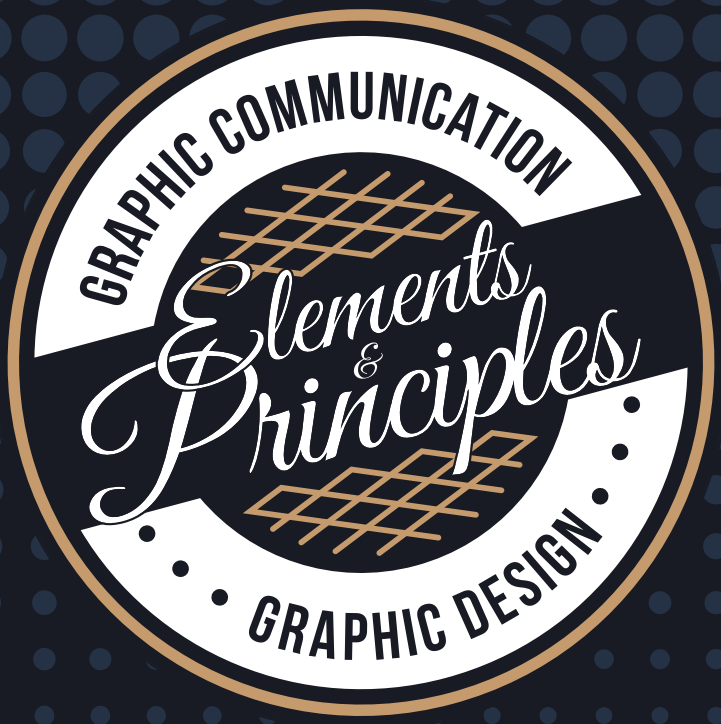


NAME:

TEACHER:

AN INTRODUCTION TO *Elements & Principles*

Many people think Graphic Design is entirely subjective; based entirely on opinion and personal taste. This is not quite true.

Part of the Graphic Communication course involves you learning to create effective presentational graphics, properly.

Good graphic design does not require you to be an artist, certainly not of the traditional sort. Good graphic design requires you to have a sound understanding of Design Elements and Design Principles.

In this unit of work you will learn about these keys to success, whilst also learning about some very successful designers.

WHAT WE WILL *Learn*

Design Elements and Design Principles are a complex topic. There are lots of specific terms and vocabulary to learn, along with different tools and techniques. You need to become familiar with all of these to be successful in your assignment and exam.

Shown below is a checklist of terms that you will be learning about.
Tick the box when you are confident you understand the term **and** how to use or present it within your work.

☐ Alignment	☐ Mass	☐ Stroke	☐ Stock image
☐ Balance	☐ Proportion	☐ Swatch	☐ Lorem Ipsum
☐ Colour	☐ Repetition	☐ Typeface	☐ Orientation
☐ Contrast	☐ Rhythm	☐ Thumbnail	☐ Advancing
☐ Harmony	☐ Shape	☐ Wire-frame	☐ Receding
☐ Depth	☐ Texture	☐ RGB	☐ Tint
☐ Dominance	☐ Unity	☐ CMYK	☐ Shade
☐ Emphasis	☐ Value	☐ Annotation	☐ Crop
☐ Line	☐ White Space	☐ Grid Structure	☐ Irregular Crop

PREPARE FOR THE *Exam*

You will be assessed in a number of ways:

- A unit exam.
- Your portfolio of work for this unit.
- Your final exam.
- Your final assignment.

Understanding Design Elements and Design Principles will help you gain success, both in practical work and written exams.

Ensuring you are comfortable with the language of design is important. It will help you become better at design. Use this booklet to remind you of the key terms.

In this booklet you will have a number of practical, research and written tasks. Try to complete all of these and have them checked by your teacher. This will help you to gauge your own progress.

There are a number of tasks where you will research specific designers. Try not to overlook these - learning from the masters will help you develop your own visual style and prepare you for any creative task.

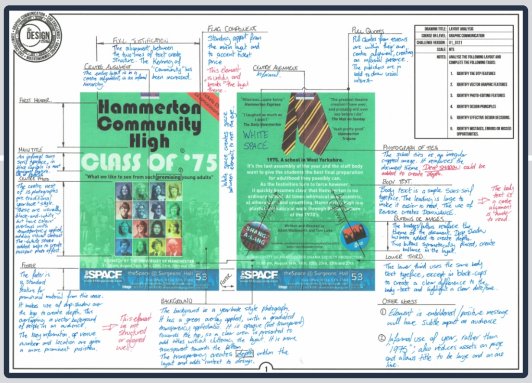
Finally, practice past-paper questions in preparation for the exam. Check your answers against the marking instructions or have your teacher mark your work.

Best of luck.

