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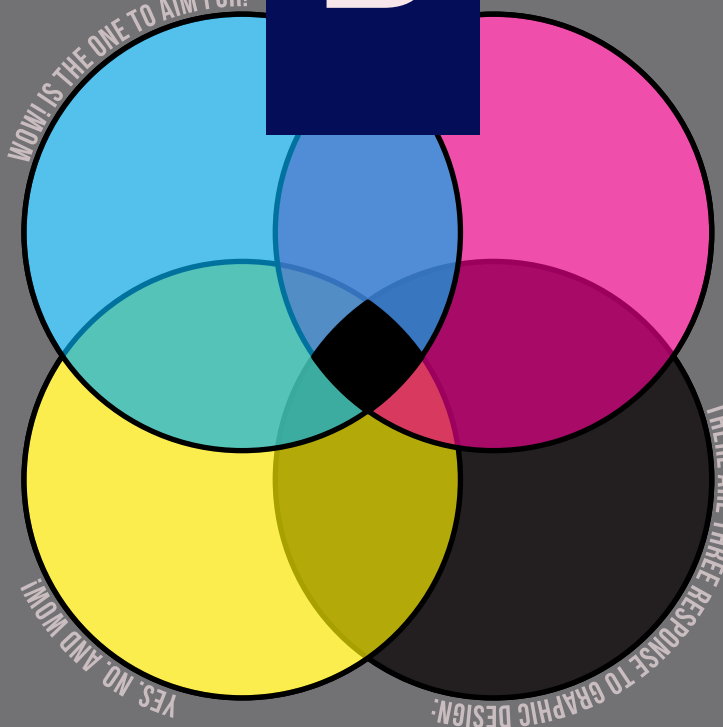
GRAPHIC COMMUNICATION

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GRAPHIC DESIGN

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DESIGNCLASS.CO.UK

INTRODUCTION

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 WILL WE BE LEARNING?

Graphic Design is 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.

☐ Advancing Colour	☐ Drop Shadow	☐ Margin	☐ Soy Ink
☐ Alignment	☐ DTP	☐ Moods of Colour	☐ Stock Image
☐ Bleed	☐ Extended Text	☐ Photo-editing	☐ Tertiary Colour
☐ Caption	☐ Flow-text-along-a-path	☐ Primary Colour	☐ Text Box
☐ Colour Fill	☐ Grid	☐ Receding Colour	☐ Text Wrap
☐ Column	☐ Guidelines	☐ Remote working	☐ Thumbnails
☐ Contrast	☐ Gutter	☐ Reverse	☐ Tints
☐ Contrasting Colour	☐ Handles	☐ Rotate	☐ Title
☐ Cool Colours	☐ Harmonising Colour	☐ Sans-Serif	☐ Transparency
☐ Cropping	☐ Harmony	☐ Secondary Colour	☐ Unity
☐ Cut/Copy/Paste	☐ Header & Footer	☐ Serif	☐ Vector Graphics
☐ Depth	☐ Justification	☐ Shades	☐ Warm Colours
☐ Dominance	☐ Line	☐ Snap-to-grid	☐ Wax Ink

Graphic design can be broken into two neat components. 'Design Elements' and 'Design Principles'. You are expected to know about Design Elements and Principles for Graphic Communication; you will need to answer questions about them in your exam and use them within any practical assignment. Understanding Design Elements and Design Principles help you to become a competent graphic designer.

Describe the term 'Design Element'.

[2 MARKS]

Describe the term 'Design Principle'.

[2 MARKS]

Describe the term 'DTP', and why it is used by graphic designers.

[2 MARKS]

PLAN, PREPARE & PRODUCE

Graphic design is so common that we can become blinded to it.

Graphic design is used for posters, magazines, newspapers, tickets, brochures, packaging, website and app design, interior-design (especially shops), logos, branding, political campaigns and even fashion-design. It is literally everywhere.

Despite this, good graphic design goes through a tough process. Ideas don't come from nowhere. They are carefully planned, critiqued and crafted until the perfect visual is created. Good graphic design makes a profound difference.

The planning and preparation process is essential.

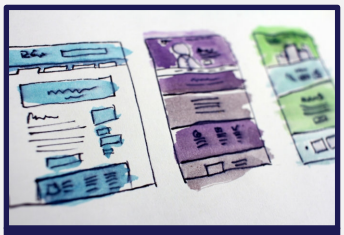
PRELIMINARY PLANNING

Preliminary planning involves several key stages:

- *Who is the target audience?*
- *What colour palette must be used?*
- *What typefaces must be used?*
- *Are there logo or brand guidance to follow?*

Once a designer has this key information, they will explore ideas; creating style-boards and creating small thumbnail sketches. Experimenting with design elements and principles with different layouts and recording ideas in a fast process.

