INTRODUCTION TO
GRAPHIC DESIGN
By David Ledo
Attractive Things Work Better

Attractive things make people feel good, which in turn makes them think more creatively.

THE ELEMENTS OF DESIGN

Building blocks that compose visuals
POINT / MARK

Marks a position in space. Can be insignificant points or flecks, or a concentrated locus of power.
LINE

Infinite series of points. It is a connection between two points, or a path of a moving point.
SHAPE

Area within the implied line – shapes have two dimension, length and width, and can be geometric or free form.
SPACE

Visual distribution in the composition. Can give illusion and feeling of depth.
COLOUR

Has 3 properties: Hue (name of the colour), Value (lightness or darkness) and Intensity (purity of the hue)

Cruz Diez

Aaron Draplin, 2013

Jackie Lee, 2014
TEXTURE

Taking everyday surfaces or patterns from the physical world and incorporating them into the visuals.

Alex Robbins

Owen Gildersleeve
**Line**

A line is a mark between two points. There are various types of lines, from straight to squiggly to curved and more. Lines can be used for a wide range of purposes: stressing a word or phrase, connecting content to one another, creating patterns and much more.

**Color**

Color is used to generate emotions, define importance, create visual interest and more. CMYK (cyan/magenta/yellow/black) is subtractive; RGB (red/green/blue) is additive.

Some colors are warm and active (orange, red); some are cool and passive (blue, purple).

There are various color types (primary to analogous) and relationships (monochromatic to triad) worth learning more about as well.

**Texture**

Texture relates to the surface of an object; the look or feel of it. Concrete has a rough texture; drywall has a smooth and subtle texture. Using texture in design is a great way to add depth and visual interest. Printed material has actual, textile texture while screen material has implied texture.

**Shape**

Height = width = shape. We all learned basic shapes in grade school: triangles, squares, circles and rectangles. Odd or uneven shapes can be used to attract attention.

There are three basic types of shape: geometric (triangles, squares, circles etc), natural (seaweed, animals, trees, people), and abstracted (icons, stylizations, graphic representations etc).

**Value**

Value is how light or how dark an area looks. A gradient, shown above, is a great way to visualize value – everything from dark to white, all the shades in-between, has a value. Use value to create depth and light, to create a pattern, to lead the eye, or to emphasize.

**Space**

Space is the area around or between elements in a design. It can be used to separate or group information. Line is effectively used to give the eye a rest, define importance, lead the eye through a design and more.

**Size**

Size is how small or large something is. A small shirt vs. an extra large shirt, for example. Line size to define importance, create visual interest in a design (via contrasting sizes), attract attention and more.
GESTALT AND DESIGN
Putting elements together
LAW OF PRAGNANZ

We simplify complex shapes into simpler components
LAW OF SIMILARITY

Similar objects are perceived as belonging together
LAW OF PROXIMITY

Objects that are close to one another appear to form groups
CLOSURE

Eyes will fill missing lines to make sense of shapes
 comun region

Objects are seen as part of a group if placed within the same region
CONTINUATION

Elements arranged on a line or curve are perceived as more related than those not on the line or curve.
COMMON FATE

Elements that move in the same direction are perceived as more related than those moving in a different direction.
PARALLELISM

Elements parallel to each other are seen as more related than those not parallel to each other.
FOCAL POINT

Elements with a point of interest, emphasis or difference will capture visual attention. Attention draws towards contrast.
3 SOME DESIGN PRINCIPLES
Selecting ones to start with...
BALANCE

State of equilibrium where no part has more presence than other. Can be radial, symmetric or asymmetric
PROPORTION

Relative size and scale of elements in a design. Determines hierarchy
EMPHASIS

Creating dominance and focus in the work. One can emphasize colour, value, shapes, etc.

ALIGNMENT

Organizing items in parallel. Understanding other grid-like relationships
MANY OTHERS LEFT BEHIND

There are more principles worth exploring –
Perspective
Movement
Pattern
Repetition
Rhythm
Variety
Harmony
Unity
Negative Space
APPLYING WHAT WE LEARNED TO UI

They work better than you think
How’s life?

