

INTRODUCTION TO GRAPHIC DESIGN

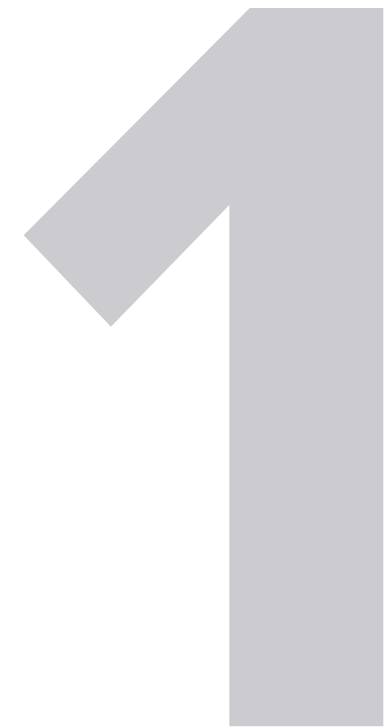
By David Ledo

Attractive Things Work Better



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

– Don Norman, *Emotional Design* (2004)

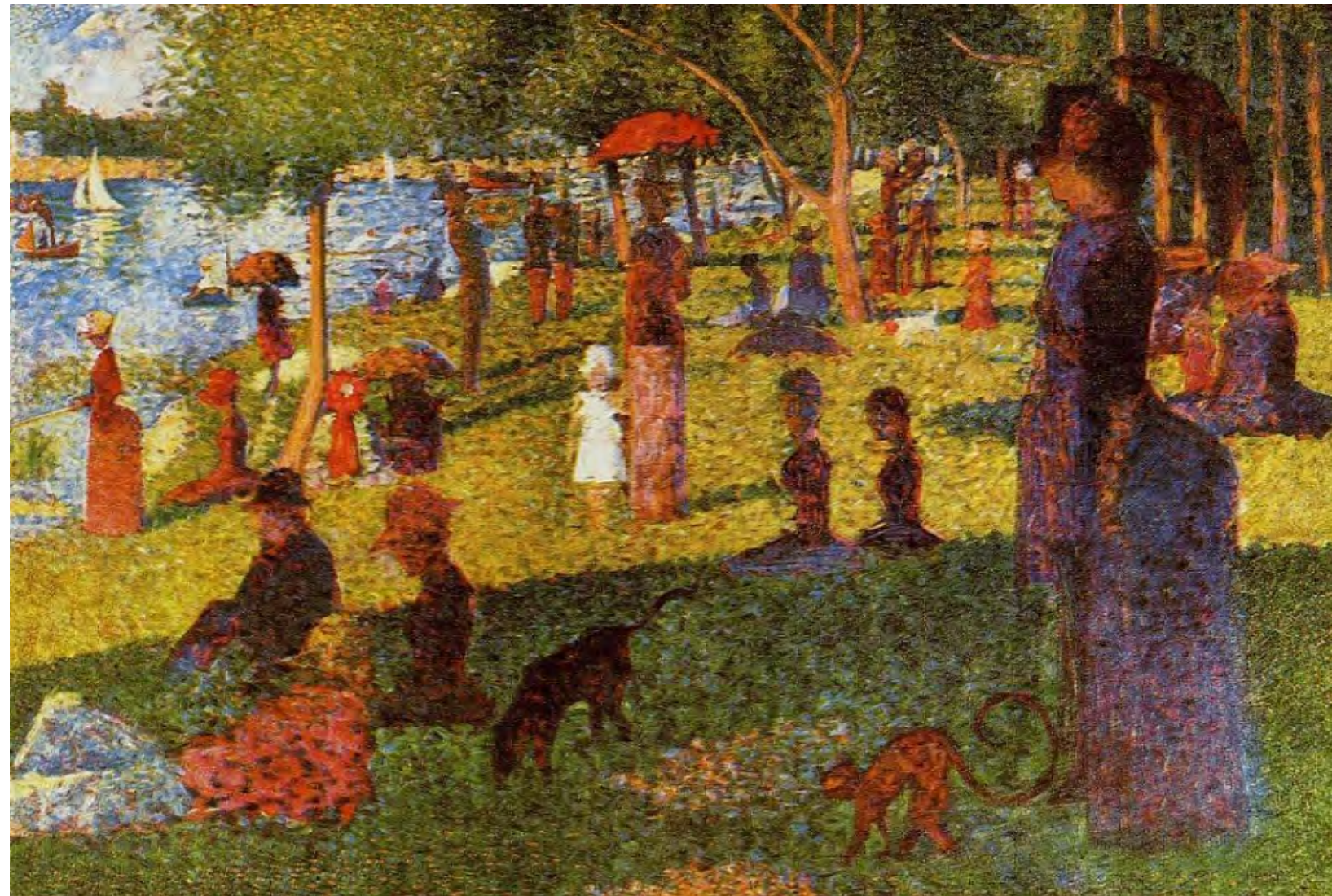


THE ELEMENTS OF DESIGN

Building blocks that compose visuals

POINT / MARK

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



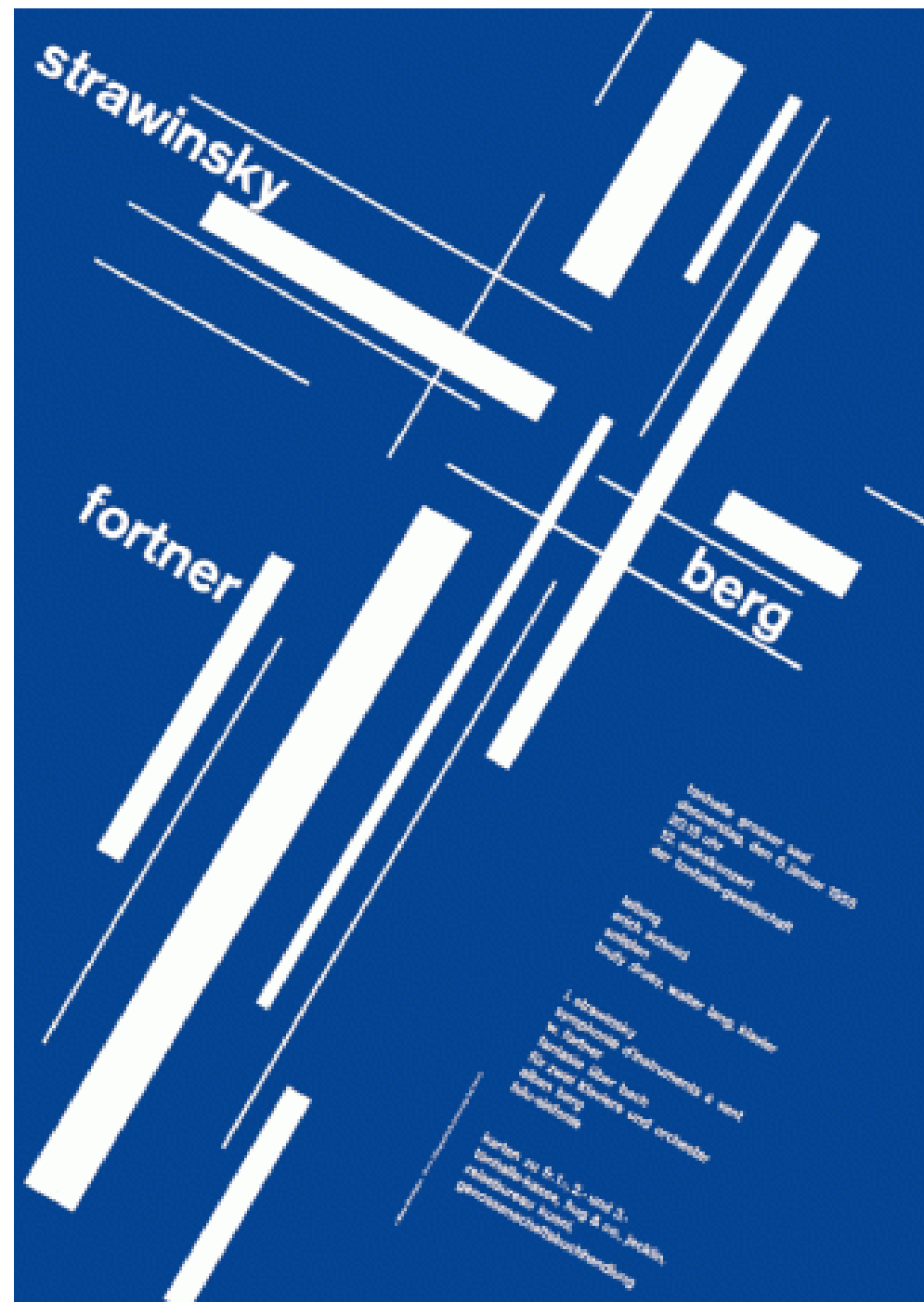
Georges-Pierre Seurat (1884-1886)



Alena Advertising (2011)

LINE

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



Josef Muller Brockman (1954)



Xavier Esclusa Trias



Hans Neuburg (1958)



