Brita Exercise

INSTRUCTIONS:

For this exercise, you'll be working predominantly with type. The critical considerations are:

1. The arrangement of positive and negative space.
2. The application of design principles
3. The use of letter forms to create interest and convey meaning.
4. Readability.

On the Advertising Class server, you will find a template file in a folder called Brita Exercise. On each page of the file, you will find the same body copy and headline. You are to create 3 different layouts focusing on the type.

YOU MAY:

Manipulate the type and paragraphing in any way you wish,
Use any fonts that can be opened with Font Reserve or ATM Deluxe.
Use colors you have created and tints of them (also black and grays).
Use some text as subheads or as a tag line.
Use graphic elements.
Change the size and placement of the logo.
Create a headlines in Illustrator.

BUT YOU MAY NOT:

Make the body text larger than 12 pts.,
Make body text columns wider than 5”,
Use any “forbidden” fonts,
Use any of the default colors on your color palette (R, G, B, C, M, Y),
Change the wording of the headline or body copy.

YOU MUST:

Use type only (no pictures) in one of your compositions.
Run the spell checker and proof because there are problems in the text.
Staple your pages together.
ADDITIONAL TIPS:

• **Logos.** Putting your logo above the headline is a bit like telling the punch-line before the joke. But, that doesn’t mean it always has to go at near the bottom, though that’s one logical place. The size of the logo is another consideration. Most logos aren’t interesting enough to be the dominant visual element in an ad, but you don’t want it to get lost either. It is, after all, the name of the person or firm paying for the ad. So, you want it to be seen.

• **Design principles.** Yes, you will be graded on these. Consider the sizes and placement of your elements as if they were pictures. Is your composition balanced? Does it have a focal point and direction? Have you used the four methods for creating unity?

• **Graphic elements.** Borders, color blocks, dingbats, printers’ ornaments and lines perform functions in compositions. Properly used, they can help balance or stabilize a composition, unify or emphasize elements and add visual interest. Do not, however, use them to create objects or pictures. The type is the star of this show. It is okay for elements other than type to go all the way to the page edge.

• **Type technicalities.** Remember, there are other ways besides the point size to make type fit in an allotted amount of space. Leading, width and tracking are the other tools. The viewer’s eye generally can’t detect a percent or two of change in width from one line to the next nor is a tracking change for a few lines obvious. Did you track **ALL** your type and kern the headline as necessary? Do you have widows or orphans? Did you check the spelling?

Remember also that viewers are more likely to read body text that looks like small chunks rather than a big blob. Review the methods for breaking up long copy.

• **Grading Criteria:**
  1. Headline is created as a unit and all text is easily readable.
  2. Headline is appropriate size and in appropriate position to gain viewer’s attention; body text size is appropriate.
  3. Type is optically correct in terms of leading, paragraph spacing, tracking, kerning and baseline position.
  4. Choice of font, weight, width and style to visually compliment the verbal message of the copy.
  5. Typefaces are compatible and variation is not excessive.
  6. Line breaks, alignment, column width, indents and emphasized words/phrases are appropriate.
  7. Spelling was checked and widows/orphans were avoided.
  8. Design principles were applied including emphasis, balance, direction, and visual unity (proximity, alignment, repetition, contouring), and negative space is evenly distributed.
  9. Logo size and placement were appropriate.
  10. Demonstration of effort to use type in a unique way.