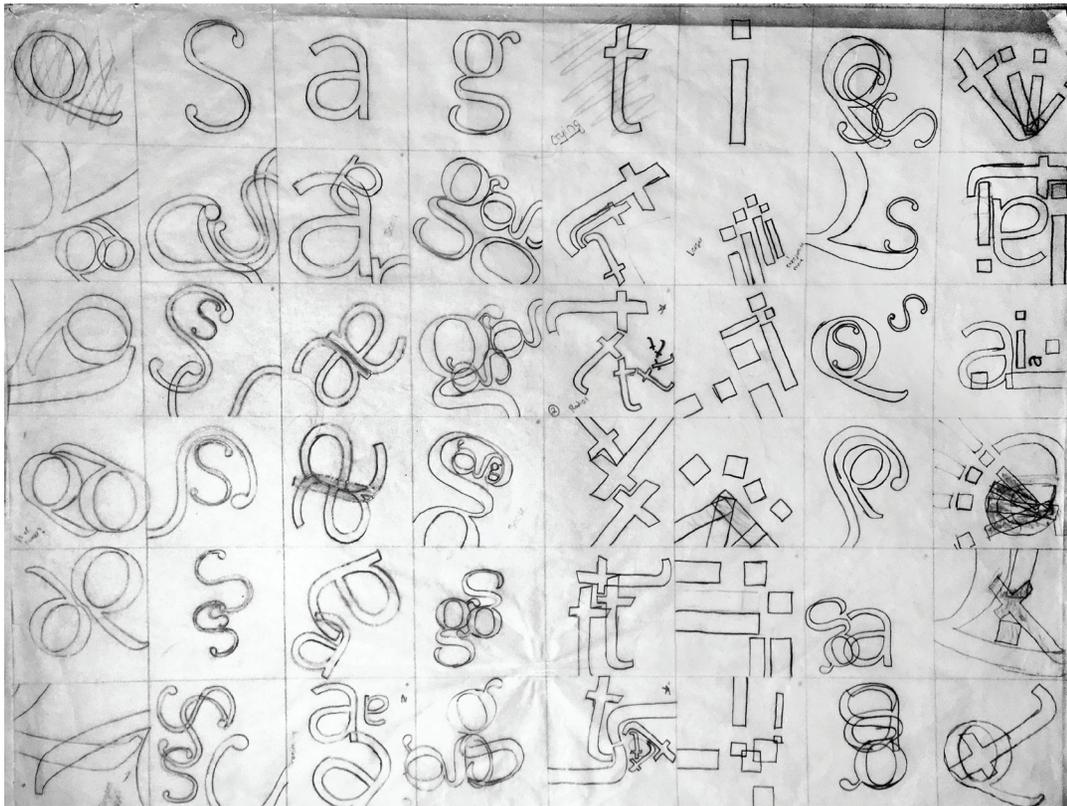
Spacial Compositions, 2016
Danielle Ronzo

This is a composition I did in my 2D design class, exploring space in a two dimensional area. I explored transparency where letters cross each other, gradient through values and sizes, and the shape created by placing two 'Z's together.

