Portfolio 2022

Pitch

Guidelines for *Enhanced* Layouts

by alex haas

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.

Compositional rules can be used to generate content as well as organize it. The Bauhaus artist and designer Laszlo Moholy-Nagy created a series of paintings by calling in a set of instructions to a sign painter using the telephone. Here is his account of the experience, written in 1944:

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.

Emphasis

A focal point in a composition draws the eye to it before the eye engages with the rest of the visual information. This is called emphasis and is achieved by making a specific element gain the attention of the eye. Emphasis is created in graphic design by making only one focal point and clearly emphasizing it by placing the elements on the page in positions where the eye is naturally drawn to the proper entry into the work. Designers rely on additional compositional principles to support the hierarchy of a composition such as contrast, repetition, or movement.

Designers use emphasis to assist viewers in identifying the relative importance of each element in a composition. Emphasis is strongly linked to visual hierarchy. Both emphasis and visual hierarchy create order for the viewer, allowing the eye to see the first element of importance, then the second, then the third, and so on. Graphic elements gain or lose emphasis by changing in size, visual intensity, color, complexity, uniqueness, placement on the page, and relationship to other elements.

Movement

Movement is made by creating visual instability — like motion in a photograph that blurs the image, as shown in the example in Figure 3.18. Creating the illusion of movement photographically or artistically is not difficult because a blur translates into movement in the mind of the viewer. However, it is not the only option for a designer. A composition can also achieve movement if the graphic elements are arranged in a way that directs the eye to move in a specific direction — usually by creating a diagonal that takes the eye up to the right corner (forward motion) or down to the left corner (backward motion). Movement can also be created using overlapping planes that imply depth and distance by becoming progressively smaller and lighter in tone (mimicking depth). Using typography as a visual medium is also an option. Overlapping the text blocks and/or sentences effectively creates both depth and movement (though it destroys legibility). David Carson is a designer who often uses this technique to create movement in his work.

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 instantly engaged in discovering why. This is a great method to engage the viewer and add a twist to the message embedded in the design. A great example of this is the "think small" ad campaign of the 1960s for Volkswagen Beetle.

The series is witty and engaging and plays on how we perceive size. This distortion is witty and playful, and presents smallness as desirable. Subtle scale differences do not make much visual impact, but large ones are very dramatic. The concept and context of a project should determine the relationship of scale differences for a composition. Large differences in scale are suited to dramatic and energetic design content, while smaller differences in scale are appropriate for professional and institutional content.

> **"If everything is equal, nothing stands out. (Bradley, 2011)"**

Hierarchy: Dominance and Emphasis

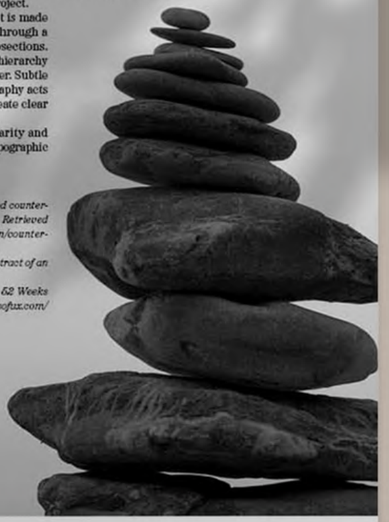
Simply put, hierarchy is applying an order of importance to a set of elements. Hierarchical order is apparent in every facet of our lives and is a defining characteristic of our contemporary culture. Hierarchy can be very complex and rigorous — an instruction manual is a good example of this. It can also be uncomplicated and loose. Hierarchy in composition is conveyed visually through variations of all the elements — size, color, placement, tonal value, and so on

Graphic design does not always embrace hierarchy. There are some messages that are more suited to visual anarchy and chaos (Punk design is a good example). These projects often connect to an audience by experimenting with, and breaking free from universal rules of visual structure. It is important is to match the structure of the composition to the needs of the project.

is very important in design. A body of text is made more comprehensible by imposing order through a system of titles, subtitles, sections, and subsections. Hierarchy is created when the levels of the hierarchy are clear and distinguishable from one another. Subtle signs of difference are not effective. Typography acts as a tonal voice for the viewer, and must create clear variation in tone, pitch, and melody.

Hierarchy is usually created using similarity and contrast. Similar elements have equality in typographic hierarchy. Dominant and subordinate roles are assigned to elements when there is enough contrast between them. The bigger and darker an element is, the more importance it has. Smaller and lighter sizes and tones imply lesser importance.

Every hierarchy has a most important level and a least important level. The elements that fall between the two are ranked according to size and position. However, if you subdivide the text with too many levels, the contrast between different levels will blur their differences in the hierarchical order. A good strategy to follow with typesetting is to analyze the content and confirm how much content exists, how will the information need to be grouped. This should confirm how many levels of hierarchy will be needed.



CC-BY License

Bradley, S. (2011, January 31). Counterpart and counterpoint in typographic hierarchy. Vanseo Design. Retrieved from http://www.vanseodesign.com/web-design/counterpart-and-counterpoint-in-typographic-hierarchy/

Moholy-Nagy, L. (1947). The new vision and abstract of an artist. (1st ed.). New York City, NY: Wittenborn.

Porter, J. (2010, March 12). Visual hierarchy. 52 Weeks of UX, week 10. Retrieved from http://52weeksofux.com/post/443826775/visual-hierarchy

Ryhthm

Rhythm is integral to the pacing of a design composition and is also necessary for creating a pattern. The pacing of a repeating motif or element at regular or irregular intervals within a design deter-

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

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

Proximity and the Gestalt Theory of Visual Relationships

Proximity of elements is part of Gestalt theory, which is a framework of spatial relationships developed in the 1920s by the German psychologists Max Wertheimer, Wolfgang Kohler, and Kurt Koffka. The term Gestalt means unified whole, and points to the underlying conceptual structure of this framework. Gestalt works because the mind seeks to organize visual information. A composition created using Gestalt principles predetermines how each of the elements within it interacts with the others spatially. In this system of relationships, close proximity of objects, regardless of shape, size, or content, indicates a connection.

