

Elements+Principles [of] Graphic Design

ART301

FORM FOLLOWS FUNCTION-THAT HAS BEEN
MISUNDERSTOOD. FORM AND FUNCTION SHOULD
BE ONE, JOINED IN A SPIRITUAL UNION.

-FRANK LLYOD WRIGHT



Form vs. Function

Form: the materialistic appearance something takes.

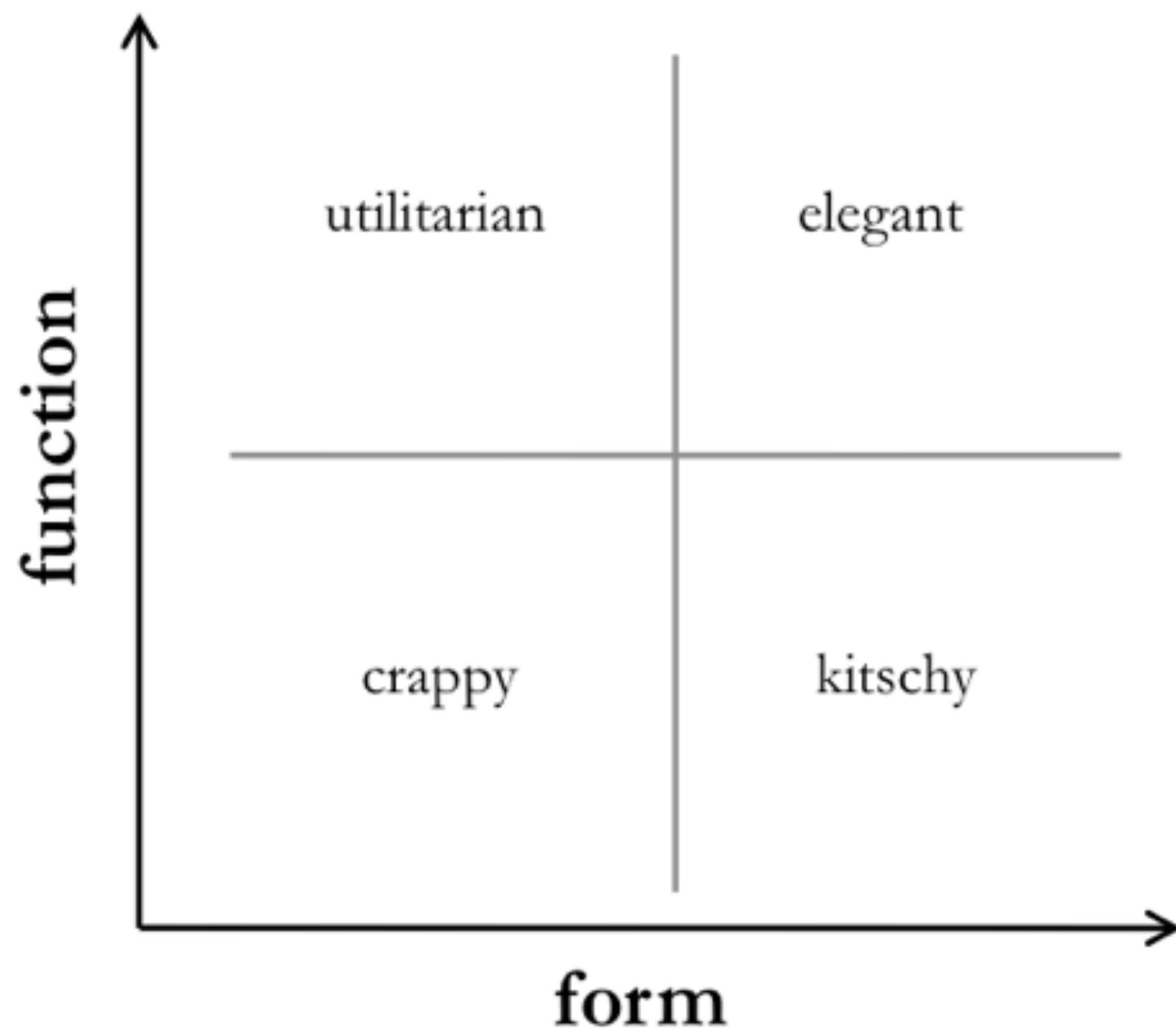
Always conveys a meaning.

Colorful, expressive, or perfectly ordered will grab the viewer's attention.

Function: the purpose or use.

All elements of design should be deliberately chosen.

Ask yourself "why?"



Form → Function



SCULPTURE



PAINTING



GRAPHIC
DESIGN



WEB
DESIGN



ARCHITECTURE



INDUSTRIAL
DESIGN



ENGINEERING

Gestalt Psychology

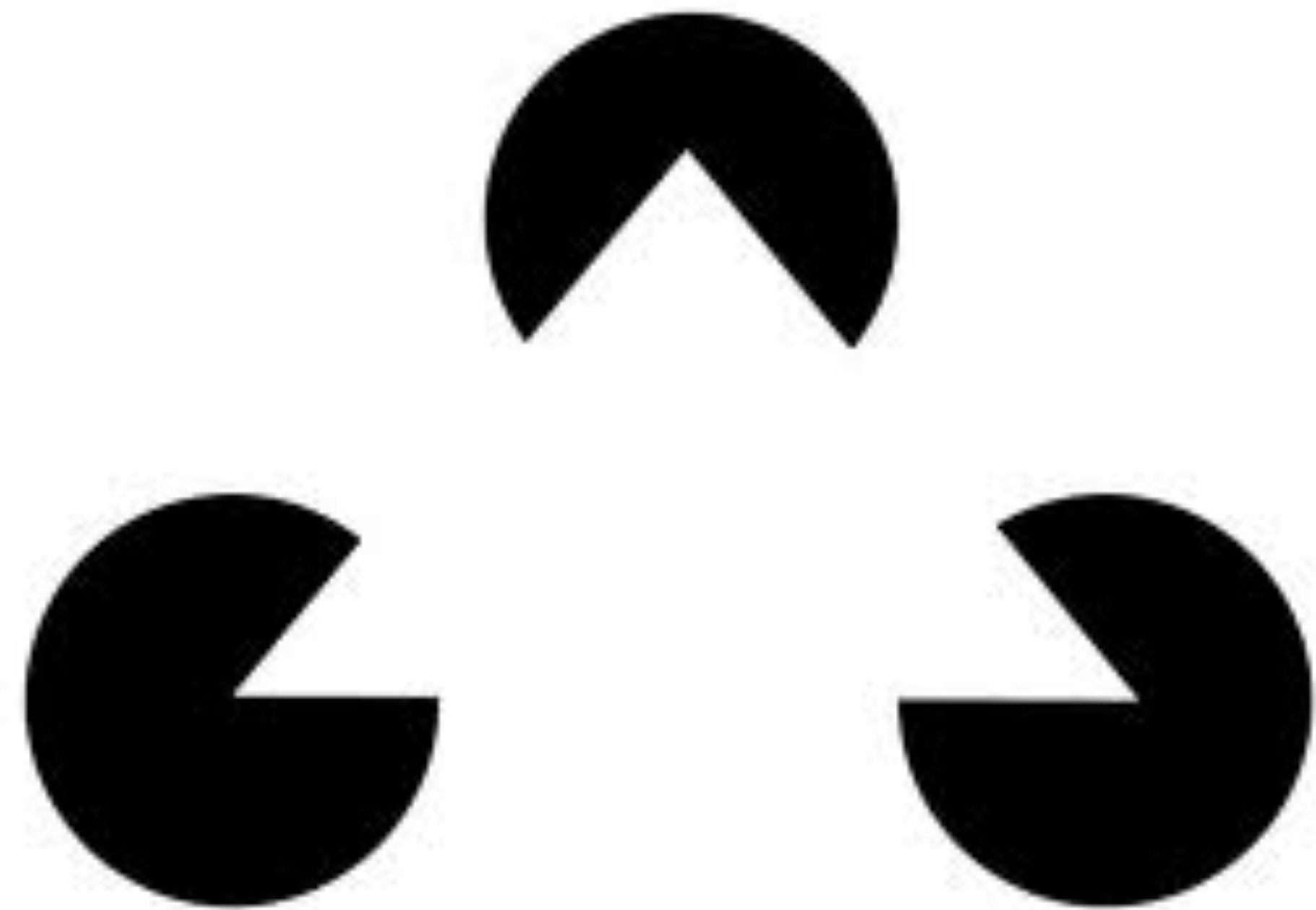
“The whole is more than the sum of the parts.”

Studies the way the eye and the brain organize marks on a flat surface to give them meaning.

Finishing uncompleted shapes

Grouping similar shapes

See foreground (figure) and background (ground)



Elements of Composition

Line

The path of a moving point.

Types of line:

Delicate or bold

Actual or implied

Vertical or horizontal

Diagonal

Contoured

What can a line do?

Guide a viewers eye.

Define a shape, edge or form.

Create images, letters or patterns.

Divide a space.

Create the illusion of depth.

Suggest movement or energy.



**WHERE
DO YOU DRAW
THE LINE?**



**DON'T ABANDON YOUR
MORALS FOR MONEY**

Shape

When two ends of line join together,
you have a shape.

