

A large, expressive red brushstroke forms a stylized letter 'P' or a checkmark shape, positioned above the word 'WORKBOOK'.

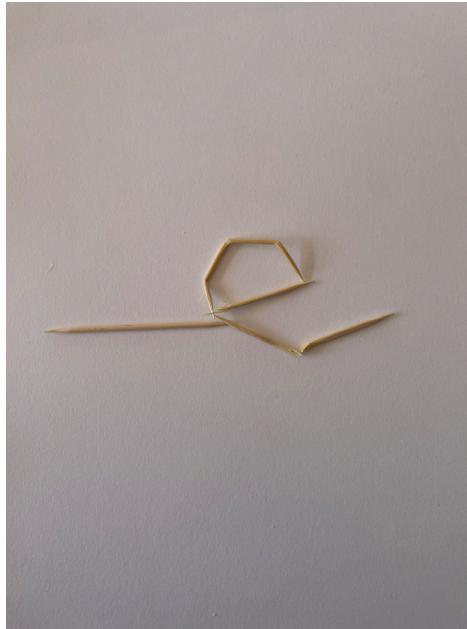
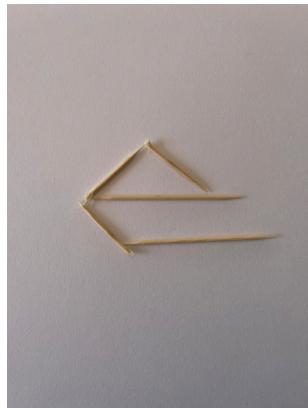
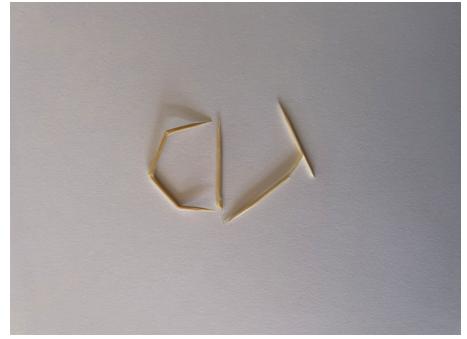
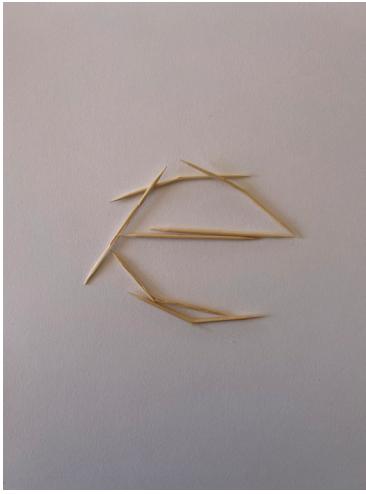
# **WORKBOOK**

A horizontal red brushstroke line that starts from the bottom of the 'P' shape and extends to the right, ending under the word 'PROGRESS'.

# **PROGRESS**

COMD201  
Graphic Design

Liv Amer  
Assignment One



I decided to incorporate photography into this project as I am one to enjoy taking photos with my camera.

For my first concept, I used toothpicks to create different structures. This experimental approach allowed me to get out of my comfort zone and try an object I wouldn't necessarily use in a visual art form.

I was also inspired by other photography techniques focused on capturing letterforms through shadows. At one point I was able to capture an 'e' on my kitchen floor, made from a bike's shelf. I took photos from different angles, also using different frames of a camera.

This came as a surprise as I never expected to see a shadow of an 'e'

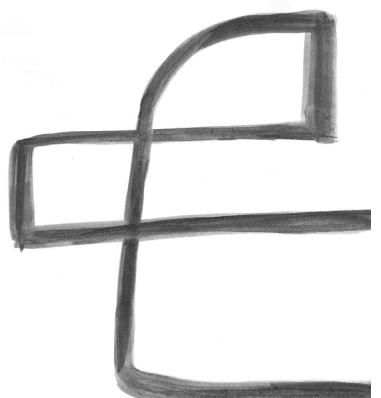
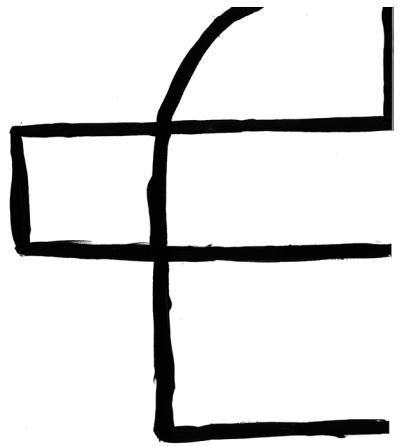
# Photography







