

<p><b>Teacher(s):</b> Sand</p>	<p><b>Unit: Composition/Layout</b></p>	<p><b>Expected Length:</b> 10 days</p>
	<p><b>Unit Topic(s):</b> Layout/Composition, Unity, Emphasis, Emotion, Elements of Art, Principles of Art</p>	<p><b>Grade Level(s)/ Class:</b> 9-12, Digital Art</p>

<p><b>Reading Literature</b></p>	<p><b>Writing</b></p>
<p><b>Listen for - Retell - Define - Find the main idea - Compare - Summarize - Rehearse - Persuade - Write</b></p>	
<p>4. Determine the meaning of symbols, key terms, and other domain-specific words and phrases as they are used in a specific scientific or technical context relevant to grades 9–10 texts and topics.</p> <p>5. Analyze the structure of the relationships among concepts in a text, including relationships among key terms (e.g., force, friction, reaction force, energy).</p> <p>6. Analyze the author’s purpose in providing an explanation, describing a procedure, or discussing an experiment in a text, defining the question the author seeks to address.</p>	<p>3. Narrative Accounts: In science and technical subjects, students must be able to write precise enough descriptions of the step-by-step procedures they use in their investigations or technical work that others can replicate them and (possibly) reach the same results.</p> <p>9. Draw evidence from informational texts to support analysis, reflection, and research.</p> <p>10. Write routinely over extended time frames (time for reflection and revision) and shorter time frames (a single sitting or a day or two) for a range of discipline-specific tasks, purposes, and audiences.</p>

<p><b>Deconstructed Standards</b></p>
<p>I CAN...</p> <ol style="list-style-type: none"> <li>1. Retell/Name the elements of art</li> <li>2. Define “layout”</li> <li>3. Define unity, emphasis, and emotion</li> <li>4. Demonstrate and then summarize how one or more elements of art can be used to create a strong composition with unity, emphasis, and emotion</li> </ol>

<p><b>Summative Assessment(s): (i.e. Quarterly/Semester Exams, Performance-Based)</b></p>
<p>1)Performance-based project and 2)artist statement to summarize how the elements of art used by a student show a strong composition</p>

**Key Text(s):**

"10 Types of Magazine Layout"

<http://www.panduaaji.com/2012/01/10-type-of-magazine-layout.html>

-use basic composition design resource if students need extra help: <http://www.gomediazine.com/tutorials/rule-composition-putting/>

**Informational Text(s):**

-*Art in Focus*

-Letter Writing: 4 point closing:

<https://owl.english.purdue.edu/owl/resource/655/1/>

-Business letter format:

<https://owl.english.purdue.edu/owl/resource/653/1/>

-Sample business letter format

**Essential Question:**

-How can good composition be created through the use of one or more elements of art and balance, scale/proportion, rhythm/movement, and pattern and convey emotion?

Translates into a PROBLEM for the student to solve:

Create a specific composition for an agenda design (or a product you create that serves the same purpose as the agenda) that represents positive school spirit, shows the Viking, includes our school name and the school year, and incorporates a new Photoshop tool that you can explain step-by-step in a written document or orally.

**Best Practices (What Best Practices are you implementing during this unit? Reference Best Practice Resource Handout**

- Personal Response - *More than one right answer* - Students may create artworks that demonstrate mastery of concepts or define important concepts with more than one right answer.
- Clear/Modeled Expectations - *Student knows what success "looks like"* - Students will see exemplar projects
- Emotional/Intellectual Safety - *Freedom to take risk* Students will have opportunities to revise their work.
- Learning with Others (Affiliation) - *Learning has a social component*- Students will work together to define and assess work
- Sense of Audience - *Student work is shared* - Final compositions will be displayed in the artroom and on Artsonia.com
- Choice - *Students have meaningful options* - Students may choose supplies and group partners
- Novelty and Variety - *Learning experiences are unusual or unexpected* - Students will be encouraged to use new materials
- Authenticity - *Connections to experience or prior learning* - discovery learning- learn then label

**Revised Art Standards (2012)**

6PE Describe the decisions made in the design of everyday objects.

1PR Demonstrate basic technical skill and craftsmanship with various art media when creating images from observation, memory and imagination

2PR Apply the elements and principles of art and design using a variety of media to solve specific visual art problems.

4pr Establish the appropriate levels of craftsmanship when completing artworks.

1RE Identify assessment practices to manage, monitor and document their learning.

2RE Use appropriate vocabulary to define and describe techniques and materials used to create works of art.

**Activities and Formative Assessments**

1. Review a variety of Photoshop CS2 tutorials that demonstrate altering/creating text, creating illustrations, altering realistic photographs, or creating special effects. (day 1)
2. Create an agenda design that you think best represents a POSITIVE school spirit. Include the words "Princeton High School 2013-2014", an image of the Viking logo, at least 75% OF YOUR PROJECT SHOULD BE RED AND GRAY SHAPES/IMAGES, and any other non-copywritten images. (day 2 and 3)
3. Class discussion on new Photoshop techniques and the elements of art. Choose at least one tutorial that you will use on your agenda project. Then write about the elements of art that are used the most for this technique. (day 4)
4. Revise your project using the new Photoshop technique your project using the tools and techniques you understand. Create the additional text, illustration, photo edit, or special effect that you learned about in the tutorial you chose. (day 4 and 5)
5. Review of Layout designs, In-Progress Critique, and revisions to layout (day 6 and 7)
6. Write a formal letter to our principals and/or our school board describing your project and defend WHY you think your project should be used as a professionally printed product in the district. Be sure to defend your design with at least 3 specific reasons. (day 8 and 9)
7. Self-Assess your summary and your project. Turn in your self-assessment and your project into the Edmodo assignment. (day 10)

**Stretch/Challenge Project:**

1. Create an explanation of how to use the new tool or technique that you chose.  
This explanation can be:
  - a step-by-step list of the process in a Word document
  - a video of your computer screen showing how you made the step-by-step changes on your project (uploaded into Edmodo)
  - a video of your step-by-step presentation to at least one other student of how to use the new tool or resource (uploaded to Edmodo)
2. Create a persuasive digital presentation explaining why your project should be used by Princeton City Schools
3. Create a second example of your design with a different type of layout. Then write a paragraph to compare and contrast the two designs you made so that you defend why one layout is better than the other.

**Possible Modifications for students with special needs:**

- reflection only on Friday to summarize the week
- fewer Edmodo postings, more time to work on design
- work in groups when possible to generate and share ideas
- letter could be simplified to a graphic organizer (T-diagram)
- use basic composition design resource if students need extra help: <http://www.gomediazine.com/tutorials/rule-composition-putting/>

Your Name: \_\_\_\_\_ Bell: \_\_\_\_\_

Class: \_\_\_\_\_ Dates: \_\_\_\_\_

**Daily Written Reflection on Participation and Progress**

Please take a few minutes at the end of class to write at least 3 sentences about what you learned, the progress you made today in class, and how well you participated.