There is more to life than the cold numbers of GDP and economic statistics – This Index allows you to compare well-being across countries, based on 11 topics the OECD has identified as essential.

Mapping well-being

How’s Life? 2017

Deep fault lines run through our society

http://www.oecdbetterlifeindex.org
Interaction design

Interaction design, often abbreviated as ixD, is the practice of designing interactive digital products, environments, systems, and services. Beyond the digital aspect, interaction design is also useful when creating physical (non-digital) products, exploring how a user might interact with it. Common topics of interaction design include design, human–computer interaction, and software development. While interaction design has an interest in form (similar to other design fields), its main area of focus rests on behavior. Rather than analyzing how things are, interaction design synthesizes and imagines things as they could be. This element of interaction design is what characterizes ixD as a design field as opposed to a science or engineering field.

While disciplines such as software engineering have a heavy focus on designing for technical stakeholders, interaction design is geared toward satisfying the majority of users.
News or Magazine
This template puts a focus on bold images, perfect for a magazine style site with eye catching content. Your stories are easy to find with large feature blocks.

Real Estate or Travel
Big thumbnails with a space for captions and descriptions along with an informative header make this the perfect template for real estate or hotel booking.

Ecommerce Homepage
Building an online store? You’ll appreciate this template’s large Orbit powered hero slider and thumbnail patterns for items and buttons.

Agency
Bring your work to the forefront with this sleek template that’s perfect for agencies or freelancers.

Blog w/ Sidebar
Large images, an easy to navigate layout, and versatile sidebar will help you get your blog up and running.

Blog Single Column
This sleek, minimal approach can help your blog stand out by putting content front and center.

https://foundation.zurb.com/templates
5 PICKING COLOURS THAT WORK
Tales from experience
MOVING AWAY FROM PURE RGB

Pure RGB colours tend to look intense and unnatural
THINK ABOUT CONTRAST

Black font + white background is best, followed by white font + black background
PICK COLOURS FROM PHOTOS

Sometimes it works to use colours from photos / movies, since they have colour interactions that work together
USE TEMPLATES FROM THE WEB

Adobe Color CC has great colour palettes (and free)
SOME TIPS ABOUT FONTS

Credit for many of the next slides to Christina White
You'll always be mine...
Sans-Serif Fonts
Typically works best on screens

Serif Fonts
Typically works best on print
Typeface:
Franklin Gothic

Fonts
Franklin Gothic Book
Franklin Gothic Demi
Franklin Gothic Demi Condensed
Franklin Gothic Heavy
1895-1909 Albert Orth had a successful major League career, winning over 200 games, with a 27 win season in 1906. He managed to have all of this success without having a curveball in his repertoire. He was one of the more successful slow ball pitchers of his era. Orth was also a very successful hitter for a pitcher, with a .273 career batting average.

1895-1909

Albert Orth

THE CURVELESS WONDER

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<table>
<thead>
<tr>
<th>The Good</th>
<th>The Bad</th>
<th>The Ugly</th>
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<td>Time stand still, I'm not looking back, but I want to look around me now. See more of the people, and the places that surround me now. Freeze this moment a little bit longer; make each sensation a little bit stronger. Experience slips away. I turn my face to the sun, close my eyes, let my defences down, all those wounds that I can't get unwound.</td>
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awkwardly short

Readability refers to the ability to easily read a line or block of text. Illegible text is difficult to read, but readability is also influenced by alignment and line length. Left alignment helps the reader quickly scan from the end of one line of text to the beginning of the next. Similarly, if lines are too long, it (theoretically) makes it more difficult for the reader to scan to the beginning of the next line. (I say “theoretically” because there is some evidence that this is less of an issue online than in printed form).

comfortable

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awkwardly long

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Legibility is how well you see the letters.

Readability is how easily you read the words, as in long passages of text. There are very different requirements in each case, depending on the visibility of the text and the level of experience of the reader.
HOW TO CHOOSE A TYPEFACE
A guide to picking the right typeface for your task.