When visual elements have a similar shape or look as one another, a viewer will often connect the

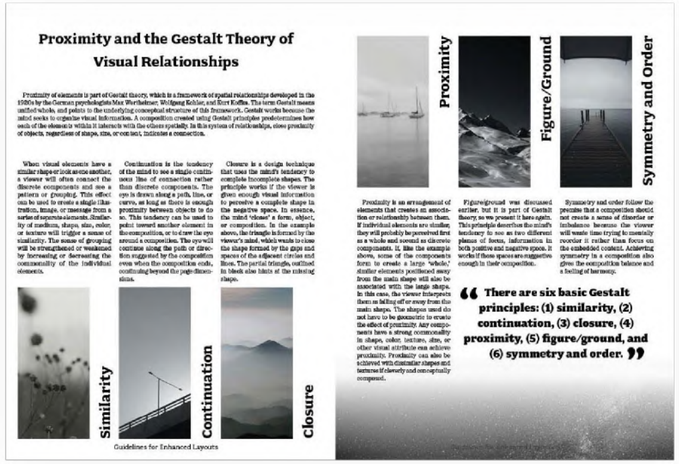
Continuation is the tendency of the mind to see a single continuous line of connection rather

Closure is a design technique that uses the mind's tendency to complete incomplete shapes. The

Proximity

Figure/Ground

Symmetry and Order



Multicolumn Project

The goal of this assignment was to combine type and images and work with different column variations. The images were meant to be visually pleasing but also to visually represent the concepts being presented in the article like the six basic Gestalt principles. I created a black and white theme with the images I chose and I incorporated images and type in the columns. I used simple and elegant typefaces for the body copy as well as the titles and pull quotes.

Pitch

- 2021 -

Thanksgiving Menu

appetizers:

Tomato Bruschetta with Balsamic Glaze
Charcuterie Board
Bacon Cheddar Cheese Ball
Butternut Squash Galette
Creamy Pumpkin Hummus

main course:

Grilled Citrus-and-Spice Turkey

drinks:

Ginger-Cranberry Sparkler
Applejack Mulled Cider
Pink "Champagne" Mocktail
Eggnog

sides:

Oyster Pie
Crab Cakes
Oyster stuffing with Cream sauce
Brown sugar Yams
Lima Bean and Corn succotash
Nana's Famous Corn Pudding

desserts:

Salted Caramel-Apple Slab Pie
Ginger Pumpkin Pie
Cranberry Walnut Shortbread Bars

Enjoy!

Pitch

Thanksgiving Menu

This was an exercise in creativity, the only requirement was to combine type and imagery in a cohesive way. Since it was around Thanksgiving, I decided to keep in the spirit of the season and create a menu. For my typefaces I paired a very artistic, hand drawn style font with clean and simple sans serif typeface. I mainly used the sans serif and used the bolder, more stylized typeface to create contrast and hierarchy. I also tried to make good use of negative space and not crowd the type and images. I used a textured background as well as a color correcting layer in Photoshop to make the images cohesive.

Pitch

Pitch

Portrait Photography

These were senior photos taken in various places around downtown Salem Oregon and shot on a Nikon camera. They were edited in Adobe Photoshop

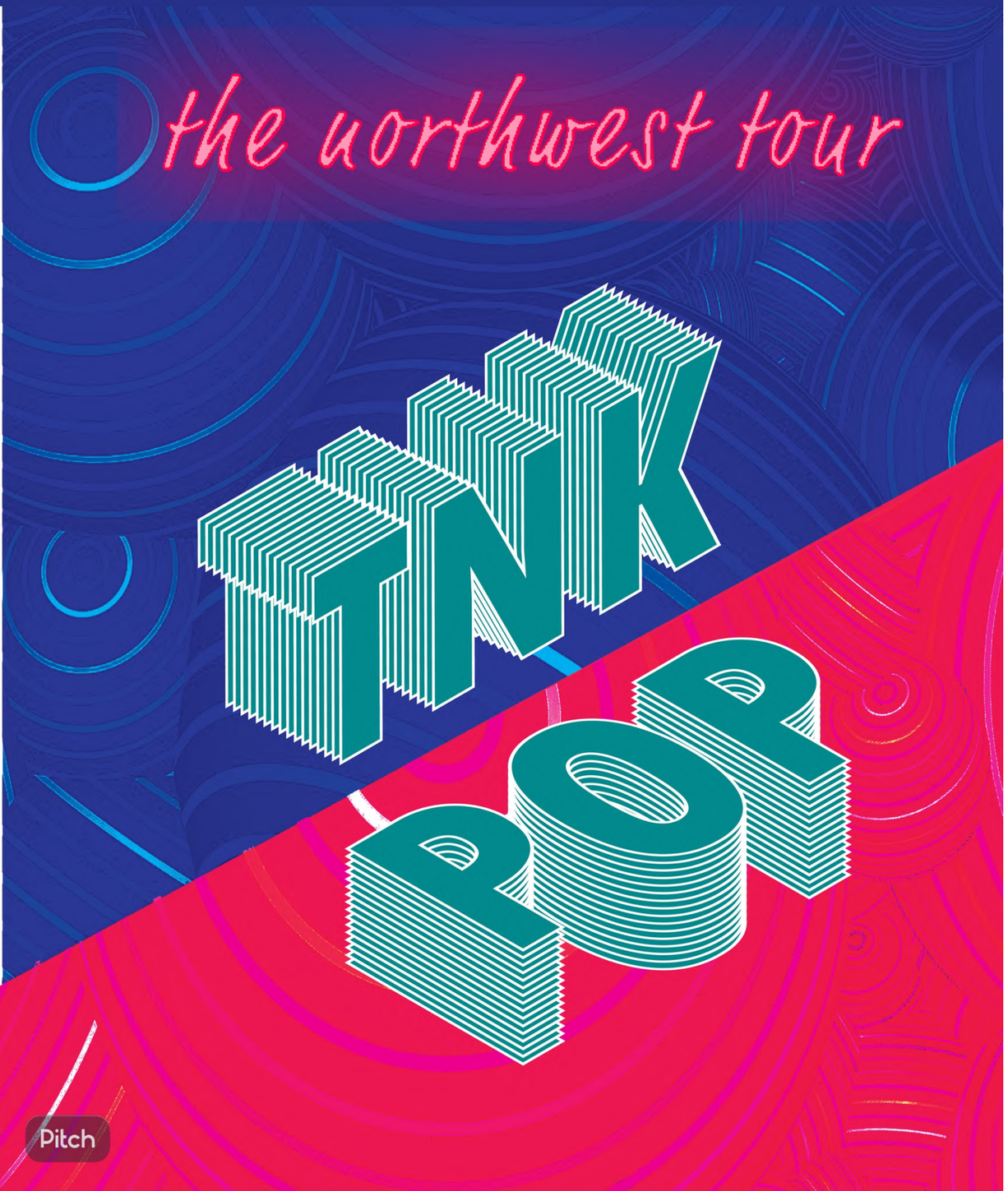
Pitch

Brainstorm

This piece, titled Brainstorm, was created in Photoshop using extensive layers and masking. I wanted to visualize what the creation of a new idea feels like.

