



Portfolio in the Making

Designed by Maria Navarro

Editorial Layout

The idea was to create an editorial layout for a graphic design article. I wanted something that reflected more traditional editorial magazines with classic type-setting. For the title I used a modern typeface that reinforces the traditional design elements I wanted to include.

- *InDesign*
- *Photoshop*





Strategies for Better Design

By Alex Hass

We have many words for the frustration we feel when an interface isn't directing us to what we need to know. Loud, messy, cluttered, busy. These words... express our feeling of being overwhelmed visually by content on a screen or page. We need them to express how unpleasant a user experience it is to not know where to direct our attention next. (Porter, 2010, para 1)

15

Strategies for Better Design

By Alex Hass

We have many words for the frustration we feel when an interface isn't directing us to what we need to know. Loud, messy, cluttered, busy. These words. . . express our feeling of being overwhelmed visually by content on a screen or page. We need them to express how unpleasant a user experience it is to not know where to direct our attention next. (Porter, 2010, para 1)

The proper composition of visual elements generates not only visual stability, it enhances mood through composition and generates order that prevents visual chaos. Designers use compositional rules in their work to make the reader enter their work and experience a design environment that is calm yet exciting, quiet yet interesting. A magazine designer, for example, creates a grid and applies an order to the typographic elements creating a comprehensible hierarchy. This design system is interpreted in different ways, in pages and spreads, issue after issue. If the organizational system is versatile and planned with thought and depth, it can be used to produce unique and exciting layouts that remain true to the rules determined for the overall system initially designed. Organizational principles create a framework for design without determining the end results.

In 1922 I ordered by telephone from a sign factory five paintings in porcelain enamel. I had the factory's color chart before me and I sketched my paintings on graph paper. At the other end of the telephone, the factory supervisor had the same kind of paper divided in to squares. He took down the dictated shapes in the correct position. (It was like playing chess by correspondence). (Moholy-Nagy, 1947, p. 79)

Designing visual elements into a strong composition is a complex endeavour on its own, but increasingly designers are being asked to create vast compositional systems that other people will implement. Much like Laszlo Moholy-Nagy, designers need to be able to make strong compositional systems and also convey how their systems work, how to apply their rules, and how to apply them so they retain a relevant freshness.

Repetition

Repetition creates visual consistency in page designs or in visual identities, such as using the same style of headline, the same style of initial capitals, and the same set of elements, or repeating the same basic layout from one page to another.

Excessive repetition, however, creates monotony. This usually leads to viewer boredom and dull, uninteresting compositions for the designer. Be sure to create a design system that allows the repetitions within it to be lively and interesting page after page. The example above uses a simple set of rules, but

because the rules allow for color and compositional changes, each discrete component is as interesting on its own as it is within the whole. If you cannot avoid excessive repetitions, try to add some visual breaks and white spaces where the eyes can rest for a while.

Balance

Balance and symmetry are important design qualities because they are deeply embedded in human DNA. Because our bodies are symmetrical, we have a strong association and satisfaction with Centered, symmetrical design. Balancing visual elements compositionally calms the tensions and grounds the design. This is important if you wish to convey a sense of stability to the viewer. When we look at a design, we use our innate sense of what constitutes 'right balance' to assess its stability. If that stability is missing, we feel tension, which can counteract the core of the message. Centered design compositions work very well for stable, security-inspiring content, but what about content that demands attention, or tension, or excitement?

When a Centered (or stable) composition is not desirable, developing an asymmetrical composition is the best strategy. Asymmetry has been explored in graphic design for the last 150 years, and designers continue to discover new strategies that feel fresh. Asymmetry has no empirical rules but is guided by balancing the distribution of main elements around the space of a composition in an unexpected way. Contrast and counterpoint are the main tools of composition in asymmetry — large shapes balance small ones; intense colors balance neutrals. Creating asymmetrical design is not easy because there are no firm rules to follow, but it is exciting to create and exciting to see for exactly the same reason.

Scale

Varying scale (size) is one of the major tools in the designer's toolbox. Changing scale is important on two levels. The first is purely compositional — a composition needs variety in the size of its elements to be dynamic and effective. If all the elements have the same visual weight, the composition will be flat. Another aspect to varied scale is conceptual. If a design visually distorts the size relation of one element to another, the viewer is

Album Cover



I designed album art for a singer by the name of Olivia Rodrigo. I spent a lot of time listening to her music and pulling inspiration and bringing it into my photography. My goal was to give the design an overprint effect by layering the same image offset and over top the first image. I also added some illustration work on the front and back cover that I created in Photoshop.

- *photoshop*
- *illustrator*



Digital Ad

Here I made a digital invitation for a club at Chemeketa Community College. The ad was for a special event with a guest speaker. The imagery came from the VC club and the design elements as well as typesetting was all done by me.

- *indesign*



Presented by Chemeketa's Visual Communications Club

Constructing a Career

A conversation with Senior Graphic Designer, Leslie Riibe

Thursday, January 28th at 12:30 p.m.

Virtual event link available at: chemeketa.vc.



Collection

Notice the large angled roof on the building in front of you. When it rains, the water flows off the roof, down channels, and into a storage tank (also known as a cistern) in the basement. Every captured drop is then reused in the building.