Try not to become bogged down in fine details; create manual sketches before moving to DTP thumbnails.



Thumbnail sketches | explore layout ideas and design principles.



Move to DTP software to produce your layouts.

DESKTOP PUBLISHING TOOLS

Desktop Publishing (DTP) software is only as good as your 'big idea'. Don't expect a good idea to pop out from a computer - it is a mindless speed machine after all.

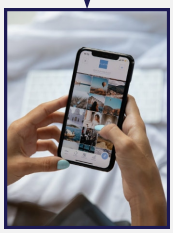
Once you have your idea, you need to start getting things ready.

- *How will this be displayed or printed?*
- *What size and orientation is required?*
- *What typefaces must be installed?*
- *What assets will I need to use or edit?*

After answering these key questions you are ready to start producing layouts. Practice with DTP software so you know how to craft your layout and "wow!" your audience.



WIDE-FORMAT PRINTING



SCREENS & DISPLAYS



SCREEN PRINTING



HIGH-VOLUME COMMERCIAL PRINTING

There are different ways of producing final graphic solutions - four of the most common are shown above. **Research** these production methods or discuss them with your teacher.

Explain which printing solution would be most suitable for creating a full-window graphic for a shop.

[2 MARKS]

Explain which printing solution would be most suitable for printing large numbers of magazines.

[2 MARKS]

TYPOGRAPHY

Typography can be the single most important **design element** of a layout to get right. Your typeface can set the entire mood of your design.

Once you have chosen a typeface, knowing how to apply it - called formatting- is just as important. There are several terms you need to understand when working with typography and DTP software.

Your teacher will show you how to download and install free typefaces and fonts. You must also learn how to format text to present it the way you want.

Never use too many different typefaces on a layout! Try to use two maximum.

TYPES OF TYPEFACE

There are several families of typeface, each with their own unique visual opportunities. There are two main families that you must know for Graphic Communication. There are **Serif** and **Sans-Serif**.

Serif typefaces are more formal or serious. They can also be easier to read in large sections of body text.

Sans-Serif typefaces are less formal, cleaner and simpler.

A

A quick brown fox jumps over the lazy dog

A

A quick brown fox jumps over the lazy dog

APPLYING TEXT TO LAYOUTS

Text can be applied to layouts in a variety of ways. Some of the basic techniques are shown below. You will need to practice with your DTP software so that you can apply these common methods when you need them. Your teacher will show you how to do this, or visit DesignClass.co.uk.



COLUMNS

Columns of text are used to present large amounts of body text. Columns reduce the amount the eye moves, making reading less exhausting. It is also good for scan-reading.



TEXT WRAP

Text-wrap allows text to nest round a graphical object.

This can create the sense of 'Unity' within a layout.



FLOW-TEXT-ALONG-A-PATH

Flow-text-along-path is the baseline of text following a curve or another imaginary line. It can make text appear less formal. Only useful for short slogans or phrases.



REVERSE

Reverse is used to make a word or phrase stand-out (Dominance), by making the background black and the text white; reversing the usual colour format.

Describe the term 'Kerning'.

[1 MARK]

Describe the term 'Leading'.

[1 MARK]

Describe the term 'Hanging Indent'.

[1 MARK]

UNDERSTANDING COLOUR

Colour is a **design element**.

Colour is a universal language and a powerful communication tool.

Research conducted by psychologists and marketers have highlighted how colour can influence our emotions and perceptions.

Colour schemes are often used to place emphasis on particular aspects of a design or to evoke a desired mood or emotion in the viewer.

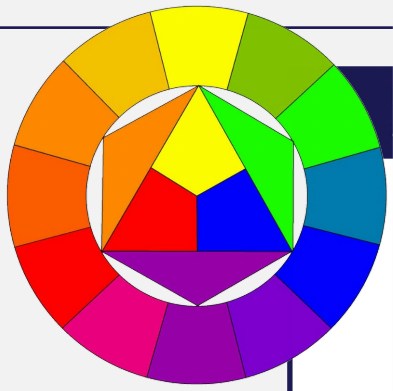
Designers use colour selectively to create harmony, balance, and consistency within a layout. Experiment with colour on your layouts and see how they change the mood or feel of the design.

COLOUR PALETTES

There are several different colour palettes that designers use.

- Red-Green-Blue (RGB)
- Cyan-Magenta-Yellow-Key (CMYK)
- Red-Yellow-Blue (RYB)

Each colour palette has its' own function, but they all follow the same graphic design rules.



Describe the terms 'Contrasting Colour' and 'Harmonising Colour'.

[2 MARKS]

PSYCHOLOGY OF COLOUR

Humans can react differently to different colours and different combinations of colours. Selecting a colour palette for a layout can impact the mood and feel of a design, so it is important to get right. Describe the general mood or emotion that each of these hues convey to the average person.