Pitch

the northwest tour
TNK
POP



Music Poster

With this poster I experimented with different ways to manipulate text in Illustrator and made the text the focal points. Bright colors and contrast

Midas Touch

a color study in yellow

Yellow is a bright color that immediately grabs our attention. It can be harsh and bright but also comforting. It represents sun, light, and warmth. In fact, it is one of the first colors that children recognize. It is also a royal color, because it represents the gold and wealth of royalty. But, yellow-green can be thought of as cowardly. The color yellow carries a wide range of positive and negative associations and a variety of shades and tints.

Pitch

Color Study Poster

The purpose of this poster was to do research on a color of your choosing and present information about that color in a way that would be visually pleasing to a viewer. For the photo I was inspired by the fairytale of the King Midas whose touch turned everything to gold. I thought it would be an interesting take on the color yellow.

Pitch

ULTIMA
PRODUCTIONS
ULTIMA
PRODUCTIONS
ULTIMA
PRODUCTIONS

Logo Design

This client wanted a minimal, geometric logo that would work well in different applications like business cards and clothing. They also wanted the multimedia aspect of their company to be evident in the logo, so they chose a design that combined their name with soundwave icons.

Pitch

ksvisualdesigns
Kennedy Straight
Graphic Designer
Work History
Server - Kentucky Fried Chicken
May 2021 - Feb 2022
• Proficient as a drive thru worker and food packer
• Able to work in fast-paced conditions
• Friendly and engaging customer service
Secretary - Schanz-Lawler PC Attorneys
Feb 2022 - Present
• Organizational Skills
• Balancing multiple tasks on a daily basis
• Working as a team
Soft Skills
• Teamwork
• Willingness to learn
• Creativity
• Problem Solving
Capabilities
• Basic understanding of HTML & CSS
• Proficient in most the Adobe Suite
• Logo and Layout design
• Understanding of current social media trends
• Photography & Editing
Education
• High School Diploma - Abeka Academy - May 2020
• Associates of Applied Science in Interactive Media - Chemeketa Community College
Kennedy Straight
ksvisualdesigns.com
ksvisualdesigns@gmail.com
May 2022
Dear Longbottom Tea and Coffee Inc.,
Best Regards,
hi it's ksvisualdesigns...

Personal Logo Design

I chose to incorporate music and specifically the fermata, also known as a ‘birds eye’ into my design first of all because playing the piano has been such a big part of my life, but secondly because I believe music and graphic design may have some surprising parallels. The fermata represents the culmination of all your hard work, both in design and in music. Playing a difficult piece of music and working through the design process both takes time, effort, and determination that when you set your mind to it, will culminate into a beautiful piece of work. This is why I believe a version of a fermata is a fitting element for my personal logo that will represent my work ethic as well as provide aesthetic qualities.

Pitch

CAMPFIRE NIGHT FELLOWSHIP
June 26, PM Service
Join us for a night of fun, food, and friends! DM for details.
SURPRISING HEROES
teen friend night @ SBC
SPORT NIGHT
AT SALEM BAPTIST CHURCH
July 12th after PM service
teen summer
BARBEQUE
Friday, June 17th
Includes grads and teens going into 7th grade
GAMES+BURGERS+FRIENDSHIP

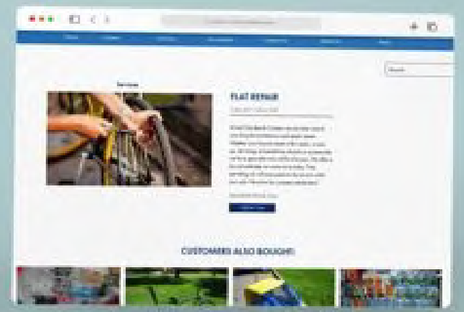
Pitch

Social Media/ Advertisement Slide Design

Outside of school, I do volunteer design work for Salem Baptist Church. This experience has given me the opportunity to learn to work off of a brand guide, follow instructions from an art director, and learn new design environments.