**Monday:** \_\_\_\_\_

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**Tuesday:**

**Wednesday:**

**Thursday:**

**Friday:**

What do you think your overall participation grade should be for the week? (up to 10 points per day): \_\_\_\_\_

2"

March 6, 2009

1 line

Angela Property  
220 Corporation Way  
Somewhereville, VA 22590

1 line

Dear Ms. Property:

1 line

I hope that you are doing well. My name is Lydia Lease, and I am an attorney at Sell Your House, Inc. I am writing in regards to a parcel of land located at 225 Parcel St., Richmond, VA. My client, Mrs. Tabitha Land, is running into some difficulties in selling her property that is apparently still under lease by your organization.

1 line

This parcel of land (100 ft by 300 ft) is located at the back of my client's property. According to the city records, the lease was initiated in September, 2001, and never terminated. After calling your lease office, it appears that you no longer make use of this property. In order for my client to be able to sell her property, the lease must be cleared. This parcel of land is still under your organization's name. I have attached the documents describing the lease and ask that you clear your name from this property as soon as possible.

1 line

Justify Left

My client is wishing to put her property on the market by April, 2009. In order to do so, this parcel of land must be cleared from your organization's hold. I have enclosed the city's documents concerning the ownership of this land as well as termination documents for your use. If you have any additional questions or concerns, please feel free to contact me at (123) 456-7890. I look forward to working with you to resolve this matter.

1"

1 line

Sincerely,

4 lines

Lydia Lease, Attorney, Sell your House, Inc.  
206 N. Sell Dr.  
Richmond, VA 23218

4 lines

Enclosures: 2

Your Name: \_\_\_\_\_

Digital Art Bell: \_\_\_\_\_

**Persuasive Letter requirements for PRIDE project**

**Goal:** Write a formal letter to our principals and/or our school board describing your project and defend WHY you think your project should be used as a professionally printed product in the district. Be sure to defend your design with at least 3 specific reasons.

**Why:** Artists write statements about their projects so other people can understand why or how they chose to make their works. This letter can help support the amazing designs you are creating and convince a principal or school board member to take a closer look at your project for the contest.

Process:

1. Brainstorm reasons why your project is an example of excellent work. Consider including ideas about the overall theme, how well you used a particular layout style, and special effects or processes that you used. You should only be writing about the artwork itself. This letter is not supposed to explain how hard you worked.

2. Decide to whom you would like to address your letter.

6-12 Principal Mr. Sprinkles

9-12 Principal Ms. Cruise

Grade level Principals: Ms. Grote, Mr. Ogdan, and/or Mr. Leech

Superintendent: Mr. Paek

Associate Superintendent: Dr. Crouse

School Board members: Mrs. Mary Cleveland, Dr. Lillian Hawkins, Mrs. Susan Wyder, Mr. Steve Moore, Mrs. Sandy Leach

OR

EVERYONE :)

3. Write one paragraph introducing yourself. Include:

-your name and grade level

-your experience in taking art at Princeton High School

.....:5 points

4. Write a second paragraph that includes:

-why you chose to create this project

-what inspired you to use the theme that you chose

-what part of your project you want to be the focal point

-explain each of the three reasons why you think your project is created well

...../15 points

5. Write a paragraph thanking the reader for their considerations of your work. Provide contact information for yourself (email or phone number) OR write that Ms. Sand can be contacted with any questions.

.....:5 points

6. Be sure to type your letter in correct block business letter format. Include:

-the date

-address

-salutation

-body of your letter

-your signature

.....:10 points

Artist's name:	Pride Project	<u>Bell:</u>
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**Grading**

	5 (Advanced)	4 (Accelerated)	3 (Proficient)	2 (Basic)	1 (Limited)
<b>Fulfills Assignment Requirements (Composition and Design)</b>					
<b>Important information is included</b>	Included -the words "Princeton High School" -2014-2015 -one viking image -3 or more other graphics or slogans		Included -the words "Princeton High School" -2014-2015 -one viking image	Included -the words "PHS" or "viking" -2014-2015 -one viking image	did not include -the words "Princeton High School" -2014-2015 -one viking image
<b>Space</b>	The negative space is less than or equally interesting when compared to your pattern. Also, shapes left in the negative space reflect shapes in the positive space. (Try to style your work after M.C. Escher's artwork.)		The negative space is less than or equally interesting when compared to your pattern.		The negative space seems more important or draws attention away from your pattern.
<b>Background</b>	<b>Three or more colors are used in the background.</b>	<b>Two colors are used in the background.</b>	<b>At least one color is used in the background.</b>		<b>Background is empty</b>
<b>Layout Design</b>			Specific layout design is evident	Text vs. picture layout is evident	No layout design is evident
<b>Layout Design elements</b>			Layout design has a title, picture, and/or paragraph text		Layout design is missing a title, picture, and/or paragraph text
<b>Lighting effect</b>	Lighting effect is effectively creates a focal point and does not "wash out"/ over expose your pattern. There is strong contrast between the focal point and the rest of the composition. More than 1 lighting effect was used.	Lighting effect is effectively creates a focal point and does not "wash out"/ over expose your pattern. There is strong contrast between the focal point and the rest of the composition.	Lighting effect is effectively creates a focal point and does not "wash out"/ over expose your pattern.	Lighting effect is attempted but is ineffective to create a focal point or "washes out"/ over exposes your pattern.	<b>Lighting effect is not used</b>

**Craftsmanship and Care**

<b>Text Mask</b>	-used -possible to identify what is in the photo -strong contrast between the background and the text -leading is tight -layer styles are used to enhance the detail in the image	-used -possible to identify what is in the photo -strong contrast between the background and the text -leading is tight	used possible to identify what is in the photo	used difficult to determine what is in the picture	was not used
<b>Project size/dimensions</b>			Size and resolution of project are correct		Size or resolution of project is incorrect
<b>Using layers</b>	ALL layers are named appropriately and any extra layers or groups are deleted by the end of the project		Important layers are named appropriately and any extra layers or groups are deleted by the end of the project		Layers are not named appropriately OR too many extra layers or groups remain at the end of the project
<b>Saving your work</b>	Your .jpeg image is uploaded to Artsonia.com. (Parent/Guardian permission required to receive credit.) Work is saved with the project number. Work is saved as BOTH a .psd and .jpeg file. Edmodo upload is a .jpg file.		Work is saved with the project number. Work is saved as BOTH a .psd and .jpeg file. Edmodo upload is a .jpg file.		Work is not saved with the project number. Work is not saved as BOTH a .psd and .jpeg file. Edmodo upload is a .psd file.