Geometric – straight edges & precise curves

Organic – natural, loose feel

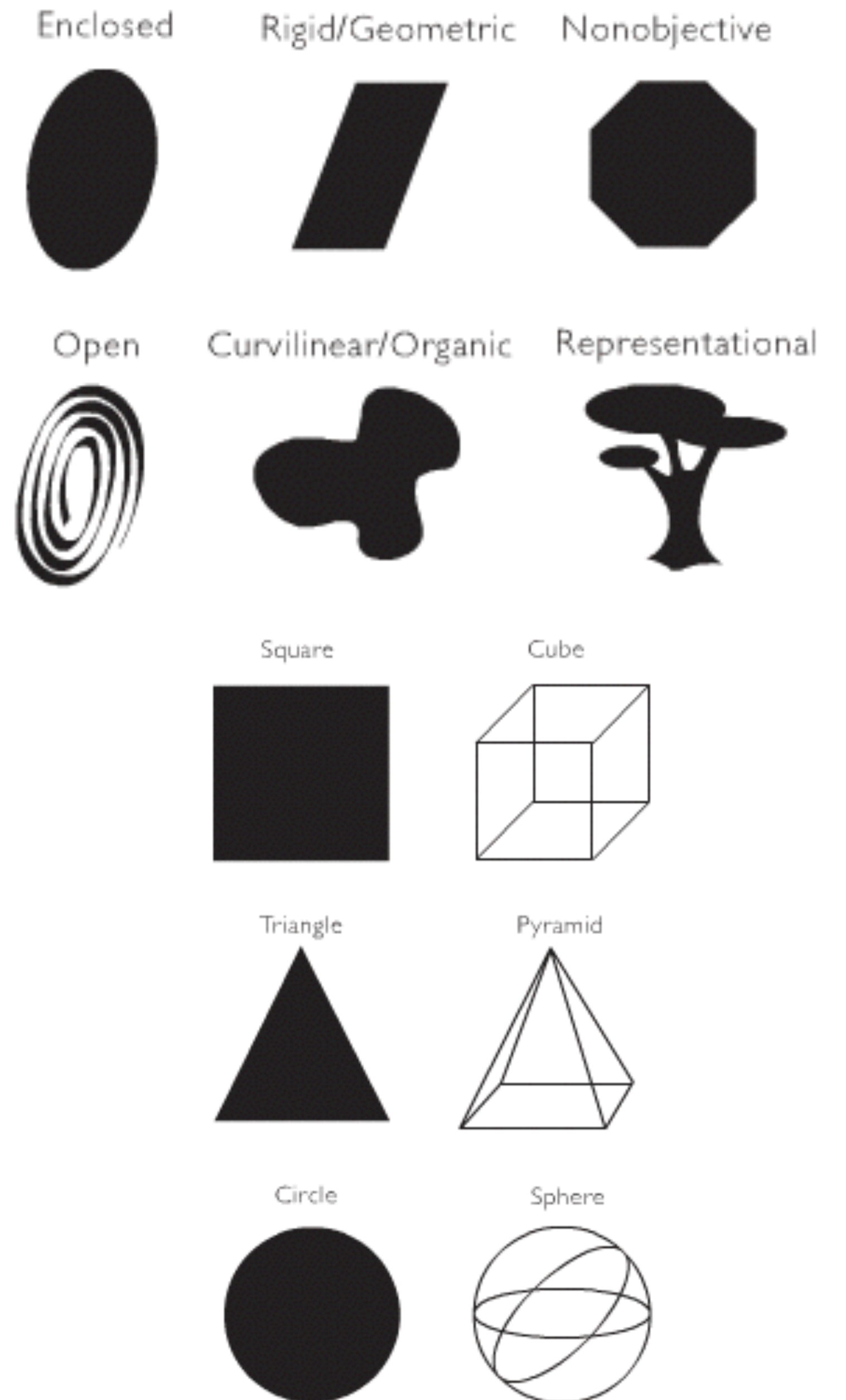
Rectilinear – straight lines and angles

Curvilinear – curves and flowing edges

Irregular shapes – straight and curved combo

Accidental shapes – a blot, rubbing, or ink blob

Representational shapes – recognizable





Pattern/Texture

A pattern is the repetition of an element.

Can bring energy and motion to a composition.

Causes the viewer to anticipate a sequence.



Pattern/Texture

A pattern can be used to create a texture, a surface quality that is either real or perceived.

Tactile (real): embossing, stamping, engraving, and letterpress.

Visual (perceived): scanned in textures, drawings, paintings, photography.



Space: Positive/Negative Space

Refers to the relationship of shapes on a 2d surface.

Positive (Figure): The shape itself.

Negative (Ground): The area between elements.

The mind seeks to differentiate.

White space can:

Increase legibility by providing “breathing space.”

Provide organization.

Create contrast and tension.

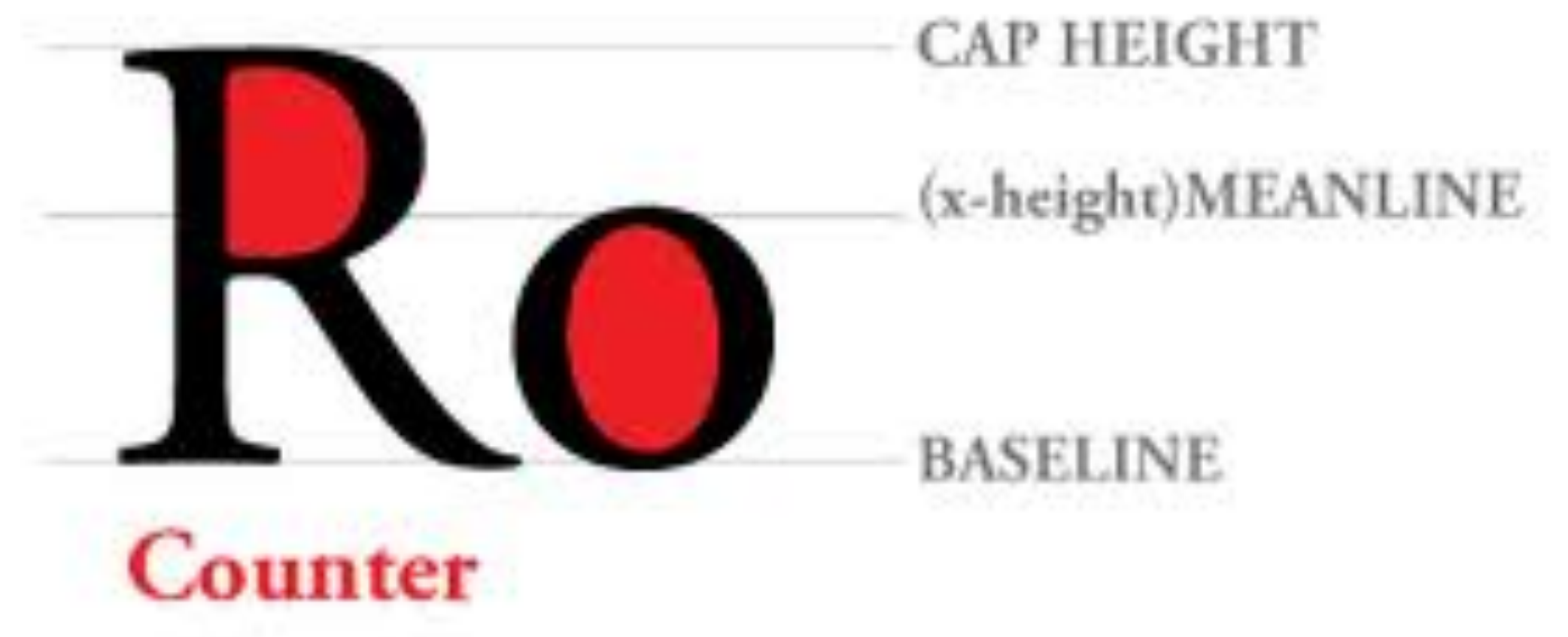


Space: Type

Letterforms and the space in between them also have positive and negative space.

The space in between lines of text is called leading.

Print designers typeset to affect the visual weight of text on a page.



Depth

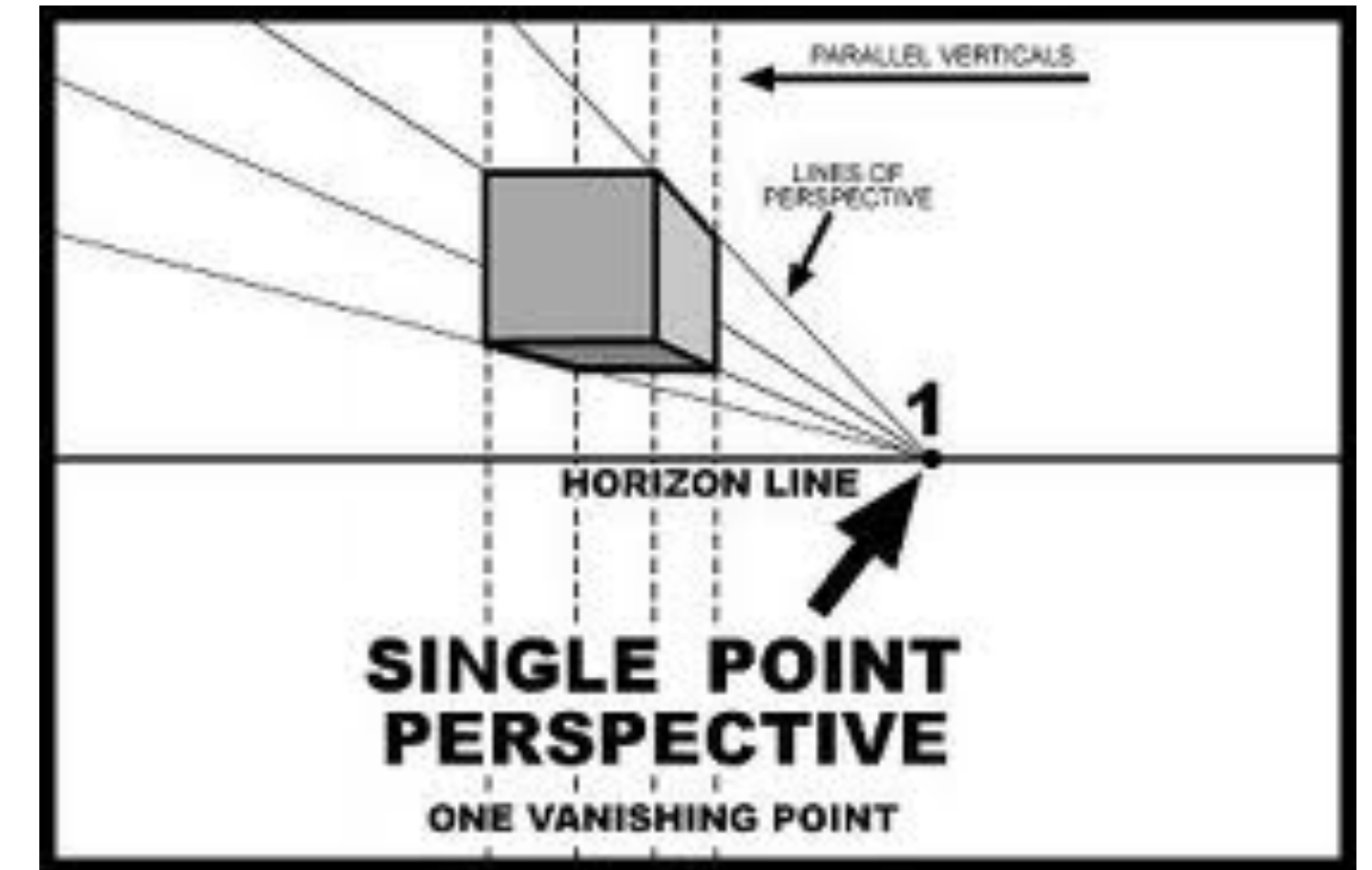
Depth gives the viewer the perception of physical space.