RED _____

PURPLE _____

PINK _____

BLUE _____

ORANGE _____

YELLOW _____

GREEN _____

VIOLET _____

BLACK _____

Describe the term 'Advancing Colour'.

[1 MARK]

Describe the term 'Receding Colour'.

[1 MARK]

Describe the term 'Tertiary Colour'.

[1 MARK]

ANALYSE THIS LAYOUT #1

Layouts can be incredibly complex, and there are a lot of terms used to describe design elements, design principles and DTP tools and techniques.

In the following three layouts, answer the questions about the tools and techniques used to create the graphic designs. A word-bank is provided to help you answer correctly.

WORD BANK

TEXT WRAP
BLEED
JUSTICATION
INTERSECT
SERIF
SUBTRACT
PALETTE
FLOW-TEXT-ALONG-A-PATH
DROP SHADOW
SANS-SERIF
ADD
TRANSPARENCY
VECTOR

State the name of the texture feature at the top of a layout.

[1 MARK]

Describe how the body text has been edited to create unity with the image.

[2 MARKS]

State the name of the feature when an image goes beyond the boundary of a layout.

[2 MARKS]



THE GOODS | *Homemade*

Bark & Bite

A decadent dessert that is made for sharing.

BY MURRAY BANCROFT

It's Persian New Year (Nowruz) this month and I'm reminded of the great Persian traditions of hospitality and celebrating food with family and friends. This chocolate bark isn't part of Nowruz, but its dried fruit and nuts are. Look for the toppings at Persian grocers (I use Ayoub's, with three locations in the Lower Mainland and an online store at *ayoubs.ca*). The Persian nuts will be higher quality and roasted with salt or citrus to add complexity of flavour. This bark combines three pillars of taste: sweet (chocolate), sour (dried cherries and barberries) and salty (pistachios and hazelnuts), so, be it Persian New Year or an end-of-the-week celebration with friends, present some of this tasty treat to your host or hostess and toast to new beginnings, the coming of spring and dear friends.

PERSIAN CHOCOLATE BARK

- 500 g good-quality bittersweet chocolate (wafers make for easy melting)
- ¼ cup roasted, salted hazelnuts (skinned and coarsely chopped)
- ¼ cup salted pistachios (shelled)
- [illegible] cherries (coarsely chopped)
- 2 tbsp dried barberries (available at Persian grocers, or substitute dried cranberries)
- 1 tbsp dried rose petals

Line a 9-by-13-inch baking sheet with greased parchment paper. Melt chocolate in a double boiler, then spread out onto parchment. Scatter toppings over chocolate and refrigerate until hardened (about 30–40 minutes). Break into large pieces and serve, or refrigerate and use within 1 week.

22 WESTERNLIVING.CA MARCH 2013

ANALYSE THIS LAYOUT #2

When evaluating a visual project, be as objective as possible. It means that you are judging only the project itself, not the creator.

When discussing design, it is important to use the **right words** and expressions that define and describe the visuals. Lines, colours, letters and shapes are called **design elements**. Design elements are always in certain principles. They can create a feeling of a balance, unity, and harmony or stay in dramatic tension. The layout can be also completely out of balance.

Knowing basic **design principles** will help us to indicate the areas of imbalance and propose better, alternative visual solutions.



Describe the technique used to allow the background show through the typography.

[2 MARKS]

Describe the technique used to allow the background show through the graphic.

[2 MARKS]