**Creativity and Unexpected Discoveries**

<b>Originality</b>	Your work shows an original idea and composition as well as incorporates materials in a new or unusual way		Your work shows an original idea and composition		Your work is copied from another person/source
<b>Progress</b>	You have added a lot of detail and extra work into this project more than you have before.		This project is created as carefully as your other class projects		This project less complete or carefully made than your other class projects

<b>Edmodo</b>	Regularly participated in Edmodo assignments and often suggested more examples/ ideas to the class		Regularly participated in Edmodo assignments		Did not participate in Edmodo assignments
<b>Classroom behavior</b>	Worked during class the entire bell each day, brought materials and ideas to class, respected tools and resources, respected classmates' time and space, finished daily goals, asked appropriate questions when needed, helped other students and/or did extra work outside of class after school or at home. Remembers to SLANT every day without a reminder.	Worked during class the entire bell each day, brought materials and ideas to class, respected tools and resources, respected classmates' time and space, finished daily goals, asked appropriate questions when needed, and helped other students. Remembers to SLANT every day without a reminder.	Worked during class the entire bell each day, brought materials and ideas to class, respected tools and resources, respected classmates' time and space, finished daily goals, asked appropriate questions when needed. Remembers to SLANT every day without a reminder.	was not prepared for class, did not did not SLANT	Was a distraction to others, was not prepared for class, did not meet daily goals, broke classroom rules, did not SLANT

**Critical Thinking**

<b>Project Reflections</b>	Artist Statement answers EVERY question below, makes connections to other projects we have done in class, and compares your work to other artwork you have seen (from famous artists or work from your classmates)	Artist Statement answers EVERY question below and makes connections to other projects we have done in class	Artist Statement answers EVERY question below	Artist Statement does not answers SOME questions below	Artist Statement does not answer EVERY question below
<b>Journal</b>		Journal completed at the beginning and end of class each day. End of class reflections are very thorough and create a PLAN for the next day.	Journal completed at the beginning and end of class each day	Journal attempted sometimes	Journal not attempted

**\*\*\*Stretch Assignment: (10+ points - Pass or Fail only)\*\*\***

**STRETCH:**

1 Create an explanation of how to use the new tool or technique that you chose.

This explanation can be:

-a step-by-step list of the process in a Word document

-a video of your computer screen showing how you made the step-by-step changes on your project (uploaded into Edmodo)

-a video of your step-by-step presentation to at least one other student of how to use the new tool or resource (uploaded to Edmodo)

2. Create a persuasive digital presentation explaining why your project should be used by Princeton City Schools

3. Create a second example of your design with a different type of layout. Then write a paragraph to compare and contrast the two designs you made so that you defend why one layout is better than the other.

Did you finish the Stretch assignment? Yes or No. \_\_\_\_\_ Explain here:

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**Artist Statement:**

**Describe the layout style that you chose to use for this project. Explain the importance of the size, amount, and/or placement of the text or image(s) you chose to emphasize.**

**Also, write about what was easy and difficult about this project, how successful your project is, and if there is anything else you would like to know to help you refine this project.**

**Progress Checks (These grades will only be entered once and cannot be turned in late)**

\_\_\_\_ 10% Step 1

\_\_\_\_ 20% Step 2

\_\_\_\_ 25% Step 3

\_\_\_\_ 30% Step 4

+ \_\_\_\_ 15% Communication and Critical thinking (Edmodo, classroom behavior, journal, artist statement)

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\_\_\_\_ 100% (Graded from rubric above)

+ \_\_\_\_ Stretch project

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TOTAL

Name: \_\_\_\_\_

Bell: \_\_\_\_\_

### **10 Layout Styles Definitions**

\*Delete anything in yellow that does not apply.

\*Fill in the blanks to complete the definitions.

#### **1. Mondrian Layout**

The title takes up more space/less space than the paragraph text or picture.

The picture takes up more space/less space than the text.

The paragraph text takes up more space/less space than the paragraph text or picture.

Therefore, the text/picture(s) are used the most dramatically in this layout.

Something unique I notice about the shapes, lines, amount of pictures, type of text, or type of pictures in this layout when I compare it to the other layouts is \_\_\_\_\_.

#### **2. Picture Window Layout**

The title takes up more space/less space than the paragraph text or picture.

The picture takes up more space/less space than the text.

The paragraph text takes up more space/less space than the paragraph text or picture.

Therefore, the text/picture(s) are used the most dramatically in this layout.

Something unique I notice about the shapes, lines, amount of pictures, type of text, or type of pictures in this layout when I compare it to the other layouts is \_\_\_\_\_.

#### **3. Copy Heavy Layout**

The title takes up more space/less space than the paragraph text or picture.

The picture takes up more space/less space than the text.

The paragraph text takes up more space/less space than the paragraph text or picture.

Therefore, the text/picture(s) are used the most dramatically in this layout.

Something unique I notice about the shapes, lines, amount of pictures, type of text, or type of pictures in this layout when I compare it to the other layouts is \_\_\_\_\_.

#### **4. Frame Layout**

The title takes up more space/less space than the paragraph text or picture.

The picture takes up more space/less space than the text.

The paragraph text takes up more space/less space than the paragraph text or picture.

Therefore, the text/picture(s) are used the most dramatically in this layout.

Something unique I notice about the shapes, lines, amount of pictures, type of text, or type of pictures in this layout when I compare it to the other layouts is \_\_\_\_\_.

#### **5. Circus Layout**

The title takes up more space/less space than the paragraph text or picture.

The picture takes up more space/less space than the text.

The paragraph text takes up more space/less space than the paragraph text or picture.

Therefore, the text/picture(s) are used the most dramatically in this layout.

Something unique I notice about the shapes, lines, amount of pictures, type of text, or type of pictures in this layout when I compare it to the other layouts is \_\_\_\_\_.

#### **6. Multipanel Layout**

The title takes up more space/less space than the paragraph text or picture.

The picture takes up more space/less space than the text.

The paragraph text takes up more space/less space than the paragraph text or picture.

Therefore, the text/picture(s) are used the most dramatically in this layout.

Something unique I notice about the shapes, lines, amount of pictures, type of text, or type of pictures in this layout when I compare it to the other layouts is \_\_\_\_\_.

#### **7. Silhouette Layout**

The title takes up more space/less space than the paragraph text or picture.

The picture takes up more space/less space than the text.

The paragraph text takes up more space/less space than the paragraph text or picture.

Therefore, the text/picture(s) are used the most dramatically in this layout.

Something unique I notice about the shapes, lines, amount of pictures, type of text, or type of pictures in this layout when I compare it to the other layouts is \_\_\_\_\_.

#### **8. Big Type Layout**

The title takes up more space/less space than the paragraph text or picture.

The picture takes up more space/less space than the text.

The paragraph text takes up more space/less space than the paragraph text or picture.

Therefore, the text/picture(s) are used the most dramatically in this layout.

Something unique I notice about the shapes, lines, amount of pictures, type of text, or type of pictures in this layout when I compare it to the other layouts is \_\_\_\_\_.

**9. Rebus Layout**

The title takes up more space/less space than the paragraph text or picture.

The picture takes up more space/less space than the text.

The paragraph text takes up more space/less space than the paragraph text or picture.

Therefore, the text/picture(s) are used the most dramatically in this layout.

Something unique I notice about the shapes, lines, amount of pictures, type of text, or type of pictures in this layout when I compare it to the other layouts is \_\_\_\_\_.

**10. Alphabet- inspired Layout**

The title takes up more space/less space than the paragraph text or picture.

The picture takes up more space/less space than the text.

The paragraph text takes up more space/less space than the paragraph text or picture.

Therefore, the text/picture(s) are used the most dramatically in this layout.

Something unique I notice about the shapes, lines, amount of pictures, type of text, or type of pictures in this layout when I compare it to the other layouts is \_\_\_\_\_.

Nombre: \_\_\_\_\_

Campana: \_\_\_\_\_

10 estilos de diseño Definiciones

\* Eliminar nada en amarillo que no se aplica .

\* Rellenar los espacios en blanco para completar las definiciones.

### **1 . Mondrian Layout**

El título ocupa más espacio / menos espacio que el texto del párrafo o una imagen.

La imagen ocupa más espacio / menos espacio que el texto.