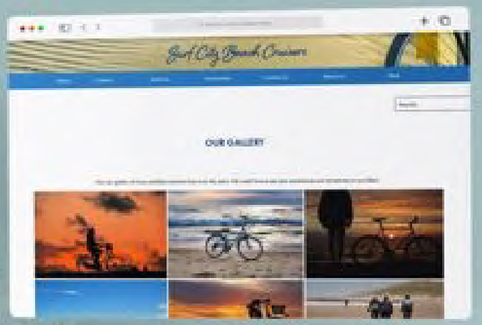
Pitch

Surf City Beach Cruisers
OUR CONTACT INFORMATION

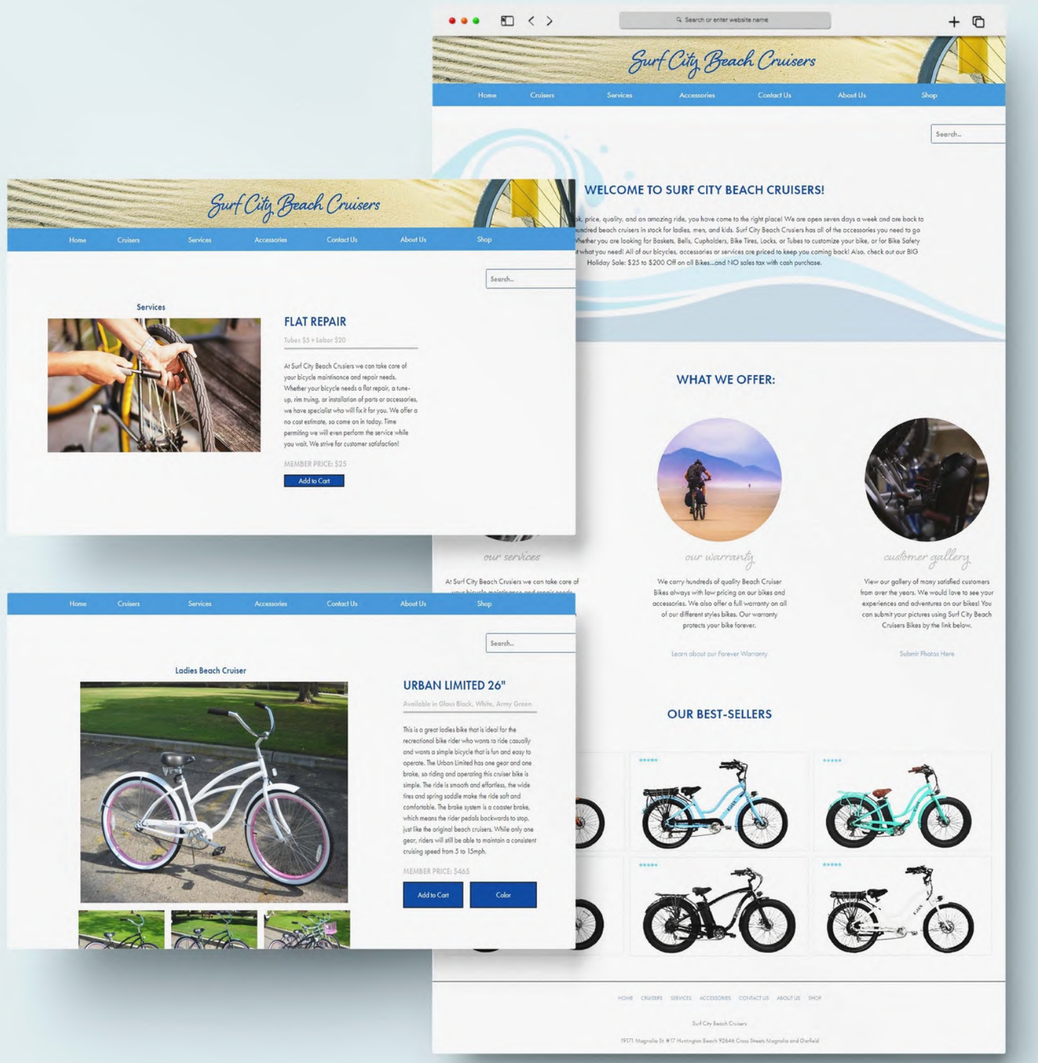

FLAT REPAIR
CUSTOMERS ALSO BOUGHT!

Surf City Beach Cruisers
WELCOME TO SURF CITY BEACH CRUISERS
WHAT WE OFFER:

URBAN LIMITED 24"