Paul Rand

SHAPE

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



Burton Kramer, 1974



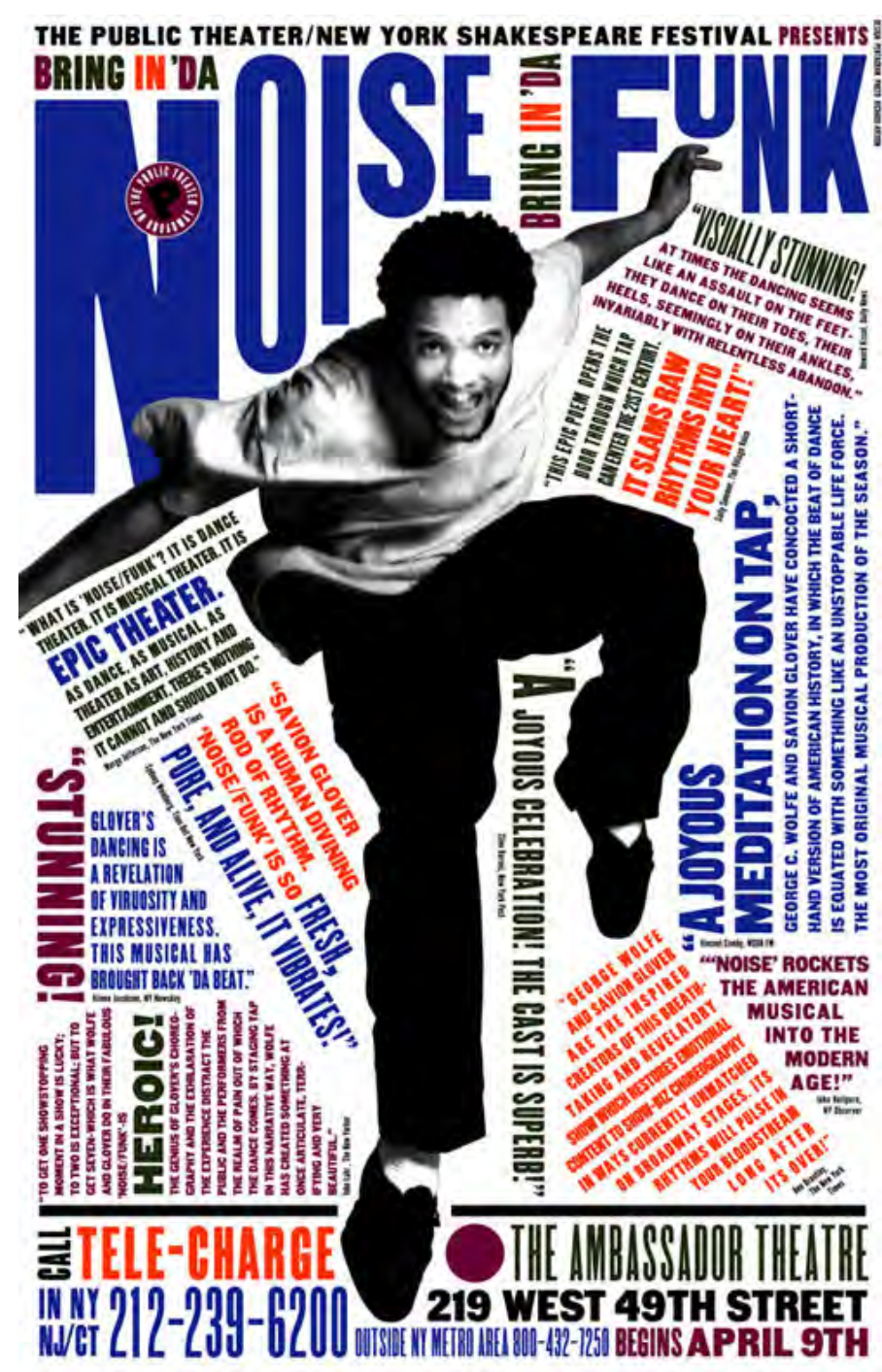
Lazlo Moholy Nagy



Mike Joyce

SPACE

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



Paula Scher



Devin Sanger



Devin Sanger



Thomas Ciszewski

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.



Owen Gildersleeve



Alex Robbins

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**.

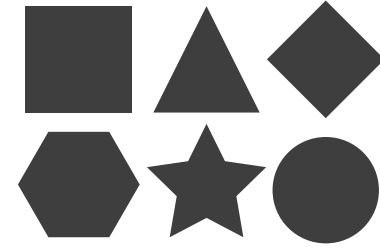
Some colors are **warm** and **active** (orange, red); some are **cool** and **passive** (blue, purple).

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

paper leaf

created by Paper Leaf Design. www.paper-leaf.com

SHAPE



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

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

ELEMENTS OF DESIGN

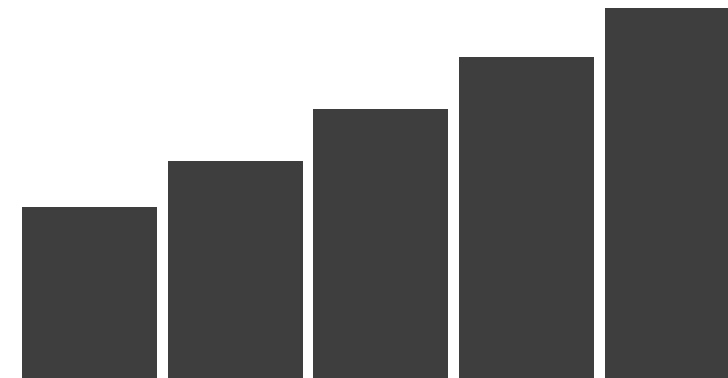
quick reference sheet

TEXTURE



Texture relates the to 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.

SIZE

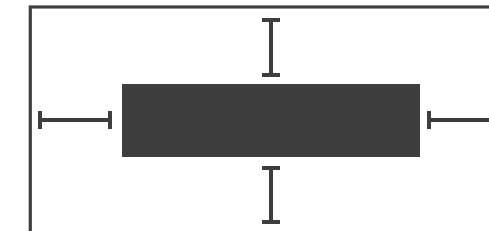


Size is how small or large something is: a small shirt vs. an extra large shirt, for example. Use size to define importance, create visual interest in a design (via contrasting sizes), attract attention and more.