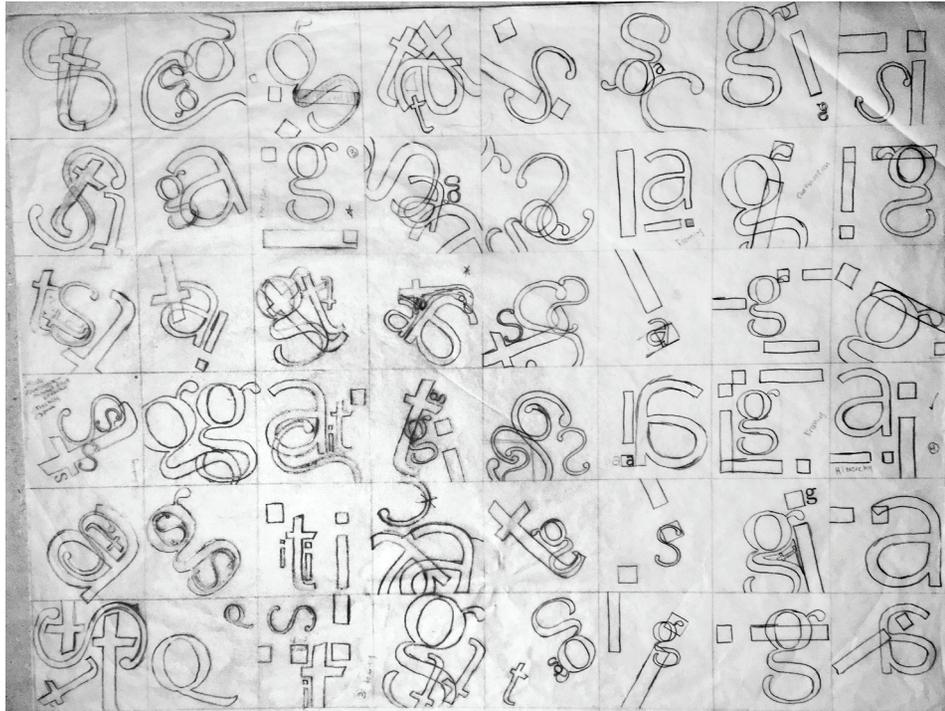
Letters

a i s
r S t

Sketches

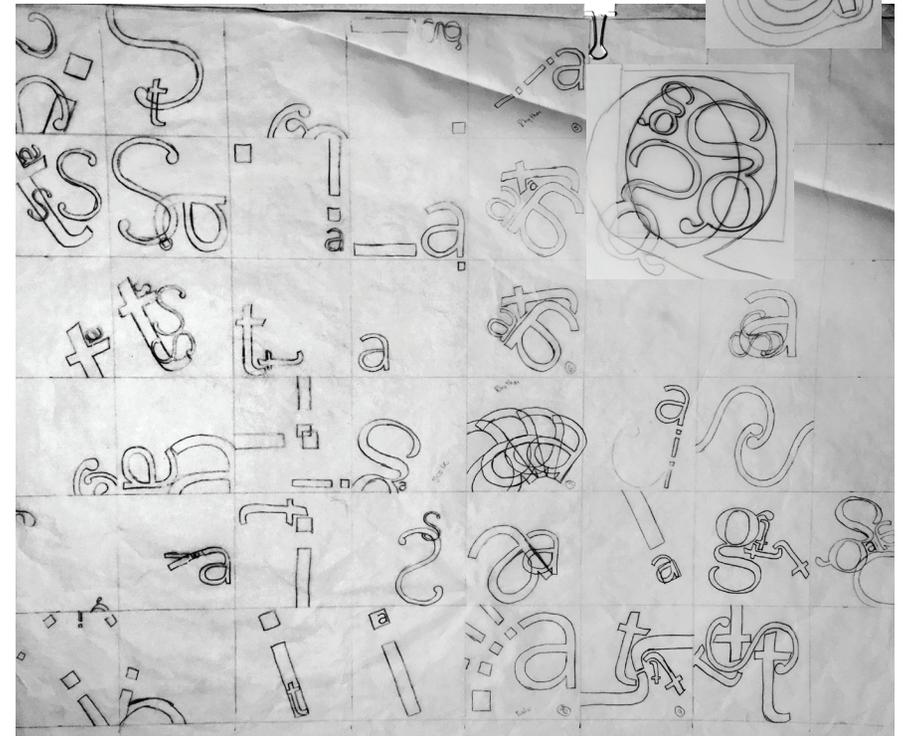


I started my sketches by tracing each letter at the top of my page. I really wanted to get a feel for each letter individually before they interacted with each other. I explored how each letter fits within itself, playing with scale, rotation, and repetition. I embraced the unique qualities of each letter, such as the complexity of a 'g' or simplicity of an 'i' and then started to focus in on how two letter forms played together. How the curve of one letter fits in with another, or how the straight geometric of an 'i' fits with the straight of a 't'. I focused on complexity vs. simplicity, asymmetrical vs. symmetrical, and contained vs. cropped compositions. I looked at how each of these characteristics could fit together to give my composition unity and variety. I found that some letters fit well embodying the space of another letter, where as others overlapped to create unique new forms.