*Negative space*

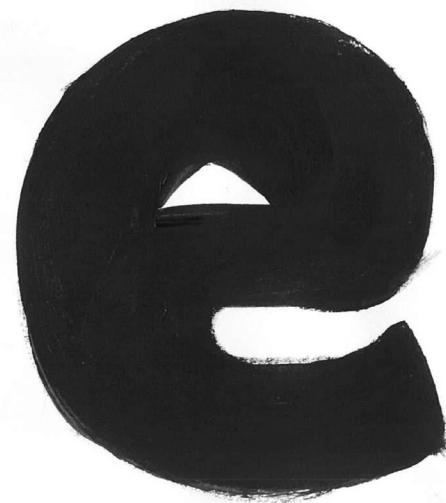


*Positive space*



*Detailed lines*

*Multiple lines strokes*



*Negative space*



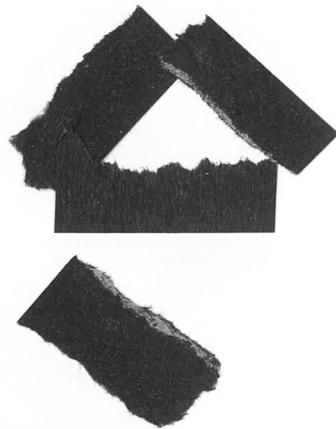
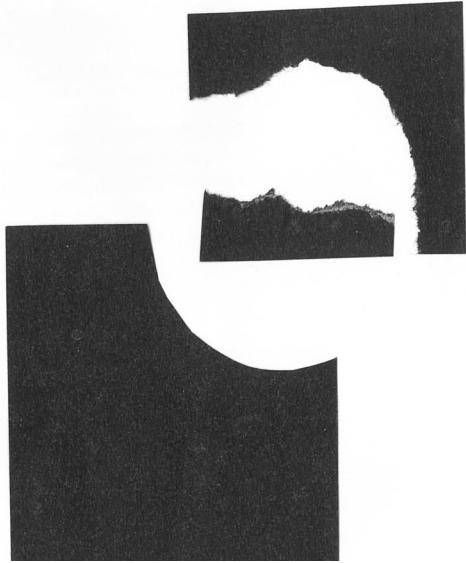
# Painting

I had some paint supplies in my draws, and made the decision to incorporate this technique into my project. I thought this was a great way to explore my creativity and let the hand flow across the page.

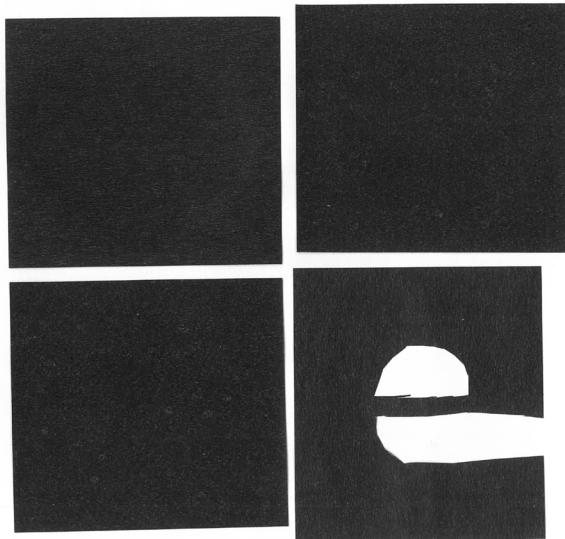
Through the process I played around with space; ensuring to try letterforms of different sizes, while using the technique of negative / positive spaces. I found this quite entertaining as it brought my inner child out, being messy with paint and just drawing random lines and curves.

This technique was my favourite one to explore as it brought a nice flow to my design, I liked the way each piece has its own identity and shade. Some are light while others share the space with darkness.

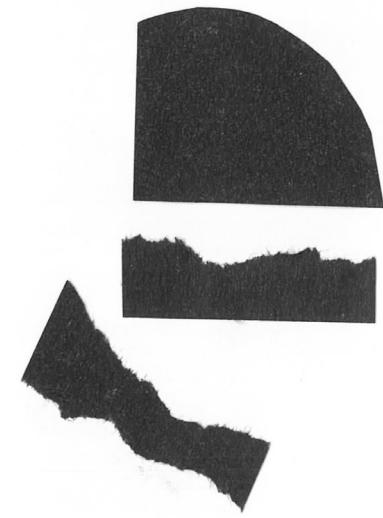
I incorporate my favourite letterforms within my zine to show the diversity and beauty of typography through painting.



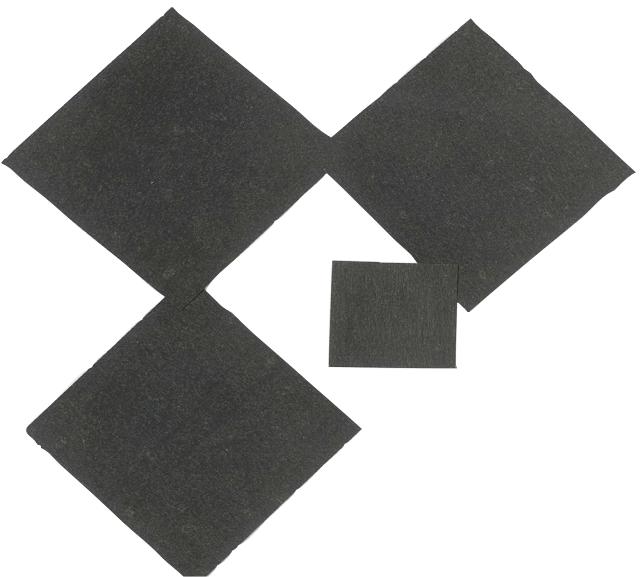
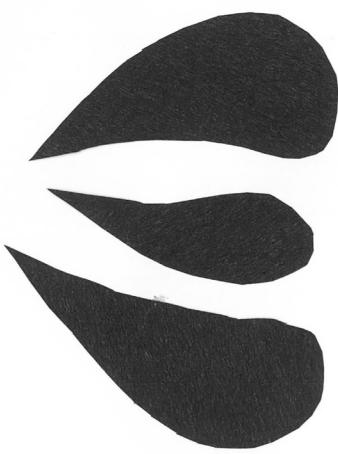
*Positive space*