El texto de párrafo ocupa más espacio / menos espacio que el texto del párrafo o una imagen.

Por lo tanto , el texto / imagen ( s ) se utilizan los más dramáticamente en este diseño.

Algo único noto sobre las formas , líneas, cantidad de cuadros, tipo de texto , o el tipo de fotos en esta disposición cuando me comparo con los demás diseños es \_\_\_\_\_ .

### **2 . Picture Window Layout**

El título ocupa más espacio / menos espacio que el texto del párrafo o una imagen.

La imagen ocupa más espacio / menos espacio que el texto.

El texto de párrafo ocupa más espacio / menos espacio que el texto del párrafo o una imagen.

Por lo tanto , el texto / imagen ( s ) se utilizan los más dramáticamente en este diseño.

Algo único noto sobre las formas , líneas, cantidad de cuadros, tipo de texto , o el tipo de fotos en esta disposición cuando me comparo con los demás diseños es \_\_\_\_\_ .

### **3 . Copia pesado Layout**

El título ocupa más espacio / menos espacio que el texto del párrafo o una imagen.

La imagen ocupa más espacio / menos espacio que el texto.

El texto de párrafo ocupa más espacio / menos espacio que el texto del párrafo o una imagen.

Por lo tanto , el texto / imagen ( s ) se utilizan los más dramáticamente en este diseño.

Algo único noto sobre las formas , líneas, cantidad de cuadros, tipo de texto , o el tipo de fotos en esta disposición cuando me comparo con los demás diseños es \_\_\_\_\_ .

### **4 . Disposición Frame**

El título ocupa más espacio / menos espacio que el texto del párrafo o una imagen.

La imagen ocupa más espacio / menos espacio que el texto.

El texto de párrafo ocupa más espacio / menos espacio que el texto del párrafo o una imagen.

Por lo tanto , el texto / imagen ( s ) se utilizan los más dramáticamente en este diseño.

Algo único noto sobre las formas , líneas, cantidad de cuadros, tipo de texto , o el tipo de fotos en esta disposición cuando me comparo con los demás diseños es \_\_\_\_\_ .

### **5 . Circus Layout**

School: Princeton High School

Subject: Visual Art

Teacher: Ms. Sand

El título ocupa más espacio / menos espacio que el texto del párrafo o una imagen.

La imagen ocupa más espacio / menos espacio que el texto.

El texto de párrafo ocupa más espacio / menos espacio que el texto del párrafo o una imagen.

Por lo tanto , el texto / imagen ( s ) se utilizan los más dramáticamente en este diseño.

Algo único noto sobre las formas , líneas, cantidad de cuadros, tipo de texto , o el tipo de fotos en esta disposición cuando me comparo con los demás diseños es \_\_\_\_\_ .

### **6 . Multipanel Layout**

El título ocupa más espacio / menos espacio que el texto del párrafo o una imagen.

La imagen ocupa más espacio / menos espacio que el texto.

El texto de párrafo ocupa más espacio / menos espacio que el texto del párrafo o una imagen.

Por lo tanto , el texto / imagen ( s ) se utilizan los más dramáticamente en este diseño.

Algo único noto sobre las formas , líneas, cantidad de cuadros, tipo de texto , o el tipo de fotos en esta disposición cuando me comparo con los demás diseños es \_\_\_\_\_ .

### **7 . Silueta Layout**

El título ocupa más espacio / menos espacio que el texto del párrafo o una imagen.

La imagen ocupa más espacio / menos espacio que el texto.

El texto de párrafo ocupa más espacio / menos espacio que el texto del párrafo o una imagen.

Por lo tanto , el texto / imagen ( s ) se utilizan los más dramáticamente en este diseño.

Algo único noto sobre las formas , líneas, cantidad de cuadros, tipo de texto , o el tipo de fotos en esta disposición cuando me comparo con los demás diseños es \_\_\_\_\_ .

### **8 . Tipo Grande Layout**

El título ocupa más espacio / menos espacio que el texto del párrafo o una imagen.

La imagen ocupa más espacio / menos espacio que el texto.

El texto de párrafo ocupa más espacio / menos espacio que el texto del párrafo o una imagen.

Por lo tanto , el texto / imagen ( s ) se utilizan los más dramáticamente en este diseño.

Algo único noto sobre las formas , líneas, cantidad de cuadros, tipo de texto , o el tipo de fotos en esta disposición cuando me comparo con los demás diseños es \_\_\_\_\_ .

### **9 . Rebus Layout**

El título ocupa más espacio / menos espacio que el texto del párrafo o una imagen.

La imagen ocupa más espacio / menos espacio que el texto.

El texto de párrafo ocupa más espacio / menos espacio que el texto del párrafo o una imagen.

Por lo tanto , el texto / imagen ( s ) se utilizan los más dramáticamente en este diseño.

Algo único noto sobre las formas , líneas, cantidad de cuadros, tipo de texto , o el tipo de fotos en esta disposición cuando me comparo con los demás diseños es \_\_\_\_\_ .

**10 . Disposición de inspiración Alphabet**

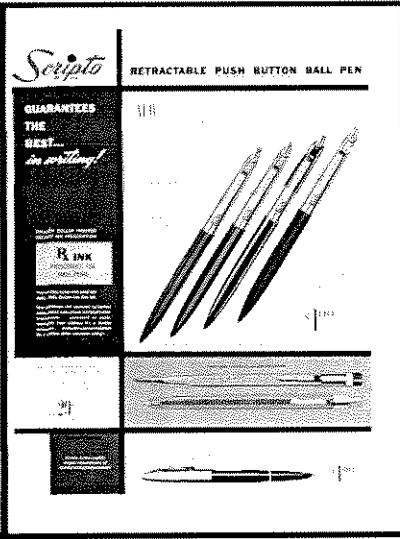
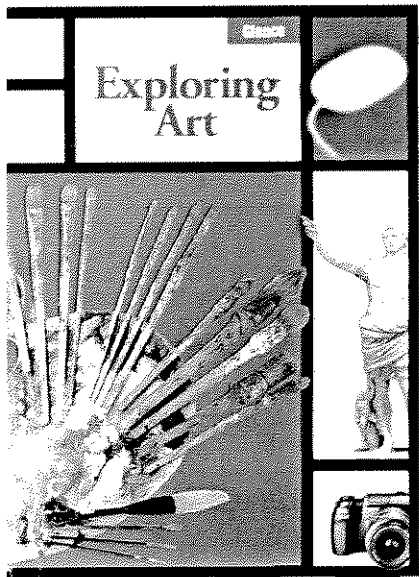
El título ocupa más espacio / menos espacio que el texto del párrafo o una imagen.

La imagen ocupa más espacio / menos espacio que el texto.

El texto de párrafo ocupa más espacio / menos espacio que el texto del párrafo o una imagen.