Surf City Beach Cruisers
OUR GALLERY

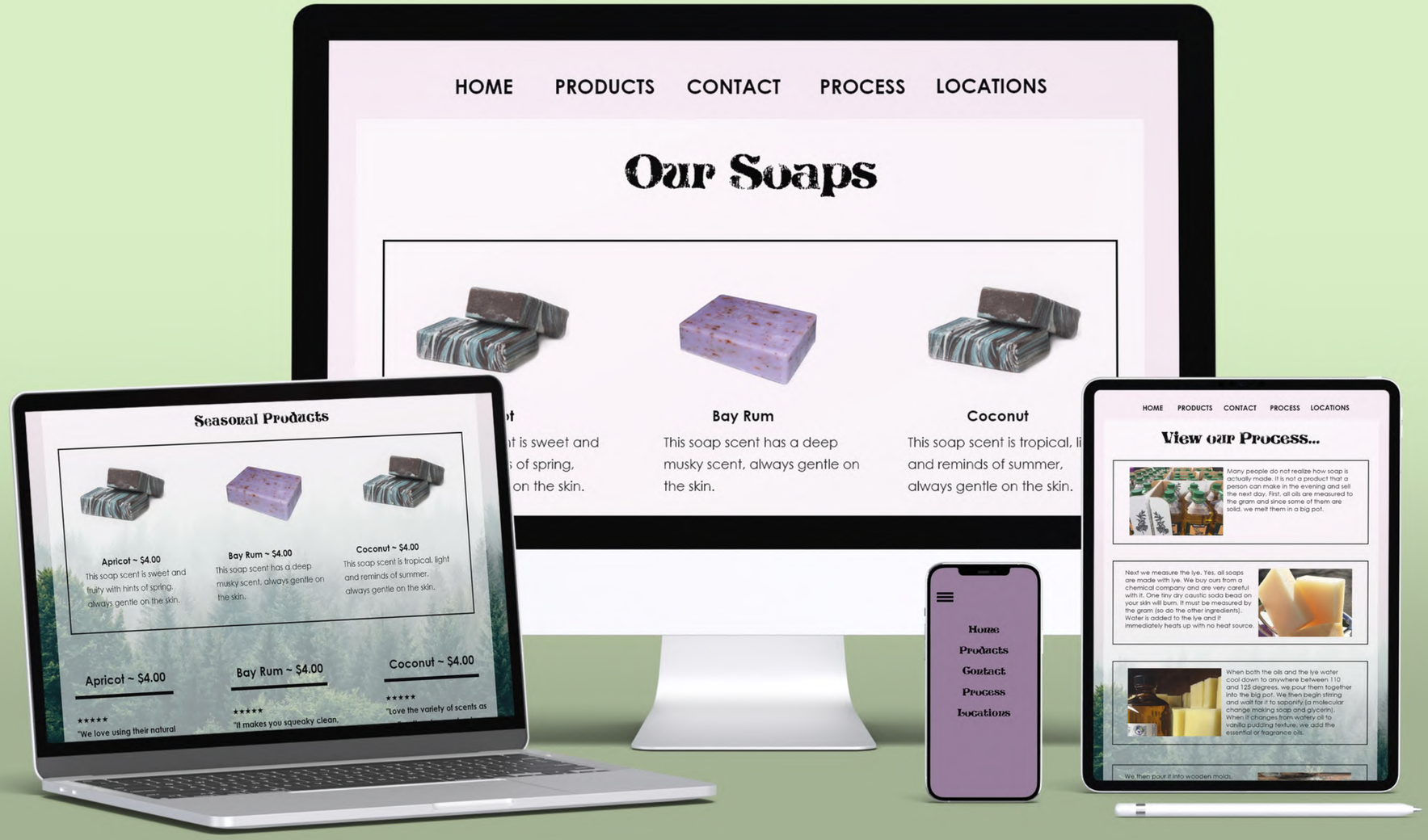
Pitch



Surf City Website Redesign

This website was built using HTML & CSS coding for a beach cruisers shop located in California. Their current website is overly busy and product information was not readily available to customers. To combat this, I created a design with ample white space and thoughtful text and image layout.

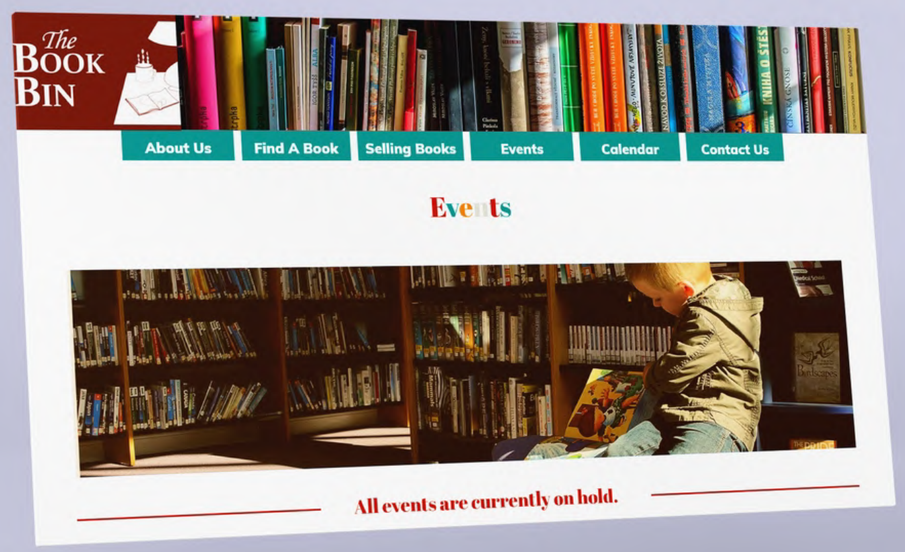
Pitch


HOME PRODUCTS CONTACT PROCESS LOCATIONS
Our Soaps
Bay Rum
This soap scent has a deep musky scent, always gentle on the skin.
Coconut
This soap scent is tropical, li and reminds of summer, always gentle on the skin.
Seasonal Products
Apricot ~ $4.00
This soap scent is sweet and fruity with hints of spring, always gentle on the skin.
Bay Rum ~ $4.00
This soap scent has a deep musky scent, always gentle on the skin.
Coconut ~ $4.00
This soap scent is tropical, light and reminds of summer, always gentle on the skin.
Apricot ~ $4.00
Bay Rum ~ $4.00
Coconut ~ $4.00
★★★★★
"We love using their natural
★★★★★
"It makes you squeaky clean.
★★★★★
"Love the variety of scents as
Home
Products
Contact
Process
Locations
HOME PRODUCTS CONTACT PROCESS LOCATIONS
View our Process...
Many people do not realize how soap is actually made. It is not a product that a person can make in the evening and sell the next day. First, all oils are measured to the gram and since some of them are solid, we melt them in a big pot.
Next we measure the lye. Yes, all soaps are made with lye. We buy ours from a chemical company and are very careful with it. One tiny dry caustic soda bead on your skin will burn. It must be measured by the gram (so do the other ingredients). Water is added to the lye and it immediately heats up with no heat source.
When both the oils and the lye water cool down to anywhere between 110 and 125 degrees, we pour them together into the big pot. We then begin stirring and wait for it to saponify (a molecular change making soap and glycerin). When it changes from watery oil to vanilla pudding texture, we add the essential or fragrance oils.
We then pour it into wooden molds.

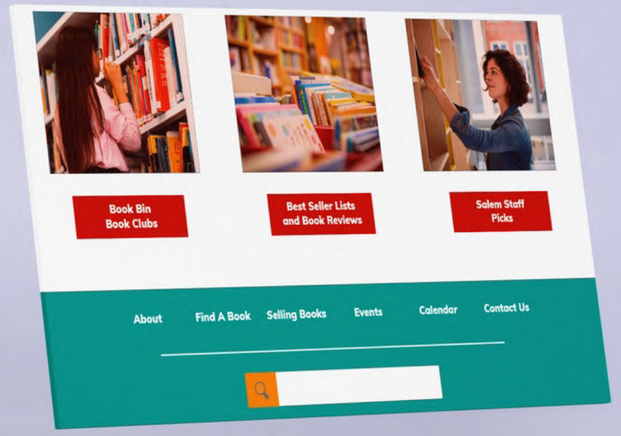
Pitch

Silver Creek Website Design

This goal was to create a mock website for Silver creek Soap Company, which currently does not have an official website and relies on a Facebook page. The owner had previously specified that a simple site would work best, and that they liked to see green and tree elements in the design. Because of that, I chose one image to be the background with an opacity layer to improve ledgibility. I used a heavy, stamp-style font with a very simple sans serif for the body text. I also kept the color palette simple and only used black and white for the text.


The Book Bin
About Us
Find A Book
Selling Books
Events
Calendar
Contact Us
Events
All events are currently on hold.

