

TEXT POSTER

GRAPHICS 10

Composition / Pattern / Unity / Emphasis / Positive-Negative Space

Choose a quote, lyric, line from poem or any other phrase between 6 – 10 words long. The phrase should have some resonance with you as you will be working with this phrase for a while (if you are going to get a song stuck in your head it might as well be one that you like!)

Composition Development

Using the Thumbnail handouts, and referring to the letterform composition example sheets (both available on our website), begin experimenting with placing your text in a grid.

- Start out by simply writing out your phrase in the first thumbnail box provided.
- Don't worry about the size, shape or colour of text yet.
- Notice how many words you have.
- How many letters.
- How many rows of text will you have.
- How many columns for letters?
- Your rows and columns will determine your **grid**.
- Each element (word or letterform) must align with two grid columns and at least one other element.
- Can you have a straight grid or will you adjust your columns every row?
- Slowly integrate ideas and manipulate elements such as size, colour and space and contrast to create emphasis on certain words.
- Remember that the **ONLY** elements you are including and manipulating are the **words** and **letters** themselves. Do not start including images, patterns or other elements that distract from the primary focus on your phrase.
- Make sure you do all the math so that you can convert your design easily to 18" x 24". How big is each letterform etc...
- Your finished composition will reflect a well considered dynamic composition that has had all inherent problems in the design solved and utilizes multiple strategies to guide your viewer in the reading of your poster.

Photoshop

Open an 18" x 24" 300 dpi document in Photoshop.

Create an appropriate grid using guidelines by clicking on "Create New Grid Layout" under "View" in your menu bar. Make sure that "preview" is selected and don't forget to include **gutters** and **margins**.


SAVING

Remember throughout the process to save early and save often. It would also be a good idea to "save as" so you can keep different versions at different stages of your development just in case you need to go back to one.

FONT

- Choose a font to use. You will probably have to experiment quite a bit with this. Do you want a serif or sans serif? Type out your whole phrase in multiple fonts in reasonable large size so you can get a feel for how each character will behave. Will any of your letterforms or words be squished or warped excessively? Will your font allow for this while still remaining legible?
- Now start typing out your phrase. Work with each letterform or word separately so that you can manipulate each as its own element.

MANIPULATING LETTERFORMS and WORDS




- Change the font size to appropriately resize text.
- You can also manipulate the **Kerning** in the Character Palette to affect the spacing between letters to fine tune.
- You can use the Vertical type tool  to type vertically.
- You may have to **rasterize** the type (layer>rasterize>type/layer) before you use the edit tools. This will effectively transform a piece of type into a rasterized object. You will no longer be able to use the type functions to affect this object.

- You can use edit>transform>rotate to change the orientation of a piece of type.
- You can use edit>free transform on the rasterized type in order to resize it. You can resize it so it won't warp (constrain proportions) by simply clicking on a corner of the bound box and pulling out. You can reize and warp by clicking "shift" before you drag out the bounding box.

VISUAL HIERARCHY

- This is a fancy term that simply means that you indicate to the viewer, through your decisions, which parts of your image are most important. You do this by creating **emphasis** on certain elements.
- You can create emphasis by manipulating size, contrast (value or colour) or by creating space around elements (thereby framing them).
- Elements that are larger are more important.
- Elements that are bright bold colours that contrast with the background OR other elements are also emphasized.

BACKGROUND



- Your background can be white or black or a colour.
- If white - keep document as-is and type in black (for now)
- If you would like a black background:
Double click your background layer on your layers palette and rename "layer 0"
- Select your paint bucket tool  , make sure you have black selected  on your palette  and click on the background. Just make sure you type in white.
- OR you csn create a new layer below your background AFTER you unlock and rename it.

LAYERS

Here is where you need to start paying close attention to your layers (F7).

Each time you create a new letter or word that is going to look different from the letters or words around it you will want to create a new layer.

You can do this one of two ways:

1. You can simply select the layer drop down from your menu and click "new" then type away.
2. You can toggle back and forth between the type tool  and the selection  tool every time you want to type a new word or element. Make sure you click a new starting point away from your last text element and you will automatically create a new layer. The layer will be named whatever you have typed within it.

INVERTING

To create White text on a black background (or vice-versa):

make sure you are in the right layer and drag a selection box around the elements you'd like to affect.

Select Image>adjustments>invert.

OR

You can create a black box of appropriate size (rotate or resize if necessary using edit>transform) and drag beneath your white text element layer in your layers palette.


COLOUR

Come up with a colour scheme that is harmonious (looks good) but also creates emphasis on certain word within your phrase.

You are encouraged to develop your colour scheme, making it more complex than your rough drafts. If you have used red in your rough draft you can use multiple reds within your finished work.

Do not, however, go wild with colour. Make sure you have a colour scheme/plan and know exactly how and why you are using colour within your composition.

You can create pattern and unity through repeated colour use within your composition. Remember that colour has *visual weight* and will therefore affect the *balance* within your composition.

- You can then use the paint bucket tool  to colour your letterforms (if you have already rasterized them)

MANAGING LAYERS

Your layers palette can easily get out of control and be very confusing if you are not careful.

Make sure you always have your Layers palette open (F7) and that you keep track of any new layers (sometimes you create a new layer by accident that you don't really need – delete it immediately)

Make sure you name new layers so that you can remember what content is on them.

Merge layers by using the “merge visible” function in your Layers dropdown. You can hide layers by clicking on the “eye” icon on the left side of the layer tab in the layers window.

When you are finished your project make sure you flatten your image (Flatten Image in the Layers drop-down).

Save your final image to your USB drive and submit your digital file for marking.

EVALUATION

Process: All steps within the process have been followed with an emphasis on logical and progressive development of composition.

/10

Composition: Is dynamic, balanced and well thought out. All decisions are logical. Negative space has been considered a dynamic element of the composition.

/10

Photoshop Technique: project reflects an appropriate use of Photoshop techniques. Imagery is resolved (not pixelated) and all appropriate functions have been incorporated.

/10

VISUAL HIERARCHY

Use of colour, contrast space and size have been incorporated into design to effectively create emphasis and hierarchy and influence the way that a viewer reads and understands the content.

/10

Total

/40