

Principles [of] Graphic Design

ART301

“The most exciting aspect of the graphic designer’s job—and the most admirable one—is **saying something that matters**, and saying it with grace and intelligence.”

—Scott Santoro

GUIDE TO GRAPHIC DESIGN

About Graphic Design
A Brief History of Graphic Design
Graphic Design Concepts
Researching a Graphic Design Project
Generating Ideas
The Elements and Principles of Form
Type and Typography
Proportion Systems: Grids and Alignments
Concepts in Action
Visual Coding: Loading Form with Meaning
Interaction and Motion Design
Becoming a Designer

With myartslab.com

Scott W. Santoro

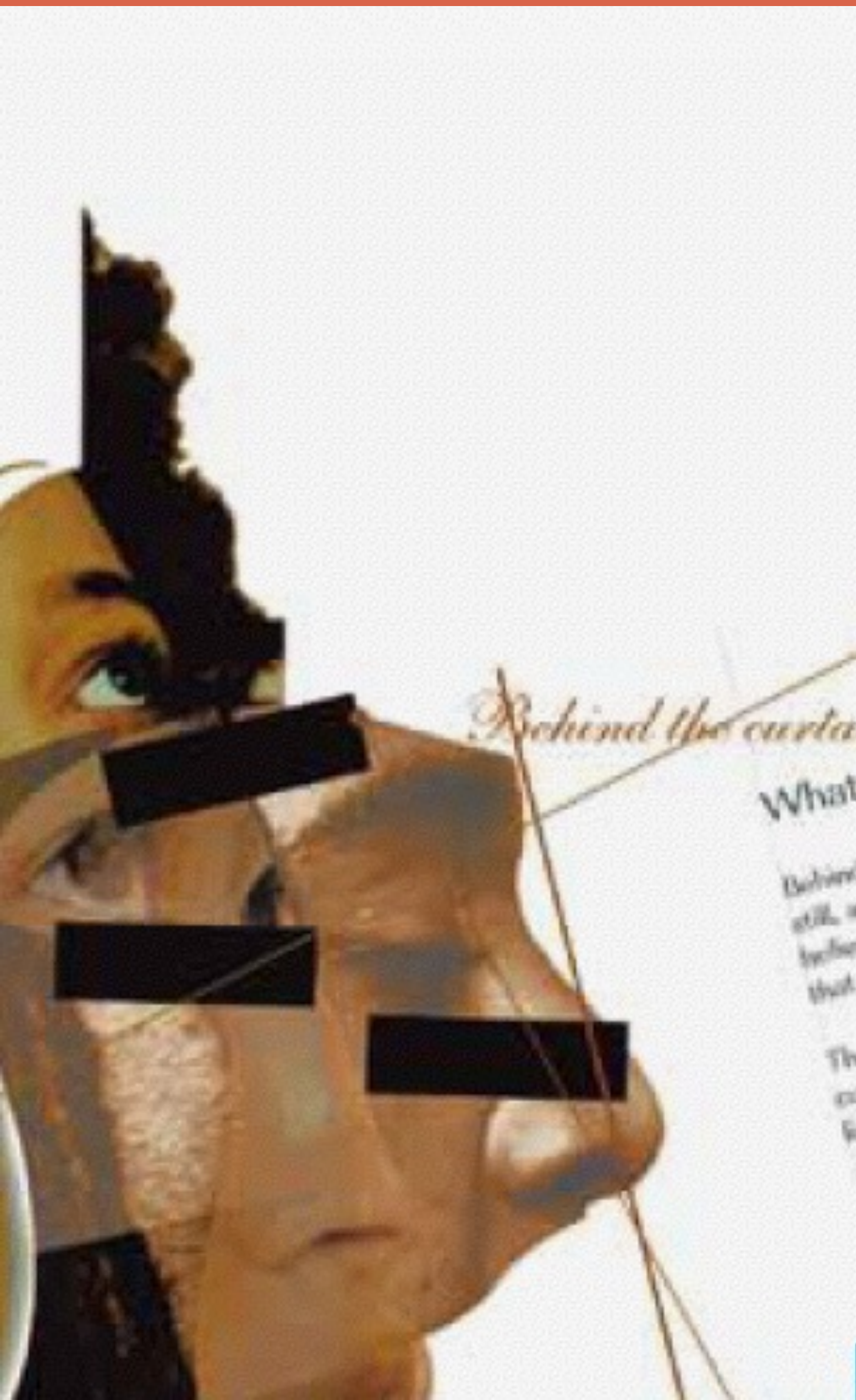
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Video: About the cover



About Graphic Design

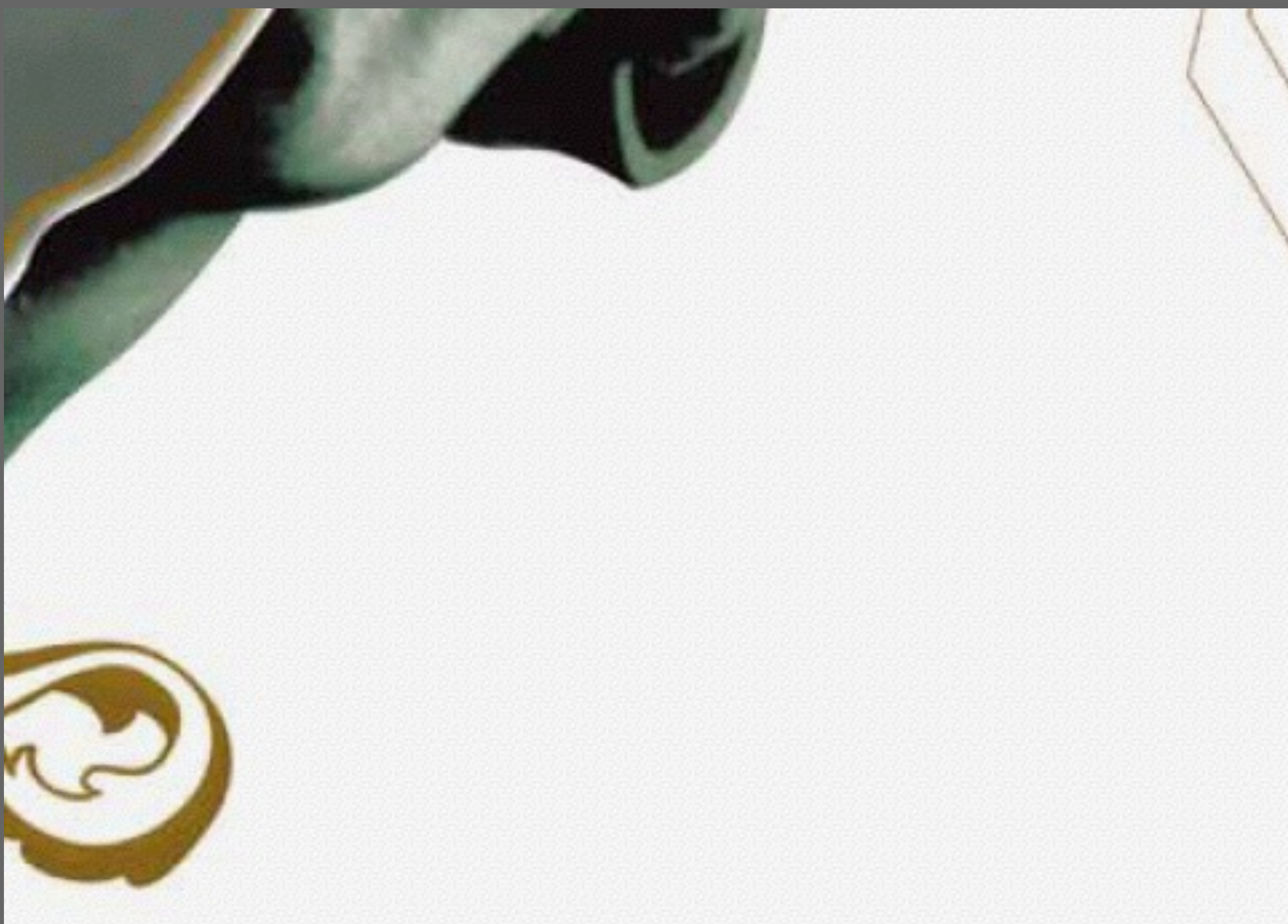
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CHAPTER OBJECTIVES

AFTER READING THIS CHAPTER, YOU SHOULD BE ABLE TO:

- Sequence the heritage of graphic design, beginning with early cave paintings, noting the first use of the term, and continuing through to present times.
- Summarize the many categories of graphic design.
- Describe what it means to be a graphic designer.
- Distinguish art forms and theories that have influenced the development of graphic design.
- Sequence the steps of the design process, from the first contact with a client to the finished work.
- Characterize the basic components of a graphic design solution.



*Graphic design is half science and half art,
and it's created with the careful thought that
scientists and artists apply to their work.*

—Scott W. Santoro

 [Watch the Video on mydesignlab.com

Video: Guide to Graphic Design
with Scott W. Santoro

“graphic design”

W.A. Dwiggins, book designer,
coined the term in 1922.

The term fused “graphic” sensibility with
“design” planning and organization.

Originally, graphic design was a subcategory
of printing, lettering and advertising trades.

Today, graphic design has grown into
its own legitimate profession that is
constantly expanding.



Graphic Designer

A **graphic designer** is a professional within the graphic design/arts industry who assembles together images, typography or motion graphics to create a piece of design

Primary goal: **to communicate!**

Graphic + Design = Dual nature of its process

Stimulates viewers **intellectually** and moves them **emotionally** by including both familiar and surprising elements







View the Closer Look:
The Centre Pompidou

A black laptop is shown from a front-facing perspective, open. The screen is white and displays the text "What is a Graphic Designer?" in a dark gray, sans-serif font. The text is centered on the screen. The laptop's keyboard and trackpad are visible below the screen.