HOW TO ANALYSE A *Layout*

As part of Graphic Communication you will be expected to analyse various layouts. Not all of them will be design classic... Some may be horrible and make you want to vomit. You have been warned. Hopefully you will get nothing but beautiful work to study and take inspiration from.

Whatever layouts and designs you are given, follow the same process. Identify all the design elements on the layout, all the design principles employed and all the DTP techniques used. Present your work neatly, ideally using different colour pens for each part Use straight lines to identify parts on the layout.



IDENTIFY ALL ELEMENTS

Why were these elements used? What do they do?

IDENTIFY ALL PRINCIPLES

How do these principles improve the layout? Are there flaws?

IDENTIFY ALL DTP TECHNIQUES.

What specific tools and techniques were used?

SCAN ME

Before going further, it is utterly essential that you know the difference between a 'Design Element' and a 'Design Principle', otherwise this is going to be painful. Thankfully, there is a video at DesignClass.co.uk that expain it all...

'*Design Elements*' are important in graphic design.
Explain what a 'Design Element' is. Provide examples.

[4 MARKS]

'*Design Principles*' are important in graphic design.
Explain what a 'Design Principle' is. How many must you know for Higher Graphic Communication?

[2 MARKS]

THE ELEMENT OF *Colour*

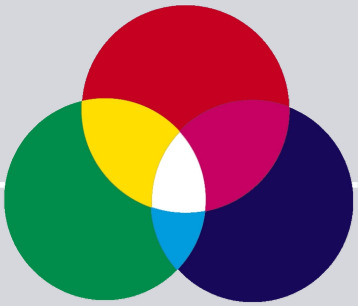
The element of colour is essential to almost any layout. Colour can create an emotional reaction in people, so getting your palette right is essential. Remember, you have different colour palettes: **RGB** for screens, **CMYK** for printing and **Pantone®** for Spot Colours.

SCAN ME

Top tip, use: **color.adobe.com** to help you generate a palette for your layouts, and don't use too many colours.



CMYK MIX



RGB MIX



A cartoon layout with pastel colours has been used, suggesting humour and fun. **Shades** of colours have been used to suggest shadow, whilst **black strokes** have been used to create definition and details. **White** is the colour for product information, which is limited. Advancing colours have been used behind secondary text explaining the products. The **green** is a light, fresh healthy hue, reinforcing the message. So is the colour for the sky.

Aaron Draplin is a hard-hitting designer with a bold portfolio and and a tendency to be direct. He uses colour in bold ways in his work.

Create a mood-board of his aesthetic for your records.



Explain the terms advancing and receding in terms of colour.

[2 MARKS]

Explain the term 'spot colour' and why they are important.

[2 MARKS]

Colours need to be shown on a screen or printed onto a material.

Describe the different colour formats required for screens and printing, including advantages and limitations.

[4 MARKS]

THE ELEMENT OF *Line*

The element of line can be remarkably useful when creating a layout. Line can achieve three key things. It can **(i) connect** two other elements on a layout, creating unit. **(ii)** It can act as a **divide** between two elements of a layout, like a barrier, creating contrast, or **(iii)** It can act as a tool to **lead the reader's eye** from point on the layout to another.

A line on graphic software is called a '*stroke*', and the thickness is called the '*weight*'. Lines can be straight, angled, curved, rectangular, circular or shaped. A line can also be filled with a colour, texture or even an image.



There are several uses of **line** on this layout. There is a line with a 'wavy' water texture, which **leads the reader's eye** from the top-left to bottom-right. The line also reinforces the theme of a river, keeping on-message with the layout.

Lines are also used to **accent** the small body text and frame the eye at specific points. These **divide** the body text from the background and accent images.

There are several terms used to describe lines.
Describe the terms; *horizontal*, *vertical*, *parallel* and *perpendicular*.

[4 MARKS]

Create an '*information graphic*' that uses line to lead the eye through key elements, whilst using other lines to seperate body text.

Lines (or strokes) can have different '*end-caps*' applied
Explain end-caps. Use sketches to support your answer.

[2 MARKS]

Lines (or stokes) can be created in *Vector Graphic* software and *Photo-editing* software.
Explain the difference between Vector Graphic software and Photo-editing software and how this can affect lines.

[4 MARKS]

THE ELEMENT OF *Typography*

The element of typography - the shape and style of lettering - sets the tone of a layout. It is often the most important element to get correct. Good typefaces can be expensive, but you are unlikely to have access to any of these exclusive options. However, even free typefaces can be effective. **Be careful when selecting typefaces** and don't use too many on one layout!

There is a lot of terminology associated with typography that you must know. You can find out more about these terms at DesignClass.co.uk. You can download free typefaces from **1001freefonts.com**.