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

SPACE

2

GESTALT AND DESIGN

Putting elements together

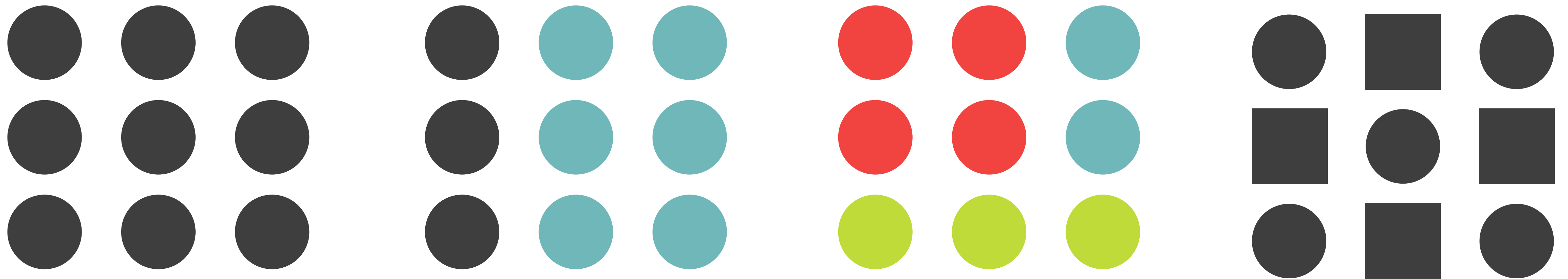
LAW OF PRAGNANZ

We simplify complex shapes into simpler components



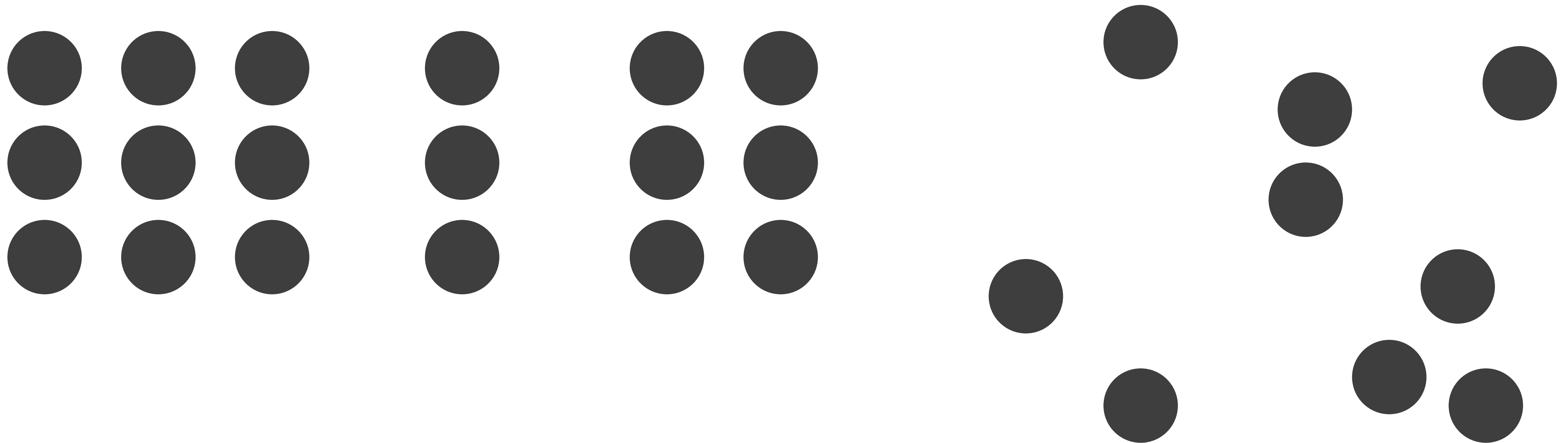
LAW OF SIMILARITY

Similar objects are perceived as belonging together



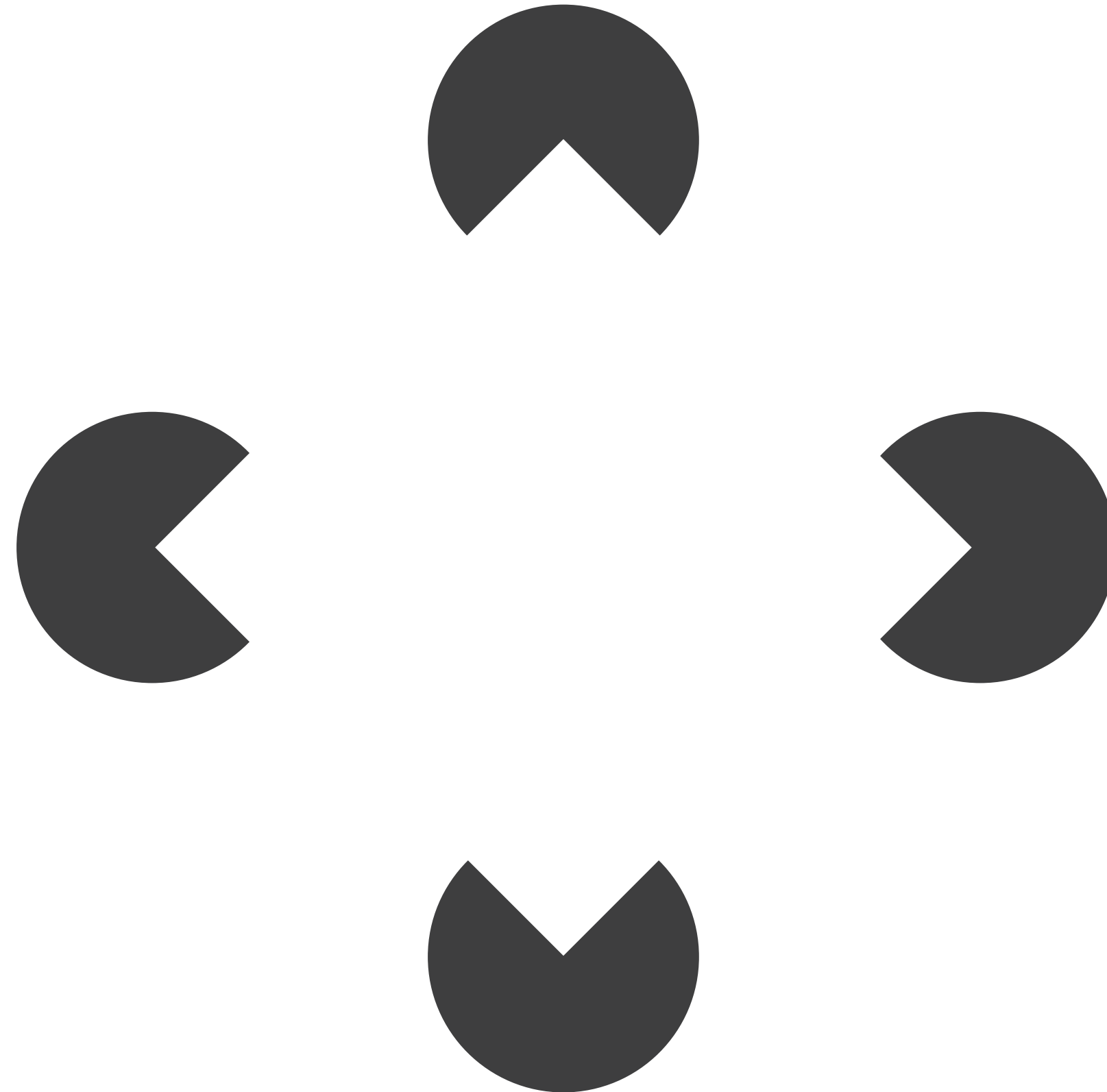
LAW OF PROXIMITY

Objects that are close to one another appear to form groups



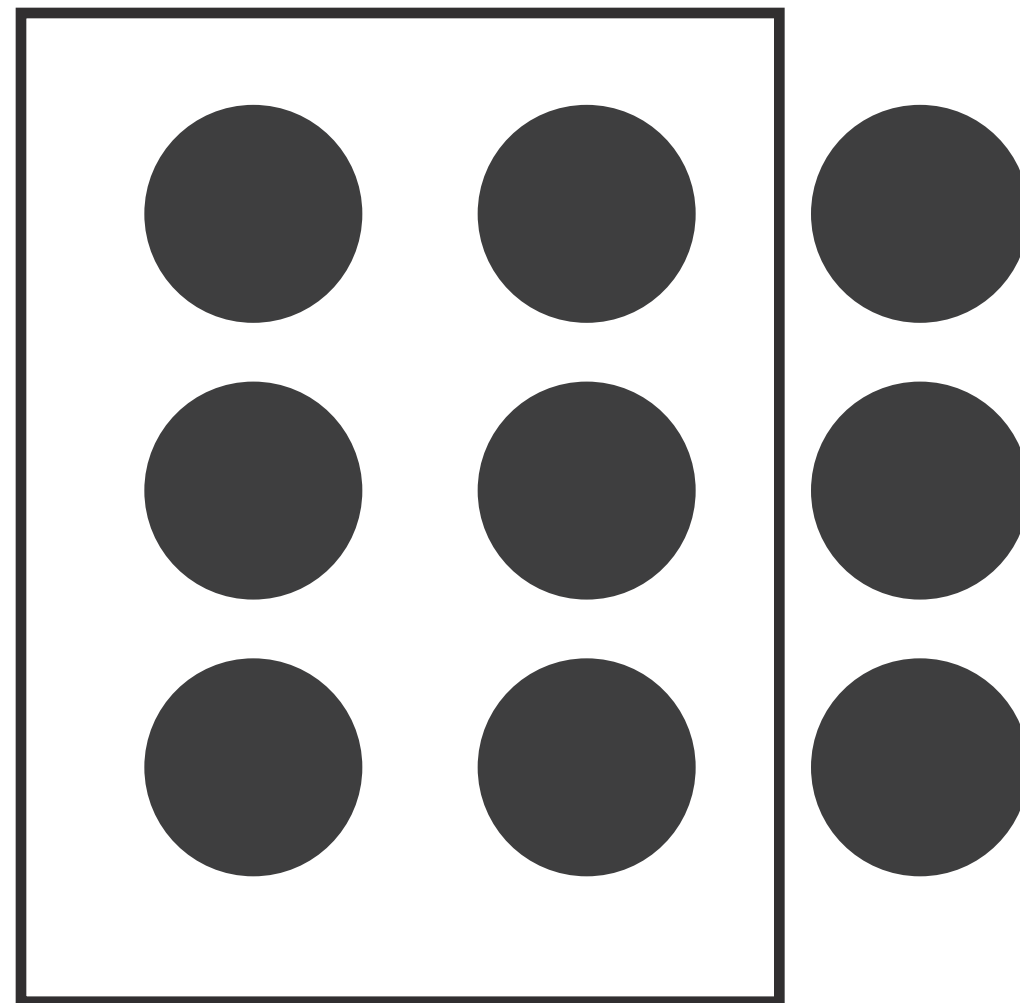
CLOSURE