Join Weber Thompson's Senior Graphic Designer, Leslie Riibe, in a conversation on crafting a career in graphic design, working within the architecture industry, and incorporating passion projects into your paid position.

Campus Press Logo



This logo was done for a textbook publisher. I wanted a simplistic design that was inviting and professional. I hand render the logo. I designed the logo specifically to work on a book spine however, I also created a full signature that will work well for other projects and promotions.

• *illustrator*





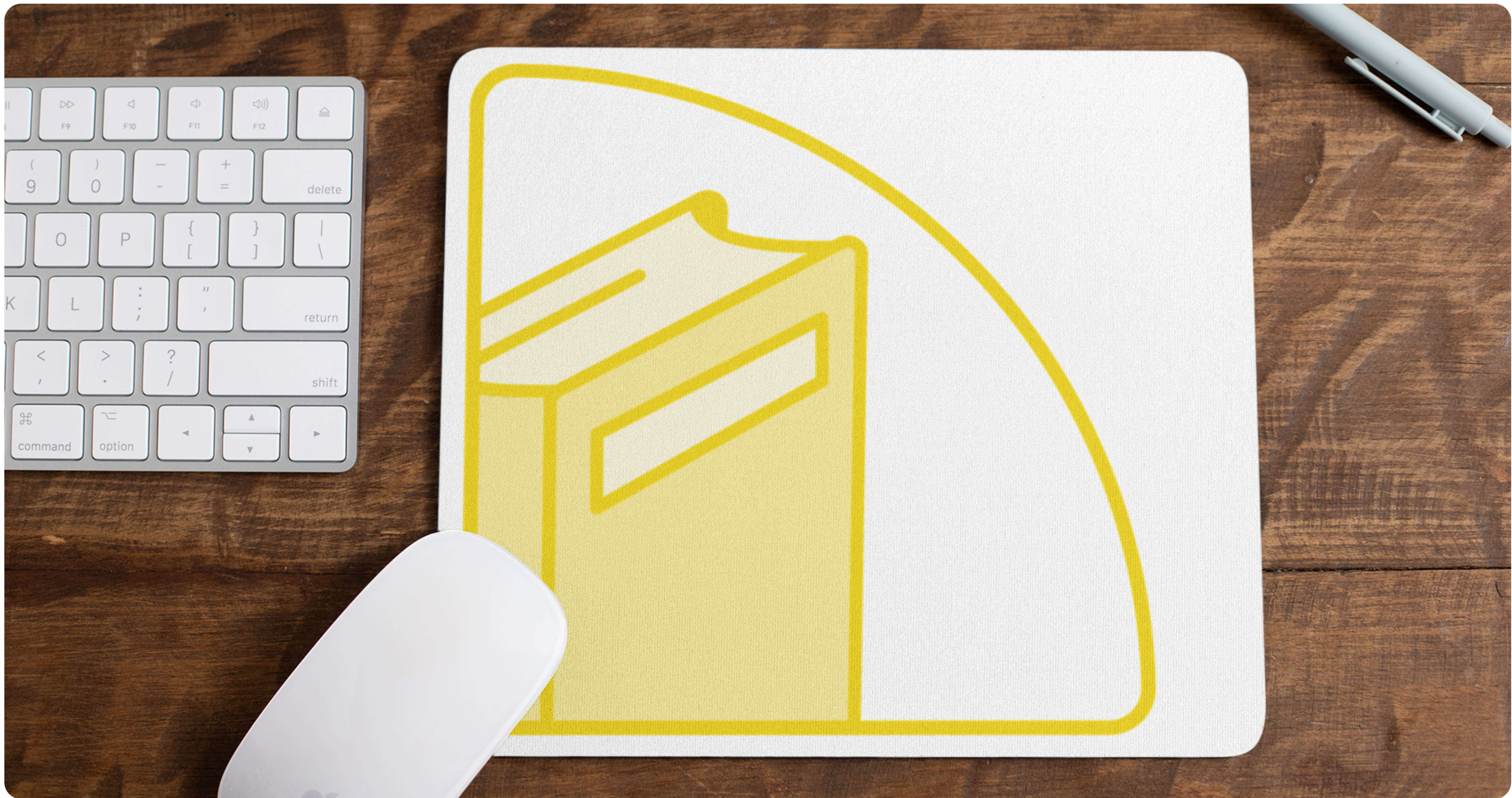
Program Symbols

My team and I created an icon set based on way-finding systems found on college campuses. The icons needed to be simple and recognizable. We achieved this goal by keeping only one symbol for each icon and maintaining a bold outline throughout.

- *Illustrator*







Lemonade Label



Calypso is an established lemonade brand, however, I redesigned their logo and labels. I wanted a bit of a softer look, so I used pastel colors. For the logo I used a fun typeface that I felt fit well with my overall idea and design.

- *illustrator*



Pronoun Campaign

A campaign Mockup created to encourage others to recognize the importance of pronouns. I created the background design elements just using organic shape and line. I changed blending modes to multiply for depth. I then used a typeface that fit well with my campaign.

- *Illustrator*







Sweet Stuff Logo



Sweet stuff is a brand/logo I created recently. The look I was going for was fun and whimsy because it's a brand that sells sweets. I hand-rendered all elements including type. I wanted a soft look so I rounded the corners and kept my color palette light and cute.

• *illustrator*







Thank You!

Any questions or comments?