Typeface is majority of the layout. All the typefaces are **sans-serif**, **slab type**, which are very dark. The typefaces are placed at different angles, but also vary dramatically in **PT size**, **kerning**, **tracking** and **leading**. All the typefaces are **upper-case**. Most text is black, with red used as an accent. Each 'block' of type acts like a small ticket, broken by strokes to **isolate** them. **No attempt is made to lead the eye** over the text, but key elements are bigger and bolder.

THE QUICK BROWN FOX JUMPS OVER THE LAZY DOG

The quick brown fox jumps over the lazy dog

The quick brown fox jumps over the lazy dog

Typefaces come in a range of families.

Create a record of four fonts from four different families of typeface.



Paula Scher is a renowned graphic designer, best known for her work and layouts using typography. She will place it anywhere, if you give her a chance.

Create a mood-board of her aesthetic for your records.

Text can be used in several ways.

Explain the terms: Title-text, body text, folio, gutter and pull-quote.

[5 MARKS]

Typography has several important terms to describe it.

Explain the following terms: Glyph, baseline, ascender, descender, x-height, kerning, tracking, leading, orphan and widow.

[10 MARKS]

THE ELEMENT OF *Shape*

The element of shape can sometimes be easy to overlook. Shapes can be formed from basic geometry; ellipses, rectangles and triangles. However, shapes can be combined and edited to form more complex variations. Shapes can also be edited in such a way as to create the psychological effect of '***pareidolia***'.

Shapes can be created in Desktop Publishing (DTP), vector-graphic and photo-editing software. Often there is a series of quick-shapes. **Shapes can create a theme** or tone to a layout and **help structure other elements** on a page.



Shapes have been used to form the entire layout. The head **silhouette** has been created and filled with other shapes to recreate trees, sky and grass.

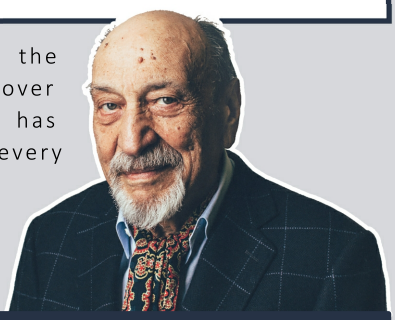
The grass texture has been created by **arraying** squares. Flat **colour fills** and **strokes** have been used on each shape. The title and body text have been placed to have a minimal impact on the shapes- the main feature of the layout.

'*Pareidolia*' is a human psychological effect often used by designers.
Explain pareidolia and why it useful for designers.

[2 MARKS]

Milton Glaser, famous for the "I♥NY" design, had a career over 50 years. His style and tone has become classic, studied by every designer.

Create a mood-board of his aesthetic for your records.



Find one of Milton Glaser's designs - pick something that is not too simple, but not too complex.

Recreate it using your DTP and vector-graphic software.

Add, Subtract, Intersect and Exclude are basic graphic operations.
Create a layout that explains these terms using shapes only - no text!

Shapes can be used in conjunction with different effects and tools.
Explain the following effects and tools: (i) crop-to-shape (ii) texture fill (iii) graduated fill.

[6 MARKS]

THE PRINCIPLE OF *Alignment*

The principle of alignment is one of the most important - and perhaps easiest - to understand. Alignment **creates structure to a layout**, which is essential. Structure makes a layout easy to follow and understand, and usually easy to create - different elements are placed in different spaces and these are lined-up to each other.

Alignment can also create the principle of **unity** - related elements are aligned to each other. Desktop Publishing (DTP) software will have alignment tools to ensure perfect matching. DTP software will likely also have **grid tools** that can be used to plan a layout.



The **title text** follows the arm of the player, with 'hydrates' and 'fuels you' **aligned**, too. The title text has been aligned with the **footer**. This is reinforced with the use of **line connecting** the elements. The bottom of this text is also in line with the **bottom of the product** (bottle).

The bottle is also aligned **fully with the blue flag**. This creates a **grid structure**, with elements at the **four quarters**.

Text will have its' own alignment or 'justification' tools.
Explain the terms: Left, right, centre and full justification.

[4 MARKS]

Layouts advertising a product will usually have strong alignment.
Create a layout advertising a sports product.

Grid and snap-to-grid are useful DTP tools.
Describe grid and snap-to-grid and why they are useful.

[4 MARKS]

Grids and grid structure is often placed on separate layers within Desktop Publishing (DTP) software.
Explain layers within DTP software, how they work and why they are used.

[6 MARKS]

THE PRINCIPLE OF *Balance*

The principles of balance can be one of the most challenging to achieve; namely because it is not always wanted. Balance refers to ensuring a design has elements of **similar visual mass/weight** in different parts of the layout.

A balanced layout can appear more **structured** and easy to follow, if not a little boring. Having a layout where the balance is offset can appear more dramatic. This is usually achieved by using '**white space**'; areas of a layout intentionally left blank, to give other elements space.