Eyes will fill missing lines to make sense of shapes



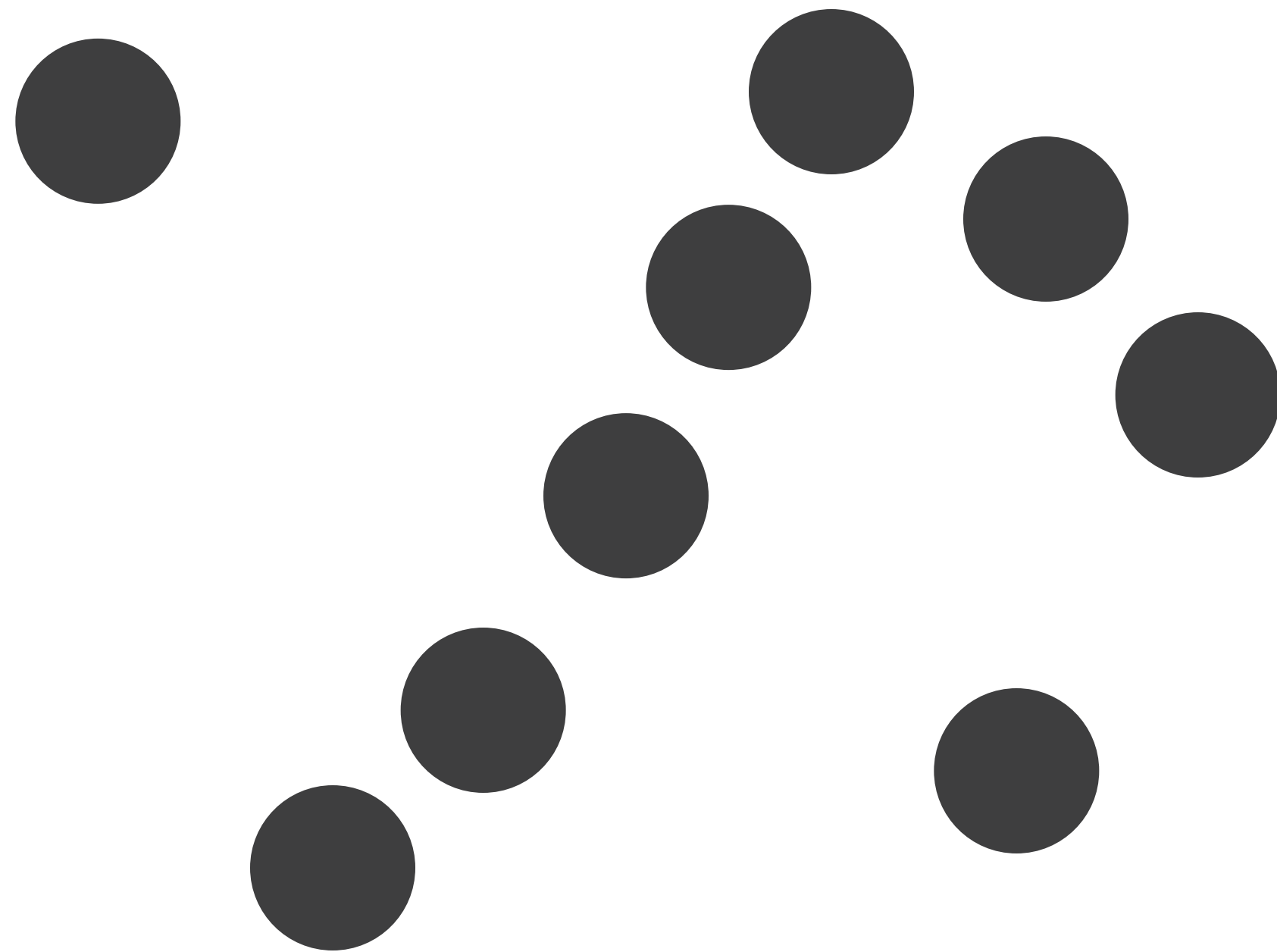
COMMON REGION

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



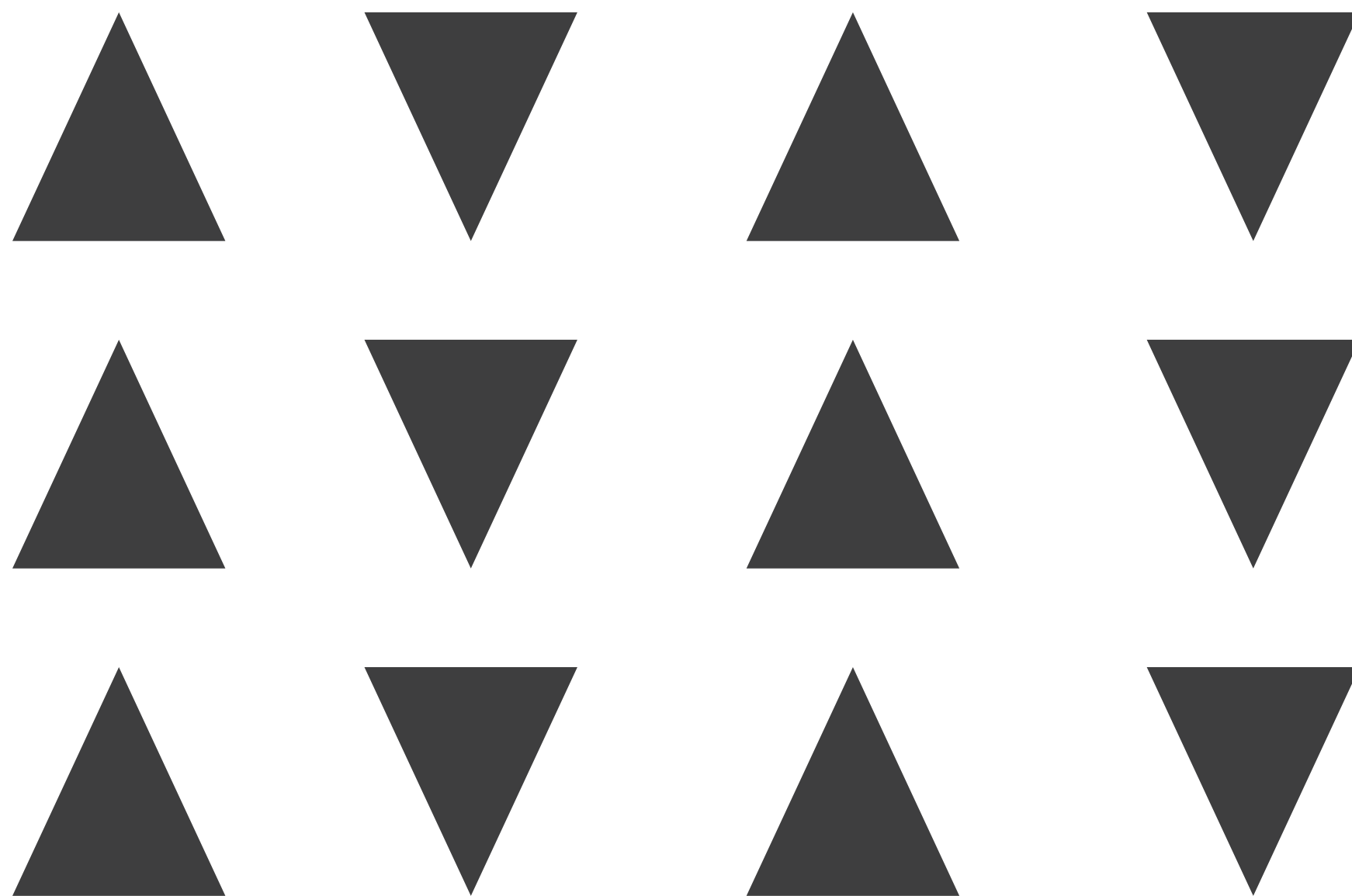
CONTINUATION

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



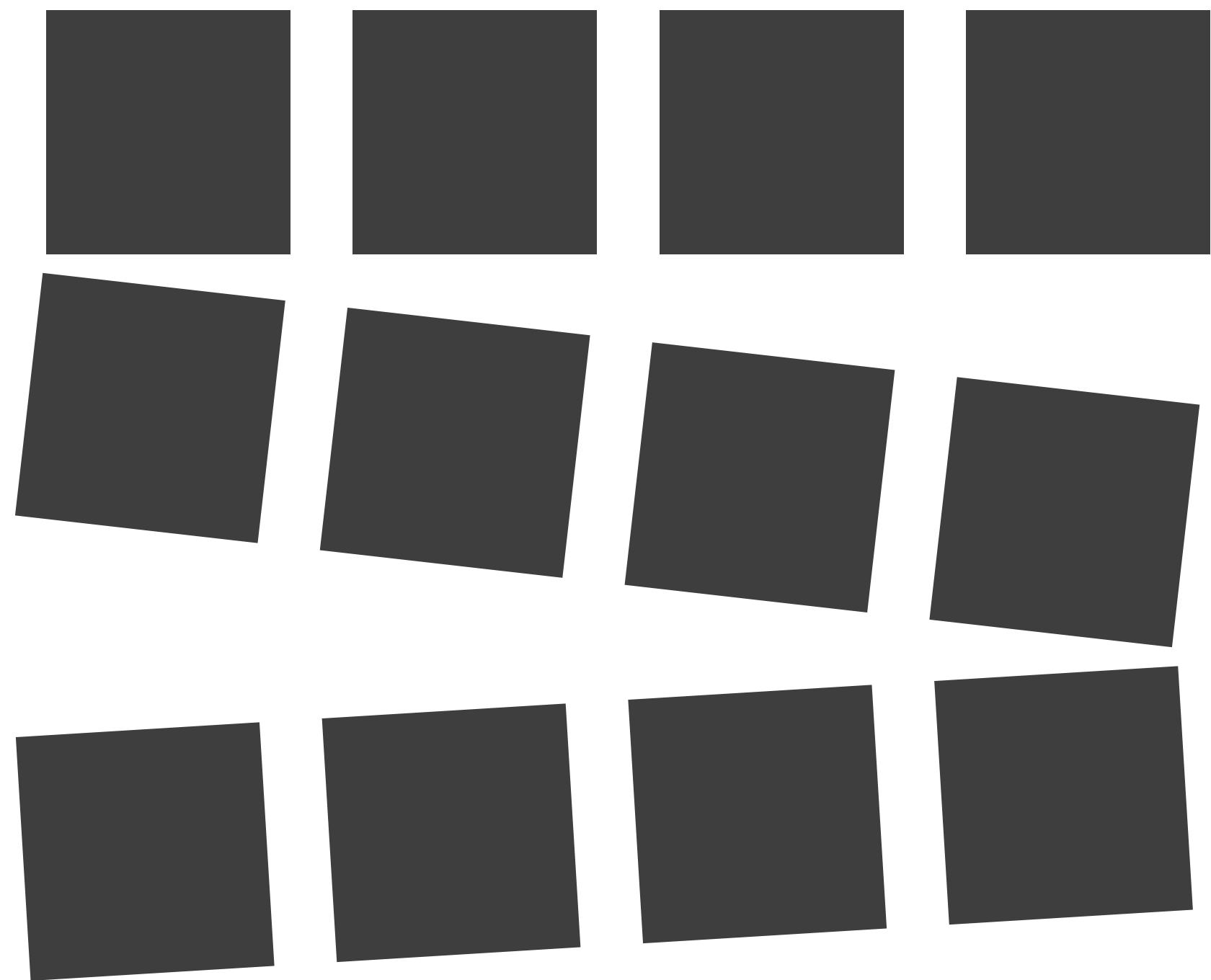
COMMON FATE

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



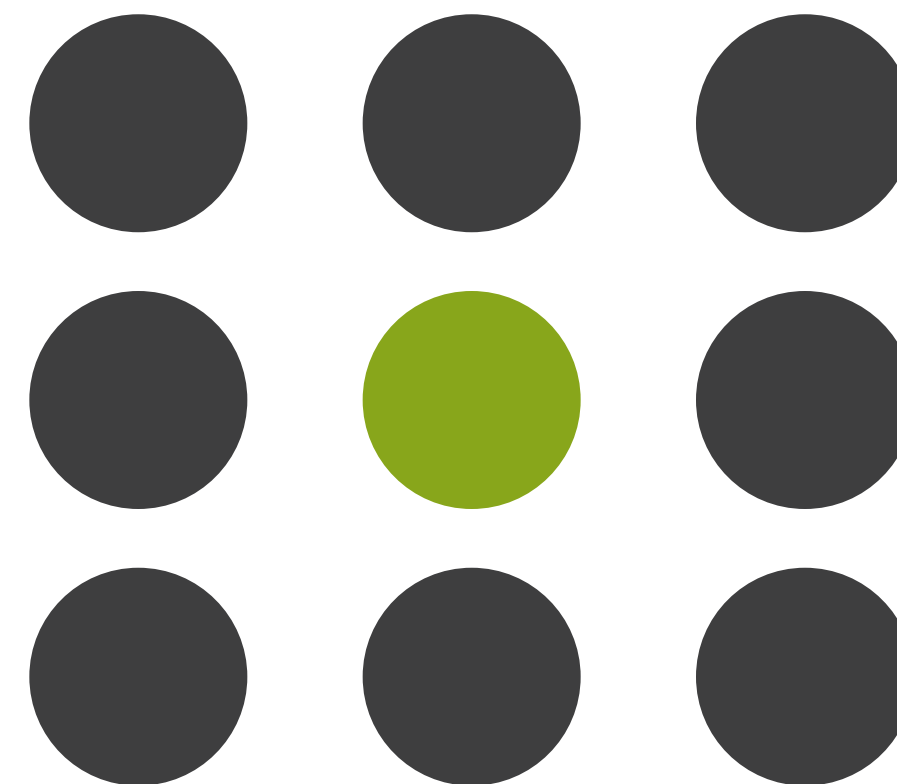
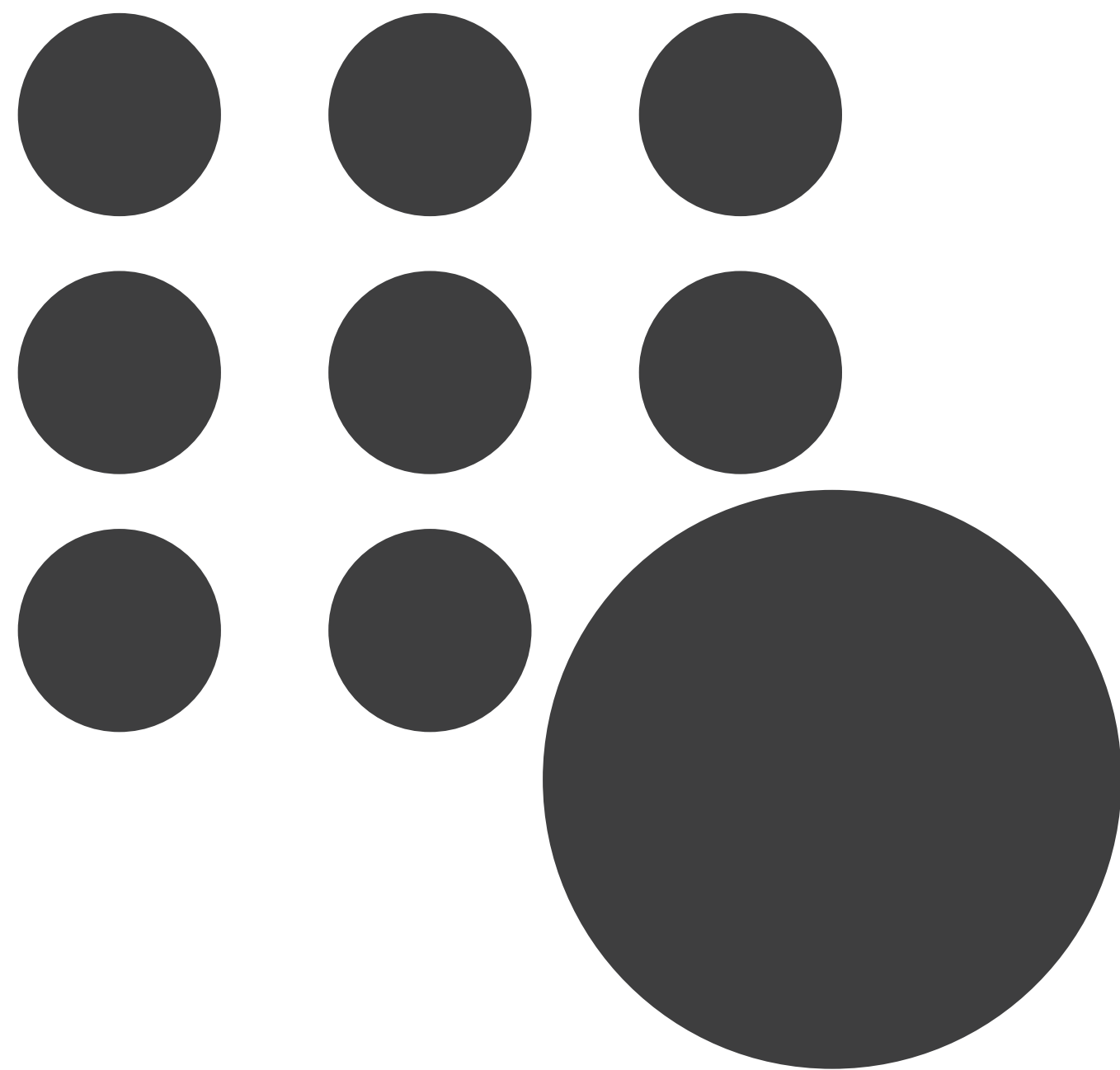
PARALLELISM

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