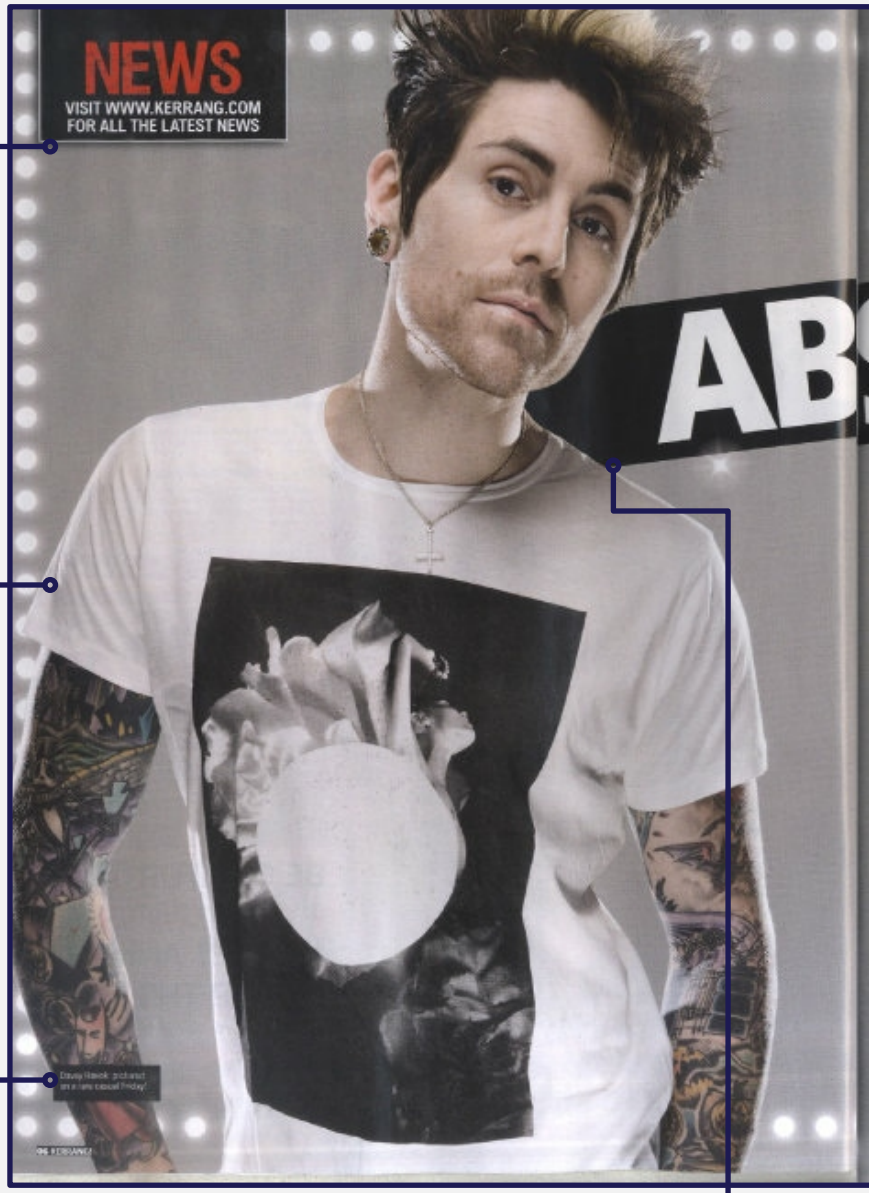
Explain the advantages and limitations of using a stock-image for the background.

[2 MARKS]

ANALYSE THIS LAYOUT #3

Double-page spreads are more complex forms of graphic design as there are two distinct zones of design that must work independently and together. Having elements cross-over the different zones is an easy way of creating unity within the layout.

Knowing how to set your DTP software for multi-page documents is an important skill.



Describe the technique used to create depth within this header design element.

[1 MARK]

Describe the technique used to remove the image of the photographer from the background.

[1 MARK]

State the name of the text design element that is shown with a photograph.

[2 MARKS]

Describe the technique used to place the black colour-fill behind the musician.

[2 MARKS]

State the name of the tool or technique used to present title text at an angle.

[2 MARKS]

State the name of the technique used to present this part of the title text.

[2 MARKS]



"DO I EVER HAVE A CASUAL FRIDAY? SOLUTELY!"

AHEAD OF THEIR UK TOUR, AFI FRONTMAN DAVEY HAVOK TALKS STYLE, CELEBRITY CULTURE AND THE DEATH OF THE ROCK STAR...

DAVEY HAVOK is a man who has built his reputation on being stylish; he's an old school entertainer who cuts quite a dashing figure when it comes to fronting AFI.

He has an indefinable quality and an unmistakable look – two qualities that all great frontmen possess – and over the 15 years the band have been together, his sartorial elegance makes him stand out from the crowd.

He's also got an eye for arresting designs: in 2008, he set up Zu Boutique, a range of "ultra fabulous" T-shirts which "pay homage to pop culture, forward thinking and hedonism". He has collaborated for designer Tarina Tarantino's range of Toyko Hardcore jewellery.

As he and his bandmates prepare for their UK headline tour, we caught up with Davey to discuss his unique sense of style, the importance of looking good on the road and why he thinks the internet has killed the rock star...

IS IT HARD MAINTAINING A SENSE OF STYLE ON TOUR?

"No-one's ever asked me that! It's a bit difficult because when you're travelling you can only comfortably bring so much stuff to wear – you can't bring a suit in a suitcase when you're travelling overseas because it'll get wrinkled. You're travelling and working on five hours of sleep a night, so it's kind of difficult to keep it tight!"

SO WHAT'S YOUR SECRET?

"I must have a secret to maintain the look the way I do. But I don't know what that is. I just try the best I can. I tend to look better when I'm off the road, when I'm well-rested and have the arsenal that is my closet at my disposal. But, thank you. I appreciate that Kerrang! would say that!"

IS IMAGE IMPORTANT FOR ROCK STARS?