What is a
Graphic Designer?

artist
researcher
psychologist
communicator
organizer
cultural interpreter
mind-reader
visionary
problem solver
businessmen
project manager

I don't know where to begin?

Think.

—Paul Rand



Designer's Toolbox

Keep up with **current events** and **culture**

Use design skills you have learned

Reflecting on the design work of others

Researching **history, issues,** and **expectations**
related to the project

Professionalism

Complete the assignment (expected of professionals)

Do all necessary research (required for creative professional approaches)

Make preliminary sketches (allows exploration and refinement)

Follow the specifications in each design brief (good practice for meeting a client expectations)

Consider your audience (required for design to be effective)

Choose imagery that is symbolic and evocative of your message (pushes practice in research to reach an effective solution)

Try to provoke a thoughtful response from the viewer (combines research with design knowledge)

Use typography to enhance your design (pushes practice using an important tool in a sophisticated way)

Make every presentation neat and clean, excellent craft (good professional practice that enhances a portfolio)

Meet all deadlines given by your instructor (another opportunity to practice a professional expectation)

Graphic Design Heritage



educate



symbolize -
caution

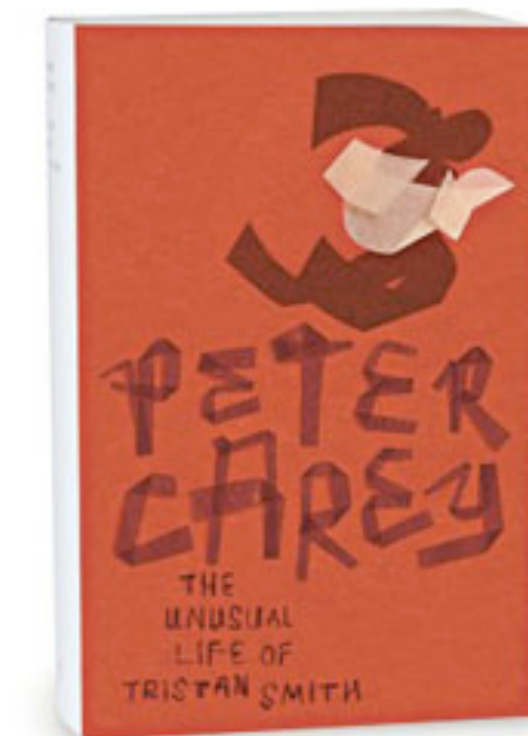
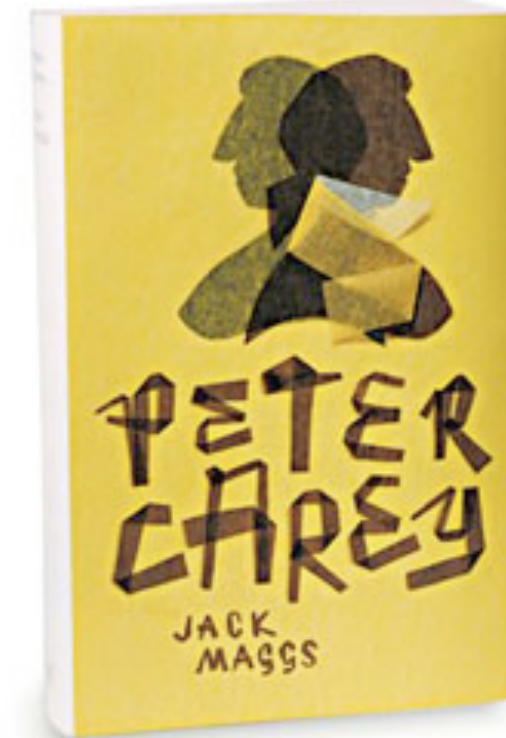
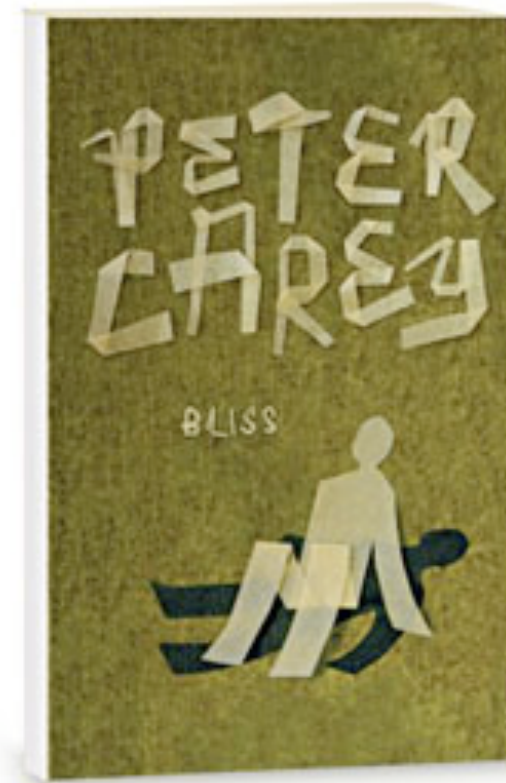


compel us to
action

The **functional aspect** of graphic design is the same today

Goals of Graphic Design

- 1. To communicate a message.**
2. To inform, educate or identify.
3. To persuade.
4. To symbolize.
5. A catalyst for action.



by faceout books

Being a Graphic Designer

Graphic Design is a language

Like any language, the visual world consists of **signs and symbols**.

Understanding that language is necessary to communicate effectively.

Can you think of any examples of symbols?



Design is a Response to the World

Successful designers **observe** the world around them, including how information is presented and **how meaning is perceived**. We are constantly influenced by sources outside of ourselves.

Awareness of cultural, political, economic and social events/issues.





Poetry Slam Logo, by Olson & Thornburn
A poetry slam is a an exciting & creative event. Had the designers not attended a slam, they may have missed the meaning altogether.

Humorous character = organization's spirit
Starburst = sense of passion
Black & red = emotional charge of slamming

Designers convey ideas

A designer takes an idea and reveals it in unexpected ways.

It is important for designers to **push beyond the most obvious** design solution.

Creating a metaphor for the subject can have additional impact on the audience.



Which
concept
has more
impact?
Why?

Your Perspective

It is also important to acknowledge your **unique point-of-view**:

- Things you've felt
- Things you've heard
- Things you've seen
- Your education
- Your life experiences

Due to these unique experiences, your work will automatically have a distinct quality.

DESIGNING PICTORIAL SYMBOLS

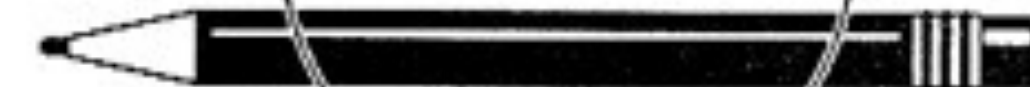
By Nigel Holmes
with Rose DeNeve



25%
Easy access to both
sides of the brain

25%
Journalistic curiosity
Good observation

25%
Drawing &
writing
treated
as equals



3%
Computer skills

1%
Comfortable chair
for the long hours

Right
side:
aesthetics,
art, music,
spatial
orientation

Left
side:
analysis,
science,
language,
numbers



7%
Sense of humor

9%
Passion for
the job

5%
Knowledge of
graphic history

By Nigel Holmes



**1.25 STEFAN SAGMEISTER
AND HJALTI KARLSSON**

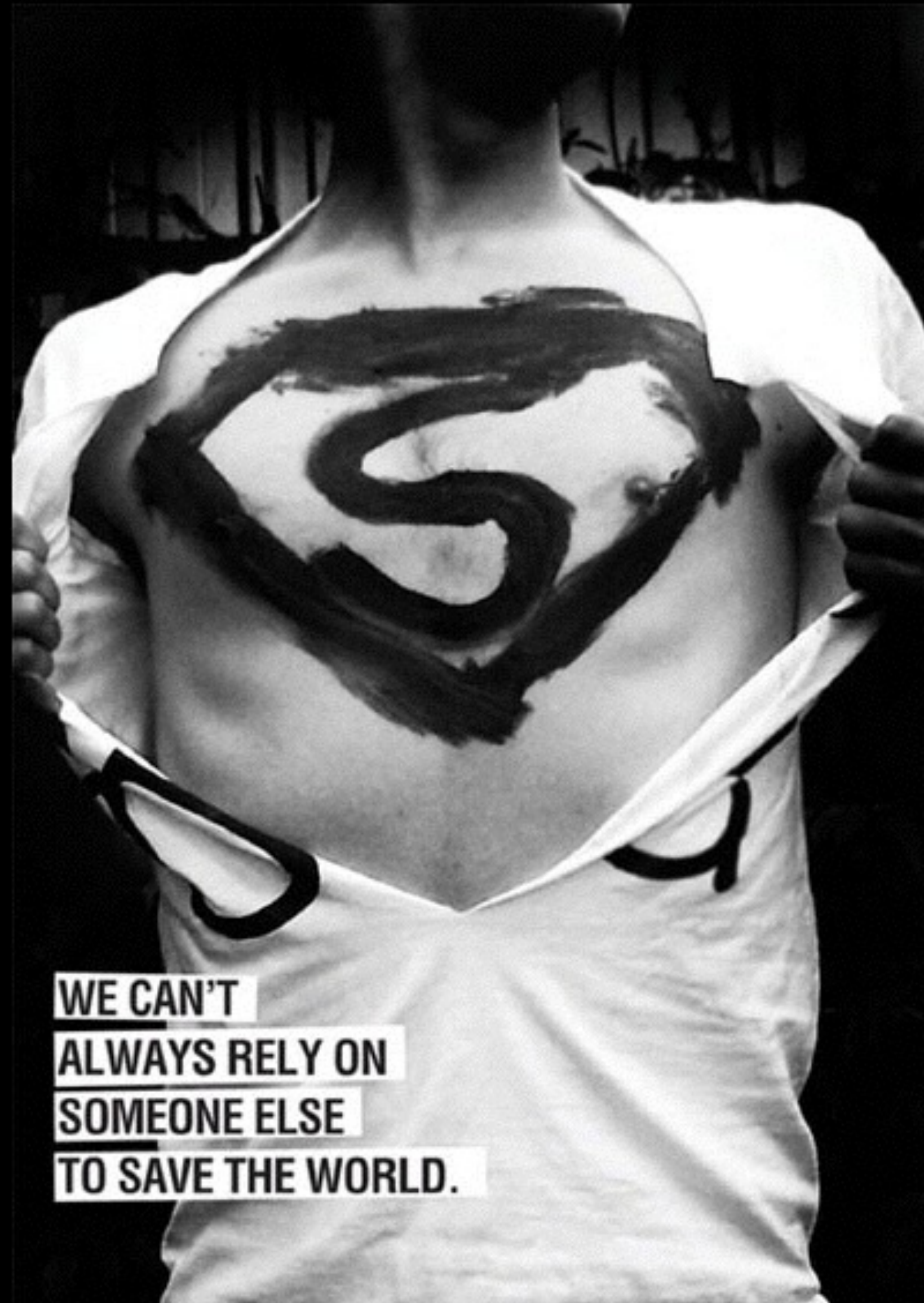
"Move Our Money" charts as
part of a traveling road show.