One-point perspective: uses two lines that reach towards a vanishing point.

Two-point perspective: uses two vanishing points.

Elements can be stacked to give the illusion of space.

Diagonal lines, scale and gradients can give the illusion of depth.



Philippe Apeloig
Cannes Film Festival Poster

Color

Hue: The name of a color.

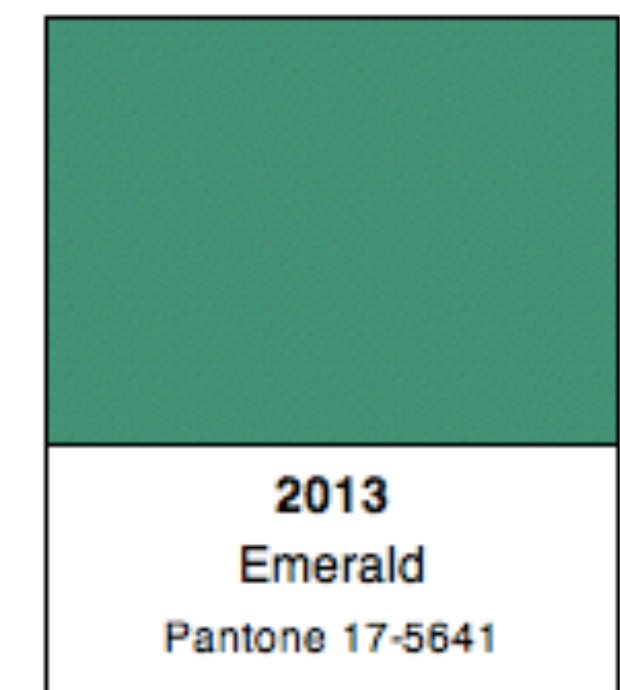
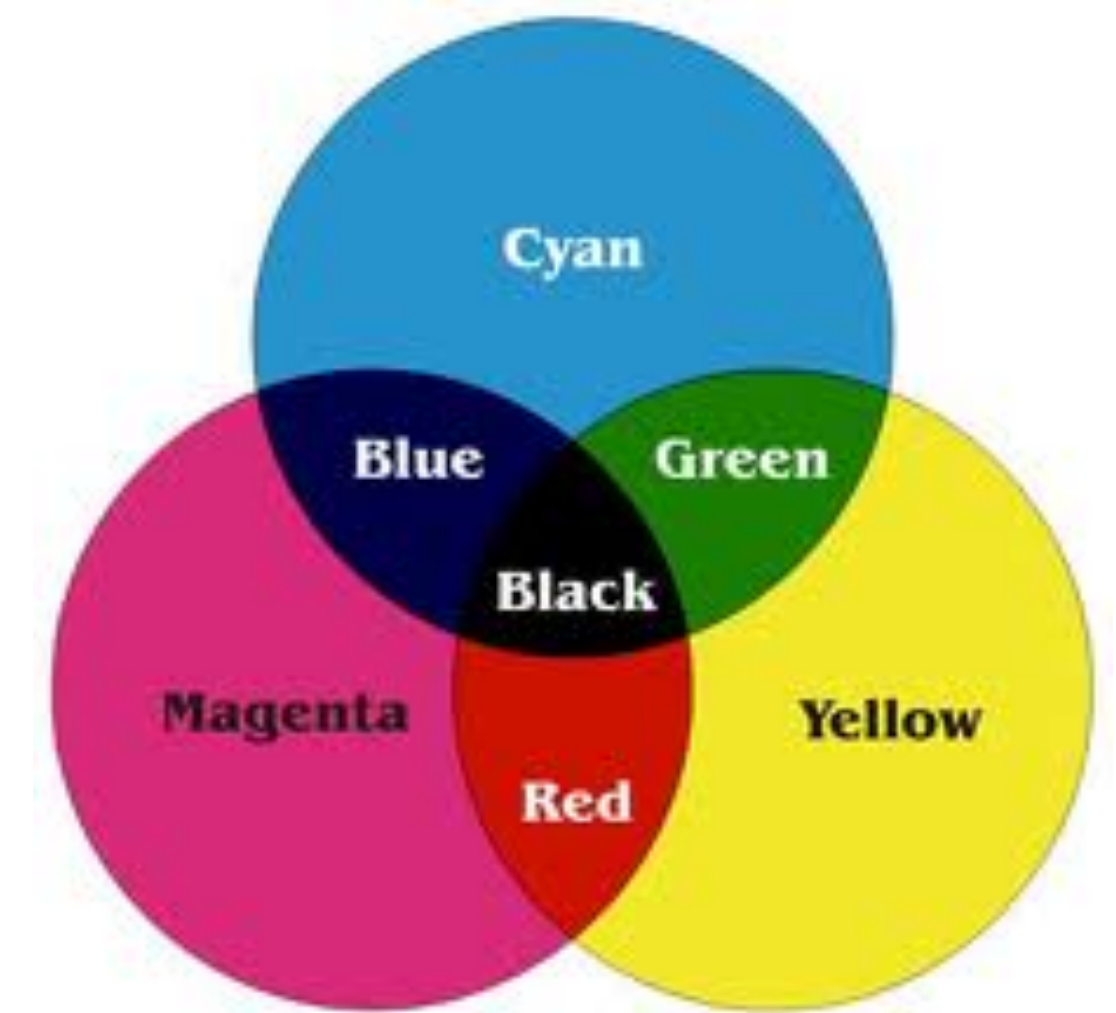
Value: The level of luminosity (brightness/darkness).

Saturation: The brightness or dullness of a color.

CMYK: Four process colors are used in dot patterns for print.

RGB: Red/Green/Blue, used for screens.

The Pantone Color System: a standardized color matching set of inks used in printing processes, “spot.”



Color, cont.

The most active visual component in a design.

Should be a part of the original design concept, and never a last minute thought.

Always interacts with adjacent elements.

Create a focal point.

Create unity or discord.

Be used symbolically.

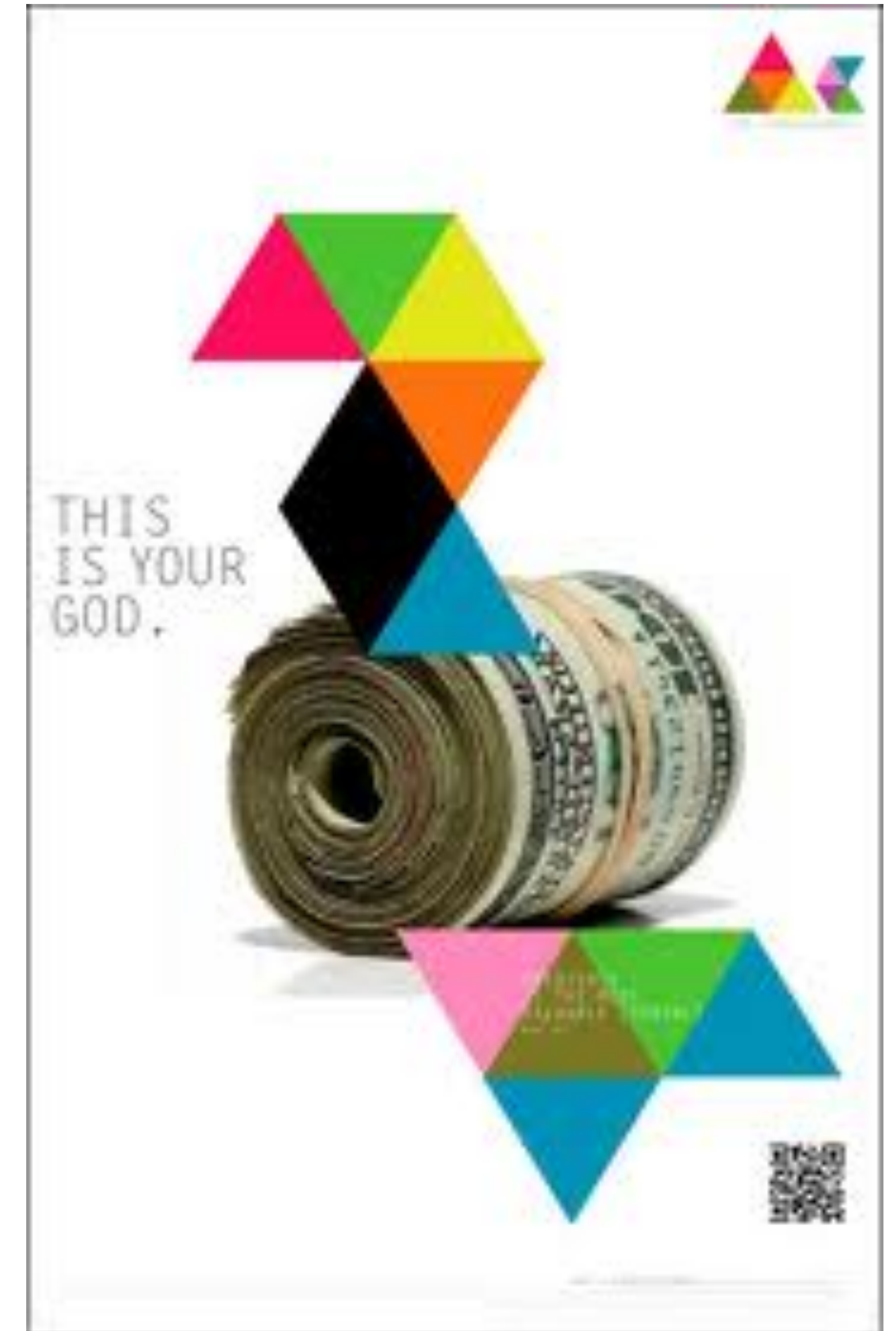
Be associated with a brand.

Create space.

Enhance the readability of type.

Create movement.

Be warm or cool.



Tatianna Holiday-Nowden

Color, cont.