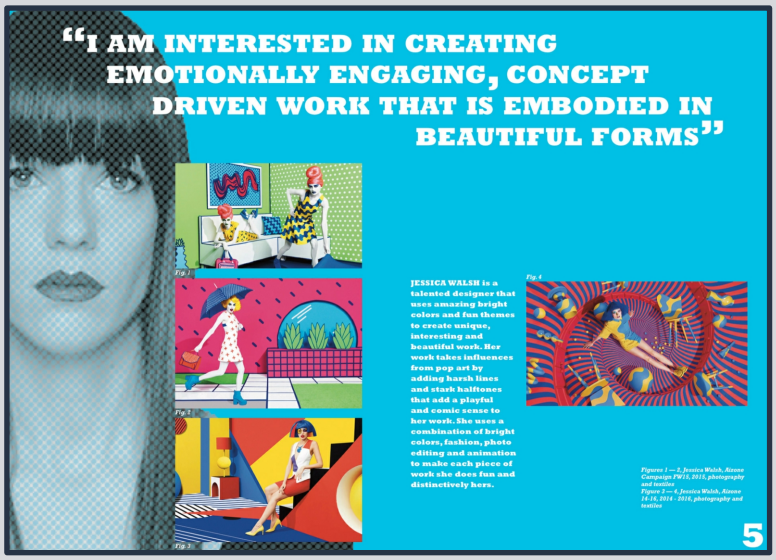
Balance involves symmetry & asymmetry.
Describe symmetry and asymmetry.

[2 MARKS]



Walsh's style is considered influenced by *Pop Art* and *Memphis*.

Create an A5 postcard about a topic you choose in the style of Pop Art.



The double-page spread layout has an **asymmetric** balance. The largest image is grey-scale with a dither pattern overlaying it. This is lapped by three colourful images, **creating unity** between the designer and her work. This is in **contrast** to the right-hand-side, where a single column body text and one image are surrounded in **white-space**. The quote-title to the top links both the left and right elements of the layout.

Jessica Walsh, one of the few people ever to be offered a job by Apple and turn it down. (*Aged 22, she was reportedly offered $100,000 annual salary*). Jessica interned for Paula Scher and at 25 became a partner in the design agency, "*Sagmeister & Walsh*".

Create a mood-board of her aesthetic for your records.

Designers have many tools to help achieve balance within a layout. Two concepts are '*the golden ratio*' and '*rule-of-thirds*'.
Explain both 'the golden ratio' and 'rule-of-thirds' and how they are used to help create layouts.

[4 MARKS]

THE PRINCIPLE OF *Contrast*

The principle of contrast is about opposites. Opposite in **colours**. Opposite in **shape**. Opposite in **size**. Opposite in **message** or **tone**. Contrast is a loud way of driving a message home.

Almost any combination of elements can be made to contrast with each other. The simplest - and least subtle - is colour. However, it can be fun to experiment introducing contrast in other ways. Don't also forget that **harmony** can be equally important. Harmony can create **unity** and be a calmer way of presenting a layout. Use contrast and harmony together for best effect.



The most contrasting element is the "DR"; the **largest** element on the layout has been placed **centre** to the layout. The title is also the darkest element as pure **black**. The title is very **geometric**, which **contrasts** with the **background** which is flowing and **organic**. The only other text is the small bar in '**reverse**', dividing the two letters. This creates contrast in scale and separates elements. The yellow background is typically **advancing**, but **dominated** by the black.

Colour is the easiest element to introduce contrast and harmony.

Explain the terms '*analogous colours*' and '*complimentary colours*'.

[2 MARKS]



Michael Bierut is a career legend, partner at Pentagram.

Create a mood-board of his aesthetic for your records.

It can be important to scale elements on a layout.

Describe how to scale an element on a layout, maintaining the ratio.

[2 MARKS]

Typography can create visual contrast, especially when 'reverse' is used.

Describe reverse and how it can create contrast.

[2 MARKS]

THE PRINCIPLE OF *Depth*

SCAN ME

The design principle of depth is about making a 2D surface such as paper or a screen have a component of **distance**. Depth can make a layout more dynamic, engaging and interesting.

Depth can be created by in **five** ways: **(i)** Applying a **drop shadow** to an element. **(ii) Layering** different elements. **(iii)** Using **transparency** with elements. **(iv)** Using different **proportions** of the same element on a layout. **(v)** Using a **photograph** or image with foreground and background components.



The layout has several elements which are **overlapping**, creating depth. The **photograph** of the pitch creates depth. The black background with a **graduated transparency** allow the titles sufficient white-space, but also acts like a dark sky. There is an **outer-glow** to the 'super bowl fun-day', creating depth. Furthermore, there is a drop shadow used on the elements to the bottom. **Stroke** is also used on elements to **isolate** them from the background and create depth.

Photographs can be used to create depth.
Explain '*depth-of-field*' in terms of photography and depth.