Design Can Make a Difference

As image-makers and idea generators, designers influence what people buy, how they vote, and the ways in which they live.



Global Warming
is happening.
Do something
or start learning
how to swim.



**WE CAN'T
ALWAYS RELY ON
SOMEONE ELSE
TO SAVE THE WORLD.**

“Intuitive Knowledge”

Design is something to which **you have been exposed** to your entire life. You take your cues from design even the most mundane choices, including shopping for groceries or interpreting road signs. If you ever feel overwhelmed by how you don't know about design, **consider and draw on the wealth of design knowledge you already have**. You may lack a specialized vocabulary to articulate what you know, but you already have **intuitive knowledge** on the subject.

—Maya Drozd, p.22

Steal ideas—just not from
other graphic designers.

—Ed Fella

Influences

Graphic Design is affected by many other fields within the visual arts.

Sculpture – for 3d

Architecture – for its form

Literature – for its storytelling

Philosophy – for its ethics

Linguistics – for its syntax

Music – structure, beat, melody



Designing is not a profession but an attitude.
—Lazlo Moholy-Nagy



View the Closer Look:
The Rolling Stone Exhibit

Categories of Design

Everything is design. **Everything!**

—Paul Rand

Corporate/Identity Design

Corporations need a consistent **visual identity**.

Includes: logos, style manuals, annual reports, business cards, ads, layouts

A graphic or symbol representation confirming a visual identity



BRAND

perceived emotional
corporate image
as a whole.



IDENTITY

visual aspects that
form part of the
overall brand.



LOGO

identifies a business in
its simplest form via the
use of a mark or icon.

Coca-Cola



Environmental Design

Three-dimensional experiential design:

- Trade shows
- Exhibits
- Convention booths
- Wayfinding systems
- Architectural graphics
- Signage
- Retail design
- Branded spaces

Designers in this area need an understanding of structural materials, audio/visual media, lighting, sound techniques, and interaction design.

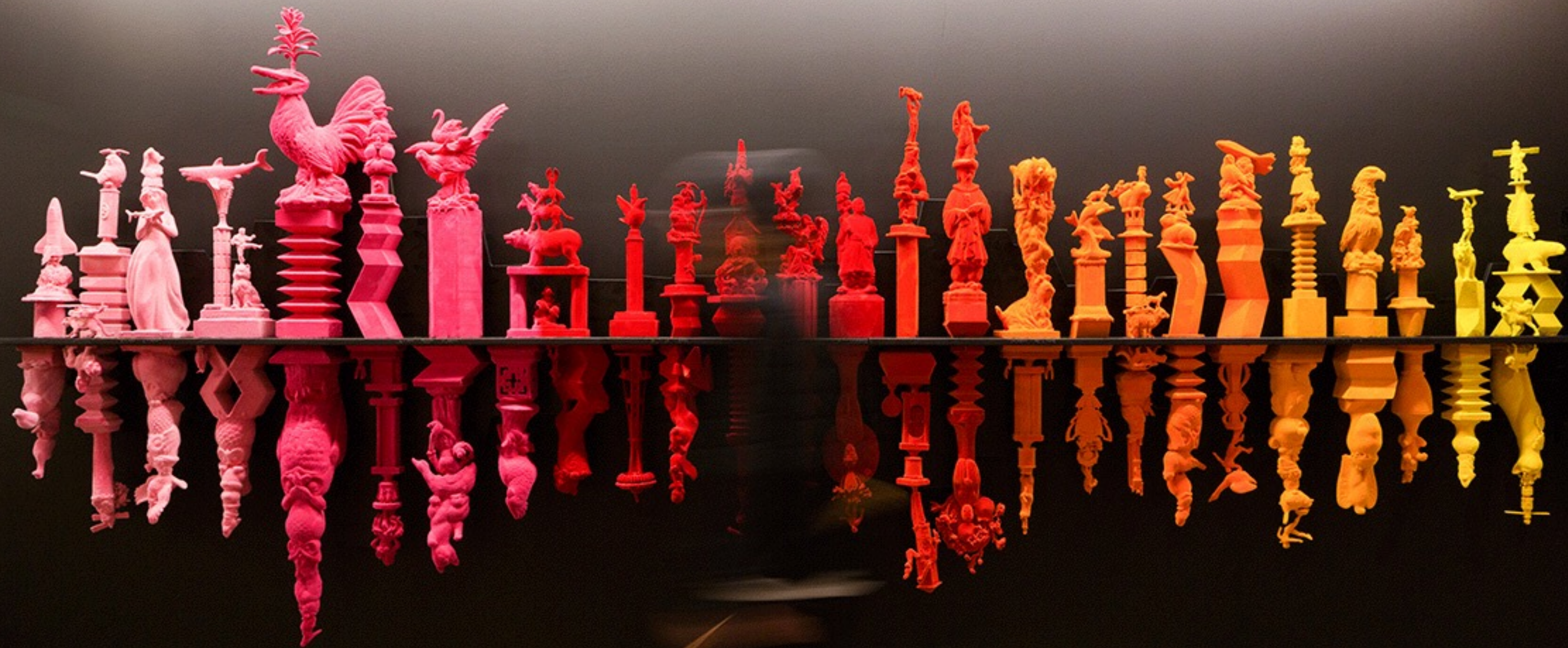


SINNERS ARE DELIVERED BY GRACE

AKWENA

#BETTERFORIT







Motion Design

Design that uses sound, motion, and time to manipulate text and images.

Examples:

- Film Title Sequences
- Trailers
- Animations
- Broadcast Identifications

How does this film title sequence both inform and persuade?



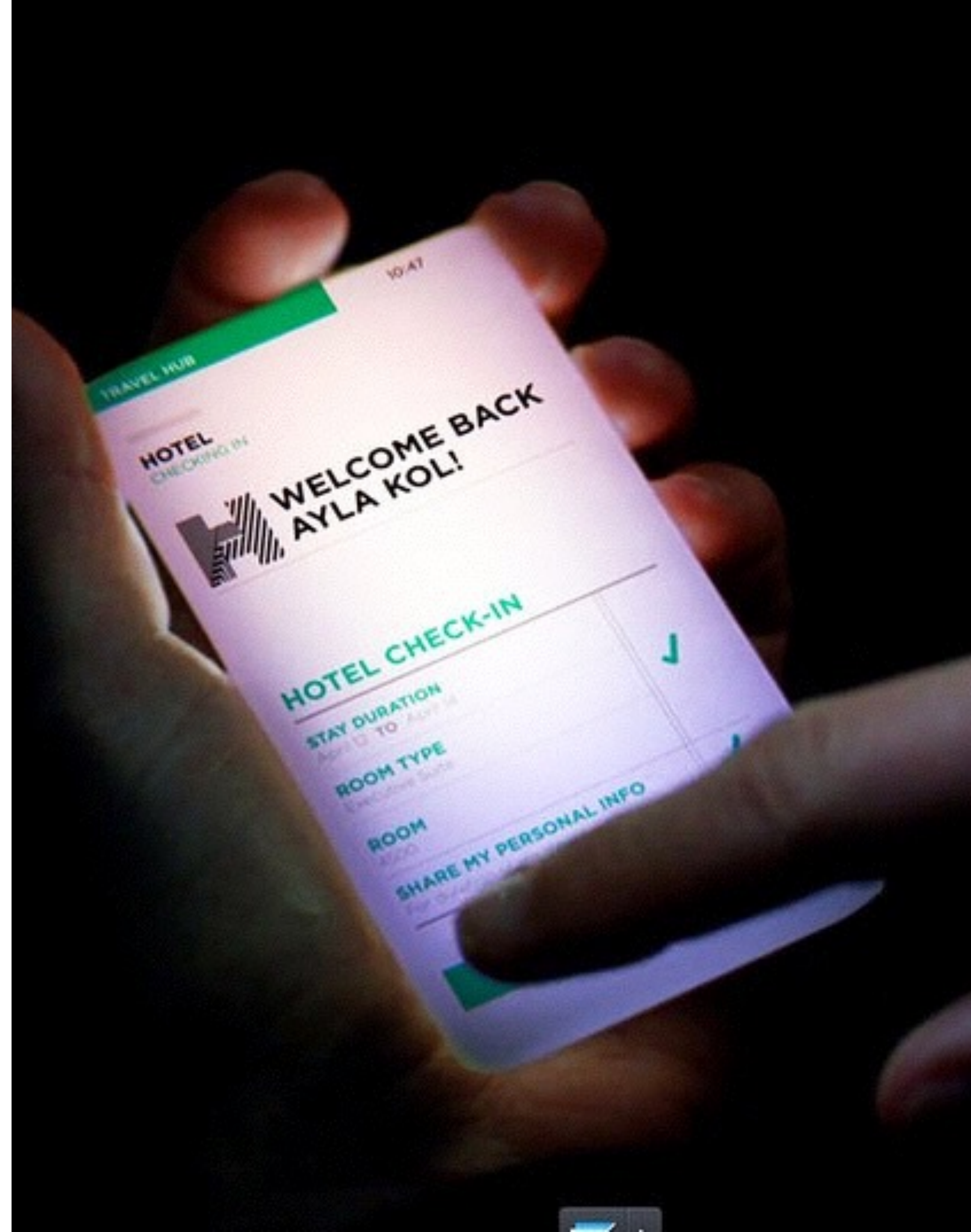
Pentagram, 2012

Interaction Design

Creates interactive digital platforms that people use.

