Contrast and Concord

This project is about the visual possibilities of typographic contrast. You'll create seven different compositions, each focusing on a particular kind of contrast. Aim to make each of these compositions different from the others, and to make each one a dynamic work that both *activates* and *unifies* the space.

In his book *Design with Type,* Carl Dair describes seven ways in which type can contrast (ie: be different) and concord (ie: be similar). His seven kinds of contrast are:
Size
Weight
Structure (serif/sans serif, monoweight/varied weight)
Form (upper/lowercase, roman/italic or letterform shape)
Color
Direction
Texture (different gray levels created by blocks of type, not texture within the letterform itself)

Using found type and working by hand, create seven compositions dealing with each of these kinds of contrast separately. These are abstract compositions using type. The words and their meanings are not important here, see the type as visual marks on the page.

Try to make each composition explore one kind of contrast only.

Consider figure/ground, placement and scale to create dynamic compositions within the image area. Elements of the composition may bleed (ie: go off the edge). The spatial relationship with the edges of the composition are very important to consider. The goal is to make each compostion as exciting and different from the others as you can while using only one particular kind of contrast.

The eighth composition is a "wildcard" using any, and as many, kind(s) of contrast as you like.

Specs	8 different compositions, 6 x 6 inches each
	In Illustrator, print out a 6 x 6 inch frame with a .35 rule around it to indicate the "live area" for each composition; photocopy of print multiple sheets.
	Cut-and-paste using found type from magazines, (photocopies of) books, packaging, posters, etc.
	For class pin-ups, show the rough cut-and-paste versions, don't worry about cut edges showing. (If found type is on a colored background, cut out the actual letters if they're large enough.)
	For final presentation: Scan compositions as grayscale, 100% size, 600 dpi; In Photoshop, use Image > Adjust > Curves to make the image high contrast ie: black-and-white only, no midtones. Save as eps, and place the image in an Illustrator layout with a .35 rule around it. Present on 8.5x11 portrait (no trimming or mounting).
Schedule	Mon 2.8 : Work on this in class
	Wed 2.10 : Pin-up at start of class. Continue working; demo on Photoshop "clean up" of scans
	Mon 2.15 : Final crit for 8 Contrast Compostions; read Lupton page 60–85, "TEXT"
Purpose of this project	To practice and experiment with the various kinds of typographic contrast To make dynamic compositions with type
How it will be evaluated	Did you create the indicated kinds of contrast? Are the compositions dynamic, encouraging the eye to move freely around the page? Do the 15 pieces show a wide visual variety of composition? Is your presentation neat, not distracting from the work?