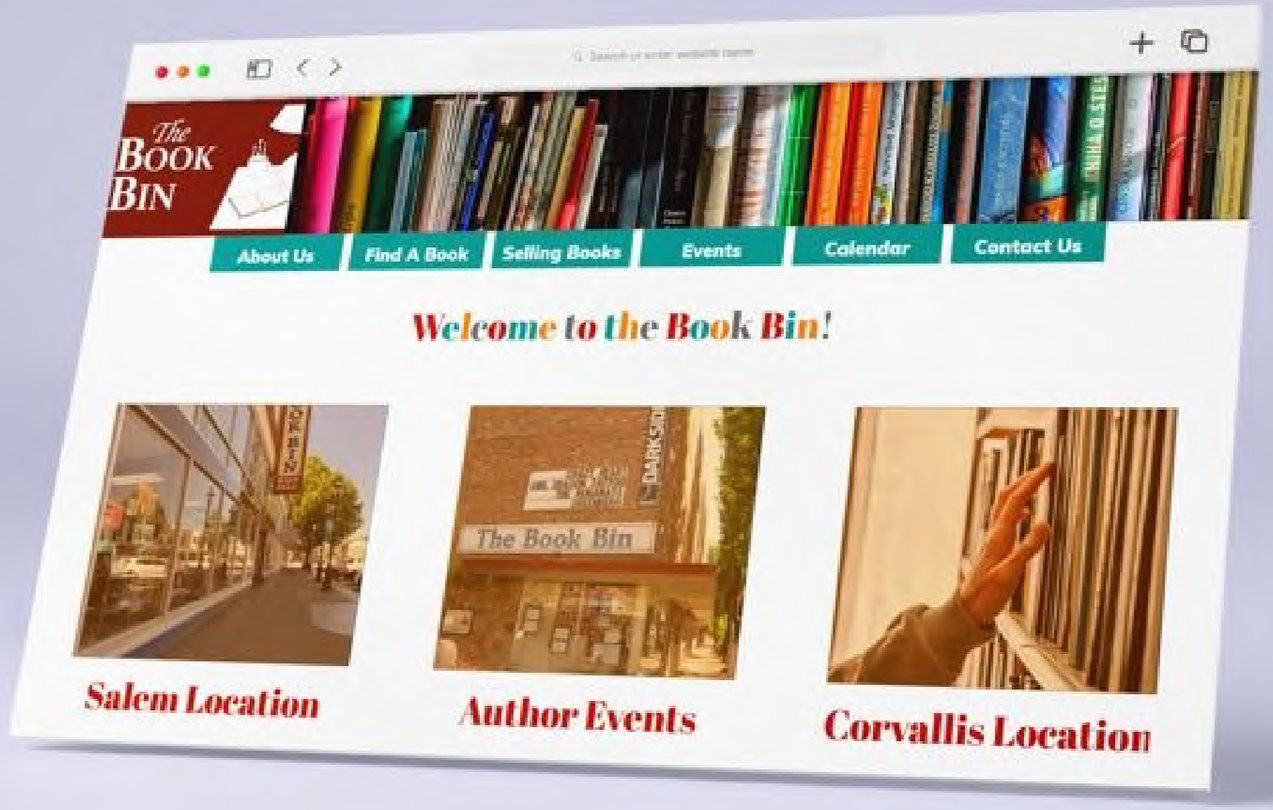
The Book Bin
About Us
Find A Book
Selling Books
Events
Calendar
Contact Us
Welcome to the Book Bin!
Salem Location
Author Events
Corvallis Location


Book Bin Book Clubs
Best Seller Lists and Book Reviews
Salem Staff Picks
About
Find A Book
Selling Books
Events
Calendar
Contact Us