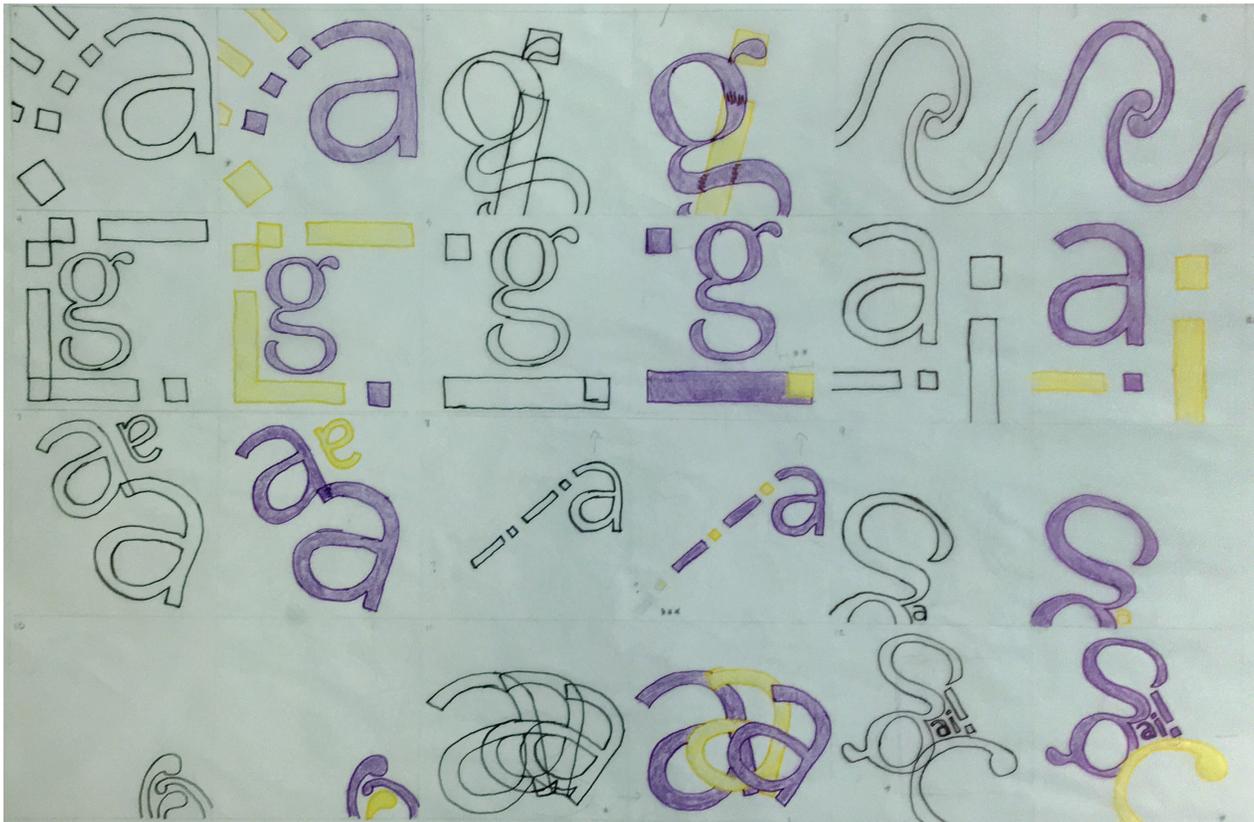


My sketches began to get more and more complex as I began to explore with multiple letters in a single composition. In some sketches, I relied on alignment and others I explored almost a free flowing space within the borders. I relied heavily on overlapping letters and I feel my compositions begin to feel clustered here.

In this set of sketches, I started exploring simplicity as a response to my previous sketches. I explored space within the boundaries, realizing that everything doesn't have to be front and center of the box. I really wanted to focus on the form of the letters and not so much creating crazy new forms from overlapping.



Final Sketches



At this point I had chosen my final four letter forms, a, g, i and s. I was happy with my compositions and knew I had some alterations I felt pretty necessary. For example, I noted that a few compositions were too simplistic, that I was losing my design principle with a few of them once they became solid, and that some I just didn't feel like they were strong in general. Once I did get feed back I noted some suggestions and took my letters into Illustrator. Little did I know, my compositions would really take off once I put them into digital form. But for now, I felt I had a good start.

Final Letters

A lowercase letter 'a' in a modern, sans-serif font. The letter is simple and clean, with a slight curve at the bottom.

Avenir 35 Light

A lowercase letter 'g' in a classic serif font. The letter features a decorative flourish at the top and a small loop at the bottom.