A saturated hue is always recognized before a less saturated color.

Brighter colors come forward and darker colors recede.

Colors change when they are adjacent to other colors.

A green looks more yellow on blue,
more blue on yellow.

Similar colors next to each other will
have soft edges that blur.

Saturated complementary colors next to each other
will have hard edges that vibrate, aka. discordant
colors.





Compositional Principles

Balance

The distribution of visual weight over a central axis to achieve equality:

SYMMETRICAL: Elements of a composition are the same on either side of an axis line. “Mirror-Image.” Helps us remember. Passive. Classic. Stability.

ASYMMETRICAL: Most designs. Equalizes the weight of objects of differing sizes, shapes, tones or placements. More interesting and dynamic. Active. Grabs attention.

Balance creates stability and equilibrium.

Stability eases the viewer.



Balance, cont.

When balancing a composition, consider:

Size: Larger elements have more weight than smaller.

Luminosity: Black has more weight than white.

Patterns: Patterns have more weight than solid colors.

Tone: Bright tones have more weight than dull tones.

Warm vs. Cool: Warm colors have more weight than cool.



Balance, cont.

Symmetry or asymmetry?
What does the symmetry
communicate about the
café?



Jason Schulte Design

Contrast/Tension

Contrast creates distinction between elements.

Occurs when elements create visual or intellectual tension.

Tension: a visual strain caused by the interplay of contrasting elements.

Creates energy, power & impact.

Elements used to create contrast/tension:

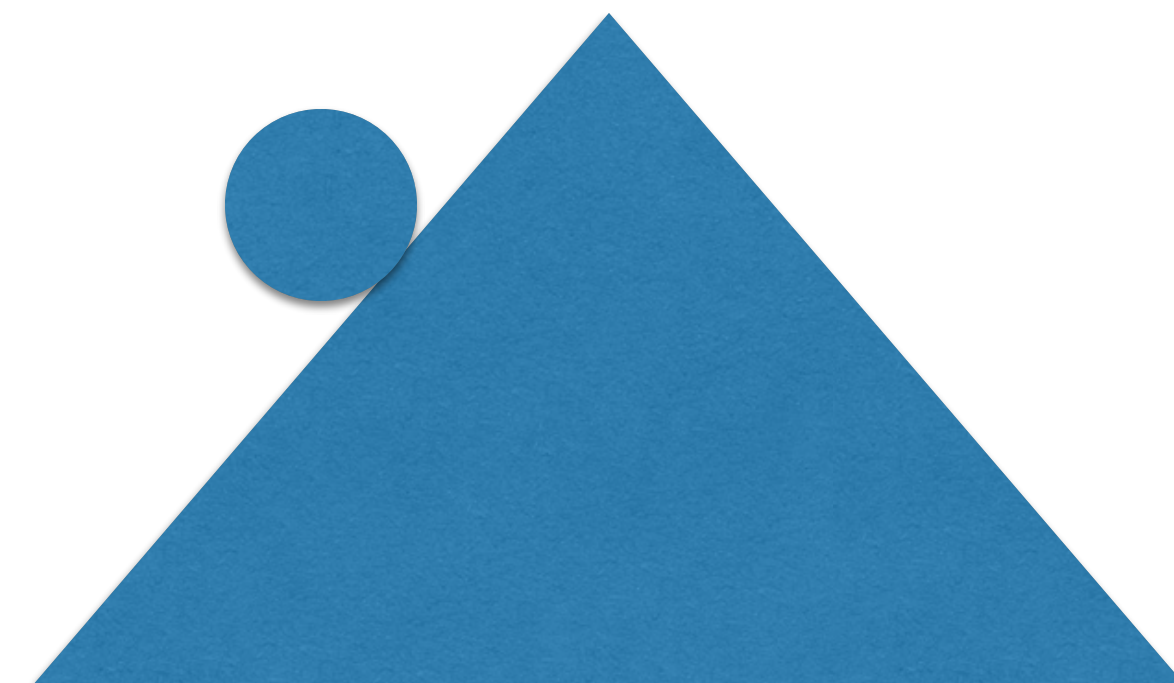
SHAPE: STRAIGHT OR CURVED

SCALE: LARGE OR SMALL

VALUE: BLACK OR WHITE

TEXTURE: SMOOTH OR ROUGH

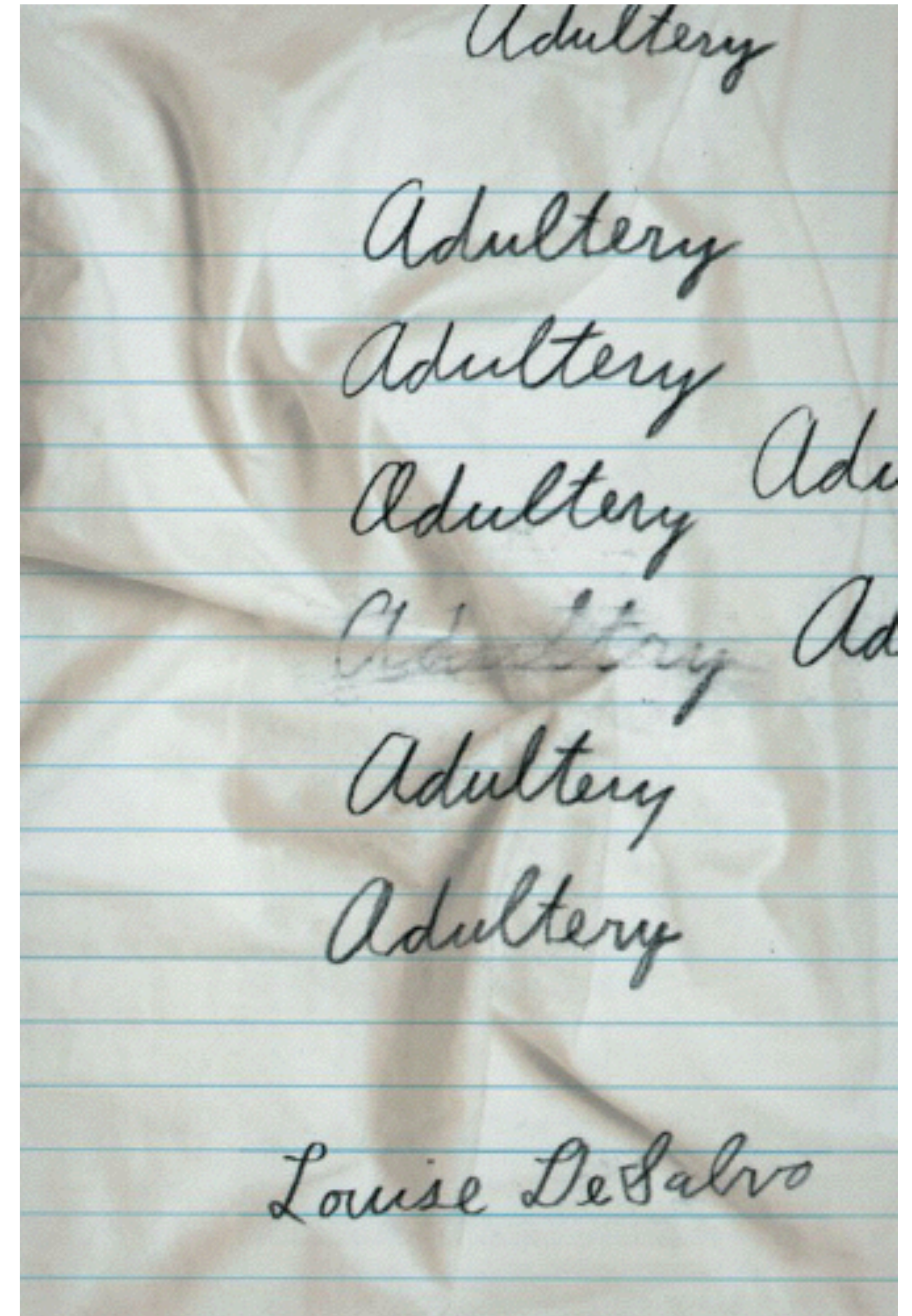
TONE: BRIGHT OR DULL



Contrast/Tension, cont.

How does this book utilize the principle of contrast?

Paul Sahre



Direction

Viewers enter a design through an entry point that can be created by the brightest, heaviest, or key positioned element. White space can influence.

Designers purposely position elements to guide the viewer's eye movement through a composition.

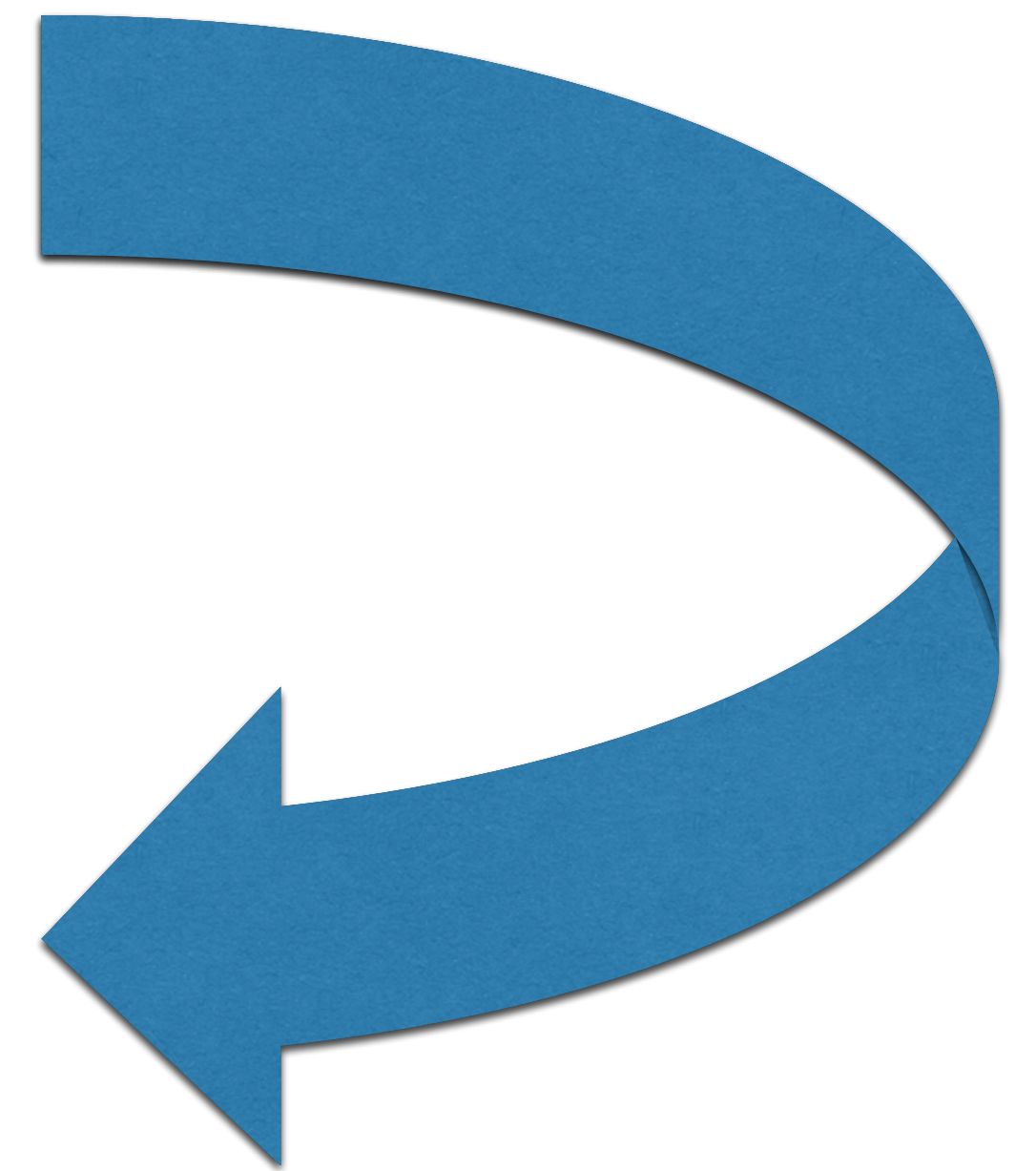
Some things to consider:

- Create a visual hierarchy (i.e. dominant headline).

- Consider normal reading flow (Z pattern).

- The figure is seen before the ground.

- Repetition can be used to guide.



Direction, cont.

Where is the entry point?

How is your eye lead through the design to promote comprehension?

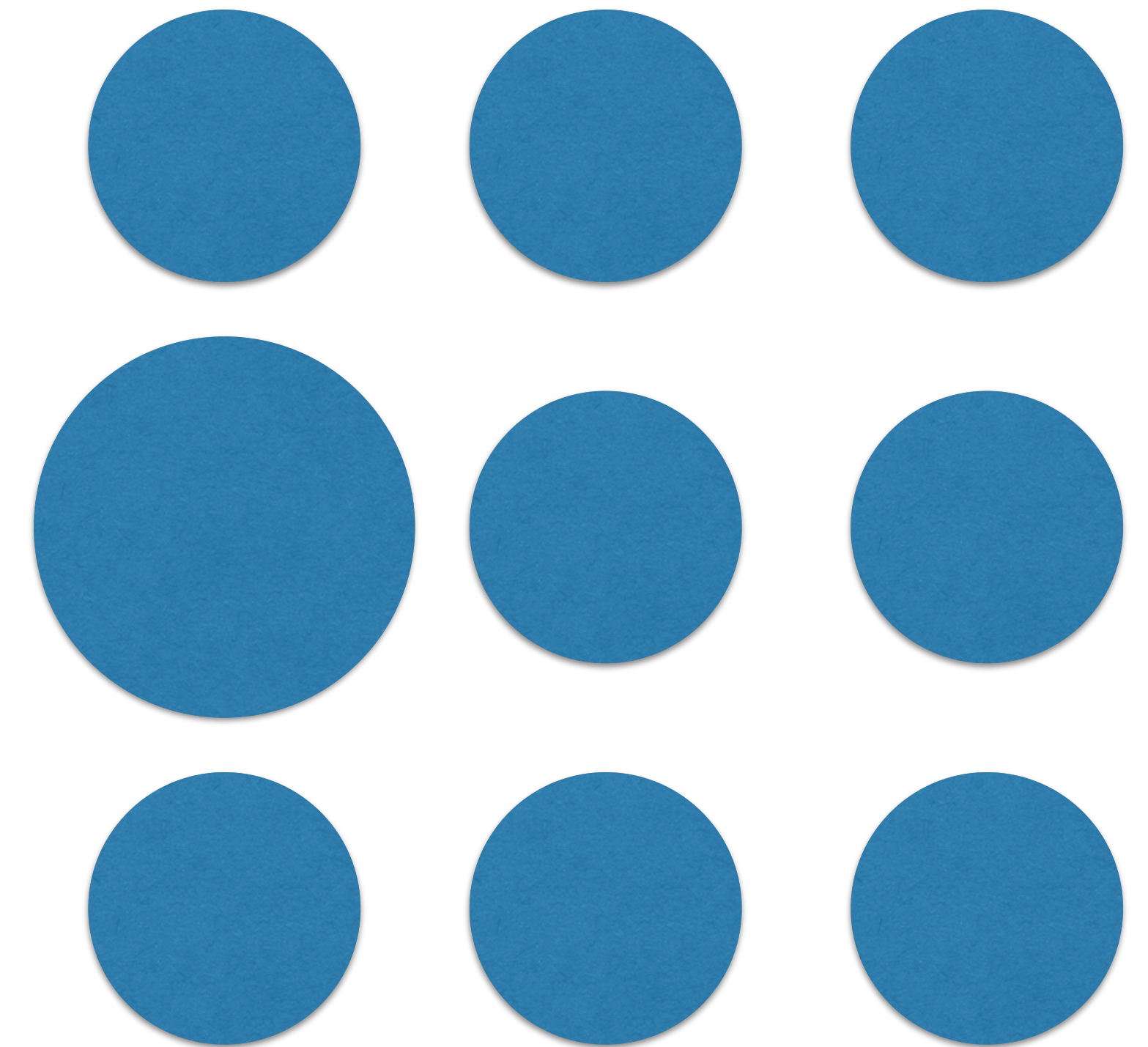
Will Staehle



Dominance/Emphasis

The hierarchy of the composition in regards to what is emphasized first. A dominant elements must grab the viewer's eyes.

A composition should be reduced down to the essential elements.



Dominance/Emphasis, cont.

Ways to achieve emphasis:

Isolation: Isolating an item from the rest will tend to demand attention.

Placement: The top-left corner, the foreground, and center/middle area demands attention.

Continuance: The path your eyes follow until a more dominant feature comes along.

Contrast: The greater the difference between an element and its surroundings, the more it stands out.

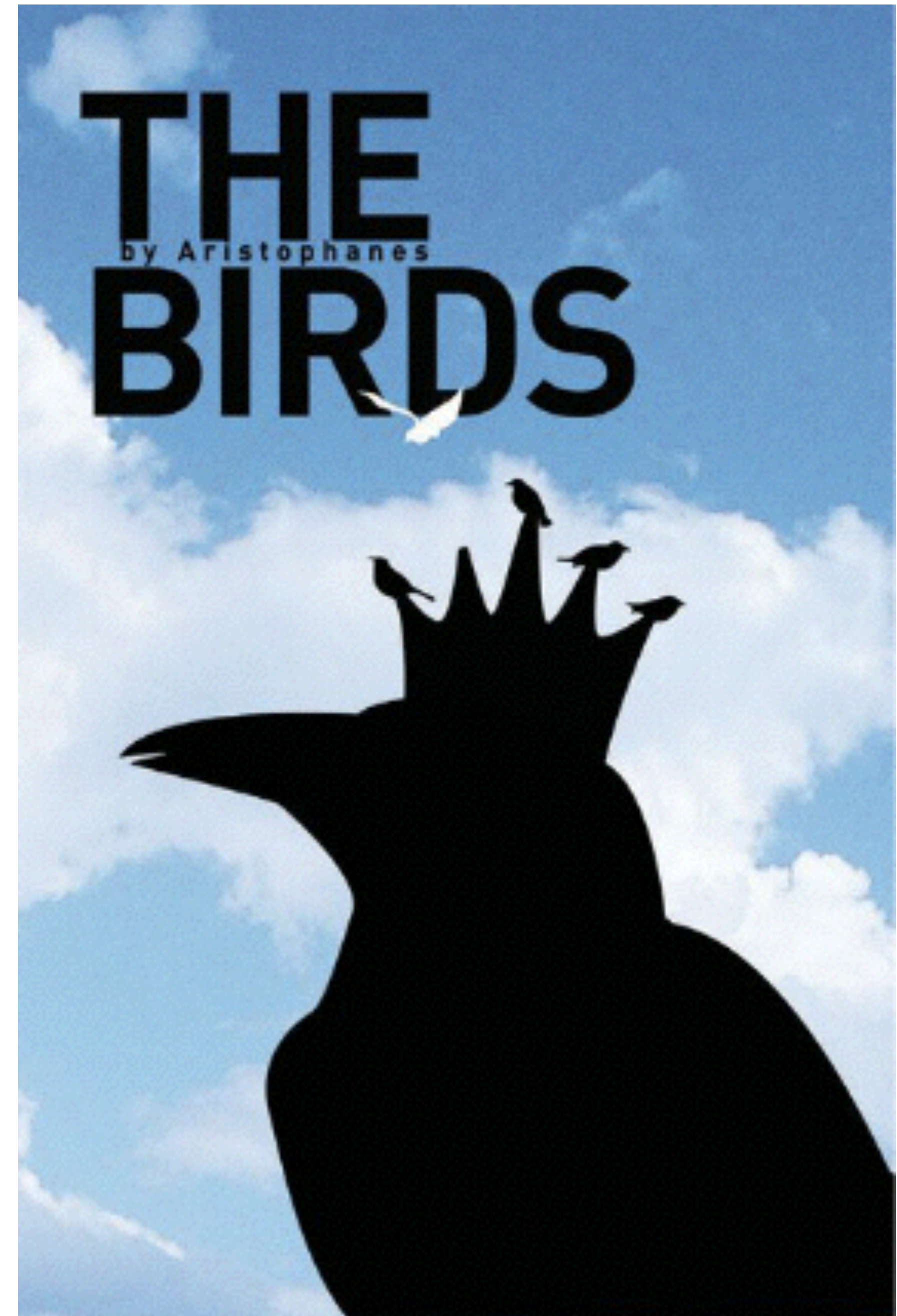
Scale: Difference in scale of objects.