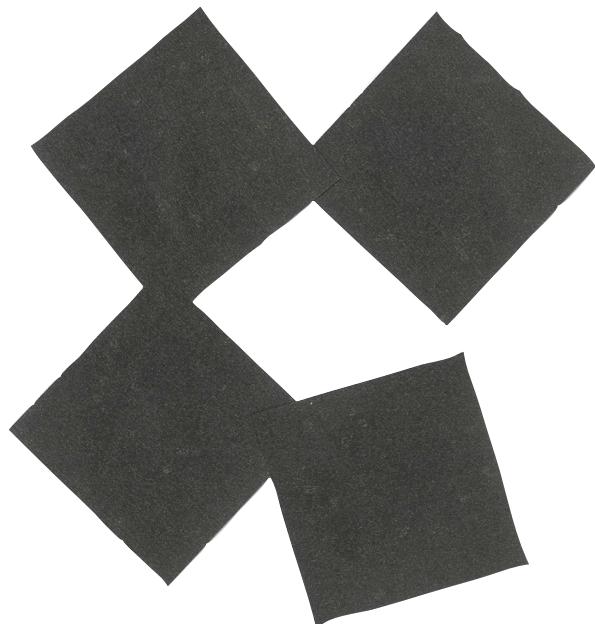
*Negative space*



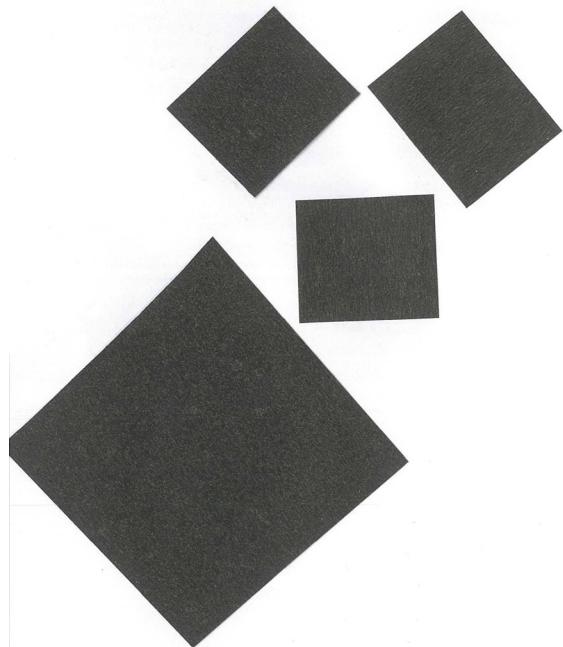
*Tears of paper*



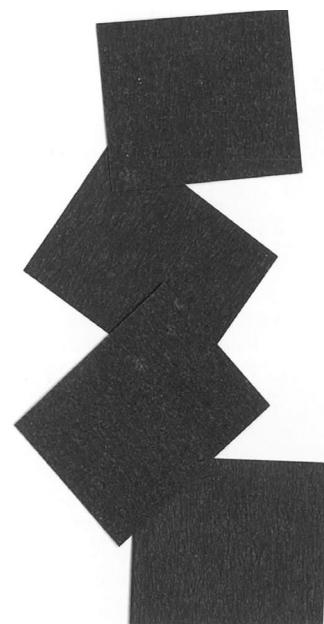
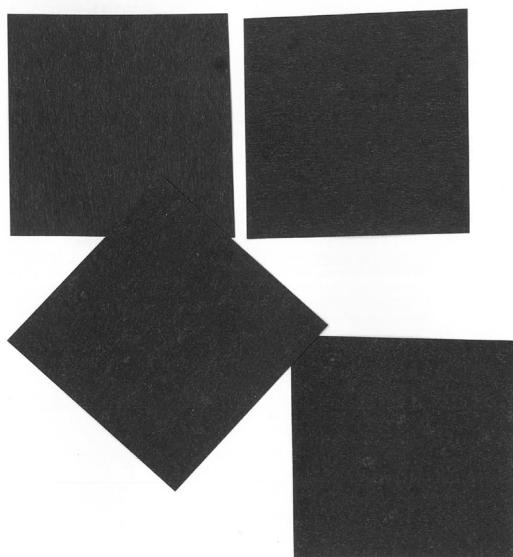
*The Black Squares*



*Same sizes of squares*



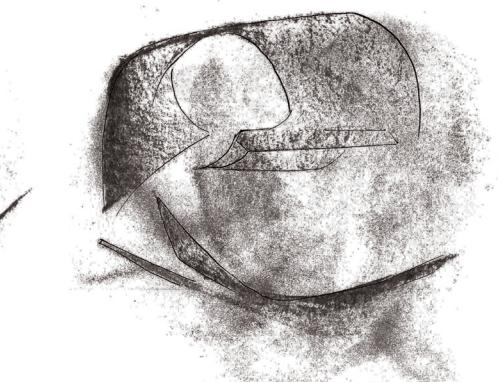
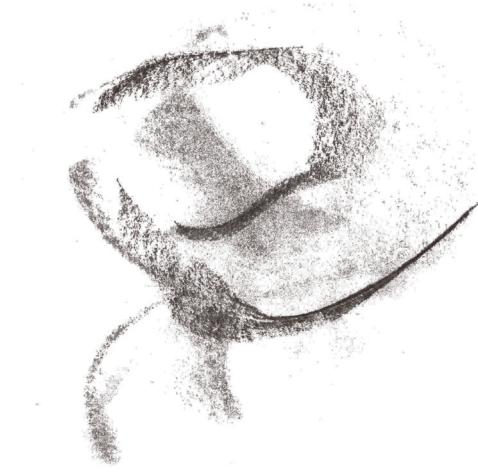
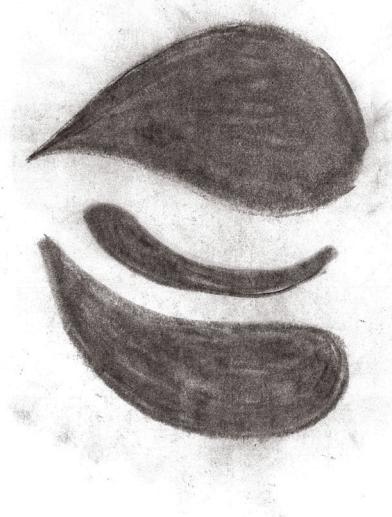
*Different sizes of squares*