"If you care about what you're doing, the way you present yourself should reflect what you are creating, whether it's making music or making coffee. I think that people should take pride in the way they look because the reality is that it makes a very strong impression. People might say that's shallow, or wrong, but it's reality."

DOES DAVEY HAVOK EVER HAVE A CASUAL FRIDAY?

"Oh yeah, absolutely! I have a lot of casual clothes that I wear often. I'm still a fan of T-shirts. I make T-shirts. There's a lot of casual stuff that I wear but when I'm keeping it casual, there's thought involved."

WHEN YOU WERE GROWING UP, WHO REPRESENTED THE IDEAL OF ROCK STARDOM TO YOU?

"When I was growing up there were so many artists I respected, but I wouldn't use the term 'rock star' to describe them... You know, it's hard to say when to use the term 'rock star'. There are so many musicians I respect: Ian MacKaye [Fugazi], Darby Crash [The Germs], Lux Interior [The Cramps], Morrissey [The Smiths] and Robert Smith [The Cure], who, to this day exude a presence that is undeniable and unlike anyone else. Ian Astbury [The Cult], David Bowie and Iggy Pop, too: people who are still around and are doing what they do because they are passionate about it and because they mean it. I would use the term 'icon' to describe all of those people."

WHAT DEFINES A ROCK STAR?

"I think the thing about a rock star is that it's something that [they] exude. You could be stood next to one in a bar and be taken aback by them. Whether it's at first glance or after a few sentences, you can sense that larger than life essence to them. I think it's really important that there are those people within rock 'n' roll and within our culture. It's something that should be looked for and should be demanded. People look for something great [rather] than something disposable. It's important that those people continue to be nurtured. They've been so important to culture for many, many years."

TWITTER GIVES FANS A DIRECT LINK TO STARS. DO YOU THINK IT'S IMPORTANT TO KEEP AN AIR OF MYSTERY?

"It's important for me to keep my personal life personal. I don't look at the revelations that a lot of artists that I really appreciate have made over the years, using the media to give people unrestricted access to their personal life. I don't look at that because I don't want to know! Often when I have read some things accidentally about artists that I love, it really changes my opinion of them. None of that stuff is any of my business or any of my concern. I'm not interested and I'm also not interested personally in revealing that aspect of my life to strangers."

DO YOU THINK THE CURRENT OBSESSION WITH CELEBRITY GOSSIP WILL EVER SUBSIDE?

"I think [for there to be] a lack of demand for it, it would have to take a shift in culture. And I think people should stop being so [interested in] knowing about who's dating who and who's wearing what, and such. I actually care about the art people create. People have to first recognise where we're at culturally, what it is they are admiring and what it is they are ignoring, then there will be that shift."

HAS THE INTERNET LED TO THE DEATH OF THE ROCK STAR?

"Yes, I think so. I think it's due to people's lack of desire to look deeply into art and culture anymore. When people have the ability to access little bits of all and any information, they go for pieces of stimulus on the surface and never go much further. I think one of the appeals of rock stars is their multi-faceted character, the larger than life presence and that really can't even translate through the forms of media that we have today. That translates a lot through live performance and through vibe. Those people do exist... Sadly, I don't think there's the demand for them anymore."

AFI KICK OFF THEIR UK TOUR IN NOTTINGHAM ON APRIL 5. FOR FULL DETAILS AND MORE DAVEY ACTION, TURN TO THE GIG GUIDE ON P55.

Photo: David Wills

KERRANG!

Explain the purpose of the feature shown, at the beginning of the body text.

[2 MARKS]

State the name of the technique used to present the body text.

[2 MARKS]

State the name of the space between two columns of text.

[2 MARKS]

State the name of the design element at the bottom of a magazine layout.

[2 MARKS]

ALIGNMENT

Probably one of the simplest **design principles** to understand is alignment. Alignment is the arrangement of elements on a page that keeps them from being a complete disorderly mess.

Aligning elements on a page tightens the design and creates a visual connection between them as a whole.

When using alignment, it is important to not distract your audience. Aligning elements is often sharp and neat providing a more professional, tight look.

Alignment is as simple as arranging items using the align options in your software. Be careful, combining too many different alignments, such as centred, justify, and left-aligned on a page can still create an unorganised look.

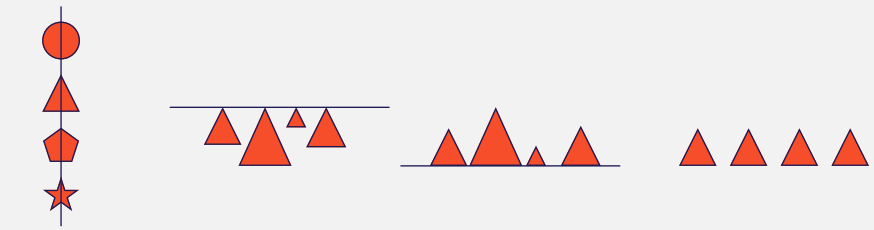


The layout using a strong centre-axis alignment, taken from the one-point perspective photograph. The eye is drawn through the middle of the page. The title-text is fully-justified to ensure everything is centred, with the size of the text altering to ensure it fits. The small circles add some balance and reduce the dominance of the red circle. The body text is centre aligned, and stays away from the margin, reinforcing the alignment and structure to the layout.