Josef Muller-Brockmann



Josef Muller-Brockmann



Shepard Fairey

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.



<https://www.smashingmagazine.com/2009/07/lessons-from-swiss-style-graphic-design/>

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

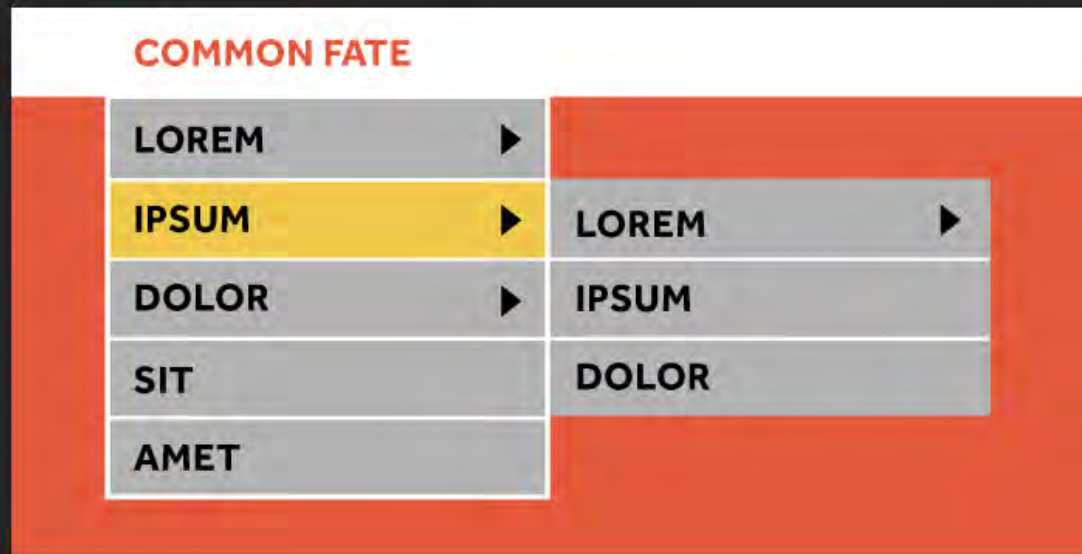
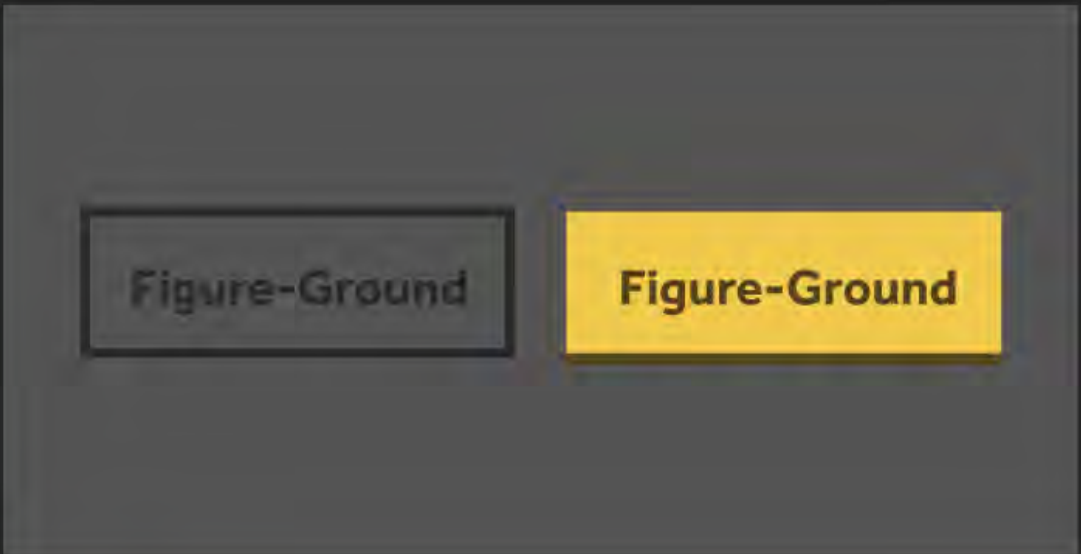
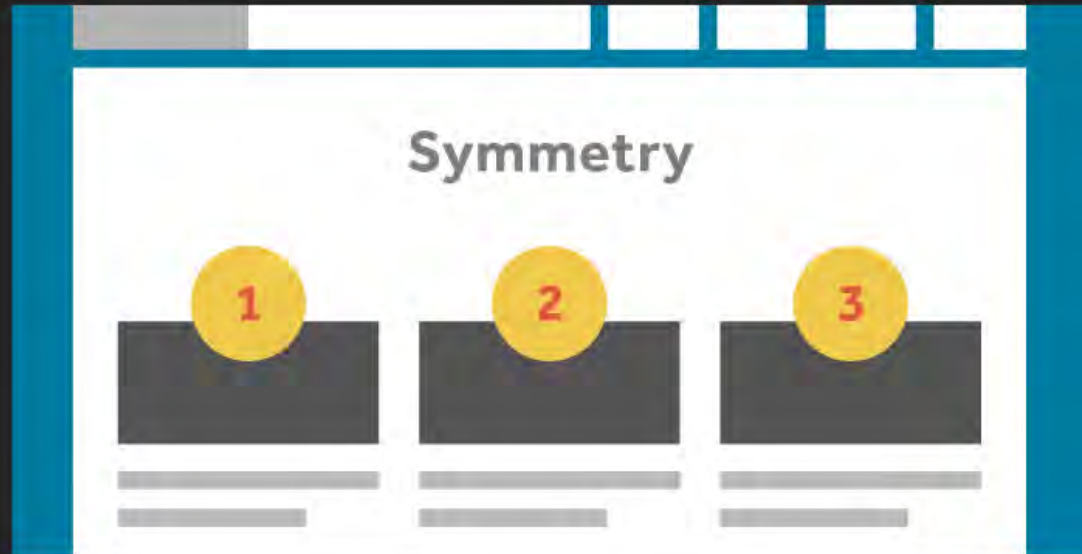
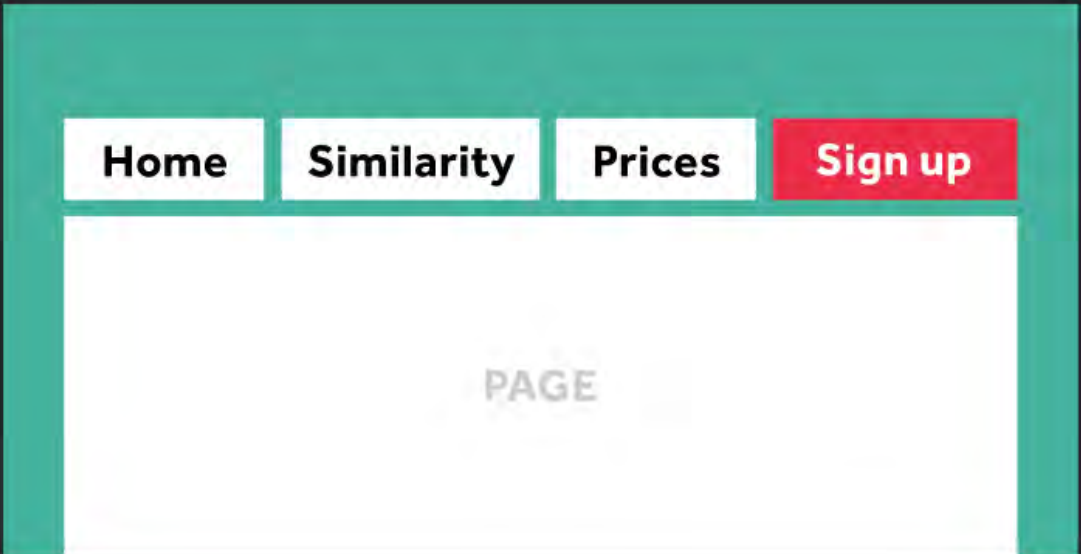
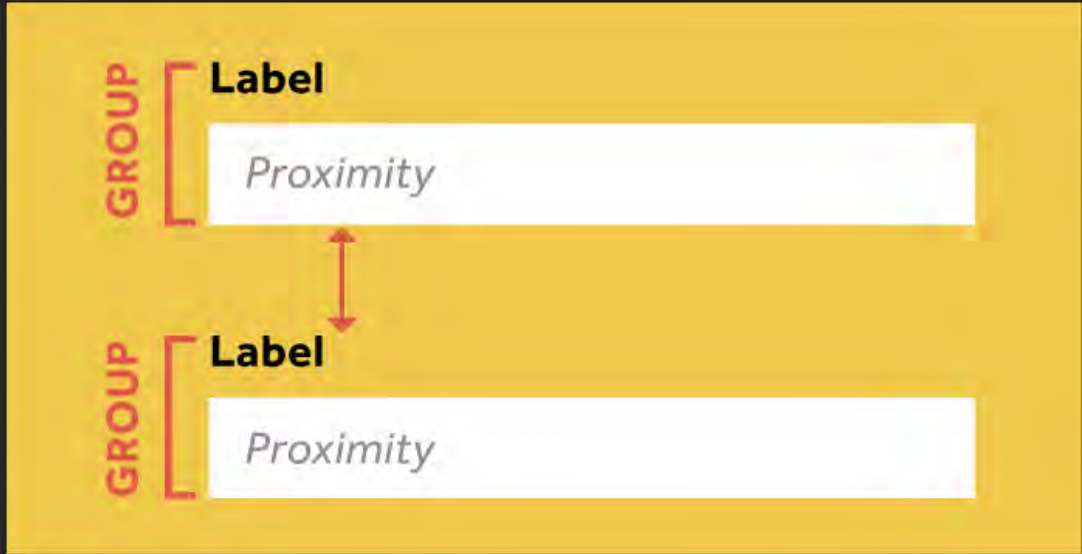
Negative Space