Dominance/Emphasis, cont.

What dominant feature grabs your eyes first?

What leads your eye through the design?

John Lui



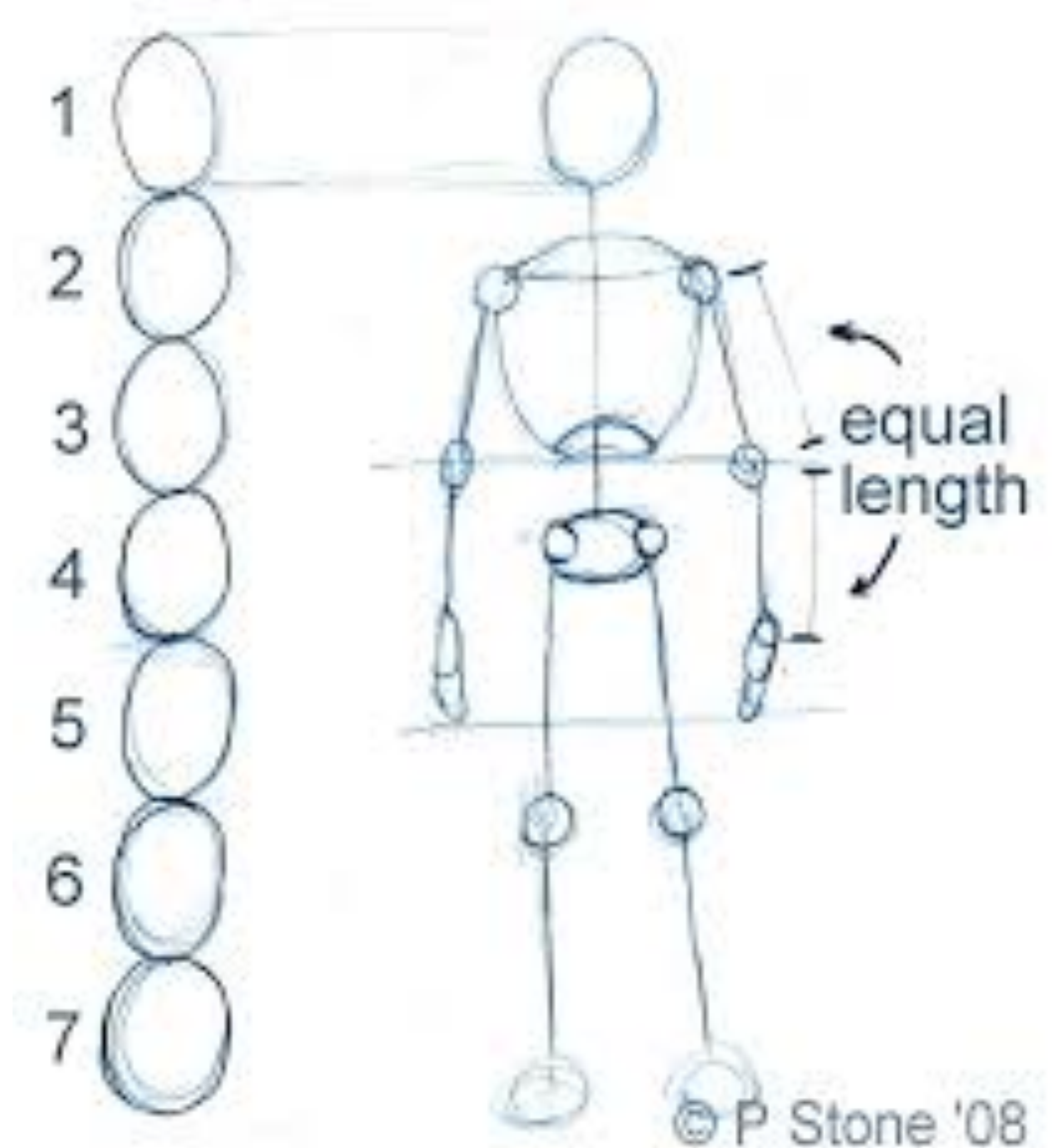
Proportion

The size relationships of elements to one another and to the whole.

While most designers rely on their innate eye for proportion, there are some devices that can aid in creating harmony.

Golden ratio

Rule of thirds



Proportion, cont.

The Golden Ratio

Dividing a line by 1.62.

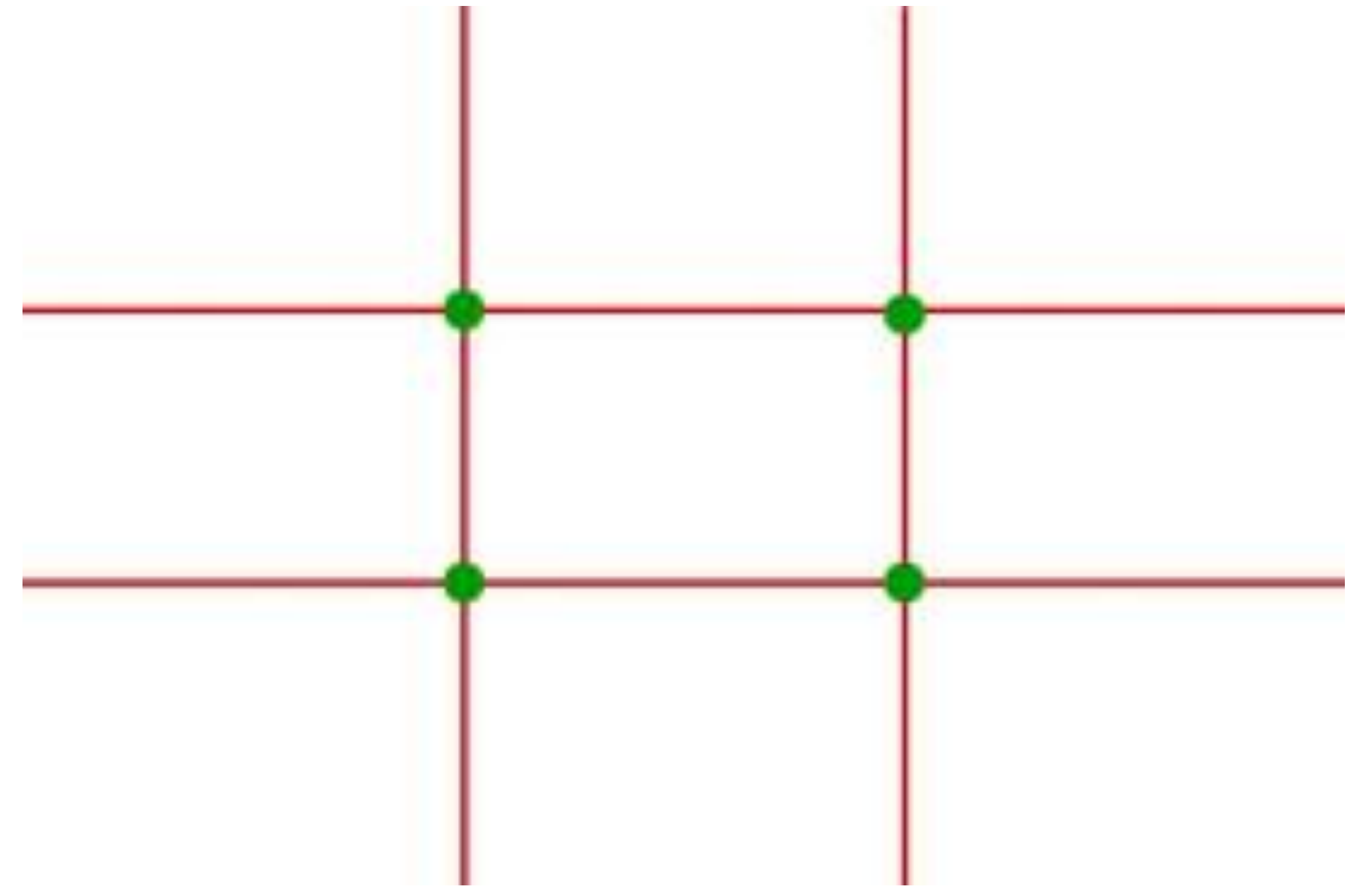
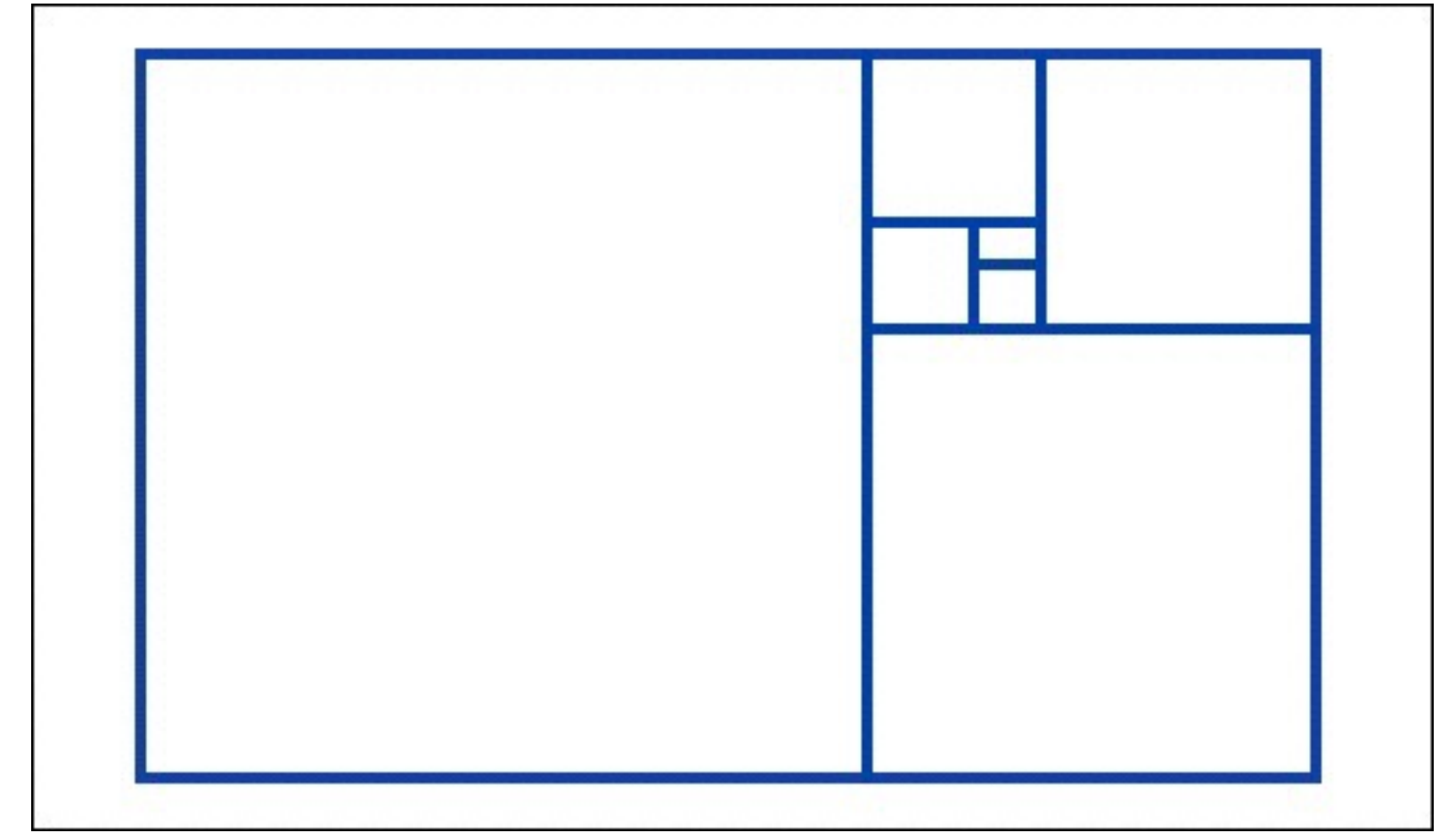
Lines that are proportionate to the golden ratio are considered to be aesthetically pleasing.