- Software
- Websites
- Applications

Designers in this area must stay current with latest software/hardware, as well as have a working knowledge of programming languages.



Type Design

Creates new letterforms and **fonts** to develop typeface families.

Type designers must have a strong eye for detail and be able to recognizes how the subtleties of type can influence those who read it.



Font: The complete set of characters, figures, punctuation marks, and symbols within the specific style of a typeface family, for example, Helvetica Bold.

Overview

Styles

Webfonts

Features

Characters

Try

Archer



Multipurpose Fonts



ScreenSmart Fonts



Office Fonts

ScreenSmart® fonts, designed for web and mobile applications, are engineered to work **on screen at text sizes**. [Learn more](#).

Archer ScreenSmart Light. Finally, a

Archer ScreenSmart Light

ARCHER SCREENSMART LIGHT SMAI

Archer ScreenSmart Light Small Caps

Archer ScreenSmart Light Italic. Its c

Archer ScreenSmart Light Italic

Archer ScreenSmart Book. A weight

Archer ScreenSmart Book

ARCHER SCREENSMART BOOK SMAI

Archer ScreenSmart Book Small Caps

Archer ScreenSmart Book Italic. Mo

Archer ScreenSmart Book Italic

Archer ScreenSmart Medium. Crisp

Archer ScreenSmart Medium

ARCHER SCREENSMART MEDIUM SM

Show prices for:



Choose one...



Use the menu above to choose the type of license you need.



Archer ScreenSmart Basic — 10 Styles

A webfont family for sizes as small as nine pixels, Archer ScreenSmart contains Romans and Italics in five weights from Light to Bold.

For prices, use the menu above to choose the kind of license you need.



Archer ScreenSmart Pro — 25 Styles

A webfont family for sizes as small as nine pixels, Archer ScreenSmart Pro contains Romans, Italics, and Small Caps in five weights from Light to Bold, and features tabular figures, fractions, and indices.

For prices, use the menu above to choose

Publication Design

Thousands published yearly in the U.S.

Includes:

- Magazines
- Newsletters
- Newspapers
- Other periodicals

Distributed weekly, monthly, quarterly or annually.



Designer Magazine Issue 14 (Typography Special) - Cover design and editorial layout. Winner of 'Excellence in Magazine Design' at the Society of Publishers in Asia 2007 Awards (SOPA).

Book & Book Jacket Design

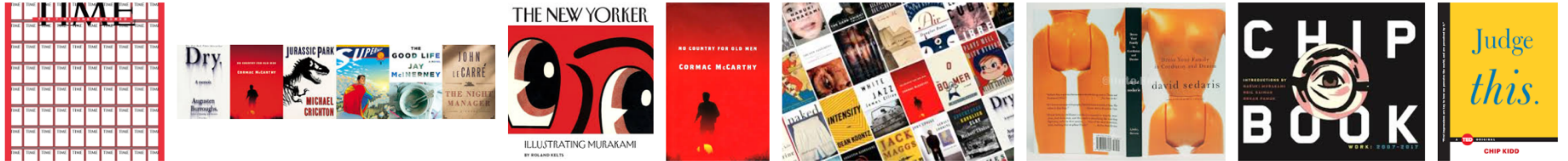
Book designers receive content from publishers.

Book style must be consistent with content.

Cover acts as a “mini poster” and should communicate verbally and nonverbally content inside book.

Book Jacket for “The Bug” by Keenan Uses the image of computer keys to illustrate the a story about a software programmer and the bug she sets out to eliminate.





Way finding + Signage Design

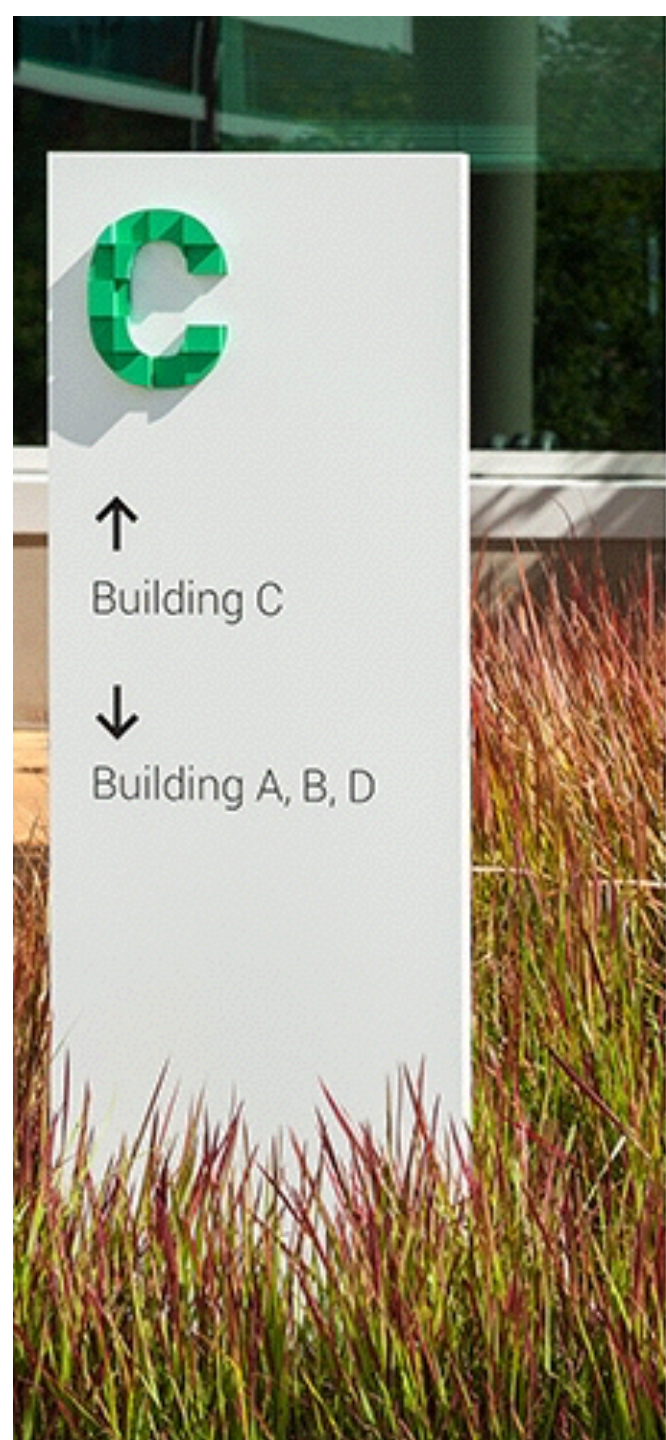
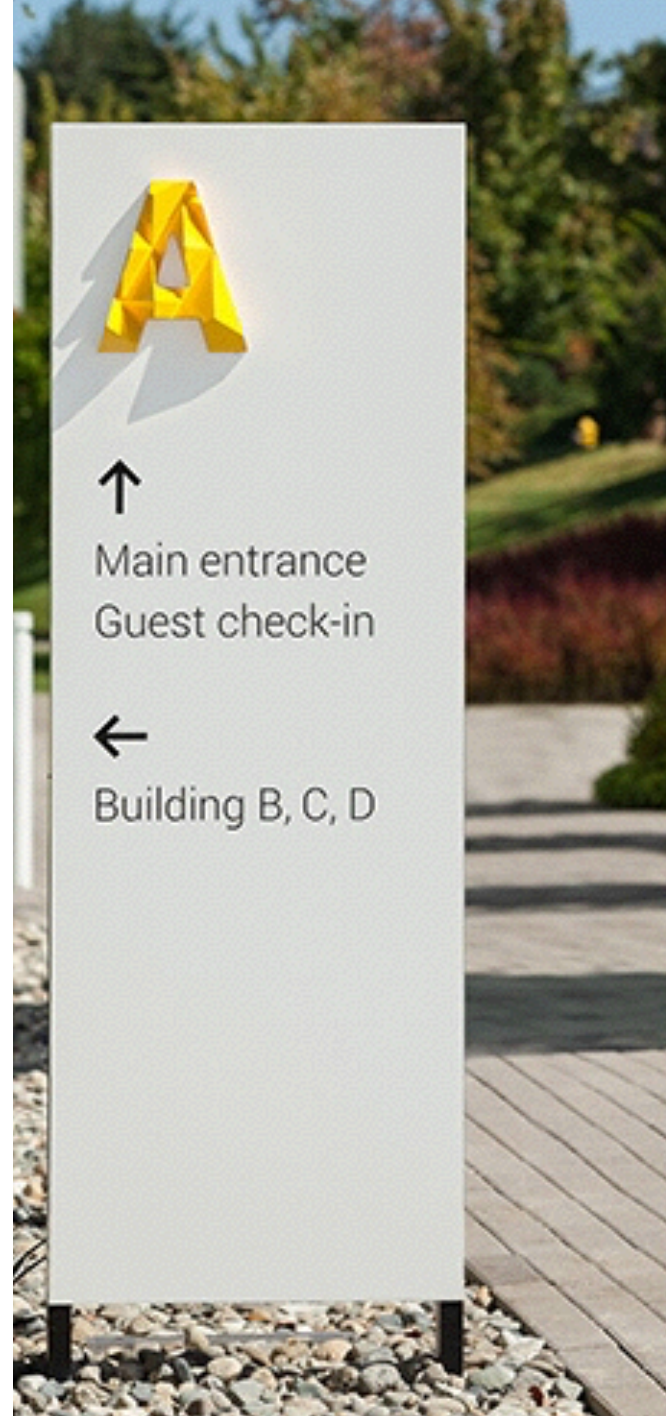
Creates **signage** to help people navigate a space.

