Variations-Traditional and Digital
The following examples are from student and industry. Also, through traditional sketch and computer variations. Examples included are:
Object Studies
Identity Studies
Single Page Studies
Letterform Studies

These variations—pending on your assignment type—should be considered during the “Development” phase of design.
The three main phases of design are:
Research, Development and Finalize.
Object Study-student

Compositional Study Relating an Object to Various Formats

The study in Figures 11.49–11.54 illustrates the analysis of an object (in this case, scissors)—its physical characteristics, shapes, and inherent directionality—and relates it to various formats. Other considerations illustrated are how the position, orientation, and size affect the compositional relationship.

The visual problem-solving process in the study began with quick sketches to illustrate different visual options, utilizing positive/negative contrast, figure/ground relationships, and combinations of more than one compositional figure.

Figure 11.50
Sketches illustrating the visual thinking process considering the layout of the object in a format relative to size, position, and orientation (illustrated by David Roadcup).
Figure 11.51
Sketches illustrating the different figure/ground relationships when the compositional element is cropped. The scissors become difficult to identify because of the figure/ground relationship (illustrated by David Roadcup).

Figure 11.52 (a-f)
Studies of figure/ground relationships within different types of rectangular formats, relating to figure recognition (illustrated by David Roadcup).
Figure 11.53 (a-h)
The format remains constant while the positions and orientations of the object are studied, with consideration to balance and equilibrium (illustrated by David Roadcup).

Figure 11.54 (a-d)
The figure remains constant while the size of the format and the figure/ground relationship are altered (illustrated by David Roadcup).
Object Study-student

11. Comparative grid

Colors, shapes, and textures are never viewed alone. They are always seen in an interactive composition. Fundamentally, design is the thoughtful interaction of elements composed to communicate ideas. By making comparisons, we analyze and understand the world around us. Comparisons arranged by a designer can generate ideas through provocative juxtapositions.

Using at least five different drawing media and techniques from the previous exercises, compose a grid of your drawing experiments. Juxtapose them to heighten the differences between images. By placing differing images next to one another, you enhance variety and the comparative value of the whole composition.

- This exercise brings together the various media and techniques for a comparative study. The grid acts as a media and technique "sampler" and can be used as a resource for applications in design. Grids also are a good method of unifying a great variety of styles.

Shana Leigh Acosta
Object Study-student
Object Study-student
Object Study-student  move to 5 in- final req (3)
Object Study-student
EXERCISES

Themes
1. Design water

Often a design piece has a theme, whether it's a paper promotion or an annual report. A theme, an implicit or recurrent idea, may be a visual one, a motif, or a topic. A water motif is a good one because it's general, suggests color and movement, and could appeal to the tactile sense. Water has been designed in a number of ways, though many designs rely on a cliché wave to depict water.

Try to come up with new ways to depict water; please don't use any clichés in this exercise.

- The point of this exercise is to learn to establish a theme and come up with new ways to visualize cliché images, like water.
Identity-industry

Embedded in this philosophy is the use of ironic content to express the complexities and contradictions of our era.

The “rendered spontaneity” of the Nantucket Arts Alliance “N” is certainly not an intentionally didactic statement about the condition of postmodern culture. It is, however, an image of its time. The concept is decidedly modern: reducing the essence of an organization to a single symbolic form. The realization of the idea, however, uses imagery that is distinctly postmodern in its use of irony. This image allows a merely rendered illusion of a brushstroke to replace the innate and virtuous natural beauty of the real brushstroke. It implies a triumph of virtual reality over actual reality, of what appears to be rather than what actually is.

Title: NAA logo
Studio: Martin Holloway Graphic Design, Warren, NJ
Design and hand lettering: Martin Holloway
Client: Nantucket Arts Alliance

STEP 1: Raw brushstroke (there were a lot of these)

STEP 2: Comprehensively shown to client along with several other concepts; original brushstroke crudely retouched for clarity

STEP 3: First tracing in development of finished art; “N” was later revised

STEP 4a: Final tracing for preparing the finished art — with guidelines for hand-lettered type in the oval

STEP 4b: Tracing development of hard lettering — step prior to doing finished lettering

STEP 5: Finished design
## STUDENT PHOTOGRAPHY 2007

### Digital Photography
- Erin Harsh
- Hee Jung Kim
- Laura Kwiatkoski
- Nadya Lapets
- Michael Meager
- Jessalyn Wilson

### Traditional photography
- Michael Blackmon
- Gareth Trollope
- Lisa McCartney
- Tom Kelly
- Sheba Gittens
- Danielle Morgan

### Advanced Photography
- James Horvath
- Sean McKeag
- Dustin Perri
- Tom McFarland
- Chelsea Cartabiano
- Nadine Luther
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September 14, 15, & 16
German Bands, German food and drinks, arts and crafts combine for a true community party with dancing long onto the night.
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September 15 & 16 10am – 5pm
Arts and crafts festival located at 9 separate covered bridge sites. Historical exhibits, children’s activities, food and entertainment.
Ebenezer, Henry, Krepps, Hughes, Wyit Sprowls, Hanover McClurg, Pine Bank, Carmichaels, and White Covered Bridges
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