Baskerville

A lowercase letter 'i' in a classic serif font. The letter is simple and clean, with a small square dot above it.

Univers Roman

An uppercase letter 'Q' in a classic serif font. The letter features a decorative flourish at the bottom right.

Adobe Calson Pro

Digital_V1

Anomaly



Continuation



Economy



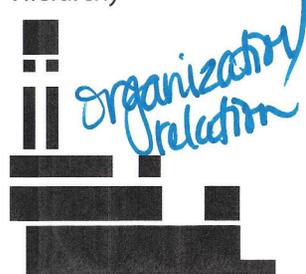
Framing



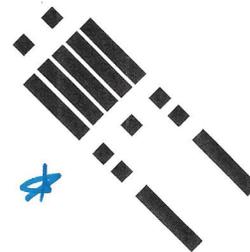
Focal Point



Hierarchy



Proximity



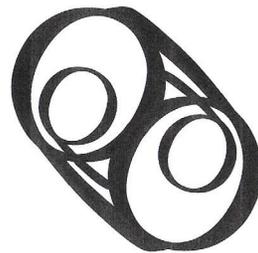
Rhythm



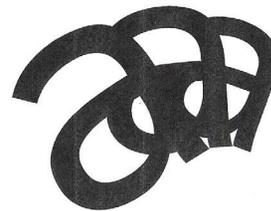
Scale



Space



Texture



Variety



Feedback

I had made some pretty significant changes from my sketches to my digital set. My 'continuation', 'focal point', 'hierarchy', 'proximity', 'rhythm', 'scale', 'space', and 'variety' were all brand new.

Peers

My biggest pitfall for my first digital version is in my 'hierarchy' composition. It feels very unorganized and random. There's not much studying the relationship between the letter forms.

I had other major changes as well, such as better exploring texture. It didn't consist of many small elements that made you want to 'touch' the composition.

I also needed to work on the relationship of the 'g' in 'framing'.

Economy is interchangeable with 'hierarchy' and 'scale'.

'Economy' is strong, but not for economy.

Think about 'Rhythm' through space.

Also, to watch the balance of each letter used.

Myself

I didn't like my 'hierarchy' composition, but I was really trying to work with something different. So I gave it a shot. I knew something was off with it, but I really wasn't sure quite what.

I felt that my 'texture' composition was strong when it was just an outline, but once it became solid, it lost all description of texture. Though I do like the composition itself and the line the 'a's make in a circle. Maybe I can use this elsewhere?

I agree with my feedback for 'framing' and instantly had an idea in mind for my next step here. I like what I have going but I feel it is a stepping stone to a greater composition.

I agree with switching 'economy' but I still feel the composition is still pretty simple.

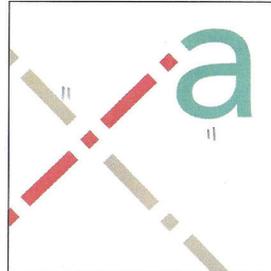
I feel like my 'a' gets used a lot, whereas the 'g' really doesn't get used as much.

Digital_V2

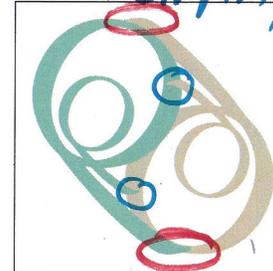
Anomaly



Continuation

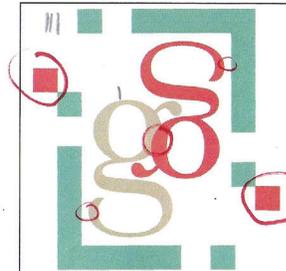


Economy

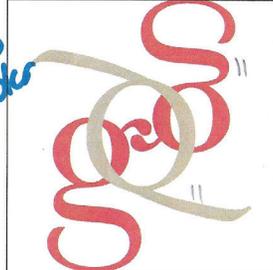


Simplify

Framing



Focal Point



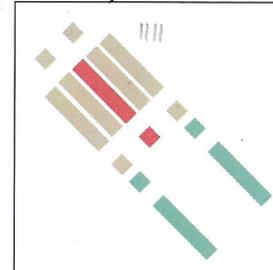
loses w/ color

Hierarchy

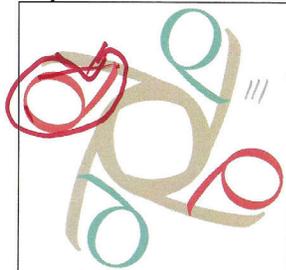


Stronger

Proximity



Rhythm

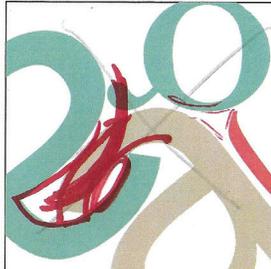


Scale



↓ red set.