Requires a strong knowledge of typography, and the space in which it is being planned for.





Signage: A sign, or system of signs, that will be highly visible, but will also integrate with the space for which they are planned.



Packaging

Three-dimensional product design.

Size and shape may be determined by government regulations.

Focus groups and consumer feedback can determine the final look.

Includes:

- Food & beverages
- Cosmetics
- Household products
- Pharmaceuticals



Le Saucier package design, by Larsen, uses contemporary typography and photography to bring a distinctive look and feel to this product.









Information Design

The presentation of information and data.

Data should be understandable and easy to use in a way that is effective, efficient, and attractive.

Includes:

- Instructions
- Signs
- Computer Interfaces
- Websites
- Forms
- Educational Materials
- Maps
- Charts
- Graphs
- Diagrams
- Infographics



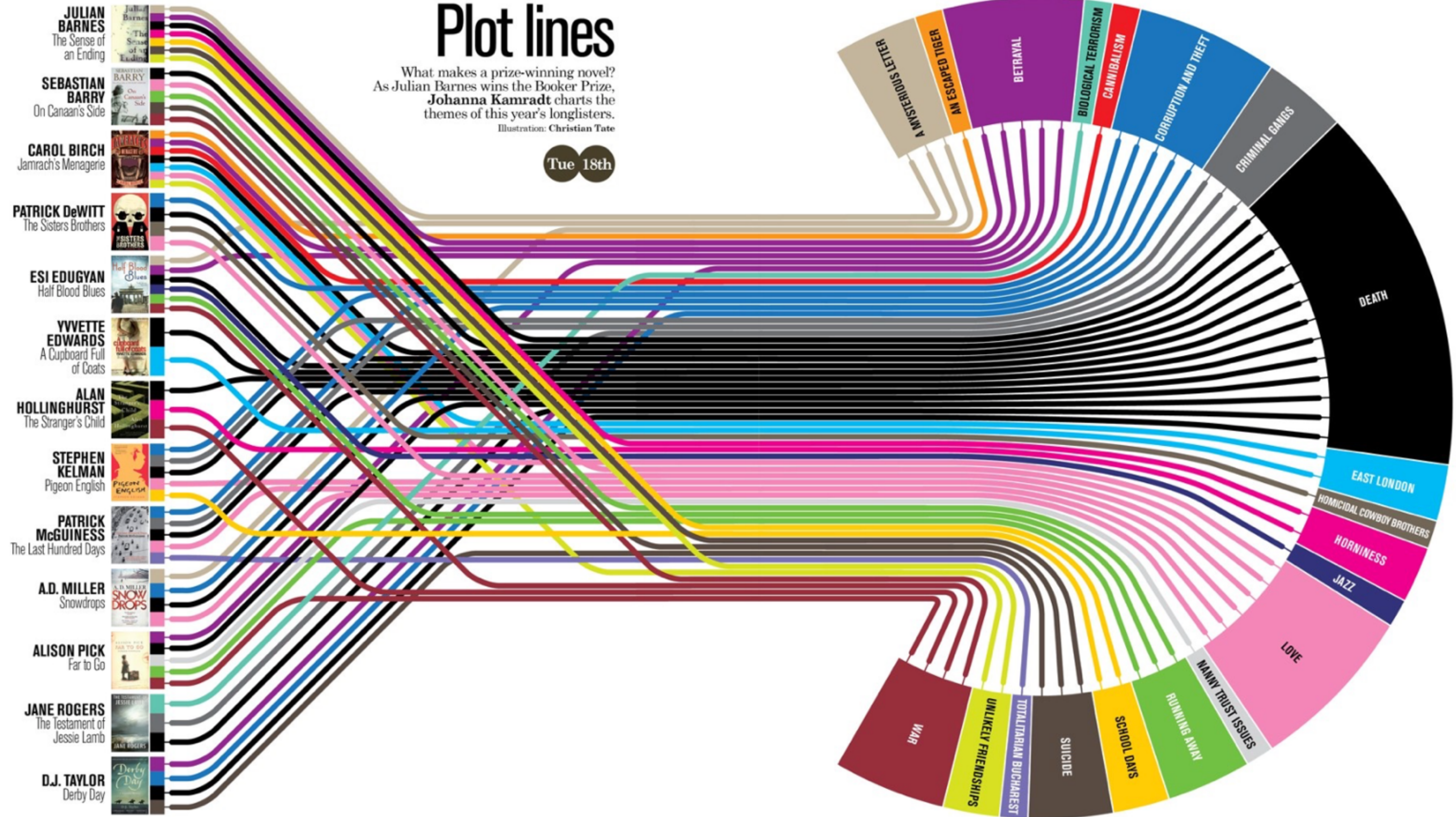
[Never Bitten, Twice Shy: The Real Dangers of Summer By David Ropeik & Nigel Holmes](#)

Plot lines

What makes a prize-winning novel?
As Julian Barnes wins the Booker Prize,
Johanna Kamradt charts the
themes of this year's longlisters.

Illustration: Christian Tate

Tue 18th



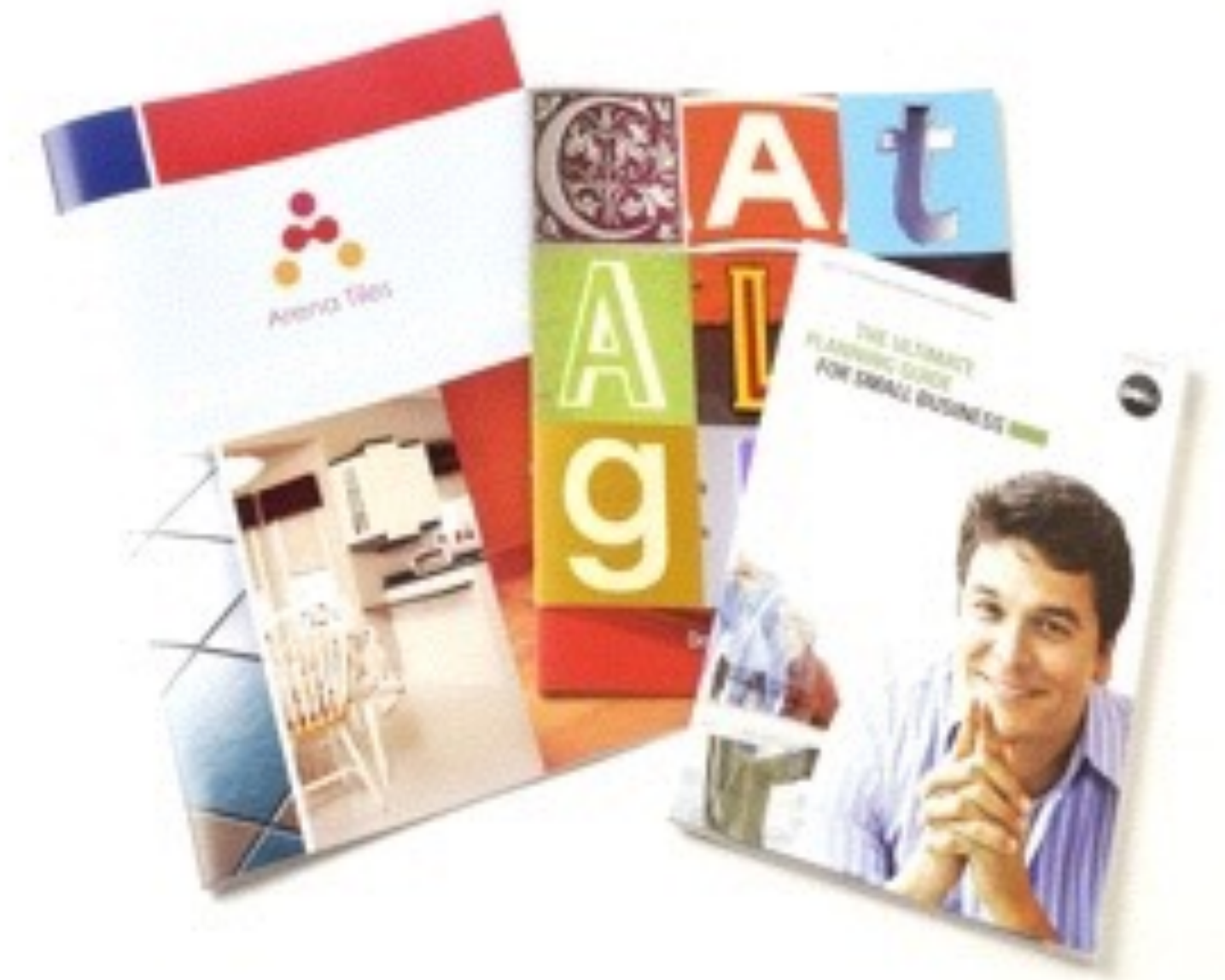
Collateral Design

Promotional materials that support an identity, service or event.