How to use?

The Rule of Thirds

Simplified version

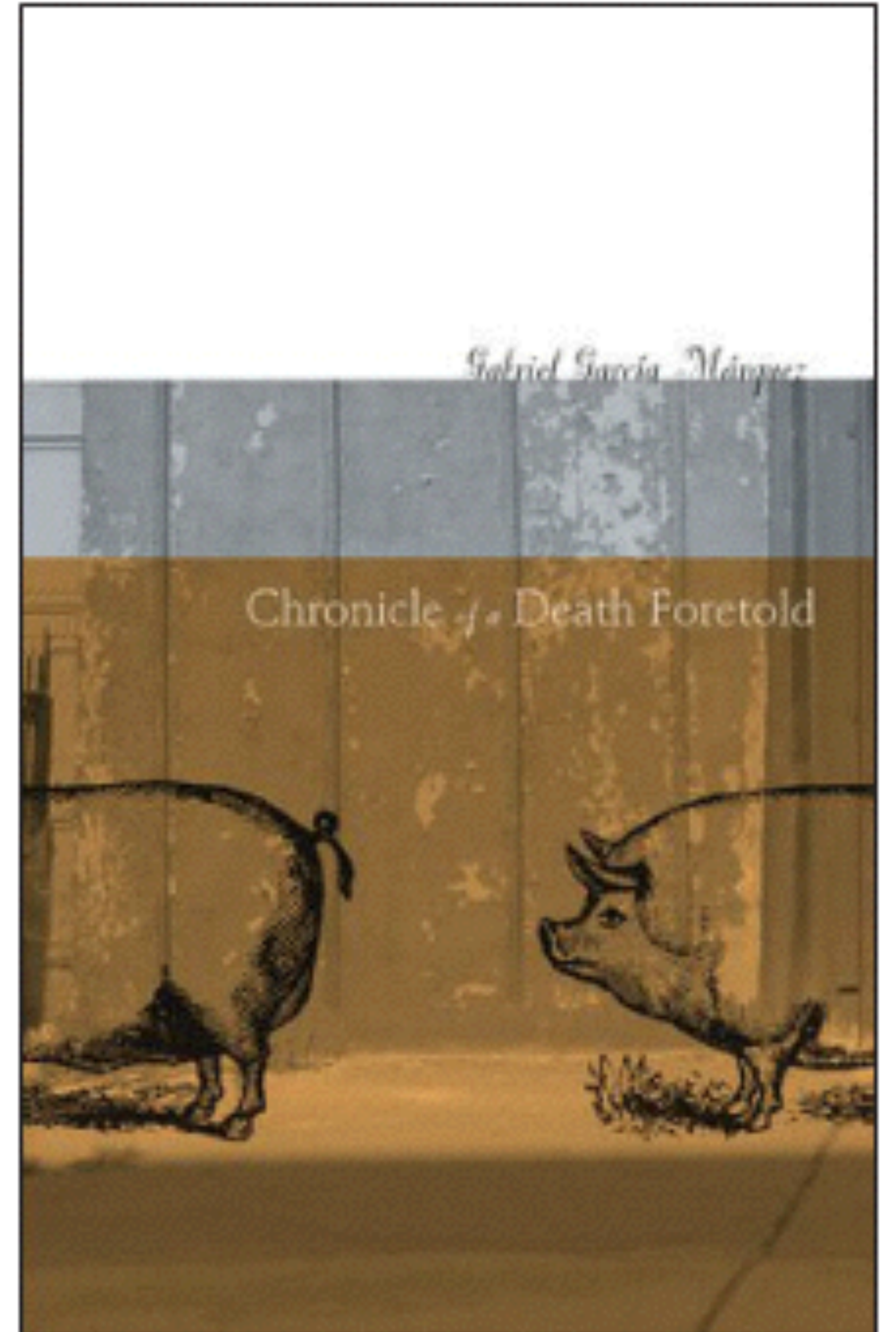
Use for general layout



Proportion, cont.

How is proportion used in this design?

Wes Kull



Rhythm

A pattern that relies on repetition of elements to create energy and unity in a design.

Used to create a flow throughout a piece.

Adds excitement.

A strong rhythm can add stability.

Factor that can contribute to rhythm:

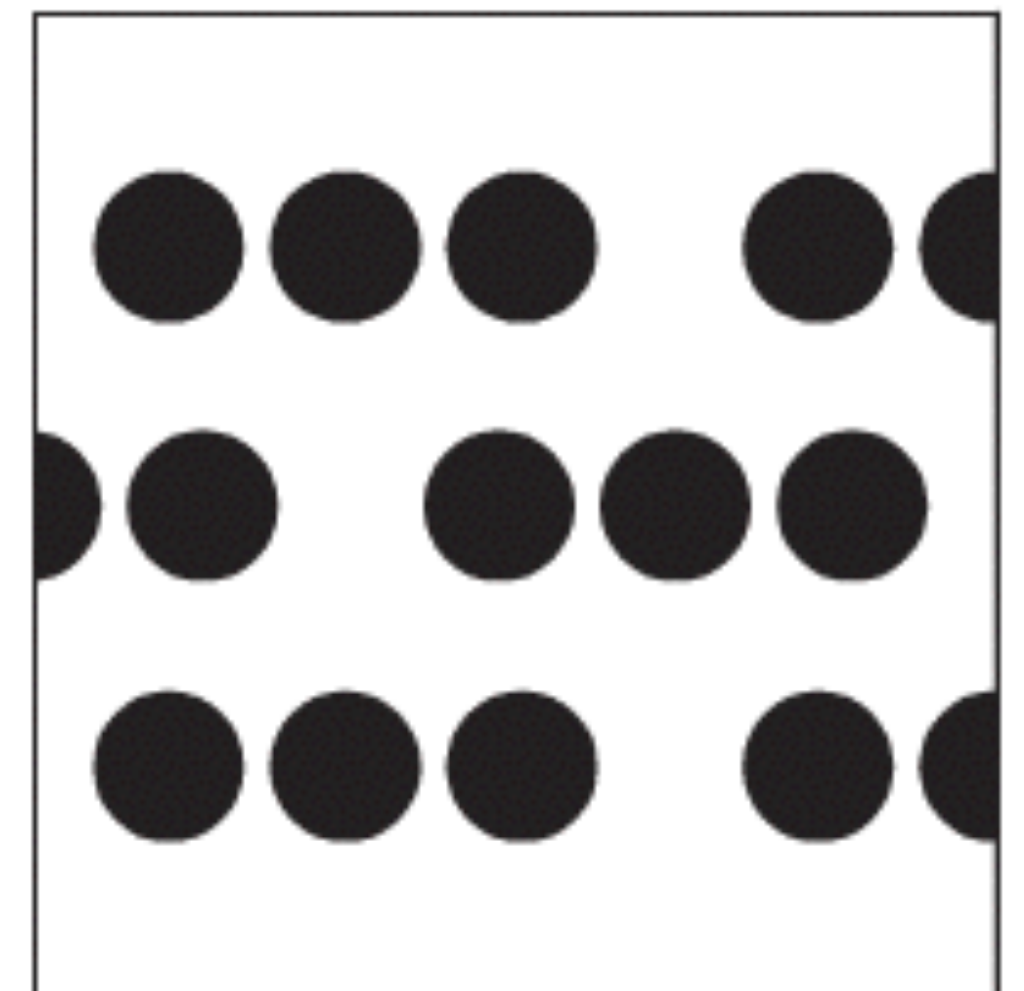
Color

Texture

Figure and Ground Relationship

Emphasis

Balance



Rhythm, cont.

When creating rhythm you need repetition as well as variation.

Variation is created by breaking the pattern by changing elements (i.e. color, size, shape, spacing, position, weight).