Space



Texture



TO Positive

Stronger

Variety



*Stronger
include all letters*

Feedback

'Space', 'texture' and 'economy' are my new compositions, I also switched 'economy' with 'hierarchy' and reworked 'framing'. I added color but I'm not quite sold on my decision.

Peers

My biggest issues were my new compositions 'space' and 'texture'. I had issues of awkward trapped space, almost that the letters didn't respect the space they coexisted in. 'Texture' could be much stronger as a whole. Explore further.

Economy should be further simplified. Flow better.

For 'framing' the space between the 'g's were clustered and the red squares for the 'i's were unnecessary.

My focal point was successful in black and white, but I lose the focal point in color.

'Scale' could be pushed further, but understand to respect the space of the letters.

'Variety' is good, but it could be stronger if I included all the letters in my set.

Myself

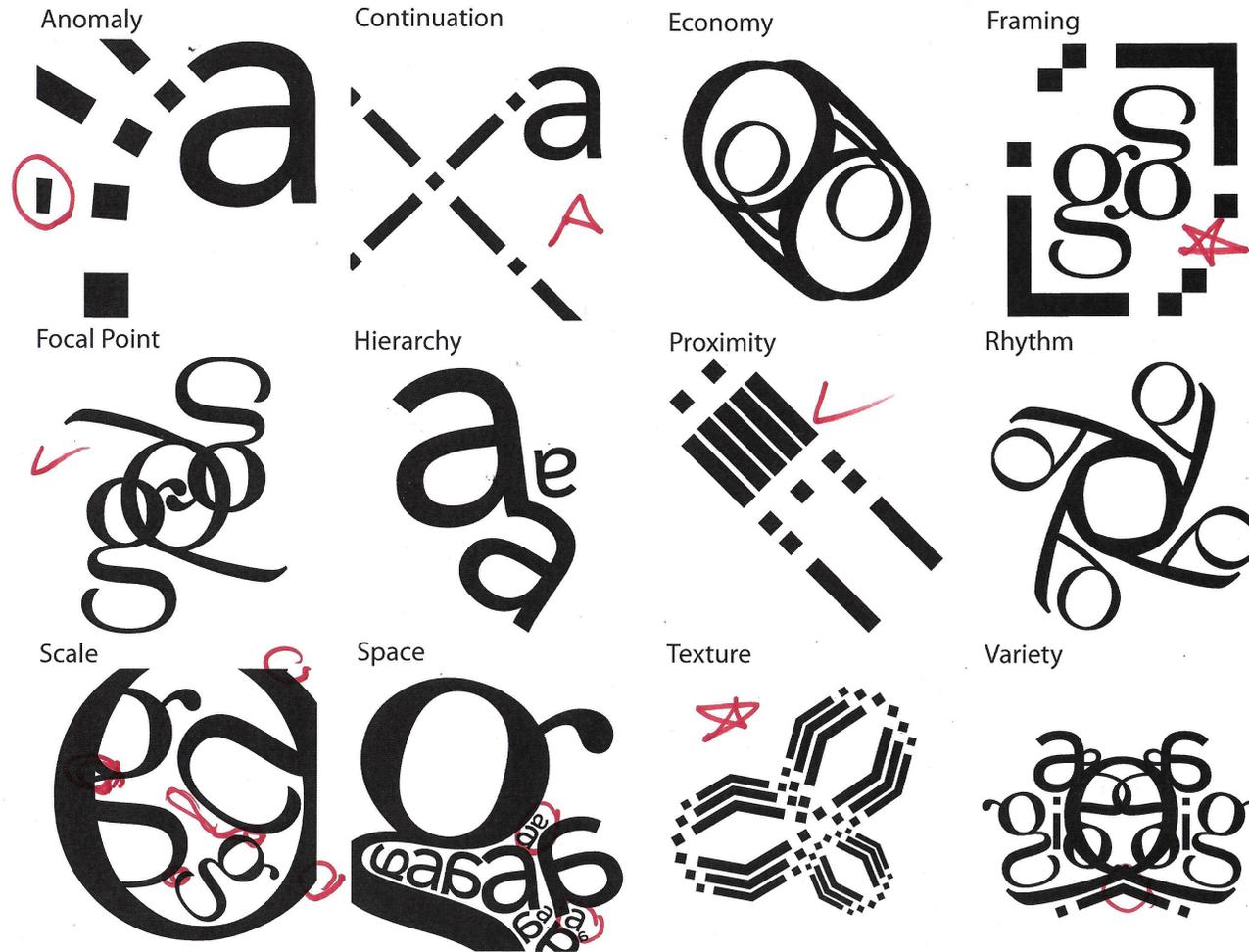
I hated my 'space' and 'texture' compositions from the start. I knew I had to keep working with them further. I'll probably scrap these and start fresh.