# The Black Squares

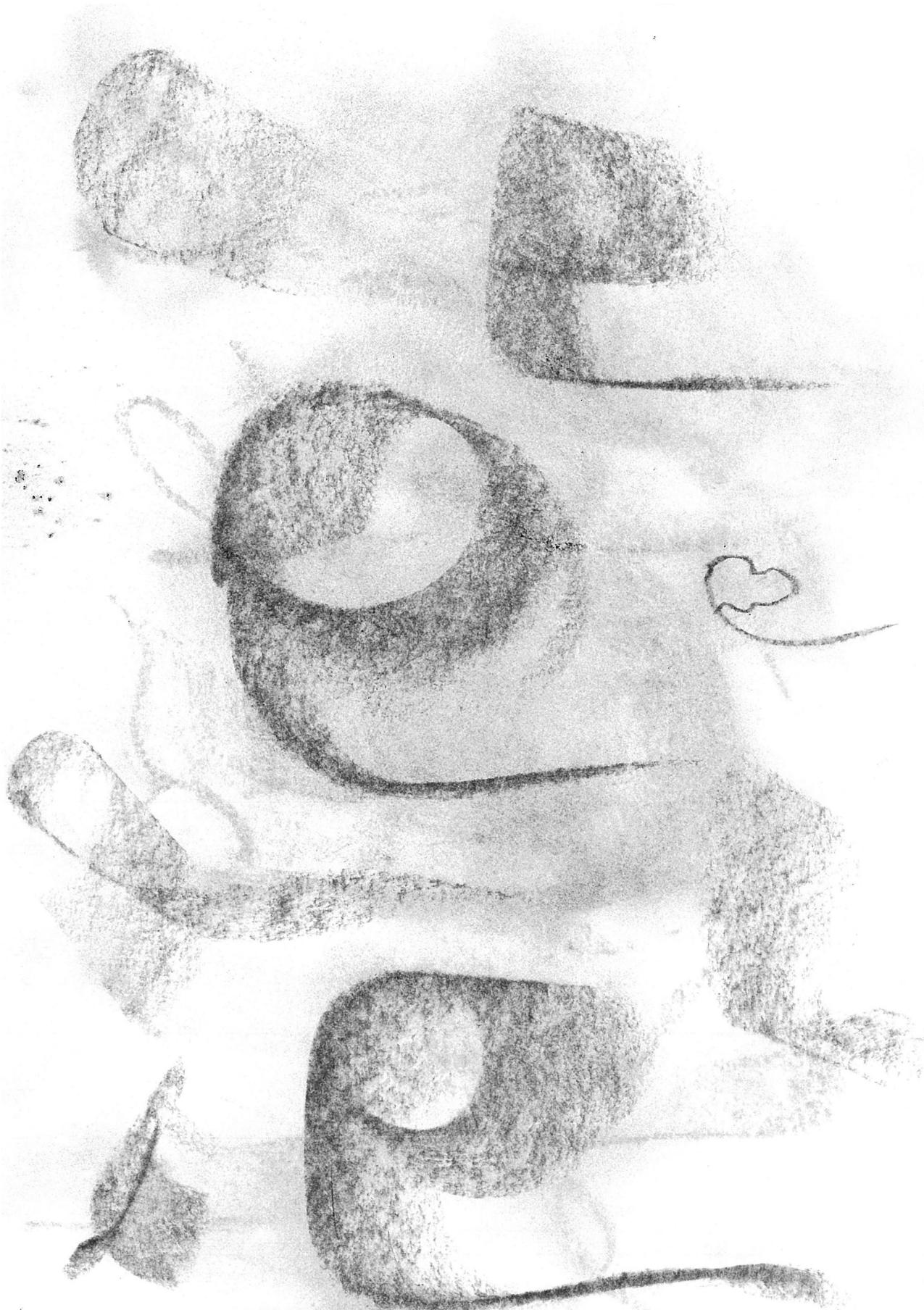
For this task, I decided to explore different techniques while effectively utilizing the space well. For different letterforms, I aimed to use negative spaces while incorporating some positive spaces in others. I found it quite tricky forming e's letterforms at first but got the hang of it after a while and was happy with my results.