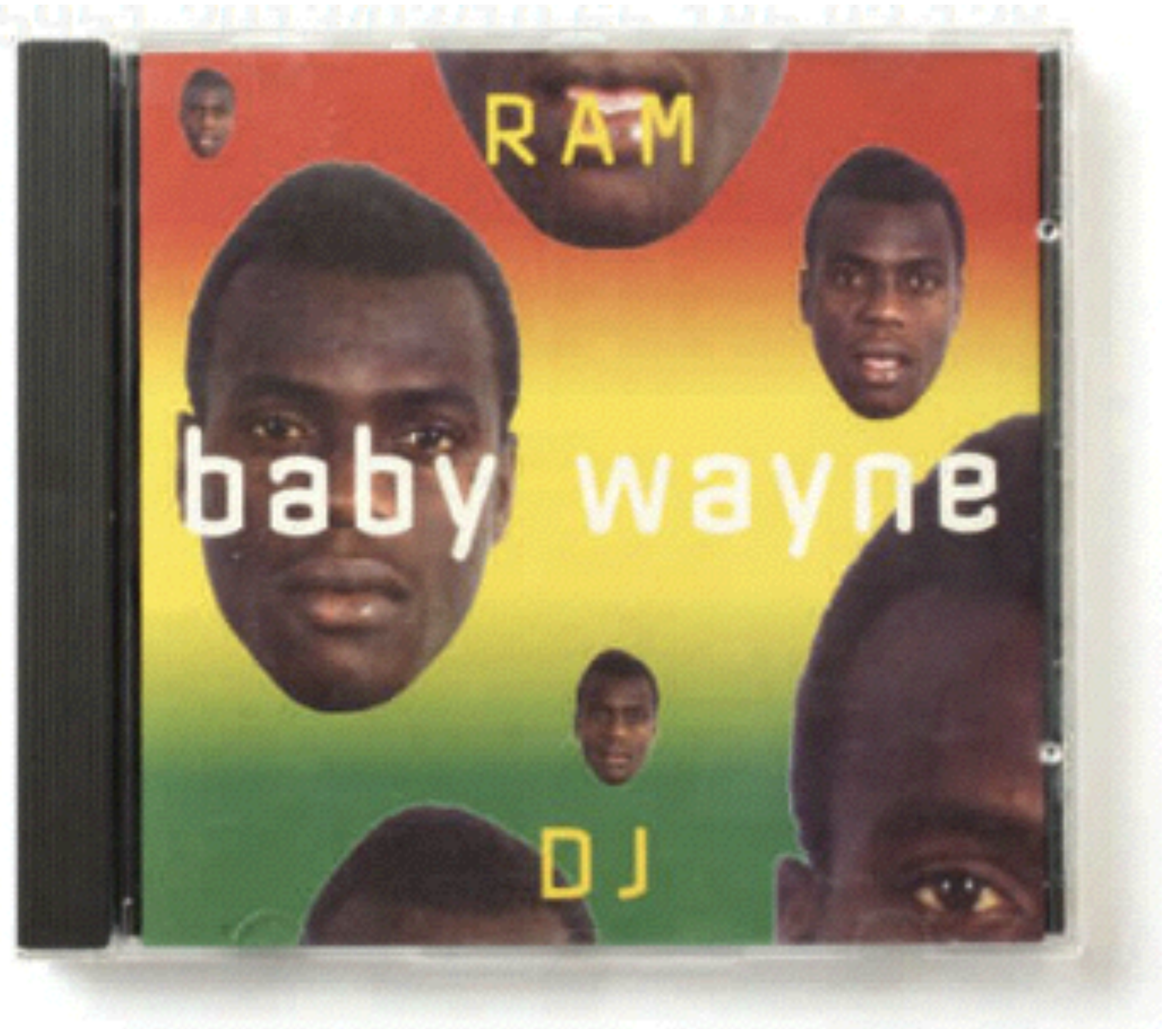
Creates visual interest by an element of surprise.

Too much variation will destroy the rhythm.

Rhythm, cont.

How is rhythm used
in this design?

Is there any variation?



Designers: Fritz Klaetke, Ian Varrassi, Christian Palino

Unity

Creating a design in which elements of a composition relate to one another.

Your design must work as a whole rather than separate pieces.

How to achieve unity?

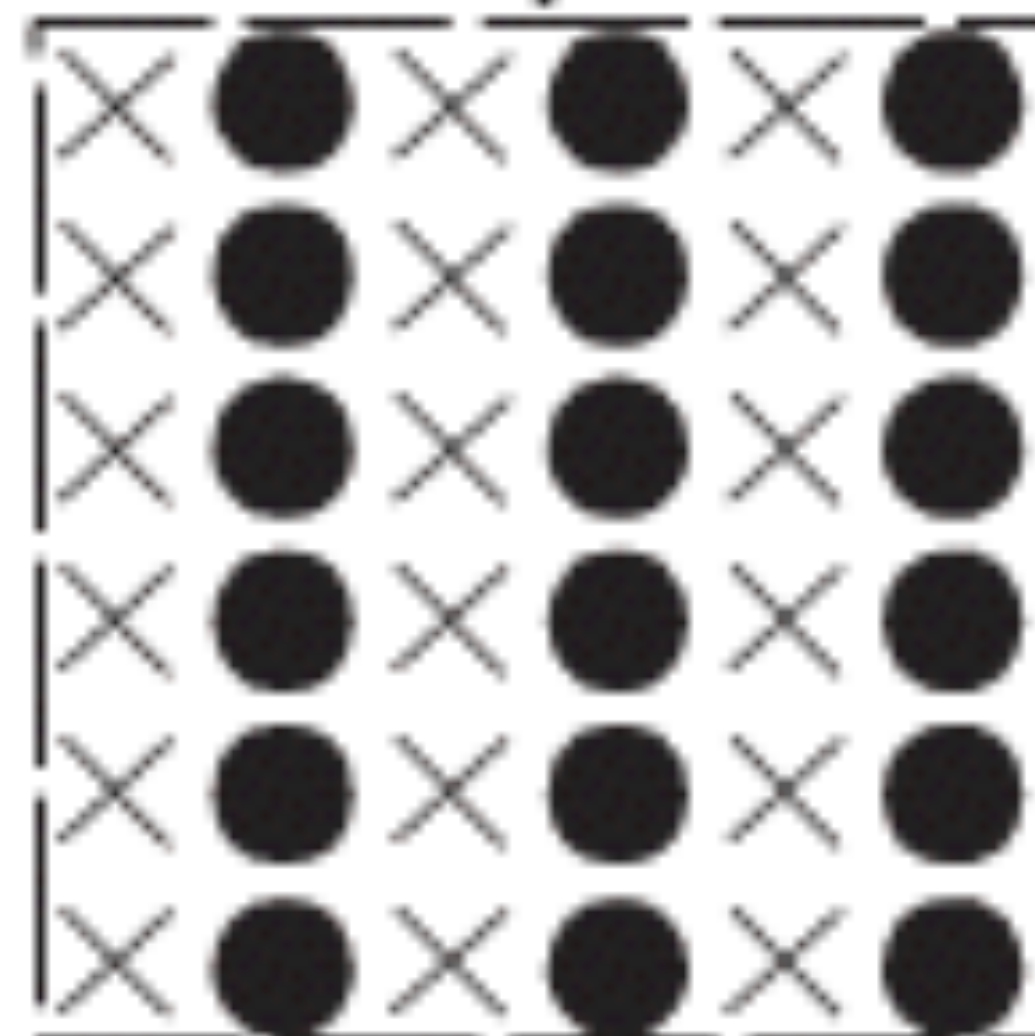
Proximity: Close elements are perceived as related.

Similarity: Similar elements are perceived as related.

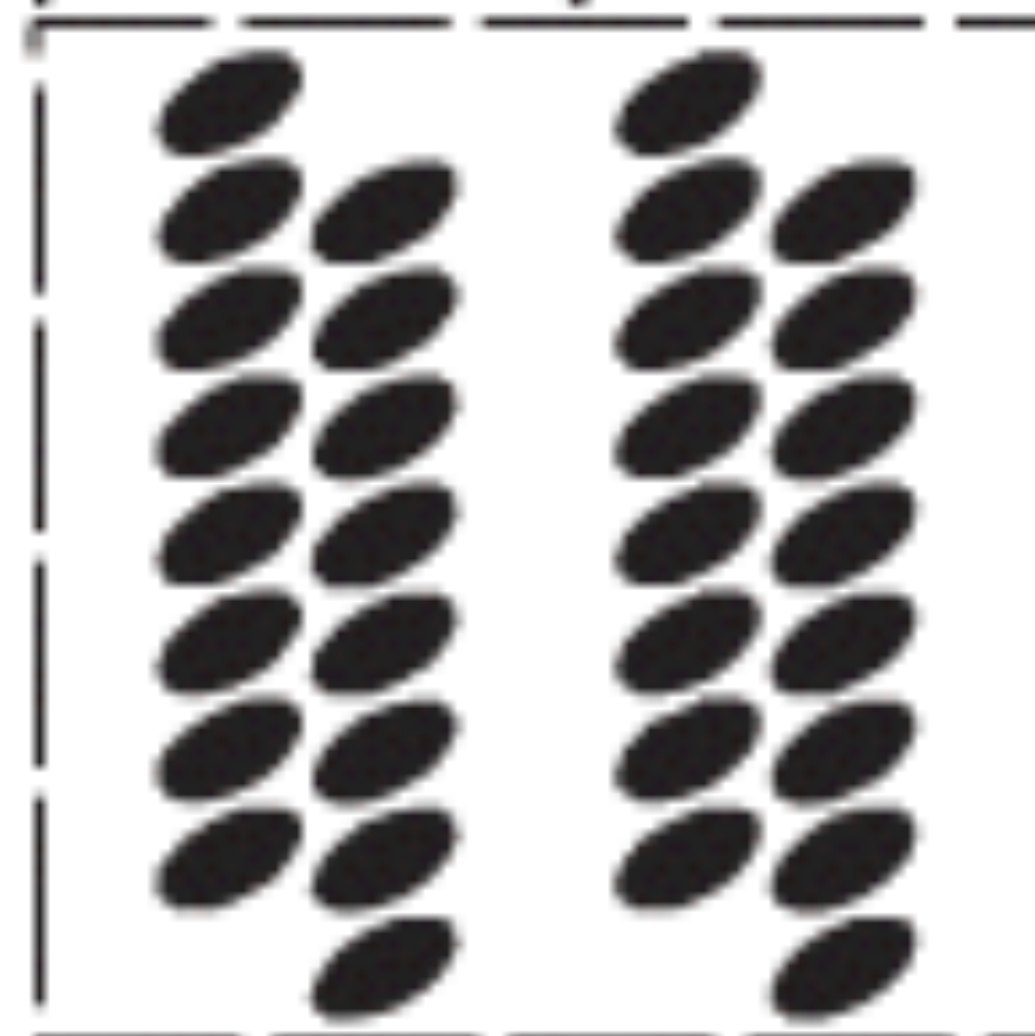
Continuity: Aligned elements are perceived as related.

Variety adds visual interest and excitement.

similarity



proximity



continuity



Unity, cont.

How is unity used in this package design?