Describe four different ways body text can be justified (aligned).

[4 MARKS]

ALIGN & DISTRIBUTE TOOLS



ALIGN CENTRE | ALIGN TOPS | ALIGN BOTTOMS | DISTRIBUTE EQUALLY

Your Desktop Publish (DTP) software will have a selection of tools for aligning and distributing elements. These tools can save you a lot of time making sure elements are neatly aligned and spaced correctly. Make sure you know where these tools are and how they work. Four of the most common tools are shown above graphically. In simple terms, they lines things up and spread them out neatly.

Explain the tools snap and snap-to-grid and why they are especially useful to a graphic designer.

[2 MARKS]

UNITY

If your design isn't unified, then it's disjointed. The ultimate goal in graphic design is to communicate a message. The **design principle** of unity is about creating a connection or relationship between different elements on a layout.

Unity can be created by matching colours, shapes, orientation, proportions and typefaces.

Unity is the principle of design that unifies all elements within a piece of work, allowing each element to coexist with one another to form an aesthetically pleasing design.

A good piece of graphic design must have unity; the message, tone and attitude of the layout must speak collectively- each element on the layout must work with the others- nothing is random.



A simplistic layout several things happening. There is unity created by colour matching 'coffee' to the beans, whilst the word coffee has been slightly overlapped with the word 'ethical', reinforcing the messaging of the layout. The body text has been kept simple, clean and elegant, with the background fill being colour matched to the stroke of 'coffee' to create further unity. Secondly, the word 'coffee' is in a relaxed typography; unity with the theme of relaxing with the drink, while the word 'ethical' and the body text are in a calm-but-serious sans-serif font. There is also a strong grid alignment creating unity between all the elements on the layout.

Explain the tools snap and snap-to-grid and why they are especially useful to a graphic designer.

[2 MARKS]

COLOUR MATCHING TOOLS

R
G
B

RGB MATCHING

C
M
Y
K

CMYK MATCHING



COLOUR MATCHING TOOL

Colour is an easy way of creating the design principle of unity within a layout. There are two main methods of colour matching; using the RGB or CMYK code of an element, or using the colour matching tool to 'pick-up' a colour from an element. The colour matching tool is especially useful when selecting a colour from a photograph.

Try to not have too many colours in a layout; **three colours** is a good balance. You can use **tints** or **shades** of colours you have selected to create a broader range of options.

Explain the terms (i) colour fill, (ii) colour transition and (iii) stroke colour.

[3 MARKS]

DEPTH

Depth is an important and exciting **design principle** in the world of graphic design.

Even with the flattest of mediums, you are able to create a sense of depth, and an illusion that your design expands beyond the second dimension.

Create depth only on some elements; don't over use it.

There a **five** principle ways of creating depth in a layout.

- Drop Shadow applied to an element
- Layering of elements
- Transparent elements
- Proportions of different elements
- A photograph element with background and foreground components.

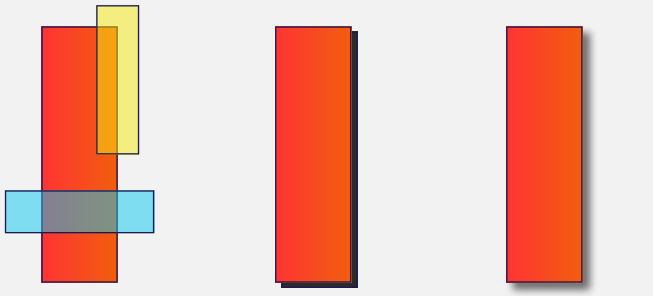


Depth has been created in this layout using three methods. The background has a gradated transparency, so the eye is drawn to the New York skyline, whilst leaving a clear space for the body text. The black overlay also has 'NEW YORK' subtracted from it, acting as fully transparent window on the buildings of the city. The audience appears to be looking-through some glass. Finally, the Art-Deco frames added to the top and bottom of the layout sit on-top of everything else, further creating a sense of depth. The layout has a clear grid structure, with unity created in the selection of typefaces, the frames and the colour palette.

Describe the term 'gradated transparency', and why it useful when for creating depth.

