POINT/COUNTERPOINT

When creating visual hierarchy in typographic space, a designer balances the need for harmony, which unifies the design, with the need for contrast, which lends vitality and emphasis.

CONTRAST ——— BALANCE

CHAOS ——— ORDER

DISSONANCE ——— HARMONY

OPPOSITION — ALLIANCE

Order and chaos in balance is one definition of effective page layout.

Like music, text elements have either a counterpart or counterpoint relationship.

COUNTERPARTS are text elements with similar qualities. They fit together well and play nice in the sand box.

—Counterparts bring harmony to their spatial relationships.

COUNTERPOINTS are text elements with dissimilar qualities, contrasting characteristics of size, weight, color, tone, texture, etc. They tend to clash.

—Counterpoints bring opposition and dissonance to the design.

The same relationship exists between text and image.

- Consider visual relationships between type and image.
- Select a photograph to match to a letter form.

Part One

A single letter form is matched to a photo in a side-by-side comparison of form. Choose a typeface and a particular letter that relates to the photograph through visual characteristics such as shape, weight, decorative embellishments, or any other 'discovered' design attributes.
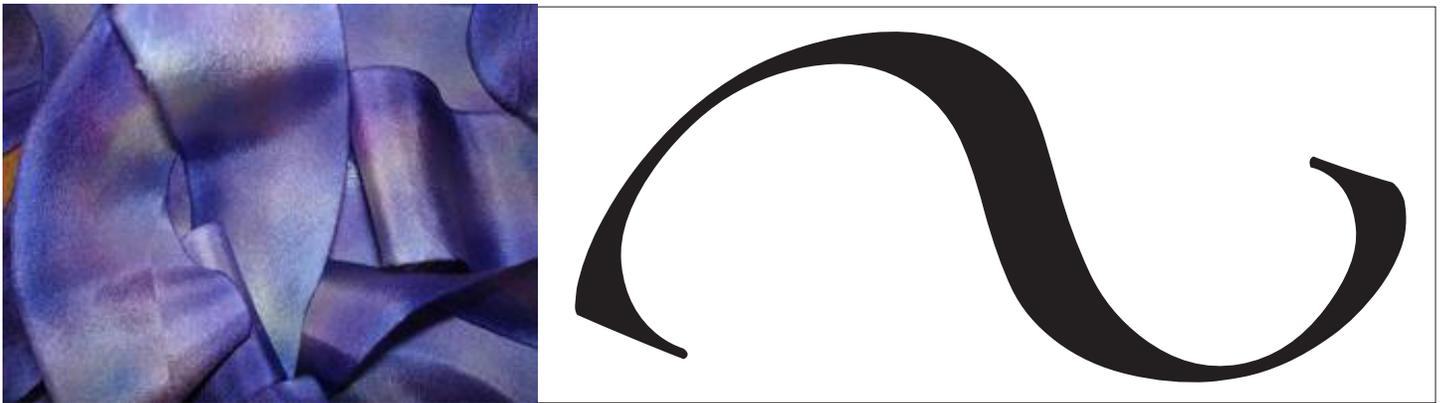
Part Two

A single letter form is integrated into the image. Careful attention to typeface selection, scale, REPETITION, color, and balance will allow the merger of type and image into a single entity.

You may repeat the letter form, change color, tone, scale, rotate, and reflect. Do not skew or slice letter up; no effects.

The goal of this exercise is to help students who are innately image-oriented (most of us are) to understand how design characteristics of typefaces are as individualized and distinctive as images.