4

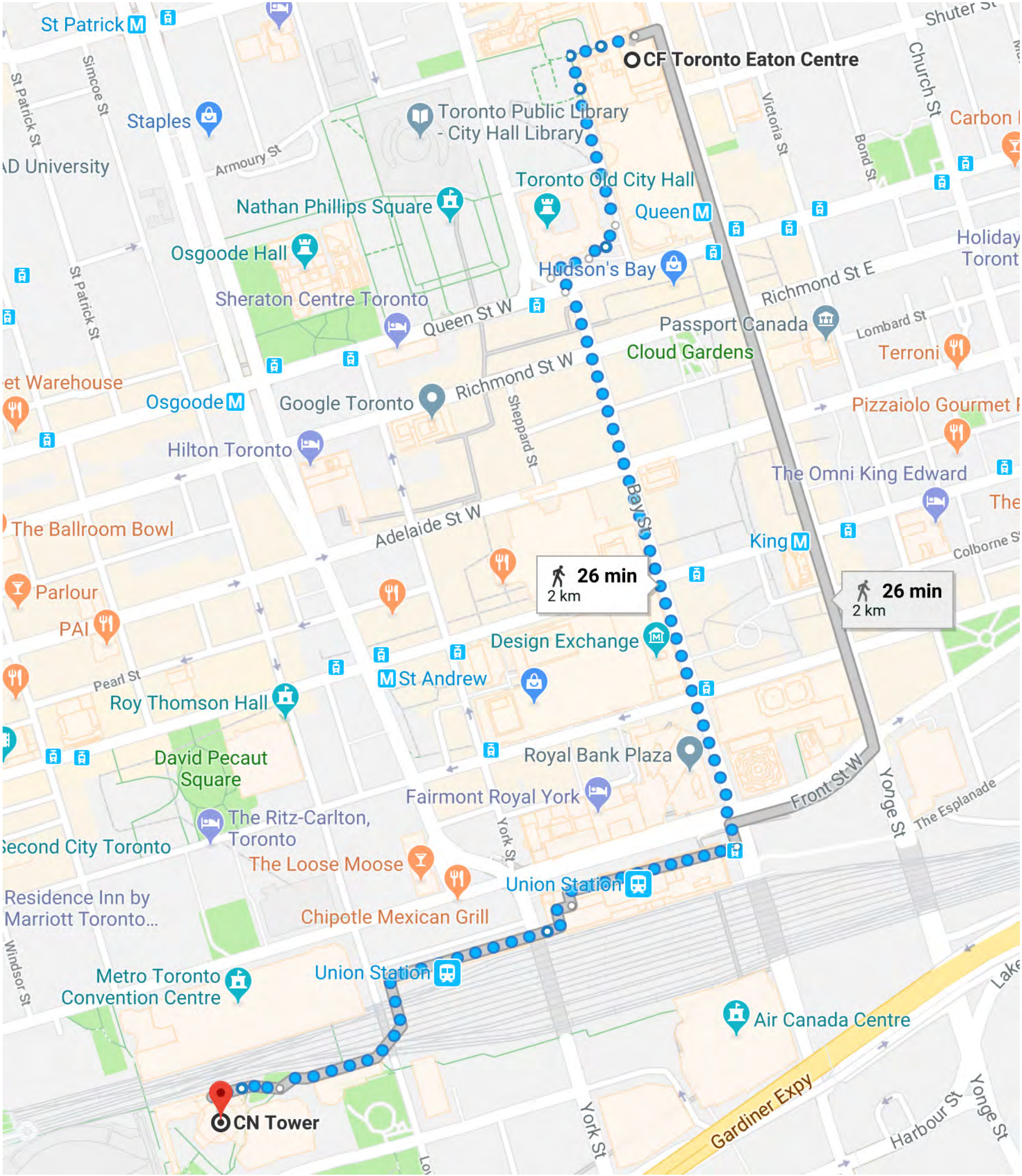
APPLYING WHAT WE LEARNED TO UI

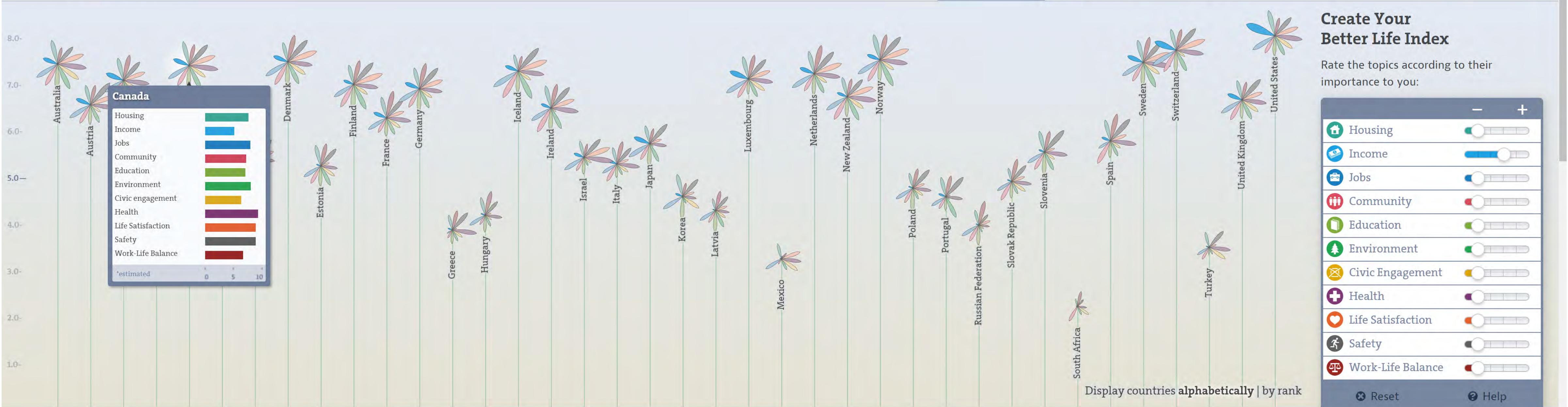
They work better than you think

GESTALT PRINCIPLES IN WEB DESIGN



Barbara Marcantonio
<https://dribbble.com/shots/1909306-Gestalt-principles-applied-to-web-design/attachments/326587>