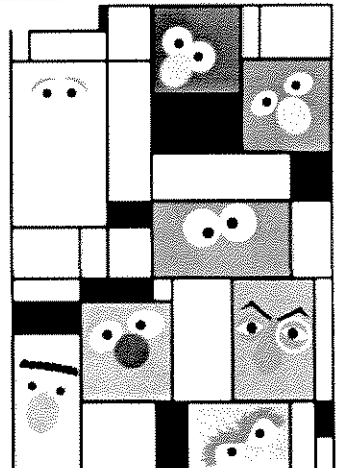
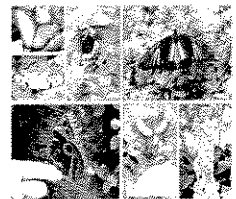
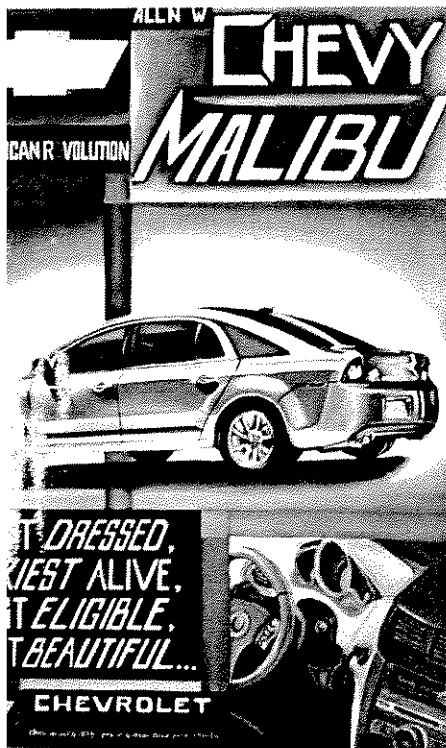
Por lo tanto , el texto / imagen ( s ) se utilizan los más dramáticamente en este diseño.

Algo único noto sobre las formas , líneas, cantidad de cuadros, tipo de texto , o el tipo de fotos en esta disposición cuando me comparo con los demás diseños es \_\_\_\_\_ ..



Sand

# Mondrian Layout



I. *Mondrian Layout*. Mondrian layout, named after the Dutch painter Piet Mondrian.

Involved in a lifetime affair with proportion, Mondrian, using black bars and lines and solid areas of primary color, divided his canvases into vertical and horizontal rectangles and squares.

Mondrian reworked his designs many times before he was satisfied with the sizes and relationships of each of the rectangles to be painted. He carried this concern to the decor of his studio:

an out-of-place ashtray greatly disturbed him. To Mondrian, beauty was exclusively geometric. He avoided the color green because it is too close to nature. All in all, he is quoted as saying, "Nature is a d\*\*\*\*\* wretched affair. I can hardly stand it." The advertising designer, while not sharing Mondrian's intensity, nevertheless freely applies Mondrian's principles to the printed page. The designer uses rectangles of type or art much as Mondrian used solid blocks of color. Sometimes the designer retains the lines or bars Mondrian used to separate elements; sometimes the designer leaves them out.

The designer of Mondrian ads, like the master himself, is more interested in proportion as a design principle than in eye travel or emphasis or any of the other principles. There is nothing wrong with this. For some advertising, proportion deserves chief consideration, if for no other reason than to set the ad apart from other ads whose designers have stressed some other design principle. Designers with newspaper backgrounds take naturally to Mondrian layout because of their experience with column rules and cutoff rules and boxes on the newspaper page. But Mondrian layout is considerably more subtle than newspaper makeup. The idea is to come up with a fitted set of vertical and horizontal rectangles (with perhaps a square thrown in) all in different sizes. Lines separating the rectangles can be of even or varying widths; at their thinnest they are bolder than ordinary newspaper column rules. Sometimes the designer uses Ben Day or color rules in combination with solid black rules. One or two of the rectangles may be filled with halftones; others may contain copy; others may be blank. If the ruled lines are heavy, typefaces should be bolder than normal. Sans serifs or gothics are appropriate types to use. Mondrian layouts are used more frequently in magazines than in newspapers, because the multiplicity of lines and resulting rectangles tend to break the ad into sections that may be scattered optically when smaller ads are placed alongside, as on a newspaper page. Large reverse L-shape ads (or step ads) in newspapers sponsored by department stores or women's fashion stores, however, make use of the Mondrian principle with considerable success.

In arranging the rectangles, the designer lightly rules a series of horizontal and vertical lines, then eliminates some of them, either entirely or partially, and strengthens others, striving to leave rectangles of varying sizes and dimensions. The balance is almost always informal.

Swiss design, with its orderly approach, has some ties to Mondrian layout. But in Swiss design, lines or bars are not shown; they appear only in the mind of the designer. And the design is based often on a grid of squares instead of rectangles.

**(LAYOUT STAGES AND FORMATS- Chapter 5 *The Design of Advertising* Roy Paul Nelson)**

**What elements of art are used the most?**

**How are these important elements arranged?**

**Where do you see this layout used most often in the world around us?**

Scl

**WE SAY YES! *Everyday***



2013 Kia  
**OPTIMA**

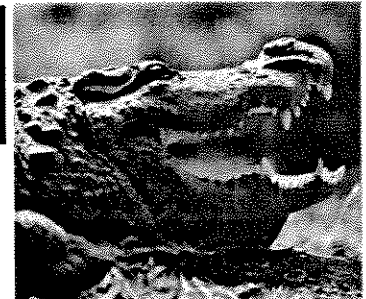
**\$17,900\***

**10**  
YEAR  
150,000 MILE  
WARRANTY

\*STK77460. 2013 Optima LX. Price includes all rebates and incentives. Plus tax, tag and \$599 admin fee. Includes \$500 KMF cash. Must finance with Kia Motors Finance to qualify for incentive. Not all will qualify. Not available with any other offer. This unit only. While supplies last. See dealer for details.

# Picture Window layout

AFRICA The Serengeti



© 2012 KIA MOTORS

School: Princeton High School

Subject: Visual Art

Teacher: Ms. Sand

2. *Picture-Window Layout*. More popular than Mondrian and especially suited to magazines is the format known in the trade as "Ayer No. 1," after the agency that pioneered its use. We will call it "Picture window." Doyle Dane Bernbach for Volkswagen had particular success with this format, but probably theme and copy brilliance and wit were more important than layout. The least you can say for picturewindow layout is that it does not get in the way of the ad's message. No "art for art's sake" here, just generous display of picture and tight editing of copy so it will fit the small space remaining. The designer often bleeds the picture and crops close, almost overpowering the reader. Below the picture is a one-line, centered headline; copy may be broken into two or three short columns. The logo may be worked into the last column of the copy, thereby saving some space.

To tie the picture with the copy, the designer may overprint or reverse some of the headline onto the picture. Or the designer may line up the copy with some-axis within the picture. The picture is usually at the top, but nothing prevents the designer from pushing it down a bit, placing the headline and even the copy above. A smaller picture-or perhaps a line drawing for contrast-can be placed near the copy.

The nature of the picture will affect the designer's decision on placement and type style for the headline. Leading the body copy from 2 to 6 points helps keep the copy from looking as if it is merely fill and also makes it more readable.

(LAYOUT STAGES AND FORMATS- Chapter 5 *The Design of Advertising* Roy Paul Nelson)

**What elements of art are used the most?**

**How are these important elements arranged?**

**Where do you see this layout used most often in the world around us?**



*Copy-Heavy Layout.* The advertiser chooses a mostly-copy format for two reasons: (1) What is to be said is too involved, too important, too unique, too dignified to be put in pictures; (2) most other ads in the medium will be picture-window or at least heavily picture-oriented, so a gray, quiet, copy-heavy approach makes a good change of pace.