[2 MARKS]

Exciting events usually have exciting and dramatic promotional layouts.
Create a plan and final layout which uses depth for a sporting event.

'*Opacity*' is a term used when trying to create elements of depth.
Describe opacity and how this can help create depth on a layout.

[2 MARKS]

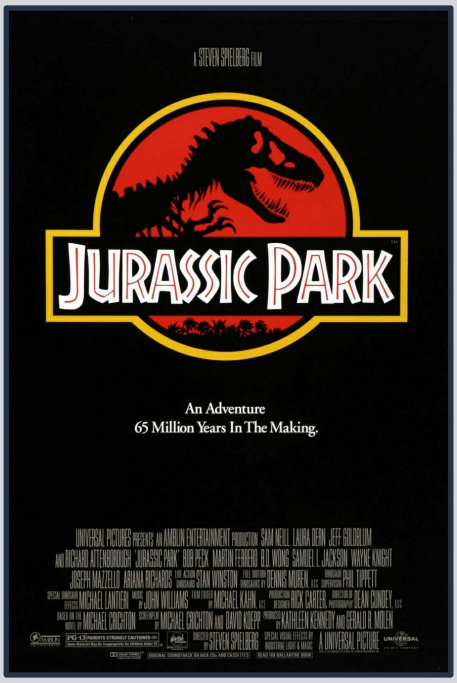
Designers will often make use of stock-photography, which can sometimes can be '*water-marked*'.
Explain why designers use stock-photography and why some images have water-marks.

[4 MARKS]

THE PRINCIPLE OF *Dominance*

The principle of dominance is used when trying to create a **focal point** to a layout. This can be a title, a quote or an image, depending on the layout. Each item in the layout will fight for prominence and the eye of the reader will not know what to look at first.

Dominance can be created in different ways: **(i)** Making an element **bigger** than surrounding objects **(ii)** Making the element a **stand-out colour** in comparison to others **(iii) Cropping** an image from a background. **(iv)** Using '**reverse**' for text. **(v)** Using '**white space**' to isolate an object.



The most dominant element is the film logo. This is **isolated** from the simple black background by a **yellow stroke**. Within this boundary, the **silhouette** of a dinosaur and trees create context. The title of the film is in **reverse**, with simple strokes to the inside representing bones. A simple **strap-line** is in **reverse** isolated to the centre of the layout with lots of **white-space**. The credits are in reverse, but using a very **subtle** typeface.

Dominance can be created by simple, silhouette graphics.

Explain a silhouette and why it can be effective.



[2 MARKS]

Chipp Kidd is a design icon.

Create a mood-board of his aesthetic for your records.

Body text can need some dominance or emphasis.

Explain a 'drop-cap', and why this can create dominance.

[2 MARKS]

Text can be the most dominant element on the page, depending on how it is placed.

Explain the following terms: (i) flow-text-along-a-path (ii) text-wrap (iii) outline (iv) handing indent.

[4 MARKS]

THE PRINCIPLE OF *Unity*

The principle of unity can best be described as creating links between different elements of a layout. This can be done in several ways **(i) colour-matching** elements **(ii) aligning** elements **(iii)** overlapping or **layering** elements **(iv)** using **similar shapes** or **sizes** for elements **(v)** using **harmonising typefaces** on a layout.

Using the principle of unity, a layout will appear **considered** and joined-up. A clear story will be told and the reader will be able to **follow** the layout without confusion. Unity should **always be used** in a layout.



Unity has been created by **colour-matching** elements on the layout. The title at the top is **matched** with the **flags** and **floating-element** to the bottom right. The yellow colour is also matched within the layout. Unity has also been created by **aligning** the photos of food and having the flags **behind** the circular images. Unity has also been created by **circular cropping** the images and applying a **stroke border**, with a shade of the yellow background.

Layering of elements can create unity.
Explain the commands: (i) bring-to-front (ii) send-to-back.

[2 MARKS]

Unity between elements such as images and prices can be important.
Create your own A5 promotional layout for a takeaway restaurant.

Colour matching can be an important way of achieving unity.
Describe two techniques for colour matching within DTP software.