My favourite piece is the first one, although this wasn't shown in my final zine. I liked how unique the structure is and it was only made out of 3 pieces of paper

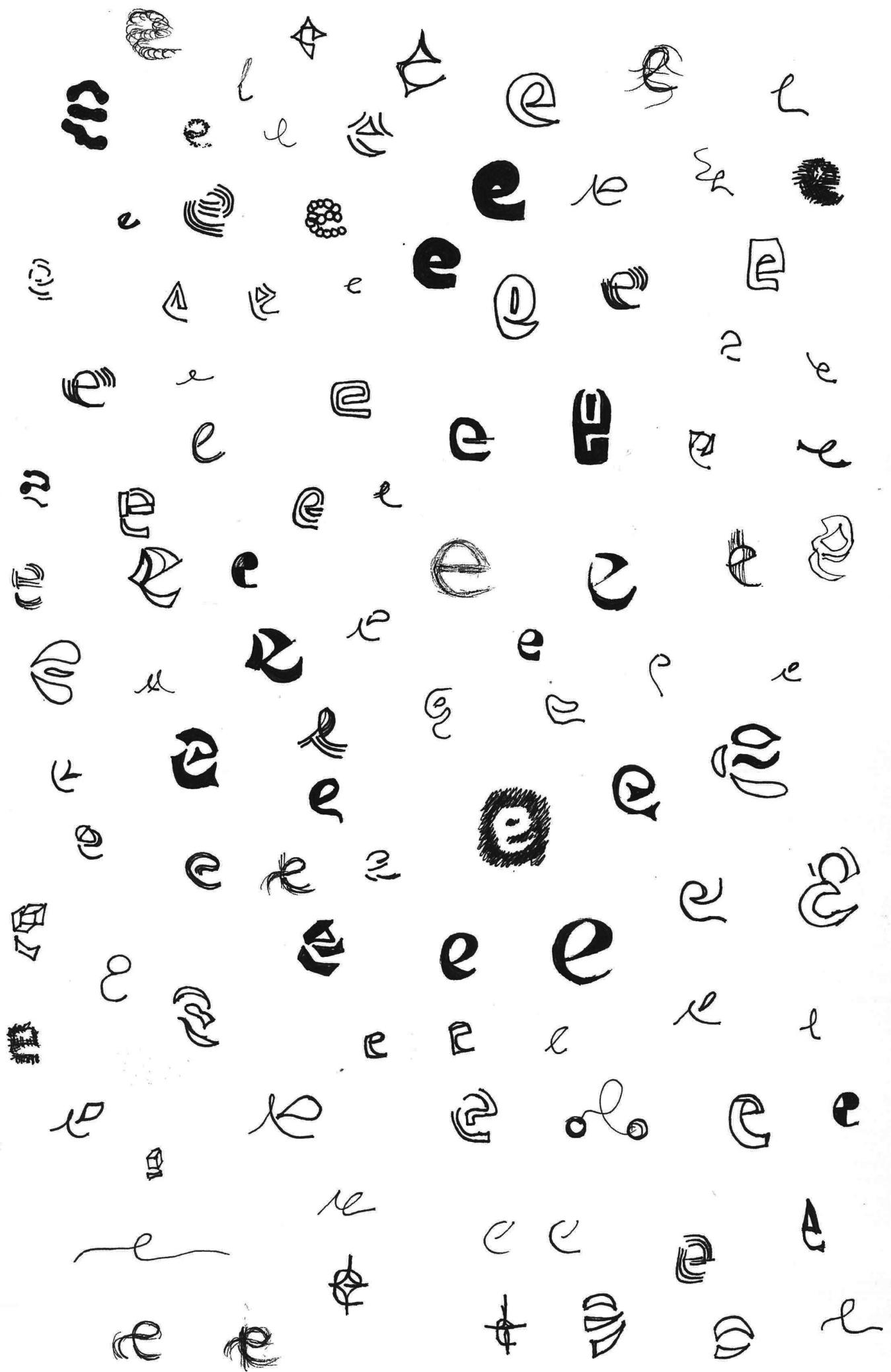


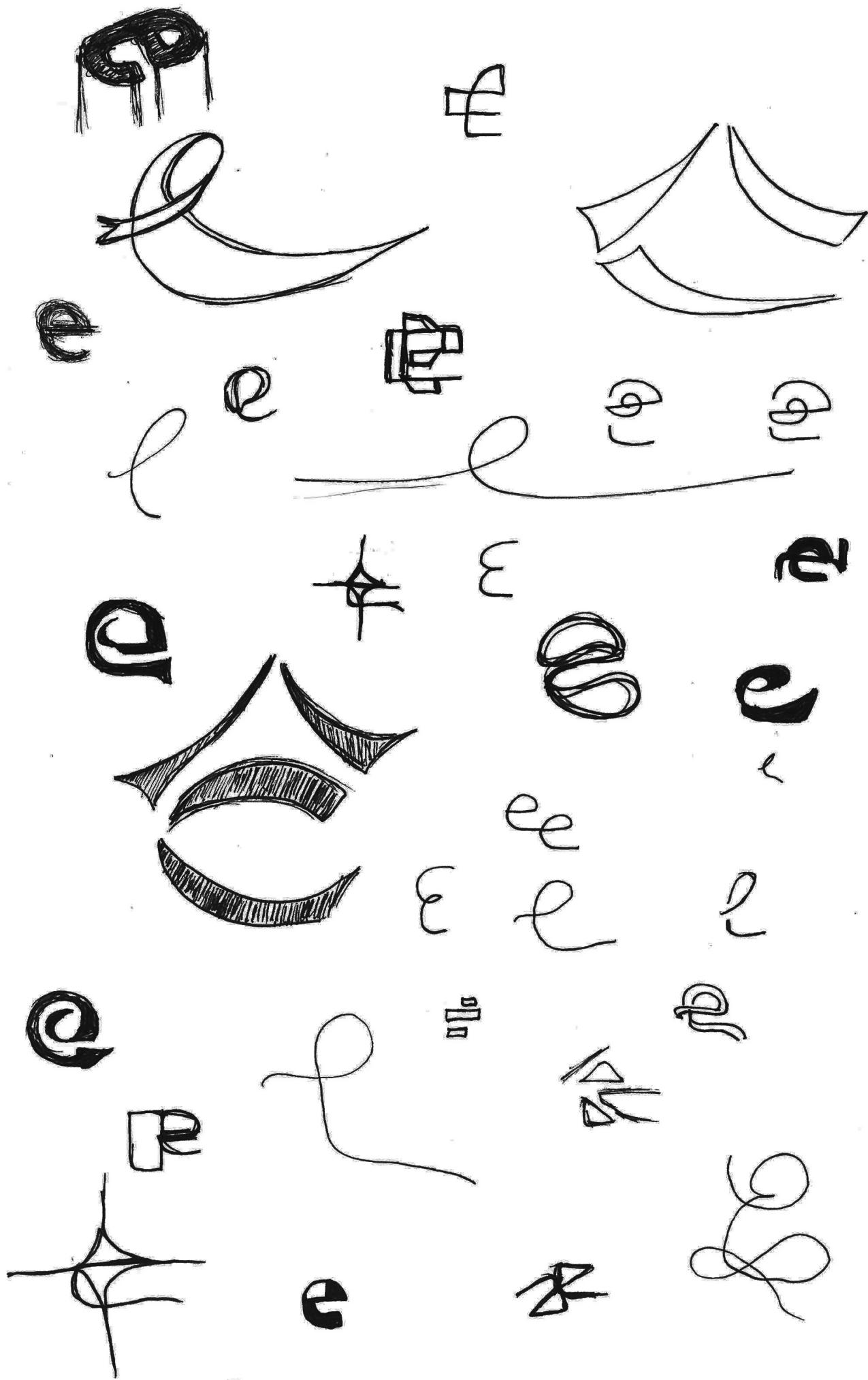
## Letter By Hand

*letterforms using chalk*



*one-page experimenting*