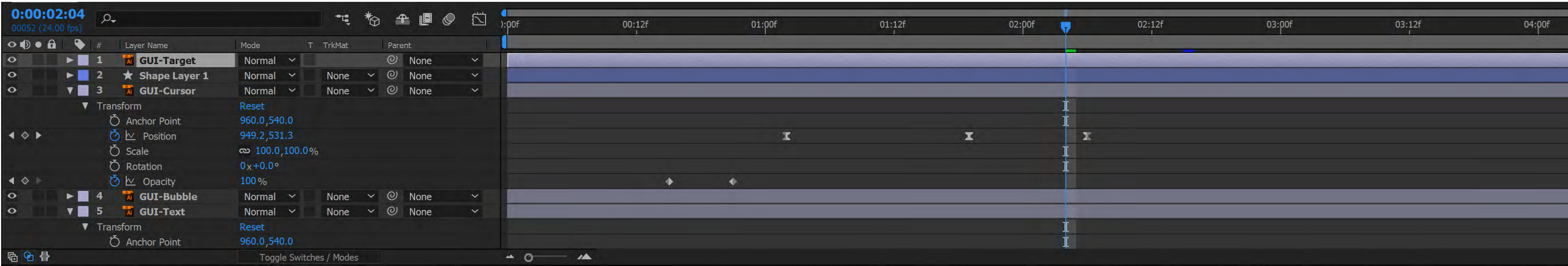
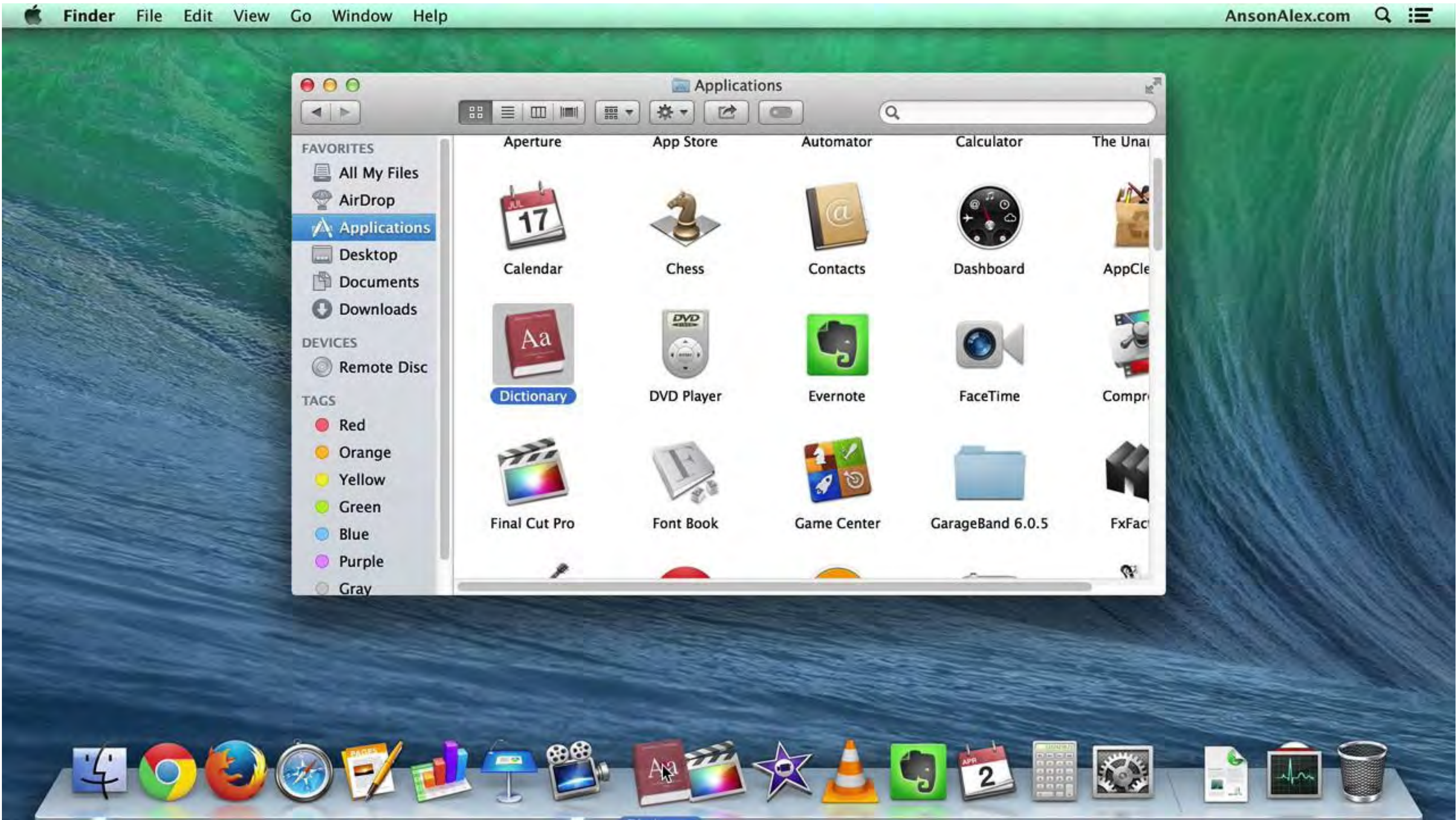
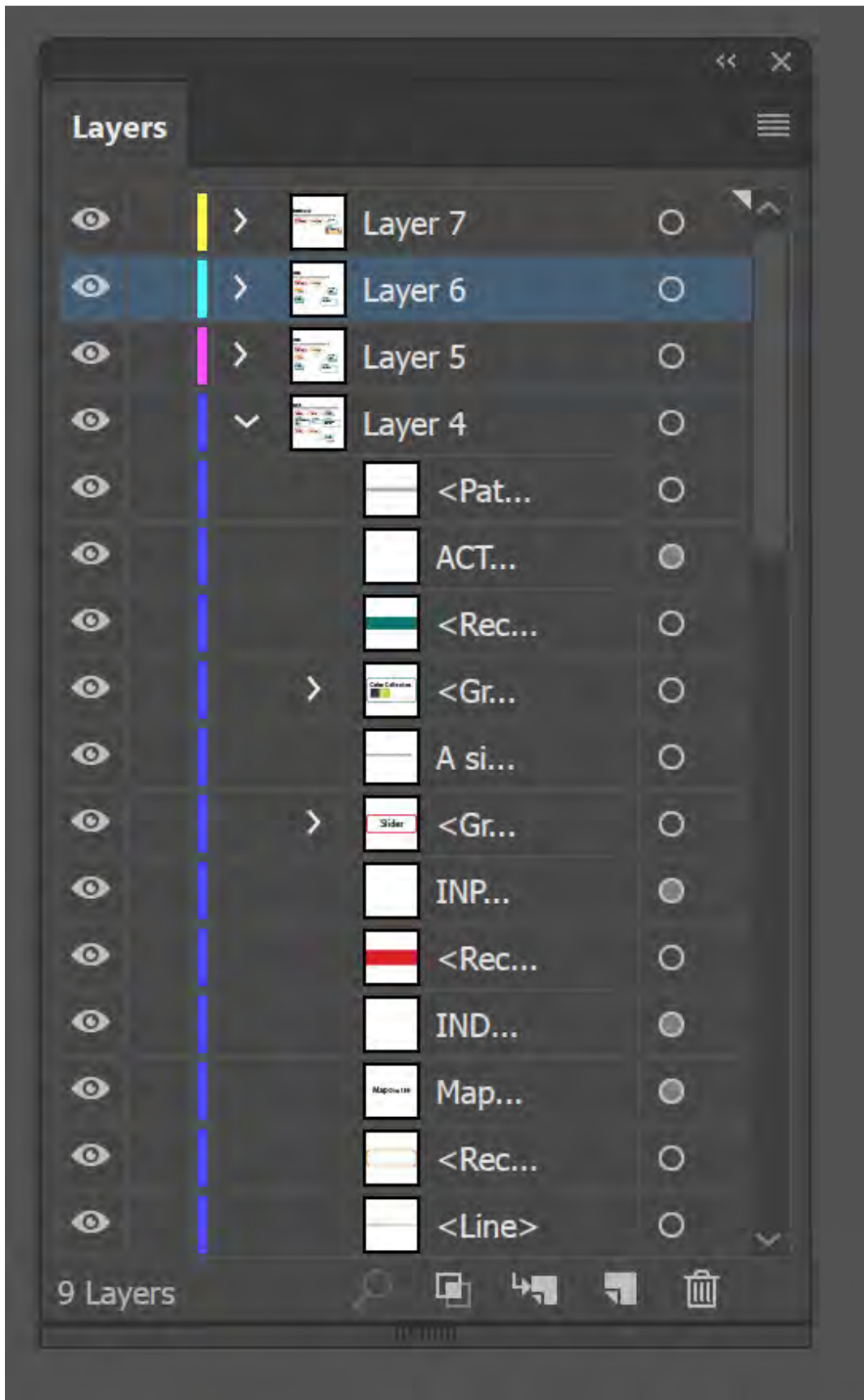
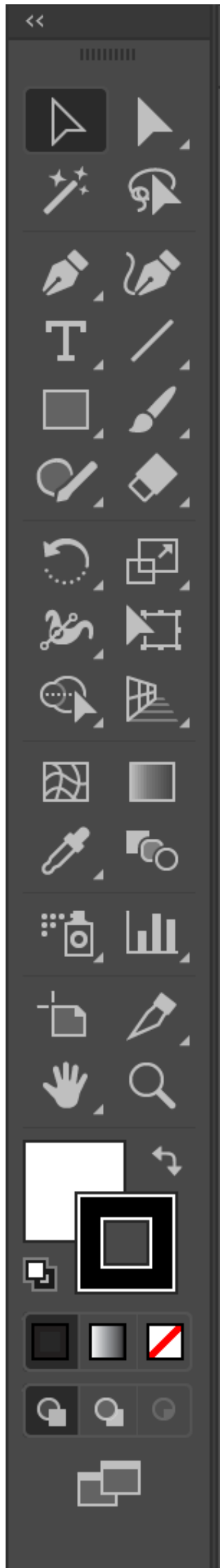
How's life?