[2 MARKS]

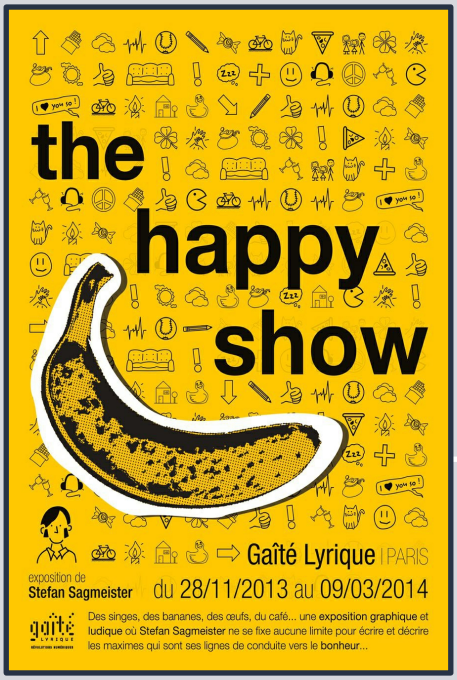
Designers will often need to crop images to make them work within a layout and create unity.
Explain the following terms: (i) square crop (ii) irregular crop

[2 MARKS]

THE PRINCIPLE OF *Mass*

The principle of mass - sometimes called weight - is about how **big** or **dark** an element is on a layout. Darker coloured elements often **appear heavier**, as do larger elements. An element which is large and dark will usually be the most **dominant** - another design principle. Using the principle of mass is a good way to **draw attention** to key elements of a layout - times, dates, places, product information, messages, or even a bit of humour.

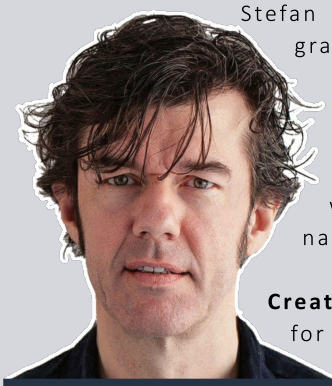
A layout which has many large, dark items will appear too heavy and uninviting. Use the principle of mass **sparingly** within a layout. Also, don't use mass just to fill space!



The layout has **two high-mass items**: the title text and the banana. This layout uses a limited palette of colours. A bright yellow with a bold, black contrasting against it. The layout **uses mixed-value** tones. The title is spread over three lines with **high leading**, surrounded by small line **pictographs**. The banana has a white contour with drop-shadow to give **depth**. The shadow in the banana is made from **black-dots** as a **dither** pattern, increasing the **darkness** and thus mass.

Dark colour can be used to create mass. Similar colours can create unity.
Explain the terms 'tints' and 'shades' in relation to colour.

[2 MARKS]



Stefan Sagmeister is a New York-based graphic designer and typographer.

Sagmeister founded Sagmeister Inc. in 1993 to create designs for the music industry. He has worked with some of the biggest names in industry.

Create a mood-board of his aesthetic for your records.

Tickets for shows, concerts and other performances use mass.
Create an A6 sized ticket for a show or concert, with key details.

Value is used to describe how reflective, bright, dark, intense or saturated a colour is.
Describe 'High value' colours in comparison to 'Low value' colours.

[4 MARKS]

THE PRINCIPLE OF *Proximity*

The principle of proximity is about how **close together** particular elements are on a layout. For instance, it makes sense for a small map to a venue to have the name and address of the venue placed next to it. Placing certain elements near each other creates a **unified** layout with a **good structure**.

In circumstances where the '**viewing time**' may be low - say an advert on the side of public transport or commercial vehicle - using proximity can save the audience having to 'hunt' for key information. Proximity works with the principles of **unity** and **alignment**.



The layout contains critical health information. **Key points** have been placed **next** to a simple **pictograph** element representing part of the body text in a small way. The publishing organisations have been **placed together** to the top right. This has been **separated** from the government mark to the top left, to show these are two **separate** organisations. The strap-line to the **bottom** has arrows showing the steps of the key message, to **reinforce** the warning.

Graphic designers will often use small icons beside body text.
Justify why designers will often use small descriptive icons with text.

[2 MARKS]

Every organisation will have rules and regulations to follow.
Create an A4 poster that explains a school rule to new students.

DTP software will have tools to '*distribute elements evenly*'.
Explain 'distribute elements evenly' and why it would be used.

[2 MARKS]

Designers making printed layouts need to understand margins and bleeds.
Explain the terms (i) margin and (ii) bleed, and why they are important when creating a layout.

[# MARKS]

THE PRINCIPLE OF *Repetition*

The principle of repetition can be described as using the **same element several times** within a layout. Repeating an element can help to **reinforce** a message or idea, especially important when trying to get an audience to remember a brand.

A repeating element can be used in more **subtle** ways; it can be used to **lead the eye** to other elements (like breadcrumbs, leading a duck...), Or **focus attention** on a particular part of a layout. Repeating elements can help make a layout **appear structured** and part of the same message.



The layout uses **repetition** of rings **behind** the vector image of the person. This helps lead the eye **towards the centre** of the layout. The rings symbolise '**hypnotism**' theme of the layout. The **stars** reviewing the show are **repeating** elements. Much of the elements are kept at the same **angle**, creating **unity**. Colours are repeated and there is a limited palette. The same **slab typefaces** are repeated throughout the layout further creating unity.

DTP software allows designers to group items

Describe the group tool and why it is useful.