Utilize copywriting, photography, and illustration.

Includes:

- Brochures
- Mailers
- Catalogs
- Announcements



6:30 PM ADMIT ONE

THE REAL COWBOY COUNTRY

**GIVING GALA
ROUND UP**

OCT 14 6:00 6:30

VALET PASS

VALET SERVICE

**GIVING
GALA
ROUND
UP 2010**

GIVING GALA

THE REAL COWBOY COUNTRY FOUNDATION & SOCIETY

INVITE YOU TO

**2010
ROUND UP**

MUSIC ATTIRE LOCATION WHEN

6:30 PM

RSVP

**GALA
ROUND
UP 2010**

DELOITTE INVITE

VIP

RECEPTION

OCT 14 6:30

Advertising Design

visual identity + campaign marketing strategies

Includes all aspects of marketing and advertising a product, service or institution:

- magazine/newspaper ads
- billboards
- social media campaigns
- website advertising
- television commercials
- direct mail campaigns
- events





Volkswagen: Think Small

by Doyle Dane & Bernbach, 1960

- considered “gold standard” of marketing
- Played on the idea that Americans thought German cars were small
- Used an honest approach



Slim-Fast

Теперь доступно и в России
(Now available in Russia)



WELCOMED AT JEWELRY STORES.
OR GROCERY STORES.





new **long** can



BIG MAC



The Graphic Design Process

“The creative process is not performed by the skilled hand alone, or by the intellect alone, but must be a unified process in which the **head, heart, & hand** play a simultaneous role.”

—Herbert Bayer

Design Brief

An outline about:

- the project goals
- the company's history and mission
- the goals of the company's communication
- target audience (age, gender, and social levels)
- and the general requirements (media, budget, and time frame)

Using this information, the designer creates a timeline and begins to research...



GRAPHIC DESIGN BRIEF

CLIENT		
PROJECT NAME		
CLIENT NAME		
BRAND		
PRODUCT		
CONTACT INFO	NAME	
	PHONE	
	EMAIL	
	MAILING ADDRESS	
DATE:		AUTHOR:

PROJECT
PURPOSE why?
OPPORTUNITY ultimate impact?

OBJECTIVE
what does the project work to achieve?

CREATIVE / DESIGN ELEMENTS	
what are the fundamental creative / design components of the project? ie. styleguides, look and feel, specific printed pieces	

TARGET AUDIENCE
PROJECT TARGET who are we trying to reach?
BRAND TARGET who does the brand speak to?
DESIRED REACTION what actions do you wish your market to take?

ATTITUDE
PROJECT TONE what traits are we trying convey?
BRAND PERSONALITY what characteristics define the brand?

COMPETITIVE ANALYSIS
REFERENCES research, inspiration, and styles
THE TAKEAWAY what is the key idea to be remembered?
TAG LINE prepared copy, key words, or theme

BUDGET
AMOUNT
FINANCE SOURCES
ADDITIONAL FINANCIAL PROJECTIONS / NOTES

Research

Determines what the project is about and where it can go.

Things to research:

- Competitors
- Design history
- Other design work in the same area



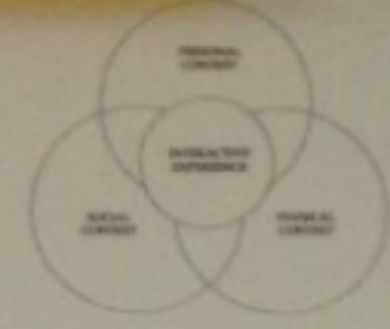
EMPATHIZE

ZETTARIST

TREND

FORWARD-LING

PERSONAL MED



CONSTRAINTS

IDENTITY

IDEATE

SKINMED

GETTING IT

CREATIVITY

VITALITY

DELING

SOCIAL CAPITAL

HISTORY

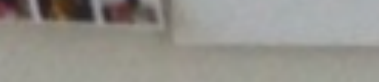
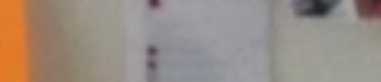
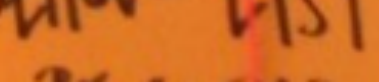
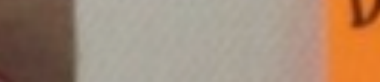
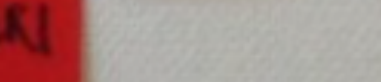
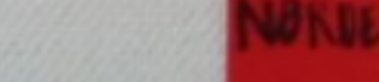
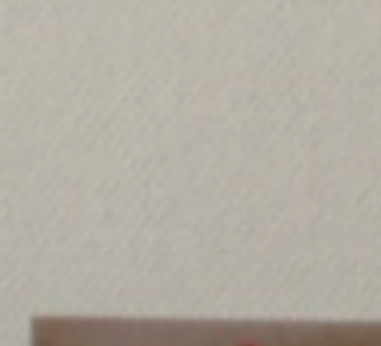
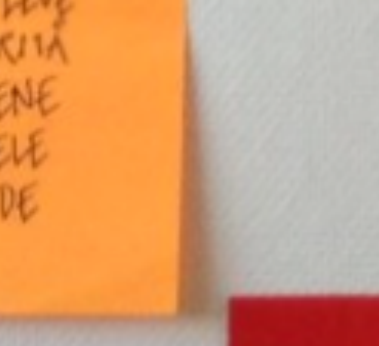
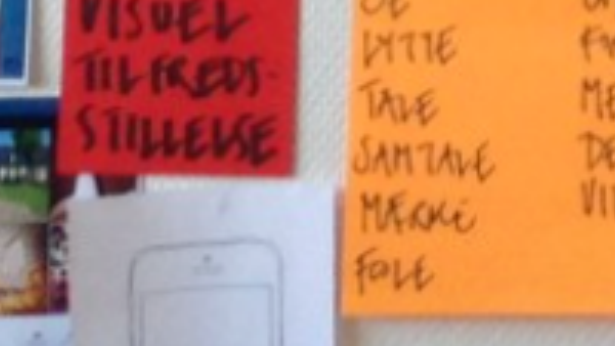
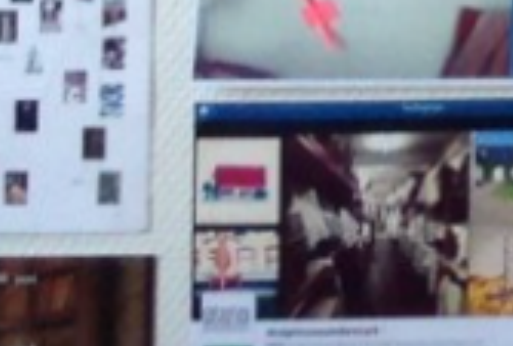
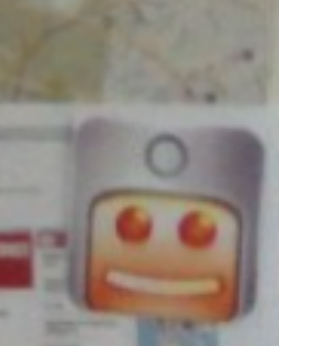
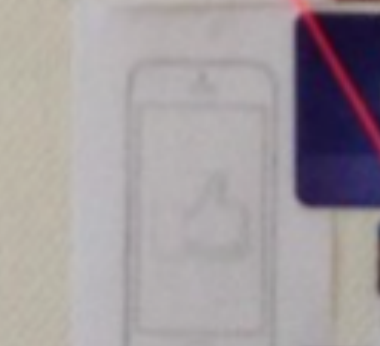
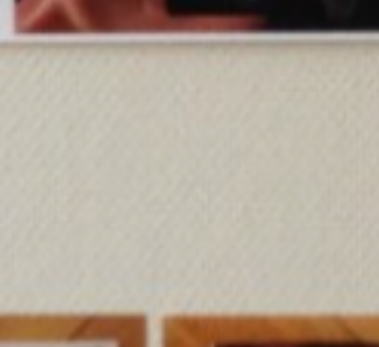
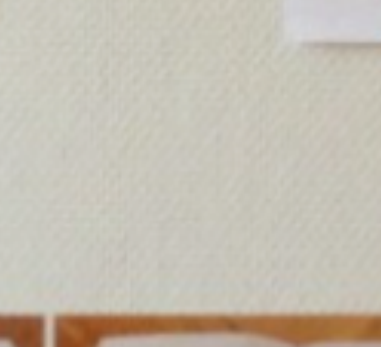
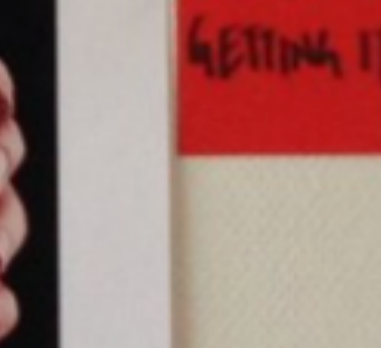
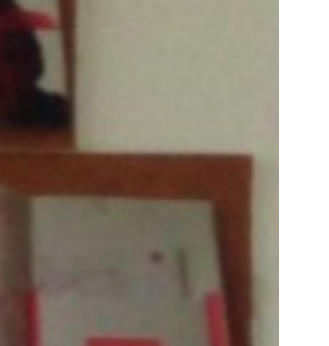
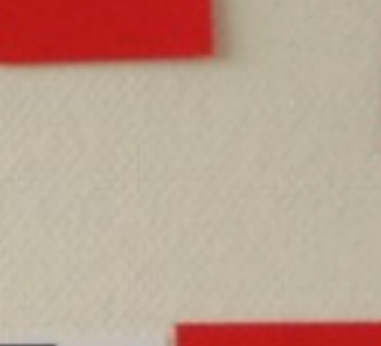
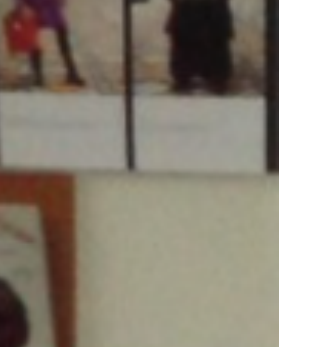
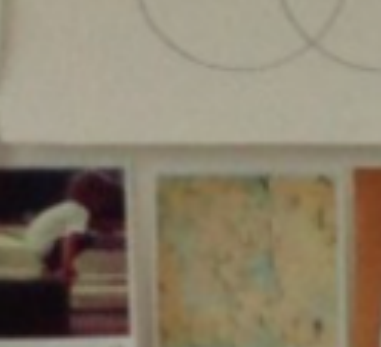
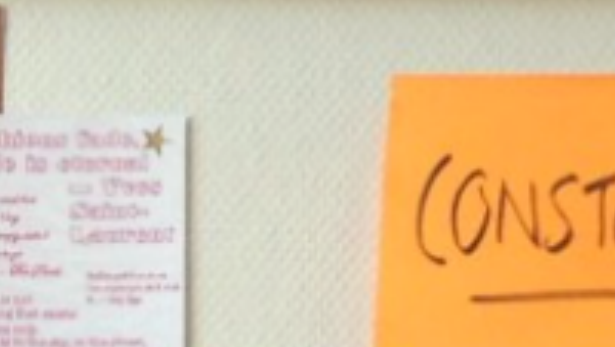
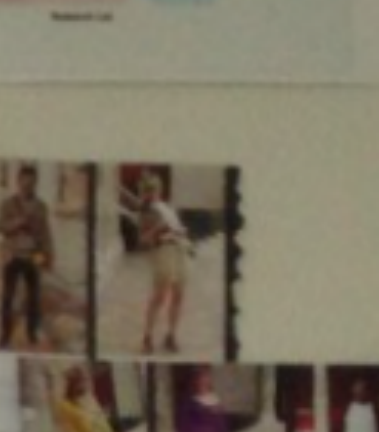
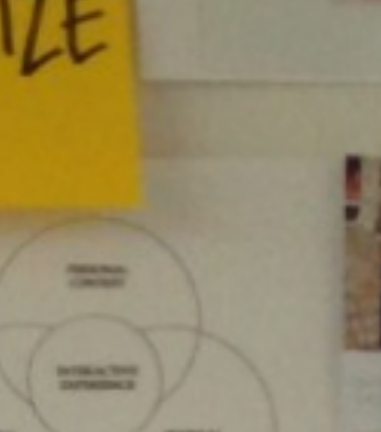
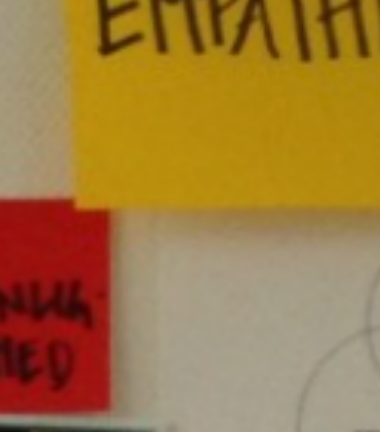
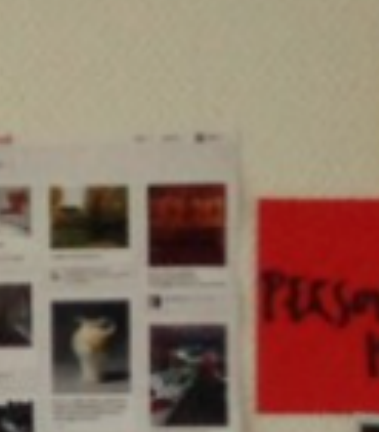
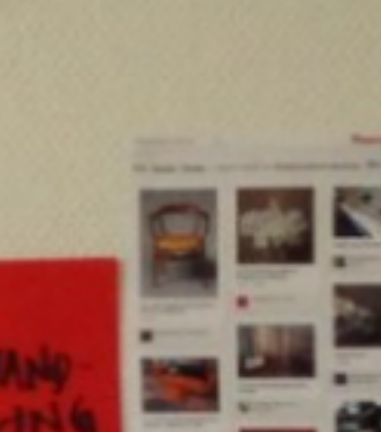
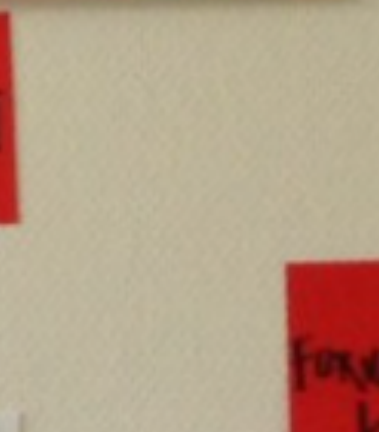
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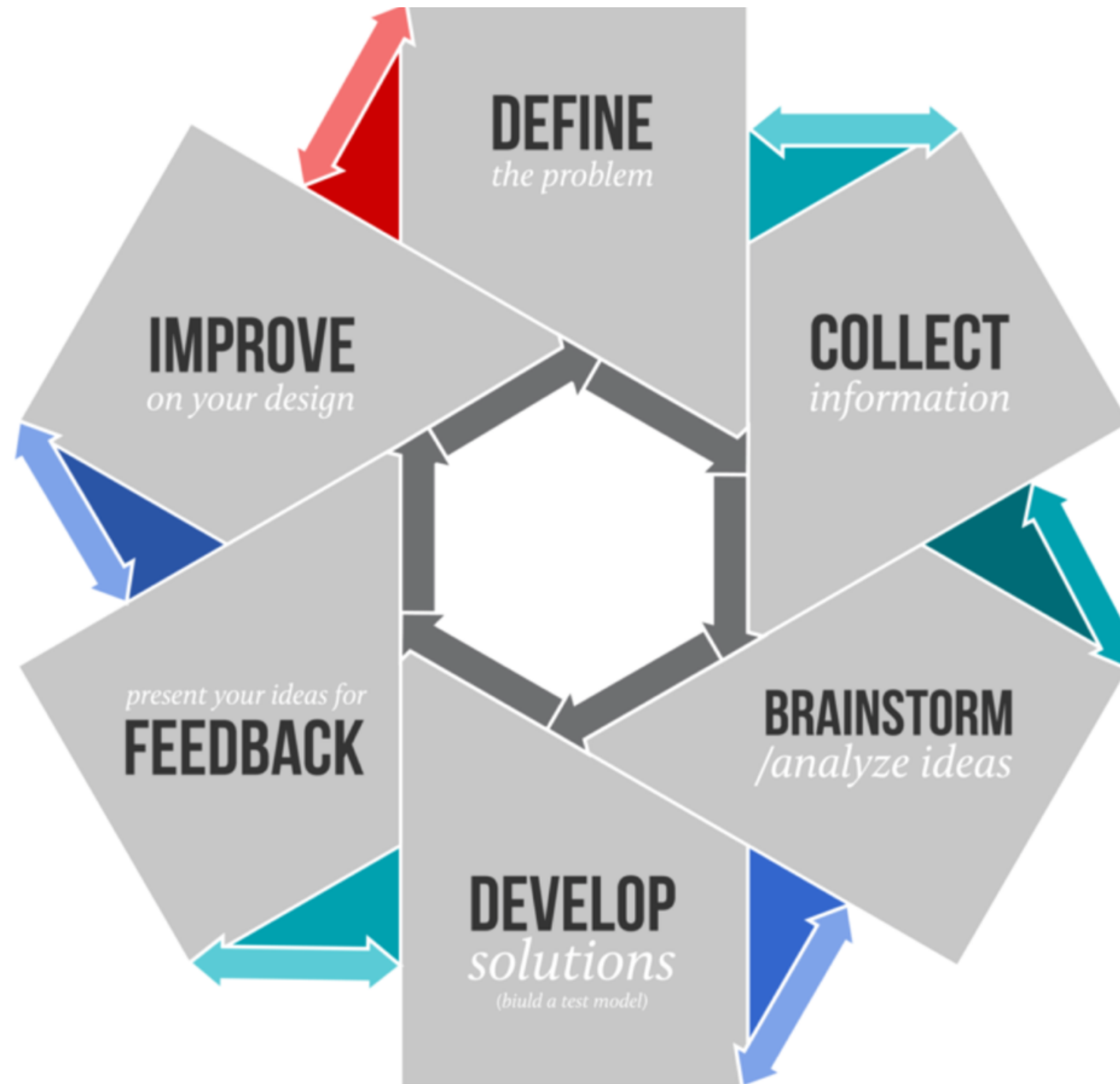
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OMLØVE
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DELE
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NØRVERI

DEHØV-LYST





Thumbnails

Small, quick drawings that record ideas.