Because copy-heavy advertising takes itself rather more seriously than other advertising, it usually puts its elements into formal balance. Lines of the headlines, set in @roman, are centered; copy begins with a large initial letter and is broken into two or more columns. The logo is centered underneath. But a more interesting arrangement can result from less formal balance, with the ad retaining the dignity it would have in a more formal arrangement. The designer should plan for a blurb or secondary headline as well as a main headline.

is voluminous, there may be room for a few quiet illustrations.

When copy is long, it must be broken somehow into easy-to-take segments. The beginning designer often makes the mistake of marking such copy to be set solid, because it is so long. But long copy, even more than short copy, should be leaded, by at least a point or two. Furthermore, the copy at logical breaks should be refreshed with subheads of one kind or another. Subheads can be flush right, flush left, or centered, in a typeface slightly larger or bolder than the body type, or in all caps.

Extra space should frame such subheads. Subheads can also be formed from the first two or three words of a paragraph, set in boldface. Extra space should be provided to separate the bold beginning from the paragraph above.

**(LAYOUT STAGES AND FORMATS- Chapter 5 *The Design of Advertising* Roy Paul Nelson)**

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# Frame layout



4. *Frame Layout.* A photographer can get a pleasantly composed picture by taking the shot from one of nature's nooks, with foliage and a rock formation in the foreground, dark and out of focus, framing the heart of the picture. In advertising, the designer easily frames a layout with a border, doing it sometimes with artwork that is drawn to leave room in the middle for headline and copy.

Frame layout, used more in newspaper advertising than in magazine advertising, keeps elements within bounds, preventing their being associated with some other ad on the page. There is something cozy about frame layout. But it does tend to decrease the optical size of the ad.

Furthermore, the ad, if placed at the edge of a page, loses additional white space between the edge of the ad and the edge of the page that an unframed ad would pick up. A variation of the frame layout is the one in which kidney-shaped artwork is spread over a large portion of the layout, creating a cul-de-sac of white in which the headline and copy are placed. Another variation is the layout using a picture a photograph, usually that completely covers the area. Type is either surprinted or reversed in non-patterned or plain-toned areas.

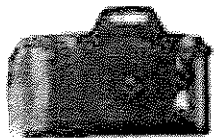
**LAYOUT STAGES AND FORMATS- Chapter 5 *The Design of Advertising* Roy Paul Nelson)**

**What elements of art are used the most?**

**How are these important elements arranged?**

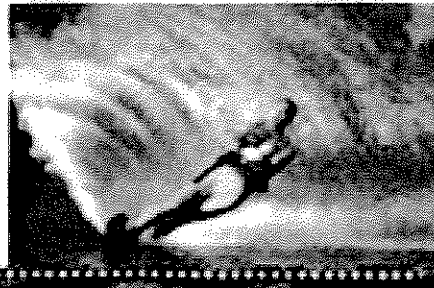
**Where do you see this layout used most often in the world around us?**

# Circus layout



Nikon F50

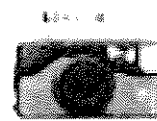
**Nikon**



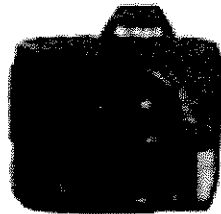
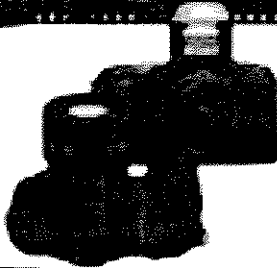
Nikon F25



Nikon F50



Nikon F50



Nikon F50

Nikon F50



5. *Circus Layout*. An orderly approach in design is probably more important to the editorial than to the advertising side. The reader is already interested in editorial. The purchase of the newspaper or magazine proves this. Advertising has to work harder for attention. And to set itself apart from the staid editorial material, it takes more liberty with basic design principles. It does not mind standing on its head or wearing a lampshade. Moreover, there is something to be said for some disorder in an ad. It slows down the reader, making things more difficult to take in. And in the process of working through the disorder, the reader may remember more.

We can call design of this type "circus layout." Filled with reverse blocks, oversize type, sunbursts, tilts, and assorted gimmicks, it may not win prizes in art directors' competitions, but apparently it does sell merchandise—at least a certain kind of merchandise to a certain class of customers.

Its apparent disarray (actually, under a good designer its elements are thoughtfully arranged) is sometimes found in advertising for lofty clients. It was this kind of layout, in the capable hands of art director Otto Storch, that helped bring McCall's out of its "Togetherness" rut to the number-one position among women's magazines in the late 1950s.

Circus layout takes in a wide range of layout approaches and deals usually with a larger-than-average number of components. The secret of good circus layout lies in the dedication of the designer to basic principles of design. Elements are organized into units, which in turn are organized into a unified pattern.

Faced with many elements of equal weight, the designer achieves a pleasing proportion by bunching some into a particularly heavy unit, to contrast with other units in the ad.

Variety is a main concern, and the designer gets it chiefly through size, shape, and tone changes within the ad. Retail advertisers find circus layout especially useful. Because retail ads are often directed to bargain hunters, prices played up in large sizes become an important element, ranking with headlines and art units.

One of the contributions of the underground press of the late 1960s was the attention it gave to the circus approach in graphic design. Thanks to the flexibility of the offset printing process, circus layout became the predominant format. Often self-conscious and amateurish, it nevertheless influenced the design thinking of the establishment press. In the hands of designers who knew what they were doing, it resulted in some engaging, if complicated, advertising in the 1970s.

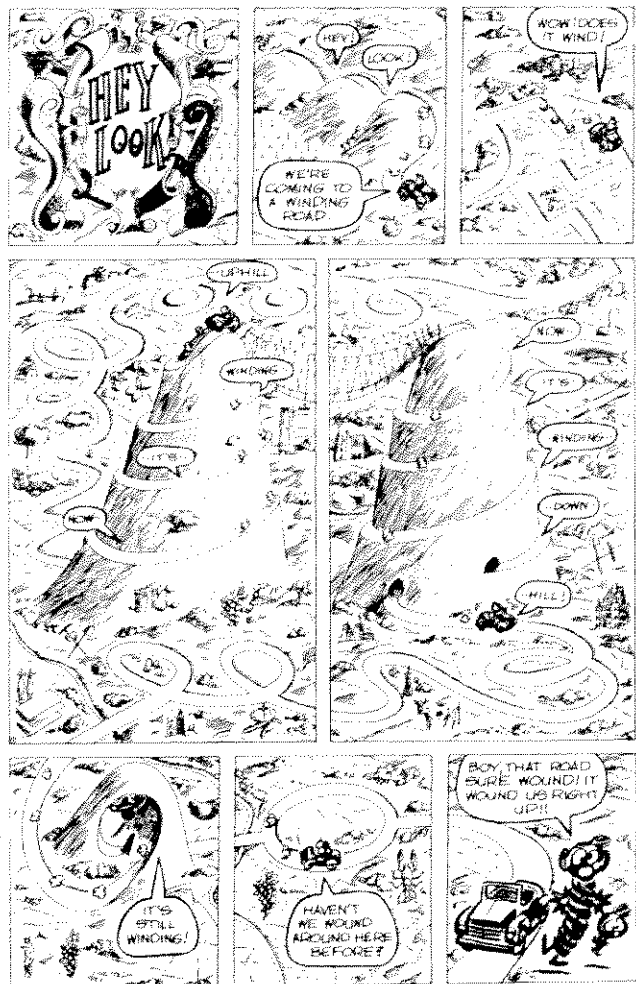
**(LAYOUT STAGES AND FORMATS- Chapter 5 *The Design of Advertising* Roy Paul Nelson)**

