

Graphic Design

What is it?



17,000 years ago

Communication

Communication

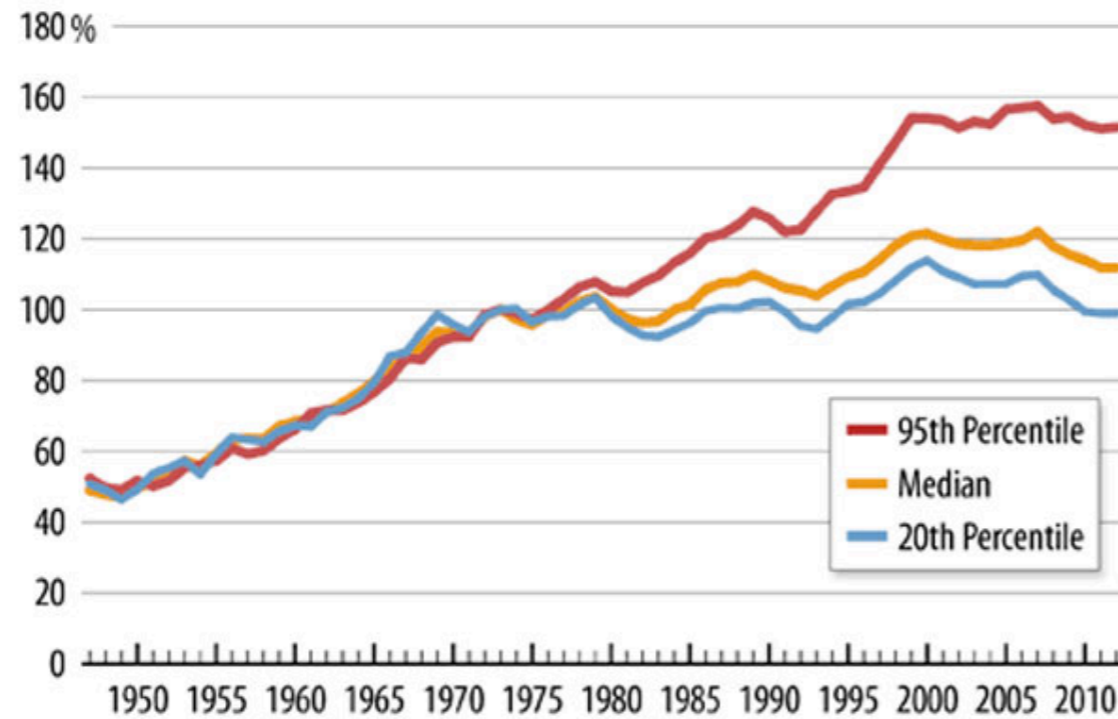
that achieves a well-defined purpose by effectively using design elements and principles.

What are the elements and principles of graphic design?