[2 MARKS]

Lines (strokes) can be edited to create repeating pattern.

Describe how a line can be edited to create a pattern using DTP.

[2 MARKS]

Repeating elements can be achieved in several ways.

Explain the terms (i) linear array (ii) box array (iii) circular array.

[3 MARKS]

THE PRINCIPLE OF *Rhythm*

The principle of rhythm is about using elements to create a sense of **hierarchy** or **structure** in a layout. This can be created in a number of ways, but the most common and easy way is to use the principle of **repetition** of an element. This could be a line, dot, colour or other element.

Rhythm can also be created by using elements of different **sizes** on the layout. Usually the **biggest** is the **most** important, down to the **least** important being **smallest**. This lets the audience know the order to view elements.



WHAT DESIGN CAN DO FOR BRANDS 52

MICHAEL WOLFF: DESIGN IS LIKE TRYING NEW SHOES

'LEAP BEFORE YOU LOOK'

DISCIPLINE
FOUNDER OF WOLFF OLINS
NATIONALITY
BRITISH

IMAGE
A FOX MADE PAINT
FIRM HADFIELDS THE
APPEALING UNDERDOG

Michael Wolff started training as an architect, and worked for short periods as a product designer, welder, interior designer and graphic designer before teaming up with Wally Olins in 1965. This marked the beginning of Wolff Olins, one of the world's leading corporate design and branding companies. His many clients range from Audi and Apple – the Beatles' record label, not computers – to Zen.

For Wolff, who currently runs his Michael Wolff & Company from London, the design business is all about putting yourself in other people's shoes. 'To be in other people's shoes, you have to take off your own – hang goes your ego!'

Branding is all about expressing what makes your clients special, and doing it in a way that brings value to the world. On the value of designers Wolff says: 'Some designers bring innovation into what they do, and by taking risks with new thoughts and ideas, good designers can help companies to stand out and lead.' (Portrait of Michael Wolff by Christine Donnier-Valentin)

What is your key message at this conference?
Nobody knows what the future will be – nobody, look at what's been happening over the last 12 months.
To quote Ken Robinson, creativity is now as important for all of us as literacy and numeracy – so using our curiosity/inquisitiveness, our appreciation/awareness and our imagination/creativity with greater personal power, is always my message to myself and to anyone else who asks me.

What do you hope this conference can achieve?
An opening of minds and a willingness not to know.

Could you mention one or more websites or books that in your opinion every participant of What Design Can Do should see?
Ken Robinson's talk to the Royal Society of the Arts.
Ray Talgam's TED talk.

If you were in charge, what issue(s) would you ask designers to solve?
Embracing what we call inclusive design into mainstream design. Transforming the idea of making money for yourself into the idea of earning money by being useful to the world.

Do you think design really can change the world?
I think anyone can.

michaelwolff.ol-dev.org

Many layouts with rhythm use '*white space*'.
Describe white space and why '*trapped white space*' is a problem.

[2 MARKS]

Magazine pages use rhythm and hierarchy.
Create a thumbnail plan for a magazine article layout.

Rhythm has been created through a clear **hierarchy** of elements within the layout. The title text has been **separated** into two parts; the author in red, **matching** the vector image of the fox, and the rest in black. The body text is divided into **two columns**. The left column has a **subheading aligned**. The right column is further divided, with sections formatted with a **bold typeface**. The layout uses a grid format, with only the fox **breaking** the **grid** as a floating element.



Michael Wolff is a British graphic designer and consultant on brands and corporate identity.

Create a mood-board of his aesthetic for your records.

You could have as many as eight mood-boards now.
Jusitfy your favourite designer and what you have learned.

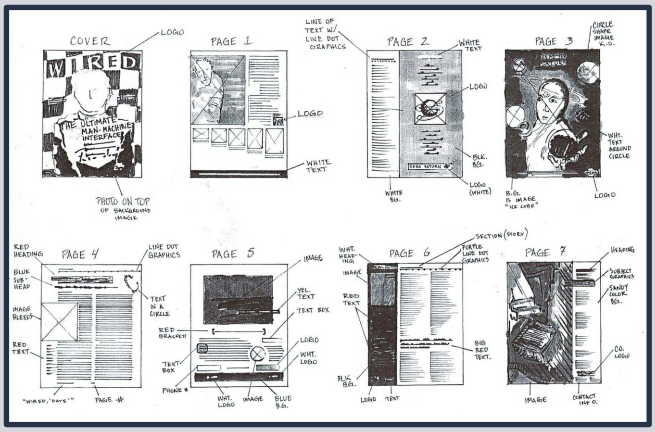
Large sections of body text are usually broken down into columns.
Explain three reasons for using columns for body text. Include the terminology when discussing your answer.