**What elements of art are used the most?**

**How are these important elements arranged?**

**Where do you see this layout used most often in the world around us?**

# Multipanel layout



## Influenza A(H1N1)

### How to Protect Yourself and Others

- Cover your nose and mouth with a disposable tissue when coughing and sneezing
- Regularly wash hands with soap and water
- If you have flu like symptoms, keep a distance of at least 1 meter from other people
- Avoid hugging, kissing and shaking hands when greeting
- Dispose of used tissues properly immediately after use
- If you have flu like symptoms, seek medical attention immediately
- If you have flu like symptoms, stay home or from work, school or crowded places
- Avoid touching eyes, nose or mouth with unwashed hands

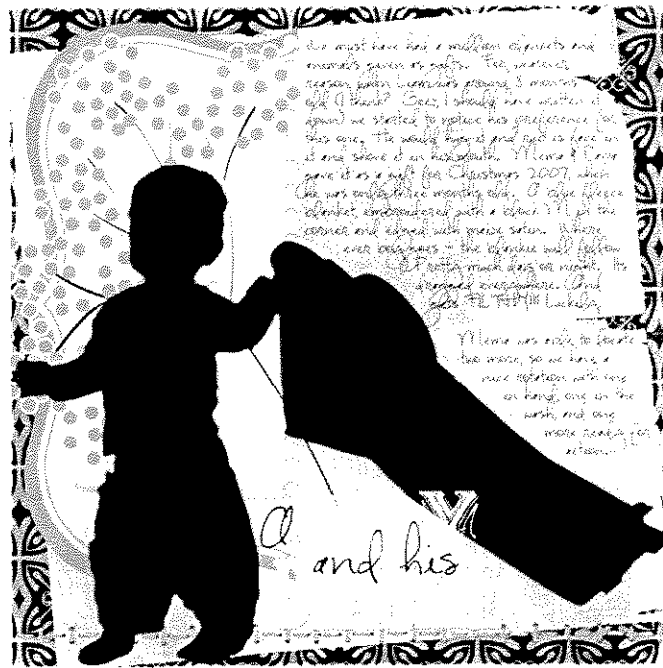
6. *Multipanel Layout.* Breath-purifying toothpaste, body-building iron tablets, and pimple-restricting yeasts started multi-panel layout a couple of generations ago with their ads in Sunday comic sections, made to look just like the regular fare. Today this "comic strip" layout technique is more useful than ever, although it has grown a bit more sophisticated, with photos replacing the drawings, in most cases, and with conversation set in type beneath the pictures rather than ballooned within. The designer often plans for panels of equal size, feeling that the staccato effect keeps the reader moving effortlessly through the ad. A proportional difference is achieved by keeping the block of panels larger than the block that remains to house the headline, explanatory body type, and signature. The panels can be used to tell a story, or they can be used simply to display a series of products, pretty much in checkerboard fashion.

(LAYOUT STAGES AND FORMATS- Chapter 5 *The Design of Advertising* Roy Paul Nelson)

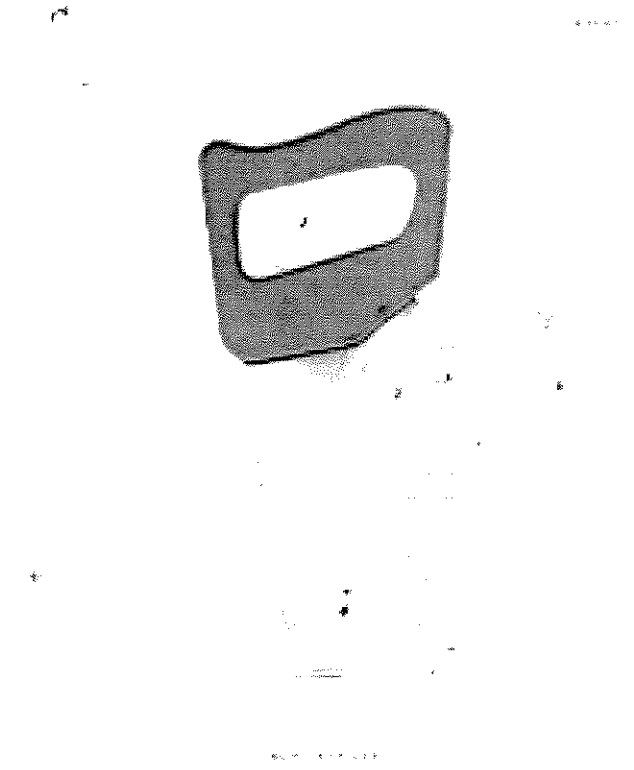
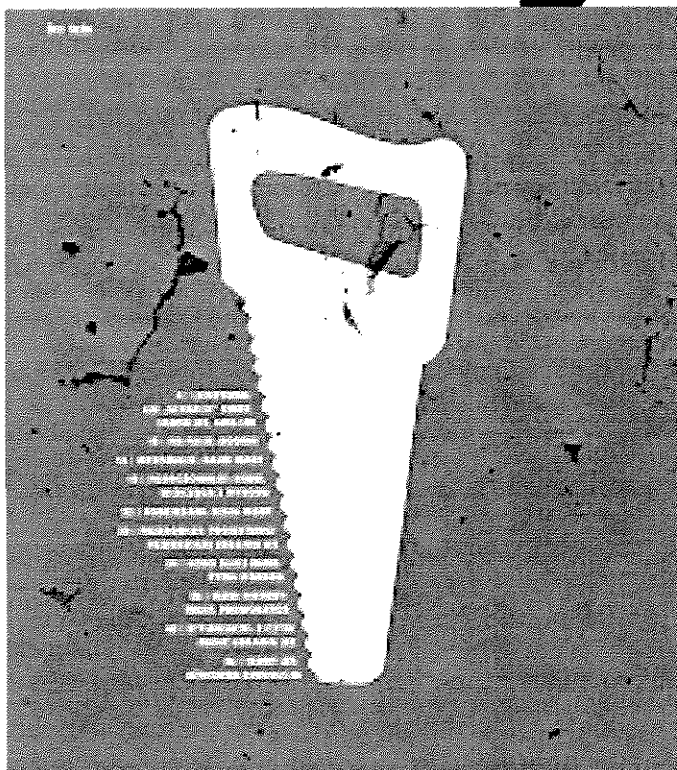
**What elements of art are used the most?**

**How are these important elements arranged?**

**Where do you see this layout used most often in the world around us?**



# Silhouette layout



7. *Silhouette Layout*. In another kind of layout the designer arranges elements in such a way as to form one imposing and interesting silhouette. Professor Hallie J. Hamilton has explained to students at Northern Illinois University that silhouette layout evolves from the unique shape created by the design of the ad, not by the shape of the elements used.