I agree completely with the spacing in my 'g's for 'framing'. Though I really do like the squares on the outside, I feel like it gives the composition another element to look at. I will say, it is distracting from the point of focus and almost directs your eye away from the center of the composition. I'd like to rearrange this further and see if I can make it work.

I had a variation of 'focal point' where I broke up the 'g's and only in the center of the 'Q's were red and it was very strong. But that's not a legal move. I still really enjoy this composition.

I had done a self-critique before peer critique and I had actually included pushing the space around scale, it just didn't feel complete to me. Also, to explore the space on top of my 'variety', it too felt incomplete.

Digital_V3



Feedback

**“The last 10% is 90%
of the work”
-Melissa Gridley’s professor**

‘Scale’ and ‘texture’ are my new compositions. I reworked ‘framing’, ‘space’ and ‘variety’. ‘Hierarchy’ has me stuck, I know I’m going to have to push that more. Currently working on a better color palette.

Peers

The third ‘i’ in ‘anomaly’ is cropped awkward. It’s not far enough in or out, and if it’s essential to the design principle it needs to be more in.

‘Economy’ still needs to be simplified.

‘Hierarchy’... ehhh.

‘Rhythm’ relies on color for the principle, think about it as ‘a, b, a, a...’.

‘Scale’ is stronger but there’s still awkward spacing and unintentional placement and cropping.

‘Space’ still needs to work on respecting the surrounding space of each letter.

‘Variety’ is getting cramped.

‘g’ doesn’t play nice with others.

Myself

I had actually made note of the change for ‘anomaly’ but didn’t actually change it for this critique, so I’m actually glad it was brought up.

I will work on ‘economy’, maybe I just need to go for a different approach.

I’m not crazy about ‘hierarchy’, I feel like it’s my weakest link.

I agree with ‘rhythm’. Maybe I can adjust size variation? I feel like something could sit between the spaces.

‘Scale’ needs work, but I’m not sure what I could do for it at the moment.

I like my concept for ‘space’ I just need to push it to make it work.

‘Variety’ is one of my favorites, but I absolutely agree I crowded the composition. It’s not as pleasing as it was prior.