[4 MARKS]

WHEN PLANNING A *Layout...*

George Louis - a legendary designer responsible for such classics as the MTV and Tommy Hilfiger branding - once said, “don’t expect your big idea to pop out of your computer. They are mindless speed machines!”. And he is right!

A computer, a digital camera and tablet and stylus are awesome tools, but they never help you come up with a good idea. You will be constrained by the software and the work-flow of your PC. You can waste hours on layouts and ideas that go nowhere. That is why we plan. That is why we use thumbnails. And you should too.



MANUAL THUMBNAILS / WIRE-FRAMING

Manual thumbnails have various forms. From the basic ‘wire-frame’, where only the principle positions of assets are identified without detail, through to more artistic concept ‘visuals’.

Wire-frame thumbnails should be quick. Very quick. Blast reasonable concepts down using a black pen. If you need any colour, make it brief. Use annotation to explain what an asset will be. When you start to have the basis of an idea, take it and work it into a more refined visual and consider deeper issues such as palettes, typefaces and design principles. Again, annotate your ideas.



DIGITAL THUMBNAILS

Digital thumbnails should also be quick, but an evolution of your manual work.

Grab actual assets or create quick, simple mock-ups of elements that would take you time to produce if a particular layout idea passes to completion.

Again, annotate your work but start mentioning specific RGB/CMYK/Pantone® colours, typefaces, stroke sizes, gutter, margin and PT sizes. Don’t get bogged down making each asset perfect - this is a planning exercise.

Graphic designers will often try to aim their layouts at a ‘*target market*’.

Explain the term ‘target market’ and why a designer must care about it. How can they find out more about a target market?

[4 MARKS]

GRAPHIC DESIGN Glossary

The following terms are important for understanding graphic design, design elements and design principles. Here is a simple glossary of term. Be warned not every term is covered here.

ADVANCING
A colour appears to be coming towards you.

ALIGNMENT
One element in line with another element.

ANNOTATION
A short note describing a design element, principle or DTP tool.

BALANCE
A layout where elements appear distributed equally.

BODY TEXT
The main text of an article.

CONTRAST
Opposite in shape, size, colour or tone.

CROP
Cutting an image to isolate an aspect of it. This can be a square crop, irregular crop or crop-to-shape.

COLUMN
A way of presenting body text into two or more narrow bodies.

COLOUR
Really? You want a definition of colour? See hue...

CMYK
Cyan-Magenta-Yellow-Key colour space used for printing.

DEPTH
An element that appears to be floating or in front of another element.

DOMINANCE
An element that commands the majority of attention in a layout.

DROP CAP
The first letter on a section of body text that has been made bigger dropped into the lower lines of text.

DTP
Desktop Publishing software used for creating layouts.

EMPHASIS
One element that draws attention to another.

ELEMENT
Any asset or item on a layout.

FONT
A group of typefaces. For example, 'Arial' is a typeface, with 'Arial Round', 'Arial Black' and 'Arial Light' all fonts; fonts have formatting.

GRID STRUCTURE
An imaginary scaffold in which elements are placed to line things up.

GLYPH
A character or letter.

GUTTER
Space between two column of body text.

HUE
A base colour.

LINE
An element that connects or divides other elements. Also known as a stroke.

LORUM IPSUM
Latin generic text for planning a layout.

MASS
An element that appears to be heavy or light. Usually related to size or darkness of the element.

ORIENTATION
Whether a layout is portrait/vertical or landscape/horizontal.

RECEDING
Colours on the cooler side of the colour wheel.

REPETITION
An element that is repeated on a layout.

RGB
The red-green-blue colour space of screens and displays.

RHYTHM
A way of creating hierarchy based upon size and/or repeating elements.

SHADE
A hue which has black or grey added to make it darker.

SHAPE
A shape such as a rectangle, ellipse or triangle

STROKE
The term for a line.

STOCK IMAGE
A pre-made or pre-taken image or photograph shared or sold online for graphic designers.

SWATCH
A predefined colour.

TEXTURE
An element that has the illusion of feeling rough.

THUMBNAIL
A small scale layout used as a planning tool for creating layouts.

TYPEFACE
The shape or form of glyphs.

TINT
A hue with white added to make it appear lighter.

UNITY
A way of connecting elements together. Usually by shapes, size or colour.

PROPORTION
The size of one object in relation to another.

PRINCIPLE
A rule or series of rules that are followed for creating effective layouts and good graphic design.

VALUE
Lighter colour groups are described as a higher value, with darker colours being described as having a lower value.

VECTOR
A type of graphic that is based upon mathematical rules and can be scaled to size without loss of resolution. Can also be used for manufacturing items.

WHITE SPACE
Blank space left round an element intentionally so that the element can make an impact.

WIRE FRAME
A type of planning thumbnail where no images or text are shown, but lines and boxes are used to draft out the basic form of a layout. Low level planning.

COURSE NOTES V 1.1

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