The more irregular the silhouette, the better. To test a silhouette, the designer tries to imagine the elements in the ad blacked in. To illustrate the superiority of an irregular silhouette over a regular one, consider the ancient art of paper-cutting portraiture. The scissors artist always works from a side view, never a front view. Otherwise, no one would recognize the portrait. One portrait would look just like the next. The outline of a front view of a face is never as interesting as the outline of the side view. Silhouette layout is "side view" layout. Just combining a silhouette photograph with some almost touching copy will give you a silhouette ad. But you can use regular square or rectangular photographs, too. *The way they are put together* – staggered rather than stacked – gives the ad its silhouette look. Too much white space separating elements within the silhouette destroys the unity of the ad; so the designer usually pushes white space to the outside, forming a sort of border.

In silhouette layout many designers arrange elements so that something in the ad touches each of the ad's edges, preferably at spots unrelated to each other. This accomplishes two things:

- (1) It prevents the white frame from turning into an even halo that could diminish, optically, the ad's size; and
- (2) it prevents the medium's encroaching on white space the client has paid for.

Another way in a silhouette ad to guarantee that the client gets all the space purchased is for the designer to place dots at all four corners of the pasteup. Checking tear sheets of the ad and finding that both dots at the top, say, are missing, the advertiser is alerted to the possibility that the medium has taken away some of the space.

(LAYOUT STAGES AND FORMATS- Chapter 5 *The Design of Advertising* Roy Paul Nelson)

**What elements of art are used the most?**

**How are these important elements arranged?**

**Where do you see this layout used most often in the world around us?**



# Big Type layout

# SMP €

NEVER

# SO

# GOOD

ETHAN ALLEN



Introducing the new Quad-Core™ AMD™ Opteron™ processors with enhanced performance and power efficiency. The new AMD™ Opteron™ processors are designed to help you reduce your total cost of ownership (TCO) by providing you with up to 25% more performance per watt. The new AMD™ Opteron™ processors are designed to help you reduce your TCO by providing you with up to 25% more performance per watt.

while maintaining the same thermal architecture and helping you leverage existing investments.

Coming soon: Quad-Core AMD Opteron™ processors

With the AMD Opteron™ processors you can make your business more efficient and profitable. The new AMD Opteron™ processors are designed to help you reduce your TCO by providing you with up to 25% more performance per watt.

8. *Big-Type Layout.* Type manufacturers, typesetting houses, printers, and periodicals all issue type-specimen sheets or books for their clients, so that the clients can look over the selection and marvel at it and pick those types that may be appropriate for a given job or use. In their largest sizes, types hold particular appeal to the artist and the designer, who derive an almost sensual pleasure through study of type's peculiar curves and corners and serifs and stroke variations.

Suspecting that type beauty might also be appreciated by the lay reader, or knowing that big type commands greater attention than small type, designers sometimes turn to a type specimen approach in their layouts. Second coming type pushes boldly through the ad, leading to a small amount of body copy; or the body copy itself is set in a type that is well beyond the normal 10- to 12-point sizes used in ordinary ads.

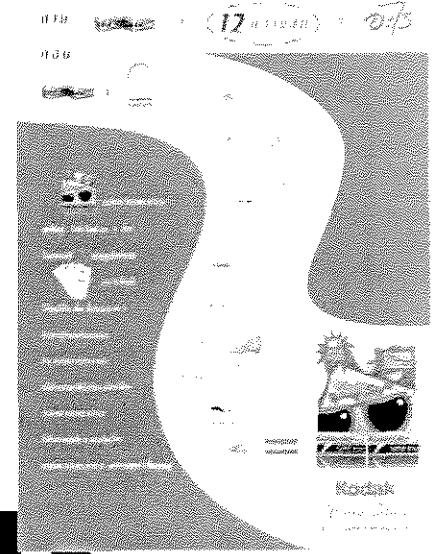
Type overpowers art in layouts like this. Art may not even be needed. Ordinarily we associate big-type ads with hard-sell retailers; but well-designed or graceful types, used large size, perhaps screened to a percentage of black, serve image-conscious clients as well. Some of the best big-type ads use lowercase letters rather than all caps because lower case is more interesting. If only a few words are involved, the designer takes some liberties with readability. Lines may ride piggyback on each other; they may overlap; they may be doctored to intensify the mood of the ad.

**(LAYOUT STAGES AND FORMATS- Chapter 5 *The Design of Advertising* Roy Paul Nelson)**

**What elements of art are used the most?**

**How are these important elements arranged?**


**Where do you see this layout used most often in the world around us?**






# Rebus layout


## Best Friends



By Catherine Denton  
Art by Paula J. Becker


"I wish I had a best friend," Kelsey told .



"Who do you play with?" asked .


"Joy and I ride . But she doesn't play  with me."





"I see," said .

"Leah and I play . But she doesn't like to jump on my .

"Really?" said .

"Patrick likes to jump on the . But he doesn't like to swim in the .

"Oh," said .

"Amy and I swim in the ." Kelsey stopped and smiled. "You know what, ? I don't have  best friend. I have  best friends!"



9. *Rebus Layout*. The Beef Industry Council and Beef Board ad nearby serves as a good example of rebus advertising: advertising with copy broken up into small sections by illustrations. In most rebus advertising, the illustrations-and there are often many of them-take on such importance that the copy is set to wrap around them or to be interrupted by them.

Communicators in semi-primitive societies developed rebuses to stand for difficult words or phrases. Rebuses are small, simple drawings inserted at various places in text matter, sort of as visual puns. A puzzle-maker, Sam Loyd, popularized rebuses in America in the nineteenth century, but they found use in many societies before then. They are still used, although not widely, in word-and-picture puzzles for children. A modified rebus is one in which an occasional word or phrase is omitted and a picture substituted. An advertiser will not make a puzzle of an ad-clarify is too important-but may want to amplify the copy by inserting a series of illustrations. They can be all the same size, for a staccato effect; or they can be in various sizes to add variety to the ad. The "copy" in some cases is nothing more than picture captions.

**(LAYOUT STAGES AND FORMATS- Chapter 5 *The Design of Advertising* Roy Paul Nelson)**

**What elements of art are used the most?**

**How are these important elements arranged?**

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# Alphabet- style layout



Photo by Shutterstock.com of the author's work for a school project. All rights reserved. Photo provided by Shutterstock.com



www.shutterstock.com · 102051808

### 10. *Alphabet-Inspired Layout.*

The beauty of letterform, established by scribes and type designers over a period of several centuries, provides one other source of inspiration for designers. The basic shape of letters, both capitals and lower case can serve as the basic pattern for the arranging of elements within an ad. An ad designed to approximate the shape of a letter of the alphabet-or a number, for that matter-usually is strong in both unity and eye travel, two important design qualities. The designer, however, should avoid an arrangement that too closely suggests a particular letter. The letter should serve only as the starting point. The reader ordinarily would not be conscious that the ad took off from a letter or number. It may be helpful to consider each of the ten basic formats described here before beginning your assignment. Choosing one, you will find innumerable variations occurring to you as you doodle. Combining two of them into a single format, you will find your explorations even more fruitful.

**(LAYOUT STAGES AND FORMATS- Chapter 5 *The Design of Advertising* Roy Paul Nelson)**

**What elements of art are used the most?**

**How are these important elements arranged?**

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