## *letterforms free hand*



## Letter By Hand

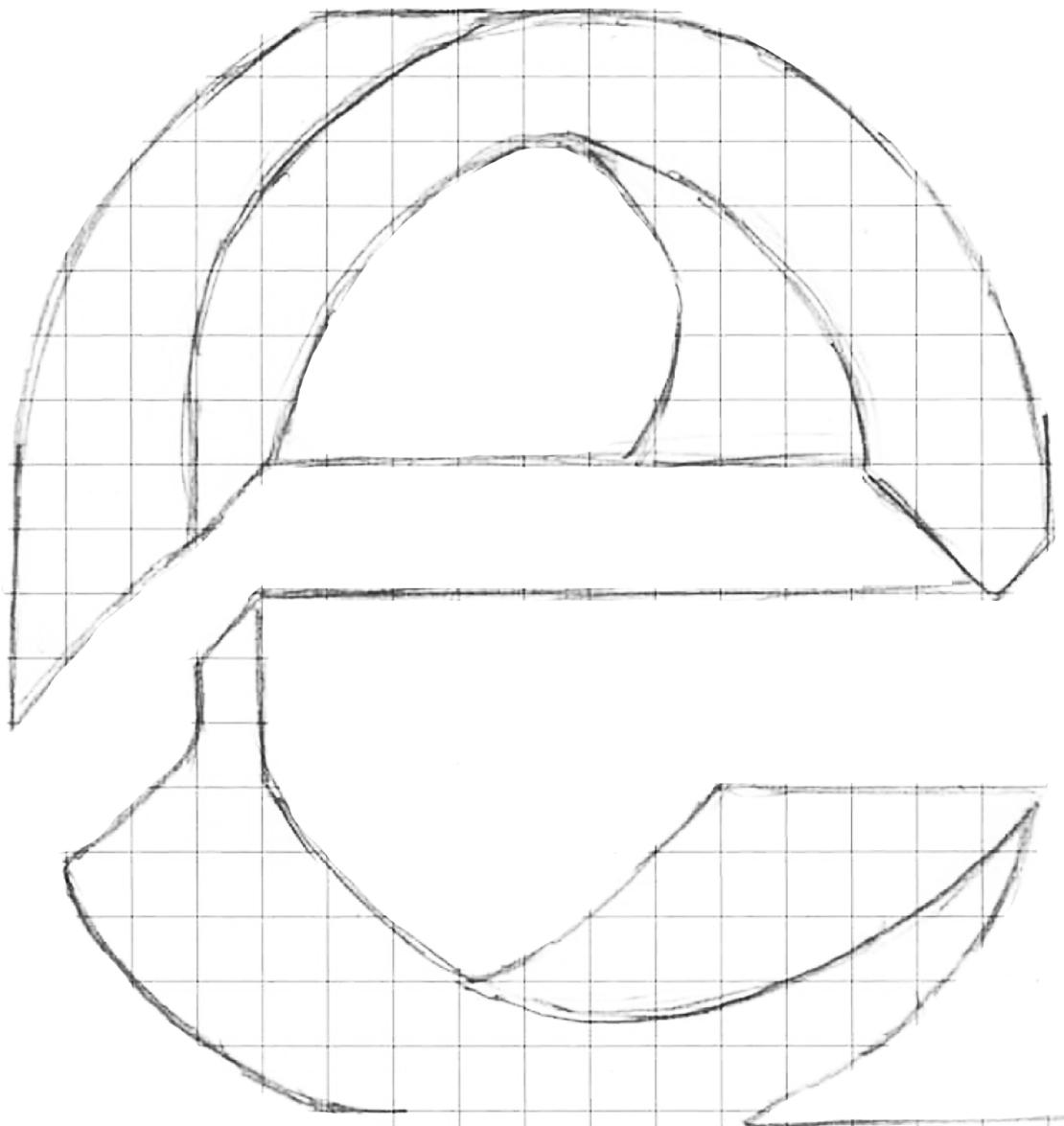
I found letter by hand quite entertaining, and was able to draw many examples for my workbook. This technique introduced new ideas into the picture, I experimented with different angles and shapes to grasp a unique letterform.