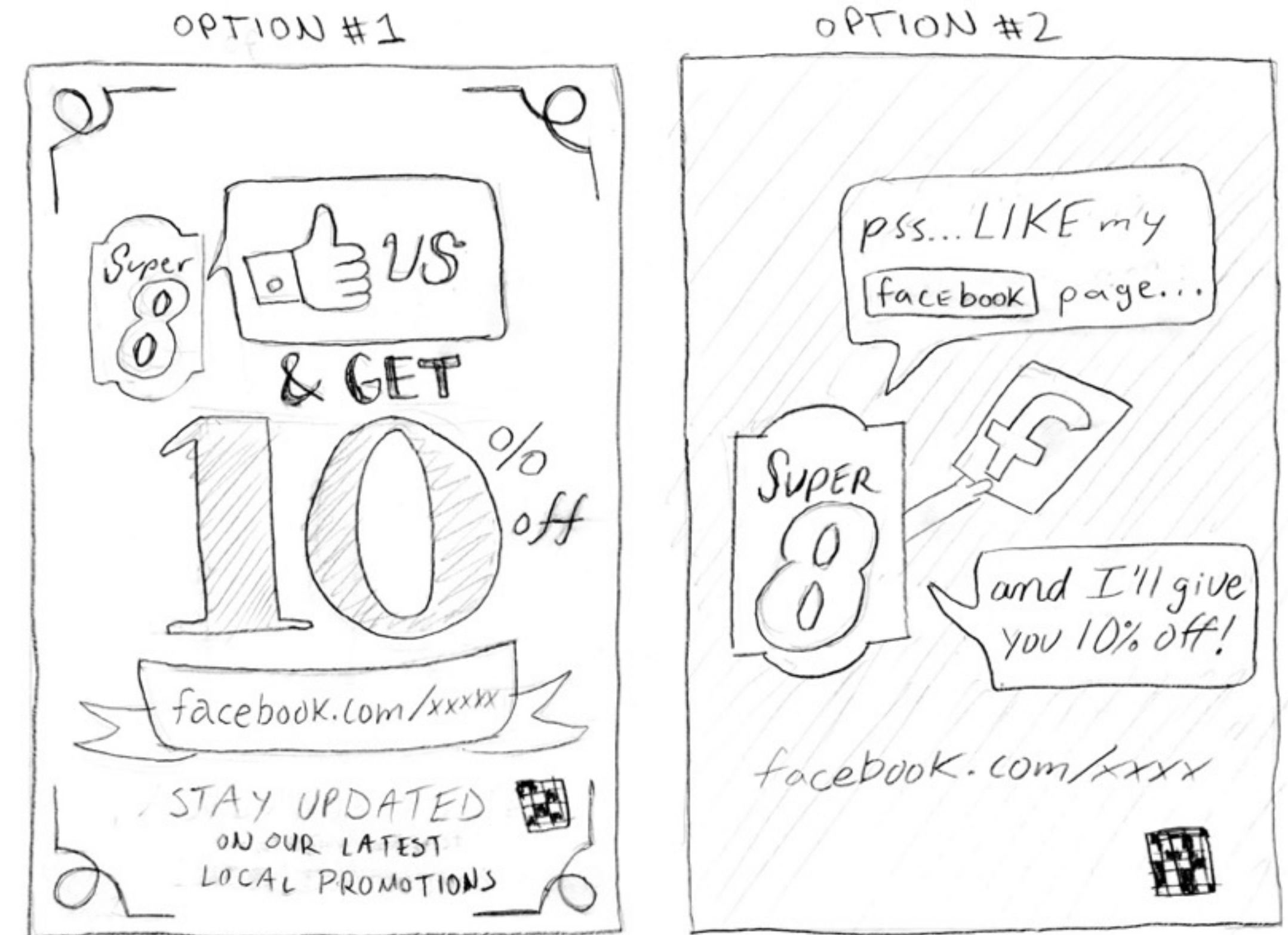
Words and images are indicated with simple lines and shapes.

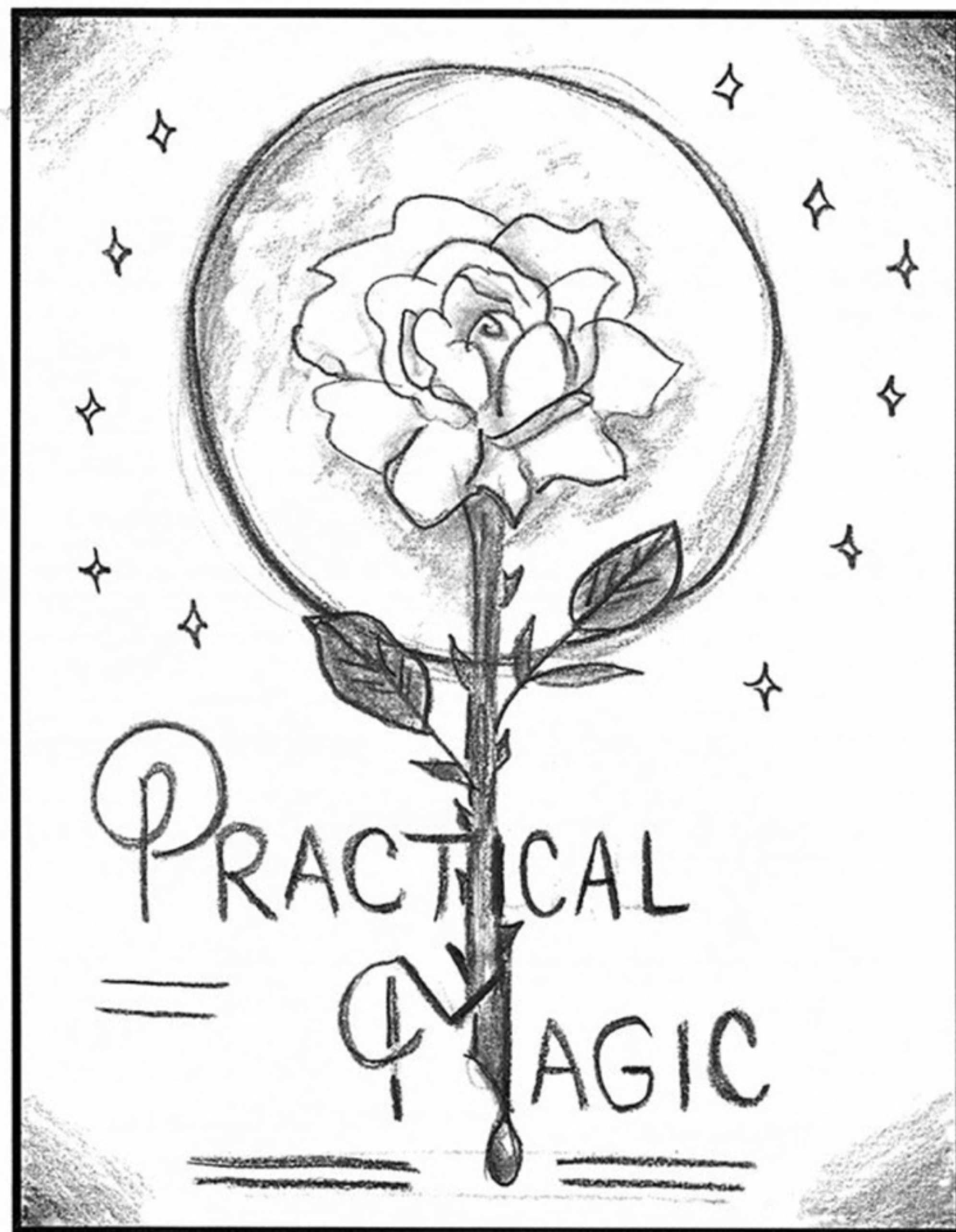
The point: To generate as many ideas as you can!

This stage can be used in conjunction with other idea-generating techniques (brainstorming).

Roughs

Some of the best thumbnail ideas are then enlarged into rough approximations of the design.





Critiques

Group evaluations of your graphic design solutions.

- Is the objective being met?
- Is the concept being communicated?
- Does the solution work?
- Is the form creative and eye-catching?
- Is the design pushed as far as it can go?

Ultimately, a critique will help you clarify ideas and recharge your creativity.



Comprehensives (Comps)

Polished, finished
versions of the roughs.



Image Source: <http://www.krest7design.com/super-8-hotels-graphic-design-project/>

SANDRA
BULLOCK

NICOLE
KIDMAN



PRACTICAL MAGIC

*Curses have power
when you believe in them.*

Presentation

Designers show their finished comps to the client, or class, and explain the ideas behind their solution and concept.



Production

Once approved, the design goes into the production of whatever media it is intended to be in.

- Final artwork is prepared
- Photographs are taken
- Edits to the text
- Files packaged and sent to printer
- Design is printed!



Process

Design Brief

Research

Thumbnails

Roughs

Critiques

Comprehensives (comps)

Presentation

Production

Passion is the largest requirement.

—Katherine McCoy

Project 1

Project 1 GENELLE SALAZAR.
T-shirt design with the state-
ment: GRAPHIC DESIGN IS
ALL WORK & NO PLAY.



Project 1 (T-Shirt Design): Design a T-shirt using both text and image that together define graphic design for you. The text must include the words “graphic design is.” Begin by researching at libraries, bookstores, and the Internet. Consider the audience and the context in which the shirt will exist. When you’re ready, begin sketching until you have two or three ideas that you can refine further. Think in terms of symbols—not illustration. Reach beyond the most obvious and try bringing a related activity or subject to help paraphrase what design is, for example: “Graphic design is like a....” “Creating graphics is just like....” Consider iconography, various typefaces, typography, scale, and punctuation. There are no restrictions on color or style of shirt. Use the back of the shirt only if it works with your idea. For the finished piece, either present a flat 11"× 17" laser print-out with the design located within a shirt, or use a real shirt (instructor’s preference).