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



http://www.oecdbetterlifeindex.org





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Interaction design

From Wikipedia, the free encyclopedia

Interaction design, often abbreviated as **IxD**, is "the practice of designing interactive digital products, environments, systems, and services."^{[1]:xxx,1} 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.^{[1]:1} 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.^{[1]:xviii}

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.^{[1]:xviii}

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<https://foundation.zurb.com/templates>

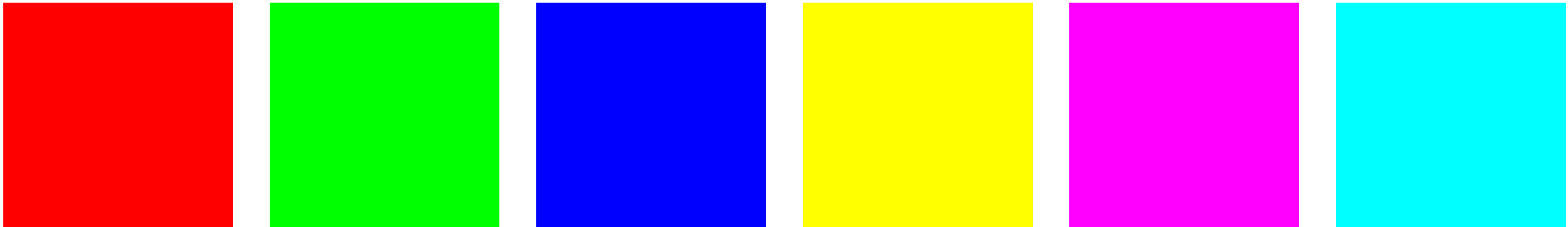
5

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

hello world

hello world

hello world

hello world
not enough contrast

hello world
contrast too intense

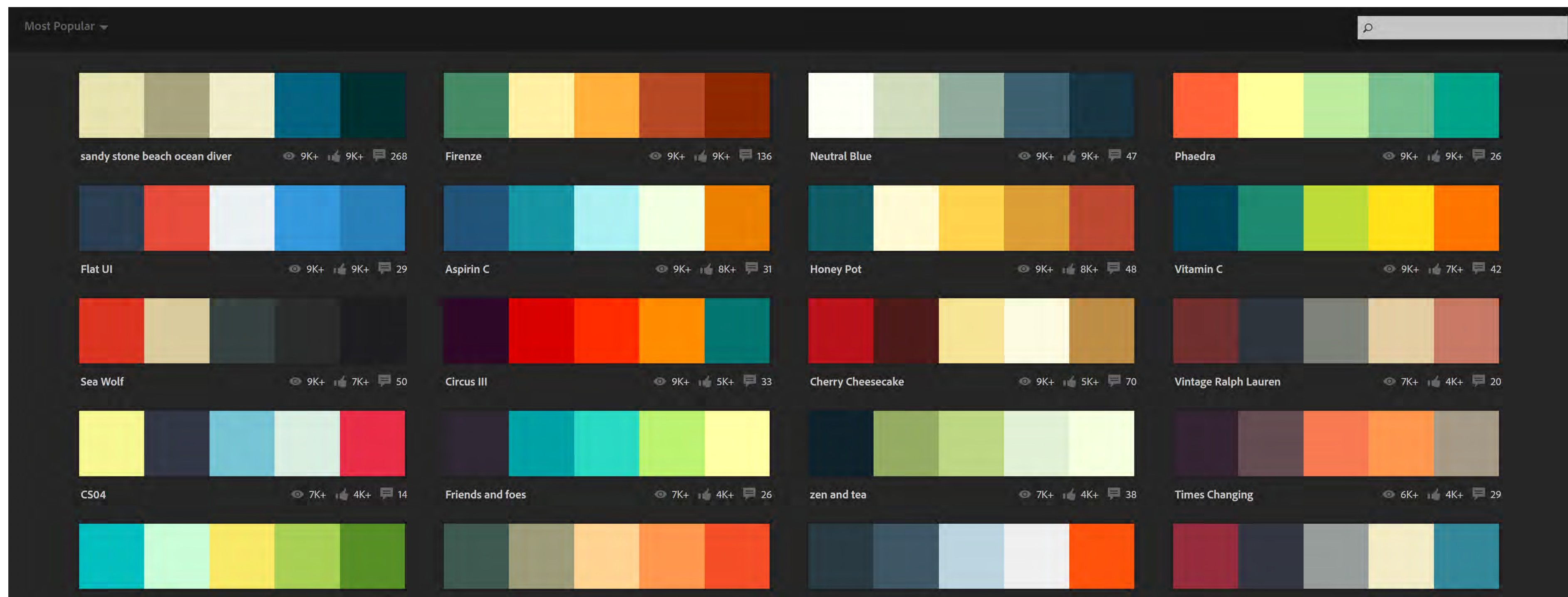
PICK COLOURS FROM PHOTOS

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)



6

SOME TIPS ABOUT FONTS

Credit for many of the next slides to
Christina White

FONTS MATTER

You'll always
be mine...♥

YOU'LL ALWAYS
BE MINE...

Aa

Helvetica

Sans-Serif Fonts

Typically works best on screens

Aa

Merriweather

Serif Fonts

Typically works best on print

Typeface:

Franklin Gothic

Fonts

Franklin Gothic Book

Franklin Gothic Demi

Franklin Gothic Demi Condensed

Franklin Gothic Heavy

//

THE CURVELESS WONDER

//

ALBERT ORTH

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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1895-1909

“

THE CURVELESS WONDER

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“

The Curveless Wonder”

ALBERT ORTH
1895-1909

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The Good	The Bad	The Ugly
<p>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.</p>	<p>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.</p>	<p>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.</p>

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.

comfortable

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comfortable

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awkwardly long

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Legibility

is how well you

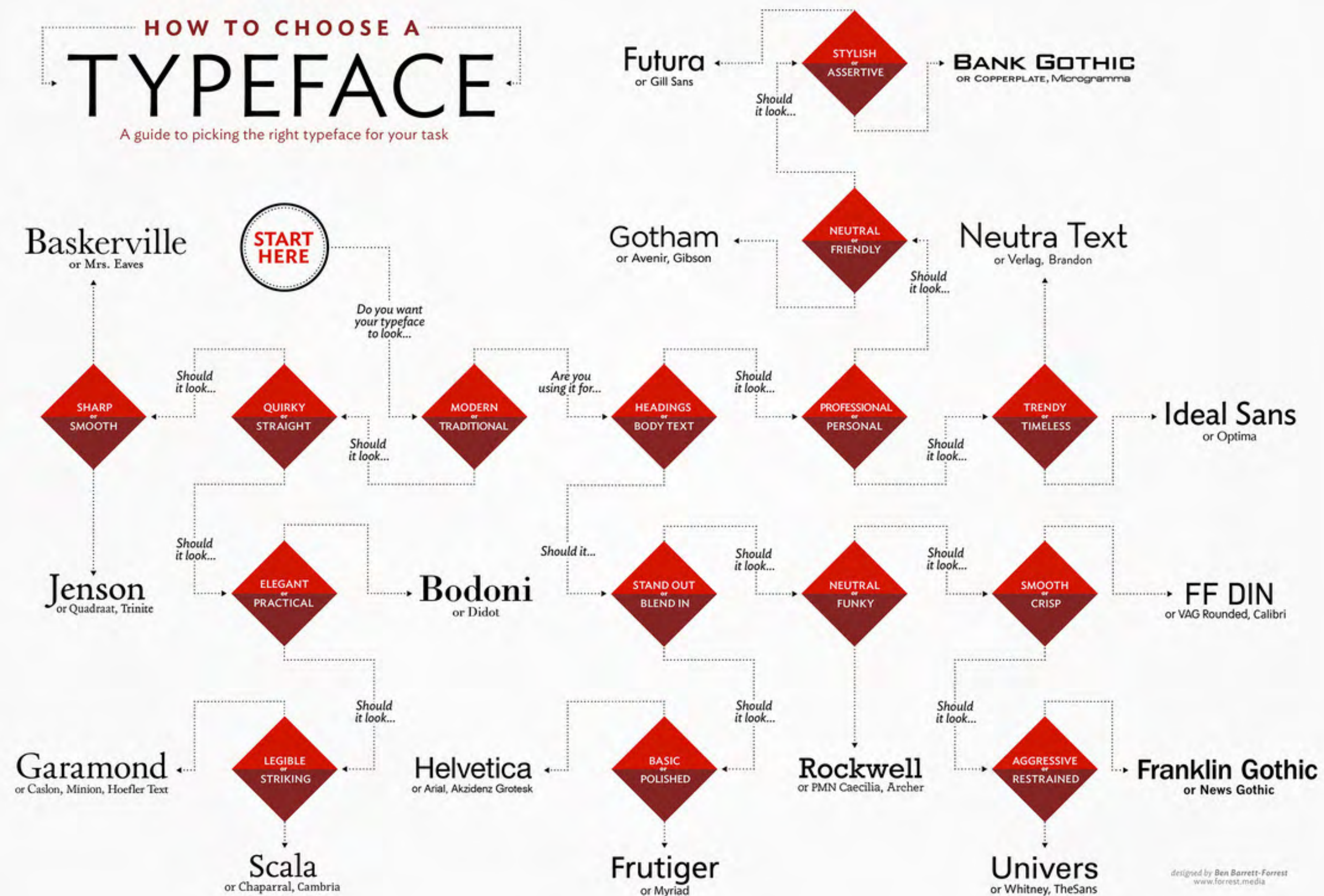
see the **letters**.

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



designed by Ben Barrett-Forrest
www.forrest.media