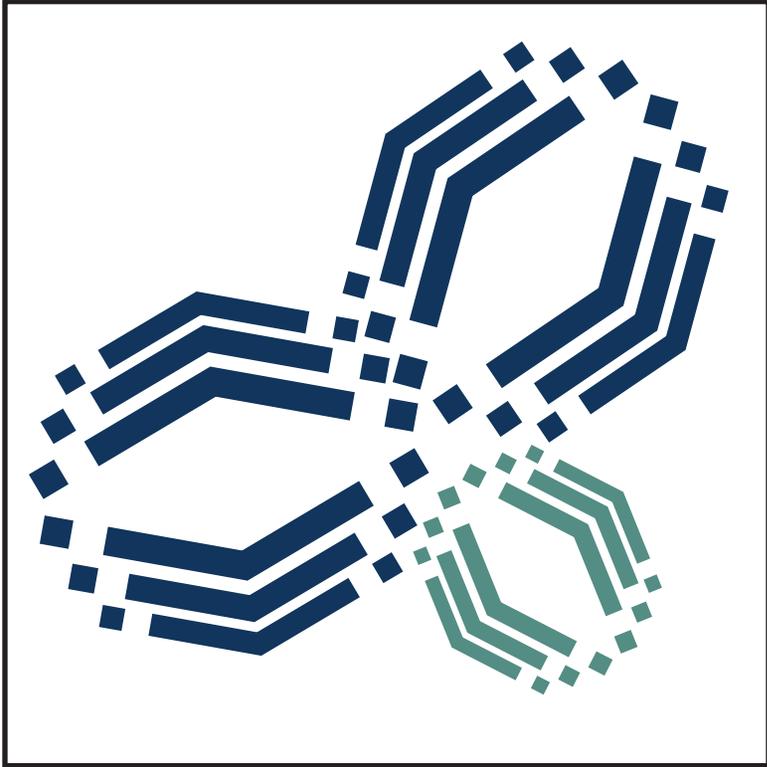
Final Set

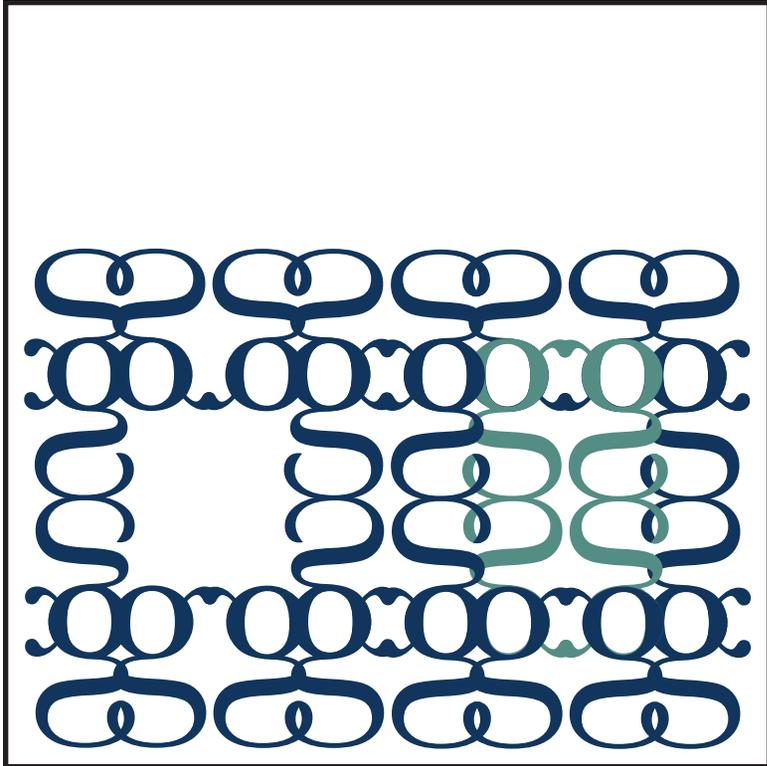












Anomaly



Continuation



Economy



Framing



Focal Point



Hierarchy



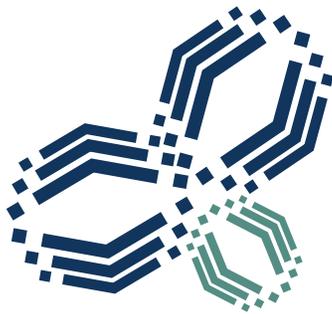
Proximity



Rhythm



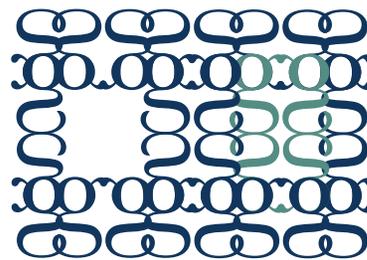
Scale



Space



Texture



Variety



Reflections

I feel that I have truly pushed my compositions to their potential. I really enjoy seeing the progress in where these started to where they are now. At first I really pushed the simplicity in my designs. At this point, I still feel they convey that sense of organized simplicity, but they are each complex in their own unique way. I think my goal from the start was to succeed in the project requirements, but do so in a way that reflected my own sense of appreciation for the design. I enjoyed coming up with creative outcomes for my letters. I didn't want to push them to be something they're not, something I'm not.

"Everyone's senses are piqued in unique ways, yet everyone has the potential to visually interpret his or her findings and make the ordinary extraordinary."



Reflections

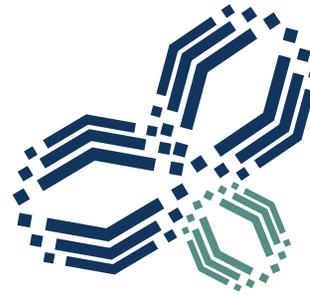
The design principle I struggled with most was hierarchy. I did some research for inspiration on what I could do to push my design. I really wanted to immerse myself in the concept, and possibly an idea would follow. I found a quote from Karen Cheng that I thought might help...

"The orientation of informations relies on typographic differences (size, placement, value, texture) to establish hierarchy."



My inspiration for my 'scale' composition came from work by Kristin Cullen...

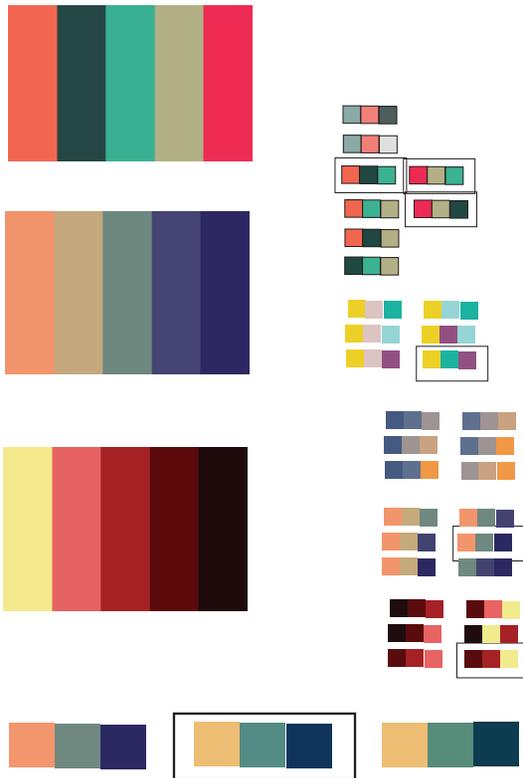
"Projected letter forms are manipulated to create depth and perspective."



My goal was to attain a sense of perspective without in fact manipulating the letters at all. I was inspired by the perception of letters receding from the viewer.

“Color adds dynamism to a design, attracting the attention of the viewer, and perhaps eliciting an emotional response.”

One of my biggest struggles with this project, was finding a color scheme I thought really represented my compositions. The following is my path of deciding my colors...

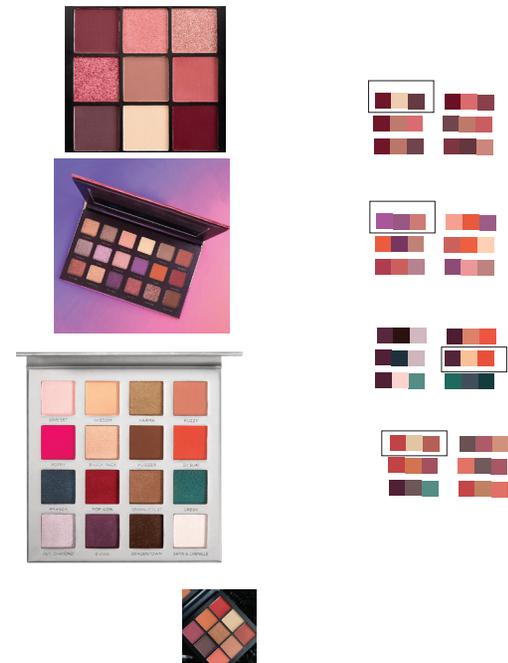


I'm not exactly sure what I was looking for at first. I wanted something that had pretty neutral colors, then one color that really popped. Something I could use sparingly to make a statement (enhance a design principle). I think just searching through color palettes really helped me determine what mood I was looking for.

At some point, I realized what I was looking for almost described an eye-shadow palette. I wanted a lighter color, darker color, and a 'pretty' color. Though I didn't end up using it for my final decision, I feel like I got some pleasing color combinations in the process and I may have to save for later use!

“Working in two-color is always restrictive, but frankly, I welcome it.”
-Cheng

This became an inspiration for my final decision. I don't think I could have done it in only two colors, but I feel that using the same side of the color wheel helped my unity in my design.



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