[2 MARKS]

TRANSPARENCY AND SHADOW TOOLS



TRANSPARENCY HARD DROP SHADOW SOFT DROP SHADOW

Creating depth within a layout can add visual interest- but don't add too much! Using too many techniques to add depth can leave a layout feeling busy, unstructured and difficult to follow. The **transparency** tool can make an element more or less 'see-through', revealing elements on a different layer. **Drop shadows** are a dark shape offset from an element, to make it appear as if it is floating off the page. Some DTP software will have a specific shadow tool where you can control the drop shadow with incredible detail. Experiment with your DTP software to find out how to apply transparency and shadow.

Describe how perspective graphics can be used to create depth. Sketch two forms of perspective graphic.

[3 MARKS]

DOMINANCE

The **design principle** of dominance is making one element appear more important than any other on a layout.

The dominant element in a design is the one with the greatest visual impact; It's the element that attracts the eye first, more than anything else on the page and is the entry point into your design. It should attract visitors to the first place you want them to look.

Dominance is not always about making something bigger. Dominance can also be created using colour, typography or the spacing of elements.

There can also be levels of dominance; each element has a different 'level' of importance. This is called hierarchy and it is a good way of creating structure within a layout.



The layout has a number of elements that are dramatic, but each has a level of dominance. The skater to the top is the most out-of-place; high in the sky, bright colours and with a drop shadow to create depth, it grabs attention. The pull-quote between the columns of body text is also high impact; for its' colour, the mixture of upper and lower-case type and the broken baseline. There is a clear grid structure, but there are some floating-elements that make the layout more exciting.

Describe the term 'hierarchy' and why it is important to well designed layout.

[2 MARKS]

CROPPING TOOLS



IRREGULAR/FULL CROP



SQUARE CROP



MASTER IMAGE

Cropping an image can be a life-saver. Rarely is a photographic element precisely what you need, and you will need to edit it. Cropping removes aspects of the image you do not want. There ware two types of cropping; square cropping removing the sides of an image, or irregular/full cropping which isolates part of an image and removes everything else.

Describe the term 'Body Text'.

[1 MARK]

Describe the term 'Title Text'.

[1 MARK]

Describe the term 'Pull Quote'.

[1 MARK]

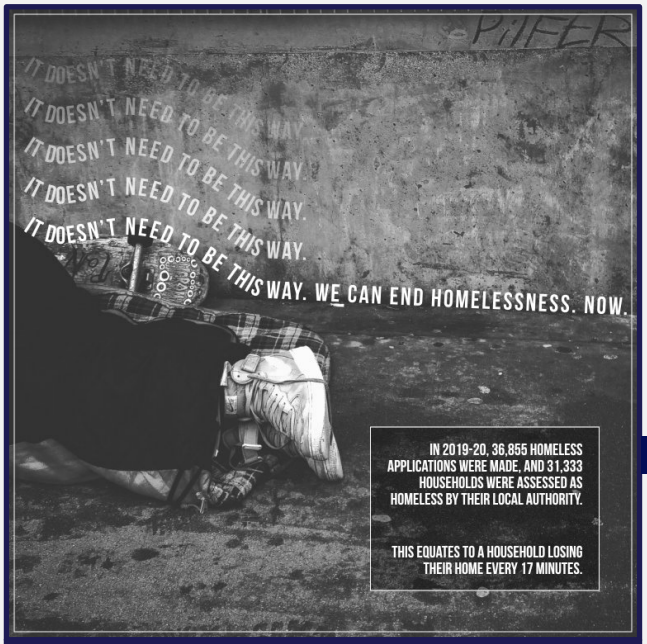
CONTRAST & HARMONY

Contrast is a challenging **design principle** to get right.

Contrast is something people are drawn to but it's one of those things that, when done correctly, shouldn't really be noticed. Done incorrectly though and it sticks out like a sore thumb. That's why it's so critical for the designer to play close attention to the contrast in designs.

Contrast attracts the eye, adds visual interest to a composition and can be in many different forms.

Your first thought may be colour contrast such as warm vs. cool. While colour is an essential principle of contrast, there are also things like contrast of typography, alignment and size.



This stinging layout is poignant and dramatic in communicating its' message. With no colour elements, the layout relies on the shape to create contrast and harmony. The contrast is subtle but effective; the flow-text-along-path curving round the skateboard and legs of the homeless person is contrasted with the rectangular block surrounding the body text. The typography is also very geometric and structured, contrasting with the background image. The use of transparency on the title text, fading to the the top has an ghostly quality.

Describe the term 'handles' and where they are used.

[2 MARKS]

FLOW-TEXT-ALONG-A-PATH TOOLS



Flow text along a path can add informal or dramatic presentation for text. Save it only for short phrases- it can be tiring for an audience to read and requires a lot more concentration. Flow text along a path can add visual interest to text, making it more of a graphical element than a pure typographical one. Flow-text-along-a-path requires a vector line - this essentially becomes the base line of the text.