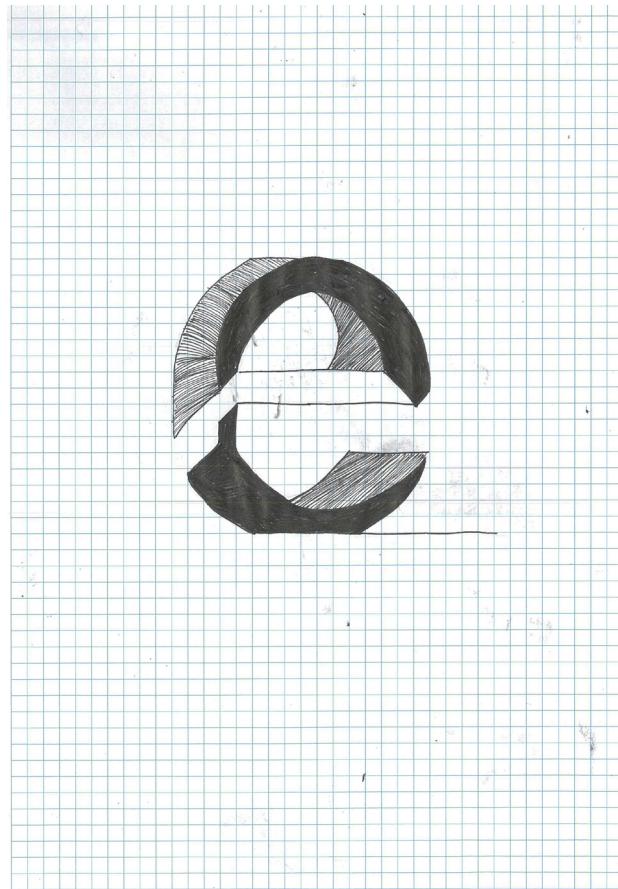
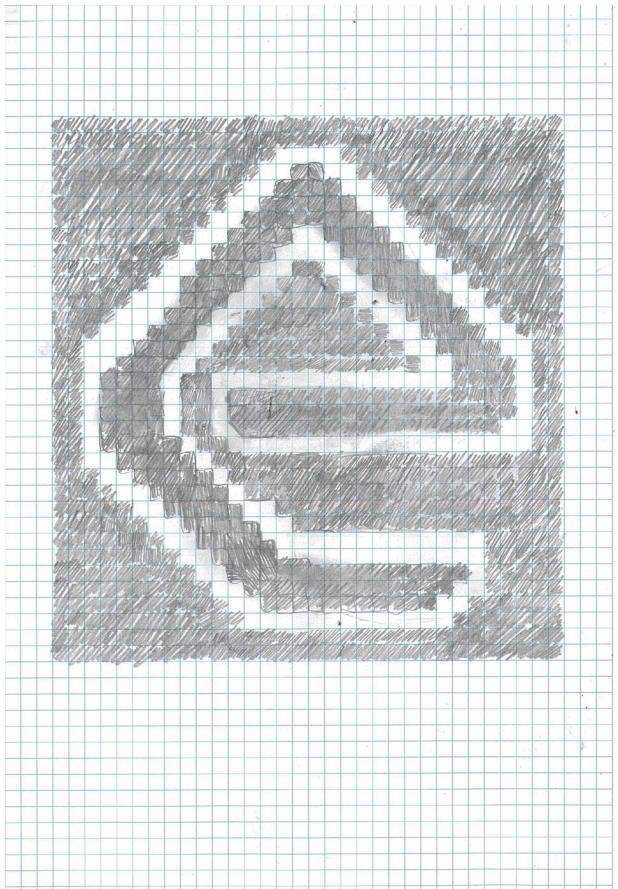
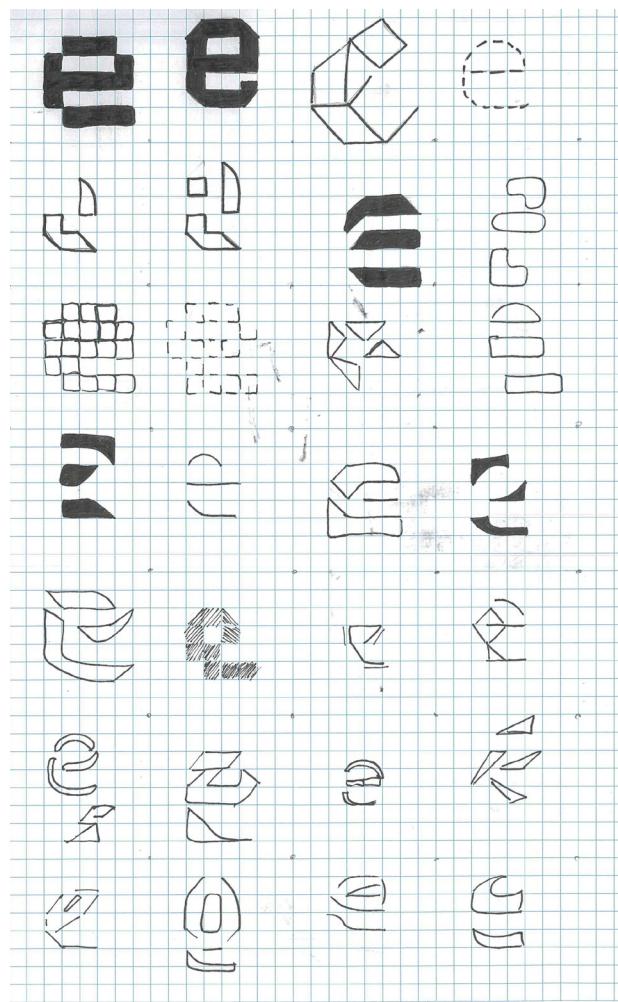
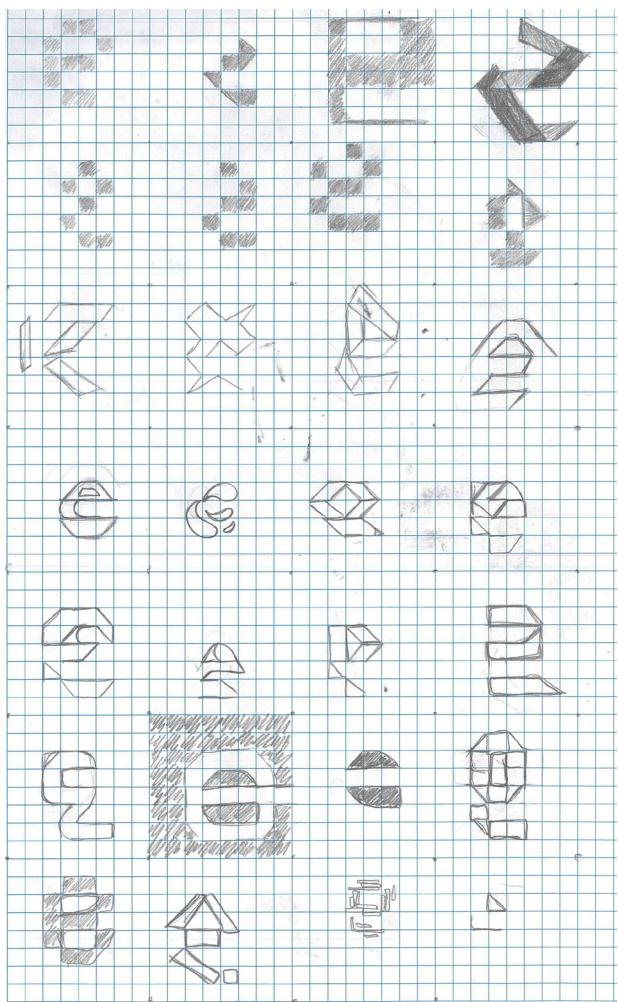
My approach for this process was simply to just start putting my pen to paper and let ideas flow naturally. This created less pressure and more creativity