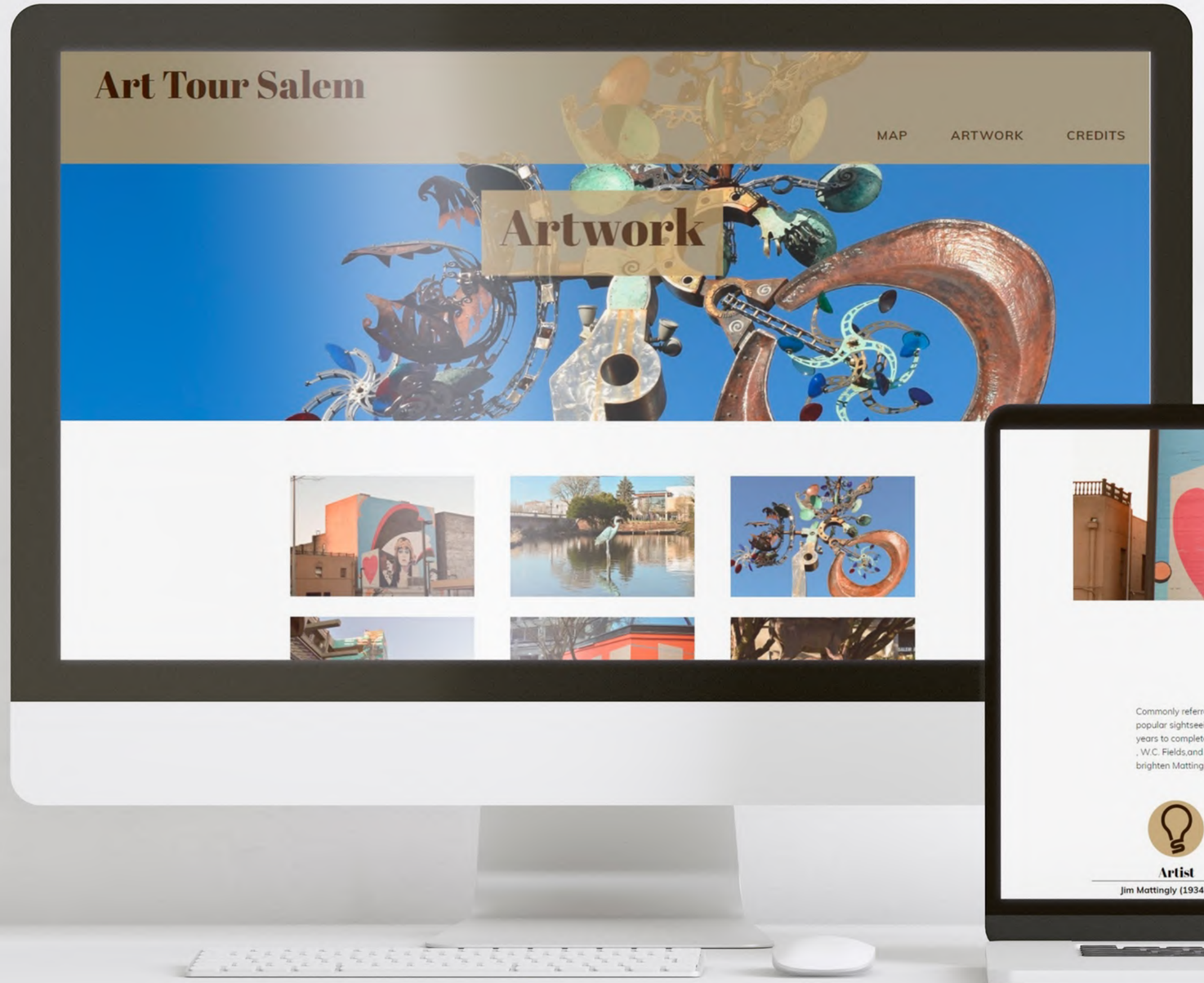
Pitch

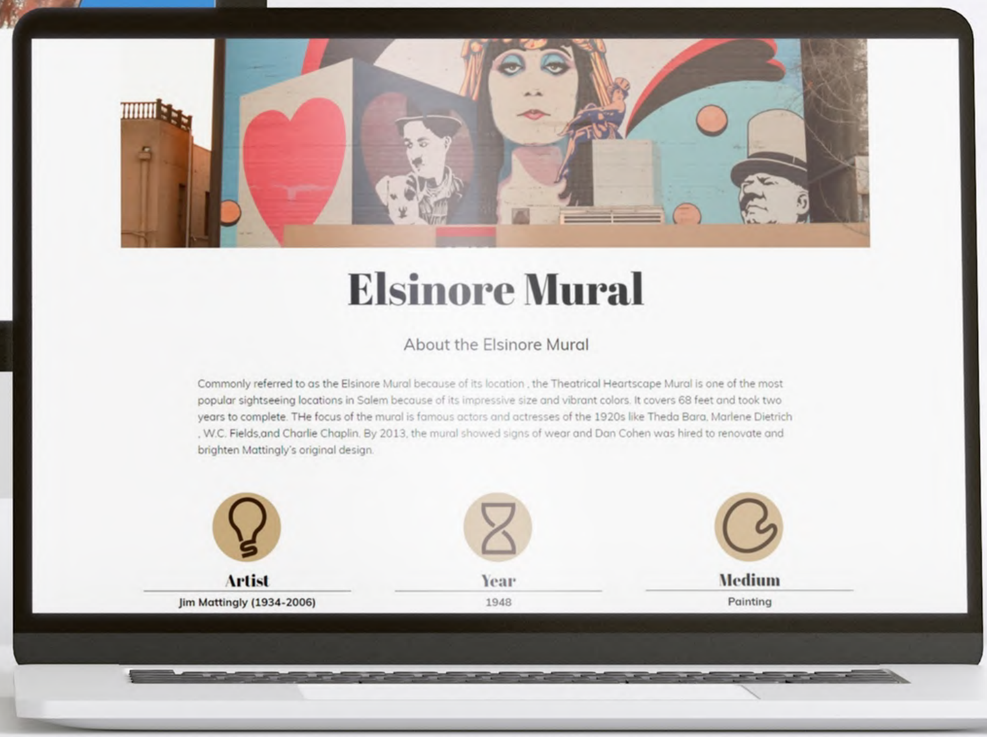
Book Bin

This assignment was to create a mock website for the Salem Book Bin, which currently does have a webpage but could use some improvement. I chose a very colorful palette that I hoped would appeal to children who visited the site but still be serious enough for adults. I tried to keep blue as the primary color like it is in the current site (pictured above). I worked with a serif as well as sans serif fonts.



Pitch


Art Tour Salem
MAP
ARTWORK
CREDITS
Artwork

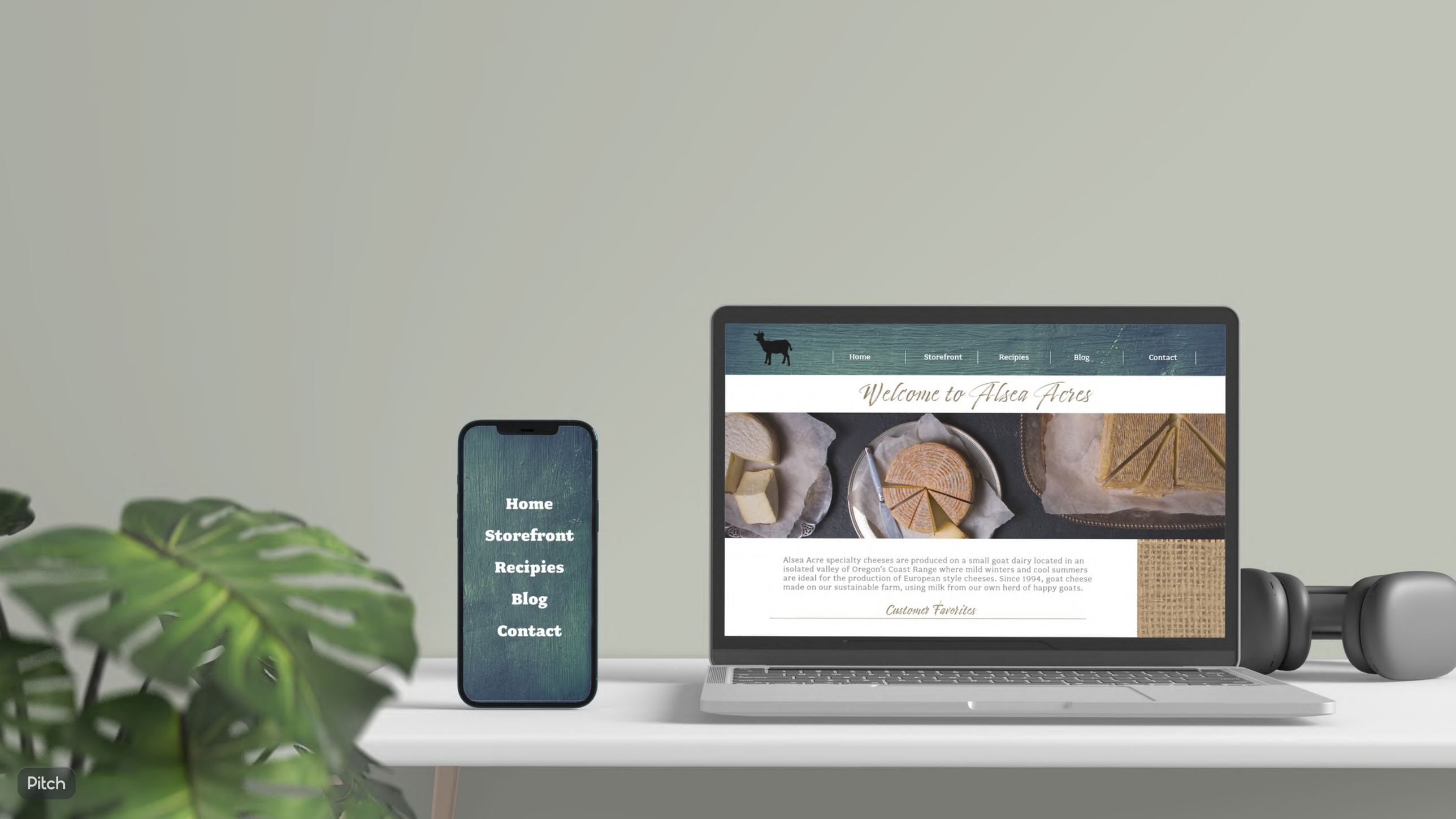

Elsinore Mural
About the Elsinore Mural
Commonly referred to as the Elsinore Mural because of its location , the Theatrical Heartscape Mural is one of the most popular sightseeing locations in Salem because of its impressive size and vibrant colors. It covers 68 feet and took two years to complete. THe focus of the mural is famous actors and actresses of the 1920s like Theda Bara, Marlene Dietrich , W.C. Fields,and Charlie Chaplin. By 2013, the mural showed signs of wear and Dan Cohen was hired to renovate and brighten Mattingly's original design.
Artist
Jim Mattingly (1934-2006)
Year
1948
Medium
Painting

Pitch

Art Tour Salem

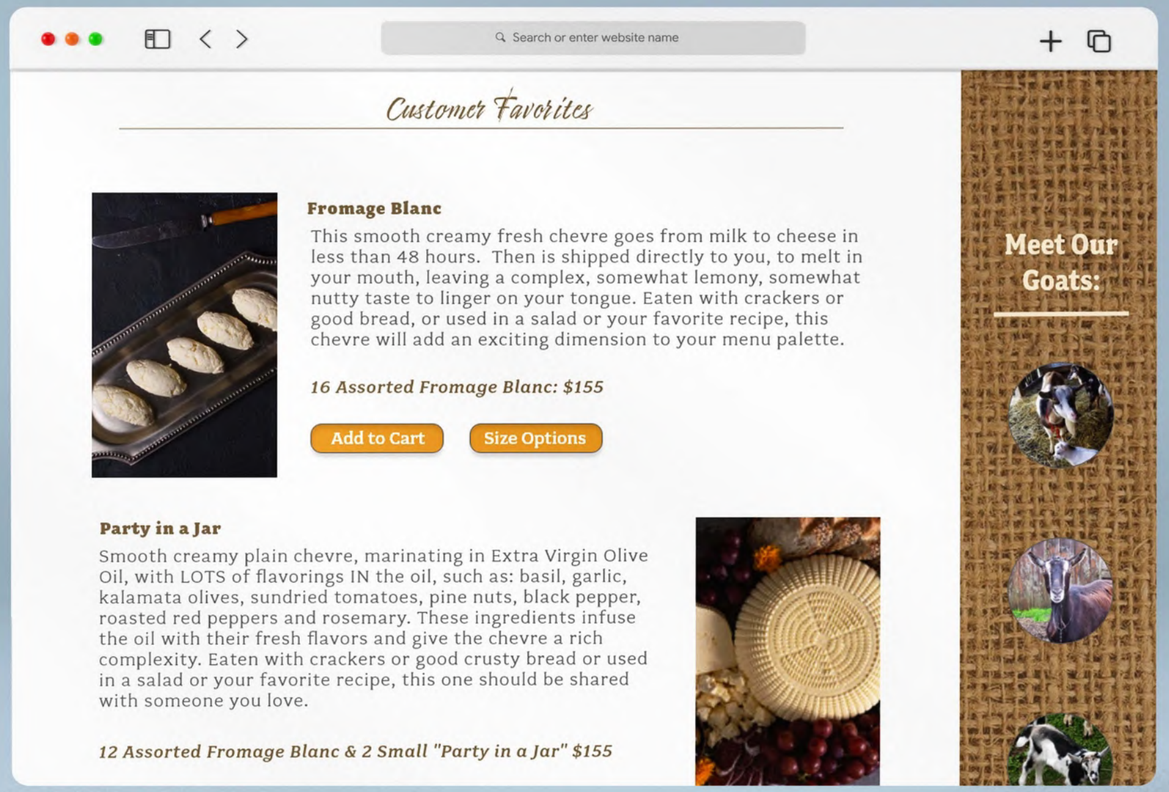
These photos were taken for group project that built a website exploring the public art of downtown Salem, Oregon. They were shot on a Nikon camera. I also designed icons to represent important information about the different artists.

Pitch


Home
Storefront
Recipies
Blog
Contact
Welcome to Alsea Acres
Alsea Acre specialty cheeses are produced on a small goat dairy located in an isolated valley of Oregon's Coast Range where mild winters and cool summers are ideal for the production of European style cheeses. Since 1994, goat cheese made on our sustainable farm, using milk from our own herd of happy goats.
Customer Favorites
Home
Storefront
Recipies
Blog
Contact

Alsea Acres Website Design

The goal was to create a homepage design for Alsea Acres Cheese Company, which currently runs off a Facebook Page. My design elements were used to give the page a rustic, farm appeal to customers. I made sure that featured products, contact information, and blog posts were readily available to the users to potentially increase sales. I used a decorative cursive font paired with a serif font that worked well for body text.



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Thank you for viewing!

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