Describe the terms 'margin' and 'bleed area' and why they are important when planning and making a layout.

[# MARKS]

GLOSSARY OF TERMS

Graphic design is full of complex terminology- way more than we can fit into this simple glossary. However here is a quick definition of some of the basic terms, just to get you started.

ADVANCING COLOUR
A warm colour that appears to come towards you, making spaces or layouts smaller.

ALIGNMENT
Elements that are aligned with another element. Creates structure.

BLEED
An element that goes beyond the boundary of the print area. The bleed-area is cut off after the print process to achieve edge-to-edge prints.

CAPTION
Text under a photograph or image.

COLOUR FILL
A shaped element with a colour filled in.

COLUMN
A way of presenting body text to reduce eye-strain.

CONTRAST
Elements that are opposite in terms of colour, shape, size or style.

CONTRASTING COLOUR
Colours opposite each other on a colour wheel.

COOL COLOURS
Called receding colours, these are cold colours that make a space or layout feel bigger.

CROPPING
A method of removing unwanted parts from a photograph.

CUT/COPY/PASTE
I refuse to explain these. Really.

DEPTH
A design principle used to make a layout feel like it is more than a 2D plane- that elements are in front or behind each other.

DOMINANCE
Text A design principle where elements appear to have an order of importance. Creates hierarchy within a layout.

DROP SHADOW
A technique for creating depth to an element. Adds a dark shadow behind an element.

DTP
DeskTop Publishing. A tool for creating graphic design layouts... more than just a word processor. MS Word is NOT DTP.

EXTENDED TEXT
A slogan, phrase or body text.

FLOW-TEXT-ALONG-A-PATH
Text that sits upon a curved or shaped base-line.

GRID
A series of horizontal and vertical guidelines that form a structure for creating alignment in a layout.

GUIDELINES
Non-printable lines that elements can snap to. Guidelines help for a grid.

GUTTER
The name given to the space between two columns of body text.

HANDLES
Control points that allow a designer to move, resize or manipulate an element.

HARMONISING COLOUR
Also called an analogous colour; colours next to each other on a colour wheel.

HARMONY
Elements that are similar in terms of colour, shape, size or style.

HEADER & FOOTER
An element of text in the top and bottom margin area. Footers typically have page numbers (called folios)

JUSTIFICATION
How body text is aligned. Left, Right, Centre and Full are common forms of justification.

LINE
A line. That's it. It can either connect or divide/separate elements on a layout.

MARGIN
A border area round the page or layout.

MOODS OF COLOUR
Element of colour can have a psychological effect upon an audience.

PHOTO-EDITING
A software tool for modifying photographs and images in various ways.

PRIMARY COLOUR
Elements The main colours of a colour wheel. Can vary depend on the palette used.

RECEDING COLOUR
See 'cool colours'

REMOTE WORKING
Not working in an office. Either working from home or out at a different place. Requires internet access.

REVERSE
A method of making text have more impact, by making the text white and the background black.

ROTATE
Turn an element on an axis.

SANS-SERIF
A typeface with tails or feet. Sans-serif fonts are consistent along their form. Less formal.

SECONDARY COLOUR
A colour generated by mixing primary colours together in various proportions.

SERIF
Elements A typeface with tails or feet. Serif fonts are more serious; used for extended body text as they aid reading. Inaccessible for many people with dyslexia.

SHADES
Adding black or grey to a base colour to make a darker version of that colour. Helps create unity.

SNAP-TO-GRID
A tool that aides alignment of elements, by automatically moving them into line.

SOY INK
An environmentally friendly ink.

STOCK IMAGE
An element purchased from an online library of photographs or elements. Reduces production time but increases cost.

TERTIARY COLOUR
A colour generated by mixing secondary colours together in various proportions to create a new colour.

TEXT BOX
A box with body text in it.

TEXT WRAP
Text that nests round another shaped element. Can help create unity in a layout.

THUMBNAILS
A method for planning layouts. Can be done by hand or using DTP software.

TINTS
Adding white to a base colour to make a lighter version of that colour. Helps create unity.

TITLE
Text that is a title to a layout. What can I say?

TRANSPARENCY
An element that is slightly see-through. Sometimes called opacity. Can help create depth within a layout.

UNITY
A design principle where elements have a relationship, either in terms of colour, shape, size, orientation, style or mood.

VECTOR GRAPHICS
A graphical element that is based on mathematical points rather than pixels. Cannot pixelate and is perfect for logos, diagrams and simple elements. See the Vector Graphics Course notes for more.

WARM COLOURS
See advancing colours.

WAX INK
Not as ecologically friendly as soy ink, wax inks have the benefit of being resistant to water and spills.

COURSE NOTES V 1.1

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