# Type on the grid

For type on the grid, I found this the most challenging out of the 3 exercises we did in class. Drawing the letterform itself was easy but drawing within grids was difficult because e's have a slight curve in its figure. However after each attempt, I became familiar with the technique.

I decided to use pencil first before gaining the confidence to use a pen for my second round of paper. Although none of these letterforms made it onto my zine, I was able to try a new technique, I am happy with my results.





Type On The Grid

# Fonts used:

## Abril Fatface

The font 'Abril Fatface' was inspired by heavy titling fonts used in the 19th century for advertising posters. It was designed by Veronika Burian and José Scaglione and was specifically used for text and display applications. For my zine, I decided to use this font for my cover page, to display my name and the date. Its curves and style make an elegant touch to design, creating an overall aesthetic.

## Georgia

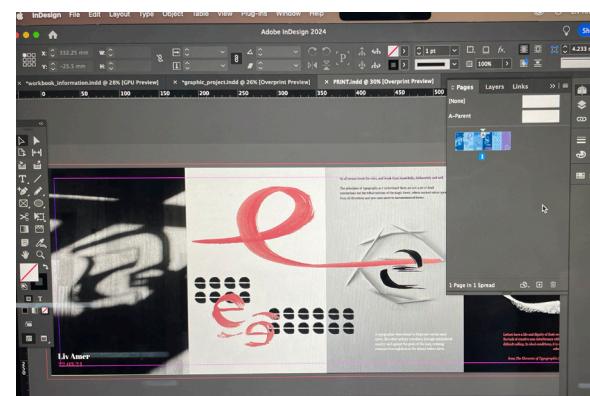
The font 'Georgia' was design by Matthew Carter in 1993. It's appearance is elegant, high in readability and part of the core fonts for web pages and posters. This font was display for my paragraphs on my zine. I like how it's simple but neat in display, with formal touches.

## Helvetica: Light

The typeface 'Helvetica' designed by Max Miedinger and Edouard Hoffmann originated in Switzerland in 1957. The typeface style is Sans-Serif and displays nicely on pages and posters with information. This font features throughout my workbook progress.

# Construction + Format:

To construct my zine, I placed my pages side by side and transferred my images to a separate document in InDesign. I then structured my papers to fit the document size. This was helpful as it gave me insight of what my final zine would look like, I was able to fix some final touch ups before printing a tester.



**Concept one:** placing papers into a spread

## Printing:

For my tester, I printed out an A4 piece of paper and folded it 6 times to create my zine. This gave me physical insight in how my final project will look by the end. I had an idea of switching one page, but ask a few opinion from my class mates and decided to stick with my orginal plan.



**Original (final)**



**Difference**



# Personal Favourites:

