

# LYRICAL LAYOUTS

(Typography, Grids, Visual Hierarchy, Layout design, Indesign)

## CAVEAT:

Before attempting this project make sure you understand how to use the basic functions of *Indesign*: Setting up a document, columns, guidelines, placing images, links etc. AND familiarize yourself with Visual Hierarchies (there should be a document that will learn ya everthin' you need to know attached to our design 11 webpage. .

I'm sure that your teacher will show you everything you need to know!

## OVERVIEW:

In this project you will create a layout design using, as your only element, the lyrics of a song or a poem that you love. The task is to create a dynamic, balanced and unified composition that corresponds with your grid format (as determined by the number of columns in your layout) and utilizes rules of visual hierarchy to the interest and readability of the work.

## STEP 1:

- Choose your song or poem.
- Make sure it's appropriate
- Make sure you credit the author as part of your design.
- Type it out (or copy and paste it) in Microsoft word.

## STEP 2:

- Now start deconstructing your lyrics. Start pulling out lines, words or phrases that you feel are important, beautiful, poetic etc and start applying a Hierarchy to them.
- Change the size and colour in accordance with how much you want to emphasize each pulled element.
- Start thinking about a colour scheme (2-3 colours used in harmony with one another and in service of a visual hierarchy, readability and aesthetic beauty)

- Choose two fonts that you will use in your composition and start applying them to your lyrics.
- One should be a work-horse – most of the text will be set in the style.
- One should be bolder, more graphic and decorative to use for emphasis in really important parts.
- This step is about analyzing and organizing your content – understanding the elements that you will be using to compose your poster.
- See the process example on your webpage for reference.
- Print out all work and paste into your sketchbook.

### STEP 3:

- Copy and paste, or just type some of your chosen words or phrases into Photoshop.
- Continue to play with colour, stroke, size etc.
- Try rasterizing your type and manipulating it with various functions of photoshop.
- You are, in this step, creating visual images of your words that you can place into Indesign as image elements, creating a repertoire of elements to employ in your final composition.
- Make multiple versions of each element.
- Save your work.
- Print out and paste into your sketchbook.

### STEP 4:

- Open an 11" x 17" one-page Indesign document. Set appropriate margins and choose the number of columns that you want to work with (I recommend 4-10)

### STEP 5:

Create some really quick rough drafts. (again – see process example for reference)

- Decide on a simple 3-tiered hierarchy of importance.
  1. Really important (a word or two that your really want to emphasize)
  2. Medium importance (as sentence or two)

3. The rest (this will be MOST of the lyrics, set in your workhorse font and set small.
- Do some really quick rough drafts sketching out what your basic composition will be, of course – corresponding to your column grid.
  - The lyrics don't necessarily have to be in perfect order. But should be set according to your tiered system – so verses should be together for the most part at least.
  - Incorporate ideas of Visual Hierarchy! Manipulate:
    - Size
    - Complexity of design
    - Colour
    - Position on page
    - Value
  - Incorporate NEGATIVE SPACE into your compositions!
  - Feel free to use repetition. For instance the chorus will probably be repeated multiple times so you can, if you wish, repeat it multiple times in your layout (but you don't have to) and, if you do, it doesn't necessarily have to be treated the same way.
  - You DO have to include ALL lyrics plus the author's name.
  - Think about words, lines and verses as BLOCKS of information that can be manipulated: enlarged, shrunk, stretched, coloured, flipped etc...

#### Step 6:

- Execute your designs in Indesign.
- Do not be afraid to alter aspects of your rough copies, change your mind or come up with new ideas. Your roughs should be thought of as a guide – not a strict rulebook.
- Check your work with your teacher.
- Export as a PDF
- Submit to your digital hand-in folder on our webpage.

#### EVALUATION

##### COMPOSITION:

/10 - Conforms to an intentional and recognizable grid format. All elements align. Spacing is consistent and intentionally used to create unity of design or imply a hierarchical standard.

/10 - Is dynamic, includes repetition, variety and is balanced.

/10 - Utilizes a recognizable, understandable, harmonious and logical system of visual hierarchy.

#### ROUGH DRAFTS and Sketchbook work

/10 - are useful, well considered and practical and problem solving. All process work is included in your sketchbook work. There is a direct connection between your process work and your finished poster.

#### SUBMISSION

/5 - All instructions adhered to and work is submitted on-time.

#### TOTAL

/40