Line

Income Gains Widely Shared in Early Postwar Decades – But Not Since Then

Real family income between 1947 and 2012, as a percent of 1973 level



Source: CBPP calculations from U.S. Census Bureau data

Center on Budget and Policy Priorities | cbpp.org



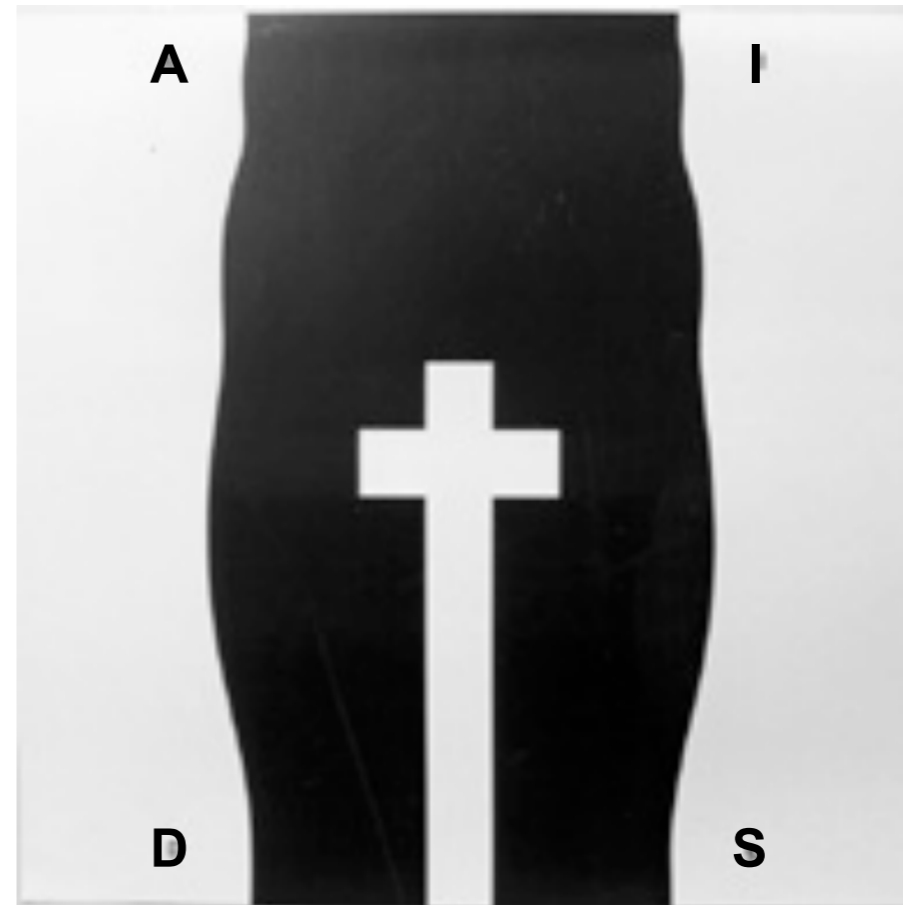
Color



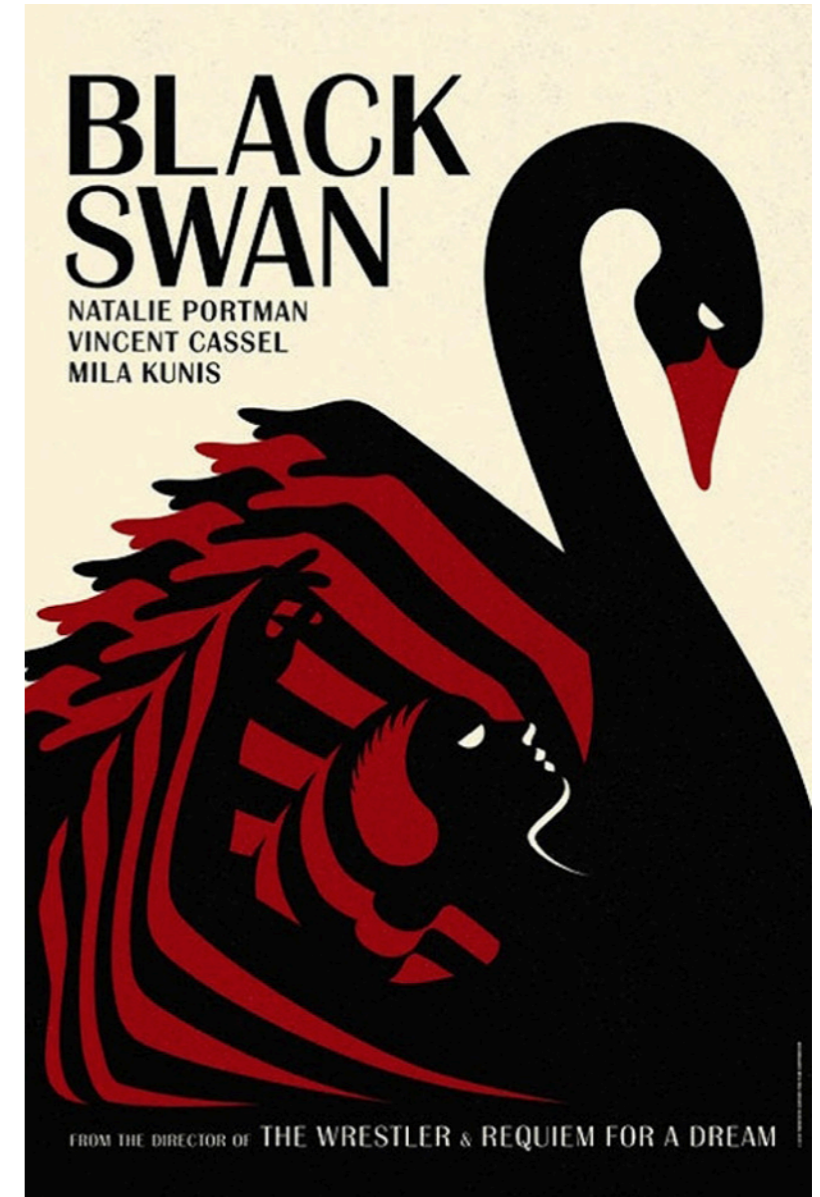
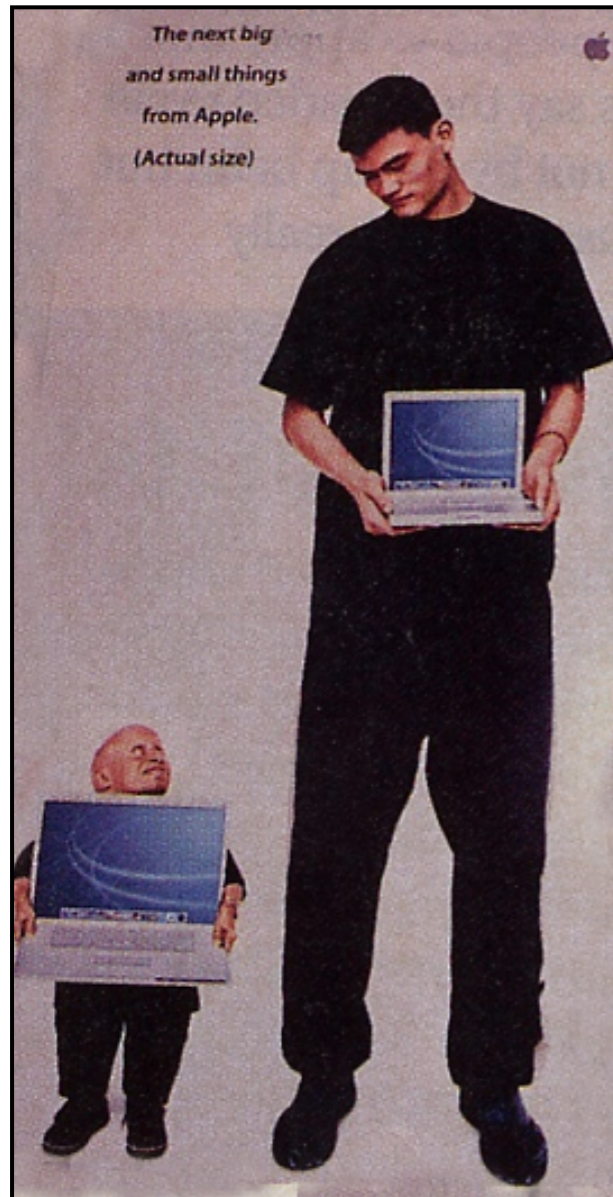
Shapes



Image

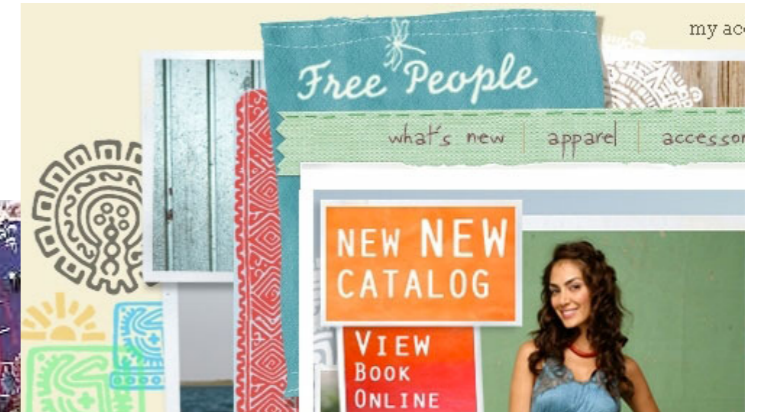
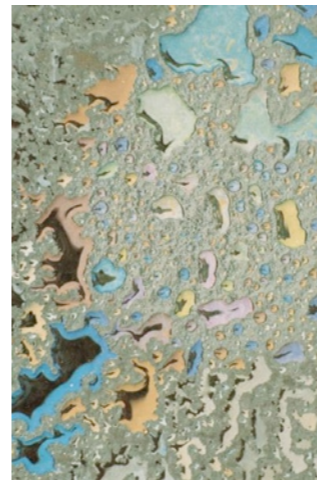


Size/Scale/Contrast

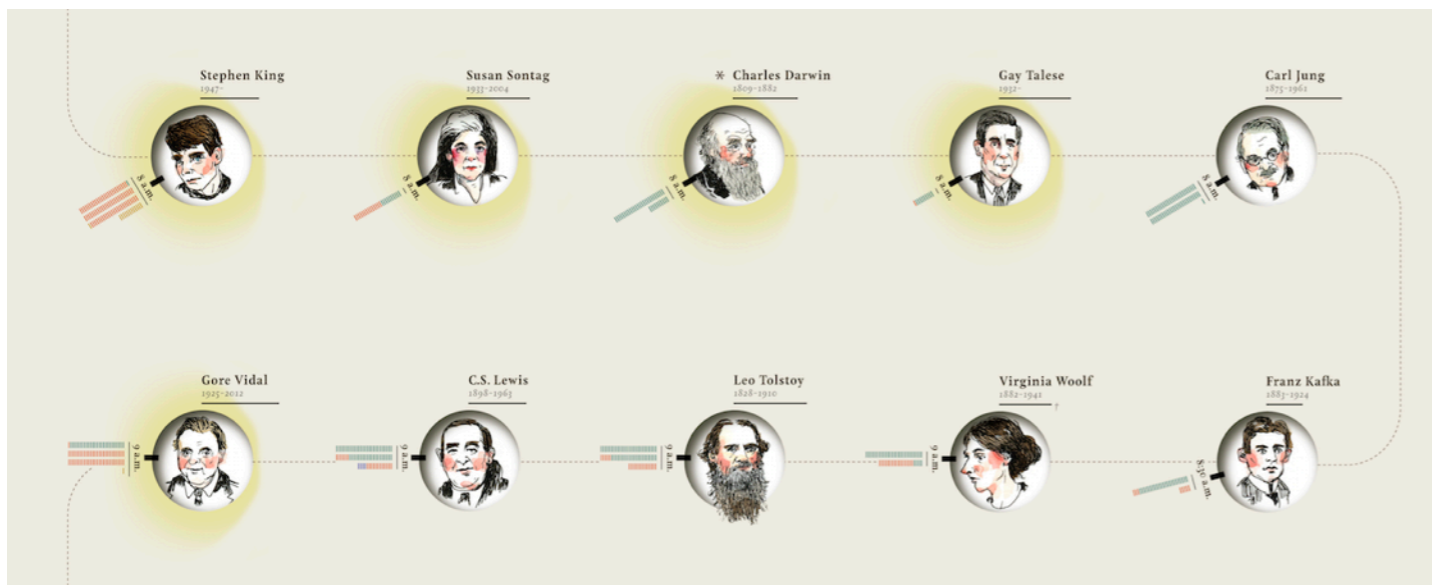


Texture and Pattern

The look and feel of a surface.

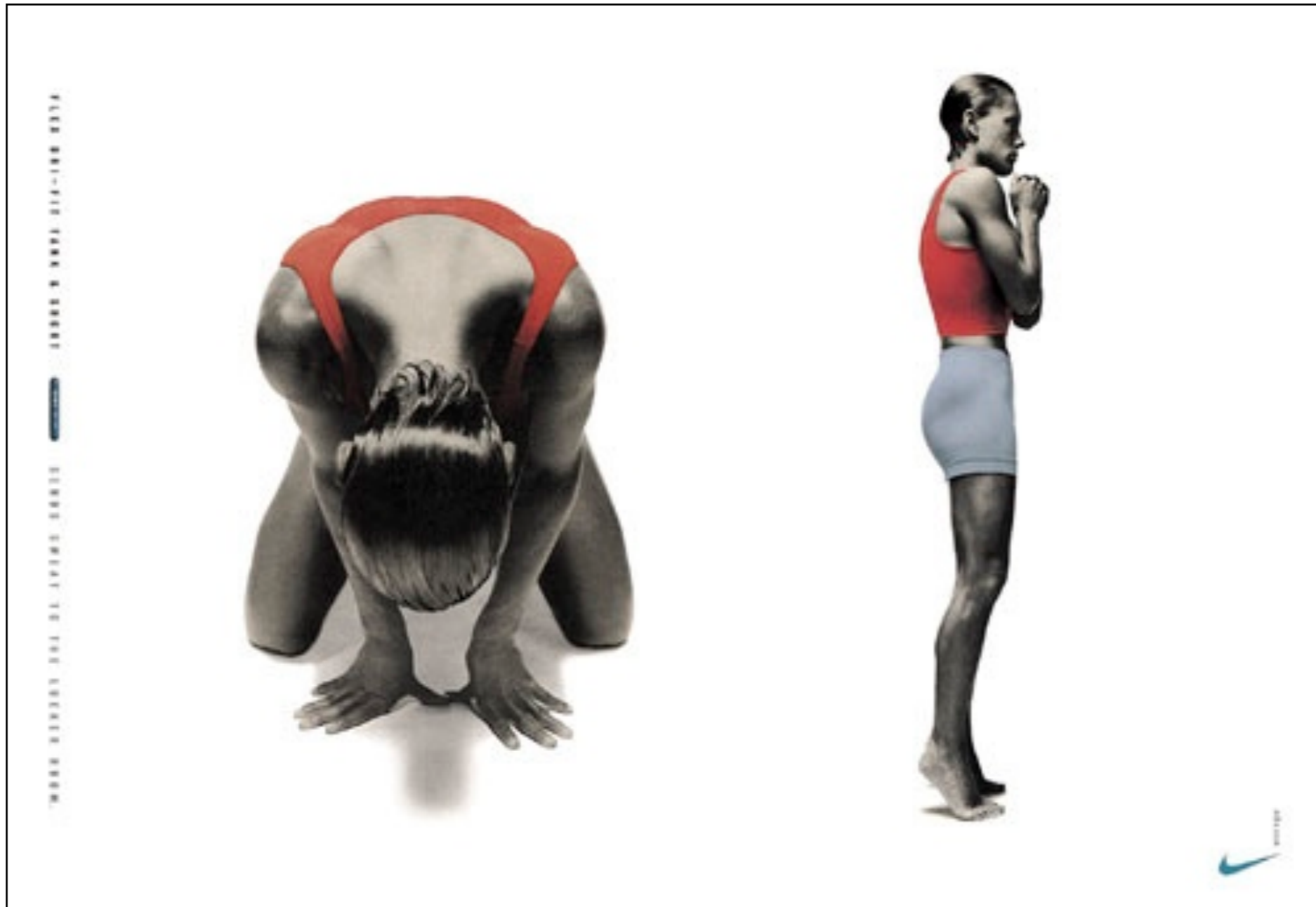


Repetition



Space

(the distance or area around or between elements)

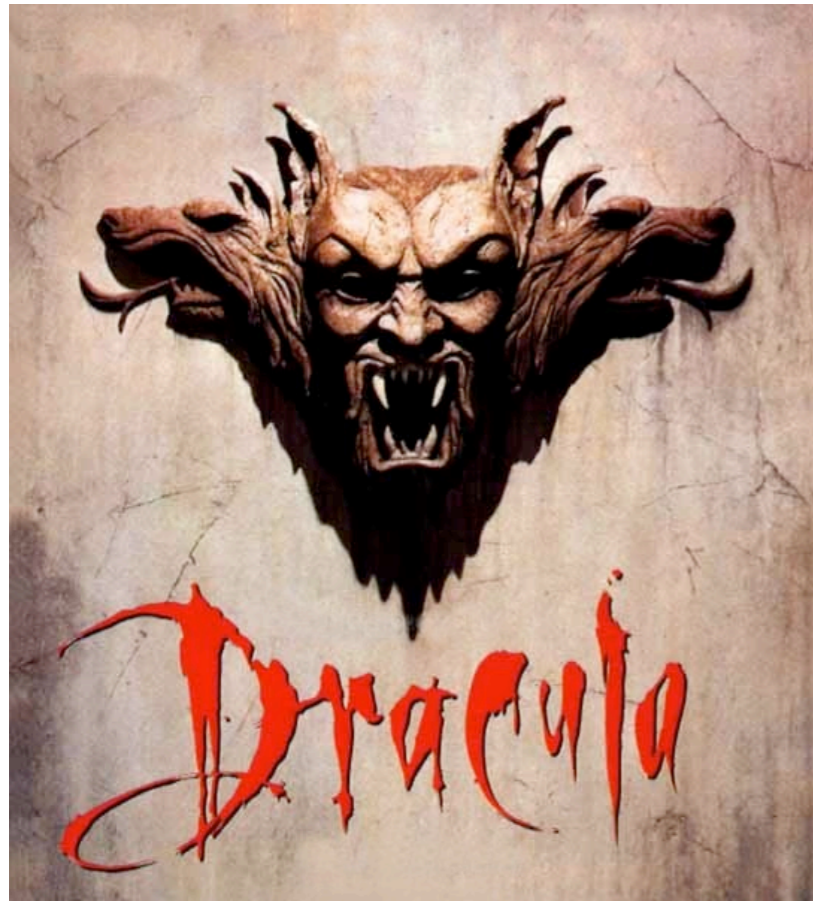


Value

(the darkness or lightness of an area)



Typography



Graphic Design

What is it?



Communication

that **serves** a particular **purpose**
to **solve** a particular
communications **problem**.

“I want to expand my customer base to include teenagers.”

“I want to bring people to the library who don’t usually come.”

“I want to bring more visitors to my website.”

I want to inform people that they can't get AIDS from hugging someone.



Step One

Identifying the problem

- Purpose of communication
- Goals to be achieved
- Desired response

Step Two

Research

- Check out the competition
- Interview target audience to find out current beliefs
- Visit the sites
- Know how your materials are to be displayed
- Understand the distribution methods

Step Three

Develop a Creative Brief and Preparing a Budget and Timeline

Again, before any creative work begins you must create a contract between you and your client. You need to provide clear objectives and criteria against which the work can be evaluated. This is usually done by preparing and revising a **creative brief** and providing a budget and timeline.

Step Four

The Creative Process

Most design firms have teams that are assigned to either specific clients or to projects. For example, if a design firm gets a new client that wants to create an identity, a team of three designers and a writer may be assigned to brainstorm and present ideas to the Creative Director. The Creative Director, who is responsible for the work shown and developed for a client, critiques the work and decides which ideas will be presented to the client. Most firms usually present three concepts.

The creative process depends on the project.

But the **secret** to producing good work is the persnickety editor who reviews every element before you send your masterpiece to the client for review or to the world for publication.

A Sample Creative Brief

Creative Brief

Background

Summarize this project and what you want to achieve, including how you will measure its success.

Audience

Who is the primary audience?

What do they believe now?

What do you want them to believe after they've received your communications?

What do you believe should be avoided when communicating with this audience?

Who is the secondary audience? (for example, media, industry, parents, and so on)

Objectives

What objectives are you trying to achieve?

What are the priorities of your objectives?

Can you suggest strategy, positioning, actions to achieve your objectives?

Messaging

If you could get one message through all the clutter, what would that be?

If they asked you to prove it, how would you do that?

What other major points do you want to communicate?

How would you support your major points?

Medium

What is the best way to reach your audiences?

Are there existing communications materials that must be considered when developing new communication materials?

How will this piece be delivered to the audience?

Other considerations

Are there any design objectives or special circumstances to consider when preparing concepts?

Are there any mandatory concerns that must be addressed?

Deadline

Is there an optimum time for the audience to receive your message for maximum effect?

When must all work be delivered?

Budget

How much money do you have to spend on this project?

Has the budget been approved? Is it negotiable?

If you plan on printed materials, what kind of quantities do you want to produce?

Final Approval

Who is responsible for final approval?

For more information on history, the practice and the stars of the graphic design industry, visit your local library.

Next up: What do graphic designers mean when they talk about **brand** and identity.

Brand and Identity

Creating an Identity

that communicates the attributes you
want people to associate with your “brand”

What is an Identity?

The face and personality you show to the world

The purpose?

- To identify the company (yourself) in people's minds
- To sell products, services
- To convey essential information
- To present an attitude/personality

Name + Type

Image + Color + Voice

Remember My Name

There are basically two naming conventions

Fanciful

Using words that aren't necessarily related to the type of business/company/service.

For example: Dragonfly Project,

DreamWorks, Firefly Studios, Penguin Books, and so on.

Descriptive

Using terms that describe the type of business/company/service.

For example, Digital Photo Studio, Alaska Power and Telephone, and Haines Sanitation.

Recognize My Logo

Conveys your personality



Typography

Arial Black

American Typewriter

Century Gothic

Edwardian Script

Typography

The term **typography** refers to the kind of type (letter forms) that is being used. The term **font** refers to a complete set of characters in a particular style and typically consists of a full letter set, number set and all other special characters you get by pressing the shift, control or option keys. Examples of fonts include “Arial,” “*Festus!*,” “American Typewriter.”

Below is Arial

Aa Bb Cc Dd Ee Ff Gg Hh Ii Jj Kk Ll Mm
Nn Oo Pp Qq Rr Ss Tt Uu Vv Ww Xx Yy Zz
1 2 3 4 5 6 7 8 9 ! @ # \$ % ^ & * () ? > < “ - + =

Fonts are usually made up of a family of type styles.
For example, Arial has a number of styles.

Arial

Arial Unicode MS

Arial Rounded MT Bold

Arial Black

Arial Italic

Each **font** has a unique personality.

There are two classifications of fonts, *serif* and *sans serif*.

A serif type is distinguished by small decorative strokes, sometimes referred to as tails, that are added to the end of a letter's main strokes.

A **San Serif** (sans means without) fonts do not have tails.

Garmond is a serif font:

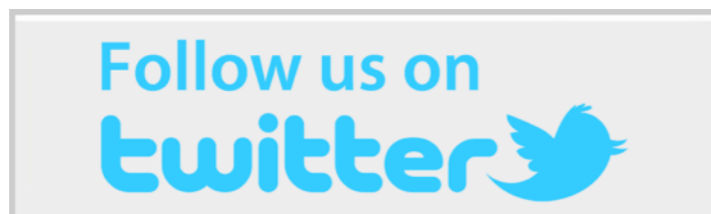
Aa Bb Cc Dd Ee Ff Gg Hh Ii Jj Kk Ll Mm
Nn Oo Pp Qq Rr Ss Tt Uu Vv Ww Xx Yy Zz

Arial is a sans serif font:

Aa Bb Cc Dd Ee Ff Gg Hh Ii Jj Kk Ll Mm
Nn Oo Pp Qq Rr Ss Tt Uu Vv Ww Xx Yy Zz

Creating a Logo Typeface

The term typeface refers to the specific size and style of type within a type family. It's also used as a synonym for font.



Glacier Bears

Glacier Bears

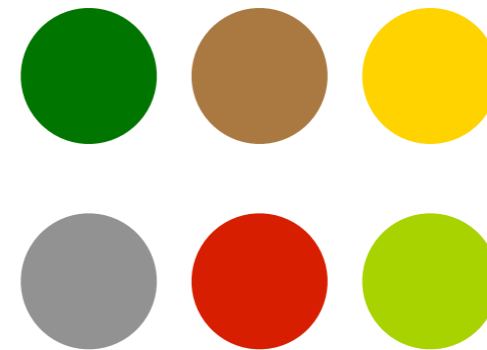
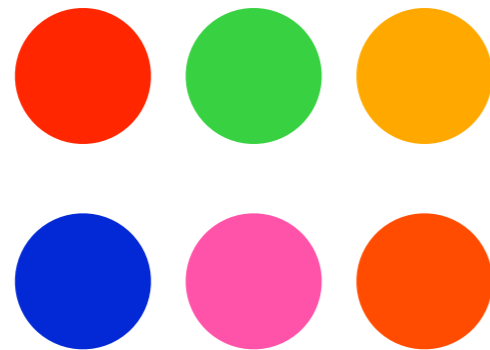
Glacier Bears

GLACIER BEARS

Glacier Bears

Color

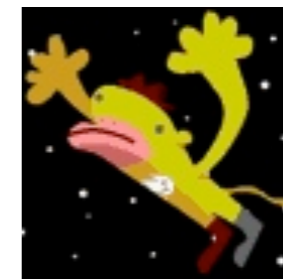
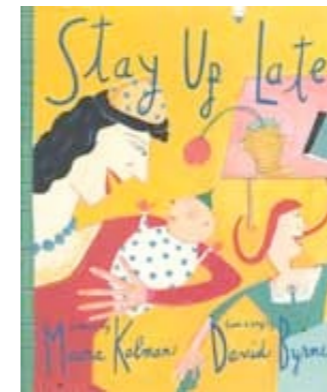
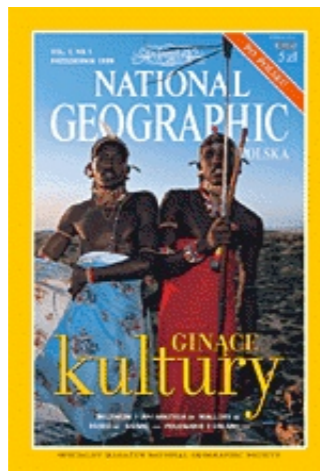
Color conveys an emotional quality. Professional? Creative? Whimsical?
Fun? Serious? Playful? Conservative? Risk-taking? Elegant?



Choosing a color palette helps create an identity that offers flexibility yet stays focused and consistent.

Photography and Illustration

Selecting a particular style of photography and illustration helps people quickly identify your business/company from competitors. And like all the other elements, it contributes to the “feeling” of your identity.



Voice

How you speak to your audience is also important. Apple Computer decided to talk about technology in a language that was “user friendly.” This approach helped make Apple one of the most recognizable brands in the world.

Just Do It!

One person. One computer./The Power to be your best./Think Different.

M'mm M'mm Good!

The Uncola

Think Small

The Ultimate Driving Machine

We try harder

No Fear!

What creates an Identity?

Everything.

But most graphic designers begin with a name and a logo.



Next up: How to think about organizing information on a page that **communicates** your message.

PURPOSE

Emphasis

Variety

asymmetry

Designing a Page Layout that Works

UNITY

scale

SYMMETRY

BALANCE

Rhythm

What makes a page layout work?



eMac

Apple's most affordable desktop computer now features increased processing power, a faster CD- and DVD-burning SuperDrive, and Apple's innovative iLife applications. All this in an amazingly compact desktop system—eMac has everything you need for work, school, and play.



Key Features

Display brilliant images. The 17-inch (16-inch viewable) flat CRT display provides a large viewing area, photorealistic colors, and crisp, clear images.

Power your digital life. The 1GHz PowerPC G4 processor with Velocity Engine delivers accelerated performance, making the most of all your applications. It even encodes DVDs in real time.

Create, burn, and play DVDs. The revolutionary 4x-speed SuperDrive makes it easy to burn CDs and DVDs, and now you can burn professional-looking DVDs twice as fast.¹

Bring games to life. The ATI Radeon 7500 graphics processor with 32MB of dedicated graphics memory delivers over 1 billion pixels per second for rich 3D graphics and realistic game play.

Connect in seconds. Using FireWire and USB, eMac automatically recognizes most printers, cameras, digital music players, and other peripherals. With Ethernet and modem built in, connecting to the Internet is a snap.

Get unwired. With AirPort Extreme, you can connect wirelessly to the Internet from anywhere in your house, network all of your home Mac and Windows computers, and even share a single USB printer.²

Technical Specifications

Processor and memory

- 800MHz or 1GHz PowerPC G4 processor with Velocity Engine
- 256K on-chip level 2 cache at full processor speed
- 133MHz system bus
- 128MB or 256MB of PC133 SDRAM, expandable to up to 1GB; two user-accessible 168-pin DIMM slots support up to 1GB using 128MB, 256MB, or 512MB DIMMs

Storage

- 40GB, 60GB, or 80GB Ultra ATA hard disk drive³
- One of the following optical drives:
 - CD-ROM drive; reads CDs at up to 32x speed
 - Combo drive (DVD-ROM/CD-RW); reads DVDs at up to 8x speed, writes CD-R discs at up to 32x speed, writes CD-RW discs at up to 10x speed, reads CDs at up to 32x speed
 - SuperDrive (DVD-R/CD-RW); writes DVD-R discs at up to 4x speed, reads DVDs at up to 8x speed, writes CD-R discs at up to 16x speed, writes CD-RW discs at up to 8x speed, reads CDs at up to 32x speed

Display

- Built-in 17-inch flat CRT (16-inch diagonal viewable image size); 0.25-mm dot pitch

Graphics support

- ATI Radeon 7500 graphics processor with AGP 4X support
- 32MB of dedicated Double Data Rate (DDR) SDRAM video memory
- Five screen resolutions: 640 by 480 pixels, 800 by 600 pixels, 1024 by 768 pixels, 1152 by 864 pixels, and 1280 by 960 pixels

Communications

- Built-in 56K V.92 modem (RJ-11 connector)⁴
- Built-in 10/100BASE-T Ethernet (RJ-45 connector)
- Built-in antennas and expansion slot for optional 54-Mbps AirPort Extreme Card²

Peripheral connections

- Two FireWire 400 ports; 8 watts shared
- Total of five USB 1.1 ports: three on computer (shared on two 12-Mbps controllers), two on keyboard

Audio

- Integrated high-performance stereo audio system
- Internal 16-watt digital amplifier
- Headphone jack (headphones not included)
- Audio In jack
- Built-in microphone

Video

- VGA output port (requires Apple VGA Display Adapter, sold separately)
- VGA output resolutions: 640 by 480 pixels at 60Hz, 67Hz, 72Hz, 75Hz, 85Hz, 90Hz, 100Hz, and 120Hz; 800 by 600 pixels at 56Hz, 60Hz, 72Hz, 75Hz, 85Hz, 90Hz, 100Hz, and 120Hz; 1024 by 768 pixels at 60Hz, 70Hz, 75Hz, 85Hz, 90Hz, and 100Hz; 1152 by 870 pixels at 75Hz; 1280 by 960 pixels at 75Hz
- S-video and composite video output to connect directly to a TV or projector (requires Apple Video Adapter, sold separately)
- Support for video mirroring: external devices display an image identical to that shown on the built-in display

Electrical and environmental requirements

- Meets ENERGY STAR and TCO 95 requirements
- Line voltage: 100V AC or 220V AC, depending on country of use
- Frequency: 47Hz to 63Hz, single phase
- Maximum continuous power: 170W
- Operating temperature: 50° to 95° F (10° to 35° C)
- Storage temperature: -40° to 116° F (-40° to 47° C)
- Relative humidity: 5% to 95% noncondensing
- Maximum altitude: 10,000 feet

Size and weight

- Height: 15.8 inches (40.6 cm)
- Width: 15.8 inches (40.6 cm)
- Depth: 17.1 inches (43.3 cm)
- Weight: 50 pounds (22.7 kg)⁵

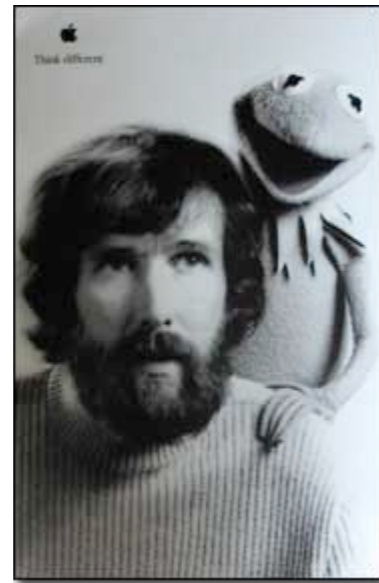
Specification Sheet
eMac

• It has a purpose that is clearly defined and therefore communicates your message.

• It organizes information in a way that lets the viewer move smoothly and easily through the material.

• It engages the attention of the audience, distinguishing it from the competition.

Purpose



The first step to designing any communication is to define the purpose.

You can do this by answering a few simple questions.

- What is the purpose of the piece?
 - To inform? To invite? To sell?
 - To record? To create an impression?
 - To incite to action?
- What is the message you want the audience to understand or act upon?
- Who is the audience?
- How will the piece be distributed and displayed?
 - Mailed? Posted on bulletin boards? In a rack card display? On a shelf in a grocery store?

Organization

This project is supported in part by a grant from the Alaska Humanities Forum and the National Endowment for the Humanities. Matching funds have been generously donated by Friends of the Haines Borough Public Library.



Celebrating Traditional Alaska Native Arts



Saturday, Aug. 2
2 to 3 p.m.
at the Library

Immerse yourself in the living arts of Alaska Natives, renowned worldwide for its richness and complexity. This slide program explores the artistic traditions of Alaskan Eskimo, Unangan (Aleut), Alutiiq, Athabaskan, and focuses on Northwest Coast art, including that of the Tlingit of the Chilkat Valley.

Steve Henrikson, Curator of the Alaska State Museum and Adjunct Professor at the University of Alaska, will discuss images of Alaska Native artifacts now in collections around the world, and comment on recent archaeological discoveries, the state of contemporary art, and the importance of repatriation.



**Perspectives:
Inside/Outside**

A year-long program that brings speakers from inside and outside the community to explore new ideas, values, and issues.

Haines Borough Public Library

Successful graphic designers **READ** the information carefully before attempting to use the design elements (line, shape, texture, space, size, value, color) and design principles (balance, rhythm, emphasis, and unity) to present the information.

It's important to create a **“hierarchy of information.”** It not only directs the audience smoothly through the information but also attracts their attention.

Design Principles

Balance

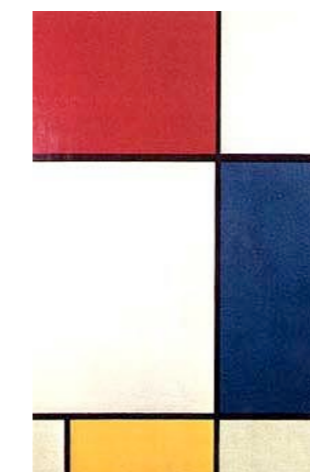
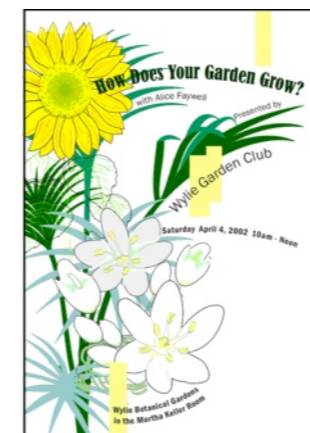
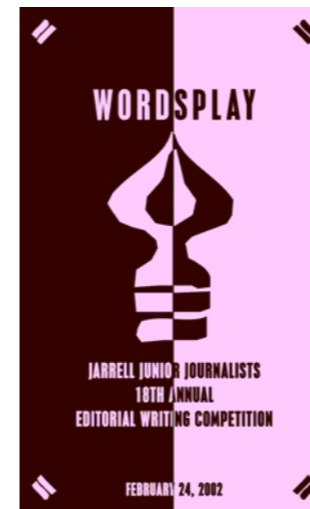
The weight of objects and text as it appears on paper create balance. This is one of the primary ways the designer uses elements to create stability or a sense of dynamic space. Balance can relate to symmetry, asymmetry or radial balance.

Symmetrical balance is an even placement of visual weight in the design. You can have horizontal, vertical or vertical & horizontal symmetry.

Asymmetrical balance creates uneven spaces, a sense of imbalance making tension and a dynamic suggestion of visual movement .

Radial symmetry relates to images emitting from a point like spokes on a wheel or ripples from a pebble tossed into a pond.

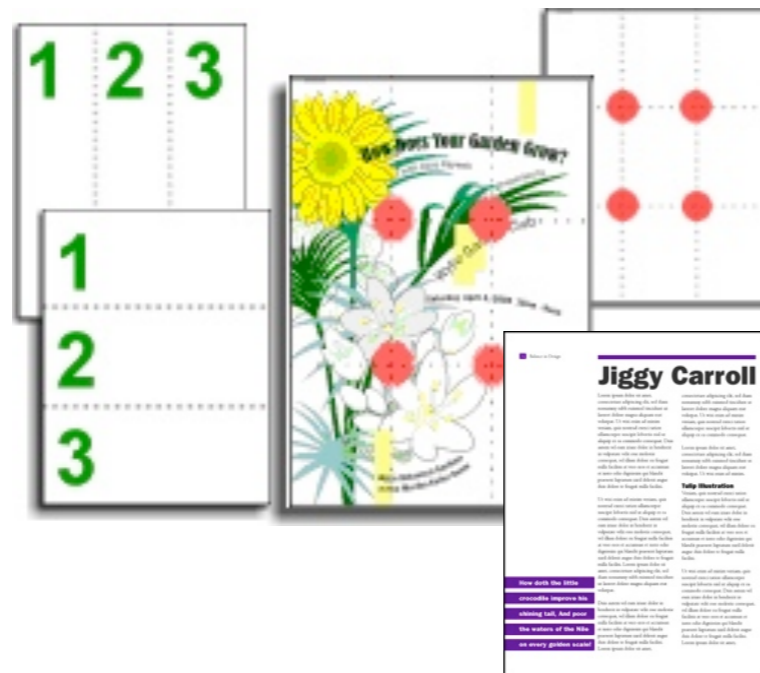
Like the paintings of Mondrian, space and shape don't need to be evenly dispersed on the page but arranged in a kind of abstract composition to give the viewer a sense of interest and order. The **symmetry** we are used to as bilaterally symmetrical beings gives us a sense of stability--on a vertical plane half of our body is a mirror image of the other half. This kind of equal geometry is at the heart of the classical sense of design with an emphasis on stability, order and tradition and it effectively communicates these ideas to the viewer. Because we are vertical and horizontal beings, we find these kind of lines and design arrangements stable. However, **asymmetry** is about motion, instability and contrast and is used to give a sense of excitement and movement to a design. Dynamic line or unbalanced arrangements create in us a sense of movement, energy and dynamic of change and the kinetic. It communicates a tension which is a very effective way of directing the eye.



Design Principles

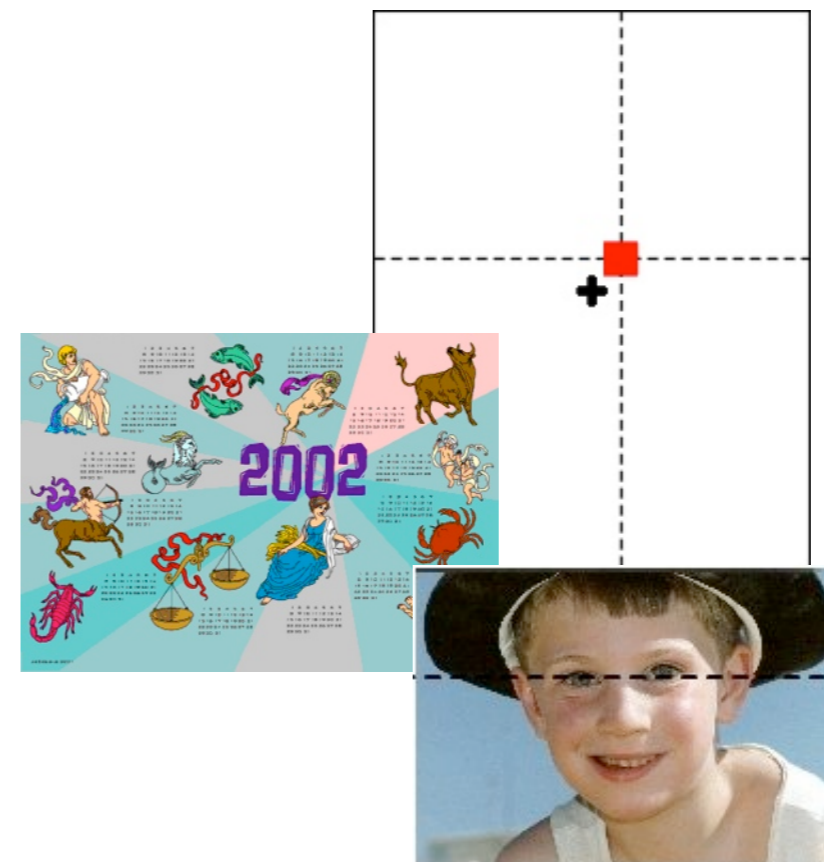
Rule of Thirds

The rule of thirds says that most designs can be made more interesting by visually dividing the page into thirds vertically and/or horizontally and placing our most important elements within those thirds. Take this concept a step further, especially in photographic composition, by dividing the page into thirds both vertically and horizontally and placing your most important elements at one or more of the four intersections of those lines.



Visual Center

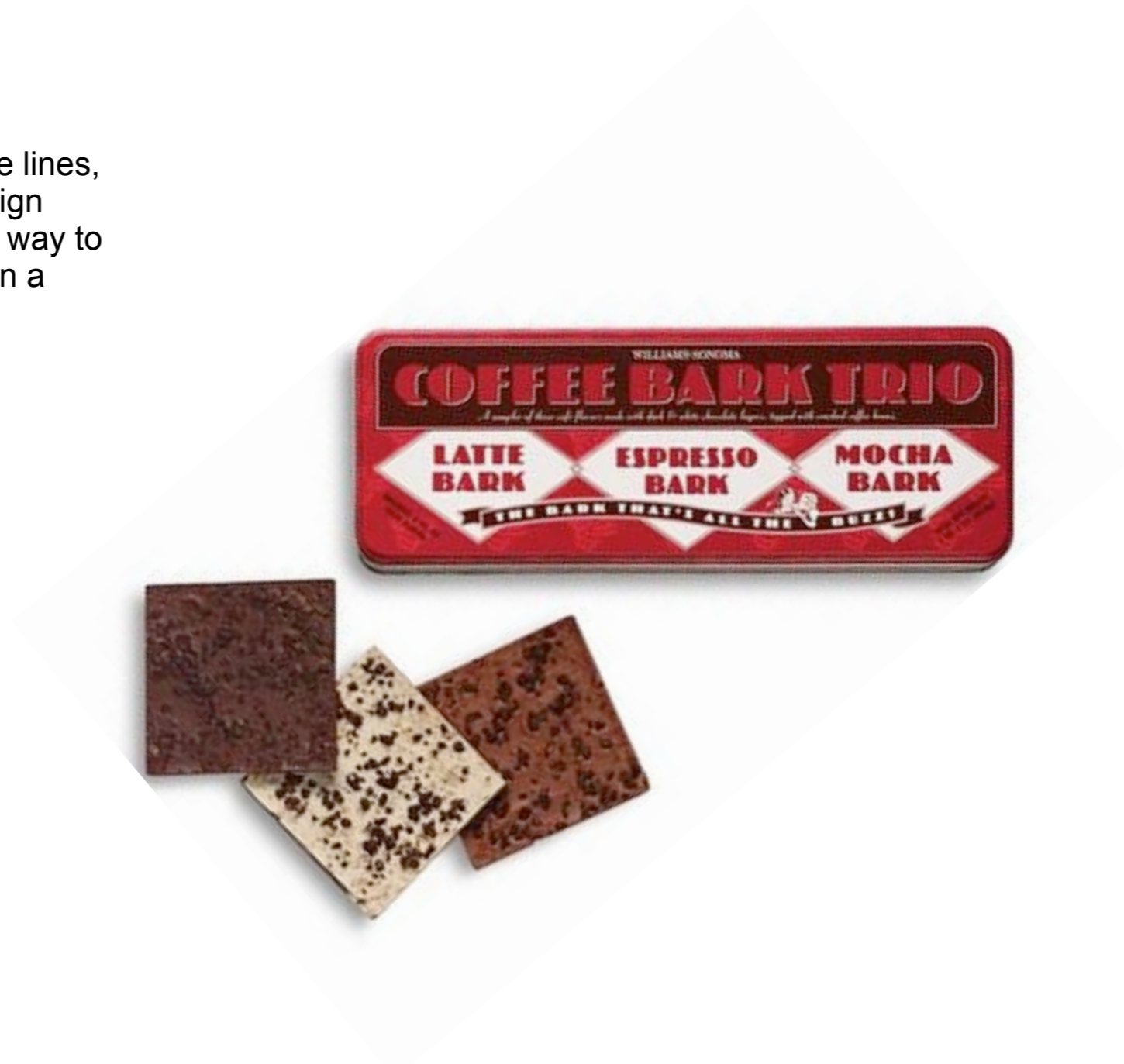
Placing important elements or the focal point of the design within the visual center of a piece is another design trick. The visual center is slightly to the right of and above the actual center of a page.



Design Principles

Rhythm

Using the repetition of elements like lines, shapes and spaces to give the design vitality. Think in musical terms as a way to understand the concept of rhythm in a composition.



Design Principles

Emphasis or Focal Point

The place where the viewer's attention is drawn. This can be achieved by the use of most of the elements of design so that the eye is directed to a specific part of the design.



Design Principles

Unity

All the elements look like they belong together. There are a number of ways to achieve this. Using a consistent treatment of type; selecting a particular style of photography or illustration; using a palette of colors, and so on.



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Unity

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www.arielmanns.com
VISIT OUR WEBSITE

SHOE DOORSTOP
If they are good enough for jewelry, they're good enough for us. Like our shoe ornaments, each shoe is made of wood and painted in a variety of colors, with a decorative piece of art. (7 1/2" x 4") \$15.00

SHOE ORNAMENTS
Dreadfully different, each shoe is an elaborate piece of art. Made of wood, hand-painted and then accented with a brightly-colored silk, sequins or other cool stuff. As these are hand-painted, each will vary slightly. Signed and dated by the artist. A CR-90-F (Fung, 4 1/2" x 4") \$18.00
A CR-90-G (Shag, 5" x 4") \$18.00

SHOE PINE
Can't you find a theme everywhere these days? Just love shoes! A shoe is a shoe, and you can't go wrong with any of these. Hand-painted. \$9.00

SHOE MIRROR
Hand-painted and hand-painted mirror with a shoe cut out in a graceful way to meet your eye with a smile! (18" x 18") SPECIAL ORDER ONLY \$15.00. ALLOW 2-3 WEEKS FOR DELIVERY. \$6.97 \$30.00

SHOE SWITCHPLATE
Hand-painted with acrylic using a palette of light colors. Laser cut from hard ply wood, with the standard openings. Hardware is provided. Each is signed and dated by the artist.
A SP-907-SR (Single socket) \$25.00
A SP-908-FS (Single socket/light) \$25.00
A SP-909-DK (Double socket) \$30.00
A SP-910-DL (Double socket/light) \$30.00

P4 **1.800.566.6866 PHONE**
ORDER TOLL FREE (24 HOURS/DAY)

SHOE HANGERS
Cute, little hand-made shoe hangers. They make a lovely display in your home. \$18.00 a pair (14" x 22") \$12.95 \$28.00

SHOE PILLOW
Hand-painted and hand-painted. 100% cotton cover is finished with a rich, velvet-like back and border. Removable fiber in 100% poly. (12" x 14") \$12.95 \$48.00

SHOE LAMP
A real departure from usual lighting. Sculpted shoe with long, thin, thin neck. Made from metal with precise accuracy. Wrapped in a soft, smooth, warm fabric and takes a 60-watt halogen bulb (included). (25" high, mounted on a 4" diameter) SPECIAL ORDER ONLY. LA EX \$100.00

VICTORIAN SHOE RUG
If you know shoes, the 100% wool, hand-knotted rug is just for you! Perfectly sized at 2' x 3', making it an ideal accent rug for any space. \$22.95 \$80.00

ARTIST SHOE POCKETBOOK
Wearable art at its best! This bag contains artist's brushes and tools to create wearable art. The artist's hand-painted, hand-painted shoe which is covered with a canvas print of original artwork and finished with hand-painted detail. A nice decorative piece. (14 1/2" x 2 1/2" x 7") PP-GG \$125.00

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—No return exchange —No gift wrap outside

FAX 1.410.356.7171
CREDIT CARD ONLY (24 HOURS/7 DAYS)

P5

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FAX 1.410.356.7171
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Design Principles

Grids

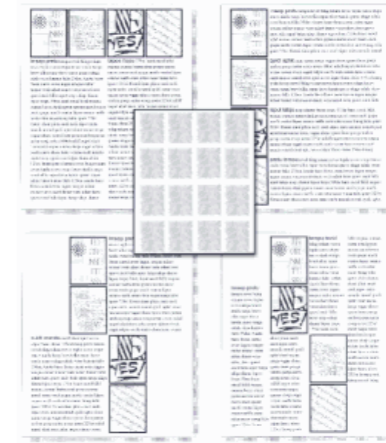
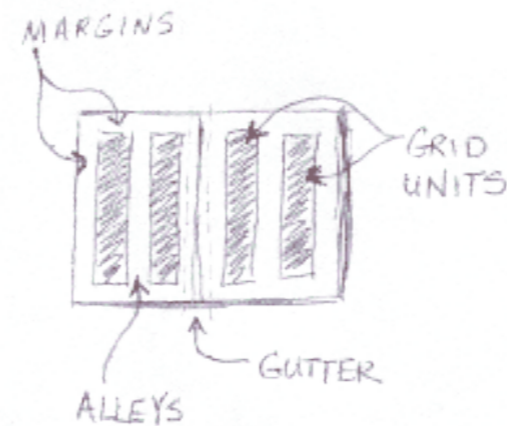
Graphic designers establish grids on a page that help them organize and present the information. As you look through printed materials, examine how the page has been designed. Did you designer use a 2 or 3-column grid? Maybe they used a 4 or 5 column grid?

How much of a margin is created around the page?

What kind of alley (spacing) is between the columns?

What kind of gutter (spacing) is between the pages?

(In a two page or two panel spread, the gutter is the inside margin. It's the space on either side of the fold. In some page layout programs the space between two columns of text is sometimes called the "gutter" as well.)



Design Principles

Alignment

The Principle: Create a visual relationship between all of the elements in your layout, even if the elements are far apart. The simplest way to do this is to align the elements in some kind of pattern or grid.

Common Mistakes: Arbitrary placement; mixing different text-alignment schemes on the same page--using left, center, and right alignments in the same layout, for example.

Example: Designers at Communication Arts used alignment to establish an overall sense of order and unity among disparate graphic elements. The logo typeface contrasts dramatically with more subtle elements.



Welcome

Who We Are and What's on This Site

Interactive Annual

The winners of the second annual CA Interactive Design competition

Exhibit Online

The Latest and Best Examples of Design and Advertising

Creative Community

Clubs and Organizations | Design Issue Columns | Community Forums

Common Mistakes: Arbitrary placement; mixing different text-alignment schemes on the same page--using left, center, and right alignments in the same layout, for example.

RAG RIGHT

Common Mistakes: Arbitrary placement; mixing different text-alignment schemes on the same page--using left, center, and right alignments in the same layout, for example.


RAG LEFT

Common Mistakes: Arbitrary placement; mixing different text-alignment schemes on the same page--using left, center, and right alignments in the same layout, for example.

CENTERED

Common Mistakes: Arbitrary placement; mixing different text-alignment schemes on the same page--using left, center, and right alignments in the same layout, for example. **JUSTIFIED**

Examples of page layouts that need work



BOWLING!


A FUN FAMILY ACTIVITY
In the Elementary School Gym

Sunday, February 17
Noon to 3 p.m.
(Must begin bowling by 2:30)

\$2.00 per game, per person

Lunch available:
Hot dogs,
Chips, Pop

Sponsored by the Friends of the
Library



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Examples of Interpreting Layouts

These are reinterpretations of page layouts lifted from page designs in magazines.

Put on your walking shoes
Sunday, May 9



Participate in this year's walk-a-thon and help Friends of the Haines Borough Public Library continue to bring programs to the library that inspire and enlighten people of all ages.

The walk-a-thon begins at the high school track on Sunday, May 9, from 1 p.m. to 3 p.m.

You can pick up pledge sheets at the library or schools.

And take a walk for the Library




Friends of the Haines Borough Public Library

For more information, call 766-2454.

Tiger, tiger burning **b r i g h t**

Poetry Performances



Holly Davis
April 13, 7 p.m.

Poetry on Main Street
Babbling Book
15 Main Street
Haines, AK 99827
907-766-3356

**Keep a file of designs you like
and don't be afraid to steal.
But steal from the best.**